

APPROVAL SHEET

Title of Dissertation: From New York City to Paris. Crime Series Adaptation:
A Multimodal Digital Semiotics Procedure

Name of Candidate: Landry Dominique François Digeon
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Dissertation and Abstract Approved:



Craig Saper
Professor,
Language, Literacy & Culture,
Intercultural Doctoral Program



Edward Larkey
Professor
Modern Languages, Linguistics, and
Communication

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ABSTRACT

Title of Document: FROM NEW YORK CITY TO PARIS. CRIME SERIES ADAPTATIONS: A MULTIMODAL DIGITAL SEMIOTICS PROCEDURE.

Landry Dominique François Digeon, Ph.D. 2020

Directed By: Ed Larkey, Ph.D. MLLI Department
Craig Saper, Ph.D. LLC Program

This dissertation examines adaptations of TV series in multiple countries by focusing on transnational TV series adaptations as an ideal platform to study the complexities of cultural representations and productions in the context of globalization. To conduct my research, I use the popular American TV crime show: Law & Order: Criminal Intent and its French adaptation Paris Enquêtes Criminelles.

My research project uses the methods of multimodality, film studies, and intercultural studies, and a new technological approach to analyze transnational TV shows. The goal is to automatically extract and manage big data to uncover trends of cultural representation on screen. To do so, I propose a method, called the Multimodal Intercultural Matrix (MIM) model, that enables reverse engineering a show and to quantify the various elements of the episodes for cultural analysis. The MIM model dissects the show into three cultural categories, named Power, Language, and Society. Each of those categories is constructed by, and intersects with, three

different modes: Cinematography, Non-Verbal Communication, and Speech. Following this method, and based on concepts of close and distant reading, this dissertation provides an in-depth scene analysis both demonstrating the proposed methodology and suggesting how it can be used on a larger scale for other projects.

In collaboration with an artificial intelligence engineer, Anjal Amin, who developed an AI software system called the Möbius Trip, the software allowed me to mine big data sets from the television programs studied. It also allows for the automatic and systematic analysis of the show's episodes. The software, for example, recognizes the characters' genders and facial expressions. With the Möbius Trip, the dissertation objectively demonstrates that women have significantly less onscreen time in the US than they have in France. It also shows that men are more likely to display anger while women exhibit fear in both cultures. France tends to be more egalitarian in terms of gender roles than in the US. Nonetheless, men seem to remain the oppressors and women the victims in both versions.

FROM NEW YORK CITY TO PARIS. CRIME ADAPTATIONS: A
MULTIMODAL DIGITAL SEMIOTICS PROCEDURE.

By

Landry D. F. Digeon.

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, Baltimore County, in partial fulfillment
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Culture
2020

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Writing this acknowledgment means that I made it. I finished the dissertation, and I have earned my Ph.D. This is the light at the end of that never-ending tunnel. What a rocky ride it has been! I have learned that earning a Ph.D. is not only an intellectual challenge, but it is also an emotional one. It was the center of my life for eight years, in which I often felt lonely in my misery. Yet, when looking back, I see more clearly that I was not alone. In fact, I was exceptionally well surrounded by friends, faculty and staff, peers, mentors, and guides.

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Table of Contents

Acknowledgements	ii
Table of Contents	iv
List of Tables	ix
List of Figures.....	xi
Chapter 1: Introduction.....	1
Background.....	1
Theoretical Framework	6
Purpose and Research Questions.....	7
Research Design	8
Rationale.....	10
Chapter 2: Theoretical Framework.....	13
Multimodal Analysis	13
Multimodality: Origin, Concept, Practice	13
Core Concepts for Multimodal Approach	15
Multimodal Approaches	18
Limitations.....	24
Narrative Structure in TV Series	26
Narratology and Multimodality	29
Film Theories.....	32
Structuralism.....	33
Apparatus Theory	36
The Realist Approach	38
The Formalist Approach.....	39
Formalist Vs. Realist	40
A Cultural Studies Approach to Film Theory	41
Chapter 3: An Alternative Cultural Methodology: Power, Language, and Society	45
Intro	45
Background Information	45
Power.....	52
Cultural Dimensions.....	52
Gender and Power	59
Race and Power	69
Language	76
High/Low Context Culture	77
Politeness.....	79
Appropriateness.....	82
Society	88
Representation of Justice Systems in Media	88
Morals.....	94
Religion	95
Morals in the Justice System	96
Modes Theories	100

Cinematography (and film technique).....	101
Non-Verbal Communication	105
Speech.....	108
Chapter 4: Methodological Approach	111
Introduction	111
Research Questions	111
Sampling.....	112
Mixed-Methods	114
Research Design	115
Analytical Strategies.....	118
Digital Humanities: Epistemology of Knowledge	118
From Micro to Macro: The Nth Degree	120
From Text to Context	124
The Multimodal Matrix-based models	126
The Multimodal Quantitative Matrix	127
The Quantitative Approach	127
Cinematography (and Film technique).....	128
Non-Verbal Communication	129
Speech.....	131
The Characters.....	131
The Multimodal Intercultural Matrix	134
Conclusion.....	137
Chapter 5: Research Tools.....	139
Introduction	139
Digital Tools.....	139
Final Cut Pro™	141
Cinematics.....	145
Mpeg Stream Clip and ImageJ	150
Multimodal Analysis Software.....	152
Artificial Intelligence Applications	157
The Geena Davis Institute Software.....	158
Cynelytic.....	171
Chapter 6: Data.....	179
Introduction	179
Camera Work.....	180
Montage.....	180
Shot Scales: US and French	181
Close-Ups: US and French	182
Shot Scales: Female Detectives.....	182
Shot Scales: Male Detectives	183
Shot Scales: Male Suspects	184
Medium Close-Ups: US and French.....	185
Long Shots: US and French.....	185
Facial Views: Female Detectives	186
Facial Views: Male Detectives	187
Facial View: Male Suspects	188

Sound.....	188
Non-Verbal Communication	189
Facial Expressions : Female Detectives	189
Facial Expressions: Male Detectives.....	190
Facial Expressions: Male Suspects.....	191
Eye Gaze.....	191
Eye Gaze: Female Detectives.....	191
Eye Gaze: Male Detectives	192
Eye Gaze: Male Suspects	192
Tone of Voice.....	193
Tone of Voice: Female Detectives	193
Tone of Voice: Male Detectives.....	194
Tone of Voice: Male Suspects.....	194
Proxemics	195
Speech.....	196
Number of Words	196
Number of Lines.....	197
Speech Acts	198
Speech Acts: All Characters	198
Speech Acts: Female Detectives	199
Speech Acts: Male Detectives	199
Speech Acts: Male Suspects.....	200
Summary.....	201
Chapter 7: Framework Application	205
Introduction	205
Preliminary Analysis: Law&Order Suspect Scene.....	206
Camera Work and Power.....	208
In the US.....	208
In France	210
Comparison.....	211
Non-Verbal Communication and Power	214
In the US.....	214
In France	217
Comparison.....	220
Speech and Power.....	220
In the US.....	221
In France	222
Comparison.....	222
Language and Cinematography	223
In France	223
In France.....	224
Comparison.....	225
Language and Non-Verbal Communication.....	225
In the US.....	226
In France	227
Comparison.....	228

Language and Speech	228
In the US	228
In France	229
Comparison.....	230
Society and Cinematography.....	231
In the US	231
In France	233
Comparison.....	234
Society and Non-Verbal Communication	234
In the US	234
In France	236
Comparison.....	237
Society and Speech.....	237
In the US	238
In France	239
Comparison.....	239
Conclusion	240
Chapter 8: The Möbius Trip	243
Introduction	243
Collaboration Between a Humanity Scholar and an AI Engineer	244
Potential Goal	246
Application	247
Data Extraction and Treatment.....	248
MPEG Streamclip.....	248
AWS Reckognition.....	249
Nodes.js	253
Excel	255
The Study.....	255
Sample	255
Variables.....	256
Approach	258
The Data	259
French Female Representation	259
American Female Representation.....	260
French Male Representation.....	261
American Male Representation	262
Summary of the Data.....	263
Discussion.....	264
Gender	264
Non-Verbal Communication and Power: In the US.....	265
Non-Verbal Communication and Power: In France	265
Comparison.....	266
Non-Verbal Communication and Language: In the US	267
Non-Verbal Communication and Language: In France	267
Comparison.....	267
Validation Process	268

Limitation and Future Use.....	269
Conclusion.....	271
Chapter 9: Final Conclusion.....	273
Bibliography.....	277

This Table of Contents is automatically generated by MS Word, linked to the Heading formats used within the Chapter text.

List of Tables

Table 1 – Hofstede’s 6 dimensions graph	53
Table 2 – 2010 US Decennial Consensus.....	73
Table 3 – Multimodal quantitative matrix.....	129
Table 4 – Cinematography	130
Table 5 – Non-verbal communication.....	131
Table 6 – Speech	131
Table 7 – Characters categories.....	132
Table 8 – Characters subcategories	132
Table 9 – Example of the MQM.....	133
Table 10 – Multimodal and intercultural matrix	137
Table 11 – Number of Men <i>and Women per</i> Episodes of Paris Enquêtes Criminelles and Law & Order.....	166
Table 12 – Law & Order and Paris Enquêtes Criminelles Cast number per gender	167
Table 13 – Comparisons of gender in French Series and American series	167
Table 14 – Law & Order Suspect scene	181
Table 15 – Paris Enquêtes Criminelles Suspect scene	181
Table 16 – Shot scale comparison	182
Table 17 – Close-ups comparison	183
Table 18 – Representation comparison	184
Table 19 – Representation comparison 2	185
Table 20 – Representation comparison 3	185
Table 21 – Medium close-ups comparison.....	186
Table 22 – Long shots comparison.....	187
Table 23 – Facial view comparison.....	187
Table 24 – Facial view comparison 2.....	188
Table 25 – Facial view comparison 3	189
Table 26 – Sound comparison	190
Table 27 – Facial expression comparison	191
Table 28 – Facial expression comparison 2	191
Table 29 – Facial expression comparison 3	192
Table 30 – Eye gaze comparison.....	192
Table 31 – Eye gaze comparison 2.....	193
Table 32 – Eye gaze comparison 3	194
Table 33 – Tone of voice comparison	195
Table 34 – Tone of voice comparison 2	195
Table 35 – Tone of voice comparison 3	196
Table 36 – Proxemics comparison	196
Table 37 – Number of words comparison	198
Table 38 – Number of lines comparison	198
Table 39 – Speech act comparison	199
Table 40 – Speech act comparison 2	200
Table 41 – Speech act comparison 3	201

Table 42 – Speech act comparison 4	201
Table 43 – The multimodal intercultural matrix	206
Table 44 – French female representation	261
Table 45 – American female representation.....	262
Table 46 – French male representation	263
Table 47 – American male representation.....	264
Table 48 – Representation of emotions	264
Table 49 – Representation of characters on-screen time.....	264

List of Figures

Figure 1 – Auditory and visual channels in audiovisual media.....	31
Figure 2 – Film theory evolution, cinema studies, key concepts	33
Figure 3 – Behavior and norms	49
Figure 4 – Global gender gap report of the World Economic Forum Association	61
Figure 5 – Global gender gap report of the World Economic Forum Association	62
Figure 6 – Conflict style inventory chart.....	84
Figure 7 – Shot scales.....	104
Figure 8 – Lighting.....	105
Figure 9 – Proxemics chart.....	108
Figure 10 – Paris Enquêtes Criminelles suspect scene montage	134
Figure 11 – Law & Order suspect scene montage.....	135
Figure 12 – Final Cut Pro TM timeline	143
Figure 13 - Paris Enquêtes Criminelles S02 E3, S02 E2, S02 E2, S02 E4, S02 E 1, S01 E2	145
Figure 14 – Cinematics advanced interface	148
Figure 15 – Cinematics shot lengths	149
Figure 16 – Paris Enquêtes Criminelles S03 E03: un Crime D'Amour.....	152
Figure 17 – Law & Order S02 E02 Bright Boy.....	152
Figure 18 – MMA Interface	154
Figure 19 – MMA Software (2).....	155
Figure 20 – MMA Software modes.....	157
Figure 21 – Geena Davis Institute facial detector	161
Figure 22 – Geena Davis Institute key findings	163
Figure 23 – Law & Order series poster	168
Figure 24 – Paris Enquêtes Criminelles Series Poster.....	169
Figure 25 – Cynelytic	173
Figure 26 – Actor Vincent D’Onofrio	176
Figure 27 – Full Metal Jacket 1987, Men in Black 1997, The Cell 2000, Jurassic World 2015	176
Figure 28 – Actor Vincent Perez	177
Figure 29 – The Crow 1994, Queen Margot 1994, Indochine (1992), Cyrano de Bergerac (1990)	177
Figure 30 – Paris Enquêtes Criminelles S01 and S02	178
Figure 31 – US suspect scene	208
Figure 32 – French suspect scene	208
Figure 33 – Suspect scene Law & Order: D’Alacosta blocking the door	210
Figure 34 – Suspect scene Paris Enquêtes Criminelles: Detectives entering the suspect house.....	212
Figure 35 – Paris Enquêtes Criminelles: following scene.....	214
Figure 36 – Law & Order : Following Scene	214
Figure 37 – Law & Order: D’Alacosta staring at Eames	216

Figure 38 – Law & Order: D’Alacosta staring at Goren	217
Figure 39 – Law & Order: D'Alacosta letting the detectives in	217
Figure 40 – Paris Enquêtes Criminelles: Suspect's appearance.....	219
Figure 41 – Paris Enquêtes Criminelles: Revel annoyed	220
Figure 42 – Paris Enquêtes Criminelles: Suspect's averted gaze towards Revel	221
Figure 43 – Paris Enquêtes Criminelles: Revel Stomping	226
Figure 44 – Law &. Order: shot reverse shots.....	232
Figure 45 – Law & Order: suspect back view	233
Figure 46 – Paris Enquêtes Criminelles: shot reverse shot	234
Figure 47 – Law & Order: Distance between characters.....	236
Figure 48 – Paris Enquête Criminelles: Distance between characters	237
Figure 49 – Dream: Landry Digeon and Anjal Amin on a Photoshopped front page of Wired	247
Figure 50 – AWS Rekognition facial recognition package.....	251
Figure 51 – Interface of the AWS Reckognition.....	252
Figure 52 – Interface of the AWS Reckognition label	253
Figure 53 – Nodes.js interface.....	254
Figure 54 – Nodes.js. Command	255
Figure 55 – CSV raw data	256
Figure 56 – Facial expression chart.....	259
Figure 57 – Law & Order: indistinguishable frames.....	270

Chapter 1: Introduction

Background

The recent trend of remaking the hit TV series first created in other countries has become a worldwide phenomenon. TV scholar Albert Moran argues that one of the goals of TV series adaption lies in transferring the success of ratings from one country to another. He notes that adapting a show lowers the risk of commercial failure because of its well-trying format (Moran, 82). It capitalizes on the popularity of the original show. When adapted, the series undergoes a myriad of modifications such as cultural, topical, and structural changes. Such changes lead to making a new show. Anna Westerståh Stenport, and Garrett Traylor explain that “[t}he remake screenplay and film is legally understood as a new original, a work of art in its own right” (84). Such a trend of TV series adaptation has opened up a useful arena of comparative analysis for TV study scholars who want to trace the historical, sociocultural, and technical changes in the development of the contemporary television poetics. Adaptations reveal the mechanisms involved in the globalization of culture and especially television. Formatted shows form the backbone of a profusion of broadcasting schedules across the world. Sharon Shahaf and Tasha Oren explain point out that Transnational TV series adaptations challenge the "established top-bottom scenarios of media globalization as American cultural or media "imperialism," and supplementing more nuanced approaches mapping regional, transnational, and global flows of canned television products around the world" (3). They concur,

These developments in television production and programming structure complicate many long-cherished conventions of global television scholarship. Approaches that perceive contemporary media as a map of US programming domination or maintain a fixed distinction between local production and import-led homogenization are radically reconfigured when faced with a maturing global industry that prioritizes both localization and standardization. Similarly, global audiences' responses to these televisual texts present new sites of investigation, offering formatted programs as cultural arenas where tensions among local, regional, national and global identities are articulated and experienced in new, inter-mediated ways. Finally, the textual and generic definitions of program types and conventions of narrative structures are here confronted with new models of content developments that are yet to be theorized (3)

The need for cultural proximity has led transnational TV series adaptations to become increasingly popular worldwide. Because of this growing trend, it becomes critical for cultural studies scholars to put this phenomenon under scrutiny. Anna Westerståhl Stenport and Garrett Traylor,

[w]e posit that film remakes and adaptations, as established forms of cultural representation that mobilize billions of dollars every year in the global entertainment industry complex, are especially relevant to this inquiry. Fiction film and serials are alive and well around the world, distributed through innumerable channels (some legal, others not), and constitute an important representational storytelling form with global reach (77).

Transnational TV series adaptations are extremely rich in terms of cultural information. They offer an effective platform to highlight cultural differences and compare cultural elements between two (or more) countries. The adapted series integrates a similar narrative in a different context. During the process, several elements are necessarily changed. These elements are altered to respond to what the producers perceive to be the essence of a culture. It can also signify that cultural proximity is concerned only with certain cultural markers that the producers believe to be especially relevant. Adaptors recontextualize the discursive framework by modifying cultural markers. These elements effectively represent and differentiate one culture in comparison to another one. We are left with a distinction of the

elements that can be considered "universal," and that can be shared with other cultures, and the changes are the ones that are mandatory because they are particular to a culture.

My research aims to study Transnational TV series adaptations because they offer an ideal platform to study the complexities of cultural representation and production in the context of globalization. To conduct my study, I use popular American TV crime Show: *Law & Order: Criminal Intent* and its French adaptation *Paris Enquêtes Criminelles*.

The American version of *Law & Order: Criminal Intent* was very successful in the US. It boasts a total of 195 episodes in the course of ten seasons. the French version, *Paris Enquêtes Criminelles* did not meet the expectations in terms of audience in France. As a consequence, it was discontinued after only 20 episodes and lasted only three seasons. Whether successful or not, the adaptation of the shows offers an excellent showcase of a transnational TV series adaptation because TV series uses conventional representational codes. My research project is concerned with culture and cultural transfer of TV shows and does not deal with audience ratings.

These shows offer a typical and standard object for adaptation studies. It allows for comparing intercultural differences, aesthetically salient localization strategies for achieving cultural proximity, and hybrid responses to global cultural, social, and political discourses through the globalization of narratives in format adaptation. My choice also resides in the fact that *Law & Order: Criminal Intent*

and its French adaptation *Paris Enquêtes Criminelles* is the only case of transnational TV series adaptation from the US to France.

Traditionally, the US produces programs for domestic markets and eventually exports them. This was the case for *Law & Order: Criminal Intent* that aired on French television under the title *New York Police Judiciaire*. However, following the trend that consists of adapting shows from other countries (e.g., the Colombian telenovela, *Yo soy Betty la Fea*, adapted to other countries) to target local markets, producer Dick Wolf pioneered what Michelle Hilmes calls "original adaptations" (305). In 2007, Wolf worked with local producers Alma Productions, based in Paris, to produce *Paris Enquêtes Criminelles*. The French version is a very close adaptation of the *Law & Order: Criminal Intent* franchise. Hilmes explains that the series was "overseen by obsessive care by its creator, Wolf, especially regarding the use of the trademark 'caching' sound (which ended up not being used because it would have reminded too much of the original show) (Hilmes, 2012, 305). Robertson adds that the bible for the show is about 1000 pages long. With such a detailed outline, Barnes claims, "absolutely nothing was left to interpretation" (qtd in Robertson 2014, 89). Hence, Wolf supervised the remake to make sure he delivered a quality product and not to downgrade the 'brand' he created. This is a good example of what Janet McCabe and Kim Akass call "controlled adaptation" (38). The Adaptors have to follow stick guidelines imposed by the original writer of the show. *Paris Enquêtes Criminelles* was notoriously carefully reviewed by Dick Wolf, producer of the entire *Law & Order* franchise. Despite Wolf's control of the adaptation process, significant changes occurred in the French show. Because the constraint to change any elements

was quite drastic, the changes that were made are the elements that necessarily reflect and represent the French culture. These elements range from the most superficial level to the most rooted features of the cultural fabric. The series allows us to tackle multiple facets of French and American cultures such as language, justice systems, communication styles, *mise-en-scene*, TV series making traditions, and so on. The process of adaptation specific to *Law & Order* and *Paris Enquêtes Criminelles* makes these series a perfect case to study transnational TV series adaptation.

Paris Enquêtes Criminelles is symptomatic of the TV series French market. Producer Bernard Bouix (Alma) said, “À l’avenir, j’espère que nous n’aurons plus besoin d’adapter des séries américaines. Je crois qu’il faut voir *Paris Enquêtes Criminelles* comme une transition" (In the future, I hope that we will no longer need to adapt American series. I think we should see Paris, Criminal Investigations as a transition). Bouix refers to a transition in terms of TV series production. In France, the process of making a TV show is known for being expensive, slow, and artisanal (Baxton 28). *Paris Enquêtes Criminelles* marks a pivotal moment in the TV industry in France, because it marks the beginning of a more American and efficient approach to production. For instance, the scriptwriting process is generally laborious in France, while the Americans have an industrial approach to writing (Baxton 28). This proves that the adaptation process does not only deal with transferring content, but also impacts production techniques and, therefore, the culture of the TV industry. Consequently, it impacts the French culture.

Theoretical Framework

My research is nested in the field of multimodality. Multimodality is relevant to study TV show analysis and transnational TV series adaptation because it considers every element of a show as a mode. It provides us with the appropriate tools to read a culture because of the social semiotic approach in which it is rooted. Each culture is subject to interpretation “of signs and symbols,” which can be seen as semiotic resources. Multimodality holds a great potential to explore transnational TV series because it enables all the modes as well as their different combinations or complexes that are at play in the show and make them ready for interpretation. Hence, multimodality is particularly adapted to analyze and compare cross-cultural TV adaptation. Since the complexes of modes can be comprised in culturally specific ways. As Jewitt (2009) explains:

The starting point for multimodality is to extend the social interpretation of language and its meanings to the whole range of representational and communicational modes of semiotic resources for making meaning that is employed in a culture – such as image, writing, gesture, gaze, speech, posture (1).

I explore various film theories and explain their evolution over time and how the different approaches contribute to my research. My research takes on a cultural studies approach to film. Romy Heylen (1993) explains that cultural adaptation involves linguistic codes, intertextual codes, and cultural codes. When transferring a TV show from one country to another, we need to adapt to the cultural context of the receiving country. Because of this concentration on cultural differences, my research is overwhelmingly embedded in the fields of cultural studies. Through the study of transcultural TV shows adaptation, I aim at studying the fundamental dynamics of

both the French and the American culture. This is why transcultural TV series adaptations at the intersection of both Film Studies and Cultural Studies.

Film theories and cultural theories provides me with a solid theoretical foundation to conduct my research. I hope to contribute to the fields of multimodality, film studies, and cultural studies by proposing a different and innovative method to the study of transnational TV series adaptation.

Purpose and Research Questions

The adaptation of *Law & Order* to *Paris Enquêtes Criminelles* offers an arena for the study of French and American culture at large. My focus beyond the study of these series is to study the workings of the French and the American culture. In the context of French and American TV shows, it is necessary to ask the first questions, (1) *How is the American crime show Law & Order a mirror as well as a (re)producer of American culture, its ideology, and values? And, subsequently, How does the adapted French show Paris Enquêtes Criminelles represent French culture?*

Stenport and Traylor state, “film adaptations and remakes exemplify and illustrate what in the twenty-first century have emerged as two dominant conceptual frameworks for understanding cultural representation and digital information organization” (55). In recent years, many tool kits have been developed to assist researchers in their study of moving images. Those tools have offered unprecedented outlooks and new perspectives in the way we have studied the field. This dissertation also looks at the different tools that have been available to study these shows and addresses the next question, (2) *How can the available software contribute effectively to study transnational TV series?*

After reviewing the qualities and drawbacks of each of these software programs, I will investigate a different approach to transnational TV series adaptation analysis, and search for a new toolkit to effectively help researchers. Hence, my third question: (3) *How can an Artificial Intelligence software enhance the capabilities of existing toolkits and offer a more comprehensive analysis of transcultural TV series?*

Research Design

In order to conduct my research on transcultural TV series adaptation, the research is broken down into three steps. First, I do an inventory of the available software that can support film analysis. The software I evaluate is Final Cut Pro™, Cinematics, the Multimodal Analysis (MMA) software, Image J, and MPEG Streamclip. I also look at Artificial Intelligence-run software such as the Geena Davis Institute software and Cinelytic. I propose an application of each software (or their methodological approach) in order to make an assessment of their potential and drawbacks. I use several episodes of *Law & Order: Criminal Intent* and *Paris Enquêtes Criminelles* to do so. Based on this assessment, I discuss the features and capacity of what an ideal toolkit should have to contribute to the research in film and cultural studies.

Next, I propose an in-depth analysis of a 30-second scene in both versions of the show. To do so, I propose a method based on a combination of multimodality and intercultural studies. The approach I propose is called the Multimodal Intercultural Matrix (MIM) model. It is a mixed-method approach because it combines hard data and semiotic and intercultural components. The first step of this approach consists in reverse-engineering the scene in order to identify and quantify all the elements that

compose this scene. This process allows me to measure each mode and provides me with hard data on the different elements that make an episode. The next step consists of analyzing the same scene through nine points of view. To do so, the scene is divided into three categories: Power (e.g., power distance, race, and gender), Language (high/low context, Politeness's theory, Conflict Style Inventory, consideration, and involvement), and Society (e.g., morals, norms and institutions). I will cross these cultural categories with three main semiotic modes that I consider to be the fundamental blocks of TV series analysis. The modes are Cinematography (e.g., camera angles, scale, and movements, colors, lighting, and music), body language (e.g., physical proxemics, facial expression, body movements and positions, eye movement, and tone of voice), and speech (e.g., speech act and quantity). Each of these modes is defined and embedded in their cultural context. Hence, they convey different semiotic meanings that differ from one country to another. Therefore, the proposed methodology, the Multimodal Intercultural Matrix model, is based on the intersections of the cultural categories and the modes. I will provide details on how the method operates as well as the potential it has for new findings.

After evaluating the pros and cons of the existing software, and based on the MIM model, I present the Artificial Intelligence (AI) software Möbius Trip in the last part of the research. The Möbius Trip is an AI ran application developed by AI software engineer Anjal Amin. I have collaborated with Amin to develop the software. The Möbius is based on the MIM model. It aims at analyzing shows based on the same model of the scene analysis (above). The Möbius has the ability to apply the in-depth analysis to big data. However, it is still at an experimental stage. Only a

few functions are available for now. I provide an example of the application of the Mobius and its potential.

My research is embedded in the digital humanities (DH). DH is concerned with digital technologies as a means to support research in the humanities. I demonstrate the digital approach by using multiple software to gather the data and conduct the analysis. I also work in collaboration with an Artificial Intelligence software engineer to develop and experiment with innovative software that can analyze TV shows systematically and automatically.

Within the field of digital humanities, I look at Moretti's concepts of close and distant reading. This approach consists of examining a text meticulously as well as zooming out to have a big-data-reading of the text. In the same way, I carefully examine one scene and zoom out to all the episodes. In the Nth degree approach, Craig Saper revisits Moretti's approach. He sees the data as dynamic and interactive. Saper's Nth degree approach serves as a foundational approach for my project.

Rationale

My choice to study American and French cultures was evident to me because of my personal life experience. I am a French man. I was born and grew up in France. I have received a French education (in every sense of the word), and I also work there until my mid-twenties. The French culture and French language are part of my DNA. However, I have spent the past ten years living in different states in the US. I studied American culture during my master's and Ph.D. programs. Because of this background, I had the opportunity to experience and get a deep understanding of American culture(s), its norms, and its codes but also its ideology. Living in the US

for such a long period of time, I have not only discovered and learned about American culture, but I also discovered my native culture, the French culture. As

Bahktkin explains:

In the realm of culture, outsidership is a most powerful factor in understanding. It is only in the eyes of another culture that foreign culture reveals itself fully and profoundly... a meaning only reveals its depths once it has encountered and comes into contact with another, foreign meaning: they engage in a kind of dialogue, which surmounts the closedness and one-sidedness of these particular meanings, these cultures. We raise new questions for a foreign culture, ones that it does not raise for itself; we seek answers to our own questions in it; and the foreign culture responds to us by revealing to us new aspects and new semantic depths (7).

While still keeping a strong bond with my home country, I have been deeply influenced by American culture. I can look at French people and the French culture with a somewhat distant eye. What used to be normal to me growing up became odd or at least noticeable. My life experience divided between two cultures, combined with the knowledge and tools I gained during my studies in the humanities, provided me with a dual cultural lens. I can look at France from an American perspective, and I can look at the American culture from a French standpoint. I feel deeply connected and attached to both cultures.

Over the years, I have developed a passion for media production and film. Many of my previous projects have included visual texts. For instance, my master's scholarly paper consisted of a one-hour long documentary. Besides, I have worked at New Media Studio at UMBC under the guidance of Bill Shewbridge. We produced several visual projects and documentaries on various topics. As a consequence, I have developed skills and a good understanding of video production.

For these reasons, I believe I have the capacity and the drive to conduct a research study on transcultural TV series adaptation between France and the US. However, despite my intercultural experience and my higher education, I must acknowledge my cultural blind spots and my own biases. I try, to the best of my abilities, by keeping an open mind and a constant self-check habit of minimizing their impact on my perception and my analysis.

Chapter 2: Theoretical Framework

Multimodal Analysis

In this section, I provide a brief genealogy of the multimodal field. After defining its core concept, I will present the different approaches to multimodality as well as their application. TV series is essentially a multimodal text. This is the reason why multimodality is an appropriate approach to study TV series. Besides, due to its social semiotic nature, multimodal approaches are open to cultural interpretations. Such a component makes multimodality even more compelling in the study of transnational TV series.

Multimodality is only a small subfield of the multimodal research and application being done. Hence, I hope my research will contribute to expanding its application beyond the largely ethnographically based multimodal research in the field of multimodal studies until now.

Multimodality: Origin, Concept, Practice

The multimodal approach is relatively new since it only emerged and developed within the last two decades (Kress and van Leeuwen, 2001; van Leeuwen, 2005; Jewitt, 2009). Because of the growing influence of images that have become overwhelmingly present in our current society, the need for new approaches to analyze and understand communication and meaning-making through visual means is essential. Multimodality holds great potential in this regard, and it is increasingly

gaining popularity among scholars who look for new ways to approach communication and representation beyond just language. Wolfgang Hallet (2009) defines multimodality as "an integrative approach that seeks to respond to the growing importance of visual images in cultural processes of signification, as well as to the rise of multimedia electronic environments that challenge the age-old dominance of verbal communication" (139). Carey Jewitt concurs that "[m]ultimodality is an interdisciplinary approach drawn from social semiotics that understands communication and representation as more than just language and attends systematically to the social interpretation of a range of forms of making meaning" (Jewitt, 2013, 30). In other words, multimodality is concerned with interaction, representation, and communication beyond the written text (Jewitt, 2009).

Multimodality offers a set of frameworks and approaches that provide a comprehensive interpretation of visual and/or aural documents or interactions (Jewitt 2013). While other fields have focused on certain aspects of communication, the holistic approach of multimodality is certainly at the root of its originality.

Multimodality is designed to make sense of the meaning of a text in a particular culture and social context. Jewitt (2009) claims that the starting point for multimodality is to extend the social interpretation of language and its meanings to the whole range of representational and communicational modes of semiotic resources for making meaning that is employed in a culture – such as image, writing, gesture, gaze, speech, and posture. Thus, multimodality is an efficient approach for cross-cultural or intercultural analysis since it takes all kinds of signs into

consideration when communicating, either through the media or in face-to-face conversation.

When studying multimodal semiosis, there are multiple challenges that need to be taken into consideration. When analyzing a multimodal text, there are several semiotic resources to assess. Elements such as body language, vocal features, proxemics, film technique, and pragmatics should be taken into consideration. Each of these elements has a semiotic affordance that needs to be established within the context in which it is embedded. Besides, it shows "how such phenomena (can and do) work together inter-semiotically to produce meanings within texts" (Smith, Bradley A., et al.). That is, it looks at the different meanings of semiotic resources within a unified discourse. Based on Halliday's (e.g., 1978) social semiotic approach to language called systemic functional linguistic theory, we need to focus on the "functions and social uses of semiotic systems, the complex interrelations of semiotic systems in social practice" (cf. also Kress and van Leeuwen 1996, 2001; O'Halloran 1999, 2004; Baldry and Thibault 2006; Bateman 2008; Jewitt 2009; Lemke 2009). Smith et al. point out: "Another issue is identifying the affordances and constraints of different analytical perspectives and techniques (within and between particular theoretical traditions and frameworks) applicable to multimodal studies." (Smith, Bradley A., et al.). For these reasons, multimodal semiosis plays an important role in my research.

Core Concepts for Multimodal Approach

Due to the novelty of the field and its interdisciplinary nature, the multimodal approach is a platform for debates over the definition of some concepts, and the

terminology of some key terms appear to be somewhat loose. In this section, I intend to provide a summary as well as define the core concepts and terminology used in the field of research. There are six major concepts that fall under the field of multimodality: mode, semiotic resource, modal affordance, materiality, multimodal ensembles, and meaning functions (Jewitt 254, Lyons 2). I will use these to comparatively analyze my two televisual texts.

First, the *mode* is arguably the most crucial key concept within the multimodal field of research since it is the most important analytic tool. According to Jewitt (2013), a mode is "a socially shaped and culturally given resource for making meaning" (12). Its function is to describe language, layout, and other modes of communication that are used as resources to create meaning and enable exchange (Kress, 2014; Bateman 2011; Forceville, 2010). Hence, modes contribute to representation and communication. Forceville explains that there is no consensus on the definition of mode. For practicality sake, he proposes a non-exhaustive list of mode categories: (1) written language; (2) spoken language; (3) visuals; (4) music; (5) sound; (6) gestures; (7) olfaction; (8) touch (Forceville, submission for Machin). Each category contains subcategories. For instance, bodily postures, arm/hand movements, and facial expressions fall under the visual's category. Gunther Kress adds that modes also include the very structure (or layout) of the document. In this sense, modes can also be images, writing layouts, montages, and moving images. In other words, modes are everything that produces meaning.

Semiotic resources is another crucial term in the multimodal approach. Van Leeuwen (2005) explains, "semiotic resources are the actions, materials, and artifacts

we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized" (p 285). Semiotics, which consists of studying signs, was pioneered by Ferdinand de Saussure and Roland Barthes. According to them, the semiotic system is based on rules that are fixed and unchangeable. The conceptual sense denotes the semantic features of a word. It identifies the thing it denotes. The connotation of the word and the meaning to which it is attached is much less stable and is more prone to changes because it is structural. Semiotic resources take into consideration the social and cultural context. Meaning is not passively accepted but rather constantly negotiated and renegotiated by its users. Semiotic resource refers to the representational value of actions, artifacts, and materials.

Modal affordance is yet another key term. Originally, Donald Norman used this term to characterize the potential use an object might have (82). Later, Kress redefined the term as a "complex concept connected to both the material *and* the cultural, social, and historical use of a mode" (Jewitt 2013, 254). In this case, affordance is not a matter of perception of the object, but rather it deals with the meaning it was given over time in a specific social context. Modal affordance has semiotic potential; it is a dimension of "meanings that have not yet been recognized, that lie, as it were, latent in the object, waiting to be discovered" (van Leeuwen 2005, 5). Materiality alludes to the way modes are being transferred to semiotic resources. The physical "stuff" acquires meaning through its representation in the social system

(Jewitt 2009). Multimodal ensembles refer to the combination of modes that constitute an interaction or a representation. Each mode contributes to the construction of the message. Furthermore, each mode interacts with each other and can be complementary to each other (Jewitt 2009).

Intersemiotic relationship corresponds to the distribution and relation between semiotic resources in a communicative event. Each mode contributes partially to the meaning-making of the message, which generates a multimodal ensemble. The combination of modes constitutes the actual message. The meaning created by the interaction of each mode can be in harmony, complementary, or they might create tension (Jewitt 2009).

Multimodal Approaches

There is an ongoing debate as to whether multimodality should be considered a theory or a method. Jewitt suggests that multimodality "refers to a field of application" (2009, 2) rather than a theoretical framework. However, it is accompanied by theoretical perspectives that enable us to investigate the different approaches to multimodality.

Multimodality is underlined by three interconnected theoretical assumptions. First, multimodality presumes that representation and communication always rely on a variety of modes, each of which plays a part in the message's meaning. Multimodality plays down the role of language, which is often considered as central (Jewitt in Price, 251; Norris, 2004, 3) and relies on the idea that all modes have the potential to contribute to meaning equally. Hence, language is one mode among others, and it is treated at the same level as the other modes. The goal of

multimodality is to describe and analyze the repertoire of modes that constitute the message. The second assumption underlying multimodality is that the semiotic resources are socially and culturally shaped. Each mode acquired its meaning through social, cultural, and historical processes. Modes might perform a different communicative work depending on the way they are being used in a community. Multimodality takes into account the modes and their meaning in a cultural and social context. Lastly, the meaning of the overall message is being affected by the choice and articulation of different modes. The interaction between those different modes is crucial in the creation of the message. "Thus, all communicational acts are shaped by the norms and rules operating at the moment of sign making and influenced by the motivations and interests of people in a specific social context" (Jewitt, 2009, 10).

Multimodality has been largely influenced by two theories of language: social semiotics and systemic-functional linguistics (Martinec 2005; Hiippala 2014; Jewitt 2014). Those ideas of communication were pioneered by linguistic theorist Michael Halliday in *Language as Social Semiotic* (1978). Halliday developed the concept of social semiotic. He argues against the traditional division of language and real-world interaction. To him, the use of language is a social act, and the meaning-making is realized in context and through interactions.

The systemic functional (SF) theory stems from the idea of language as a social system as opposed to a static one that is shaped in its social context. According to his approach, the context of a situation is obtained "through a systematic relationship between the social environment on the one hand, and the functional organization of language on the other" (Halliday, 1985, p 11). In other words, the

semiotic resources that constitute language are shaped by the meaning attributed by the speakers. It is contextual. Halliday theorized the social functions of language through three metafunctions: ideational, interpersonal, and textual. The ideational function is concerned with the content matter. It is composed of two elements: the experiential and the logical meaning. The ideational function is basically the words chosen to represent a situation or an event. The interpersonal function deals with social relations. It refers to the speaker's grammatical choices to exchange information with others. Finally, the textual function refers to the grammar structures which create coherence between and within the texts. It unites the two other metafunctions (Halliday, 1978).

There are three major perspectives related to multimodality: (1) the social semiotic approach to multimodal analysis championed by Kress and Van Leeuwen; (2) the systemic functional grammar multimodal discourse analysis (discourse SF-MDA) associated with O'Toole, Baldrey and Thibault, and O'Halloran; and (3) the multimodal interactional analysis related to Scollon and Scollon and Norris (Jewitt, 2009, 28). The reasons why there are different approaches that derive from historical factors and research focus.

Drawing on Halliday's systemic functional (SF) theory and building on the idea of contextualized systems of communication, Hodge and Kress (*Social Semiotics* 1998) and Kress and Van Leeuwen (*Reading Images* 2006), stepped away from the centralized concept of language and expanded into other modes (or semiotic systems). Kress and Van Leeuwen remodeled a grammar-for-visual design called *Social Semiotic Approach to Multimodal Analysis*. The systemic functional

(SF) theory supplies the groundwork to theorize on a complex range of semiotic resources, such as language, images, gestures, music, and sound, as well as 3D objects. It also provides comprehensive practices to make sense of the communicative artifacts (brochures, posters, films, etc.) in which the resources are integrated (Kay L. O'Halloran, in press, 2). Kress and Van Leeuwen also acknowledge the contribution of Roland Barthes's work (as well as Saussure, Metz, and others) on image-text relations for his contribution to the semiotic approach to the multimodal field research. However, Kress and Van Leeuwen disagree with the idea that images always rely on language and instead assert that both modes perform a communicative act (Hiippala 12).

Kress and Van Leeuwen describe a framework to analyze visual documents. Using a social semiotic epistemology, they reveal the semiotic resources that are at play in a visual layout and expose the discourses and ideologies communicated by the image. They stress the idea that semiotic resources are interpreted within a social and cultural context. In its preface, Van Leeuwen explains that social semiotics deals with "the way people use semiotic 'resources' both to produce communicative artifacts and events and to interpret them in the context of specific social situations and practices" (Van Leeuwen, 2005: preface). The process of meaning creation is highly contingent on the context. The semiotic resources used to communicate a message are flexible and can change depending on the context. In this approach, it is important to note key concepts such as *motivated sign* and *interest*. *Motivated sign* represents the conscious choice of the sign maker to select a certain semiotic resource. Hence, Kress (1993) argues that the *motivated sign* gives information about the sign-

maker. *Interest* describes the motivation of the sign-maker to choose one sign over another based on the signification given by the sign maker. Jewitt argues, "social semiotic modality places the work of the sign-maker at its center" (Jewitt 31).

Systemic Functional Grammar Multimodal Discourse Analysis (SF-MDA) is a term introduced by Michael O'Toole, Gunther Kress, and Theo van Leeuwen (O'Halloran 3). SF-MDA is based on Halliday's theory of systemic functional grammar (SFG). O'Halloran explains, "Halliday's SF theory provides a comprehensive framework for Multimodal discourse analysis (MDA) because the metafunctional principle provides an integrating platform for multimodal theory and practice" (O'Halloran 3). In other words, it expands the concept of Halliday's SF theory based on language to other semiotic resources (e.g., visual images, mathematical symbolism and images, music and sound, movement and gesture, architecture, and space) (O'Halloran 3). Discourse is at the center of the SF-MDA approach. However, discourse is an umbrella term that has different meanings. Jewitt specifies that the term discourse is used both in a linguistic as well as Foucauldian sense (31). The latter has a broader meaning associated with the socio-political practice; that is, a "socially constructed knowledge of some aspect of reality" (van Leeuwen 2005, 94).

O'Halloran studies discourse at the micro-textual level, while for Kress and Hodge and Kress and Van Leeuwen, they use the term discourse as "macro political and social/institutional interests" (Jewitt 31) They look at discourse as socially constructed knowledge of "some aspect of reality developed in specific social contexts, in ways which are appropriate to the interests of social actors in these

contexts" (Jewitt 31). The hypothesis is that all multimodal artifacts and communicative interaction are constantly shaped through discourse. In this sense, all modes offer means for the expression of discourses. From this standpoint, different discourses may be set in motion modally. Hence, the selection of modes may point to the different discourses in specific texts. This is what Norman calls *cultural constraints*. He explains that each sign is read differently in different cultures (85).

In a study of visual art, O'Toole proposes a framework that organizes and ranks visual characteristics that constitute the system of meaning of images such as painting (92). In order to do so, he referred to the syntax of metafunction developed by Halliday: representational (ideational), modal (interpersonal), and compositional (textual) (Jewitt 2009, 31). In his film analysis, Bateman explains that the *ideational* metafunction and *interpersonal* metafunction have already been explored in films (6). *Ideational* metafunction deals with the representations of the world; it is the "world of the story" or *diegesis* (Bateman 6). The *interpersonal* metafunction deals with affect and corresponds to performing interaction and expressing emotion and emotional responses (Bateman 6). The third category, textual metafunction, is what builds the coherence to the text. Bateman claims that this category needs more attention (Bateman 6).

Based on O'Toole's work, O'Halloran expanded the approach saying, "SF-MDA is concerned with displaying and analyzing the integrative meanings arising from semiotic choices which combine in dynamic ever-changing patterns" (O'Halloran 2013, 9).

Lastly, the multimodal interactional approach developed by Scollon and Scollon. In contrast with previous perspectives that focus on representation and communication, the multimodal interactional approach puts interaction at the center of the study (Jewitt 2009, 34). Just like the other approaches, the interaction does not focus on linguistics, but rather it looks at any given mode that contributes to the interaction (gestures, space, objects, etc.). Norris defines interaction as "any action that a social actor performs in which the actor communicates a message" (79). To Norris, an action is only social when communicated, intentionally, or not (Norris, 79). Norris claims, "social actors always co-construct their actions from the environment and/or from the other social actors so that we can never extricate a social actor's actions from the environment and/or from the other social actors involved" (80).

The term interaction derives from three theoretical frameworks, such as sociolinguistics, sociology, and mediated discourse analysis. The three perspectives bring a different emphasis on multimodality. Those approaches can be used in combination when studying a visual-aural document since they can contribute in their own ways. For instance, when analyzing cross-cultural TV series adaptation, the social semiotic approach can highlight the different cultural concepts by semiotic resources that correspond to cultural codes. The MDA enables us to build a common repertoire for the elements to analyze.

Limitations

The field is constantly evolving, and there are some limitations that need to be addressed. For instance, Jewitt (2009, 26) and Bateman (2008) point out that multimodality and the social semiotic approach are "interpretative" and

"impressionistic." For instance, gestures are subject to subjective interpretation. Hiippala criticizes the social semiotic approach to multimodal analysis because "the visual" "grammar" proposed by Kress and van Leeuwen (1996) "is less intersubjective than the authors suggest" (2014). Likewise, Bateman states that "[f]ilm theory often reminds us of this: there is no 'fixed' meaning for particular camera angles, zooms or other arrangements; low angles do not 'mean' power, high angles do not mean 'fate,' and so on" (Bateman 17). Bateman concurs that "finding these 'systems' that contribute to filmic interpretation and provide sense to the stream of technical features deployed has proved itself to be a major stumbling block for taking film analysis further" (18). This is a major issue in film analysis as well as for multimodality. Hence the interpretation of the semiotic resources is "contextual, fluid and flexible" (Jewitt, 2009, 26) and thus renders difficult the making of the repertoire of multimodal semiotic resources. The goal is to find ways to connect technical details and sources of interpretation.

Jewitt also addresses the issue of the terms rooted in the field of linguistics. This is due to the origin of social semiotics set by Halliday, whose perspective was based on language (29). David Machin questions the ability to apply systemic functional linguistics (SFL) to visual communication (181). He argues that images do not share the same language as textual documents and linguistics, and he advocates for a new theoretical model and lexicon that would suit the non-verbal communication.

Multimodal research has essentially focused on "micro-interaction," and accordingly, it does not have the ability to give information about culture and society

at large (Jewitt and Bezemer 2010, 194; Hiippala 4). However, Hiippala states, "multimodal research has often sought to do exactly this by connecting the analyses to the broader issues of culture, history, and society (see, e.g., Machin and van Leeuwen 2005; Martínez Lirola and Chovanec 2012)" (Hiippala 4). Hiippala calls for an empirical approach that in order to generate a sound theory for multimodal analysis that would become the standard guideline to study media documents. In my research on transnational TV series comparison, this is a crucial point because such theory would provide a foundational concept for comparison. Talking about dynamic multimodal artifacts, Tseng and Bateman state,

[Analytic] schemes need moreover to operate without specific commitments drawn from the individual film under analysis in order to ensure comparability across analyses. (quoted in Hiippala, p 4). Hiippala calls for the need or applicable theories that provide consistent analytical methods to describe what takes place in the multimodal artefacts" (2).

As of today, there are multiple schools of thought within the multimodal approach. Various scholars call for a unified and standardized approach that can be applied to different media to optimize the research. My aim is to bring my own contribution to the field of multimodality by exploring further the use of multimodality and to proposing my own approach called the Multimodal Intercultural Matrix and a toolkit called the Möbius Trip to study transnational TV series based on the multimodal approach.

Narrative Structure in TV Series

Television is a perfect medium to broadcast a plethora of narrative forms and genres: sitcom, action series, cartoon, soap opera, miniseries, and made-for-TV movie. In this paper, I am focusing on the concept of TV series only since this field

has not been studied as extensively as other types of narratives. Gaby Allrath, Marion Gymnich, and Carola Surkamp state, "TV narratives differ from other types of narratives, for example, by virtue of the fact that they are by definition both preceded and followed by other programs" (3). The continuous flow of programs makes it difficult to determine the viewers' habits. In addition, they state, "A further difference between TV series and most other narratives is the fact that series are by definition *ongoing* narratives" (3). Subsequently, TV series have specific characteristics such as cliff hangers and lack of definitive closure to an episode that differs from other types of narrative structure. Both of those characteristics have prevented scholars from engaging in the field of TV series analysis (Thompson 2003, 9). Jeremy Butler (2014) describes the concept of narrative structures of TV series as "a narrative form that presents weekly episodes with a defined set of recurring characters" (34). One important distinction lies in the different categorization of fictional TV narratives, namely series and serials. The differentiation relies on the *degree of closure* of every single episode. The term *series* describes shows in which main characters and overall settings are recycled, but the story is self-contained and concludes in each individual episode. Using the examples of *CSI*, *Crime Scene Investigation*, *CSI Miami*, and *Law & Order*, Butler remarks that many of those are crime dramas (Butler, 34).

In a *serial*, however, the plot does not come to an end in the course of an episode, and the threads continue after a given hiatus' (Kozloff 1992, 91). Thompson mentions that in the Series, the outcome of an episode does not have any impact on the following ones. Therefore, the order in which they are run does not matter (Thompson 2003, 59). However, Allrath and Gymnich claim that "there are also

many 'hybrid' forms, that is, serialized narratives which combine features of series and serials" (5). As a matter of fact, Nelson explains, 'The dominant form of TV drama today is a hybrid of the series and the serial, aspiring to the soap form' (Nelson 2000: 111 quoted in Allrath and Gymnich). There are various degrees of continuity of serialized TV narratives in which the overarching narrative can be based on a few episodes to a whole season. Hence the term series is often used as an umbrella term to qualify Series, serials, and hybrid forms.

Butler sets the main components of TV series. First, he explains that in TV series, unlike feature films, there tend to be multiple protagonists that play an equal role. This is because multiple characters offer a greater variety of plots within the same setting. Next, Butler addresses the principle of exposition. Since certain settings and characters are recurring in the Series, they need little exposition since they were previously established, and the audience is already familiar with it. Allrath and Gymnich add that the opening credits typically helps to identify the characters (13). Each character has a personal story that builds up over time in the Series, and reference to previous episodes might occasionally appear. In this case, "we can see how the series narrative is structured and how it is blended with the serial structure" (Butler 35). The concept of motivation refers to the unbalance of the otherwise stable narrative. The disequilibrium is generally created by the desires of one of the protagonists. Without this unbalance, there would not be any story. The term narrative problematic describes the focus of the episode. Series are typically consistent, revolving around the same theme; however, the focus varies in order to keep the audience captivated. For instance, in the case of crime shows, the nature of

the crime and the criminal differ. Next, Butler talks about the cause-effect chain, which refers to the ways in which scenes are connected to one another. Allrath and Gymnich explain that the succession of events is generally interrupted for commercial purposes. "The story is broken into segments that fit between the commercial breaks" (Butler 2009, 38). The Series is thus divided into acts that end in a small climax just before the commercial break, keeping the audience in a cliff-hanging situation (Allrath and Gymnich 12). Each Series has a final climax that is the peak of the episode. Finally, the resolution is typically only partial in a/the series due to the overarching narrative that leads to show to its big finale. Burch and Sellier tell us that the 52-minute format TV show promotes the serial dimension of a TV show. In contrast, the 90-minute closed episodes, focusing on the resolution of an investigation, do not favor the nuances or the evolutions of recurring characters. This is not the case for anthology series such as *Law & Order* and *Paris Enquêtes Criminelles*. Anthological Series implies that each episode is self-contained, and there is no overarching narrative strategy despite their 52 minutes length.

Narratology and Multimodality

Narratology is defined as the study of structure in narratives. It is basically the way we tell a story and make meaning of it. To Bordwell, a narration and its interpretation is "the experiential logic of understanding a film's narrative" (Bordwell 2007, 98). This statement implies that the viewer has a cognitive understanding of narrative structure. He goes on by saying:

The process by which the film prompts the viewer to construct the ongoing fabula on the basis of syuzhet organization and stylistic patterning. This is, we might say, the experiential logic of understanding a film's narrative, the equivalent of the tourist's guided path through a building. (Bordwell 2008: 98)

In his theoretical approach to meaning-making and narrative construction, the structure of the narrative space, time, and narrative logic derive from the combination of the *fabula* and *syuzhet*. The *fabula* is "the actual representation of the film's story inferred by the recipient as a cognitive construct" (Wildfeuer 12). The *syuzhet* is "the articulation of story events by montage and cuts in a film" (Wildfeuer 12). In Metzian terminology, those concepts refer respectively to plot (its events and characters) and montage (Bateman 16)

Time is a crucial component in film since it relates to the linear temporal succession in which film unfolds while the spatial component describes the setting and the visual that constitute the narrative. The logic narrative is the causal corollary between sequences. Wildfeuer summarizes Bordwell's narrative approach as "a general discursive phenomenon which is able to organize segments of a discourse and, on the basis of the assumptions made above, also of a film in terms of its meaningful unfolding" (12).

As Hayden White (1997) puts it, "far from being one code among many that a culture may utilize for endowing experience with meaning, the narrative is a meta-code, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted" (35). Because of the advent of television, films, and other media at a worldwide level, narratology sets the principles to filmic features at the macro level. "One of the defining characteristics of narratives in audiovisual media is their use of 'two information tracks' (Chatman 1999, 318), a soundtrack, and a visual track" (Allrath and Gymnich 2, Wildfeuer, 34). The two tracks work in

combination with each other. Each track is subdivided by a complex diversity of communication devices, as shown in Chatman's diagram (figure 1).

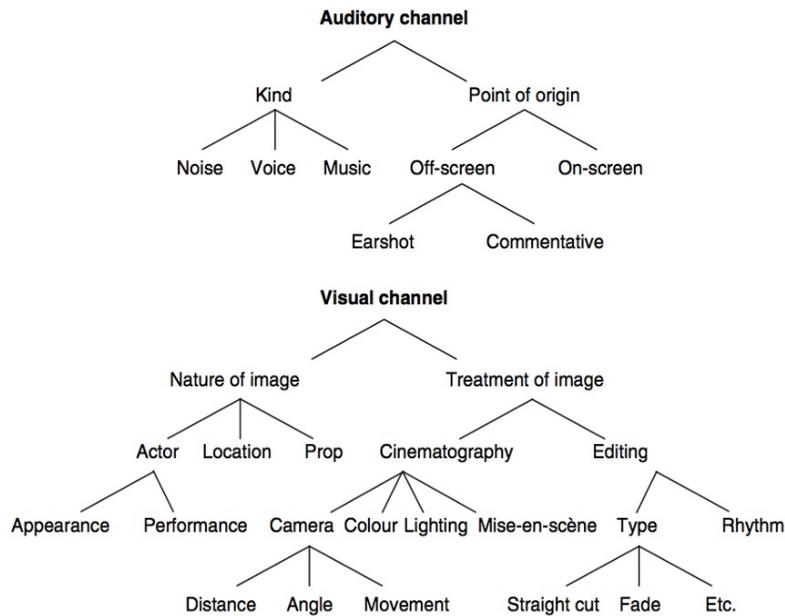


Figure 1 Auditory and visual channels in audiovisual media

Source: Adapted from Chatman (1990: 135).

Bateman explains "films are very complex 'signs' in their own right, including within them a broad range of further signs, such as spoken language, written language, visual representations of diverse kinds, spatial organizations, proxemics, codes of dress and other social conventions and so on—all orchestrated to create rich and complex webs of meaning" (28).

Based on a sample of Stanley Kubrick's movie *Eyes Wide Shut*, in which a shot showing a newspaper is crossed with a zoom in on Tom Cruise's face. Bateman reveals that the combination of shots that include diverse cinematic technical features (e.g., zooming) make one single statement. Subsequently, that means that we cannot treat the quality features of one single shot, but rather, it must be placed into the

context of its bigger structure (p 6). In this sense, the textual metafunction takes a structural role in the narrative since it glues shots together and creates meaning.

Wolfgang Hallet states, "[m]ultimodality is not a concept that has been used in the field of narratology" (129). Contemporary approaches to film analysis have not yet succeeded in systematically defining and describing how filmic devices are intersemiotically combined with narrative structures" (Wildfeuer 2014, 1).

As a multimodal medium, TV series combine speech, images, and sounds, plus scene and sequence arrangements that are used to imply temporal sequence. Ryan states, "On the semiotic level TV is not distinct from these other two media: all three involve a visual, a verbal and an (optional) sound channel, and all three enact narrative in the mimetic mode" (Ryan, p 16). However, she asserts that "[i]t seems clear that of all semiotic codes language is the best suited to storytelling" (9), which repudiates the principle held by multimodality in which each mode is considered as important as the other one.

Film Theories

There is a multitude of theories for analyzing film and TV series. These theories provide us with a lens through which researchers can look at them. Some theories might contradict each other while others can be combined so as to work with each other. They are a product of their cultural context, societal mores, intellectual movements, and technological progress. Among the main trends, we can acknowledge auteur theory, structuralist theory, realist theory, formalist and neo-formalist theory, and cultural studies (figure 2). In this section, I give an overview of each approach and shed light on its contribution to the field of film theories. I also

explain how these theories contribute to my research in transnational TV series adaptation.

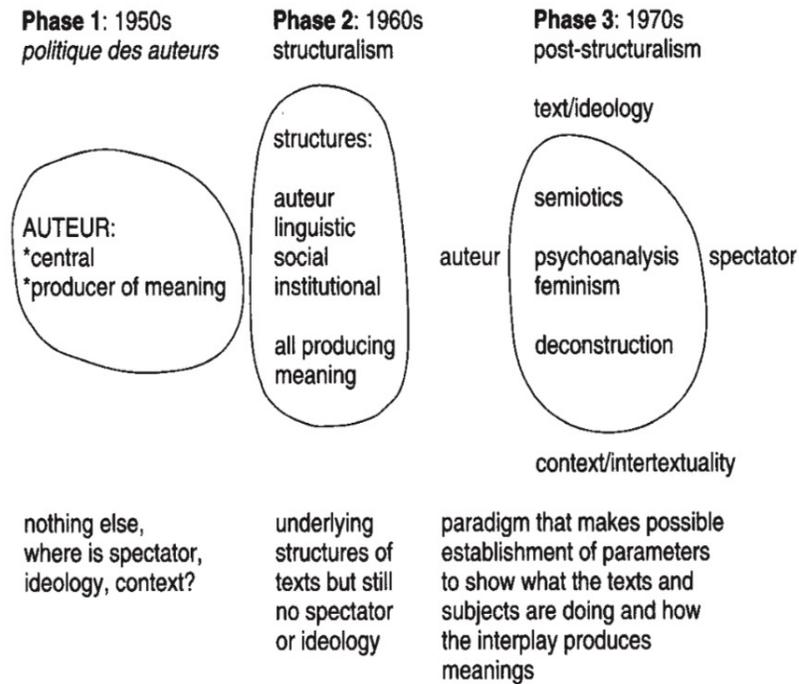


Figure 2 Film theory evolution, *Cinema Studies, Key concepts*

Structuralism

Roland Barthes significantly contributed to creating the field of structuralism in the late 1950s (in his book *Mythologies*, 1957). Such a theoretical system known is drawn from Saussure's idea of language. Structuralism became a useful tool with which to analyze the process of meaning production in such sign systems as literature, cinema, television, and advertising, and, ultimately, other forms of popular culture (pop songs, dress-codes, and so on). Philosopher Simon Blackburn explains, "the belief that phenomena of human life are not intelligible except through their interrelations. These relations constitute a structure, and behind local variations in the

surface phenomena, there are constant laws of abstract structure" (15). From a structuralist's perspective, there is not a center. Instead, everything is into relation with something else.

Though structuralism was concerned with language at first, its use has extended to other media such as the image. Structuralism has been popular in film studies. Though it works differently than a language, moving images are a sign system that produced meaning. In the same way that language does not reflect reality, films, and TV series mediates reality and, as such, has an ideological function (Susan Hayward 321). The image does not portray reality; rather, it creates a narrative, or un Barthes' words, a myth. Nonetheless, films and TV series produce meaning. Therefore, it can be perceived, just like all other social or cultural productions, as a language.

Movies and TV series have their own language and their way of making sense. Montage, sound, editing, and mise-en-scene are two key terms to analyze films and TV series at a cinematographic level. Russian director Eisenstein believed that the very essence of film was contained in the combination of shots, the montage. To Eisenstein, shots were mere basic elements, or 'fragments of reality' (Turner, 42), but it was really montage that produced the art form. In contrast, and as a rejection of Eisenstein's claim that the montage was the keystone of film composition, Hervé Bazin focused on the composition of the shot itself, that is, the mise-en-scene and its specific representation of reality. As Turned explains, "Bazin found montage too manipulative, too distorting of the real, too much of an imposition of the film-maker upon the viewer. Instead, as he saw it, the shot and, particularly, the long

uninterrupted take allow the viewer to scan the frame, to read and interpret what it represented"(42). This switch in film theory leads to an emphasis on the visual of the movie. However, for Bazin, the real and the aesthetic were not separable (Turner, 42). Today, montage and mise-en-scène are no longer seen as mutually exclusive terms but are contained within a notional grammar of film language. (Turner, 42).

For Structuralists, there is a basic fundamental structure to film. They compare structural patterns and relationships within a particular movie or episode. They also conduct a comparison between several films. Structuralists focus on recurring topics as well as the use of signs, symbols, and conventions to interpret film. In doing so, we uncover some otherwise unnoticeable meanings.

Structuralist rely on semiotics to analyze images and give meaning. Structuralism runs on semiotics, Hayward gives a definition and function of semiotics,

Semiotics analyses the structural relations, within a system, that function to produce meaning. Signs can be understood only in relation to other signs within the system, and this occurs, in the first instance, in two ways. A sign derives meaning simultaneously by what it is not and by what it is in combination with. Saussure referred to paradigmatic and syntagmatic axes to explain this concept. The paradigmatic axis is vertically connected to the horizontal, syntagmatic axis. The former refers to the choices available to the possible substitutes (thereby pointing to what the sign is not – man, not woman, boy, girl; cat not hat, mat). The latter refers to the combination of elements actually present and how that combination functions as a signifying chain to produce meaning (the cat sat on the mat, the boy sat on the mat). (Cinema studies, Key concepts 321)

Because it is not a case of one-to-one correspondence, language does not reflect reality. Rather, language becomes a signifying system that sets 'reality' before the ears. It constitutes and mediates reality and, as such, has an ideological function. It is not transparency that it signifies, but a myth.

The other crucial point is that semiotics reopened the debate around cinema as language (a debate initiated in the 1920s but closed or shut out by the *Cahiers du Cinéma* group's polemical writings privileging the auteur as a producer of meaning (Hayward). Eisenstein and Bazin saw cinema as a language (Henderson 21). French film theorist and critic Christian Metz was also a proponent of the film language. He was a semiotician who wanted to situate cinema within a Saussurian semiology. Metz expresses his viewpoint in *la grande syntagmatique du film narratif*. *La grande syntagmatique* is a linguistic structure that can account for all elements of a film's composition. Metz applies such a narrative structure to film (that is to say, the ordering of the large units of a film). Christian Metz proposed a typology of the different narrative sequences in cinema (*Essais sur la signification du cinéma*, 1968). *La grande syntagmatique* is similar to a grammar of cinema (except that such a grammar is not normative as for a language, but that it is only analytical and noted). In his approach, he mostly looked at the narrative structure of a movie. He analyzed multiple movie structures, which he calls syntagma and notably defined concepts such as scene and sequence. These concepts are part of the essential concepts in film analysis.

Apparatus Theory

After conceptualizing *la grande syntagmatique*, Metz questioned the best ways in which the impact of film images on the viewer's imagination could be understood. This approach is known as the "apparatus" theory. He developed this concept in the 1970s. His works, in English translation, had a major impact on international film theory. Metz' tried to universalize and generalized the conception

of the spectator, as opposed to taking a sociological and psychological approach to it. It gave new vigor to the study of spectatorship. The concept of apparatus includes all the technical aspects and equipment of filmmaking (appareil de base, the script, découpage, film stock, montage, projector, screen, and the spectator). Novelist Jean-Louis Baudry explains the concept of apparatus as follows,

In a general way, we distinguish the basic apparatus (l'appareil de base), which concerns the ensemble of the devices and operations required for the production of a film and its projection, from the dispositif (dispositif) which solely concerns projection and which includes the subject to whom the projection is addressed. Thus, the basic apparatus comprises the film stock, the camera, film developing, montage considered in its technical aspect, etc., as well as the dispositif of projection (5)

There is a material aspect of the apparatus theory. The apparatus of moving images not only technological but also ideological (Elder 59). Apparatus theory holds that films and the mechanics of representation are essentially ideological because films are created to represent reality. Essayist Marcelin Pleynet declared, “the cinematographic apparatus is a properly ideological apparatus, it is an apparatus that disseminates bourgeois ideology before disseminating anything else. Before it produces a film, the technical construction of the camera produces bourgeois ideology (5). This perspective holds that creating a film is inherently a political act — either reinforcing or subverting the dominant cultural paradigm.

To summarize, The Apparatus theory is a spectator-centered, ideology oriented and machinery-based theory. This theory is not very popular today. It has been contested since it asserts a unique Point of view of the apparatus and does not allow for any fluidity in terms of spectatorial identification.

The Realist Approach

The realist approach is concerned with content and themes. The realist approach looks at how realistically a movie portrays the world and culture it is embedded in (Turner 3). The realistic approach became popular in Europe after the Second World war when the movies switched from silent to sound. French cineaste André Bazin is a key figure that pinned the realistic approach through his writings in “Les Cahiers du Cinema.” For Bazin, it is the real world which is the subject of film art. Bazin believes that cinema is an art that is inherently realistic because it aims at depicting the world as it is.

Bazin contributed to the field by changing the perspective of how we look at films. He coined the term *mise-en-scene* in opposition to Eisenstein's concept of montage. For him, montage was excessively manipulative and, therefore, distorts the real. It generates too much imposition of the film-maker upon the viewer. Instead, his preferred unit of measure was the shot. The shot, not the montage, generates the real representation of the world. In the shot (especially long ones), the meaning is created with the *mise-en-scene* and the arrangements of the frame. Describing Bazin's approach, Turner explains, "The movement and placement of figures, camera position, lighting, set design, the use of deep focus, all merit greater attention from this perspective. Significantly, all these features also enhance the illusion of reality and thus constitute the 'art' of the film" (42). In other words, for Bazin, the real and the aesthetic were not separable. This idea is reinforced by Brian Henderson (1971b) who said, that for Bazin, “film art has no overall form of its own, but that of the real

itself” (397). My approach, however, is not concerned with realism. Rather, I study the real.

The Formalist Approach

Among the most common contemporary approach to film theory is the formalist one. The Formalist approach is concerned with the aesthetic of a movie. Unlike other approaches that rely on exterior pieces of evidence, the formalists focus only on internal ones (Jacobs 3). They essentially look at technical elements of movie-making such as *mise-en-scene*, photographic composition, camera movements, editing choices, sound in relation to the image, and the such.

The formalist theory holds the belief that cinema is more than a mere reproduction of reality, and the film artist gives form to his vision. The movement argues that a film cannot capture and provide a realistic representation of the world; rather, it transforms the real. Graeme Turner explains,

The dubious distinction between form and content is thus blurred by the assertion that the form is the content. Formalism is an approach which examines the film text for its own intrinsic interest, without necessitating reference to its realism or 'truth' to some version of the real world. Formalism is opposed to any view of film as the capture of the real world; instead, it proposes film as a transformation of the real. (39)

The formalists see a film’s forms of representation (in particular its manipulation of vision and sound) as more meaningful than its ‘content’ or subject matter. To them, we should look at movies from a ‘formal’ artistic point of view. They are concerned with the movie for its own sake regardless of its context and the real world.

Formalist Vs. Realist

Beyond this opposition, both realism and formalism claim such overarching theoretical areas that they overlap with each other. Suzanne Sontag –who is considered formalist, rejects this label— argues that the separation between form (or ‘style’) and content is illusory (Martins 19).

Content is something that comes up intertwined with interpretation. Denying the interpretation is denying the content” (19). As Susan Sontag notes: “There is no neutral, absolutely transparent style. (...) What Roland Barthes calls “the zero degree of writing” is, precisely by being anti-metaphorical and dehumanized, as selective and artificial as any traditional style of writing. Nevertheless, the notion of a style-less, transparent art is one of the most tenacious fantasies of modern culture” (Sontag 2009: 16-17).

From a formalist point of view, the director might break the conventions of representation for the sake of art, making a cultural analysis hardly possible for researchers. In the case of TV series, it is different. TV series are regulated by a "certain homogeneity in products constituted within systems of production marked by rigid generic codes coma formula in conventions, and well-defined ideological boundaries" (Kellner 10). The rigidity of these codes is due to the control of media corporations who are oriented first by profit (Kellner 10). The industrial rhythm of production of TV shows due to the broadcasting pace necessitates a clear and simple format that can be reproduced repeatedly. Because they are less stylized than movies, the convention of the codes of TV series is more standard and recurring. It does not mean that TV series is styleless. Sontag explains, "the notion of a style-less, transparent art is one of the most tenacious fantasies of modern culture" (Sontag 2009: 16-17). Nonetheless, we can assume that the role of the director is "limited" due to the conventions of TV series. Because of the simplicity and consistency of

their codes, they offer an easy-to-read text and an accessible window to societies they are embedded in.

Doing an inventory of these different film theories is useful for my research because it contextualizes it.

A Cultural Studies Approach to Film Theory

Film studies gradually adopted methodologies from cultural studies and social sciences during the 80s (Buckland 1, Turner 3). Robert Stam explains that the relation of cultural studies and Films studies is contested. Some theorist perceives such combination as a logical extension of the film studies while others see such an approach as a betrayal because they see Cultural studies as omnivorous. Stam states.

While the name of one discipline –cinema studies– designates a medium, the name of the other –cultural studies– transcends medium specificity. For some film scholars, cultural studies are to be despised because it no longer studies high art (cinema) but rather low, vulgar, popular arts like TV sitcoms – a rather irony claim in the light of film studies long struggle to establish the dignity of its own despised object of study

Cultural studies are open to study other forms of cultural representation other than cinema. It transcends any medium. Such openness is, therefore, a suited framework for transnational TV series adaptations.

David Bordwell argues that cultural studies and film studies share many features. For instance, the thinkers often operate in both fields (e.g., Barthes, Saussure, Levi Strauss). Borewell also sheds light on the common doctrines both fields have in common, "notably beliefs that human practices and institutions are in all significant respect socially constructed; the understanding of spectatorship requires a theory of subjectivity; spectatorial response to the cinema depends upon identification; verbal language supplies and appropriates an adequate analogue for

film” (Stam 245). Bordwell concurs, “the two movements also share similar protocols for reasoning routines: a top-down, doctrine-driven inquiry argument as *bricolage*; associational reasoning; and the hermeneutic interpretive impulse” (Stam 245). Hence cultural studies and film studies are compatible. However, they differ in that cultural studies is more interested in the uses of the text rather than the text itself. Metaphorically, Stam compares cultural studies to sociology and film studies to psychoanalysis. Again, the cultural studies approach is suitable for my research because I aim at uncovering cultural dynamics through transnational TV series. I am more interested in the actual cultural element than the Series itself.

Cultural studies draw on semiotics, among other intellectual sources (e.g., Marxism, feminism, and critical race theory). Buckland explains, “Semiotics is premised on the hypothesis that all types of phenomena have a corresponding underlying system that constitutes both the specificity and intelligibility of those phenomena. The role of theory in semiotics is to make visible the underlying non-perceptible system by constructing a model of it” (Buckland 7). Semiotics is prevalent in film studies as well as in cultural studies. It allows us to interpret the signs according to one's culture. Signs can have very different meanings from one culture to another. Because my research is concerned with the French and the US culture, semiotics is key to understanding signs in both cultures.

Mark Emmons and Audra Bellmore explain, “Cultural film theory focuses on how films reflect the culture in which they are made with a goal of understanding how meaning is constructed in a society's social, historical, political, economic, and religious context.” It uncovers a society's system of value, way of life,

communication mode, as well as its representation. Hence, cultural studies have strongly impacted film studies, as culture is produced through media such as cinema, films, television, music, and such. Cultural studies provide us with a set of approaches and tools for the study and the interpretation of culture and society.

Douglas Kellner explains,

Cultural studies insist that culture must be studied within the social relations and system through which culture is produced and consumed and that thus the study of culture is intimately bound up with the study of society, politics, and economics. Cultural studies show how media culture articulates the dominant values, political ideologies, and social developments and novelties of the era (8).

Hence, the concept of ideologies is of central importance. The result of cultural approaches to 'film as representation' allows us to study the relations between the film's representational 'languages' and ideology. This can be problematic since someone can be in a subordinated position with respect to some groups but in a privileged or dominant position with respect to others. Such a principle of domination reproduction based on relations touches on multiple aspects of societies such as social, race, and gender. As Stam explains, "key to cultural studies is the idea that culture is the site of conflict and negotiation within social formations dominated by power and traversed by tensions having to do with class gender race and sexuality." Film and TV shows vehicle such a pattern of the dominant ideology.

Kellner explains, "Study of the codes of television, film, or popular music, for instance, is enhanced by studying the formula and conventions of production. These cultural forms are structured by well-defined rules and conventions, and the study of the production of culture can help elucidate the codes actually in play" (10). Indeed, it is essential to look at not only the representation system of the film and TV shows but

also to its technique of production because this technique is also cultural. Film incorporates the separate technologies and discourses of the camera, lighting, editing, set design, and sound—all contributing to the meaning (Turner 57). TV series have, therefore, the potential to inform us of a society's culture, norms, and behaviors as well as its representation and ideology.

Film does not reflect or even record reality; like any other medium of representation, it constructs and 'represents' its pictures of reality by way of the codes, conventions, myths, and ideologies of its culture as well as by way of the specific signifying practices of the medium. Just as film works on the meaning systems of a culture—to renew, reproduce, or review them—it is also produced by those meaning systems (Turner 153). Turner explains, "The film-maker uses the representational conventions and repertoires available within the culture in order to make something fresh but familiar, new but generic, individual but representative" (153).

My research on transnational TV series adaptation is embedded in the field of cultural studies. Cultural studies look at how culture is represented. It also looks at the way TV series produces culture. It looks at the content as well as the form because it is concerned with the technical production of the show (e.g., camera work). The content, as well as the production techniques, are ideological. Cultural studies is a suited approach for my dissertation because it sheds light on the ideologies each culture might convey through representation and filming techniques.

Chapter 3: An Alternative Cultural Methodology: Power, Language, and Society

Intro

I begin this chapter by providing relevant background information necessary to anchor my research in the cultural contexts in which it occurs. This includes some background information on both France and the US. Next, I propose a methodology to identify major cultural differences between France and the USA in the context of transcultural TV series adaptations. The methodology is embedded in the multimodal approach as well as in intercultural theories. It consists of crossing modes and intercultural categories. In this section, I describe the multiple cultural frameworks used for the research study and how I will use them. I draw on intercultural theories to propose three new categories: Power, Language, and Society. I combine existing intercultural theories to devise such a framework. My goal is to create a multilayered model that will make possible a reverse-engineering of the studied TV shows and shed light on cultural difference representations.

Background Information

The concept of culture has been extensively studied, and yet its definition has remained notoriously problematic to determine. Raymond Williams once wrote (Keywords 1976), that the term 'culture' is one of the most complexes in the English language. Certainly, it is a term central to almost every debate about television, and our understanding and particular usage of the term is likely to connect with

assumptions made about the place of television in society (75). In this section, I intend to provide an overview of the different approaches to culture from scholars from different fields.

Scollon and Scollon offer a pertinent point of view. To them, the term "culture" can be broken down into two main principles. First, culture is constituted of groups of people who have in common their history and worldview to their language or languages or geographical location (138). They claim that there is meaning when using terms such as "the French," "the Chinese," or "the Americans," which is acknowledged by the members of these cultural groups. Scollon and Scollon explain, "This common meaning often emphasizes what members of these groups have in common and at the same time plays down possible differences among members" (138). In other words, the members share more similarities and differences. Scollon and Scollon also point to the fact that cultures "are large, superordinate categories; they are not individuals. Cultures are a different level of logical analysis from the individual members of cultures. Cultures do not talk to each other; individuals do" (138). In saying so, they explain that all communication is interpersonal and not intercultural. "French culture" does not talk to "American culture," instead, individual members from each culture talk to each other. Scollon and Scollon emphasize the dangers of overgeneralization when using the term "culture."

According to Hofstede, for instance, "[Culture] is the collective programming of the mind which distinguishes the members of one group or category of people from another" (Hofstede 1994, 5). Kathryn Sorrells defines culture as a combination of multiple theories, both from the past, present, and probably future. She talks about

culture as a site of shared meaning, but also as a site of contested meaning; she also sees culture as a resource (Sorrells 2012). Edward T. Hall stated that "culture is man's medium; there is not one aspect of human life that is not touched and altered by culture" (Hall, 16). Culture affects humans on a personal level, that is the way we think, the way we express ourselves, and how we move. It also affects us at a societal level, such as how a society is structured, its politics, economics, or even the transport system. Raymond Williams views culture as "a whole way of life," while Clifford Geertz sees culture as a narratological approach.

In the context of this research, I rely on the approach proposed by French theorists such as Barthes and Althusser. They generated research into the function, practices, and processes of culture. Cultural studies professor Graeme Turner encapsulates their view when he states, "culture" came to be redefined as the processes which construct a society's way of life: its systems for producing meaning, sense, or consciousness, especially those systems and media of representation which give images their cultural significance" (47). I will also use Scollon and Scollon's lexicon, such as "the French" and "the Americans" as a general term. I will approach the concept of culture as shared and negotiated. I look at culture as open and subject to change and transformation or culture as well as a symbolic system of codes that have to be learned.

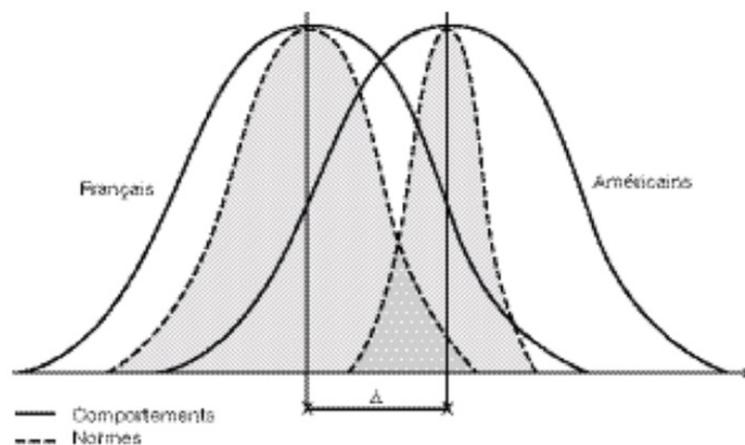
Several paradigms and methods have been developed to define cultural trends and patterns pertaining to both countries. Edward T. Hall used the concept of high context and low context cultures to study and understand the major communication style difference between different cultures. Likewise, Geert Hofstede proposed a six-

dimension framework that has been crucial to identifying and comparing cultural traits. All these paradigms and research have offered critical insight into cultural differences between the US and France. Another example, the conflict style inventory framework, is nested in the field of intercultural studies. I will use these frameworks in my research. Though these approaches have been contested, I still believe they contribute positively to my research, and this is why I considered using them. They offer a guideline that I evaluate. My goal is to either support or disprove these frameworks based on objective data.

Cultural differences between France and the US have also been a popular topic of research among anthropologists and social scientists. They have extensively written on the topic (figure 3). Scholars such as Laurence Wylie, Jean-François Brière, Raymonde Carroll, Pascal Baudry, Gilles Asselin, and Ruth Mastron have worked empirically on cross-cultural issues specifically between France and the US. They take on an intercultural and anthropological approach that offers insights that lie behind observable behaviors. In their work, they uncover the assumptions, beliefs, patterns of thoughts, and attitudes that pertain to each country. For instance, Laurence Wylie and Jean-François Brière highlight some of the differences that might not be obvious at first when comparing behaviors in both cultures. They claim that French people have the tendency to value intellect and speech over moral values. According to them, such a viewpoint comes from the French education, where children learn about the paradoxical attempt to reconcile human nature with moral values. French people are, therefore, conscious of this dichotomy and know that humans are capable of "good" actions as well as "bad" ones. They have a cynical perspective towards

human nature, and that makes them more forgiving and tolerant when someone commits an immoral act since it just uncovers their human nature. French people tend to be pessimistic and suspicious of the other. They also tend to have a lucid and cold realism, and less naïve/critical on life. In contrast, according to Wylie, Americans tend to be more idealistic. They tend to have a binary vision of humankind. To them, an action is either "good" or "bad," but both cannot coexist at the same time. Hence, immortality is more harshly judged and condemned. Morality consists of sincerity, integrity, and moral rectitude. For instance, Americans consider a lie unacceptable. To them, lying is a human deficiency that affects the core of the individual. French people do not condemn a lie as a character-defining trait and tend to be forgiving towards lies as in the expression " toute verité n'est pas bonne à dire" (honesty is not necessarily the best policy). (Wylie 65-66).

The difference of perception between morality, speech, intellect, and lies is relevant in the case of *Law & Order: Criminal Intent* and *Paris Enquêtes Criminelles* because the crime shows deal with concepts such as truth, guilt, and justice.



Il est plus facile de comparer les cultures de normes à normes que de comportements à comportements; mais, dans les deux cas, il y a un certain nombre de contre-exemples.

Figure 3 behavior and norms

Therefore, I will rely on some of these viewpoints as trends to a culture. However, while these accounts depicting cultures might be useful and relevant, I must also warn the readers that they have to be read critically and with great skepticism as they might be oversimplified and overgeneralizing.

I posit that film remakes and adaptations are especially relevant to this inquiry because they are established forms of cultural representation that mobilize billions of dollars every year in the global entertainment industry complex. Fiction film and serials are alive and well around the world, distributed through innumerable channels (some legal, others not), and constitute an important representational storytelling form with global reach (Stenport, 74). The global distribution of the crime show/police procedural genre put forth a specific form of discourse on morality, speech, and intellect. British, French, German, Spanish, Italian, and US versions of this show and other shows produced in each of these countries have established themselves as a national literary and media tradition. The crime genre stretches back to the early serialized traditions of newspapers.

TV series adaptation opens up a useful arena of comparative analysis for TV studies scholars who want to trace the historical, sociocultural, and technical changes in the development of the contemporary television poetics. Indeed, from an intercultural point of view, transnational adaptations offer a window to highlight cultural differences. As Buonanno explains, "stories narrated by television have important cultural significance, however unoriginal, banal and repetitive they may seem (and sometimes indeed are) (Buonanno 72). In other words, fictional TV series mirror contemporary behaviors, social practices, or world views of the societies in

which they are embedded. According to Sylvaine Bataille and Sarah Hatchuel, "in the mirror provided by the series, a society looks at and reflects on itself, to build or assert its identity(ies) and carries a critical discourse on its core values or way of life, especially through utopian or dystopian representations" (1). In this context, "Television drama offers valuable material for understanding the world we live in. Without faithfully mirroring reality, and without actually distorting it, televisual stories select, refashion, discuss and comment on issues and problems of our personal and social life." (Buonanno 72). In sum, adapters are careful of not translating the show literally, but rather they intend to reflect the cultural and national context of the French audience in order to ensure cultural proximity.

Because of their seriality lasting for months or years, TV series, as opposed to cinema, can unfold and explore societal issues in depth. "This offers the viewer a quite different relationship to the character from that offered by film, where the end of the film is normally the end of the character" (Fiske 150). The audience can fathom the ideological message of the series and develop the protagonists' personalities in much more nuanced and subtle ways. Over time the audience becomes increasingly familiar with the TV series characters. Weekly meetings with the audience promote stronger identification with the characters. John Fiske asserts, "heroes are socially central types who embody the dominant ideology, whereas villains and victims are members of deviant or subordinate subcultures who thus embody the dominant ideology less completely, and may, in the case of villains, embody ideologies that oppose it" (Fiske 9).

Power

Power is one of the basic forces in social relationships (Fiske, 1993). It also affects the structure of personality (Keltner, Gruenfeld, & Anderson, 2003). Power is a fundamental concept that regulates social norms in each society. However, different societies measure power relationships differently (Mesquita, 2001). Therefore, we can reasonably assume that power dynamic is unlikely to be universal. Geertz Hofstede offers six cultural dimensions in order to look at and compare cultures. While Hofstede's dimensions offer valuable information to compare cultures, there is a need for additional theories and information on power and the power dynamics within each country. Through multiple approaches to power, I will try to understand how France and the US conceptualize and perform power differently.

Cultural Dimensions

Geert Hofstede defines culture as "the collective programming of the mind that distinguishes the members of one group or category of people from others" (3). He sees culture as a program of collective values that are shared by members of the same group. Hence it is a collective but also an individual process. Based on this definition, Hofstede designed a theory that highlights the dominant cultural characteristics that tend to apply to the larger number of members of a culture. He developed a six-dimensional model to measure efficiently cultural drivers of a country. Because Hofstede uses a 100-point scale of measurement to evaluate each cultural characteristic (or dimension), it makes it easier and more "objective" to measure and compare societies, groups, cultures, and their similarities and differences. His model contains six specific concepts that will be explained

below: *Power Distance, Uncertainty Avoidance, Individualism versus Collectivism, Masculinity versus Femininity, Long Term versus Short Term Orientation, and Indulgence versus Restraint (table 1).*

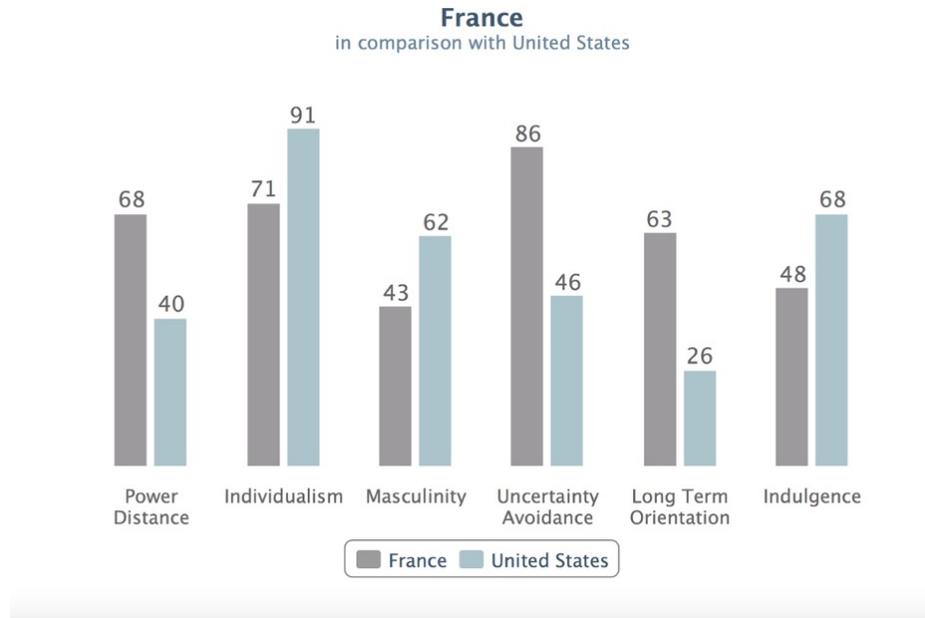


Table 1, Hofstede's six dimensions graph
 Source <https://www.hofstede-insights.com/>

There is, however, some skepticism over the dimensions of cultural variability developed by Hofstede. The dimensions are often contested for being essentialist and making sweeping generalizations that do not hold up in many cases. I acknowledge the deficiencies of Hofstede's theory. Being aware of such criticism, I will use Hofstede's theory. I will use the cultural dimensions as analytical instruments while rejecting their use as blanket labels for entire societies.

The first dimension, the concept of *power distance*, is related to the ways a culture perceives and deals with human inequality. It measures the attitude of the less powerful members of a culture to observe the unequal distribution of power and comply with higher authority. France scores 68, which is fairly high on the scale of power distance compared with 40 for the US. That means that French people are

more likely than Americans to expect and accept inequality and respect power differences and the privileges granted to those in charge. As a matter of fact, institutions in France are highly centralized. Governments, companies, and management display a strong hierarchical organization. Superiors are often patronizing and autocratic. In contrast, in the US, there is a higher questioning of authority and less acceptance of power unequal distribution. Hence the organizational structures tend to be flatter, and the management style more participative. Because of the decentralization of authority, there is also less supervision in the American system than in the French one. It is the case for the police and justice system, for instance, whose hierarchical structure France is quite different from that of the Americans. Such a structure is reflected in the dynamics of relationships between the professionals of the legal system. It is interesting to note that such a perspective on power distribution based on culture needs to be represented in TV crime shows.

Showcasing *Law & Order*, and *Paris Enquêtes Criminelles*, *Power Distance* disparity is constantly visible in the shows. The structure of the New York City Police organization is transferred to fit the French structure of the Police Nationale (National Police). The hierarchy portrayed in the French version constantly reinforces the characteristics of a high *Power Distance*. The commander (the equivalent of the detective) and their subordinate lieutenant seek approval and follow the directives of their hierarchical superior, the Juge d'instruction (the equivalent of the examining magistrate and the procureur (the equivalent of the prosecutor) before taking action. Likewise, there seems to be less debating and insubordination in the French version when the protagonists receive an order from their superiors.

Next, the notion of *uncertainty avoidance* is concerned with the level of stress in a society when facing unknown expectations. Members of a society who feel threatened by ambiguous situations create structures to avoid uncontrolled events. In this case, France scores as high as 86, which technically means that French people require structure and planning. Procedures are standardized, and there is little tolerance for deviance. In combination with a high score in power distance, the notion of uncertainty avoidance tends to reinforce the respect for authority in place.

In contrast, Americans score fairly low on the scale with 46 points. Hence Americans tend to be more risk-taking, flexible, tolerant of differing opinions (at least in certain topics and circles of people), and open to innovation and new ideas. The French version also contrasts with the American show when the commander has to get validated at each step of the procedure and needs official documents coming from the higher institution of the French minister of justice.

Hofstede also looks at the concept of *individualism* and opposes it to that of *collectivism*. Again, it is worth noting that these are precepts that Hofstede presents for society in general and that these shouldn't be generalized. However, for this research, this dimension serves to illustrate cultural differences in the creation of the narrative from one version to the other. These are related to the interdependence of individuals with the groups they belong to. Individualistic societies tend to be more self-reliant than collectivistic societies. Members of individualistic societies are expected to look after themselves or their close family members. Like most western countries, France is considered to be an individualistic country with a score of 71. The US scores extremely high, with a score of 91. Their views on individualism differ

significantly. The Americans focus on the self. They have many expressions that include the word self as in *self-conscious*, *self-confidence*, *self-esteem*, *self-respect*, and *self-centered*, *self-important*, *self-reliant* and also the expression that encapsulates the whole American psyche, *self-made man*. Raymonde Carroll concurs, "Whoever I am in American society, wherever I come from, whatever I have, I create the fabric of my identity, as is evoked, in a more limited context, by the expression 'self-made man'" (145). Likewise, when talking about the USA, Asselin and Mastron explain,

...the self has taken on the importance of a 'cultural quantum,' occupying center stage in a person's life, with activities chosen and carried out in order to satisfy or fulfill that self. American society encourages us with numerous success stories based on the achievements of a single individual, the self-made man or woman. Even the popular notion of leadership implies individual success when a person stands out from the crowd in order to lead a group (43).

In contrast, the French have one word to talk about the self: *le soi*. They do not use it in the same way Americans do, and it has little value. Furthermore, they express their individualism differently. While Americans create their identity based on self-dependence, the French are more likely to shape their identity based on their networks. As Carroll explains:

In French culture...I am always a product of the networks that give me my identity...and provide the source of my energy. Consequently, whatever identity I assert, it can be questioned by anyone from the same network (in the extreme, by anyone of French culture), and very often this happens; my 'true' identity is always given to me by others. My French identity, therefore, will always be conferred by the other, the 'true Frenchman or French woman' whose French identity will, in turn, be defined by others. [...] I am as much fed, carried, made significant by the network of relationships which defines me as I can be trapped, stifled, and oppressed by it. Without this network, I am out of my element. (53)

The essence of individualism in France is determined by the bridge between their right to be different, to express their mind, and to stand out from the group “*while still remaining part of it*” (Asselin and Mastron, 45). Lauren M. Fleming explains, "Because French people are pressured from a young age to fit into the collective system of French society and obey the authorities on a larger social level, being able to personally differentiate oneself from others becomes very important" (24).

Hence French and Americans alike tend to speak their minds and give their personal opinions. They tend to use the pronoun "I" over "We," which is more commonly used in collectivistic countries (Toomey and Chung 118). While the scores between both countries are not significant, the combination of such scores with that of *Power Distance* makes a different impact on each culture. The Hofstede Center acknowledges that the French combination of High *power distance* with high *individualism* is unique because it creates a contradiction (Hofstede). For instance, lower-ranking individuals show formal respect to their superiors but tend to do what they have in mind rather than obeying the orders. Another consequence of this combination is the preference of the French to be ruled by impersonal powers such as governments because they "cannot so easily invade their private life" (Hofstede). In contrast, with Americans, scoring low on Power distance in combination and high on individualism, the hierarchical structure is established for practicality and are more readily challenged. Americans are more likely to work in teams and delegate jobs to teams or employees for their knowledge and mastery. Such a concept seems to be confirmed in the case of *Paris Enquêtes Criminelles*, where the

protagonist, Commandant Revel, holds multiple skills, including geometric and mathematician. Revel can sometimes impress the whole team (as well as the audience) by his multiple talents while such skills are being delegated to subordinates by American equivalent protagonist Goren in the American version *Law & Order*.

According to Hofstede, cultures may also be categorized in terms of Masculinity versus Femininity. These concepts are related to the emotional range that drives a society. For instance, "masculine" means that the dominant values in society are achievement and competition and success, while a feminine society will value ideas such as caring for others and quality of life. France scores 43, which means that it tends to be a feminine culture. The institutionalized 35-hour working week, five weeks holiday a year, and the French health care system embody that focus on the high quality of life. The US scores 62 on masculinity, which is considered high. That means that Americans tend to be more work driven. They strive to be the best, focus on success and achievements. The Hofstede center specifies that Americans need to show that they are successful over being actually successful. Often, monetary reward reflects that professional success. Tracy Novinger claims, "In France, who you are is more important than what you have achieved, and what a person does is, therefore, none of your business. In contrast, in the United States, and Australia, for example, what you have achieved –that is, demonstrated— is important" (40). Such a dimension is represented through scattered information throughout the shows. For instance, in *Paris Enquêtes Criminelles*, Commandant Revel reveals to his colleague Lieutenant Savigny that their salary amounts to \$2250 a month. According to OECD,

the average French wages equals \$44,510 a year, \$3,709 a month. Such amount of money displays a little interest in terms of (financial) reward and view of success.

Long term versus short term orientation looks at whether a society is future-oriented or if it is more concerned with its past and traditions. Countries that show long term orientation tend to emphasize persistence, thrift, sense of shame, and respected status in relationships. Short term orientation societies are classified as normative. That means they emphasize stability, respect for traditions and personal steadiness, as well as protecting face, reciprocating of greetings gifts, and favors. According to the Hofstede institute, France scores 63, which means it shows pragmatic characteristics. French people tend to be able to adapt their traditions according to the context of a situation. Meanwhile, the Americans score a low 23 in this dimension. This makes the country a short-term orientation that is mainly normative. In the adapted version of the show, this dimension is also transferred. This dimension is visible in the US show and its French adaptation through the values that characters display through their discourse.

Lastly, the concept of indulgence (as opposed to Restraint), looks at the ability of members of a society to control their desires and impulses. It opposes societies of free gratification where people can enjoy leisure and entertainment to highly normative societies where pleasure is controlled. This latest dimension will not be further explored in this paper because it is not relevant to the study.

Gender and Power

In this section, I look at gender and power dynamics in the French and American societies, as well as how women are represented on screen. Both the US

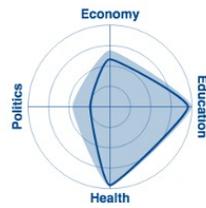
and France belong to the Western World. Yet, there are differences in terms of societal equality (participation and opportunity, the educational attainment, health and survival, and political empowerment), perception, and on-screen representation between both countries.

University of Reims Champagne-Ardenne professor Christine Roland-Levy states, "In terms of gender equality, significant disparities remain between men and women's opportunities in French society" (2). Despite the various advances for women's rights (e.g., in professional, educational and political fields) during the last century, much progress is needed in the French society to reach tangible equality and equity between men and women. Indeed, the 2020 Global Gender Gap Report of the World Economic Forum Association indicates that France ranks 15 out of 153 in terms of Global Gender Gap index (figure 4). The Global Gender Gap Index is a combination of multiple elements. It takes into consideration the economic participation and opportunity, educational attainment, health and survival, and political empowerment. It states that France ranks first in terms of gender equality in the fields of educational attainment and health and survival. It also in the 15th position in political empowerment. However, in terms of Economic Participation and Opportunity, we learn that France is in the 66th position. Despite this poor figure, women in France still boasts a somewhat fair place in terms of gender equity in comparison with other countries in the world.

France

rank **15**
out of 153 countries

score **0.781**
0.00 = parity
1.00 = parity



France score
average score

	2006 score	2006 rank	2020 score	2020 rank
Global Gender Gap Index	70	0.652	15	0.781
Economic participation and opportunity	88	0.525	65	0.691
Educational attainment	1	1.000	1	1.000
Health and survival	1	0.980	78	0.974
Political empowerment	60	0.104	15	0.459

COUNTRY SCORE CARD

	rank	score	avg	female	male	f/m	distance to parity
Economic participation and opportunity	65	0.691	0.582				
Labour force participation rate, %	45	0.891	0.661	67.5	75.8	0.89	
Wage equality for similar work, 1-7 (best)	127	0.528	0.613	-	-	3.69	
Estimated earned income, int'l \$ 1,000	47	0.679	0.499	30.9	45.5	0.68	
Legislators, senior officials and managers, %	59	0.526	0.356	34.5	65.5	0.53	
Professional and technical workers, %	1	1.000	0.756	50.8	49.2	1.03	
Educational attainment	1	1.000	0.954				
Literacy rate, %	1	1.000	0.899	99.0	99.0	1.00	
Enrolment in primary education, %	1	1.000	0.757	99.1	98.5	1.01	
Enrolment in secondary education, %	1	1.000	0.954	95.3	94.0	1.01	
Enrolment in tertiary education, %	1	1.000	0.931	72.8	58.7	1.24	
Health and survival	78	0.974	0.958				
Sex ratio at birth, %	1	0.944	0.925	-	-	0.95	
Healthy life expectancy, years	90	1.043	1.034	74.9	71.8	1.04	
Political empowerment	15	0.459	0.239				
Women in parliament, %	16	0.658	0.298	39.7	60.3	0.66	
Women in ministerial positions, %	1	1.000	0.255	50.0	50.0	1.00	
Years with female/male head of state (last 50)	56	0.018	0.190	0.9	49.1	0.02	

Figure 4 France: Global Gender Gap Report of the World Economic Forum Association

Meanwhile, the US ranks 34 out of 153 in terms of gender equality in the field of educational attainment and ranks 70 in health and survival. In terms of Economic Participation and Opportunity, the US is in the 26th position. In Political Empowerment, the US is in a staggering 86th position (figure 5).

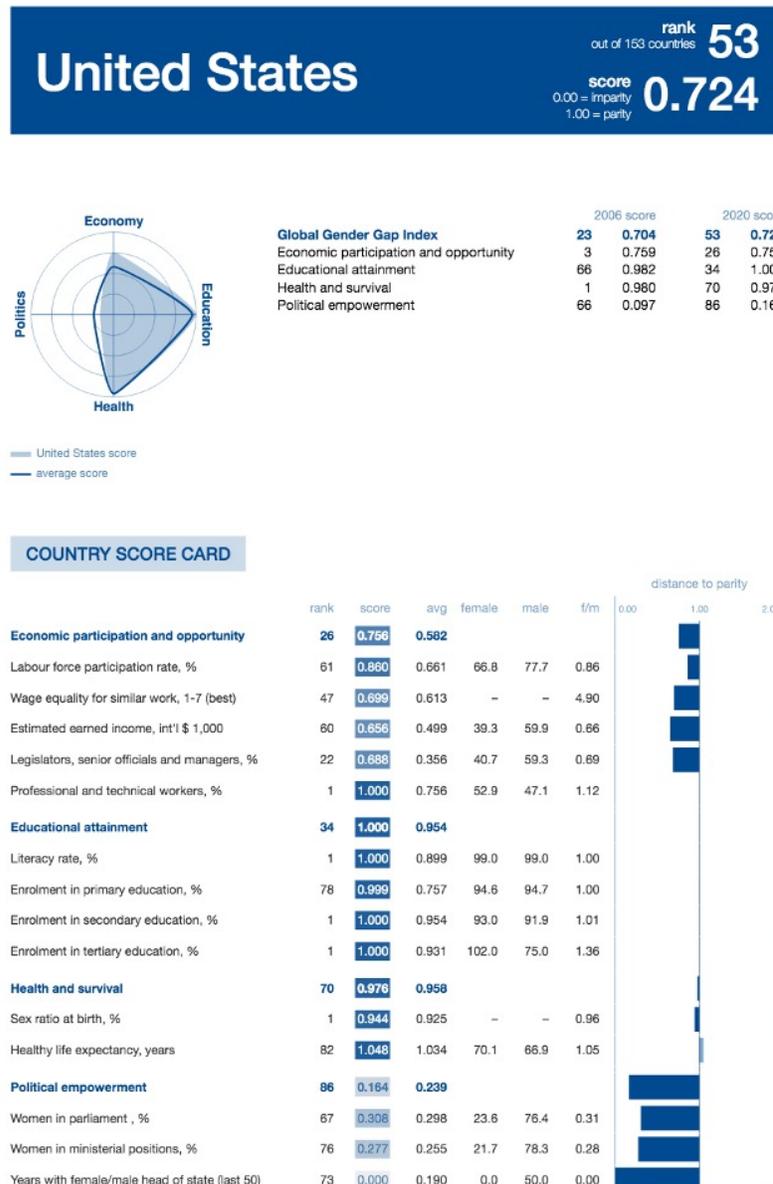


Figure 5 US: Global Gender Gap Report of the World Economic Forum Association

At a societal level (in terms of gender equality in the fields of educational attainment and health and survival, political empowerment, and Economic Participation), France ranks higher than in the US. Significant disparities remain between men and in terms of gender equality within the French and in the US society. For instance, women in the United States are paid 80 cents for every dollar a man makes (Paybarah). Likewise, in France, men typically earn 23.7% more than women on average (Mustafa Douine). It is important to note that these numbers are grossly comparing men and women. It is evident that we should take into consideration various other factors, such as race, age, and education.

Unequal power distribution based on race, gender, social status, and age needs to be further investigated; however, for this dissertation, I will merely look at overall trends. Power in France and in the US is distributed differently. Science Po scholar H el ene P erivier explains that even though in France, fundamental rights are universal since the revolution, society still shows biases toward women as women undergo discrimination (P erivier, Chan). France and the United States rank mostly the same in terms of participation of women in the workforce. However, she claims that the gap grows when taking into account social class. She explains, “The problem of the glass ceiling is more prominent in France” (Chan). However, overall in both countries, the place of women in society has changed positively over the last decades (Chu and Posner 2013, Roland-L evy Haoua Kouidri 2017). Women are making progress toward more equity in the above-mentioned fields.

Gender is performed differently in each country. This entails that the French perception of manhood and womanhood is different.

Il est intéressant, et plus qu'anecdotique, de noter que la femme américaine, plus individualisée et moins impliquée que la femme française dans une relation verticale avec l'homme – dans cette dialectique d'influence subtile où l'on préserve les apparences que c'est le mec qui décide –, apparaît souvent aux hommes français comme trop masculine (It is interesting, and more than anecdotal, to point out that the American woman, more individualized and less involved than the French woman in a vertical relation with the man - in this dialectic of subtle influence where one preserves the appearances that it is the guy who decides -, often appears to French men as too masculine).

According to Baudry, the power relationship between men and women affect women's behavior. He claims that American women are more independent, more individualistic, and stronger than French women. This may be explained by the low score of Americans on the power distance scale (Americans score 40, while the French score for 68). Men and women alike are less likely to accept authority. Baudry claims that it is also the case in relationships. Thus, women in America appear to have masculine characteristics in the eyes of French people. Likewise, Alan Rosenthal explains that "even the masculinity of French men is open to question by more than a few America" (897). Alan Rosenthal quotes Malsallez and Senges when he says that French women are perceived as "slender," "very feminine," "sexy," and "classy" (Malsallez and Senges 11). Rosenthal also quotes Andre Wilmots, who explains that the French woman was described by Americans as "elegante, frequemment belle, attirante ou du moins ayant du charme" (199). It is important to note that some of these arguments might be stereotypical. They are broad and do not take into consideration variables such as social class, race, education, and age. Though stereotypes may reflect some accurate information at times, they are, for the most part, inaccurate and harmful because of their perpetuating nature (Pettigrew 1979). Stereotyping is an instrument that spread prejudice and discrimination. They have a negative impact on a society and its members because it skews the way in

which an individual perceives the world. Via the case of transnational TV series, I intend to inquire how women representation on-screen actually reflect the condition of women in their respective cultures.

The evolution of equity of gender in TV series has been paved with fluctuation and went through abrupt ups and downs throughout the history of TV series. This evolution can be understood through the struggle between fictional patriarchal and misogynist traditions. Besides, the market competition between and within public channels as well as private ones has led to a more diverse offer. One positive outcome of this competition is that producers and broadcasters take into account the aspirations of the public of televised fictions, which is, for a long time, mostly female.

The inequality, as well as its progress towards equality in real life, is also visible on screens. The way women are depicted in cinema and TV shows mirrors the society they are created in. Just like women are being discriminated against, the film and TV industry reflect gender inequity on screen. In the US, for instance, most TV shows are run by men, and the casts tend to be male-oriented as well. Indeed, television, just like the film industry is predominantly a man's world. However, in the same ways that society is evolving, television has changed in the past 20-30 years (Venable, Lauzen). More women happen to share more screen time. In fact, Martha Lauzen tells us, "Whereas female characters comprised only 32 percent of all speaking characters in the top-grossing films of 2016, females accounted for 42 percent of characters appearing on broadcast network, cable, and streaming programs in 2016-17." Such change might be explained by the evolution of in key position

behind the scene. Women have evolved into the workforce. In the television business, women represent 28% of executive producers, 33% of writers, and 17% of directors on television programs in 2016-17. There is a sharp difference in the film industry in which women represent only 17% of executive producers, 13 % of writers, and 7 % of directors working on the top 250 films of 2016 (Lauzen). Women are more present in upper management and subsequently are more visible on the screen. Again, it is essential here to specify that we need to take into consideration other variables such as race and social class.

Women are more visible on screen; however, it is critical to question the way they are being portrayed. Historically, women have often been objectified on screen. Feminist film theory denounces classical cinema because of the stereotypical portrayal of women. Since the 1960s, feminists have criticized sexist images of women in classical Hollywood films. Dutch visual culture professor Anneke Smelik explains,

Cinema film passes off the sign 'woman' as natural or realistic, while it is, in fact, a structure, code, or convention carrying an ideological meaning. In patriarchal ideology, the image of women can only signify anything in relation to men. The sign "woman" is thus negatively represented as "not-man," which means that the "woman-as-woman" is absent from the film (Smelik 2).

It was really in the 1970s when British feminist film theorist Laura Mulvey delved deeper into the impact of the representation of women in visual culture and cultural studies. In her seminal article, "Visual Pleasure and Narrative Cinema" (1975/1989), Mulvey moves away from the semiotic methods that consist of analyzing the signs under a cultural lens. Rather, she takes on a psychology approach to movies. She explains that films, mostly made by men, contain structures of

voyeurism and narcissism. She concurs that both voyeurism and narcissism are gendered. In fact, it is the male gaze on screen that is also being reflected in the camera work when she says, “the female spectator was amalgamated into the male look, and the male protagonist controlled the dynamism and the drive of the image” (“Theory Culture & Society,” pp. 122–143). In other words, women are being objectified by men on screen.

At a quantitative level, TV series have followed the track of films. That is, there has been a positive evolution of women on screen. There are now more women on TV series, and they also get bigger roles. For instance, they now play medical examiners, crime scene investigators, district attorneys, police officers, and detectives. Despite the fact that men investigators outnumbered women on TV crime shows, there has been a noticeable increase of women detectives (*Law & Order: SUV*, and *Miss Phryne Fisher*). Therefore, it seems that this evolution is not just quantitative but also qualitative. Though it sounds positive, Jurick and Cavender explain, “In many ways, the struggles of women detectives in TV crime dramas parallel the experiences of women entering and advancing in real-world policing.” The real world, as we have seen in the section above, is discriminating against women. Parrott, Scott, and Caroline Titcomb Parrott, as claimed in cultivation theory¹, observe that mass media reinforces “traditional gender roles in which men are powerful and dominant, women weak and submissive” (73). They explain that women are often portrayed as victims. The problem is that it reinforces gender roles in the real world. After studying several fictional crime shows, they explain that male

1

characters were more likely than female characters to commit crimes and violent acts (79). According to them,

"White women stood the greatest chance of being crime victims when they appeared on screen. White women stood the greatest chance of being victims of rape/sexual assault. They stood the greatest chance of being murdered. They stood the greatest chance of being attacked by a stranger, and they stood the greatest chance of suffering serious harm or death through violence when they appeared on screen" (78).

While there seems to have been some progress for women in TV shows in the US at a quantitative and quantitative level, the numbers might be deceiving. By reproducing the domination women undergo in real life on the screen, it reinforces, in turn, women domination in real life as a *mise-en-abyme* reflection.

In France, only 12% of women actually rank in the higher structure of the French police (Montémont 14). Yet, many series portray women in charge of a police department. Though that may not be a realistic representation of the society, the image of a woman in charge certainly has a potentially positive good impact on the French women. These series might appear more feminist because they stage powerful independent women of power. These series are female lead shows. For instance, this is the case for series like judges (*Le juge est une femme*), investigators, commandant de gendarmerie (*Une femme d'honneur*) commissaires (*Julie Lescaut*, *Diane femme flic*), chef de groupe (*La crim'*), etc. These illustrate the female lead roles. They hand power with a hard hand. But in reality, these series indulge in conventional situations. Indeed, as soon as they leave their workplace, they are portrayed as bourgeois and reassuring mothers, or as frivolous lovers. It seems that they systematically eventually end locked in a relationship of subordination to a man. Hence, the apparent

progressive femininity portrayed in these series hides nothing but the immutability of the power relations in which women are still dominated.

In *Law & Order*, as well as in *Paris Enquêtes Criminelles*, women are the supporting role. Eames is the partner of Goren, the real hero of the series, in the same way that Savigny is the Revel's partner. These female characters remain behind the protagonist or team leader, but whose presence goes beyond a simple figuration.

Race and Power

In this section, I look at race and power dynamics in the French and American societies, as well as how people of color are represented on screen. France and the US have a different approach to dealing with race and ethnic groups both in the real world as well as in its representation in TV series. Cultivation theory helps us understand the dynamics between TV and reality. It explores the process by which the portrayal of a TV character has an influence on the real world (Morgan et al. 2009). As Signorielli (2003, 42) notes: The cultivation perspective has shown that television violence illustrates and provides lessons about power. Violence shows who's on top and who's on the bottom, who gets hurt and who does the hurting.

France relies on the process of assimilation to the majority culture. This model of integration of migrants posits that migrants are expected to abandon their own culture in favor of the language, values, and customs of the host society. Such a model aims at obliterating social origins and assimilate to the French system as just another French person. The purpose of such a model is to erase cultural, social, and class differences and to promote equality of chances for all citizens. Equality has been a foundational pillar of the French republic since the revolution. It is in the DNA of

France because it is mentioned in the French constitution that the nation is indivisible (Badea 575). In theory, immigrants gradually abandon their culture and traditions. The end result is the creation of a hybrid, uniform, and unique culture of origin. Everyone assimilates into the dominant culture. The French perceive communities as a negative concept. Because of the egalitarian principle on which the French base their assimilation system, *communautarisme* (no translation in English) is perceived as a preferential system that discriminates (Sam & Berry, 2006)

The assimilation model in France is combined with republicanism. Republicanism is another integration model. It sets the value of the culture at a national level. That is, the citizens have to embrace the values of the republic that are held above any other value (i.e., religion). In the case of France, the values are the values of the republic (*liberté, égalité, fraternité*), democracy (women's rights and children's rights) and the principle of laicity (*laïcité*) (Badea 577). Such principles are learned at school and reinforced throughout the education as well as French institutions. The cultural identity is, therefore, deeply entangled with the *histoire de France* and *le roman national*. A good example of this is when Former French president Nicolas Sarkozy stated in 2016 when running for another term, "Dès que l'on devient français, nos ancêtres sont gaulois" (as soon as one becomes French, our ancestors become gaulois²) (L'Obs). Such statements have been widely commented on and ridiculed. Nonetheless, it displays the ideology of the French integration system based on republicanism. The individual is deeply entangled with the history of

² Les gaulois is a French word for a person from Gaul. Gauls were Gaelic tribes that populated France before the Roman invasion in -51 BC. The Gauls are deeply associated with the essence of Frenchness. It is part of the myth of France.

his/her host country. Badea adds that republicanism is often associated with *color-blindness*. This movement argues that we are individuals before being a member of a community, ethnic group, and/or race. As a matter of fact, the first article of the French Constitution states, "France shall be an indivisible, secular, democratic and social Republic. It shall ensure the equality of all citizens before the law, without distinction of origin, race, or religion." Such an approach has been consistently reasserted ever since the revolution, as Roché and Dumollard explain, "Until this day, France has been a unified country, and its legal and policing system applies to the whole nation. France is an indivisible, laic, democratic, and social Republic" (Roché and Dumollard, 9).

In 2018, the French government erased the word "race" from the French Constitution, claiming there was no room for race in the republic. The word "race" had been introduced in the post-war French constitution of 1946 to assert its rejection of racist theories. Paradoxically, the French believe that prohibiting distinction by race actually legitimizes the fact that there are races and as opposed to one single human species (Le Monde)

From an American point of view, one could add *colorblind* to the list. That's why, in the Washington Post article titled France's dangerous move to remove 'race' from its constitution, we can read "in France, race doesn't exist" (Diallo). This sarcastic demonstrates the disbelief of Americans towards the French approach, which claims to be universal. For this reason, In France, there are no ethnic statistics in the national census; hence there is no official data of the racial composition of the French population. However, some estimates by private survey companies claim that

85% of the population of Metropolitan France was Caucasian, 10% comes from the Maghreb, 3.5% of the population is Black, and 1.5% Asian.

In contrast, in the US, we use the term melting pot to describe the integration model. Indeed, the immigration system is fueled by multiculturalism. Multiculturalism holds that instead of erasing their ethnic cultures, immigrants' integrity should be preserved. Multiculturalism encourages groups to coexist harmoniously. Supporters of multiculturalism think that only one who feels safe in their own culture can be tolerant and generous with others (Badea 576). Allowing minority groups to maintain their cultural and linguistic specificity becomes the value of the dominant group. Such a society also theoretically offers support and social assistance for cultural activities of a minority group. The programs set up to encourage cultural groups to develop and maintain a specific identity (Sabatier & Berry, 1999; Verkuyten, 2006). Multiculturalism defends the idea of multiple cultural identities, where specific cultures and national culture would coexist harmoniously. In the US, it is thus normal and expected to have census data on the different ethnic groups of the population. Furthermore, there are legal regulations to

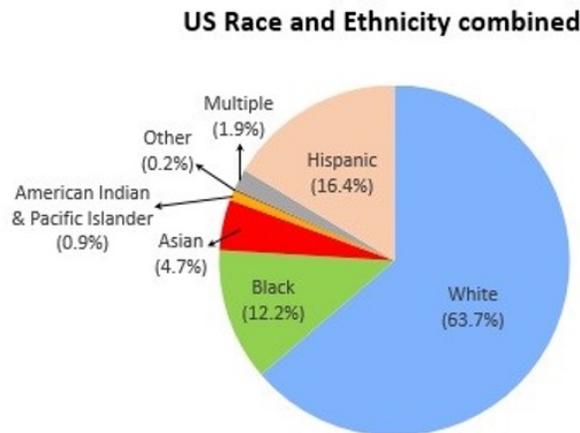


Table 2: 2010 US Decennial Census

promote equity of chances between ethnic groups (e.g., Affirmative Action). In 2010 the US population included 63.7% Whites, 16.4% Hispanics, 12.2% Blacks, and 0.9% American Indians & Pacific Islander (table 2).

The US is clearly a more diverse country than France in terms of ethnic groups. It is also more conscious and explicit about race. In my own personal experience, I was shocked when I first had to fill a form asking for my ethnic group for the first time in the US. I never had to do this in France. This was 15 years ago, and I remember vividly asking friends around me what Caucasian meant because I had never heard of such a term.

Constantina Badea claims, “Les résultats ont montré une corrélation positive entre la préférence pour l’assimilation ou le républicanisme et le niveau des préjugés : plus on soutient ces modèles d’intégration, plus on exprime des préjugés à l’égard des immigrés” (578) (The results showed a positive correlation between the preference for assimilation or republicanism and the level of prejudice: the more we support these models of integration, the more we express prejudices against immigrants). The opposite is also true, the more support for multiculturalism, the less prejudice against migrants. Richeson and Nussbaum (2004) conducted a research on white Americans' views on African Americans in the context of assimilation. Their findings also support Badea's argument on prejudice and the integration model. This is quite obvious that a black person living in France will have a hard time proving he/she has Gaul's origins. This very fact might exclude him/her de facto from the Frenchness and makes him essentially different.

We can also question the American model of integration, which promotes institutionalized racism under the guise of seemingly positive racial policies. For instance, the US Constitution contains several amendments after the civil rights legislation of 1964 and 1965. Those amendments have ensured constitutional protections for African American citizenship rights. Some progress toward racial equality is being made. Bonilla-Silva (1997) argues against viewing racism as a purely ideological construct. He proposes an alternative to this perspective, which he labels "racialized social systems" and defines as "societies in which economic, political, social, and ideological levels are partially structured by the placement of actors in racial categories or races" (469). These levels in society manifest in the form of racial hierarchies, which have been built over a tumultuous racial history in the US – including slavery, segregation, and white-dominated values dictating mainstream culture – and which at present operate in any discrepancy between one race's life chances over another (Bonilla-Silva, 469-470).

Race and power are being perceived, experienced, and represented differently in the US and in France. While both countries are confronted with racial issues, they both deal with it differently. Both countries struggle to reconcile their rhetoric with their reality. We may suppose that they also portray the people of color differently as well.

In terms of on-screen representation, Americans seem to be very conscious and more sensitive to the racial issue. A good example of the difference of perspective between the two countries can be found in the debate over the French movie *Intouchables*. The comedy relates to a lower class, a young black man who is

hired to assist a wealthy, tetraplegic white man. While the French audience welcomed the movie with warm applause and laughter, the Americans viewed the movie as plain racism. Hamelin explains that racial tensions are more apparent in the US. She explains "*D'un point de vue américain, un film est raciste aussi souvent que les rôles du Noir et du Blanc ne sont pas interchangeables,*" ("In the US, a movie is deemed racist as long as the roles of a black character and a white character can't be swapped").

In the US, TV series is perceived as a mass consumption product. Its survival is almost entirely dependent on mass success. Hence, it forces the directors and producer to adopt a posture that could be described as democratic. It must imperatively represent a certain variety of social classes, origins, or belonging to minorities (Montemont 1). Omi and Winant (2008) introduce the idea of “racial projects” and state, “racial projects, large and small – from mass actions or comprehensive legislation (examples located at the macrosocial level) to speech acts or personal experiences of prejudice or discrimination (examples located at the microsocial level) – accrete over historical time to shape both the racialized social structure and our psychic structure as racial subjects” (p. 1567). TV series can be a medium to display and promote racial diversity and to relay a positive message of successful integration and harmony between ethnic groups and individuals. They can have a powerful impact as they. Parrott and Titcomb Parrott report, “the fictional world of television has been shown to over-represent the proportion of African American law enforcement officers and underestimate the proportion of African American offenders when compared to real-life data” (73). However, they concur,

"When researchers examined the 2000–2001 season of *Law & Order* and *NYPD Blue*, two popular fictional crime-based dramas, they found that African American characters stood a greater chance than White characters to be portrayed as criminal offenders" (73). Indeed, in their research, Parrot and Ticomb Parrot found that "Black males and White males in these television programs were no more likely than each other to perpetrate violence or crimes, and Black males were no more likely to commit violence or crimes than White women" (79). This is not representative of reality because 77 % of people arrested for aggravated assault in 2013 in the US were male, as claimed by the Federal Bureau of Investigation's statistics (FBI 2013).

Fictional crime-based dramas are a potent medium to look at the dynamics of race and power. According to the cultivation theory, both fiction and reality are entangled. However, the mirror might sometimes reflect a different reality. It is worth keeping this information in mind when analyzing transnational TV series adaptation.

Language

This section deals with communication modes in France and in the US. The section is labeled as language. The mode of speaking reflects the value a culture holds. "the cultural modes of speaking in many speech communities reflect the hierarchical social order, family socialization, asymmetrical role positions, and power distance values of the different culture" (Toomey 128)

Language is an umbrella term that includes multiple theories and approaches. To define the modes of communication of each country, I use American anthropologist and cross-cultural researcher Edward T. Hall's concept of high and

low context cultures, Brown and Levinson's Politeness Theory, as well as Conflict Style Inventory. While relying on sound theories by some prominent scholars, this section needs to be read cautiously. Whether in the US or in France, attitudes and behaviors vary within each culture. No culture is heterogeneous. There are regional and local variations, as well as various variables such as class, age, ethnic groups, and even personal and psychological differences that may affect behaviors and attitudes. Hence, I will use the concept of norms as a common denominator. What is considered *normal* in a culture is what is accepted by members of a culture without seeming incongruous. It is the familiar. It is invisible to the member. Hence, I will use the term French and Americans in that

Also, we must acknowledge that culture is constantly evolving and ever-changing, depending on the context. Elements such as technological evolution, world politics, economic crisis, and climate change affect each culture, and each culture might respond according to their value systems.

High/Low Context Culture

Based on interaction styles, Edward T. Hall divided cultures into two categories: high context and low context cultures. Toomey and Chung explain, "In low-context communication, the emphasis is on how intention or meaning is expressed through explicit messages. In high context cultures, the emphasis is on how intention or meaning can be best conveyed through the embedded contexts (e.g., social roles or positions, relationship types, intergroup history) and the nonverbal channels (e.g., pauses, silence, tone of the voice) of the verbal message" (123). High context means that "most of the information is either in the physical context or

initialized in the person, while very little is in the coded, explicit, transmitted part of the message." (Hall 79). In contrast, low-context communication occurs when "the mass of information is vested in the explicit code" (Gudykunst 65).

France is perceived as a high-context culture, which means that French people focus more on personal relations; they tend to communicate more intensively with their in-groups keeping them up-to-date while preferring face-to-face communication. The French emphasize formalized and stylized interaction rituals, which are a type of nonverbal behavior" (Novinger 58).

In comparison, Americans tend not to make such a strong distinction when interacting with their in-groups and out-groups. Hence "the verbal content of communication in low-context cultures carry very specific, literal information" (Novinger 58).

High/low context cultural difference also has an impact on how individuals perceive time. It is essential to take time into consideration because it impacts communication styles. To refer to the way a culture perceives time, we use the term *chronemics*.

In this regard, Americans tend to be monochronic. That is, they approach time as a linear fashion and focus on one activity at the time. To them, time management is crucial; it has to be effective. They approach it as a tangible material resource that can be spent as in the saying "time is money." By the same token, time cannot be wasted. Because of that, Americans "get to the point" quickly and effectively. In order to communicate efficiently, Americans tend to avoid interruptions. This might explain

why in the US, “interruptions are considered rude and disrespectful to Americans and are consequently poorly perceived” (Dianetti 16).

In contrast, the French are more polychronic oriented. They have a looser conception of time measuring. Hall explains that cultures with a polychronic orientation to time tend to conceive time as is never-ending. Since time is limitless and unimportant, schedules are flexible (Hall and Hall). Polychronic oriented cultures tend to perform multiple activities simultaneously. Such a viewpoint affects their communication style. In French conversations, interrupting is not perceived as rude. Instead, it is a normal part of the conversation. French is regarded as a low consideration and high involvement society; that is, they perceive overlapping as a form of excitement and pleasure that the communication partner gives towards each other. Interruption shows that the interlocutor is interested in the other party’s argument and that he/she is involved in the conversation. Furthermore, the French often have several conversations within one. That is because they are not concerned by the length of time spent on the conversation (Carroll). This conversation style might be perceived as chaotic. The French perception of time is more elastic, thus leading to a long process of decision making where more time is spent thinking about the best possible solution and all the potential consequences before implementation, upon which change is very unlikely (Asselin and Mastron).

Politeness

It is impractical to provide an accurate representation of what politeness is in the US and in France. Politeness can take several forms, and it is not exclusive to speech. Politeness is a fundamental element of communication between members of

the same society. Politeness can be understood as, "all the procedures that help maintain a minimum level of harmony within any exchange (despite the risk of conflict inherent in all exchange), politeness reveals itself to be multiform and all-pervasive in discourse, rather than a marginal phenomenon restricted to the well-known 'formulas' favored by manuals on good manners and fine breeding" (Kerbat-Orecchioni, 29). Indeed, politeness norms vary substantially from one society to another as it is the case for France and the US. In fact, politeness varies even within a country, from region to region. Kerbat-Orecchioni concurs that manners "depend on a number of socio-linguistic parameters, such as the speaker's age, social and cultural background" (29). The manners also depend on the context in which the interaction takes place. It changes if the interaction is casual or institutional, face-to-face, public-private, or through other media such as the telephone.

I am using Brown and Levinson's Politeness Theory to compare politeness norms in the US and in France. To them, politeness is equivalent to 'face-work.' Brown and Levinson's politeness theory includes two parts. They first focus on the nature of 'politeness' and analyze the ways in which it operates during interactions. According to them, interactants have the option to choose from two types of 'face' while interacting: positive face and negative face. Positive face is described as "the positive and consistent image people have of themselves, and their desire for approval." On the other hand, 'negative face' is "the basic claim to territories, personal preserves, and rights to non-distraction" (61).

'Positive politeness' is expressed by satisfying 'positive face' in two ways: 1) by indicating similarities amongst interactants; or 2) by expressing the appreciation of

the interlocutor's self-image. 'Negative politeness' can also be expressed in two ways: 1) by saving the interlocutor's 'face' (either 'negative' or 'positive') by mitigating face-threatening acts (hereafter FTAs), such as advice-giving and disapproval; or 2) by satisfying 'negative face' by indicating respect for the addressee's right not to be imposed on. In short, 'politeness' is expressed not only to minimize FTAs but also to satisfy the interactants' face regardless of whether an FTA occurs or not (Kitamura 1).

The negative face refers to the preservation of one's territory, while the positive face refers to self-esteem. Those two faces are constantly at play when interacting with other members of a society. The 'face-want' is what any interlocutor carries with them. It is "the want of every member that his wants be desirable to at least some other executors" (Brown and Levinson p. 62). Most interactions are regarded as being potentially threatening to the face of the interlocutors. These potential threats are called Face-Threatening Acts (FTAs). It is often the case that participants have to use 'face-work.' The goal of face-work is to lessen the potential FTAs and makes them smoother to the interlocutor. Typically, indirect speech is used to polish the interventions. Also, elements of the face-work are softeners and mitigators. They are 'intentional softening or easing of the force of the message --a modulation of the basic message intended by the speaker (Frazer, 1978, 22)." In other words, the face-work saves interlocutors' faces. Among other elements, there are: "preliminaries, disarmers, grounders, hedges, downtowners, sweeteners, cajolers, diverse forms of repair, and minimization" (Kerbrat-Orecchioni 30). Depending on the language and the culture, these techniques are used differently.

In sum, there are two approaches to politeness theory: one of them is applied to intercultural communication and concerns face issues, and the other one is based on socio-linguistic conversation analysis focusing on turn-taking and similar issues. For this research paper, I will be focusing on the "face issues" and intercultural applications of politeness.

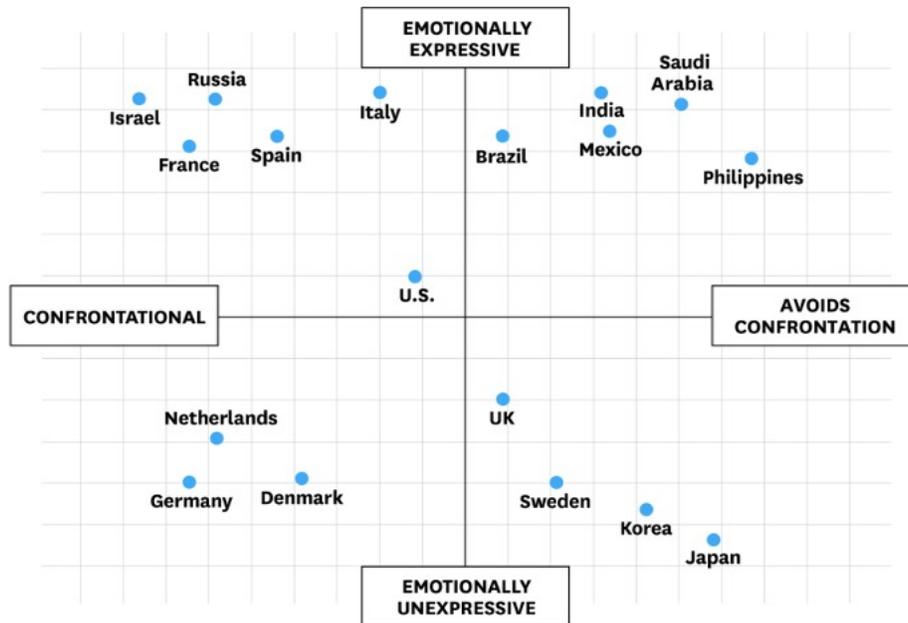
In the context of her research on Politeness in France, Kerbrat-Orecchioni deals with Face Threatening and Face-flattering act (FFA). She explains that politeness regulates FTAs. The FFA serves as an anti-threat. It consists of just saying "thank you" or a flattering remark. Kerbrat-Orecchioni states, "every speech act could, therefore, be described as an FTA, an FFA or a compound of the two" (31). Her research concludes that politeness is an omnipresent element of the French conversation and not just only at the periphery.

Appropriateness

I rely on the Conflict Style Inventory framework, and the measure of intercultural conflict resolution approaches discussed by intercultural scholars Mitchell R. Hammer and Tim-Toomeys. The Conflict Style Inventory framework infers that some communication styles are considered appropriate in some cultures and not necessarily in other ones. As the Conflict Style Inventory chart demonstrates, the French tend to be emotionally expressive and confrontational. In contrast, the Americans tend to be both emotionally expressive and confrontational, but at a much lesser level (figure 6).

Preparing to Face Your Counterpart

The map below sorts nationalities according to how confrontational and emotionally expressive they are. Although negotiators often believe that the two characteristics go hand in hand, that's not always the case.



SOURCE ERIN MEYER
FROM "GETTING TO SÍ, JA, OUI, HAI, AND DA," DECEMBER 2015

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Figure 6 Conflict Style Inventory chart

For instance, in some contexts, it is considered appropriate to express one's emotions. It is deemed acceptable to be loud when excited, laugh with enthusiasm, touch your interlocutor on the arm, and demonstrate your mood. This is the case for France, which is considered to be a country that scores high on emotional expressiveness (Meyer 2015). As an example, Meyer relates a story in which during a negotiation with French colleagues, he explains, "The more we discussed, the more our French colleagues became emotional—with voices raised, arms waving, ears turning red...the whole thing." In contrast, cultures like that of the US, which does not score high on the emotionally expressive scale or confrontational scale, a high-spirited expression might feel intrusive or surprising. It might even demonstrate a lack of professionalism.

Another key feature of appropriateness deals with *cognitive* and *affective* trust. The former relies on the trust you feel in someone's accomplishments, reliability, and skills, while the latter relates to feelings of emotional closeness, empathy, or friendship. Meyer states, "Americans draw a sharp line between cognitive and affective trust" (Meyer 2015). That is, according to Meyer, the Americans separate the emotional from the practical, and they are more comfortable relying on cognitive trust. In France, it seems as if the separation is more porous. French people develop an affective bond within their professional relationships in order to create stronger ties between people they work with.

Likewise, Americans and French differ in their self-enhancement and self-humbling styles. A culture such as American is fueled by self-enhancement. Americans draw emphasis on the importance of drawing attention to their credentials, accomplishments, and abilities (Ting Toomey 145). In contrast, a self-humbling style, as it is in use in the French culture, entails that the members of the culture tend to downplay their performance and skills. Instead, the French use self-deprecating vocabulary. They are hesitating and reluctant when talking about performance. To the French, self-humbling style is part of a politeness practice (Toomey 145). For instance, after someone thanks another person that made them a favor, the answer to thank you is most likely "you're welcome." This way, the interlocutor validates his action. In France, a response to a thank you is typical "de rien" (of nothing). In doing so, the helper is downplaying his performance. Likewise, compliments "violate the law of modesty" (Wieland 1995). Hence French people typically reject compliments.

It is not the case for the Americans who generally merrily accept the compliment and potentially return it (Bublitz et al. 89).

The category of appropriateness may also include what is acceptable to show on TV and what is not. The mission of *Le Conseil Supérieur Audiovisuel* (CSA) (the equivalent of the Federal Communications Commission (FCC)) is to monitor and regulate the content of French TV to make sure that it suits the audience. Some substances such as alcohol and drugs are thus prohibited and censored for shows meant to be broadcasted on prime-time schedule. For instance, in “The Insider” Season 1 Episode 13, the episode shows characters using cocaine. In the French adaptation, however, the consumption of drugs is mentioned but does not appear on the screen. French television is certainly paternalistic and endorses a politic of censorship. It decides what the audience should see and should not see (Winkler 16).

This section on Appropriateness also concerns mores and interpersonal relations. France and the US have different views on courtship, consent, proper seducing approach, and sexual boundaries. In an article published in *Le Monde* in 2011, Corine Lesnes authored *Aux Etats-Unis, les affaires de moeurs sont prises très au sérieux*. She explains, “Aux yeux des Américains, les Français ont une étonnante tendance à fermer les yeux sur les frasques de leurs hommes politiques. Aux yeux des Français, les Américains sont des puritains qui n'ont pas grand respect pour la vie privée des personnages publics.” (In the eyes of the Americans, the French have an astonishing tendency to turn a blind eye to the escapades of their politicians. In the eyes of the French, the Americans are puritans who have little respect for the privacy of public figures). These opposite points of view are irreconcilable. What might be

perceived as badinage (dalliances) in France would be considered as sexual harassment in the US (Lesnes). The French seem to be more flexible and accepting in terms of mores and sexual behavior of what Americans would call inappropriate behavior or even sexual harassment. **In a New York Times article in 2011, Joan Wallach Scott** claims that, in France, many were promoting, " the alternative to equality between the sexes (and indeed, to equality in society more generally) was an acceptance of the eroticized play of difference." Mona Ozouf refers to "the art of seduction" to describe the right of men (especially politicians) to be promiscuous and playful. Ozouf explains that it is a trait of national character. Elaine Sciolino provides a good example when she recounts that former French president Jacques Chirac's baise-main became emblematic of such behavior. She explains, "no French person to whom I told the story thought I should be offended; everyone expressed amusement" (20). Mona Ozouf depicts the gesture as "slightly theatrical gesture with a touch of irony" (cited in Sciolino 20). La séduction is so rooted in the French culture that it can account for cultural clash with immigrants (Sciolino 76). **Wallach Scott** made it an argument against Muslim immigration because they were not able to understand the open erotic play was integral to Frenchness (**Wallach Scott**).

Hence, the difference of perception is often stereotyped as the "Puritan Americans" contrasted to the "Latin" French. These perceptions transfer to the legal level in each country differently.

Abigail Saguy (2003) explains that these differences in mores it is more of a legal issue rather than a cultural one. She explains that the difference lies in the legal system and the definition of sexual harassment in different countries. Saguy tells us

that the US legal system holds employers financially liable for sexual harassment. Hence, employers have developed regulations to prevent harassment. This is not the case for France, where the employer is not considered liable. The French labor and criminal codes have a narrower definition of sexual harassment, explained as "le fait de harceler autrui dans le but d'obtenir des faveurs de nature sexuelle" (harassing others in order to obtain favors of a sexual nature).

Just like there is more ambiguity regarding the sexual harassment legal procedure in France., there seems to be less awareness (from an American point of view) or more flexibility (from a French point of view) in regard to the boundaries of appropriate behaviors in interpersonal relationships. This tolerance comes through in French movies and TV series. Scenes that go unnoticed by a French audience would shock or even appall an American one. In my experience of teaching French films at UMBC, we have had many discussions with my students. For instance, in a specific scene of *L'Auberge Espagnole*, where the main protagonist Xavier tries to kiss Anne-Sophie, who is married, he insists. Anne-Sophie is clearly attracted to him but refuses his sexual advances out of personal morality. While the French audience perceives Xavier's insistence as romantic and passionate, an American audience perceives a lack of consent, inappropriate behavior, or even aggression. Often in the US, explicit consent seems to be required when a relationship develops in a vague way on screen. The French seem to deal better with ambiguous situations. Indeed, the French and Americans perceive interpersonal relations and interactions between people differently. One concept, in particular, relies on the art of *séduction*. The French define *séduction* as a means of attracting someone by being convincing and

irresistibly charming; it can be playful, serious, or both, and is a game that can be played by anyone at any time (Asselin and Mastron, 94). *Séduction* should not solely be understood by the idea of flirting. Though it is also part of soft flirtatiousness, harmless, good-humored way of approaching someone one is attracted to. *Séduction*, in a French way, is a way to make a connection with strangers. It is just a type of behavior that consists of connecting with someone without implying anything sexual or suggestive. For instance, one can seduce someone hoping to get a favor (e.g., seducing a store employee to get a rebate).

The appropriateness category includes what is considered as acceptable by members of the same cultural group. It includes the way to address people, what can be broadcasted in TV shows, and proper behavior in interpersonal relationships.

Society

This section is concerned with societal norms and practices in both the USA and France. It focuses on morals as well as the representation of the police and the justice system. It ranges from the depiction of the premises to the way the officers are represented as well as the interactions that include members of the legal system.

Representation of Justice Systems in Media

In the last part of this section on cultural differences, I am looking specifically at the similarities and differences in the justice and policing system pertaining to France and the US and how they are implemented in each country. It is crucial to examine how those systems work in the real world, in order to better understand how they are portrayed in each version of the crime show and how they affect the adaptation process to fit the reality of each society.

First, the difference in policing systems is heralded in the title of the shows. The French version focuses on Paris, the geographical place where the plot takes place and does not refer to law. In French "law" refers to two terms: droit and loi. "Droit" refers to the legal system as a field. For instance, law school translates as "école de Droit". In contrast, "Loi" addresses the laws that citizens have to respect and live by (Wylie, 148). The difference in conception is exemplified in the different series. *Law & Order* is a one-hour self-contained crime program that is divided into two parts. First, the law, which consists of the police investigation, and next, order which relates to the court system. Conversely, the structure of the French episodes contains only one part since they only focus on the crime investigation (law). The court scenes are not featured in the French version (Droit). This is an important cultural difference that I will be further investigating in my thesis.

The French system is highly centralized. Barry Loveday claims, "France has traditionally been identified as being a clear example of a national centralized police system" (132). The centralization of the power and justice system stems from historical reasons. Back to when the kingdom of France was a collage of various peoples and territories, a centralized government had to be established to create a cohesive nation-n state and erase community diversity (Roché and Dumollard, 9). Such a structure has been carried out through the democratic republic after the revolution.

Paris Enquêtes Criminelles portrays the Police Judiciaire (Judicial Police), also called PJ. The Judicial Police is a subdivision of the National Police that is specialized in the investigation of crimes. Its job is to investigate potential suspects

and bring the criminals to trial. The Judicial Police is kept under central government authority, and the Ministère de l'Intérieur (ministry of Interior) is responsible for the judicial police actions. Hence, police officers are accountable to the centralized authority in charge. They need to see official approval from the state representative to do search warrants, indict a suspect and proceed to the "garde à vue" (police custody). Such a system grants the police great legitimacy as its power derives directly from the highest authority of the national institutions. For instance, the prosecutor (*procureur de la République*) who is in charge of law enforcement is under the authority of the ministry of justice. However, de facto, the prosecutor has large discretionary authority over judicial cases (Roché and Dumollard, 13). Loveday concurs, "Along with the dirigiste nature of policing in France, has gone unofficial acceptance of very wide discretion given to the police in carrying out their duties" (146). In other words, the French police benefit a certain degree of freedom to decide how to conduct their investigations. For instance, they can keep in custody an accused of a longer period of time. Likewise, it is less common to bail suspects when they are accused of a crime. Such methods are often regarded as abusive by French citizens since they feel that the French police are granted too much power and that their rights might be undermined. As a matter of fact, France has been harshly criticized by the European Court of Human Rights regarding the abusive ways it deals with presumption of innocence (Wylie 12).

Furthermore, due to its centralized national structure, the National Police is more vulnerable to political pressures. Wylie claims that police are perceived as serving the government, not the people (Wylie 155). Coalman concurs, "The police

system has been more concerned with protecting the interests of the state than with the rights of the individual (Coalman 1959). As a consequence, French people tend to be distrustful of the police due to the reminiscence of authoritarian political regimes that were in control during some moments in French history (Wylie, 155). For instance, there might be some resentment towards the Vichy government in charge from 1940 to 1944 during WWII, in which police served an undemocratic government.

The omnipresence of the law in the daily lives of Americans is unbearable to the French, who perceive it as a repetition of parental interference, while the Americans see it as a guarantee of the security necessary for children immersed too early in the rigors of life, beyond the safety of the womb (Baudry 92). Just like the French police system mirrors the centralized nature of the state organization, the American policing system reflects the decentralized nature of the US. Loveday refers to the American system as follows,

The fragmentation, on which is seen to characterize the American police system is inevitably a reflection of the federal structure of that country and the very strong commitment to state and local government which provide the checks and balances to executive power which has been sustained by recent Supreme Court rulings (142).

The American police system is hence fragmented and heavily localized, that is, it is governed by various levels of authorities such as federal, state, county, and municipal. Each can create its own laws as long as they are constitutional. The Constitution and the Bill of Rights are indeed perceived as almost sacred by Americans (Wylie 150). Following this rule, such division reflects the political plurality that typifies the US. However, at a local level, some police chiefs may welcome federal involvement, which could arguably 'nationalize' America's policing

response to serious crime (Ahern 1972). "They have only a limited service capacity, low professionalism, and an inability to respond to 'area-wide' crime" (Loveday 145). In the case of *Law and Order: Criminal Intent*, the law enforcement officers portray investigations led by the New York City Police Department. The law enforcement officers are thus governed by the city of New York officials. "New York is not a city in the traditional sense of the term, but it is rather its own separate entity, self-governing and self-policing" (Sullivan 22).

France and the US also differ in their approach to the accusatorial system. In the US, the procedure is based on an adversarial system. The prosecutor has the duty to find pieces of evidence of the crime in order to prove the culpability of a suspect. The role of the court is that of an impartial referee. In contrast, in France, the procedure is inquisitorial; that is, the court actively participates in the investigation in order to uncover the truth. In this case, the investigation, not the trial, is at the heart of the procedure. Hence the focus of the detectives on questioning suspects to obtain confessions is very common in France. The *juge d'instruction* decides if there is enough evidence to bring a suspect to court. Unlike in the USA, in a French court, a lawyer cannot interrogate a witness since only the judges are allowed to do so.

Though both countries respect the presumption of innocence, in France, it is the duty of the accused to prove his innocence. It is assumed that when one is innocent, they simply have to talk, and suspicions should disappear. In contrast, in the US, it is the duty of the accuser to prove the culpability of the accused. Based on the assumption that innocent people should not justify themselves if they have not

committed any crimes, they have the right to remain silent. This is exemplified by the Miranda Rights, which have no equivalent in the French system.

In sum, the French legal system aims at protecting society against individuals, whereas in the US, the system aims at protecting individuals against the arbitrariness of the judicial system. The American judicial system appears to be more respectful of the accused rights. However, once a suspect is convicted, Americans are generally harsher. Penalties are heavier, and it is more common to have a jail sentence in the US. The Incarceration rates in OECD countries as of 2019 show that there are 6.5 times more people in jail in the USA than in France (OECD). France's penal system appears to be less harsh than that of the Americans for criminals. For instance, the death penalty was abolished in France in 1981 (Roché and Dumollard 33), but it is still legal in the US. The American imprisonment rate in the 1960s was twice that of France. In the late 1990s and early 2000s, the US prison rate was eight times that of France. There is more distance in criminal justice policy between the two nations today than there was twenty or thirty years ago (Roché and Dumollard, 34). One good example that illustrates the difference between the harshness of jail sentencing in both countries is in season, 1 episode 2. In this episode, the accused risks 15 years of jail for having killed his son. In the equivalent American episode, Season E episode 2, he risks 25 years jail. Such a difference in jail sentence is typical between the two countries. Journalist for French weekly political and news magazine *Le Point* Laurence Neuer explains "La procédure pénale américaine permet, contrairement à la procédure française, de cumuler les délits ; en fait, tout dépend de ce que décideront le parquet et le juge new-yorkais" (American criminal procedure, unlike French

procedure, makes it possible to combine crimes; in fact, it all depends on what the New York prosecution and judge will decide). Hence jail sentence tends to be shorter in France than in the US.

Morals

In their cultural analysis, Laurence Wylie and Jean-François Brière highlight some of the differences that might not be obvious at first when comparing behaviors in both cultures. For instance, they claim that French people have the tendency to value intellect and speech over moral values. According to them, such a viewpoint comes from the French education, where children learn about the paradoxical attempt to reconcile human nature with moral values. French people are, therefore, conscious of this dichotomy and know that humans are capable of "good" actions as well as "bad" ones. They have a cynical perspective towards human nature, and that makes them more forgiving and tolerant when someone commits an immoral act since it just uncovers their human nature. French people tend to be pessimistic and suspicious of the other. They also tend to have a lucid and cold realism, and less naïve/critical on life. In terms of relationships, the French are perceived as promiscuous by the Americans. In France, "Libertinage" has a long history in the culture, dating from a 16th-century religious sect of French libertines. Agacinski pointed out that French culture was notable for the absence of war between the sexes and was marked, instead, by friendship, love, seduction, and even libertinage (118). Indeed, an appreciation of sexual difference (of complementarity, of seduction, of "the happy exchanges between the sexes" _ was said to be a distinctive feature of the French (as opposed especially to puritanical American) national character.

In contrast, according to Wylie, Americans tend to be more idealistic. A key aspect of America's distinctive morality, one even more deeply rooted in a unique religious heritage, is US traditionalism and moral absolutism (18). American religiosity likewise fuels the tendency to view moral issues in black-or-white terms, rather than shades of grey. Religions that make unambiguous moral prescriptions, such as Protestantism, Catholicism, and Islam (as opposed to Buddhism, for instance) promote absolutist values (Hofstede & Hofstede, 2005; Lipset, 1996) (18). They tend to have a Manichean vision of humankind. To them, an action is either "good" or "bad," but both cannot coexist at the same time. Hence, immorality is more harshly judged and condemned. Morality consists of sincerity, integrity, and moral rectitude. For instance, Americans consider a lie unacceptable. To them, lying is a human deficiency that affects the core of the individual. French people do not condemn a lie as a character-defining trait and tend to be forgiving towards lies as in the expression "toute verité n'est pas bonne à dire" (honesty is not necessarily the best policy). (Wylie 65-66).

Religion

France and the US have a different relationship with religion. Before the 1789 Revolution, France was the most Catholic country in Europe. However, from that time on, it has become the most secular. This secularism is often misunderstood by Americans who tend to be deeply religious. As a matter of fact, it is very difficult to even translate the term "secularism" or "laicity." Such terms imply the state's neutrality towards all religions like a "wall of separation." Laicity is one of the strongest leitmotifs that governs the French republic.

Uhlmann explains, “America’s Puritan-Protestant past has profoundly shaped contemporary America, including instilling the sense of divine mission that accounts for the unique nature of American psychological isolationism” (4). This puritan mindset is still alive today in the US. Tocqueville had written, “It seems to me, that I can see the entire destiny of America contained in the first Puritan who came ashore” (p. 278). Although Puritanism as an official movement has long since faded out—no one considers themselves a Puritan today—it left an indelible influence on American religion and culture” (17). One legacy of America’s Puritan past is the remarkable religious fervor of today’s Americans. 94% of Americans believe in God, and half-rate God’s importance in their life as a maximum of —10 on a scale of 1 to 10 (Baker, 2005) (18). As a matter of fact, American individualism stems in part from the Protestant emphasis on a personal relationship with God (Inglehart & Welzel, 2005; Weber, 1958).

Morals in the Justice System

In this section, I look at some major noticeable differences in terms of morals in France and in the US in the context of investigation and trial of a criminal. Drawing on the work of sociology department professor of Harvard University Michèle Lamont, I look at the norms and morals of the French and American society. In her work, Lamont compares the French and American perspectives on morals as well as manners and norms. To conduct her research, she narrowed her study to upper-middle-class individuals. She explains “the relative importance of moral, cultural, and socioeconomic boundaries often converge with studies of French and American national character and with the classic comparisons of French and

American culture, such as Upset's *The First New Nation* and Tocqueville's *Democracy in America*" (8).

The French have a different approach to the conception of morality and honesty than Americans. They have a cynical take on it when one French participant of Michele Lamont explains, "I think that if people are honest, it is because they cannot be otherwise."

It is important to note that morals are contingent on social class, race, age, region, etc. Therefore, I am going to focus on the middle class and the upper-middle class because both *Law & Order* and *Paris Enquêtes Criminelles* deal with crimes that were perpetrated among upper-middle-class people. Lamont classified the archetype of moral values into four categories. The phony does not have an equivalent in the French language. She describes the phonies as people who "are not sincere; who pretend to know more than they do, or to be something they are not; who have no substance and judge a book by its cover" (Lamont 2).

In her research on Morals, Lamont also found that Americans use three rather well-circumscribed polluting labels: the "phony," the "social climber," and the "low-morals" type. On the other hand, French interviewees tend to define honest people in opposition to individuals who are "intellectually dishonest" or who are judged to be *salaud* (best translated as "bastard"). P 25

Confession also constitutes a significant element that informs us of the leitmotifs of American and French culture. Michel Foucault explains the importance of confession in the western world. He states, "The confession became one of the West's most highly valued techniques for producing truth. We have since become a

singularly confessing society...Western man has become a confessing animal.” (Foucault 1998: 59). However, it seems that there is a difference on how the two countries approach confession in the context of a criminal case.

In America, police must read Miranda Rights to any suspect under arrest. It is a “judicially created measure to protect the Fifth Amendment privilege against self-incrimination” (Einesman 7).

You have the right to remain silent. Anything you say can be used against you in court. You have the right to talk to a lawyer for advice before we ask you any questions. You have the right to have a lawyer with you during questioning. If you cannot afford a lawyer, one will be appointed for you before any questioning if you wish. If you decide to answer questions now without a lawyer present, you have the right to stop answering at any time.

This notice ensures suspects under custody the right to remain silent and not to answer any questions until they meet with their lawyer. Miranda rights have been established after *Miranda v. Arizona* (1966). This case led to this ruling by the US Supreme Court, which gives the right to suspects who are being arrested for remaining silent. It recognized that police officers “often used sophisticated and devious techniques to extract confessions from vulnerable suspects (Einesman 2). According to Christopher Slobogin, silence as an option has an impact on the convict's behavior. Based on a study on confession, he explains that post-Miranda Rights arrests have led to less confession than pre-Miranda Rights. Therefore, in the US, suspects are encouraged to keep silent. The investigation will later look for pieces of evidence that will support or contradict the potential guilt of the suspect. The outcome will be later debated between the parties during the trial.

In France, the situation is different. The code of criminal procedure clearly states that a person placed in police custody must be informed: « du droit, lors des

auditions, après avoir décliné son identité, de faire des déclarations, de répondre aux questions qui lui sont posées ou de se taire » (the right, during hearings, after having declared his identity, to make statements, to answer questions put to him or to remain silent). The idea is also to avoid self-incrimination, but the choice of actions is more diverse. From 2003 to 2011, the notification regarding silence had disappeared from the procedure. The European Court of Human Rights imposed its re-establishing (Pollini).

A suspect who does not talk is perceived as uncooperative, dissident or even even more suspicious. French people typically ask, " pourquoi ne pas tenter de se disculper ? N'a-t-il pas plus à perdre à se taire qu'à s'expliquer ? S'il n'a rien à se reprocher, pourquoi ne le démontre-t-il pas ?" (why not try to exonerate yourself? Doesn't he have more to lose from being silent than explaining himself? If he has nothing to blame himself for, why doesn't he show it?) (Polloni). Criminal lawyer at the Paris bar Marie Dosé, who advises her clients not to talk, explain that less than 1% of them actually remain silent. Silence is seen as a charge element that can worsen the suspect's case.

Poloni explains that confession might stem from religious practices when she says "Cette 'culture de l'aveu,' comme 'preuve ultime et expression du repentir chrétien,' 'imprègne notre système (This "culture of confession," as "ultimate proof and expression of Christian repentance," "permeates our judicial system."(Poloni) Because of its history, France has been mainly influenced by the catholic tradition. To her, confession is the ultimate proof and expression of Christian repentance.

Traditionally, parishioners ought to confess their sins to the priest in order to be given absolution.

Both procedural shows *Law & Order* and *Paris Enquêtes Criminelles* share the same narrative structures, and therefore they are very similar. However, one of the most striking differences lies at the end of several episodes when the suspect confronts the police officers who know they committed a crime. In the majority of the episodes of the American version, the criminal chooses to remain silent despite the overwhelming amount of pieces of evidence laid out in front of him/her in a climactic moment by the officers. In contrast, French criminals tend to give in to pressure and confess their crime, explain their motives, and express regrets. The difference between both systems impacts the structure of the series and its narration. This is exemplified in S01 E05 "Homme au Scalpel" equivalent S01 E09 "The Good Doctor." The ending of the episode differs between the two versions. The French version focuses on the investigation until the criminal confesses his crime. In the American version, the episode ends at the tribunal, where the detective testifies against the criminal who eventually confesses and explains why he committed the crime.

Modes Theories

I propose an alternative methodology to identify major cultural differences between France and the USA in the context of transcultural TV series adaptations. The methodology is embedded in the multimodal approach as well as intercultural theories. It consists of crossing modes and intercultural categories. The intercultural categories were described in the previous section. In this section, I describe the

multiple modes used for the research study and how I will use them. I propose the/these mode categories to deconstruct the making of transnational TV series adaptations and facilitate their comparison. The three categories consist of Cinematography, Body Language, and Speech. My goal is to create a multilayered model that will make possible a reverse-engineering of the studied TV shows and shed light on representations of cultural difference.

Cinematography (and film technique)

In this section, I draw on the semiotic of the film language. A TV series discourse incorporates camera, lighting, editing, set design, and sound. Each of these elements constitutes a semiotic resource that impacts the overall meaning of a scene. These resources need to be interpreted according to the cultural context they are embedded in. For instance, a low angle often means that the character is in a position of power.

Turner explains,

Images, as well as words, carry connotations. A filmed image of a man will have a denotative dimension—it will refer to the mental concept of 'man.' But images are culturally charged; the camera angle employed, his position within the frame, the use of lighting to highlight certain aspects, any effect achieved by color, tinting, or processing, would all have the potential for social meaning. When we deal with images, it is especially apparent that we are not only dealing with the object or the concept they represent, but we are also dealing with the way in which they are represented. There is a 'language' for visual representation, too, sets of codes and conventions used by the audience to make sense of what they see. Images reach us as already 'encoded' messages, already represented as meaningful in particular ways. One of the tasks of film analysis is to discover how this is done, both in particular films and in general (54).

Camera angles convey meaning to an audience. Through camera angles and points of view, the audience can identify with the characters. For instance, a shot can represent a character's point of view. The audience sees what a character sees. The

positioning of the camera has an effect on the meaning of a shot. It is one of the most effective to portray dimensions of power. It offers a wide range of angles from Bird's Eye View, High angle, Eye level, to low angle. These angles are cinematographic conventions that convey meaning. For instance, a bird's eye view typically offers an overview of the setting to the audience. High angles make a character appear smaller than he/she really is. Such a technique may make the character look more powerful. In contrast, a low angle makes the character appear larger than he/she is. This camera position signals vulnerability and makes the character appear powerless, oppressed, and diminished by the camera angle. Lastly, Eye-level is generally associated with a neutral position. This allows the audience to get familiar and comfortable with the characters.

Camera movements also contribute to meaning-making. They can add drama and information to a scene. Movements such as panning, tilting, dolly-shots, crane shots, and zoom lenses are conventions that motivate and also for controlling aspects of the audience's identification with the characters (Turner 61). Panning and tilting are the most commonly used camera movements. They can potentially be used to take on the point of view of a character. They can also be used to reveal certain elements or track characters. In some instances, dolly shots may be used to get closer to a character's face. In doing so, it intensifies the emotion and/or the importance of facial expression. The truck can be used to follow a character moving. In doing so, it sets the pace of a scene and can show more information on the action taking place in the background.

Shot scales are also another powerful element of the meaning-making of a scene. Shot scales range from long shot to big close-up (figure 7). Beyond their technical aspect, they often carry connotations that contribute to the meaning of the shot. They are often used symbolically and metaphorically. Extreme close-up shots (or big close-ups) reveal an element closely. For instance, they often focus on a character's gaze. Such a scale helps the audience to read the character's emotions. It may add intensity to a scene because the audience's gaze is compelled to stare at an element from very close. The audience is invited to look into the character's mind. Likewise, a close-up shot showing a face along with the shoulders can be efficient to discern characters' subtle facial expressions. Medium shots portray characters' upper bodies, including arms and head, in order to give some context to the emotions. Medium long shot (American shot) portrays a character typically cut off just below the knees. It is a compromise to show both facial expression and the physical setting in which the action is unfolding. Long shot (full shot) shows an entire character from

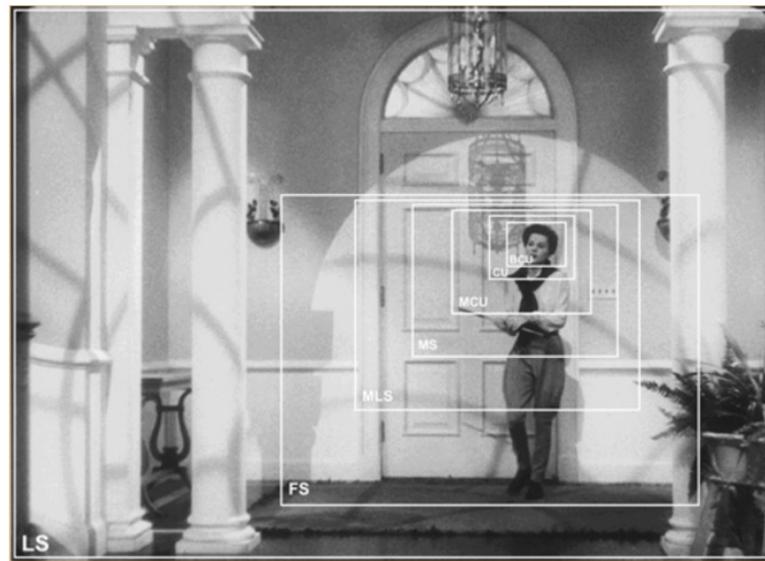


Figure 7 Shot Scales

feet to head. Extreme long shot depicts a broad view of the setting — it vehicles a sense of distance, scale, or even a geographic location.

Film lighting consists of a three-point lighting setup (figure 8). The objective of film lighting is twofold. First lighting has an expressive purpose. It sets a mood and gives a ‘look’ to the movie or series. It can add drama, depth, and atmosphere to the story. It contributes to narrative attributes such as character or motivation. Secondly, it gives realism to the movie.

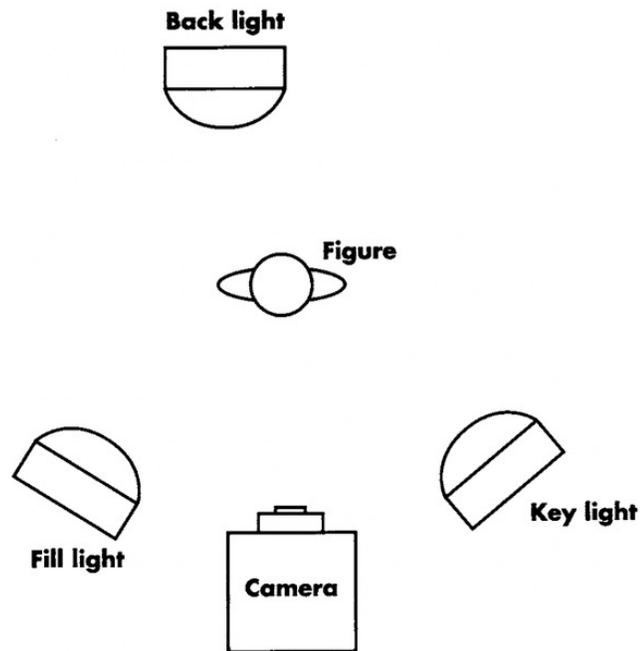


Figure 8 Lighting

Typically, scenes include most of the techniques. In the editing phase, the various shots are assembled in a way that the story is told effectively. Film historian David Bordwell defines the film technique “wherein one character is shown looking (often off-screen) at another character, and then the other character is shown looking "back" at the first character. Since the characters are shown facing in opposite

directions, the viewer unconsciously assumes that they are looking at each other” (Bordwell).

Colors set the mood and the tone of a movie, and unconsciously give the audience information about the genre of the movie they are about to watch. For instance, warm red tones are used to portray romances, green for Sci-Fi, desaturated colors for apocalyptic movies, cold blue tones for horror movies, yellow tones for movies set in deserts, saturated red tone for comedies and blue and orange for drama, epic.

Non-Verbal Communication

Harrigan et Al. explain, "Body movements cannot be translated as directly as verbal behavior." Though it is body language is part of human communication strategies, the intent of body language is more ambiguous. It needs to be decoded by others. Gestures may have different meanings within a culture. For instance, Ray Birdwhistell sheds showcases the various meanings of nodding, such as the understanding nod or the control nod (Scherer and Scherer 139). There are many gesture variations and nuances, but body language is culture-specific. Scherer and Scherer concur, "unlike certain facial expressions, there are a few, if any, body movements that have invariant meaning within or across cultures" (139).

The field of study of body language can be divided into two major approaches. Ray Birdwhistell and Edward T. Hall were pioneers in the field of the study of body language and its cross-cultural interpretation. Later, scholars such as Kaepler, Williams, and Kendon also contributed to this field. Ray Birdwhistell (1970), who coined the term "kinesics," focused his interest on body motion.

According to him, "Not only is kinesic activity systematically patterned, but this pattern varies significantly from culture to culture and even from subgroup to subgroup." Edward T. Hall coined the term "proxemics" that focuses on the role of space in human relations and interactions (Hall 1959). Novinger explains, "we have specialized the language of the body to be congruent with everything we do, therefore, it must be understood in its cultural context" (63).

Kinesics deals with body motion communication. Kinesics includes Emblems (Gestures), Facial expressions, eye contact, haptics (touch), posture, and smell. Novinger tells us that eye contact has explicit rules that differ in France and in the US. While eye contact conveys respect, attentiveness, and honesty in both cultures, they might be interpreted quite differently depending on the context. For instance, in public places, a gaze that would be interpreted as amicable in the US might be perceived as flirtatious in France. Wylie and Brière explain that in America, people tend to look at their interlocutors in the eyes without discontinuity while addressing them. In France, people look at each other with intermittence. A sporadic gaze to the interlocutor enables to maintain contact during the conversation (Wylie 74). Wylie and Brière also explain that French people tend to be more expressive than Americans. They tend to express their emotions through facial expressions to their interlocutor with less restraint. For instance, Fatma Özüorçun describes the different smiles in France. She specifies that they all have different meanings depending on the context. Hence a smile can be "flattering, convivial, possessive, cynical, courteous, or condescending" (75). In The US, people smile to show gratitude or when greeting people (75). The difference in the use of smiles can be confusing and misinterpreted

when individuals from another culture are not familiar with it. Another example lies in posturing. American posture tends to be casual and relaxed. Hence standing up while keeping their hands in their pockets is perfectly acceptable in the US and does not hold any negative connotation. In contrast, such posture is often perceived as rude by the French, who prefer to stand with crossed arms (Wylie 72).

The concept of Proxemics includes fixed-feature space, semifixed-feature space, and informal space (figure 9). Novinger states, "People communicate with space far more than is consciously apparent, and space affects behavior differently in

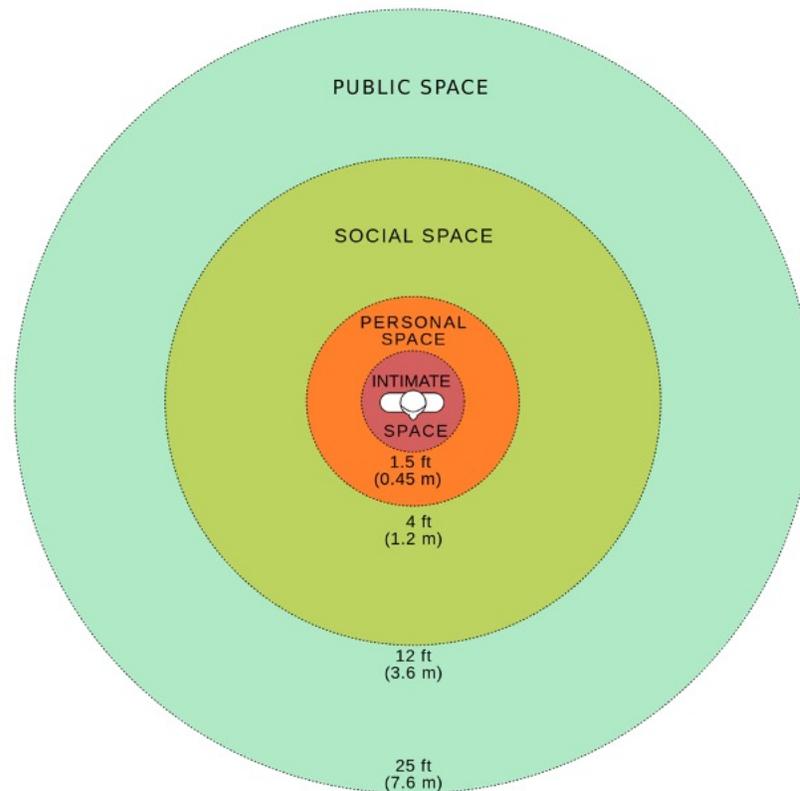


Figure 9: Proxemics chart

different cultures" (67). She claims that American people deal with space in a different way than those in Europe. She brings up the concept of a frontier. In Europe,

a frontier signifies a boundary or a barrier. In the United States a frontier symbolizes constant expansion and unobstructed movement" (51).

In her study of intercultural communication, Tracy Novinger looks at body language differences between French and Americans. Novinger breaks down the nonverbal processes of communication in seven components: Context, Chronemics (Time Sense), Kinesic (body motion communication), and Proxemics (Space Sense). Novinger exposes the differences between high-context cultures and low-context cultures. Such concepts deal with the amount of information one needs to know to communicate effectively.

It is crucial to look at body language when comparing French and American TV shows because body language has different meanings in different cultures. Novinger explains, "the body motion languages of French, Germans, and North Americans vary to a degree comparable to the range of differences heard when these languages are spoken" (63). Hence what the body expresses is as important to the message as the language used. For this proposal, I will demonstrate this approach based on a suspect scene in one episode. I will scrutinize the body language of the protagonists and antagonists. I chose to look at *Law & Order* S01 episode 09 "the Good Doctor" and its French adaptation *Paris Enquêtes Criminelles* S01 episode 05 "L'homme au Scalpel" because that passage is typical of other scenes. It provides a model that can be transferable to other scenes.

Speech

In this section, I look at French and American discursive styles. According to Toomey and Chung, Language is used to "agree and disagree with people, to make

and decline requests, or to enforce politeness and defuse tension" (112). Language is closely correlated with culture. It develops within and is ruled by members of social, cultural groups who have their own cultural codes, rules, and norms. To look at language in context, I use the concept of speech acts within the field of pragmatics. Pragmatics is a branch of linguistics that focuses on the use of language in social and cultural contexts and the ways in which people produce and comprehend meanings through language (6). It also derived from semiotics because it is concerned with connotations and different meanings. Speech acts deal with the intend of utterances to be received as well as their reception in context. Speech act theory involves the recognition that when we speak, we don't just make vocal noises; we also perform actions. This idea was articulated by John Austin in *How to Do Things with Words* in 1962. It was later systematized and extended by John R. Searle. Any speech act has three components: the locution, the illocution, and the perlocution. Locution is the meaning of the word itself, illocution stands for the intent of the speaker, and perlocution illustrates the way the message is received. It looks at the effect of the speech act. Kent Bach explains, "almost any speech act is really the performance of several acts at once, distinguished by different aspects of the speaker's intention: there is the act of saying something, what one does in saying it, such as requesting or promising, and how one is trying to affect one's audience." Many times, the three speech acts tend to coincide. This is called a direct speech act. For instance, However, when they do not coincide, it is called indirect speech.

Indirect speech acts are often used to save face or to be polite. It gives the impression of choice to the subordinate though the underlying intent is an order.

Indirect speech serves as a way to downplay the power inequality in the relationship. It lubricates social relationships because it gives the illusion of choice. Though one is compelled to abide by the request, it makes him/her feel a little better about having to do so. Indirectness is not a way to make the message unclear. It is actually part of the message itself. Some cultures tend to use an indirect style more than others. Typically, the indirect style is preferred in individualistic cultures, while the indirect style is most common in Collectivistic cultures. However, each member of a culture might prefer one style over another based on their assumed identities, their relationship with the interlocutor, the context of the conversation as well as other variables. The speaking style reveals the speaker's intention through two vehicles: the tone of voice and the straightforwardness of the message. Direct style induces clear information formulated in a straight tone. Indirect style, in contrast, speakers use a softer tone of voice, and the intentions are not clearly established. As Toomey and Chung point out, overall, Americans tend to use a clear and straightforward communication style. They are direct. In contrast, the French tend to use indirect style. French might use more implicit and roundabout ways in order to avoid appearing too demanding and imposing.

Chapter 4: Methodological Approach

Introduction

In this section, I discuss the research questions that prompt this dissertation. I also discuss my data collection/sampling method. Next, I explain my research rationale and give a description of content analysis, the analytical method that I will use to examine my data. I then present my research framework, which I have created based on my review of the literature and relevant theories, as discussed in Chapter III. This is followed by a preliminary analysis of one scene from two TV series, which will inform subsequent analyses in my research. I conclude this chapter with a prescription for an intelligent toolkit that would spare researchers from tedious and potentially unreliable work and to uncover patterns and trends of TV series cultural footprints through big data.

Research Questions

In this section, I aim to present the three questions that lead my research. Rooted in multimodal theory, film theories, cultural studies, and Digital Humanities, these questions will appropriately focus on the issues related to transcultural TV series adaptation. (1) How is the American crime show *Law & Order* a representation of American culture, its ideology, and values? And subsequently, how does the adapted French show *Paris Enquêtes Criminelles* represent French culture. (2) How

can the available software contribute effectively to the multimodal analysis of transnational TV series? (3) How can an Artificial Intelligence software enhance the capabilities of existing toolkits and offer a more comprehensive multimodal analysis of transcultural TV series? A wide variety of quantitative data will be incorporated into the final cultural analysis and comparison to uncover structures and positions otherwise not evident.

Sampling

In order to conduct this research, I am using a convenience sample. This sampling method is a non-probability sampling method. I chose the convenience sample due to the rare availability of the data. There are very few shows that are adapted from the US to France. As a matter of fact, *Law & Order: Criminal Intent* is the only American show that has been imported and adapted to France up to this day. The corpus for comparison consists of 20 episodes of *Law & Order: Criminal Intent* and 20 episodes of *Paris Enquêtes Criminelles*. As Mangelo, Franzini & Jordan observe, "Although researchers generally use a sampling procedure to identify programs for analysis, there is currently no gold standard for the number of episodes needed to establish a valid, representative sample" (Manganello et Al. 9). However, Manganello et al. still recommend that "a random sample of five episodes of weekly television programs is sufficient, while three episodes may be acceptable if the variation is minimal. A random sample of seven episodes is needed for character-based analyses" (9). There is a total of 40 episodes to choose from for sampling. There are 20 episodes of *Paris Enquêtes Criminelles* and, therefore, 20 episodes

adapted of *Law & Order*. For practical reasons and time convenience, I plan on analyzing a total of 20 episodes, that is, ten episodes in each version of the show.

When exploring software potential, I relied on random sampling. I chose the episodes randomly because *Law & Order* is an anthological series, each episode is self-contained, and there is no overarching narrative strategy. Hence the shuffling the shows has no impact on the data collected. I chose to analyze the following episodes of *Law & Order*: S1 E16, S1 E4 “The Faithfull,” S1 E 3 “Smothered,” S1 E9 “The Good Doctor,” S1 E7 Poison, S1 E6 “The Extra Man,” S1 E11 “The Third Horseman,” S2 E11 “Baggage,” and finally S2 E12 “Suite Sorrow,” S2 E13 “See Me.” These episodes are matched with their equivalents in *Paris Enquêtes Criminelles*: S1E1 “Fantôme,” S1 E2 “Requiem,” S1 E4 “Addiction,” S1 E5 “Scalpel,” S1 E6 “Ange de La Mort,” S1 E7 “Un Homme de Trop,” S1 E8 “Le Justicier de L'ombre,” S03E06 “Traffics,” S2 E4 “Redemption,” S02 E06 “Visions,” S2 E7 “Complot,” S2 E8 “Blessure Secrète,” S03 E04 “Comme Un Frère,” and finally, S3 E3 “Un Crime D'amour.”

In the second part of the research, I propose a close reading of a 30-second-long scene of both versions of the show. I look at *Law & Order* S01 E09 “the Good Doctor” and its French adaptation *Paris Enquêtes Criminelles* S01 E05 “L’homme au Scalpel.” The scene illustrates a suspect investigation. I chose conveniently because it is a standard suspect scene where the suspect is questioned by the two hero-detectives. This investigation scene mirrors any other suspect investigation scene. It is representative of similar scenes in the show.

For the experimentation with the Ai software the Möbius Trip, I used an entire episode. I randomly chose *Law & Order* S01 E01 “Phantom” and *Paris Enquêtes Criminelles* S01 E01 “Fantôme.”

Mixed-Methods

This research study is based on a mixed-method approach. To get a comprehensive and solid overview of the data, I look at TV series in light of the quantitative approach as well as qualitative.

Because I am concerned with discovering tangible and reliable facts about cultural representation, I take on a qualitative approach to transnational TV series. I measure and quantify the elements that constitute the episodes. Such a process assumes an objective and measurable reality. I aim to measure the number of occurrences an element appears on screen and also measure the on-screen time of such an element. The elements studied can be either technical, such as camera work (e.g., camera scale, camera movement, and Lighting, etc.), or they can also be text-based (e.g., characters' screen time, characters' body language, Speech). They can also be combined; for instance, we can measure the on-screen time of a character as represented with a close-up and low angle with a gaze up. Eventually, data are reported through statistical analysis and graphs. Each element constituting the episode is clearly identified and measured. Such a qualitative approach is essential because it enables numerical comparisons. It gives objectivity and creditability to the study. In order to gather the quantitative data, I use the Multimodal Quantitative Matrix (MQM).

The next part of this study consists of the cultural interpretation of all the elements that constitute an episode. After gathering hard data from the quantitative approach, I am concerned with understanding the representation of the characters. To do so, I observe the behavior of the characters, I describe the dynamics that are at play between the characters, and I analyze how the society is depicted. Following the multimodal approach and cultural studies, I propose a set of meaning that connotes modes and elements of the episodes. For instance, high angles might mean domination. In combination with the quantitative data, I gather the data by themes. I can thus compare the TV series episodes through those themes. This step is done through the Multimodal Intercultural Matrix (MIM) and Toolkit the Möbius Trip.

Research Design

The research design of this study unfolds in three steps. The first step is an inventory. This first step is an inventory of the available software as well as an assessment of their potential. It consists of evaluating the moving images analysis software that already exists. I look at editing software Final Cut Pro™, Online software Cinematics, and Multimodal Analysis Software. I also look at artificial intelligence toolkits such as the Geena Davis Institute software and Cynelitic. These toolkits are mainly used either in academia or in the film industry. I shed light on their attributes and potential. I apply their analytical approach to the series I study. I evaluate their potential contribution to the research on transcultural TV series adaptation. I demonstrate the function of the software that is available. For this step, I will use a particular set of episodes chosen randomly.

This step is essential for my research study because it sets the foundations for what an ideal software should do to support transnational TV series adaptation analysis. Because this inventory allows us to perceive the positive aspects of available software as well as the aspect that need to be improved, I am able to conceptualize a software that would respond to the needs of film scholars.

In the second step of this study, I use a specific scene to showcase my methodological approach. I conduct a thorough and meticulous quantitative and qualitative scene analysis. The detailed part of the study relies on a content analysis of a scene of the TV shows. I propose a case study of two approximately 30-second scenes. I scrutinize the scenes of both versions from nine points of view (Language, Power, and Society intersecting with Camerawork, Non-verbal Communication, and Speech). Modeled on Moretti's close reading praxis, such a meticulous approach of a case study is pertinent because it uncovers central themes and highlights the way they unfold. Case studies involve systematically gathering enough information about a particular person, social setting, event, or group to permit the researcher to effectively understand how it operates or functions. As Hamel et al. explain, a case study is not actually a data-gathering technique, but a methodological approach that incorporates a number of data-gathering measures (Hamel, Dufom, & Fortin, 1993). Hence my goal for this case study is not to gather a significant amount of data. Instead, I am describing a pilot project as proof of conceptual methodology and experimental software. I intend to demonstrate the way the method works (proof of concept) and how it reveals cultural angles to analyze transnational TV series adaptations. This is a micro approach to content analysis. Because this analysis is made by hand and is not

assisted by any software, I limit the sampling to two scenes per version of about 30-seconds duration. In total, I will look at just two scenes. I will look at one scene in S01, episode 09, “The Good Doctor” and its French adaptation *Paris Enquêtes Criminelles* S01, episode 05, “*L’homme au Scalpel*.” This scene is a suspect investigation scene where the two detectives question a suspect. I chose these scenes because, despite the short duration of such sequences, I argue that they are emblematic of the show in each respective version. That is, suspects’ questioning is a recurring theme throughout all the episodes as they are a part of the investigation process. It provides a good example of a culturally specific suspect investigation. They are at the crux of the show because they contribute to crime resolution. Both scenes provide pertinent elements that are symptomatic of the French culture and the American culture.

In the last section of the research, I present the Artificial Intelligence (AI) software Möbius Trip and showcase its application. I provide a description of the collaboration and the conception of the Möbius. It is still at a prototype at an experimental level. Ultimately, the Möbius will have the ability to apply the close reading analysis to distant reading and big data. Only a few functions of the Möbius are available for now.

I provide an example of the application of the Möbius and its potential based on one episode of each version of the show. I show how the Möbius gathers information and is able to generate data by measuring. It identifies the number and gender of the characters and their on-screen time. It also informs us of their facial expressions.

Analytical Strategies

Digital Humanities: Epistemology of Knowledge

Traditionally, film analysis has been done by hand (e.g., Hall, 1969; Birdwhistell 1970), and several methodologies based on handmade annotation systems have been developed (e.g., Hall, 1963; Ekman & Friesen, 1978; Ekman & Rosenberg, 2005). However, such a method limits the corpus and range of research because of inordinate time consumption and the resulting inability to create significant patterns. At that time, moving images were not so easily accessible, and scenes could hardly be replayed. For instance, media scholar Barry Salt (2001) originally generated the idea of measuring elements of moving pictures to develop an objective method to analyze and compare director signature styles of films. In his foundational work *Statistical Style Analysis of Motion Pictures* (1974), Salt proposed a method of statistical style analysis measuring the cutting rates to uncover the editing structure of a movie. Unlike the study of the mise-en-scene through the semiotic approach of film or the psychoanalytic approach, this process identified the average shot lengths (ASL) and the distribution of shots. Scholars used this method to objectively compare directors' style (Salt), movie genres (Cutting), the era of production (Bordwell), and cultural productions (O'Brian). Since there were no technological tools to assist him, Salt did most of his research with a pencil and paper. The manual and tedious work was time-consuming and kept him from pursuing field research. As Kay O'Halloran points out, when Barthes analyzed the myths in the media, he mainly relied on static media. But she concurs that "typical

multimodal dynamic audiovisual text; however, many semiotic resources are co-deployed temporally to make meanings, making the analysis much more complex" (O'Halloran. 111). Indeed, the audiovisual text includes not only dialogues but a multiplicity of semiotic resources such as the mise-en-scene, the gestures, the camera work (e.g., Lighting, angles, scale, movement, depth of field).

Media and Communication professor Deb Verhoeven from Deakin University advocates for a greater contribution to the field of Cinema Studies in the era of digital humanities. Cinema Studies scholars offer expertise on image and sound analysis. They are able to offer a significant critique of moving images well as an assessment of representation. However, this potential of analysis is not being realized in digital humanities. She believes that Cinema Studies has the potential to contribute to understanding and developing the visualization techniques of the digital world. It needs to step into the era of digital humanities. Cinema Studies must develop visualization methods to study films and depict new forms of knowledge about film and television formats. Verhoeven explains, "Different visual renderings of very large datasets enable us to navigate swollen oceans of information that would otherwise be unfathomable" (Deb Verhoeven, 92). According to Verhoeven, "big data," coupled with visualization, offers an unprecedented view on new patterns. Cinema studies scholars offer the latter. She calls for a change in the field to adapt to the digital humanities. The field needs revision in the way knowledge is produced. She claims that there is no such thing as raw data. According to Mc Pherson, the role of a multimodal humanist is to "bring together databases, scholarly tools, networked writing, and peer-to-peer commentary while also leveraging the potential of visual

and aural media that so dominate contemporary life" (McPherson, 2009, 120). She concurs that the multimodal scholar's role is to complement other types of Digital Humanists. The multimodal scholar should explore new forms of literacy. They should look for tools and methods to analyze visual, aural dynamic, and interactive media (McPherson 2009).

McPherson asks important questions such as whether "representing data differently change the ways we understand, collect, or interpret it?" or "[w]hat happens to the argument in a nonlinear environment?" (McPherson, 2009, 121). These questions are essential because they urge us to rethink epistemological questions and approaches. Technological tools can not only help scholars to produce knowledge. Those tools have the potential to open new approaches, new gateways, and change the ways we perceive an object of study. It might even lead scholars to modify or change the questions they were originally asking.

From Micro to Macro: The Nth Degree

The term "distant reading" was coined by Franco Moretti in the 2000s. It lays out an approach based on close reading and distant reading of texts. Nancy Boyles defines it as follows: "Essentially, close reading means reading to uncover layers of meaning that lead to deep comprehension." Hence, it consists of examining a text meticulously in order to uncover central themes and how they unfold. Janicke et al. concur that a "close reading includes the analysis of individuals, events, and ideas, their development, and interaction, (2) used words and phrases, (3) text structure and style, and (4) argument patterns"(2). To sum up, close reading sticks to the structure of the text while distant reading does the exact opposite. Moretti depicts distant

reading as "a little pact with the devil: we know how to read texts, now let's learn how not to read them." Distant reading modifies the structure of the text and restructures in the shape of graphs in order to analyze genre change of historical novels, *maps* to illustrate geographical aspects of novels, and *trees* to classify different types of detective stories.

Moretti took on a formalist and quantitative approach to study written texts. He was mostly concerned with digitized books and literature. While close reading has been the traditional approach for scholars, the digitization of texts has paved the way for new ways of studying. Technology has allowed a different way to annotate a text; it also allowed collaborative work, or even integrate a more visual approach for analysis. Leo Breiman, fifteen years ago, called a new "culture" of statistical modeling (Breiman).

In the same way, Moretti conducted his research; my approach also contains a formalist approach (and cultural approach) as well as quantitative (and qualitative). Turner defines the formalist approach as "a film's forms of representation (its specific manipulation of vision and sound) as more important in the production of meaning than its 'content' or subject matter" (39). The formalist approach consists of looking at the technical aspect of the film, such as camera work as well as body language. There are two conflicting ways of understanding formalism. We can look at it as a regime of formal structures and surfaces (that is, the regime of things in themselves). We can also take it as a semiological regime (that is, the regime of things which refer to other than themselves). I am taking the latter to study the shows. Because of the standard conventions of TV series, the formalist approach is a reliable approach to look at

culture because it "clarifies how engagements with film texts actually confer possibilities of feeling and experience and of gaining an understanding of the culture from which the texts emerged in which they exist" (Blewitt 92). In doing so, it uncovers its ideological representation of the film, which in turn reflects the ideology of a culture.

My goal, just like Moretti suggested, moves from the close reading to the distant reading. I move from a deep and thorough scene analysis to a larger meta-analysis. Both are necessary. Close reading provides me with a deep understanding of a scene. Distant reading allows us to deconstruct text and turn it into graphs, maps, and trees to uncover the governing system that generates trends and patterns in the representation of each show. My goal is to find the elements and the fundamental structures that make an American show American and a French show French.

The idea behind the move from micro to macro analysis is to reconcile the quantitative social sciences and the humanities. It allows us to connect quantitative data to loosely structured texts or images or sounds. We are discovering that such connections open up fascinating questions. Thanks to technology, quantitative and qualitative evidence are becoming easier to combine, blurring disciplinary boundaries. The benefits of a close to distant reading is twofold. It would enable us to back or refute what we already know. It would also help us discover new trends and patterns that would be invisible otherwise.

Craig Saper revisited the concept of close reading and distant reading. He proposes zooming out exponentially on a text-based on *The Powers of Ten* film, made by The Offices of the Eames in 1977 for the American Physics Society. His model

looks at innovative ways to delineate data sets. He questions the boundaries between big and intimate data. He also challenges the ways we look and interpret them through the lens of conceptual models (Saper 2). Based on magazine *The Smart Set*, His analysis consists of zooming in and out of the magazine's data to tackle an increasingly large-scale overview of the context of the magazine and well as looking at it through the lens of its minute details. Saper looks at one model of reality from different angles and different scales to shed light on the same data differently. He analyses the magazine with a dynamic metaphoric image of zooming from 10 to the zero power, then 10 to 1st power (or 10^1), 10^2 , 10^3 , etc. In doing so, he addresses the problems with big data.

Saper questions the "conceptualization of modes and platforms for information organization, retrieval, and archiving, suggesting the need for a new spatialized notion of knowledge" (6). Hence Saper invites us to reflect upon and to rethink what intimate data and big data mean. He argues that the way they interact is not static. Instead, data are interdependent of each other, and they move depending on the distance we look at them. Saper breaks the boundaries between close and distant reading when he says, "In my analogy, we should not think of data as static at one scale, but rather dynamic as we change the scale of analysis. Big data is small data and vice versa. One is not limited to studying data to one, and only one, scale or proportion. Counter to Moretti, and the critics of digital humanities alike, there is no close reading or distant reading: one can zoom in or zoom out on all data in the same readings" (6).

Saper's Nth degree approach serves as a foundational approach for my project. The multimodal intercultural matrix approach presented in this dissertation, combined with the Artificial intelligence toolkit the Möbius Trip, also introduced in this dissertation, will make possible the details of a frame and zoom out to grand-scale interactively in the same way Saper envisions the reading of a text.

From Text to Context

Because the process of adapting TV series is deeply concerned with cultural and social elements, this thesis aims at looking at TV series from a social practice viewpoint. Beyond the study of the show itself, I am interested in uncovering the workings of culture and in understanding the codes, norms, and ideology illustrated in the show. Turner explains that there are two broad categories of cultural studies approach to the relation between film and culture: textual and contextual. He explains, "The textual approach focuses on the film text or a body of film texts, and 'reads' from them information about the cultural function of film" (153). The textual places emphasis on the actual elements that constitute the film such as camera work and mise-en-scene; however, Hayward states,

"it is not enough to do a textual analysis based on a demonstration of how the film renders (or not) the language and style of the original through mise-en-scène, editing techniques, the symbolic use of images and, finally, the soundtrack and music. We need to understand the meaning of these differences within a socio-political, economic, and historical context. We need to understand the signs of difference" (6).

The combination of these two approaches—textual and contextual— is essential to fully grasp the meaning of a visual text and to understand the discourse in which it is embedded. The Multimodal Matrix-based method illustrates the combination of both approaches. In the context of transnational TV series adaptation,

this method is the most sensible because transnational TV series adaptation is a representation of the cultural context they are embedded in.

Content analysis is a method for systematically analyzing and making inferences from text (Weber, 1985, 5). What constitutes 'text' can include, but is not limited to, newspapers, books, TV shows, people referred to in other types of communication, themes expressed in government documents, or propositions made in tape-recorded debates (Chambliss & Schutt, 2010, 85). Berg (2001) notes that there are three major approaches to content analysis, one of which is the interpretive approach, and which guides my research. He states that this orientation [interpretive approach] allows researchers to treat social action and human activity as *text*. In other words, human action can be seen as a collection of symbols expressing meaning (Berg, 2001, p. 229).

It is important to note that due to the inherent subjectivity of the researcher, there can be threats to reliability using this type of analysis. As Berg notes, how one interprets such a text depends in part on the theoretical orientation of the researcher (p. 239). Chambliss and Schutt connect this perspective with reliability by suggesting that different coders measuring the same variable would compare their findings to assess the reliability (p. 85). However, software for content analysis can be used to enhance reliability (Weitzman & Miles, 1994). "The computer is programmed with certain rules for coding text so that these rules will be applied consistently" (Chambliss & Schutt, 2010, p. 85). In addition, combining quantitative software-derived data to support cultural analysis enhances the reliability of the findings. It provides an objective and consistent data that backs up with credibility the trends that

are discovered with a qualitative approach. This is an innovative approach because both quantitative and qualitative data may not be otherwise available is an added dimension to the interpretation that most media scholars engage in. Following both Berg, and Chambliss and Schutt, below, I explain how my theoretical orientations apply to my content analysis of two TV series, followed by a description of how I will use software to consistently measure the *text* of these series.

The Multimodal Matrix-based models

The method presented here proposes a viable framework to reverse engineer TV shows. My goal is to design a methodology based on modes and cultural categories. Such a method aims at providing a structure of systematic and automatic data gathering and measuring.

The keyword for the case study is reverse-engineer. As Lev Manovich explains, "Computational analysis of the films combined with visualization may allow us to "reverse engineer" some of the aspects of cinema and other types of time-based media, revealing interesting patterns at any scale - from a single shot to billions of YouTube videos" (4). Manovich encapsulates the opportunity of 21st-century scholars who have access to unprecedented toolkits and software to analyze media documents and unearth big data through a transversal reading of the data and uncover meta relations and big pictures.

The Multimodal Quantitative Matrix

In this section, I describe the multimodal intercultural matrix that enables the process of reverse-engineering of the *Law & Order* and *Paris Enquêtes Criminelles*.

This first step is to quantify the number of occurrences of each mode in the sequence. The matrix is divided into three modes: Cinematography, Non-verbal communication, and Speech. Each mode is constituted of sub-modes described under in the charts. The modes allow us to look at each character in that sequence (table 3).

The Quantitative Approach

In this section, I illustrate the Multimodal Quantitative Matrix that allows me to reverse-engineer the sequence and measure modes (Camerawork, non-verbal communication, and Speech). I break down the categories and modes in the sub-sections.

Cinematography	Shot scale	Extreme Close-Up		
		Close-Up		
		Medium Close-Up		
		Medium Shot		
		Medium long Shot		
		Long Shot		
	Extreme Long Shot			
	Camera Angle	Bird's-Eye view		
		High Angle		
		Eye Level		
		Low Angle		
		Oblique/Canted Angle		
	Camera Movement	Pans		
		Tilts		
		Dolly Shots		
		Hand-held shots		
		Crane Shots		
		Zoom Lenses		
	Sound	Diegetic		
		Non-diegetic (music)	Score	Soundtrack
				Positive
Negative				
Resigned				
Exciting (negative)				
Exciting (positive)				
Romantic				
Angry				
Puzzling				
Grim				
Compassionate				
Determined				
Uplifting				
Lighting	Key Light			
	Fill Light			
	Back Light			

Table 4 Cinematography

Non-Verbal Communication

The table below describes the non-verbal communication mode (table 5). This mode is divided into proxemics, facial expression, eye gaze, and tone of voice.

Non-verbal Communication	Proxemics	Intimate Space			
		Personal Space			
		Social Space			
		Public Space			
	Facial expression	Joy			
		anger			
		fear			
		surprise			
		contempt			
		sadness			
		disgust			
		neutral			
	Body Language and Posture				
	Eye Gaze	3/4 face, direct			
		Full face, direct			
		laterally averted			
		Closed			
		Formal			
		Informal			
		Bedroom Eyes			
		Widening			
		Head Down, Eyes Up			
		Head Up, Eyes down			
		Glancing To The Side			
Blinking					
Looking Down					
Tone of Voice	Pitch	high voice			
		low voice			
	Loudness	Shouting			
		Average			
		Whispering			
	Breathing	Slow			
Fast					
	Shaky Voice				

Table 5 Non-verbal communication

Speech	Quantity	lot		
		Average		
		not a lot		
	Speech act	Illocutionary Acts	Expressive	thanking apologizing congratulating greeting
			Commissive	
			Representative	diagnoses predictions notifications confessions denials
			Directive	requests for action requests for information
			Declarative	effectives verdictives(institutions:acquitting, assessing, certifying, grading, ranking or ruling)
		Perlocutionary	Persuading	
			Convincing	
			scaring	
			enlightening inspiring	
		communicative intent-functional orientation	Information sharing	
			Requests	
			Scheduling & planning	
			Friendships and intimacy	
			Social network maintenance: Ambiguous	

Table 6 Speech

Speech

The table above describes the speech mode (table 6). The speech mode is divided into quantity and speech acts. Speech acts are also divided into illocutionary acts, perlocutionary acts, and communicative intent-functional orientation (as discussed in chapter III).

The Characters

Each mode is then crossed with the characters present in the scene, Eames, Goren, and D'Alacosta for the US version and Savigny, Revel, and D'Alacosta for the French version (table 7). In this way, we are able to see the distribution of a mode per character. We are able to have a precise description of a character's representation

Category				
Savigny	Revel	D'Alacosta	Total	

Table 7 Characters categories

(Eames is represented with 86% of close-ups and 24% of medium close-up). We are also able to get a precise description of the composition of a whole sequence (e.g., Eames appears 28% of the time of the sequence, D'Alacosta appears 45). Hence with this method, we are able to look at data from at least 2 points of view. From the point of view of the mode or the point of view of the other character

Each character is divided into four elements: representation, Representation %, character in the entire scene, and character among characters (table 8).

Category			
Savigny			
Representation	Representation %	Character in entire scene	Character among characters

Table 8 Characters sub-categories

Representation stands for the number of frames in which the character appears in a mode. For instance, detective Eames is portrayed in 12 frames with a close-up

and two frames with a medium close-up. The Representation % column represents the percentage of each element to portray an entire character. For instance, Eames is represented with 86% of close-ups and 14% of medium close-ups. The column *Character in the entire scene* represents the ratio in which the characters appear in the entire scene, including frames without any characters in it. In this case, Eames appears 31% of the time in the entire scene. The *character among characters* stands for the on-time screen ratio of a character in comparison with another character. In this case, Eames appears 41 % of the time of the entire sequence in comparison with Goren and D’Alacosta (table 9). The information in this paragraph below needs to be correlated with the columns in the left-hand table above.

		Eames			
		Representation	Representation %	Character in entire scene	Character among character
Shot scale	Extreme Close-Up		0%	0%	0%
	Close-Up	12	86%	31%	40%
	Medium Close-Up	2	14%	5%	22%
	Medium Shot		0%	0%	0%
	Medium long Shot		0%	0%	0%
	Full shot		0%	0%	0%
	Long Shot		0%	0%	0%
	Extreme Long Shot		0%	0%	0%
	Total	14	100%	36%	62%

Table 9 Example of the MQM

I use the mosaic of frames generated by software MPEG Streamclip and ImageJ, to count each frame that contains a certain mode and sub-modes (Figure 10, Figure 11). For instance, in the cinematography mode, I calculated the number of frames with shot scale, camera angle, camera movement, face views, sound, depth of field comma, and Lighting. Then I did the same thing for the non-verbal mode. I calculate the number of frames with facial expressions, gazes, tones, and proximity. At last, I use the transcripts to look at the scene in the lens of the speech mode (see annex). I calculate the number of words, the number of lines, as well as the different speech acts that constitute the discourse heard in the scene. With this technique, we have information on the characters that talk, how much, and what is done with language.



Figure 10 Paris Enquêtes Criminelles Suspect scene montage

Such a method gives an overview of how the sequence is being constituted at a technical level. It allows us to calculate exactly the various occurrences. We are left

with hard data and ratios on which I base my qualitative approach. The quantitative data offers a solid foundation for the second part of the analysis.



Figure 11 Law & Order Suspect scene montage

The Multimodal Intercultural Matrix

The Multimodal Intercultural Matrix is a model for structural analysis. Its methodological approach allows us to look at a model of reality (a scene) from nine different points of view. Each point of view is at the intersection of a mode and an intercultural category. For instance, we can look at a scene through power and camera work. The Möbius is the catalyzer that exponentially enhances the zooming powers of the analysis of the matrix. Both the multimodal intercultural matrix and the Möbius are complementary to conduct an Nth degree approach analysis.

I propose a method based on multimodal theories and intercultural studies. This approach is called the Multimodal Intercultural Matrix model. The model consists of three categories: Power, Language, and Society. Power is a combination

of Dutch social psychologist Geert Hofstede's Cultural Dimensions as well as social theories on power race, and gender. The second category, language, deals with the communication style typically favored by the Americans and by the French. This category is a combination of various theories such as High/Low context culture, Politeness's theory, Conflict Style Inventory (directness), consideration, and involvement. The last cultural category called society is concerned with institutions (in this particular case, I will look at the justice system and its representation) as well as each society's morals. I will cross these cultural categories with three main semiotic modes that I consider to be the fundamental blocks of TV series analysis. The modes are Cinematography (e.g., camera angles, scale, and movements, colors, Lighting, and music), body language (e.g., physical proxemics, facial expression, body movements and positions, eye movement, and tone of voice), and Speech (e.g., speech act and quantity). Each mode will be defined and embedded in their cultural context. Each of these modes conveys different semiotic meanings that differ from one country to another. Therefore, the Multimodal Intercultural Matrix model is based on the intersections of the cultural categories and the modes. I will provide details on how the method operates as well as the potential it has for new findings. I will then demonstrate the analysis of a chosen scene using this method.

Though I will not develop the entire process in this dissertation, my research will continue beyond and will explore the Saper's model looking at and interacting with data sets. Ultimately, the modes will be combined to add a more comprehensive and detailed view of a specific representation. When the Möbius is fully designed, it will be interactive.

For instance, the user will be able to look at the representation of men through angles combined with facial views and shot scales. I can also add non-verbal components such as eye gaze and facial expression and tone of voice. The end result will take the shape of a Darwinian tree. The user will be able to have an overview of the representation of say men through a multitude of modes that can be combined to provide us with an even more accurate representation. The same men will be looked at from different cultural contexts.

Grounded in the multimodal visual semiotics theory and intercultural studies, the methodology combines close reading and reverse-engineering to dissect the sequence. In order to combine, I realize a chart that shows the intersection of each mode with each cultural concept (table 10). Each intersection focuses on a particular aspect of the series. This chart illustrates the building blocks of the Multimodal Intercultural Matrix model. When crossing the cinematographic, non-verbal communication and speech modes with the cultural frameworks, it enables us to compartmentalize and systematize an automatic detection tool.

	Power (power distance, Distribution)	Language (high /low context, Politeness, communication)	Society (Morals, Justice, Norms)
Cinematography (camera angles, framing)	How power dynamic is made visual (Camera angles, framing)	Context: face to face Violation of	Depiction of institutions mise- <u>en</u> -scene
Non verbal communication (facial expression, distance)	How body language displays power (or lack of)	Context: closeness	How the representative of an institution behave
Speech (intonation, quantity, illocutionary acts)	How power is demonstrated through speech and interactions in context	Context: number of words Politeness: markers, tenses Communication: illocutionary acts	How we talk about institution. How institutions talk

Table 10 Multimodal Intercultural Matrix

In order to gather the data, I created a montage of the frames of the sequence studied. The suspect sequence in Law & Order contains 39 frames (figure 11). The French suspect sequence contains only 24 frames (Figure 10). I counted each frame that contained a close-up shot. I also counted each mode per character. For instance, the female detective is represented with X number of close-ups an X number of medium close-ups (see Data chapter).

This operation is tedious and extremely time-consuming. Besides, it is subject to human error. I spent too much time achieving too little results. In addition, the most significant drawback is the size of the sample. Those results cannot be deemed reliable as the scene might be an outlier and, therefore, not representative of either the French nor the American show.

Instead, the Multimodal Intercultural Matrix model is a structure for Ai software to run on. It is a guideline of elements to look for, separate, and interpret. Such software should follow the structure in order to generate sensible data that have the potential to enlighten us not only on the making of the show in its respective country but also will have the potential to shed light on some aspect of the French and the American culture.

Conclusion

In this section, I discussed the research questions pertaining to this dissertation. I also described my data collection/sampling method, followed by my research rationale and a description of content analysis. I described the technical aspect of the Multimodal Intercultural Matrix model and the procedure to follow to conduct successfully reverse-engineer a transnational TV series. It is followed by a

preliminary analysis of one scene from two TV series, which will inform the subsequent analysis in my research. I conclude this chapter by explaining how the Multimodal Intercultural Matrix model is a viable structure for an intelligent toolkit that could produce big data and, therefore, back transnational TV series adaptation with hard, reliable data.

Chapter 5: Research Tools

Introduction

In this section, I explain how this research study is rooted in the field of digital humanities. I also do an inventory of currently available toolkits that can contribute to a quantitative and qualitative analysis of transnational TV series adaptations. By doing such a review, my goal is to answer the question, how could the available software contribute effectively to analyze transnational TV series? I will show the use of some of these software programs to illustrate their potential to analyze adaptations (Final Cut Pro X, Cinematics, ImageJ, Mpeg Streamclip) and discuss their specific contributions. I will also demonstrate their limitations. Next, I will present and discuss new software based on artificial intelligence.

Digital Tools

In recent decades, the emergence of digital tools has transformed the ways in which media scholars study moving images. Scholars from different fields agree that Computer-Assisted Media Analysis is essential to study moving images. Likewise, multimodal scholar Kay O'Halloran states, "digital technology provides the means to move beyond the limitations of page-based approaches because it provides a common dynamic platform for the integration of audio, visual and motion analyses" (39). Indeed, new technologies have largely contributed to new approaches, new methods, and unprecedented ways to gather and to manage data. Computer scientist Lev

Manovich adds that nowadays, "computerization turns media into computer data" (Manovich, 2001, p 45). Such software suit particularly the branch of formalist film studies because they focus on formal and technical factors of a film (Ross, 11). These elements can be clearly identified and measured. For instance, Humanity scholar Yuri Tsivian helped develop the toolkit Cinematics with software engineer Gunars Civjans. Cinematics is a free access online tool that enables the researcher to measure various elements in movies, such as shot lengths and cinematographic elements. Likewise, toolkit Videana developed by Ralph Ewerth et al. Videana allows us/the researcher to automatically detect film cuts as well as other content in audiovisual material. Videana necessitates no human intervention (Ross, 11).

Several interactive digital software designed to analyze multimodal communication have been developed in recent years. Such toolkits offer a substantial potential to analyze films and TV series. In this section, I propose a description and review and limitation of existing software that enable moving images analysis. I will provide an overview of some current software tools and a description of the methodology and underlying theoretical framework. After analyzing the pros and cons of each, I intend to describe how I have been using these software in the case study. I showcase how a combination of these software may provide insights on cultural differences between *Law & Order* and *Paris Enquêtes Criminelles*. These software enable the researcher to reverse-engineer and quantify the elements that make the episodes. Breaking down the shows allows the analysis and comparison of the different elements.

Based on this principle, I am using software such as Final Cut Pro, Cinematics, Multimodal Analysis software, ImageJ, and Microsoft Excel to analyze TV series from each country. The data gathered enables us to compare series and contrast the two different versions of each series. These tools allow the compilation of quantitative temporal data that reveal patterns, similarities, and differences in the audiovisual narrative that, without their use, would remain hidden. Therefore, these tools facilitate unique opportunities for comparison. In other words, using the software enables the researcher to reverse engineer the analysis of the narrative story, scoring, and camera work. The researcher has at his or her disposal a qualitative and quantitative methodological framework that enables us to measure the time economy of TV series.

In this section, I argue that the combination of multiple software can contribute positively to the analysis and comparison of *Law & Order* and *Paris Enquêtes Criminelles*. Final Cut Pro™, Cinematics, and Mpeg Stream Clip and ImageJ are software that can be useful for reverse engineering various components of both series and promote their comparisons.

Final Cut Pro™

Editing software Final Cut Pro™ provides an instant comparison of the narrative structures as well as the content of the scenes between the two versions. Because the interface allows for instant comparison by placing two scenes side by side, pausing or slowing down as well as syncing the scenes, Final Cut Pro™ has the potential to highlight cinematographic, cultural, and discourse differences (figure 12).



Figure 12 Final Cut Pro TM timeline

Final Cut Pro™ enables us to highlight the editing of the scenes' sequence(s?) and uncovers the process of the scenes' reorganization. "Articulating 'content' is one of the main roles taken up by montage" (Bateman, p 17). It illustrates the reshuffling of the scenes and the modification of the narrative structure. Final Cut Pro™ holds a valuable contribution to the process of reverse-engineering in the editing of the scenes' sequence and uncovering the process of the scenes' restructuring. The clip below illustrates the reshuffling of the scenes and the modification of the narrative structure. The two episodes are placed one after the other above the other in the timeline. Next, the episodes of both versions of the show are divided into scenes. Finally, the scenes of the episodes are moved around to be synchronized with the corresponding scenes of the French episode.

Final Cut Pro™ is a potent and pragmatic tool that enables instant visual comparison by providing the ability to juxtapose both shows one next to the other and playing them in sync. In doing so, it highlights the differences between both shows. The types of differences unearthed are various; for instance, camera work, mise-en-scene, and dialogues. Final Cut Pro™ is a very powerful tool, in my opinion, for

making cross-cultural comparisons. It enables to pause and carefully analyze the detail of every single frame.

Traditionally, US TV series episodes last 42 to 45 minutes long. In contrast, the French shows last approximately 52 minutes in order to fit the broadcasters' programming schedule. Hence, adapters develop techniques to lengthen the show while still remaining faithful to the original scenario. They expand the narrative structure and create scenes that were not part of the original text. One example of such a practice lies in *Paris Enquêtes Criminelles* Season 3, Episode 03, “*Un Crime d’Amour*” which is based on *Law and Order: Criminal Intent* Season 02, Episode 02, “Bright boy.” The narrative incorporates elements of the police officers' private life, featuring scenes of private moments that include his child. Such moments do not exist in the American version, where all the narrative revolves around the crime investigation and does not feature any of the police officers' private lives.

In American crime shows, we do not typically see or hear about protagonists' private lives. For instance, in the prototypical crime shows *Colombo*, Lieutenant Colombo refers to his wife. She only exists through these scattered remarks, and we know nothing else about her. This is also the case for *Law & Order*. We would expect to be the same in the French version because “The need to make a strong distinction between work and private life is even stronger in France than in the US, despite the fact that the US scores higher on Individualism” (Hofstede). In France, it is different. Traditionally, French procedural TV shows typically include private life components in the narrative (Toulza, 83). That is the case for classic French series such as *Navarro*, *Cordier Juge et Flic*, and *Julie Lescault*, in which the audience meet

their families and enter their private environment. Hence, throughout the episodes of the *Paris Enquêtes Criminelles*, we learn about Revel's salary, we know that he is divorced, we meet his brother, we know his mother and meet his son who, we learn, is classified as a genius.



Figure 13 *Paris Enquêtes Criminelles* S02 E3, S02 E2, S02 E2, S02 E4, S02 E 1, S01 E2

A report of the CSA explains “La sphère intime et la vie privée sont traditionnellement présentes dans la fiction française, plus que dans la fiction américaine diffusée en première partie de soirée en France” (The intimate sphere and private life are traditionally present in French fiction, more than in American fiction broadcast in the first part of the evening in France) (CSA). In doing so, the

protagonists are being humanized, featuring the feminine dimension of the French proposed by Hofstede. Such analysis also concurs with the Conflict Style Inventory, which posits that French people are looking for *affective* trust in their professional relationships. Privat life elements also provide more psychological depth to the characters. Another argument relates to a technical constraint, that is, the duration of the fictions. American fictions have an average duration of 44 minutes while French fictions have a duration of 52 minutes. In American fiction, the major stages of the main plot are developed over these 44 minutes, leaving little room for elements of narration other than those related to the plot. French fiction devotes the same timing to the main plot, leaving time for storytelling to address aspects relating to the privacy of characters (CSA 11). Despite the *Americanicity* of the scenario, some elements of the crime show need to remain “typical” French in order to reinforce and assert the *Francity* of the show.

Cinematics

Cinematics serves as a research tool for scholars from disciplines as varied as film studies, statistics, psychology, and computer science. Cinematics is a multi-faceted tool and method that provides the opportunity to use a myriad of approaches to research film (Khitrova, 2009). While researchers have used the software to measure cutting rates, they can set other parameters and measure the elements in which they are interested. In addition, researchers can use already existing crowd-sourced information from the database. This mega database helps researchers to uncover patterns and trends of editing techniques.

Online software Cinematics is a pioneer in the field of movie measurement and statistical analysis of the film. Since its creation, it has become quite popular and has appealed to various scholars from different disciplines. Most of the research carried out with the software focuses especially on feature films, and little has been done with it to investigate TV series and TV transnational series adaptation. Calculating the average shot length, Cinematics informs us of the rhythm of the montage.

Through the segmentation of movies, Cinematics enables us to study the patterns, structures, and development of film editing through cutting rates. The term “cutting rates” differs from that of *space-time articulations*, which consists of the content of a scene. Cinematics highlights the part of the editing process that consists in measuring shot lengths and their frequency of change.

Cinematics provides us with: Average shot length in seconds (ASL): number of shots/total length, Medium shot length in seconds (MSL), The Average shot length/medium shot length Ratio (MSL/ASL), Movie Length (LEN), Number of Shots (NoS), Longest shot length (MAX), Shortest shot length (MIN), Range between Longest and Shortest shot (Range), Standard Deviation (St Dev), Coefficient of variation: $SD\ dev / ASL$. (CV). The most commonly used data is the Average Shot length.

Cinematics' interface also offers the option to collect other information such as shot scale, or angle (figure 14). The interface is flexible enough that the researcher can enter the variables he/she wants on his/her own. In doing so, it opens a wide range of possibilities to look at the convergence of other stylistic devices (staging, lighting, camerawork, sound design).

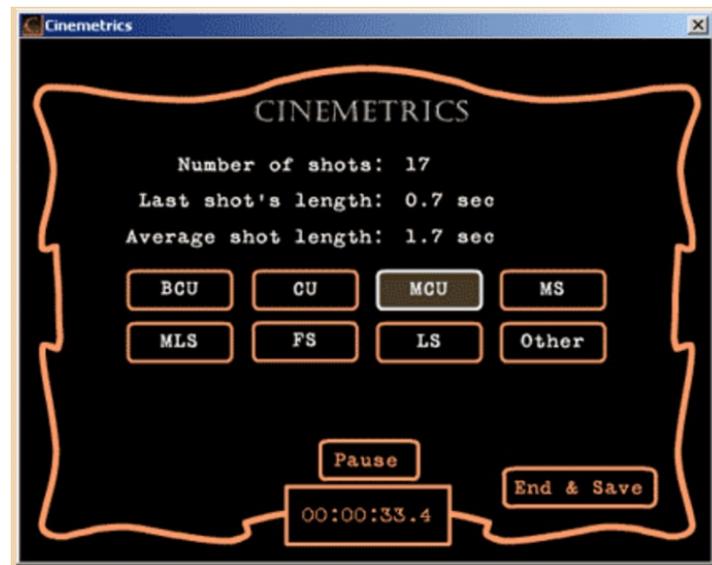


Figure 14 Cinematics advanced interface

To gather the data, contributors use online software while watching a film simultaneously. Each time the shot changes, the user clicks on the space bar to signify the change. Once the movie is finished, the user submits the data, which is automatically processed in the database. Data may include the number of shots, the ASL, the median shot length, as well as the longest and shortest shot length. The contributors can then access the data, which appears in the form of a bar graph showing the length of every shot. As shown in Figure 15, the trend lines overlaid in red on the bars portray the dynamic of the shot distribution. The oscillation of the trend line sheds light on where a film speeds up and slows down.

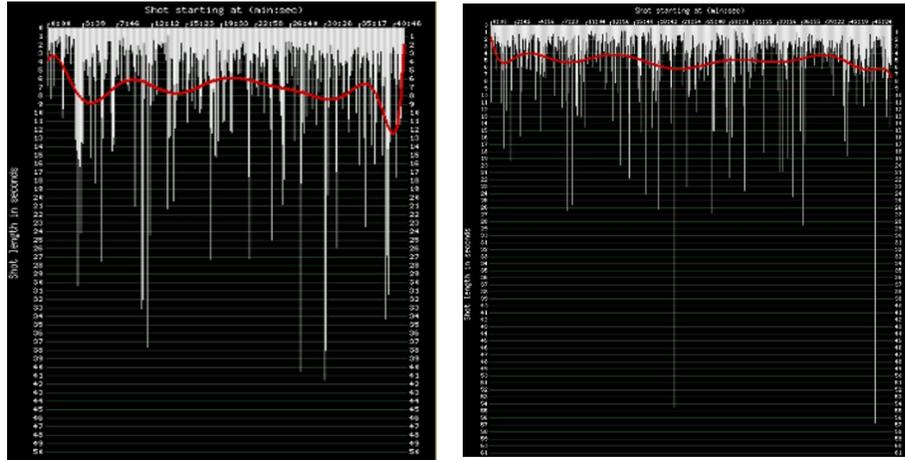


Figure 15 Cinematics shot lengths

Law and Order S01 E04

Paris Enquêtes Criminelles

Length 42:00

Length: 46.28

Number of Shots: 351

Number of Shots: 571

Average Shot Length: 7.2 s

Average Shot Length: 5:10 s

This is appealing to formalist film theorists who are concerned with the technical elements of films such as lighting, shot scales, and camera movements; Cinematics can do exactly that. In fact, Tsivians claims that Cinematics can “dissect a movie.”

I chose Cinematics for this research because it provides us with further information on the making of transnational TV series analysis. Also, it is a free software that is user-friendly and does not require training. It also stores data in a large-scale database that is accessible to other researchers, therefore facilitating collaborative work. Due to the big data information, we are able to observe trends following different variables. For example, Bordwell studied cutting rates to compare the evolution of different cutting rates over time. He explains that in the 1920s, the

cutting rate was high (it was cut quickly) due to the lack of sound. He found that the cutting rate slowed down with sound films. Between the 1920's and the 1960s, the average was 8-11 seconds. Since the 1960s, it has accelerated to between 6-8 seconds for all movie genres, including action, comedy, drama, and musical. In the '80s, cutting rates had increased more, displaying a cutting rate from 3-7 seconds. In this example, Cinematics was used to compare shot lengths across film history. AS Barry Salts puts it, "To establish the existence of an individual format style in the work of a director, it is necessary to compare not only a sufficient number of his films with each other but also – which is always forgotten—to compare his film with films of similar genre made by other directors at the same time" (Salt 2 1974).

According to the results, *Paris Enquêtes Criminelles* displays a faster pace. The ASL is 5.10 seconds compared to *Paris Enquêtes Criminelles* at 7.2 seconds. This acceleration of pace can be explained through multiple reasons. First, *Paris Enquêtes Criminelles* is slightly longer than its American counterpart. Cornell professor James Cutting suggests that movies' pace is faster because "it increases their control over viewers' attention, and possibly to increase viewer engagement" (Cutting). It is necessary to keep the pace fast for the audience to stay captivated. Cutting states, "short shots likely increase viewer response to films and film segments, forcing observer eye movements to quickly reevaluate each new visual depiction and increasing heart rate and other bodily responses" (Carruthers and Taggart 1973). The pace might also be faster because of the trend revealed by Bordwell that movies (and TV series) tend to have a faster average shot length.

This software has limitations. The use of Cinematics is limited to that of a quantitative tool. Information needs to be backed up with qualitative tools and cultural contextualization. Another main drawback of this software is technical. The video cannot be embedded in the software. In order to gather the data, one has to play the video and open the software independently from each other. The researcher has to gather the information while the video is playing without having the option to pause the video easily. It is, therefore, not always easy to enter the information accurately. As a matter of fact, accuracy is a major issue. Cinematics owns a huge database of data. All these data were entered by a multitude of participants without any real filter for accuracy.

Mpeg Stream Clip and ImageJ

The combination of both software Mpeg Stream Clip and ImageJ allows the researcher to process an episode into a mosaic of all the frames that are part of an entire episode. MPEG Streamclip is a converter application. It offers the option to create a stack of all the frames of the episode. For convenience's sake, I've selected one frame per second instead of 24 (a TV show is shot at 24 frames a second to have a "standard" look). One frame per second provides just as much information and is more easily manageable than all the frames of the episode.

ImageJ is a software created by Lev Manovich. It enables the researcher to make a montage based on the episode's frames previously extracted with MPEG Streamclip. ImageJ uses algorithms to visually analyze and organize large quantities of images at the macro level. ImageJ provides an impressionistic composition of

images. For instance, all the frames of a movie can be displayed on a single picture (see below).

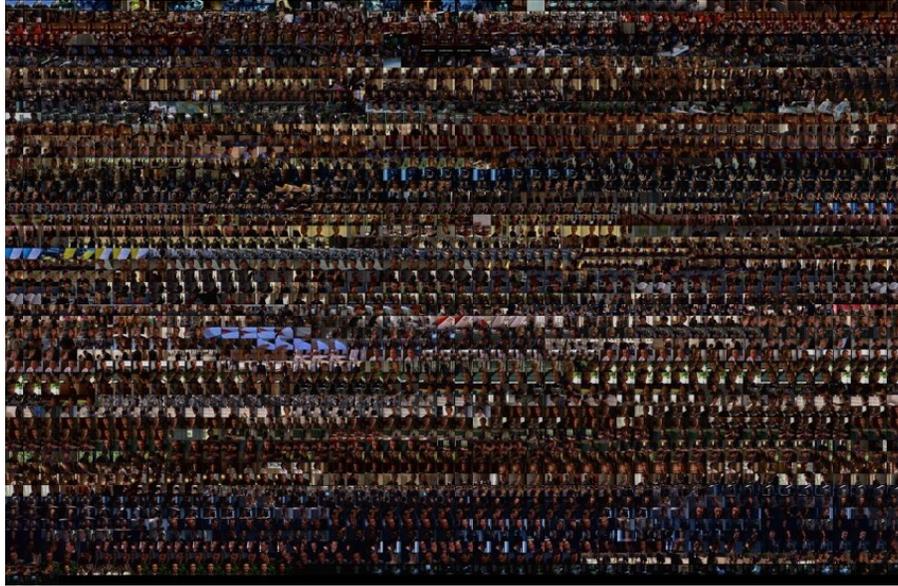


Figure 16 Paris Enquêtes Criminelles S03 E03: un Crime D'Amour

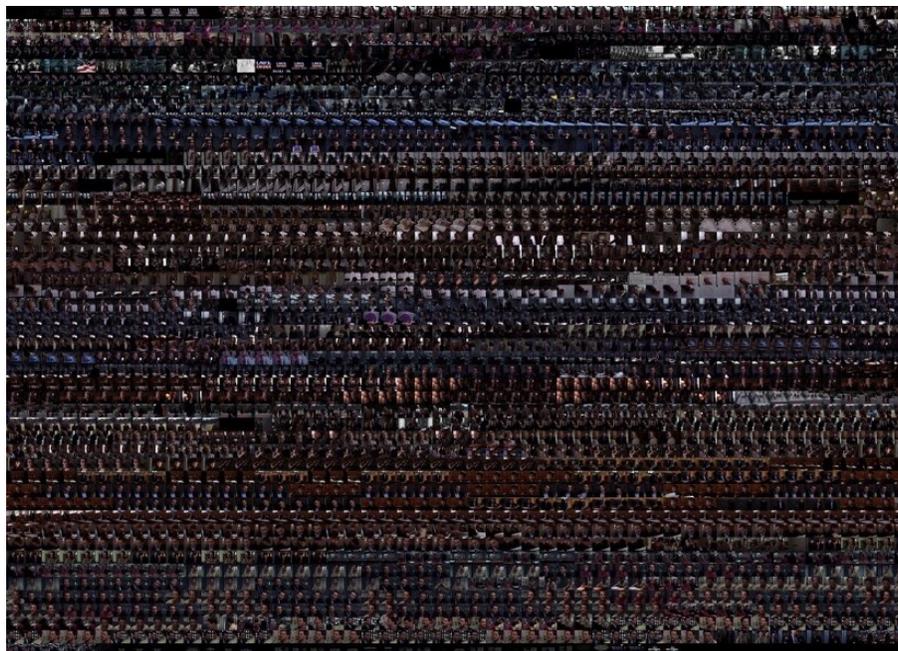


Figure 4 Law & Order S02 E02 Bright Boy

These patchworks of frames are useful because they give us information on the dominant colors of each episode. Color has the power to influence how we feel. Color is an *interpersonal metafunction* in the sense that it conveys a mood to the audience. Colors set the mood and the tone of a movie, and unconsciously give the audience information about the genre of the movie they are about to watch. For instance, warm red tones are used to portray romances, green for Sci-Fi, desaturated colors for apocalyptic movies, cold blue tones for horror movies, the yellow tone for movies set in deserts, saturated red tone for comedies and blue and orange for drama, epic.

Software ImageJ allows us to create a montage of movie frames and provides us with impressionistic data that shed light on the overall color tone of the movie. In this case, after processing the episode of *Law and Order: Criminal Intent* and its adaptation *Paris Enquêtes Criminelles*, it becomes clear that the former is darker and contains more blue tones than its French counterpart (Figure 16, Figure 17). The French version displays more vivid and light-toned colors, including yellow and red elements. Such a fact may indicate that the French episode does not only focus on crime investigation but that it also includes less dramatic passages. This is actually the case with passages of the personal family life of the officers. Though the French show remains a procedural show in substance, it is still marked by lighter and brighter moments, unlike the American one.

Multimodal Analysis Software

Multimodal Analysis Software called *Multimodal Analysis Video/Image/Text/Website* (figure 18) designed by O'Halloran proves to be a potent interactive

digital tool in the data gathering and analysis process that helps develop the field of multimodal research (O'Halloran et al., 2013). The software is concerned with multimodal semiotic phenomena. It enables us to look at semiotic acts and discourses such as moving images from a multiplicity of semiotic resources such as language, gesture and gaze, vocal features, proxemics, and cinematography. The challenge in developing the toolkit is to collect and account for such multimodal semiotic phenomena and their affordances. The affordance in the software consists of an interactive digital software application as a meta-semiotic tool. It is fueled by a social semiotic theory that provides the appropriate holistic framework to analyze multimodal text.

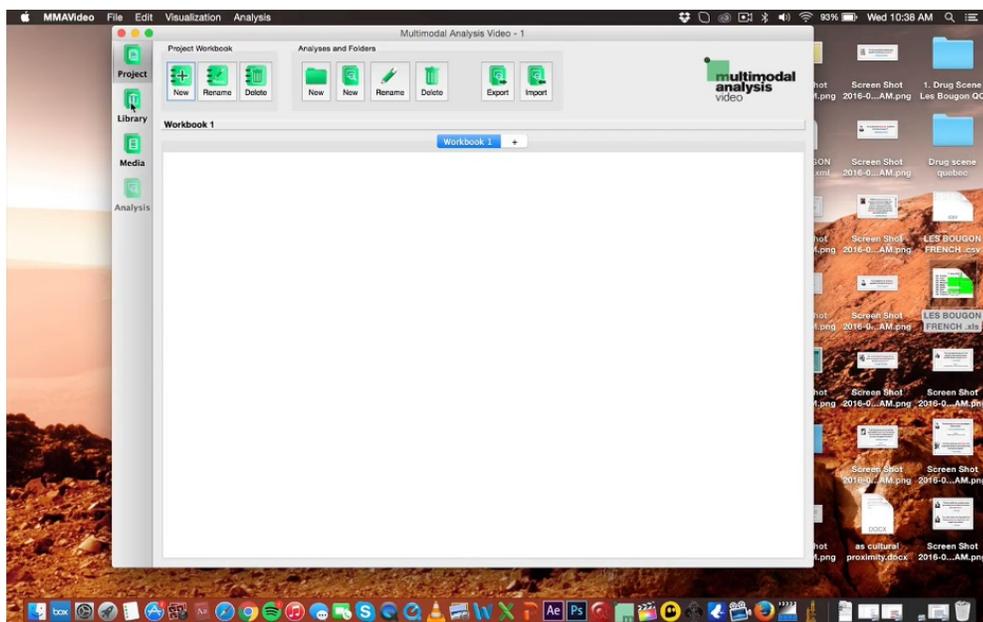


Figure 18 MMA Interface

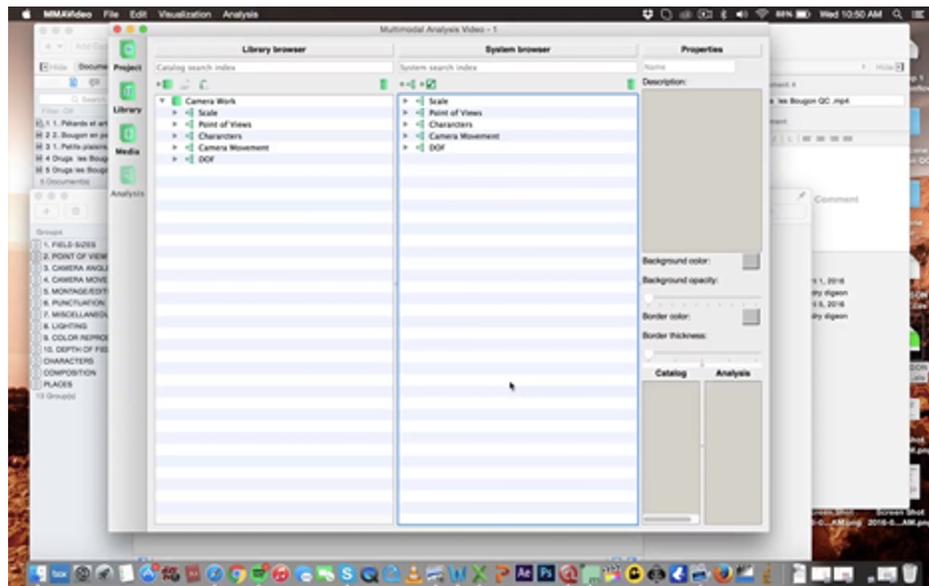


Figure 19 MMA software (2)

These annotations, such as text and graphic overlays, are human-generated. The idea is to create categories and subcategories (figure above). Categories known as catalogs allow us to range from camera work (e.g., scale, movement, angles), to music, to any other modes.

The MMA software can access videos. It has an annotation interface that allows us to annotate the video in real-time. The video appears as a filmstrip. Through the movie viewer window, there is the possibility to visualize the sequence frame by frame. The sound is also visualized under the filmstrip and can be played as well as seen. It stores the annotation in a database and is able to retrieve and present the analysis in various ways. One capital aspect of the MMA software is its ability to present the processed information. It can visualize crossed analysis between the different resources in the template. The software facilitates a variety of analyses of moving images. It also provides support in developing a holistic social semiotic

perspective on the text. O'Halloran partnered with computer scientists in an attempt to develop a software that allows us to reverse-engineer moving images. 。

In their research for TV series transcultural adaptation, Larkey, Digeon, and Er used the MMA software to reverse engineer TV shows and their transcultural adaptation. The MMA software allows the segmenting of video clips. The software provides a detailed analysis of sequences. It enables a quantitative study of the camera work such as lighting, camera work, depth of field, and shot scale. The software enables the researcher to quantify and analyze different modes (figure 20). In providing quantitative data, this tool enables us /the researcher to compare TV series and their adaptation objectively.

This software surely offers compelling assets in terms of movie analysis. However, it only allows the study of limited sequences because it makes it impossible to upload a full episode. Also, because of the time needed to implement all the information on the timeline, it makes the research extremely time-consuming. Recently the software has been discontinued and can no longer support research.

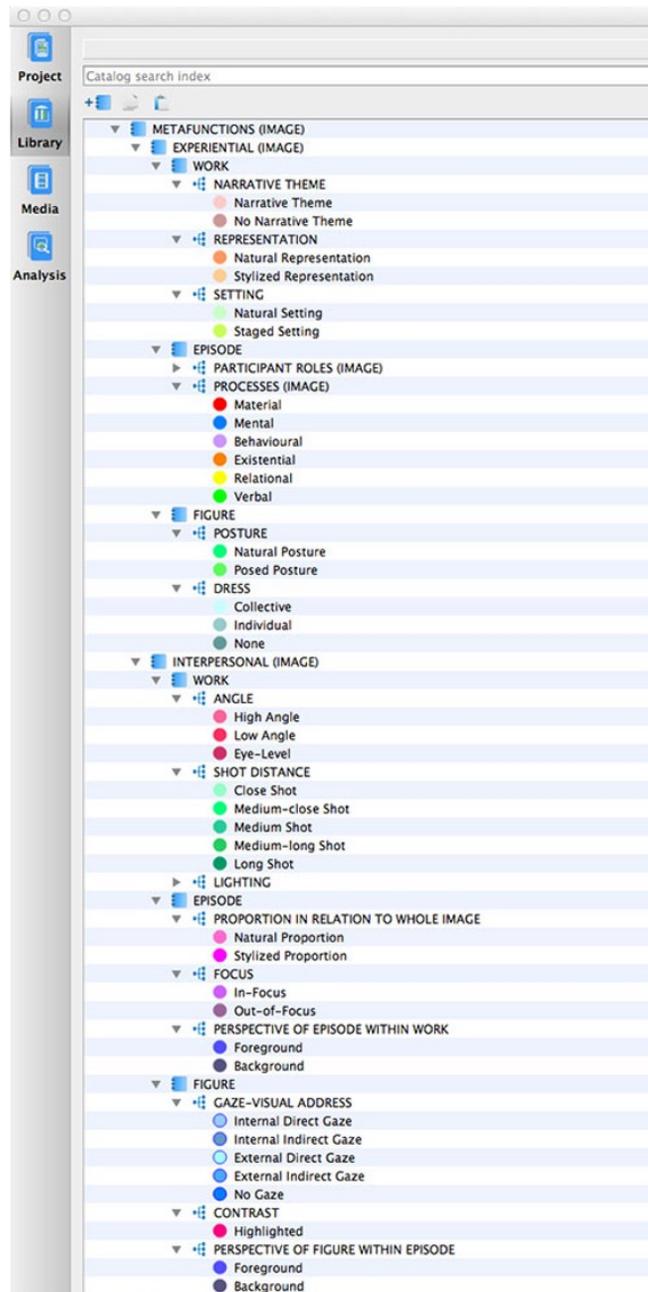


Figure 20 MMA software Modes

Artificial Intelligence Applications

The toolkits above have proved to be very useful to reverse-engineer transnational TV series adaptation. They have paved the way to unprecedented approaches and have provided new insights. However, all these software are limited in their application. They all require heavy human involvement and supervision. It also requires technical knowledge and, even in some cases, expertise, to be able to run them.

The recent advances in the realm of Artificial intelligence (AI) have revolutionized the world as we know it. AI is becoming more and more pervasive in modern society; it has become omnipresent in many aspects of our daily lives. For instance, our speakers like Siri or Alexa run on AI. Cars increasingly rely on AI technology to better our driving experience. AI is also prevalent in the entertainment industry, social networks, as well as the security industry. AI is now taking over the film industry.

Media scholars, as well as multimodality scholars, are engaging in the digital trend for research. Kay 'Halloran explains, “digital environment offers new opportunities for transforming qualitative data into quantitative data in order to use data mining and information visualization for mixed methods research” (2017, 11). Indeed, such new technologies offer remarkable new opportunities because it makes data gathering easier, faster, and more accurate. Artificial Intelligence is transforming the research on media radically.

The Geena Davis Institute Software

Research on gender and race representation in media has been traditionally made by hand, or at least without a potent tool that was able to assist researchers in their endeavors. For the most part, the research is content- analysis based. They are very long and tedious and are prone to human error as well as lack of precision. Such a method has not proved to be productive because the limited amount of data extracted was not enough to bring to light trends. The new advent of technology offers a new perspective in the ways we collect and analyze data and develop new methodologies.

To study gender representation and screen time in popular films, the Geena Davis Institute has turned towards artificial intelligence solutions. The institute has partnered with Dr. Shrikanth (Shri) Narayanan and his team of researchers at the University of Southern California, the University of Southern California's audio-visual processing technologies, to develop the CG-IQ (Geena Davis Inclusion Quotient). CG-IQ is an innovative software tool that incorporates Google's machine learning technology to collect and analyze audio-visual information automatically from media. Geena Davis states, "*The GD-IQ is an extraordinary tool that gives us the power to uncover unconscious gender bias with a depth that had never been possible to date*" (Geena Davis).

CG-IQ is an Automated Analysis Tool. As of today, GD-IQ is the only known tool that can measure automatically on-screen time and speaking time of characters in a movie. It has been able to reveal the representation imbalance that has been pervasive in the film industry. In doing so, the Geena Davis Institute aims to

influence the film industry and to increase the number as well as the diversity of female characters. The ultimate goal is to create role models and inspire young girls and women in the world (Geena Davis).

The Geena Davis Institute focuses on the gender and racial representation of US society on screen. Their goal is to uncover unconscious biases on gender. As of today, Geena Davis Institute scholars have collected the largest body of research on gender prevalence in movies (family entertainment) over a span of 28 years. Based on quantitative data, the software offers unprecedented information regarding gender representation in Hollywood. The software is able to measure the time women appear on the screen, as well as the time they can be heard.

In order to make their case, researchers at the Geena Davis Institute conducted a study on recent movies. They analyzed 200 movies selected from the top-grossing *Variety* movies during the 2014 and 2015 period. Such a sample size is unprecedented in movie analysis. While this study conducted by hand would have been possible, it would have been quite demanding in terms of time and concentration of the researcher. With the GD-IQ and its unequaled potential, the software was able to extract data in a brief period of time. That is truly revolutionary. It can analyze movies efficiently in little time with extreme accuracy. The software runs on both face detection and tracking. That is, it is able to detect faces and identify gender (figure 21). It is also able to track each face individually. This is a crucial aspect when measuring the on-screen time of characters because when there is more than one character on screen, the tool kit assigns a gender to each character. After adding the total on-time screen duration for each character, the GD-IQ calculates the ratio

between screen time of man and women on the total duration of the movie. The on-screen time of a character is arguably as important as the speaking time. Often in movies, characters are heard and not necessarily seen. It is important to take this element into account when measuring the overall presence of a character. Regarding the speaking time, the GD-IQ uses an automatic speech detection program that can identify the gender of the characters. The voice recognition software runs on automatic voice activity detection, audio segmentation, and gender classification

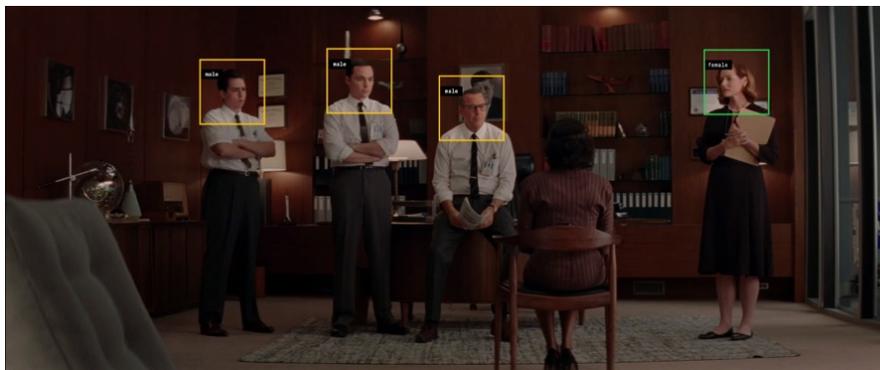


Figure 21 Geena Davis Institute Facial detector

The prowess here is twofold. First, the results achieved by the Geena Davis Institute are groundbreaking. The Geena Davis Institute was able to highlight the staggering unbalance of women representation on screen. Such a compelling result was only possible because the Geena Davis Institute was able to establish trends based on data mining. The second important point in the research is the method itself, and Big Data is certainly a key concept that fuels the research. Because it seeks trends and patterns, big data reveals accurately the trends that lead the film industry throughout the years. After analyzing the 200 films released in 2015, the researchers are able to uncover clear trends that rely on objective data. They were able to point out to the unconscious gender bias and demonstrate the staggering underrepresentation of women. Among the most relevant findings, Geena Davis

reveals that men have twice the amount of screen time as women in 2015 (28.5% compared to 16.0%). Geena Davis looks at the male lead as well as female lead movies. In male lead movies, the representation gap increases. Male characters appear 33.5% of the time, while female characters only 12.9%). In contrast, female lead movies portray almost as many men as women. There is 24.0% female compared to 22.6% male. Interestingly, in co-lead movies, male characters are significantly more represented than females as they get about 24.8% against only 16.0% for women.

These figures objectively reveal the underrepresentation of women in movies and clearly sheds light on male domination in the film industry. This trend is corroborated by the calculated speaking time. The Geena Davis Institute found that 28.4% of men occupied speaking time compared to 15.4% for women. In male lead movies, men talk for 33.1% of the time, while only 9.8% is dedicated to women. In women lead movies, men still talked for a considerable amount, almost equaling the women speaking time (23.9% compared to 26%). Lastly, in male/female co-lead, male characters spoke 25.5% compared with only 16.7 % for female characters (figure 22).

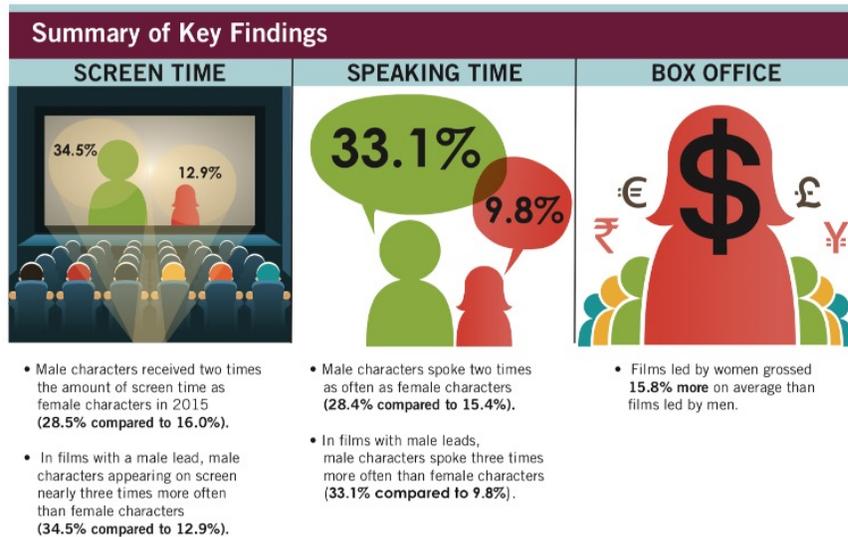


Figure 22 Geena Davis Institute Key Findings

Just like the on-screen time, the male hegemony is being asserted at the speaking level. On-screen and speaking time both concur that men dominate the screen. Such results have several implications. Women represent half of the population of humanity. Yet, they are being underrepresented on screen. Geena Davis proves that the film industry perpetuates discrimination against women by suppressing their presence on screen and by literally not being heard.

The CG-IQ has unquestionably developed unprecedented ways to measure accurately gender representation in films. Because of this state-of-the-art software, the Geena Davis Institute was able to amass the largest body of research on gender prevalence on screen over the course of 28 years. The multiple studies highlight the stark imbalance of women representation on screen. Despite the effectiveness of the automated software, the methodology, and the big data, there are still limitations to the Geena Davis Institute method and toolkit. As of today, the Geena Davis Institute has only relied on quantitative data; that is, they measured the screen time and the

number of words. The Geena Davis Institute has not explored qualitative aspects of movies. For instance, though they measure who speaks and who is on screen, they didn't measure the importance of each character's appearance or the importance of their words or action. Nor can the Geena Davis Institute provide information on the social status of each character. Though Geena Davis has been concerned with worldwide mass media, no research has been conducted on transnational TV series adaptation. As of today, no research on the cultural representation of gender in tv series adaptation between France and the US has been conducted.

In this section, I analyze and compare *Law & Order* and *Paris Enquêtes Criminelles* based on Geena Davis Institute's approach. It is important to note that both shows are technically co-led tv shows despite the fact that there is a strong emphasis on the lead male characters, Goren and Revel. Both actors, D'Onofrio and Perez, were renowned actors prior to their roles in the show. They are the figureheads of the show, and its success relies largely on their notoriety. The female characters Eames (Kathryn Erbe) and Savigny (Sandrine Rigaux), do not enjoy the same notoriety and mostly serve as the supporting characters.

In discussion with Director Frank Ollivier, who directed the adaptation *Paris Enquêtes Criminelles* for French TV, Ollivier asserted that he consciously strove to include more women in the French version. In an attempt to verify Ollivier's comment, I wanted to get access to Geena Davis Institute's technology. I have contacted the Geena Davis Institute and got in touch with Associate Professor, Occidental College, Los Angeles Dr. Heldman, who is the research director for the Geena Davis Institute for Gender in Media. My goal was to propose the Geena Davis

Institute to collaborate with me. Dr. Heldman responded and connected me with the technical team. My goal was to either have access to their software or to send them episodes of *Law & Order* and the equivalent version of *Paris Enquêtes Criminelles*. I have proposed both alternatives to them. However, there was no follow up from their part.

Though I did not have access to Geena Davis Institute's technology to evaluate Olliver's claim that there were more female characters in *Paris Enquêtes Criminelles*, I proceeded manually. In order to analyze and compare the equity of roles based on gender, I looked at the number of actors and actresses starring in both *Law & Order* and the French version. The details of the cast can easily be accessed on movies and television programs online database IMDB.com. For each episode, I counted the number of female actors as well as that of the male ones (table 11). Such facts do not inform us of the time on screen and the importance in terms of the role of the characters per gender. However, it still gives a certain representation of the parity or inequity between genders in France and the US.

Paris Enquêtes Criminelles				Law & Order: Criminal Intent Equivalent			
Season 1	Title	Men	Women	Season 1	Title	Men	Women
1.1	"Fantôme"	9	5	1.16	"Phantom"	19	6
1.2	"Requiem pour un assassin"	13	9	1.4	"The Faithful"	23	7
1.3	"Le Serment"	10	5	1.1	"One"	33	6
1.4	"Addiction"	7	7	1.3	"Smothered"	27	5
1.5	"Homme au scalpel"	8	7	1.9	"The Good Doctor"	18	12
1.6	"L'Ange de la mort"	7	8	1.7	"Poison"	24	15
1.7	"Un homme de trop"	14	9	1.6	"The Extra Man"	24	16
1.8	"Le Justicier de l'ombre"	16	10	1.11	"The Third Horseman"	19	10
Season 2	Title			Season 2	Title		
2.1	"L'amour fou"	8	7	1.12	"Crazy"	22	12
2.2	"Un cri dans la nuit"	7	8	1.18	"Yesterday"	15	8
2.3	"Traffics"	8	7	2.11	"Baggage"	21	7
2.4	"Rédemption"	8	11	2.15	"Monster"	15	7
2.5	"Suite funéraire"	6	9	2.12	"Suite Sorrow"	16	8
2.6	"Visions"	10	5	2.13	"See Me"	18	9
2.7	"Complot"	10	6	2.4	"Best Defense"	19	7
2.8	"Blessure secrète"	10	5	1.14	"Homo Homini Lupis"	17	7
Season 3	Title			Season 3	Title		
3.1	"La grande vie"	9	5	1.13	"The Insider"	24	6
3.2	"La quête"	6	9	3.01	"Undaunted Mettle"	13	11
3.3	"Un crime d'amour"	7	8	2.02	"Bright Boy"	13	7
3.4	"Comme un frère"	11	4	3.21	"Consumed"	19	3
TOTAL		184	144			399	169

Table 11 Number of Men and Women per Episodes of Paris Enquêtes Criminelles and Law & Order

As claimed by Ollivier, a significant number of women were cast for *Paris Enquêtes Criminelles*. Though the parity is not absolute, women represent 46% of the cast (table 12). When compared with Law & Order, the difference is quite substantial. The American show cast is composed of only 30% of women. Such representation is poor. The French series indubitably features more women than the American version. Such finding reflects 2020 Global Gender Gap Report of the World Economic Forum Association. The report states that France ranks 15 out of 153 in terms of the Global Gender Gap index while the US ranks only 45. The place that women hold in both societies is being reflected in the same way in both shows. Though France ranks higher than the US, these findings confirm the disparities and the unbalance between men in women as depicted by Christine Roland-Levy.

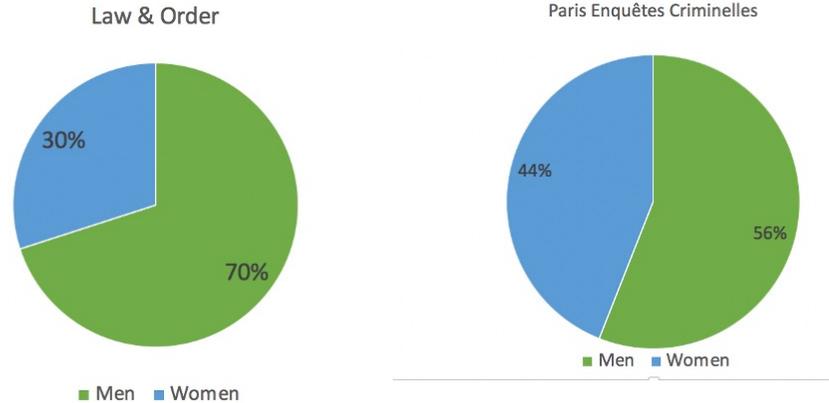


Table 12 Law & Order and Paris Enquêtes Criminelles Cast number per gender

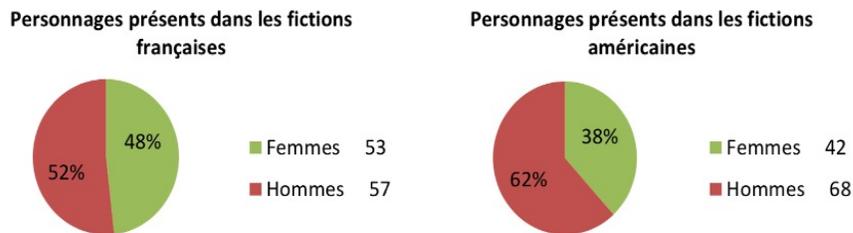


Table 13 Comparisons of gender in French Series and American series

These results also concur with the CSA Report on women's parity (table 13). CSA explains that there is an imbalance in the casting very clear and frequent in American fictions (around half of these fictions have a very large majority of men in the casting) while no French fiction presents such imbalances, exception of costume fiction, partly held by the constraint of historical reality (CSA)

Even if such information is compelling, the number of extra characters does not enlighten us about the actual role and impact of female characters on the series. It is essential to look at the main cast. The recurring characters that Goren and Revel are the main characters of the show, and they rank as detectives within the hierarchy of New York City's Major Case Squad (Figure 23). Eames and Savigny second them.

Eames contributes to the investigation by supporting the male character. Both of them are under the authority of the assistant district attorney, Ron Carver (Courtney B. Vance). James Deakins (Jamey Sheridan) supervises the Major Case Squad. Such overpowering masculine cast confirms the claim that television is a man's world.

In France, the situation contrasts again with the American counterpart.

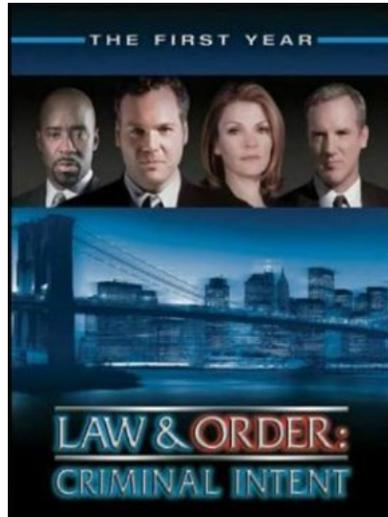


Figure 23 Law & Order Series poster

Vincent Revel and Savigny (and later Audrey Looten) reflect the same hierarchy structure as in Law & Order. Revel (Vincent Pérez) is Commander, and Claire Savigny (Sandrine Rigaux) is Lieutenant. Jacques Pater is the Police Chief Bonnefoy. Frances Lherbier Hélène Godec is the judge. In the second season, Police Chief Bonnefoy was phased out, and Judge Fontana (Laure Killing) took a bigger role (figure 24).



Figure 24 *Paris Enquêtes Criminelles*
Series Poster

Because of the lack of technology and time, I am focusing on just one scene of both versions of the show. I look at *Law & Order* S01 episode 09 “the Good Doctor” and its French adaptation *Paris Enquêtes Criminelles* S01 episode 05 “L’homme au Scalpel.” In order to proceed with my analysis, I am using the suspect scene. This is the same scene I have previously used to showcase the methodology.

Using the Mpeg/ImageJ mosaic frame, which contains all the frames of the scene (one frame per second instead of 24 for convenience sake), I was able to determine the on-screen time of both genders by simply counting the frames that contain men and/or women.

In the case of the *Law & Order* suspect scene, Eames has the most on-time screen. She is also the one who does most of the talking. Eames appears 34% of the time. The suspect, Mr. D’Alacosta also appears 34% of the time while Goren holds 17% of the screen time. According to those numbers, women are fairly represented. In the scene where characters appear at all, the male characters (male suspect and

male cop) appear 60% of the time. Subsequently, the female appears 40% of the time. Based on this scene, women are less represented than men. The disparity is as high as what was expected since typically, in co-lead movies, male characters are significantly more represented than females as they get about 24.8% against only 16.0% for women. When calculated proportionally, males appear 60.7% of the on-screen time, and women 39.3%. The scene sample concurs with the Geena Davis Institute's findings.

The numbers objectively inform us of female representation. However, numbers fall short of enlightening us on the social position of the characters, nor do they inform us about how the characters are being represented (emotion, camera work). Numbers are not able to measure the power and the importance each character holds.

Indeed, Goren has significantly lesser screen time in the suspect scene than Eames. At the end of the scene, the decisive argument is held by Goren, the male protagonist “is there any reason why you’re not inviting us in?” Though the statement is laconic, it is the most compelling sentence because it concludes the argument built by Eames. It is the decisive statement that determines the level of authority. This scene proves that power is not necessarily expressed by quantity, rather is a qualitative variable. Such a variable makes the degree of power difficult to measure.

Interestingly, in the French suspect scene, the male characters are predominant. Despite the fact that the scene has the same narrative structure as in the American version, gender roles are represented differently in both versions in the scene. Just like Eames, female police officer Savigny does most of the talking. She

tries to convince potential suspect D'Alacosta to allow them to use multiple rhetorical means. Paradoxically, while she talks, for the most part, she appears for only 23% of the screen time. That is much less on-screen time than her male counterpart Revel (28%) and suspect Monsieur D'Alacosta (46%). Here again, the male character Revel holds the decisive statement, "we just want to get in." This one-liner that eventually concludes the argument, convinces the suspect, and demonstrates the male authority.

In both versions, the female character prevails in terms of speaking time and word count. In the French version, she appears significantly less than in the American version. This sample seems to concur with CSA's report on women in TV series. While the CSA observes that there are more women in French TV series, they also notice that women do not have the same role. With regard to the presence of active women, we note that in French fiction, 62% of female characters are active, whereas they are 69% in American fiction.

Quantitative data based on data mining certainly provides us with an objective ratio on gender disparity on screen, and while there is still some further aspect to investigate, the CG-IQ is definitely a revolutionary tool that paves the way to new approaches. The Geena Davis Institute focuses on one main factor, namely gender. However, a movie (and TV series) is a multimodal medium. It is necessary to look at another aspect of its make up to comprehensively grasp the message. Another key element to take into consideration is storytelling. Storytelling is key. Hence, the scripts are crucial to a show. MPG doesn't just give numbers; there is a story to be gained from the data and context. Another interesting point is that the Geena Davis Institute's research has not yet been applied to transcultural TV series adaptation.

Cinelytic

In the past few years, Hollywood has turned towards AI to make strategic decisions by optimizing Hollywood films' budgets and predicting success in the box office. A plethora of startups is now getting on the market and propose new ways to look at movies. These startups suggest that AI could even decide which film gets made or not in the near future.

Cinelytic is a Los Angeles-based startup that sounds very promising. Cinelytic was funded in 2017 by Tobias Queisser and partners Dev Sen, NASA rocket scientist, and a team that includes an MIT data scientist. The company sells its idea that AI could be a wise and efficient producer. Cinelytic is concerned with having the most suitable actor in a film. Based on algorithms, it is able to simulate the impact on the box office if a film had feature one actor over another. Technically, Cinelytic analyzes historical data of movies' performance. Next, it cross-references it with major themes developed in the movies as well as its cast. It virtually replaces one actor with another one to project how it could affect the estimated box office. For instance, Cinelytic can run a simulation of switching actors. Cinelytic co-founder and CEO Tobias Queisser explains what would happen if you replaced actress Emma Watson with Jennifer Lawrence. According to him, Cinelytic has the ability to measure the impact of the film's performance in the box office. "You can compare them separately, compare them in the package. Model out both scenarios with Emma Watson and Jennifer Lawrence, and see, for this particular film...which has better implications for different territories" (The Verge).

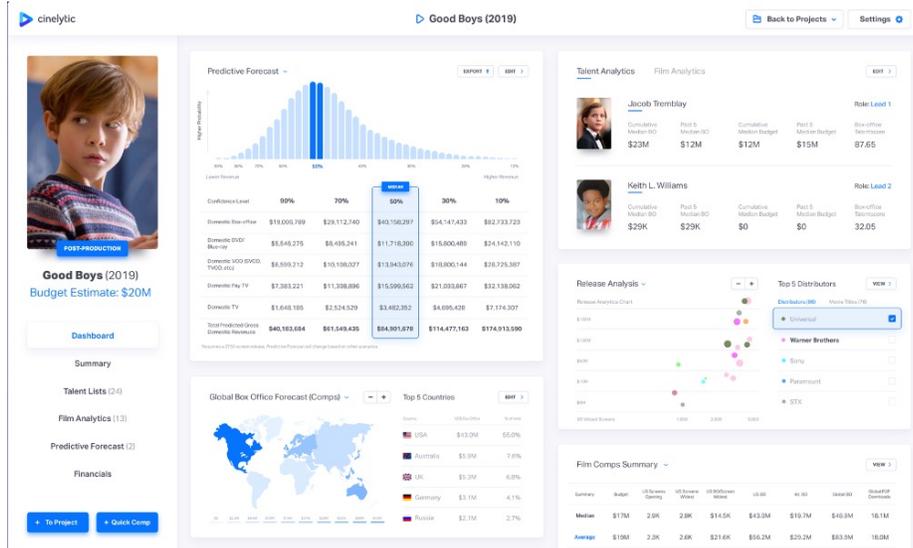


Figure 25 Cynelytic

Meaning-making is negotiated between the filmmaker and the audience (Dyer, Fiske). Actors also contribute to the meaning of the movie not only by the role he/she plays but by the aura they bring to the movie. As Australian professor of cultural studies Graeme Turner explains, "casting can be the most important act in the filmmaker's construction of a character since a well-judged piece of casting can mobilize all the meanings carried by a particular star and inject them into the representation of the character on the screen" (121). Turner takes Richard Gere to showcase his point. According to him, Richard Gere conveys sex appeal to women, and he brings that appeal to the movie automatically. This would not appear as a piece of evidence if Woody Allen was cast instead (Turner 121).

In the case of *Law & Order* and *Paris Enquêtes Criminelles*, the dynamic is seemingly similar to *Criminal Intent*. Both shows rely predominantly on the main male protagonist, Detective Goren, and his French counterpart, Commandant Revel. Both characters display the same amount of authority, perception, and intuitive

features as one another. Yet, Commandant Revel does not come across as uncanny and socially awkward as his American equivalent. Even though the role of the detective is the same and both actors' skills and performances are impeccable, there is something fundamentally different between the incarnation of both characters.

Law & Order: Criminal Intent showcases the Major Case Squad who deal with criminal activities. Vincent D'Onofrio (figure 26) and Kathryn Erbe are the main protagonists. Robert Goren (Vincent D'Onofrio), the brilliant, tormented detective who channels the criminal mind while his more prosaic partner, Alex Eames (Kathryn Erbe), looks for evidence. They play the role of Detective Goren and Eames, the lead detectives in each show. Goren differs from other detectives such as Jerry Orbach (*Law & Order*) in that he is an atypical crime show detective. He is also intellectually gifted, but infinitely more conspicuous than Grissom. We see him in turn handling notions of medicine, chemistry, physics, geography, contemporary art, archeology, technology, understanding all foreign languages ("And don't tell me moreover that you speak Russian," exclaims his partner), while being a devilish manipulator, whose knowledge of human psychology would make more than one psychiatrist greedy.

Goren is portrayed as a flawed character who is manic depressive. He is crippled with tics and mannerisms such as head cocking, brow furrowing, or peering intensely at suspects. Because Goren has a schizophrenic mother, it suggests that he seems to be compassionate with the criminals he tracks. In the case of *Paris Enquêtes Criminelles*, the hero Vincent Revel (figure 28) is quite young compared to the traditional French crime show heroes such as *Navarro* (starring Roger Hanin) or *Commissaire Moulin* (Yves Renier). Revel is portrayed as intuitive as Goren, his

American counterpart. However, Revel does not appear as flawed and neurotic as Goren. Instead, Revel displays sex appeal. Throughout the series, the audience discovers that he has had several adventures with either colleagues, witnesses, or potential suspects.

The detectives in the French version have clearly been portrayed in a more sensual way. To support this argument, I compare both actors' bibliographies. By looking at the previous roles they previously held, we can notice that both actors typically belong to different movie genres.

Based on Cinelytic's approach, we could argue that part of the change of style of both detectives is due to the actors themselves. American actor Vincent D'Onofrio and his French counterpart Vincent Perez are on very different career tracks. They convey a different image in the audience's mind, and therefore, their performance will automatically be perceived differently. Vincent D'Onofrio measures 6 feet 4 inches. He has a towering height and a round frame. He takes most of the space on the screen. Because of his physical appearance, he makes Detective Goren imposing. Many of his roles before and after *Law & Order: Criminal Intent* often include playing the role of mentally unbalanced recruit Gomer Pyle in Stanley Kubrick's *Full Metal Jacket* (1987). He also was a serial killer in *The Cell* (Tarsem Singh, 2000) (Toulza) or the role of a monster in *Men in Black*. D'Onofrio has been playing many violent roles in action movies such as *The Human Chameleon* and *Noffy* (Figure 27).



Figure 26 Actor Vincent D'Onofrio



Figure 27 *Full Metal Jacket* 1987, *Men in Black* 1997, *The Cell* 2000, *Jurassic World* 2015

This imbalance of notoriety is not without impact on the soap opera itself, which reserves the lion's share for Vincent d'Onofrio and literally steals the show from all those who appear around the actor. Moreover, the screenwriter René Balcer does not hide the fact that "CI [Criminal Intent] is entirely built around of Goren's character" (3).

In contrast to D'Onofrio, Vincent Perez does not often play the role of a psychopath in action movies. Typically, Perez plays the role of a lover in romantic comedies. He is mostly known for his role of Christian de Neuvillette in *Cyrano de Bergerac* (Jean-Paul Rappeneau, 1990), he also plays Alexandre in *Fanfan* and *La Môle Dans Queen Margot*, *Fanfan* (Alexandre Jardin, 1993) and *Indochine* (Regis Wagner, 1992). In all these roles, Perez displays the characteristics of a romantic lover (Figure 29). Such a background endows the hero with a glamour image. He has

become the archetypal male hero, seducer, and morally irreproachable. The previous roles played by Vincent Perez, who is well known by the French audience, plays a big part in the reference of *francité*. Perez also creates a link between *Americanicity* and *Francity* since he also plays in American productions such as *The Crow: City of Angels* (Tim Pope, 1997), and *I dreamed of Africa* (Hugh Hudson, 2000).



Figure 28 Actor Vincent Perez



Figure 29 *The Crow* 1994, *Queen Margot* 1994, *Indochine* (1992), *Cyrano de Bergerac* (1990)

Paris Enquêtes Criminelles director Frank Ollivier admittedly reported he had intentionally made the series more sensual and suggestive than Dick Wolf's original series (Figure 30). Not only did he choose Vincent Perez as the lead actor, but in the second season, he replaced supporting actress Sandrine Rigaux (as Claire Savigny) by Audrey Looten (Melanie Rousseau). It seems that Audrey Looten has been deemed more sensual than Sandrine Rigaux. Ollivier replaced her in order to boost audience ratings.



Figure 30 *Paris Enquêtes Criminelles* S01 and S02

Following the approach developed by the Geena Davis Institute based on gender representation, I was able to manually generate a partial inventory of gender representation in both versions of the show. The findings reveal that the French version cast more women in the show. The cast includes This representation is not only quantitative but also qualitative. There are more women holding a position of power in the French version than in the American version. Using the Cynelitic approach that looks at actors and the way they contribute to the aura of a film, I found that characters in the *Paris Enquêtes Criminelles* are being sexualized. Both Vincent Perez and Audrey Looten have been cast for their sensual contribution to the series. These results are limited due to the fact that the research is done manually. For that

reason, I was not able to flesh out the findings with more examples to back up the hypothesis.

The main issue lies in the lack of access to comprehensive software that can gather automatically and intelligently sensible information. Some software already exists to help researchers to extract and gather data from movies and TV series. These are good supporting tools to manual the manual work. But they are already made obsolete by 21rst century tools that are intelligent, automatic and allow to gather abundant data in a short period of time. Various A.I. tools have been developed. Some like Cinelityc or Scriptbook have a commercial purpose. Geena Davis Institute's GD-IQ takes more of a scholarly approach and aims at raising consciousness about gender inequality. While they all have interesting features, they are not available on the market and, therefore, not easily accessible.

Chapter 6: Data

Introduction

This chapter contains the data gathered in the suspect from *Law & Order* S01, episode 09, “The Good Doctor” and its French adaptation *Paris Enquêtes Criminelles* S01, episode 05, “L’homme au Scalpel.” The technique consists of reverse-engineering a short scene from both episodes. I look at this short sequence through the lens of the three different modes: camera work, non-verbal communication, and speech. This approach is consistent with the Multimodal Intercultural Matrix model and how the analysis ties back to the research questions. The methodical deconstruction of the elements of the scenes allow an in-depth comparison of the making of the show.

In this section, I present the data according to the quantitative method. However, I do not provide any cultural signification. I will interpret and explain the data’s significance in the next chapter. The data section features multiple graphs drawn from the US suspect scene of both versions of the show. The graphs are displayed side-by-side. This arrangement is to contrast the data and to make cultural differences and similarities more salient. Indeed, contrasting sheds light on the data differences and similarities; it generates meaning. The section is divided into three parts: camera work, non-verbal communication, and speech. Each part contains subsection categories that delve further into the data.

This method is appropriate and pertinent, not only because of this level of detail, but it allows a multiplicity of perspectives on the same sequence. By looking at

the scene through different lenses (camera, non-verbal communication, and speech), we are able to systematically reveal these differences and similarities between the two versions that we would be unable to uncover without this strategy.

Camera Work

Montage

The word “montage” is part of the cinematographic language of the camera. It informs us of the turn-taking of the characters, on the length of the scene, and the order and length of the intervention of the characters.

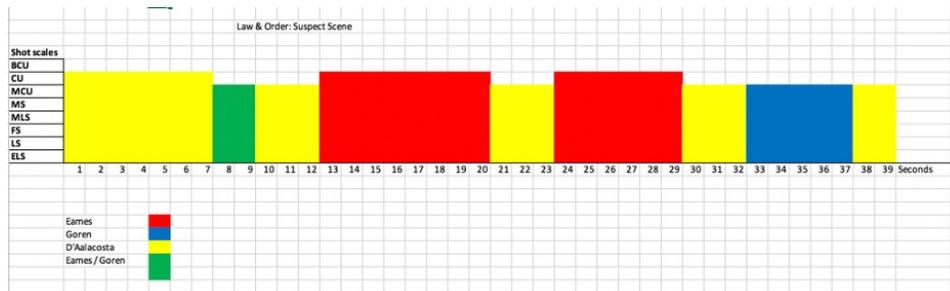


Table 14 Law & Order Suspect scene

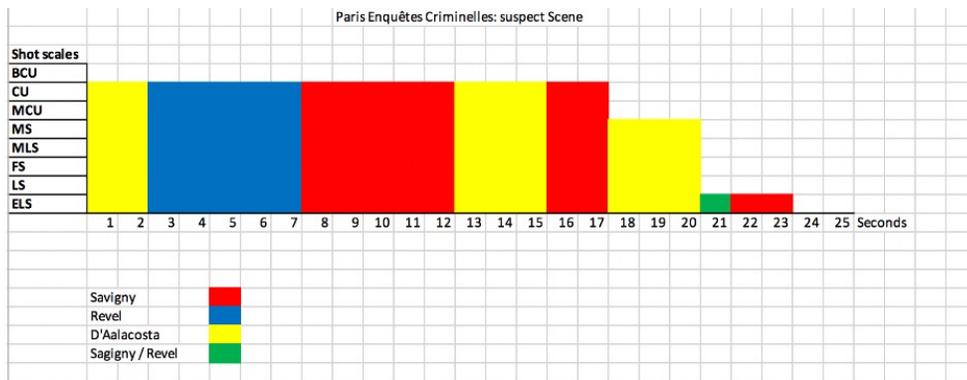


Table 15 Paris Enquêtes Criminelles Suspect scene

The graphs show that the American sequence lasts for 39 seconds, and the French last for 24. It highlights the fact that the US female detective, Eames, has a substantial amount of on-screen time in comparison to the French female detective. The order of intervention of the characters also differs. As the US male detective, Goren, appears last in the American version, the French male detective, Revel, appears while the French female detective, Savigny is talking.

Shot Scales: US and French

These graphs show shot scales repartition among all characters in the scene.

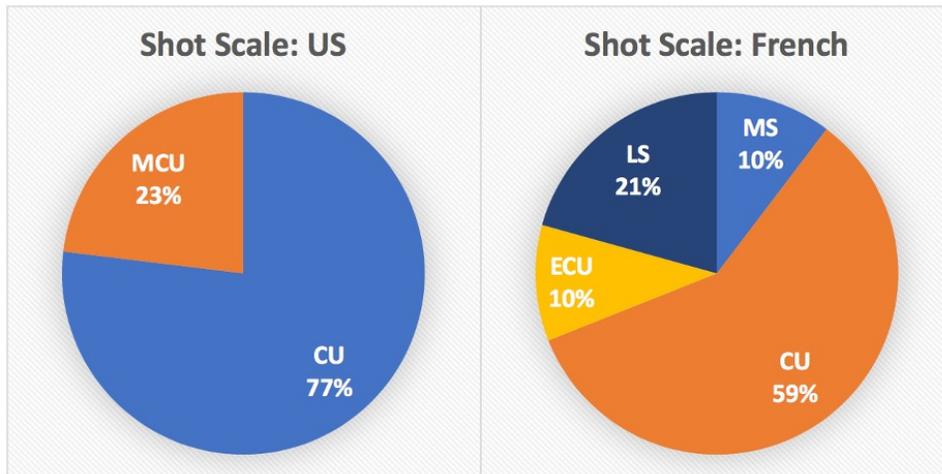


Table 16 Shot Scale comparison

In *Law & Order*, only two scales were used: close-up and medium close-up.

The close-up is prevalent because it is used 77% of the time. In *Paris Enquêtes Criminelles*, the director used four different types of shot scales; namely, extreme close-up, long shot, and medium shot. The close-up is also predominant in the scene because it consists of 59% of the entire scene.

Close-Ups: US and French

These graphs show the repartition of the close-ups according to all the characters in the scene.

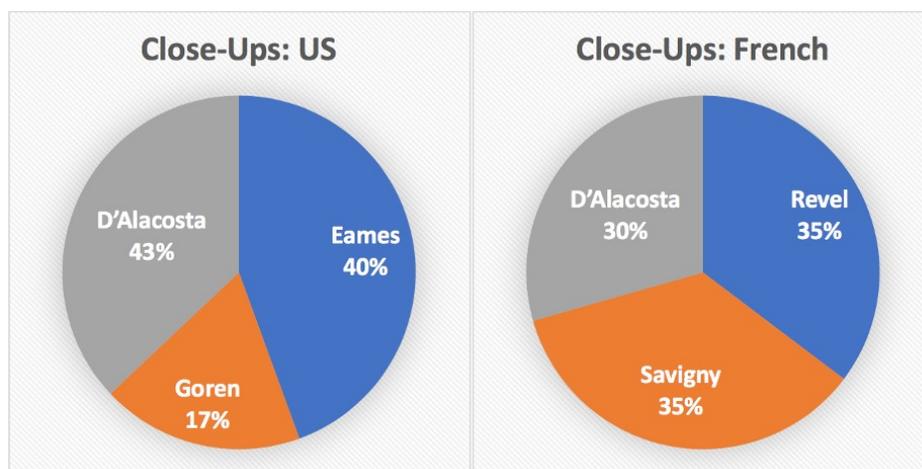


Table 17 Close-ups comparison

These graphs show the repartition of the close-ups according to all the characters. It shows that in *Law&Order*, the close-ups mostly feature suspect D'Alacosta and Eames. Goren is also represented with close-ups but significantly less in comparison with the two other characters. In the French version, the division of close-ups is more balanced because the characters share a relatively equal time of all close-ups. It can be noted that D'Alacosta has the biggest share of all close-up occurrences in the American version (43%) while he has the smallest in the French one.

Shot Scales: Female Detectives

These graphs show the representation of female detectives through the lens of shot scales in the scene.

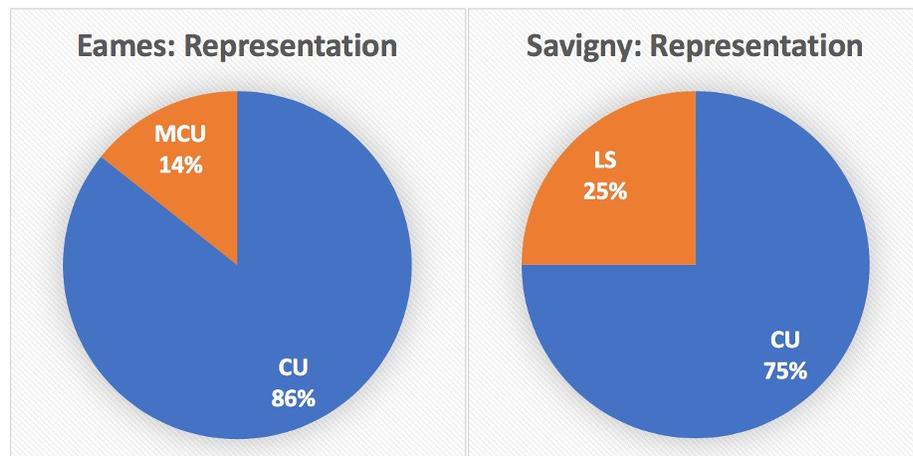


Table 18 Representation comparison

The data shows that the American version uses significantly more close-ups (86%) than the French version (75%) to depict women. The graph also shows that women are represented through two different shot scales. The Americans also use medium close-ups (14%) to portray women while the French use long shot scales (25%).

Shot Scales: Male Detectives

These graphs show the representation of male detectives through the lens of shot scales in the scene.

The data shows that the American version uses almost an equal amount of close-ups to depict the male detectives (Goren 71%, Revel 75%). The graphs also reveal that the male detectives are represented through two different shot scales. In addition to the close-ups, the Americans use medium close-ups (29%) to portray the male detectives while the French use long shot scales (25%). These shot scales reveal the same pattern of representation as the female detectives (as depicted in the previous graphs).

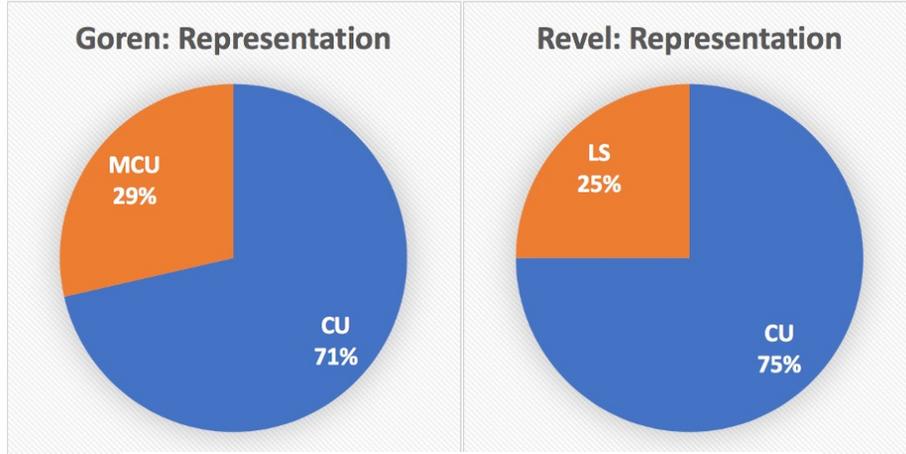


Table 19 Representation comparison 2

Shot Scales: Male Suspects

These graphs show the representation of the male suspects through the lens of shot scales in the scene.

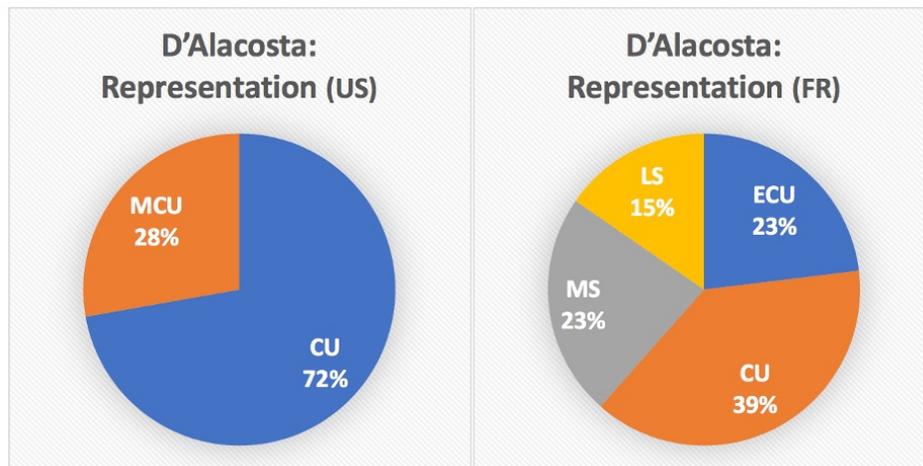


Table 20 Representation comparison 3

The data show that the American version uses significantly more close-ups (72%) than the French version (39%) to depict the male suspects. The suspect in the US version, just like both Eames and Goren, is represented with medium close-ups in addition to close-ups. The graph also shows that the male suspect in the French

version is represented with extreme close-ups, close-ups, medium shots, and long shots.

Medium Close-Ups: US and French

These graphs show the repartition of characters represented through the lens of medium close-ups.

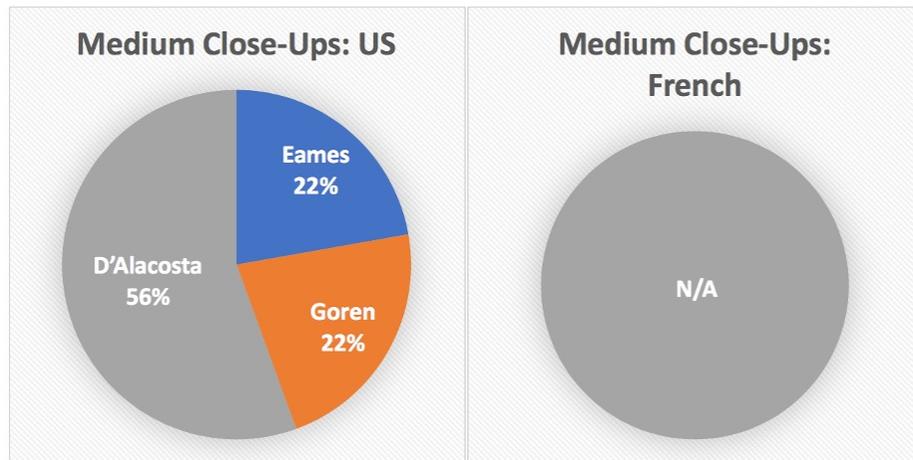


Table 21 Medium close-ups comparison

The data shows that only the US version used medium close-ups for this particular scene. In the US show, the medium close-ups feature mostly D'Alacosta (56%). Eames and Goren are equally represented (22% each).

Long Shots: US and French

These graphs show the repartition of characters represented through the lens of long shots.

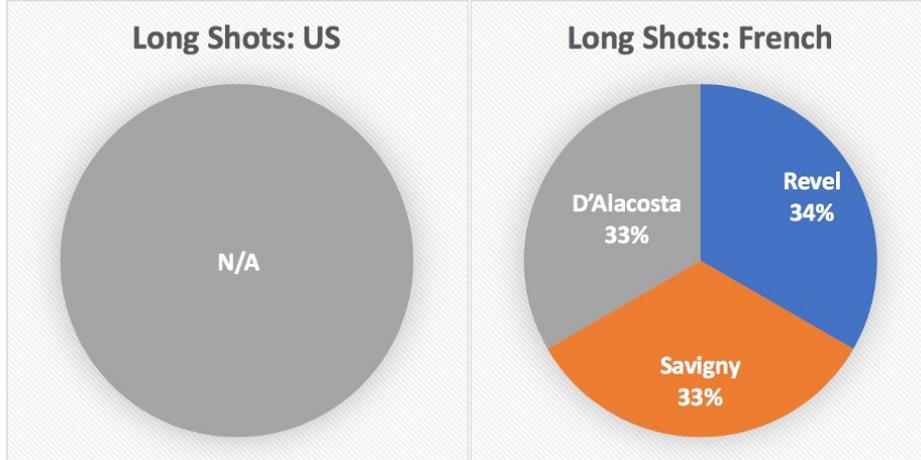


Table 22 Long shots comparison

The data shows that only the French version used medium long shots for this particular scene. In the French scene, the repartition of long shots is equally shared between all of the characters (D'Alacosta 33%, Revel 34%, and Savigny 33%).

Facial Views: Female Detectives

These graphs show the representation of female detectives through the lens of facial views in the scene.

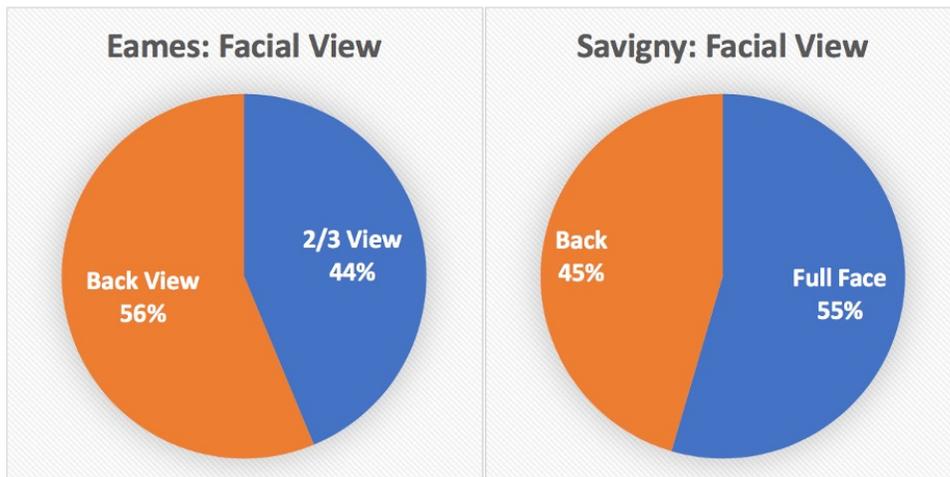


Table 23 Facial view comparison

The data shows that Eames is mostly portrayed from the back view (56%). This is due to the over-the-shoulder shots in the context of the shot-reverse shot

sequence with D’Alacosta. When Eames is seen from the front, she is portrayed in a 2/3 viewpoint (44%). In contrast to Eames, Savigny is mostly seen from the front. Unlike Eames, she is portrayed from a full-face perspective (55%). She is also depicted from the back view for the same reason as Eames (shot-reverse shot).

Facial Views: Male Detectives

These graphs show the representation of female detectives through the lens of facial views in the scene.

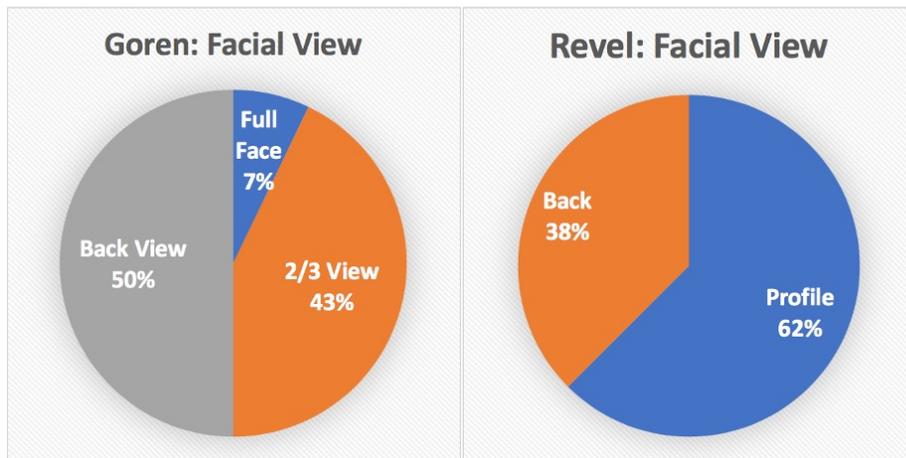


Table 24 Facial view comparison 2

The data shows that Goren is mostly portrayed from the back view (50%). This is due to the over-the-shoulder shots in the context of the shot-reverse shot sequence with D’Alacosta. When Goren is seen from the front, he is portrayed in a 2/3 viewpoint (43%) and also full face (7%). In contrast to Goren, Revel is mostly seen from a profile point of view (62%). He is also depicted from the back (38%) when he enters D’Alacosta’s house.

Facial View: Male Suspects

These graphs show the representation of male suspects through the lens of facial views in the scene.

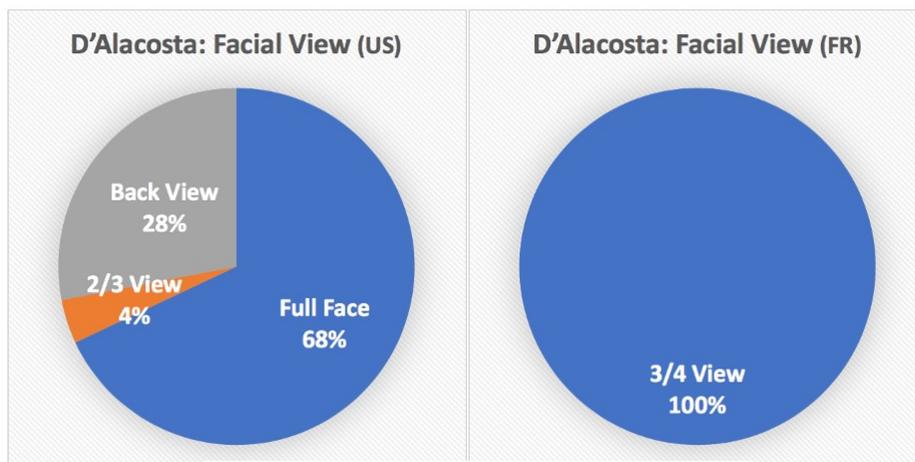


Table 25 Facial view comparison 3

In the French version, D'Alacosta is only perceived from one point of view: the $\frac{3}{4}$ view. In the American version, D'Alacosta is portrayed through various perspectives. He is mostly described from a frontal full-face point of view (68%). We also see him from a back view (28%) and from a $\frac{2}{3}$ view (4%).

Sound

These graphs depict the sound and background noise used in the scene in both versions of the series.

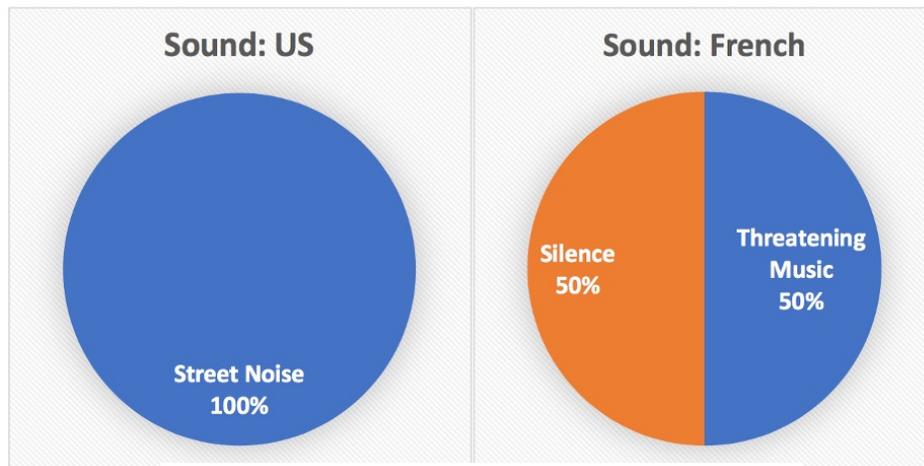


Table 26 Sound comparison

In the US version, no music is heard; only street noise is present throughout the scene. We can hear soft car sounds and sirens as the conversation takes place. In the French version, no street noise is heard, and the conversation takes place with a silent background. In the second part of the sequence (00:16) however, a threatening music appear.

Non-Verbal Communication

Facial Expressions : Female Detectives

These graphs depict the facial expressions among female detectives in both versions of the series. Facial expressions range from joy, anger, fear, surprise, contempt, sadness, disgust, confusion, and neutral.

In both versions of the sequence, the female detectives are both entirely depicted with a neutral facial expression.

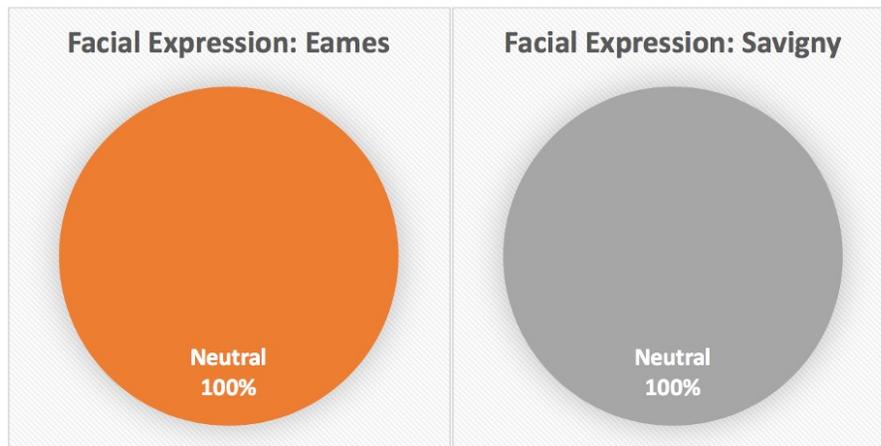


Table 27 Facial expression comparison

Facial Expressions: Male Detectives

These graphs depict the facial expressions among male detectives in both versions of the series.

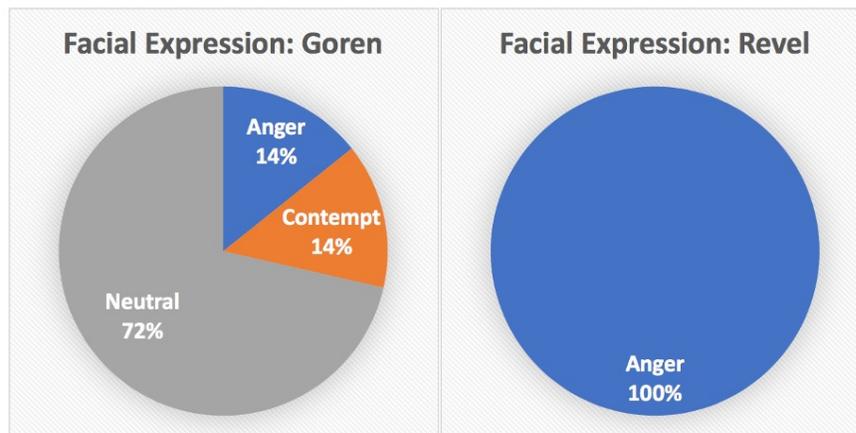


Table 28 Facial expression comparison 2

In the French sequence, the male detective is entirely depicted as angry (100%) throughout the scene. He is annoyed and shows impatience. In the American sequence, the range of facial expressions is much wider. The male detective is mostly neutral (72%), but also shows contempt (14%) and anger (14%).

Facial Expressions: Male Suspects

These graphs depict the facial expressions among male suspects in both versions of the series.

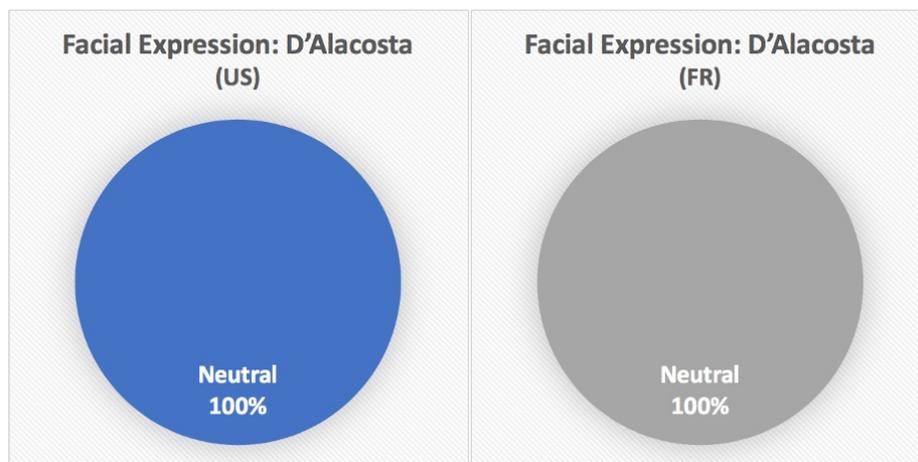


Table 29 Facial expression comparison 3

In both sequences, the suspects' facial expressions remain entirely neutral.

Eye Gaze

Eye Gaze: Female Detectives

These graphs show the eye gaze among female detectives in both versions of this particular sequence.

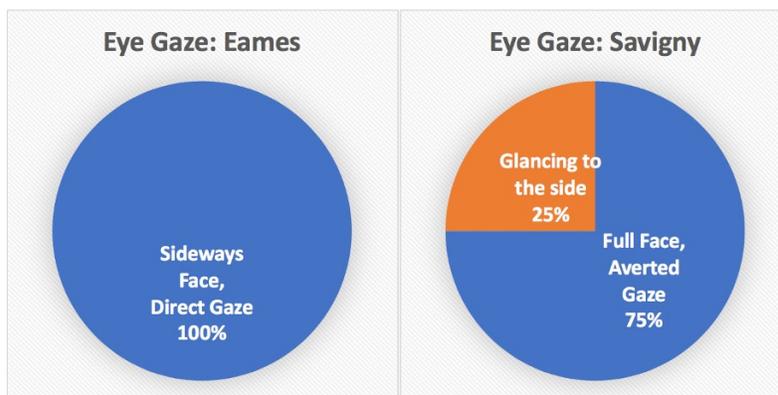


Table 30 Eye gaze comparison

The female detective in the US version is represented with a sideways face, gazing directly at the male suspect throughout the entire scene. The French version shows some variation as the female detective glances sideways at her partner while she is arguing with the suspect.

Eye Gaze: Male Detectives

The below graphs show the eye gaze among male detectives in both versions of this particular sequence.



Table 31 Eye gaze comparison 2

In the American version, the male detective (just like the US female detective above) is represented entirely with a sideways face, gazing directly at the suspect. The French male detective is looking elsewhere as Savigny and D'Alacosta are talking.

Eye Gaze: Male Suspects

The below graphs show the eye gaze among male suspects in both versions of this particular sequence.

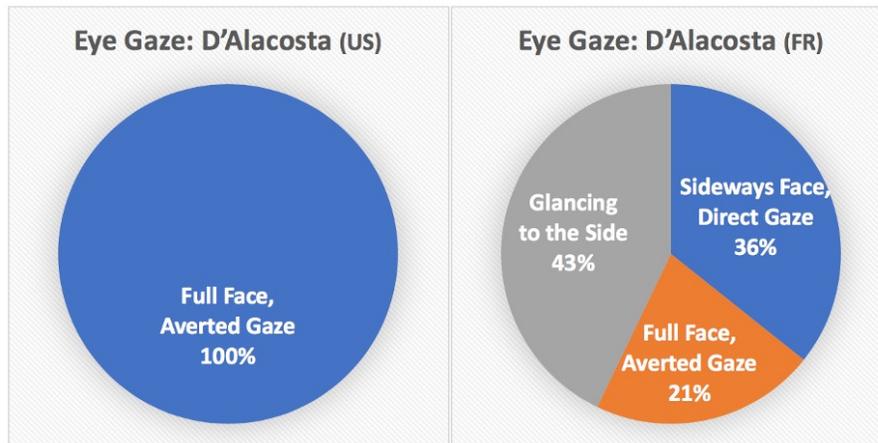


Table 32 Eye gaze comparison 3

In the American version, D'Alacosta is portrayed frontal full face. He is constantly and alternatively looking sideways at both detectives that stand on either side. In the French version, D'Alacosta's gaze ranges from glancing from the side (43%), looking directly with a sideways face (36%), and an averted gaze.

Tone of Voice

Tone of Voice: Female Detectives

The data illustrates the tone of voice among both female detectives in the sequence.

In the American version, the female detective displays a wide range of tones of voice. She sounds accusatory (33%), threatening (33%), sarcastic (9%), and assertive (25%). In contrast, the French female detective is less eventful in terms of tone of voice. Savigny sounds mostly neutral (67%). In turn, she sounds advisory (17%) and sarcastic (16%).

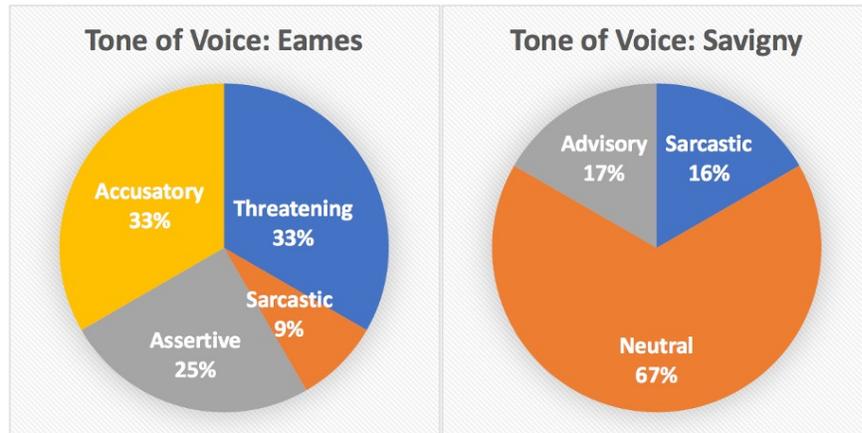


Table 33 Tone of voice comparison

Tone of Voice: Male Detectives

The data illustrates the tone of voice among both male detectives in the sequence.

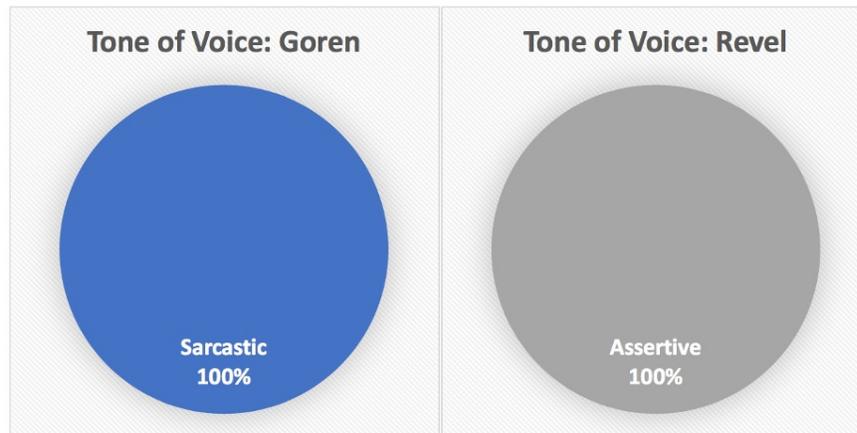


Table 34 Tone of voice comparison 2

This sequence shows us that Goren is only depicted as sarcastic when talking.

Revel, in contrast, is simply described as assertive.

Tone of Voice: Male Suspects

The data illustrates the tone of voice among both male suspects in the sequence.

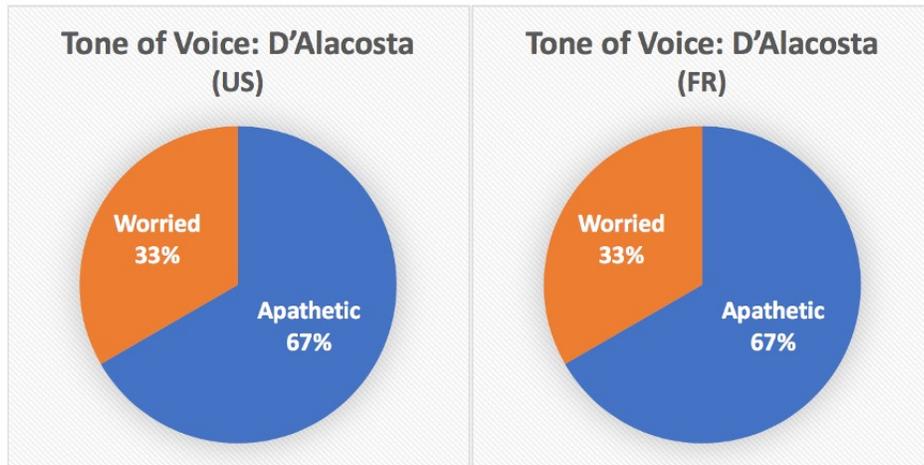


Table 35 Tone of voice comparison 3

In both versions of the show, the French and the American suspect, D'Alacosta, sound in a similar way. They first have an apathetic tone (67%) followed by a worried one (33%).

Proxemics

These graphs illustrate the proxemics portrayed in both shows.

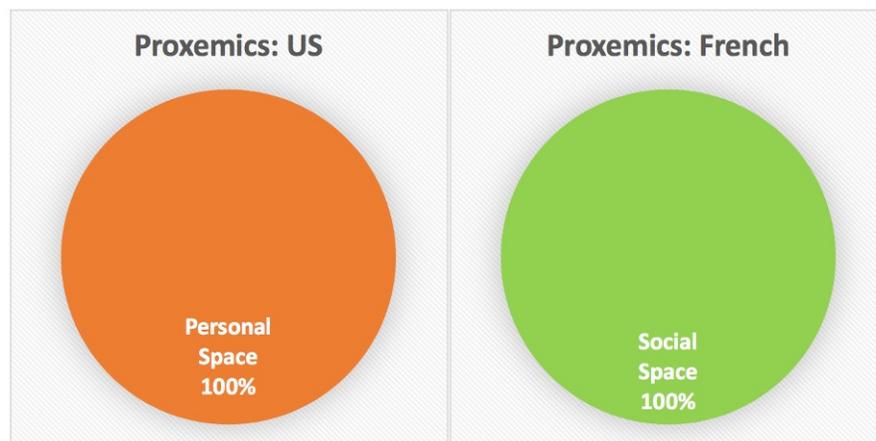


Table 36 Proxemics comparison

The data shows that the characters in the US version stand close to each other. It is estimated that they are about 3 feet from each other. This means the detectives stand in the personal space of the suspect. The detectives are also very close to one another. They stand in each other's personal space. In contrast, in the French version, the detectives stand further from each other. It is estimated that they are at least 4 feet from each other. This means the detectives stand in the social space of the suspect. The detectives are also further apart from each other. Only in the last frames, the detectives enter the personal space of the suspect as they impose themselves into the suspect's property. As they walk by him, they almost run over him.

Speech

Number of Words

The number of words is useful to measure how speech is distributed between characters. Counting words enables a quantitative comparison of speaking time between the characters. These graphs show the quantity of speech delivered by each character based on the number of words pronounced.

In this particular scene, Eames speaks for 74%, while Savigny speaks for 69%. Therefore, Savigny speaks less than her American counterpart. D'Alacosta speaks for 17% of the whole conversation in the US version. He speaks more in the French version (17%). Lastly, Goren Speaks for 9% in the American version and 7% in the French one.

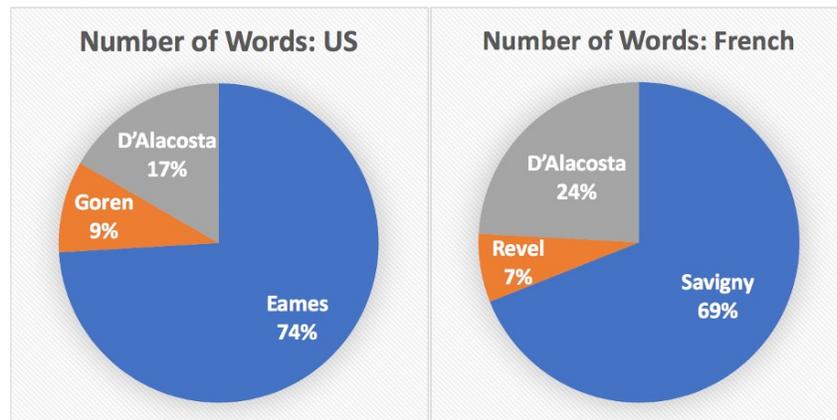


Table 37 Number of words comparison

Number of Lines

The number of words is useful to measure the amount of speech of a character and in comparison with each other. The number of lines is an additional variable that must be included for more accuracy of speech measurement. The French language might be more verbose than the English language. Hence the number of words may not be as relevant, and the comparison based on this variable not as pertinent. The number of lines per character might be a more appropriate variable than the number of words when doing transcultural comparison.

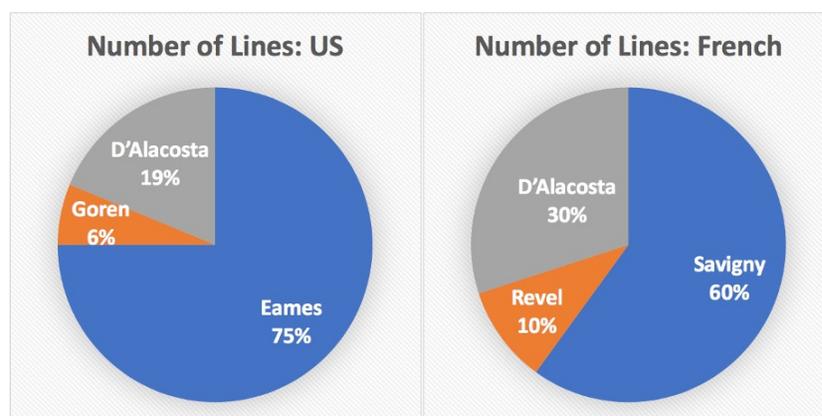


Table 38 Number of lines comparison

The results do not drastically differ more than the number of words. Yet, some differences appear. In the American version, the results are sensibly the same as in the number of words. Based on the number of lines, Eames talks for 75% of the entire scene while Goren speaks for 6% and D'Alacosta, 19%. In the French version, Savigny talks 60% of the time, which is significantly less than when calculated with the number of words. D'Alacosta speaks for 30% of the time, which is higher than when measured with the number of words. Revel now speaks for 10 % of the time as opposed to 7% when calculated by the words.

Speech Acts

The number of words and the number of lines is useful to measure the amount of speech of a character and in comparison with each other. The measurement of speech acts also enlightens us on the amount of speech per character. In addition, it gives us qualitative elements that constitute the speech.

Speech Acts: All Characters

These graphs represent the distribution of speech acts between the characters.

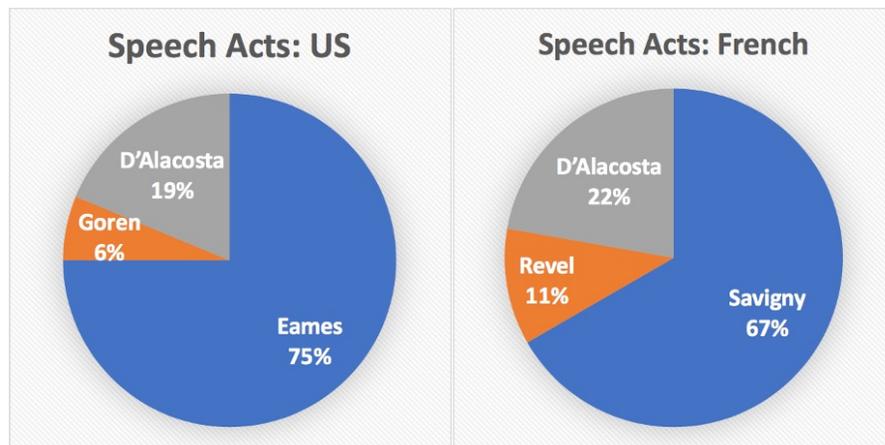


Table 39 Speech acts comparison

In the same way that Eames and Savigny speak more, they also do more with words. Eames holds 75% of the speech acts in the US version, while Goren and D'Alacosta only represent 6% and 19% of speech acts, respectively. In the French version, Savigny holds 67% of the speech acts, while Revel and D'Alacosta each only represent 11% and 22%, respectively.

Speech Acts: Female Detectives

These graphs represent the speech acts among female detectives in the scene.

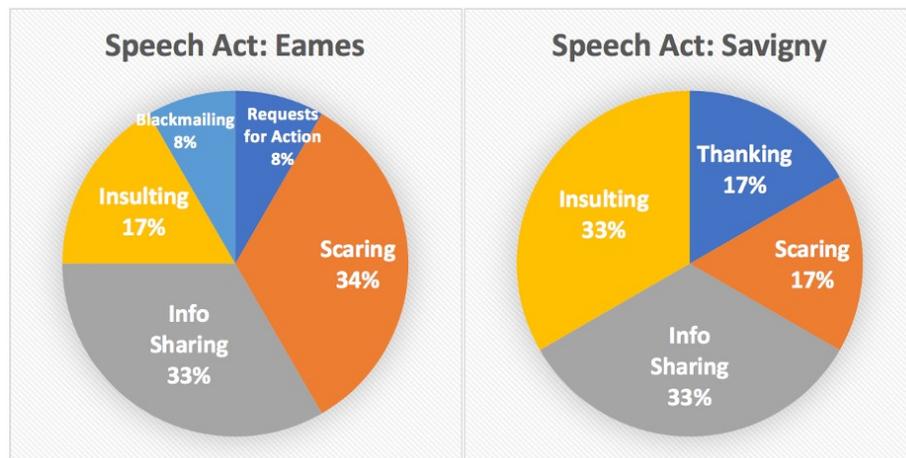


Table 40 Speech act comparison 2

In the US version, Eames uses a wide variety of speech acts to convince the suspect to talk. These include: insulting (17%), blackmailing (8%), request for action (8%), scaring (34%), and information sharing (33%). In the French version, Savigny uses the following speech act aspects: insulting (33%), thanking (17%), scaring (17%), and information sharing (33%). These are fewer speech acts than Eames.

Speech Acts: Male Detectives

These graphs represent the speech acts among male detectives in the scene.

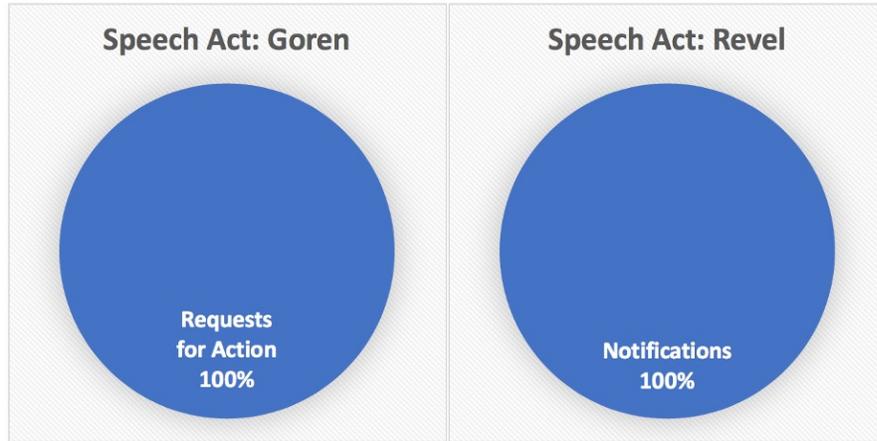


Table 41 Speech act comparison 3

In the US scene, Goren uses the “requests for action” speech act while, in the French scene, Revel uses the “notification” speech act.

Speech Acts: Male Suspects

These graphs represent the speech acts among male suspects in the scene.

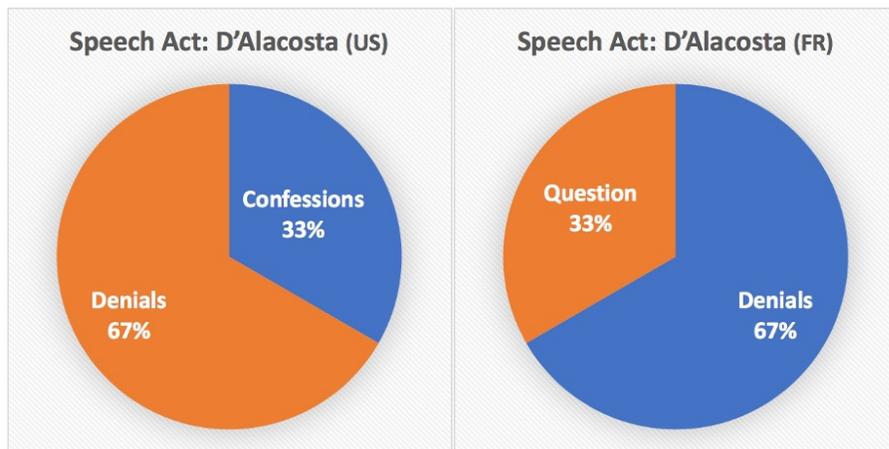


Table 42 Speech act comparison 4

The suspect in the US version first uses a “denial” then “confession” speech act. The French suspect, in contrast, first uses “denial” and then a “question” speech act.

Summary

In this section, I presented the data obtained through the Multimodal Intercultural Matrix model of reverse-engineering the episodes. I have deconstructed the suspect scene of *Law & Order* and its French version *Paris Enquêtes Criminelles*. I have taken apart the cinematographic, non-verbal, and speech elements that constitute the sequence and isolated them for methodical comparisons. Doing so enlightens us on the ways a character is portrayed. It also shows how the techniques and mode of communication impact the representation of the characters in both shows.

The data obtained are presented in the shape of graphs. Graphs are a useful representation of the data, for they ease the comparison between both shows. Because they are visual, and they make the differences and similarities more noticeable between both shows. Furthermore, the graphs expose the elements from different points of view. First, they show the distribution of an element (e.g., shot scale) by character. But they also display how characters are represented through those elements (e.g., Eames is portrayed through CU and MCU). Thus, we can see the same data with different perspectives from a visual standpoint. Such a procedure, again, helps to make the comparison more salient.

The data reveal a multitude of differences within the shows and between the shows. The differences can be observed intrinsically in the show. That is, we can compare Eames, Goren, and D'Alacosta with each other. The data also allows a comparison between the US and French shows. That is, we can compare Goren with Revel, Eames to Savigny, and D'Alacosta to D'Alacosta.

The data show that there are differences and similarities among each mode and each character. The categories included in the cinematographic techniques are shot-scale, camera angles, camera movement, facial views, and sound. As one of the most salient of differences, we can say that the French use a variety of camera scales to portray the characters (CU, ECU, MS, LS), while the Americans only use two (CU and MCU). We also learn that the suspect mostly appears full-face in the US version, and the cops are seen from a mostly 2/3 point of view. In France, it is the opposite. The suspect only appears in a 3/4 view, and the detectives are seen full-face (and profile). Another difference in terms of cinematography lies in the sound. The US versions use street noise at a level of 100%, while the French uses silence for the first part of the sequence and threatening music for the second part.

The non-verbal communication category is divided into facial expressions, eye-gaze, tone of voice, and proxemics. Among the most significant information in terms of facial expressions, we can say that the female detectives and the male suspects in both countries display neutral facial expressions. Only the male detectives show some emotion. In terms of eye-gaze in the US, both detectives are faced sideways and have a direct gaze aimed at the suspect. In contrast, the suspect is full-faced with an averted gaze that alternates between both of the cops. In France, the characters seem to use eye gaze with variety. For instance, the female detective is portrayed full-faced but also glances to the side at her partner. Suspect D'Alacosta is portrayed sideways, full-faced, and glancing to the side. The tone of voice tells us that the female detectives use a wider range of tonality for expression. For instance, Eames uses accusatory, threatening, sarcastic, and assertive tones while speaking.

Savigny is advisory, sarcastic, and neutral in her speech. Both of the suspects have identical tones, as they both sound apathetic and then worried. Goren speaks sarcastically, and Revel is only assertive. Lastly, in terms of proxemics, the conversation takes place in the personal space in the American show, while the French characters remain at a social space distance.

The last part of the analysis concerns the speech category. The data tells us that the female detectives speak for the majority of the scene (US: 75%; FR: 60%). This data also means that both male characters speak more in the French show than in the US show. The variety of speech acts is higher in the American show than in the French show. Eames uses the following speech act aspects: insulting, blackmailing, request for action, scaring, and information sharing. In turn, Savigny uses the following speech act aspects: insulting, thanking, scaring, and information sharing. The male detective, Goren, uses the “requests for action” speech act while the French male detective uses just the “notification” speech act. The suspect in the US version first uses a “denial” then “confession” speech act. The French suspect, in contrast, first uses “denial” and then a “question” speech act.

I was able to obtain significant data with this Multimodal Intercultural Matrix model. However, the results cannot be considered as a solid measurement of cultural representation because the sample is small. The scene is too short to draw any reliable conclusion. It is thus not necessarily representative of the rest of the episodes and of the culture the series is embedded into.

While the technique is efficient and sheds light on multiple aspects of the scene, it is unrealistic to conduct this study on a large scale by hand because this

approach is extremely time-consuming. It is also subject to human error. Hence, I view this section mostly as an illustration of the data-gathering technique. For this study to be relevant, we need a large-scale study because it is the *sinequanon* condition for the discovering of reliable and significant trends in the series and in the culture. Data mining is the key to successfully conducting research based on this method. It will provide solid and reliable results only when combined with an AI toolkit.

Another major limitation of doing this research by hand is the inability to manage complex data. It is impossible to figure out intersectional patterns that constitute an interaction. In this case, again, an AI toolkit would be able to cross data and reveal those patterns and inform us with detailed and measurable patterns of communication.

Chapter 7: Framework Application

Introduction

In this section, I will do one scene analysis through the lens of the Multimodal Intercultural Matrix model, the Multimodal Intercultural Matrix model (table 43). I look at the convergence between each category (Power, Language, and Society) and the three modes (Cinematography, Body Language, and Speech). Based on the qualitative data gathered, I apply the semiotic meaning of each occurrence, combining a quantitative approach with a qualitative one.

	Power (power distance, Distribution)	Language (high /low context, Politeness, communication)	Society (Morals, Justice, Norms)
Cinematography (camera angles, framing)	How power dynamic is made visual (Camera angles, framing)	Context: face to face Violation of	Depiction of institutions mise- en -scene
Non verbal communication (facial expression, distance)	How body language displays power (or lack of)	Context: closeness	How the representative of an institution behave
Speech (intonation, quantity, illocutionary acts)	How power is demonstrated through speech and interactions in context	Context: number of words Politeness: markers, tenses Communication: illocutionary acts	How we talk about institution. How institutions talk

Table 43 the Multimodal Intercultural Matrix

I look at one scene in S01, episode 09, “The Good Doctor” and its French adaptation *Paris Enquêtes Criminelles* S01, episode 05, “*L’homme au Scalpel.*” This scene is a suspect investigation scene where the two detectives question a suspect. I chose this scene because it is emblematic of the show. Suspects' questioning is a recurring theme throughout all the episodes as they are a part of the investigation process. Following the method proposed (figure 43), I showcase the suspect scene through a succession of intersections between a mode and a cultural category. I

analyze the cultural concept of power through cinematography, non-verbal communication, and speech. Next, I analyze the cultural concept of Language through cinematography, non-verbal communication, and speech. And lastly. I analyze the cultural concept of Society through Cinematography, non-verbal communication, and speech.

In the scene studied, the plot unfolds in a similar way in both versions. The detectives are investigating the murder of a young woman. They suspect Mister D'Alacosta to be the victim's lover and, therefore, they consider him a potential criminal. As part of the investigation, the detectives go to D'Alacosta's [sic] apartment. They want to confront him so that he acknowledges that he knew the victim, and they want to ask him further questions. They are also looking for some clues regarding his activities. They want to enter into his apartment, though they do not have a warrant. However, the detectives are trying to convince the suspect that he should let them in. After putting pressure on him, they eventually succeed, and the suspect abides, letting the detectives into his apartment. We learn later in the episode that D'Alacosta is not the murderer.

Preliminary Analysis: Law&Order Suspect Scene

Both scenes share similarities on the surface. However, there is an intangible feel that conveys a different atmosphere to the sequence in each different version. There is a multitude of elements that convey different ideas in their cultural and social contexts. The variations that take place between the two sequences reveal some essential aspects of cultural differences and representation between France and the U.S. Both sequences are a series of shot-reverse shots. Through the application of the

Multimodal Intercultural Matrix model, I demonstrate how I am able to identify these cultural elements, isolate them, and compare them with the elements of the adapted show.



Figure 31 US suspect scene



Figure 32 French suspect scene

Camera Work and Power

In this scene, the camera work highlights the power differential between the male and female detectives and with the male suspect.

In the US

The camera work shows that in the US, the power differential between the detectives and the suspect is low. Power is negotiated. The scene is mainly a succession of shots reverse shots. This impression of power negotiation is made by shot scales. The data show that almost every shot is a close-up or medium close-up on the characters' faces. Close-ups are typically used to stress on the character's face and the emotions they convey. It might be the case here as well. However, other interpretations are also possible. For instance, it could be argued that close-ups, in this case, symbolize the pressure put on by the police officers on the suspect. The suspect is equally portrayed as with close-ups and medium close-ups, which could mean that he resists this power.

Camera angles are often used to signify power or lack of it. For instance, high angles often portray the characters as victims and weak. In this section, the camera is at eye level. This means that no characters display more power than another one. From that standpoint, no character is dominant, and no character is victimized.

In terms of camera view, the suspect stands in the middle and seems to be blocking the way to the police (figure 33). The walls on both sides of the suspect are also visible, making the access narrower and, therefore, more difficult. This angle might display the dissidence of individuals against a law representative. From a

cinematographic standpoint, it concurs with Hofstede's idea that Americans have a low tolerance for unequal power distribution.



Figure 33 Suspect scene Law & Order: D'Alacosta blocking the

Another good indicator of power is timing and pacing. It is important to note that the scene lasts 41 seconds. It is the time necessary for the negotiation to take place and for the detectives to get access to D'Alacosta's apartment. In itself, this information is not telling and needs to be compared with other similar scenes.

In terms of gender equality, we noticed that this scene contains two men and a woman. Typically, the most important character gets the most time on screen. The number of close-ups is equally shared between Eames and D'Alacosta. Eames is the detective who appears the most time in this scene. She is the one who elaborates all the arguments to convince the suspect to confess that he knew the victim and to let them in. Goren only appears in a close-up at the end of the sequence. He is the character who concludes the argument by frowning, followed by a sarcastic smile. Though he speaks less, the male detective has the final word. Such a shot might be

understood as equalization of power between the male and a female cop. It could also be read as the one who has the last word has the most power. In this case, it is Goren.

In France

In this scene, the camera work highlights the power issues between the male and female detectives and the male suspect. The scene is a succession of shot-reverse shots. Unlike the American version, which features mostly Eames and the suspect, the French inserted multiple shots on the male detective. Revel's face, though he does not talk. The French prioritized his reaction over the female detective's words, which also means less screen time for the female detective, thus giving more masculine power to the scene. This is congruent with the data that highlights the imbalances in terms of gender equality on screen.

The first part of the scene displays a series of shots involving a close-up or medium close-up on the character's face. Such a shot scale is often used to stress the intensity of the characters' emotions or lack thereof. In this scene, this is certainly the case. It could also signify the pressure put by the police officers on the suspect. The camera acts as an intensifier of the pressure effect and the power of the authorities on an individual. However, the second half of the scene uses a long shot scale (Figure 34) to portray the cops and the suspect from an outside perspective. This shot shows that the power of the French cops is imposing and irresistible. The police officers cannot be stopped from getting information entering into the suspect's house. The sense of intimacy is lost to a greater force that is more powerful, namely the state. Indeed, "La Police Nationale" is directly under the command of the Ministry of Interior and represents the hand of the French state. This demonstration of power is

intensified by the short length of the segment, which lasts 24 seconds. This timing suggests that the French authorities have an overwhelming power over the citizens and that resisting might be futile.



Figure 34 Suspect scene Paris Enquêtes Criminelles: Detectives entering the suspect house

Comparison

Comparing the two scenes under the light of cinematography and power reveals their differences and similarities.

According to Hofstede, France scores 68 in power distance while the US score only 40. This means that the US is less susceptible to abide by institutional power hierarchies. The comparison of both scenes confirms Hofstede's view on power distance, the acceptance of inequality, and institutional power. The difference in the length of the sequence to convince the suspect (US, 39 seconds; French, 24 seconds) inform us that the French need to negotiate less with the citizens. French people accept inequality and respect power differences and privileges related to social status.

Institutions in France are highly centralized. Governments, companies, and management display a strongly hierarchical organization. Superiors are often patronizing and autocratic. French people are more likely to respect and abide by these power differences and the privileges granted to those in charge.

The French police display more power than the American police. While there are tension and suspense built up in the American version due to the combination of close-ups, angles, and facial views, this tension is not transferred in the French version. In *Paris Enquêtes Criminelles*, there is very little doubt that the police officer will succeed. It takes almost half as less time for them to enter. This fact is reinforced by the subsequent scene, in which the French cops enter into the apartment before the suspect (Figure 35). This means that the police have complete control over the suspect's private apartment. This is not the case in the American version, in which the suspect leads the way (Figure 36).



Figure 35 Paris Enquêtes Criminelles: following scene



Figure 36 Law & Order: Following Scene

Non-Verbal Communication and Power

Looking at the same scene through the non-verbal communication mode provides another perspective on power dynamics in the sequence.

In the US

The body language displayed in the scene reinforces the power dynamics already suggested by the camera work. The suspect is physically standing at the door in front of both police officers as if he is blocking them from entering the privacy of his home (figure 33). The detectives stand close to the suspect. According to the data, such proximity signals indicate they are in his personal space. This posture represents the pressure and coercion of law enforcement over private individuals.

While Eames addresses the suspect, the suspect glances sideways to both of the detectives (Figure 37, Figure 38). He looks alternatively to both detectives, even though the male detective, Goren, is not talking. This implies that the male detective is at least just as important as the female detective in the eyes of the male suspect. It may also be that he seems to be looking for a more legitimate authority figure. His posture suggests that he undermines the authority of law enforcement because of this neutral facial expression, which shows that he is unimpressed with her arguments. Hence, the body language also concurs with Hofstede's low power distance approach to the US. When looked at from a gender power dynamics point of view, D'Alacosta's switching gaze could also suggest the fact that he does not consider the female detective as legitimate as the male. It could also suggest that he needs confirmation from Goren, who represents the authority figure, according to him. It is possible that

both interpretations occur simultaneously and that D'Alacosta's behavior is a response to the combination of both occurrences.

Another element sheds light on this power dynamic at play. Because of the shot composition and the size of the characters, D'Alacosta seems to dominate Eames (figure 37). This effect is induced by the over-the-shoulder angle and because Eames is shorter than D'Alacosta. D'Alacosta appears to be looking down at Eames while Eames looks up at D'Alacosta. This gives the impression that D'Alacosta towers over Eames. .

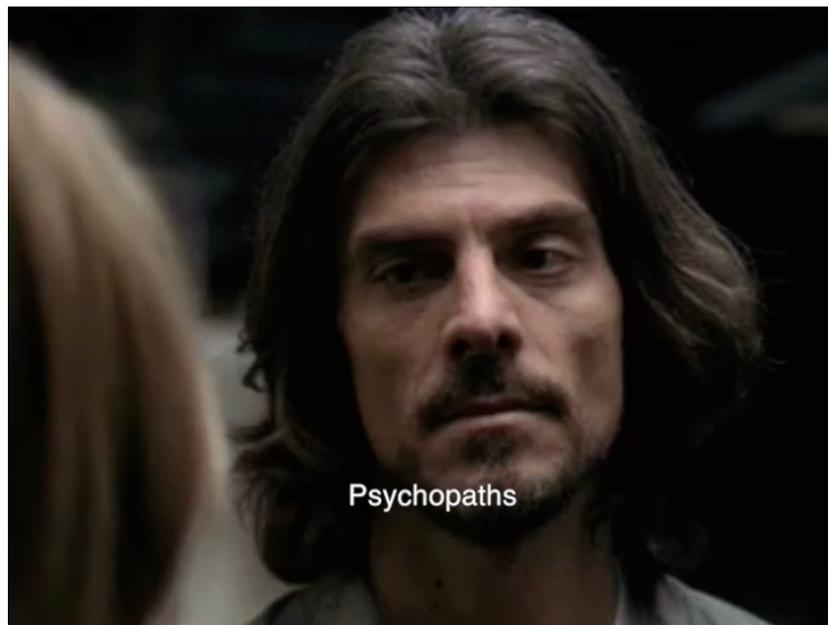


Figure 37 Law & Order: D'Alacosta staring at Eames

Goren, in turn, displays power with a grin, which appears to be a spasmodic contraction. Goren is known to have tics. These twitches provide him with a psychotic aura. They make him look unstable and, therefore, menacing. It is Goren who concludes the argument by frowning. In conveying a threatening gaze, he shows full authority, and the suspect agrees with what he is asked.

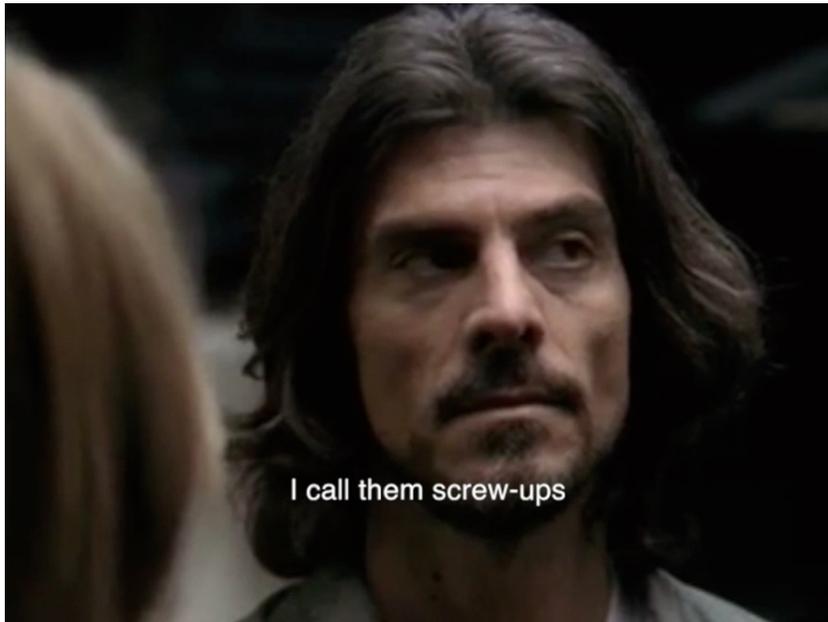


Figure 38 Law & Order: D'Alacosta staring at Goren



Figure 39 Law & Order: D'Alacosta letting the detectives in

At the end of the conversation, the suspect nods. In doing so, he signals that the detectives were right and that he knew the victim. He is compelled by the authority, to tell the truth. However, he looks at Goren when doing so, again suggesting that the male cop is the dominant power. He then walks backward as if to show his reluctance to let the cops invade his private space. He is followed by the detectives (Figure 39). This shows that the suspect is the master in his own house and that he has the authority to lead the detectives.

In France

The body language displayed in the scene reinforces the power dynamics already suggested by the camera work. He is standing with a neutral facial expression. We do not see the full body of the suspect, but he is leaning in a nonchalant position, and his hand is in front of his face. The fact that he is leaning could symbolically mean that he is already defeated by the detectives. Symbolically, he appears as wounded (Figure 40). His body language embodies the weakness of the private individual in the face of the French police.



Figure 40 Paris Enquêtes Criminelles: suspect's appearance

The non-verbal communication of the detectives, in turn, conveys dominance. Detective Revel shows impatience by looking elsewhere (Figure 41) while Savigny talks to the suspect. Revel is fidgeting and pacing back and forth in front of the suspect. His face also shows that he is annoyed as he furrows his brows and presses his lips together. Such behavior concurs with the appropriateness approach that claims that the French are more likely to be confrontational and to display their emotions. Revel is doing just that, using his body language. By showing his disapproval and impatience, he displays authority.

This image of the dominance of the detective is also notably expressed by proxemics. Proxemics reinforces the idea that the French police are powerful and irresistible. They stand at a social space distance from the suspect. That means that the detectives remain formal and stand by the communication convention. They do not need to violate the suspect's personal space to convince him.



Figure 41 Paris Enquêtes Criminelles: Revel annoyed

In terms of gaze, the suspect stares at Savigny while she talks to him. However, his gaze is averted and looks at Revel when concluding the conversation and abiding by the detectives' demands. He looks at Revel and asks, "qu'est-ce que vous voulez?" (what do you want?), as if he believes that Revel is the decision-maker (Figure 42).

It can be argued that the police have a strong power over citizens. However, it seems that male power is represented as dominant compared to female power. While the female detective gets her power from talking, the male detective gets his power with his non-verbal communication. He also gets his power inherently and structurally in society as a male member of society and representative of the state. His gender privilege goes beyond just non-verbal communication. The power is inherent in his social and gender standing in society and maybe manifested in non-verbal communication.



Figure 42 Paris Enquêtes Criminelles: Suspect's averted gaze towards

Comparison

In this sequence, non-verbal communication shows us that the response to the authorities plays out differently. The French suspect appears to be defeated while the American suspect resists. This fact is in congruence with Hofstede's power distance dimension, who claims that the French accept authority more than the Americans.

We can hypothesize that the power dynamics are also affected by the gender of the characters. In both versions, it seems that D'Alacosta's non-verbal communication (eye gaze) might be undermining the female officer and might thinking of the male officer as a more legitimate authority. In the American version, however, the female detective seems to have more power than in the French one.

Speech and Power

Looking at the same scene through the speech mode provides another perspective on power dynamics in the sequence.

In the US

In this sequence, Eames does most of the talking. She uses a succession of different interrogation techniques to get the suspect to confess that he knew the victim. First, she asks in a sarcastic tone, “You want to rethink that answer, Mister D’Alacosta?” to the suspect. This is a rhetorical question that undermines the suspect and emphasizes the female detective’s power. Yet this power is limited. According to the data, Eames uses a succession of speech acts ranging from insulting to blackmailing to requests for action to scaring to sharing information. We can imagine that if she did have as much power, she would not need so many injunctions. This point is confirmed when she insults the suspect. She says, “My partner has a fancy word for people like you: Psychopaths. I call them screw-ups.” These words display a lack of power because *ad hominem* attacks reveal a lack of argument. Insults are generally the last recourse in a conversation. Finally, she threatens him when she says, “If you want to join the two million of your fellow psychopaths who are already in jail, just keep lying to the police.” This method eventually turned out to be successful. The suspect eventually admits, “Okay, I know her.”

According to the data, Eames talks for the most part in this scene. Paradoxically, she does not have as much power as the conversation seems to show. It is Goren who asks the final question, "Is there any reason why you're not inviting us in?" In just one sentence, the suspect complies with the police and lets them in, while it took 12 speech acts for Eames to get a result. While Eames is responsible for convincing the suspect, Goren is the decision-maker.

In France

In this sequence, Savigny does most of the talking (75% of the time), which indicates that she has a fair amount of power. The scene is fairly short (24 seconds). During that time, Savigny uses a succession of speech acts ranging from insulting, thanking, scaring, and information sharing to convince the suspect to let them in.

Savigny asks, "Do you know how my colleague calls guys who beat their girlfriends while drunk? Psychopaths. I call them screw-ups." Here Savigny insults the suspect, but the conversation ends here. She does not threaten him to go to jail. Not using further arguments concurs with the idea that French people tend to accept power inequality. Next, the suspect asks, "so what do you want?" In doing so, he makes himself vulnerable and indicates that he will comply with the police. In this scene, just like in the American version, it is the man, Revel, who takes the final initiative. However, Revel does not ask for consent to enter a suspect's home. Rather he says a laconic "we just want to get in" as he is getting in. Revel proceeds as if it was a mere routine. He seems to find it normal that people obey the police. Hofstede's *Power Distance* is again confirmed. French people seem to accept authority and hierarchy quite easily.

Comparison

Comparing the two scenes under the light of speech and power reveals cultural differences and similarities between both versions. Both sequences unfold in a similar way where the female detectives speak the most throughout the scene. Yet, in both versions, they seem slightly undermined by the male suspect, and in both versions, it is the male detectives that have the final word. The main difference lies in

the female detectives' speech acts. Savigny does not threaten or blackmail the suspect, unlike Eames. This concurs that Hofstede's observation on power distance that the French are more likely to accept inequality of power than the Americans.

Language and Cinematography

Looking at the same scene through the language mode provides another perspective on cinematography in the sequence.

In France

Looking at the same scene through the category of language crossed with that of the cinematography mode highlights a different aspect of the communication style. The scene is a succession of shot-reverse shots; most shots are a close-up on the characters' faces. This tight shot forces the viewer to have a complete focus on the character and the character's expressions and prevents them from focusing on anything else in the scene. The shot effectively directs their attention to what the director wants them to pay attention to.

Because it is an investigation, the cops are confronting the suspects to find out the truth. For that reason, they violate the codes of politeness as they threaten the suspect's face. This is represented by the close-ups, causing the cops to look as though they are "in his face." The close-ups preserve the negativity in his expression as the cops invade his space. In a low context culture, space is compartmentalized, and privacy is important. Typically, people stand far apart; this is not the case for this scene, which also violates the typical American interaction style. The camera gives the impression of confinement and closeness of the characters with the use of close-

ups. Therefore, close-ups have more than one application, a violation of politeness, and a violation of the low context interaction style.

In France

The scene is a succession of shot-reverse shots that are interrupted by frames of Revel's face. Such interruption may be interpreted as a more chaotic communication style because such shots interrupt the directness of the conversation. This cinematographic technique of inserting Revel in the conversation is a visual way to materialize the indirectness pertaining to collectivistic cultures. Savigny continues to talk, but there is a visual interruption of Revel that could display teamwork attributes. Indirect speech serves as a way to downplay the power inequality in the relationship. It lubricates social relationships because it gives the illusion of choice. This indirectness also emphasizes on the fact that France is a high context culture; the visual interruption in which Revel is portrayed displays him as annoyed (Figure 43). This visual behavior is typical of high context cultures that use images to communicate more than words at the same time.



Figure 43 Paris Enquêtes Criminelles: Revel Stomping

Comparison

Comparing the two scenes under the light of language and cinematography reveals cultural differences and similarities between both versions. The US and France have different ways to communicate; the US is typically more direct, and France is more indirect. This is because the US is considered a low context culture, and France is predominately a high context culture. Shot scales also concur with this argument. While the Americans use close-ups and medium close-ups, the French use close-ups and long shots. Long shots offer a larger view on the bodies of the characters; therefore, the camera participates in showing a wider range of body communication from the characters.

Language and Non-Verbal Communication

Looking at the same scene through the language mode provides another perspective on non-verbal communication in the sequence.

In the US

This section looks at non-verbal communication in the light of language. In low context cultures, non-verbal elements are not significant, and members of a low context culture favor explicit messages over implicit messages that could be done with non-verbal communication. This is the case in this scene, where hands are not being used to communicate. Likewise, facial expressions displaying any emotion do not appear on any of the characters' faces as every facial expression is portrayed as neutral (except for Goren's tics).

In this scene, the detectives violate the proximity convention, which is typical in low context culture. Instead, they are standing in the personal space of the suspect. In the same way, they try to gain access to his personal life; they physically stand in his personal space. This violation uncovers another face-threatening act. The distance between the characters symbolizes the violation of the politeness convention. It is important to note that the short distance between the characters is unusual in American interactions, considering Americans tend to have a personal bubble around them, preventing them from getting this close typically.

Eames remains calm but determined. She looks straight in the suspect's eyes as she interrogates him. She doesn't let any emotions come to the surface. She does not smile, nor does she frown. She does not look angry or sad or happy; she just seems professional. Such a lack of apparent emotion confirms the Conflict Style Inventory (see chapter III) framework that ranks Americans low on an emotional expressivity scale. They tend to avoid high-spirited expressions in their conversations and favor speech. According to the same Conflict Style Inventory framework,

Americans score low on the confrontational scale. Such a style is considered intrusive or surprising. It might even demonstrate a lack of professionalism. Such a remark does not apply here because it is Eames' profession to be intrusive³. In this situation, Eames speaks directly and even bluntly. She shows little regard in preventing threatening the face of the suspect.

In France

This section looks at non-verbal communication in the light of language in the French suspect sequence. In high context culture, non-verbal elements, such as voice, tone, gestures, facial expressions, and eye movements, are critical to the interaction. Hence, conflicts are often expressed by a third person's non-verbal communication during a conversation between two others. In this case, while Savigny and the suspect, Mr. D'Alacosta, are talking, we can see Revel frowning, looking about, and stomping to express his lack of patience. In this way, he does not need to express his irritation explicitly. Instead, he performs this displeasure with his body language. Such display of emotion and implicit messaging is typical of high context cultures.

Both detectives remain at a social distance of the suspect. Such distance is appropriate in similar circumstances, and the cops do not violate the suspect's personal space. Thus, they abide by the conventions of French interaction. The defiance is not on the side of the detectives; rather, it is the suspect that seems to challenge the authority. His hand is placed in front of his face in a nonchalant way, which acts as a wall to keep his privacy. In addition to this, the suspect stands, head

³ (See society and non-verbal communication).

down eyes up. This can also be perceived as a sign of defiance and disrespect against the officers.

Comparison

Comparing the two scenes under the light of language and non-verbal communication reveals cultural differences and similarities between both versions. Indeed, the French communicate more with body language and movements. The characters hide behind their hands, stomp, and glance elsewhere. In the US, the characters are static, and the focus is mostly on their face even though they show little facial expression. Such a finding concurs with the fact that France is a high context culture, and America is a low context culture. However, the American characters stand closer to each other than the French do. This is unexpected, as it is typically the opposite. Members of high context culture typically stand closer than low context culture. In this scene, we can deduce that the Americans violate the appropriate communication style. This might be due to the professional context and the need to put pressure on the suspect.

Language and Speech

Comparing the two scenes under the light of language and speech reveals cultural differences and similarities between both versions.

In the US

American culture is considered an explicit culture. That is, sharing information is at the crux of the interaction. Because little is said with the non-verbal communication between characters, the speech compensates for the lack of non-

verbal communication. The data shows that the characters are quite prolix. Eames is the most verbose character as she speaks 75% of the time with 12 lines. The speech acts displayed by Eames are mostly face-threatening acts, such as insulting, blackmailing, requesting for action, and scaring. Eames does not use any politeness markers, nor does she use conditional sentences that help to lubricate the social interactions.

The request for action by Goren to D'Alacosta, "Is there any reason why you're not letting us in?" is formulated in the shape of a question. This shows that asking for consent is an important feature of American communication. The consent is often verbally required to be valid and to avoid any ambiguity. However, we need to take into consideration that this question is mostly rhetorical in this context. Goren is actually asking whether the suspect has committed a crime. If he had said yes to Goren's question, it would have sounded like a confession. Therefore, Goren makes the request compelling with a laconic and simple sentence that represents the coup de grace of Eames' argument.

In France

French culture relies on implicit modes of communication, such as non-verbal communication or indirect speech. In this scene, Savigny is the character who speaks the most, with a total of 6 lines. Savigny uses two face-threatening speech acts: insulting and scaring. However, she also does the opposite by thanking the suspect when he lets the detectives into his apartment. Furthermore, she uses the conditional tense when she says, "Vous devriez réfléchir Monsieur D'Alacosta" (You should

think about this, Mr. D'Alacosta). Savigny uses the conditional "should" as if she gave him a piece of advice.

In France, politeness convention is important. Due to the nature of the French language, which uses both formal and informal ways to address people, it is possible to insult people while still showing marks of respect. For instance, when Savigny tells D'Alacosta, "Pour moi, c'est juste des tarés," she insults him, yet she still uses the pronoun "vous" when addressing D'Alacosta.

In the last part of the sequence, instead of admitting that he knows the victim, the suspect, Mr. D'Alacosta, asks, "Qu'est-ce que vous voulez?" (What do you want?) to the cops. Asking such a question is an implicit way to confess that, yes, he knows the victim. However, it is not explicitly stated.

Revel's answer, "On voudrait juste rentrer," (We just want to come inside) is immediate and comes exactly as D'Alacosta finishes his sentence, which almost interrupts the suspect. In French conversations, interrupting is not perceived as rude. Instead, it is a normal part of the conversation, and it is expected.

Comparison

Comparing the two scenes under the light of language and speech reveals cultural differences and similarities between both versions. In the sequence, we can confirm that Americans are more explicit than the French-based on the number of lines as well as the number of speech acts. We also can tell that Americans are more direct than the French, and they are more likely to threaten the face of another individual. The French, in turn, sound more indirect, implicit, and use more politeness markers to lesson those face-threatening acts.

Society and Cinematography

In the US

Looking at the same scene through the category of society crossed with that of cinematography highlights a different aspect of the interaction. The cinematography enables the audience to look at the authority from the standpoint of the citizen. Cinematography is, from that standpoint, democratic. Indeed, the suspect D'Alacosta is filmed from a full facial frontal view. In contrast, the cops are filmed from a $\frac{3}{4}$ point of view (Figure 44). This could be considered as an attempt to empathize with the suspect as a frontal view might emphasize the suspect's sincerity and good intentions. In the US, the presumption of innocence is respected.



Figure 44 Law &. Order: shot reverse shots

The close-ups make the officers look threatening, pushy, and nosy. The officers are seen as oppressive, even almost creepy. The fact that they are filmed in a $\frac{3}{4}$ view reinforces this idea (Figure 45). This puts the citizen at the center of attention. Because of this, the audience takes on the perspective of the citizen. Visually, D'Alacosta blocks the way of the detectives as he stands in the middle of the threshold. This can be interpreted as a visual expression to the Miranda Rights in which the suspect may remain silent, just like the suspect may block the entrance of the cops from invading his privacy because he has the right to keep them out. To emphasize that right, which is inalienable to Americans, the camera shows the point of view is from the inside out, behind the suspect, as if it was saying to the audience,

we are all a potential suspect and we have the right to deny entry to an invasive authority.

In terms of the *mise-en-scene*, the scene takes place indoors. The tone of the sequence is dark with grayish and brownish hues. Such imagery reasserts the ominous and threatening feel that depicts the detectives' auras. While Eames is delivering her speech, the camera shows a close-up shot of D'Alacosta. When cutting a dialogue in the context of shot-reverse-shot, the characters' reaction to what is being said is just as important as what is being said. Focusing on D'Alacosta's closed-off face, we see an impassive expression, once again, a visual representation of the Miranda Rights.

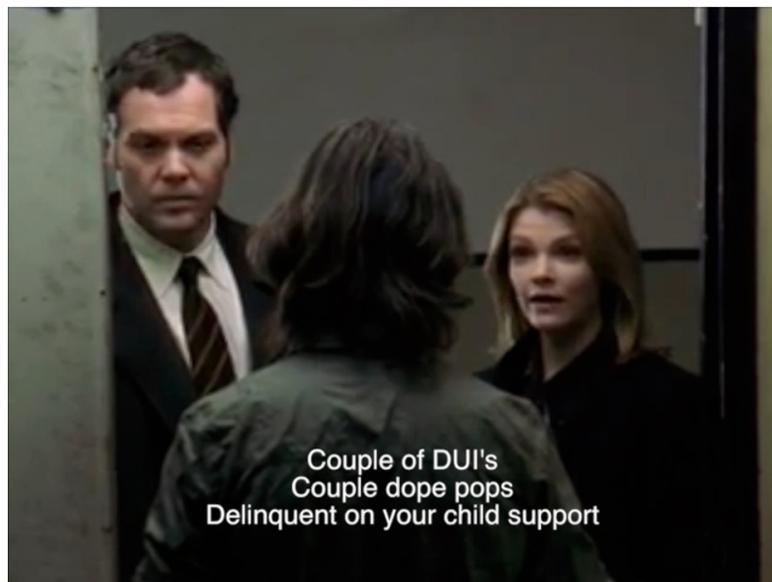


Figure 45 Law & Order: suspect back view

It is apparent that the American justice system works in a discreet way, "in the dark" so-to-speak. It may be interpreted as displaying a sort of *weakness* of the justice institution. Rather than presenting themselves confidently with authoritarian power, they instead use a threatening presence to gain access to the information they need, as well as the suspect's apartment. It depicts the American police system, which is fragmented and heavily localized, where it is governed by the local authority.

In France

In France, the police receive their orders from the state level, namely the Ministry of Justice, which endows the police with remarkable power and authority. The fact that the police stand outside, in the public space, represents this level of authority. The street is public, and the state has control over the space. This is represented by long shots that give a greater point of view of the irresistibility of the state's power through the cops. D'Alacosta is only portrayed upfront, there is no back view from him (Figure 46). He appears to be on the threshold of his property, protected by tall, thick walls. The door on which D'Alacosta is leaning is open, and D'Alacosta is not standing in the detective's way. The door acts as a funnel in which the detectives easily rush into without being stopped by the citizen. France has the unofficial and tacit rule that the suspect has to prove his innocence as encapsulated in the sentence "Oui les gendarmes peuvent venir m'entendre, je n'ai rien à cacher, rien à me reprocher" (le Dauphiné, 2017) (yes, the cops can hear me, I have nothing to hide, I have nothing to blame myself for). Hence implicitly, in France if you have nothing to hide, then they should speak. This might be the reason why the detectives are able to get inside the suspect's house without much resistance of the suspect even though they do not have a search warrant.



Figure 46 Paris Enquêtes Criminelles: shot-reverse-shot

Comparison

The justice system and police are fundamentally different in France and in the US. The American justice system is accusatory, while the French one is inquisitorial. Because of this, the investigation is the most important part of the procedure. The investigation is supposedly impartially led under the jurisdiction of the judges themselves who represent the French state. Hence the police are National, and their power is consequential. In contrast, NYPD is local police; it might not possess the benefit of the equivalent aura of a powerful national institution.

This difference is portrayed in this scene where the French police seem to benefit from an irresistible power, while the American police need to negotiate. The camera work seems to be more supportive of the suspect by taking his point of view in the US version. The French never do this, as if the state was always right.

Society and Non-Verbal Communication

Looking at the same scene through the category of society crossed with that of non-verbal communication highlights a different aspect of the interaction.

In the US

The size of the characters is part of the body language. The characters embody the justice system. While Eames is quite short, Goren is, in contrast, tall and imposing. When placed in the middle of those two, it seems like the suspect D'Alacosta is surrounded by the law; it is both above and below him. That is what body language shows us. That impression is reinforced by the short distance between

the characters. The law seems to have a sense of foreboding, almost in an oppressive way. It is omnipotent (figure 47).

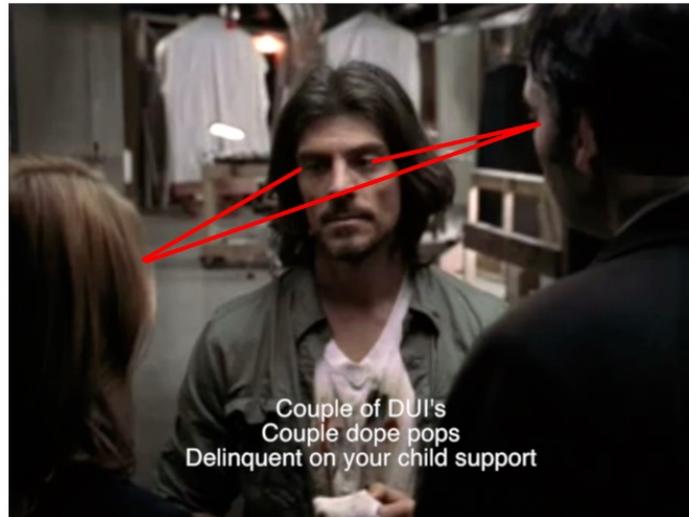


Figure 47 Law & Order: Distance between characters

The suspect glances up and down, left and right in the detectives' direction as if he acknowledges the omnipotence of the law. However, he does not move his head; he holds his head level while simultaneously looking down at Eames, which may show that he is defiant against the authority. This is reinforced by the fact that he stands in front of the door, thus displaying control of his own space. Society and language reveal that the authority must negotiate their power since citizens may feel entitled to resist. They do this through physical means.

In this situation, Eames speaks directly and even bluntly while Goren is sarcastic. They show little regard in preventing threatening the face of the suspect. The institution is represented as accusatory and aggressive. The tones being used by the detectives when addressing the suspect vary from blackmailing to insulting to threatening. This attitude display contempt and arrogance towards citizens. It also

conveys powerlessness because they would not need to use such bargaining speech acts if they had stronger authority.

In France

Revel and Savigny are law representatives. They symbolize law enforcement and the justice system at large. Their body language might embody the action of the French state. In this scene, they are standing outside of suspect D'Alacosta's house. They are in the street, in the public space. The suspect is on his property, standing at the threshold of the entrance. The two detectives are in front of him, surrounding him. Everyone stands at about 4 to 7 feet (1.2 to 2.1m) from one another (figure 48). Such distance is known as the close phase of social distance. It is used for interactions among acquaintances. This signifies that the police take appropriate distance with the civilians. They adopt a formal approach to get inside the apartment.



Figure 48 Paris Enquête Criminelles: Distance between characters

The police posture also blocks the way out. The suspect cannot really go out in the public space without facing the police. This signals that the power of law enforcement is omnipresent, and no one can escape it.

Savigny addresses the suspect with a firm tone. Revel is also assertive and shows impatience with his body when stomping. It suggests that the French state is sovereign and that citizens are, in fact, treated as subjects. The authorities do not have much patience for resistance, while the American authorities need to bargain and to be pushy. The Americans put pressure physically by entering the suspect's personal space. The French police, in turn, seem to be more empowered by its national aura while the Americans are weakened by their local characteristics.

Comparison

The justice system and morals are different in the US and in France, and accordingly, they are portrayed differently in the shows. Through non-verbal communication, the American detectives are aggressive while the French remain more formal and appropriate. The French authorities are not as aggressive as the American ones. It suggests that the French state is sovereign and that citizens are, in fact, treated as subjects. The authorities do not have much patience for resistance, while the American authorities need to bargain and to be pushy. The Americans put pressure physically by entering the suspect's personal space. The French police, in turn, seem to be more empowered by its national aura while the Americans are weakened by their local characteristics.

Society and Speech

Looking at the same scene through the category of society crossed with that of speech highlights a different aspect of the interaction.

In the US

As the detectives are investigating D'Alacosta as a suspect, Eames mentions that he had a "couple of DUI's, couple of dope pops, [is] delinquent on [his] child support." The crimes that Eames enumerates are not relevant to the crime perpetrated. In bringing up his criminal history, Eames emphasizes on the fact that D'Alacosta is not a law-abiding citizen. "In American democracy, no one is above the law, and the constitution is sacred" (Sorman 10). Abiding by the law is, thus, a priority for Americans. She goes on to say, "You drive too fast, drink too much, and don't meet your obligations." While saying this, she expresses her own moral values based on her appreciation of the law. In other words, if you break the law in the US, you are an immoral being in all aspects of your life. A petty criminal is, thus, potentially a murderer. The suspect already has a police record and could be subject to greater harassment by the police investigation currently underway if he resists the interrogation of Eams and Goren. This potential for further legal consequences is a form of blackmail by the two detectives, who only need to imply that he could be in trouble for not cooperating.

This sequence emphasizes the connection between morality and the law. Michelle Lamont explains, "American egalitarianism might militate against admitting feelings of their superiority against those who lie, cheat, and are not law-abiding" (30). One must abide by the law in America.

Next, Eames uses lengthy and indirect ways to raise doubts on the suspect's moral behavior and to add pressure on him: "We looked into your pedigree. A couple of DUIs, couple of dope pops, delinquent on your child support, you drive too fast,

drink too much, don't meet your obligations, don't give a damn about anybody." By listing consecutively such assumptions, she conveys the idea that the suspect is already a criminal to them, and he could be subject to more punishment if he does not cooperate with them.

In France

Revel and Savigny are the representatives of the law. They symbolize law enforcement and the justice system at large. Their speech is the representation of the voice of the French state. Savigny explains, "On a jeté un petit coup d'oeil dans votre casier. Des types qui battent leurs petites amies après avoir picolé?" (we looked in your criminal record. Do you know how my colleague calls guys who beat their girlfriends when they're wasted?). Here, Savigny refers to D'Alacosta's criminal history that exclusively concerns similar facts that previously got him in trouble. She does not refer to anything else. Though Savigny condemns D'Alacosta's behavior, her judgment is based solely on the crime D'Alacosta is suspected of having committed. In doing so, she does not convey moral values on the suspect's life and behavior outside of the case. This suggests that the law in France is not entangled with moral values but mostly with legal ones.

Comparison

In this scene, the justice system in the US seems to judge individuals, not on the crime that they are suspected of having committed. It seems to consider individuals as essentially immoral if they have committed other petty crimes even when they are unrelated to the crime they are suspected of having committed. The French system does not seem to do that. It only addresses the crime-related crimes.

The speech emphasizes and sheds light on these moral judgments. We ought to question if such an approach is representative of the real world.

Conclusion

In this section, I have applied the Multimodal Intercultural Matrix model on the suspect scene of both versions of the shows *Law & Order* and *Paris Enquêtes Criminelles*. I have looked at the scene through the three modes of cinematography, non-verbal communication, and speech, and crossed them with cultural categories power, language, and society. Following the visual semiotics approach, I have applied the meaning and interpretation of the quantitative data obtained through the measurement of all modes in the scene. I have interpreted the meanings of each element from a cultural perspective, and I have compared each element of the show with the corresponding elements of the adapted show.

I have conducted the analysis is conducted at a micro level, that is in Moretti's term, close reading. The interpretation and the discussion drawn from the data and crossed with the intercultural categories offer a detailed, relevant, and pertinent description of the sequence.

This analysis generated significant findings. It shows how power is performed and represented differently in both countries. It shows that women have a fair amount of power but that in both countries, men still dominate in subtle ways through gaze, over the shoulder shot, and decisive speech acts. I also confirmed Hofstede's *Power Distance* dimension. It shows how this dimension is performed with the camera, such as close-ups and long shots. *Power Distance* is also performed through non-verbal communication, such as violation of proxemic rules and gaze, and through speech.

The analysis also showed that both countries have a different style of communication. It confirms the fact that France is a high context culture and that the US is a low context one. It also demonstrated how the representation of the justice system and moral values are different between both countries.

This method is efficient because it extracts units of elements that can be individually and independently distinct (?) from other elements. It is an efficient way to reverse-engineer a show. It enables disentangling all the elements that constitute the text. We are left with units of the sequence that can be analyzed individually. This method allows for systematic comparisons of each element.

When combined all together, the modes produce a text. This text flows and appears to the spectator as natural and normal. Yet, the combination of all these elements works in intricate ways. Modes can either all converge towards the same meaning or contradict each other. Because of these contradictory meanings, combinations of modes can sometimes be obscure. The message might be more ambiguous, nuanced, or even paradoxical. It can even carry different meanings at once. In *Traité des Gestes*, Charles Dantzig explains, "il y a des gestes contredits par un geste, contredisant la parole, et annulés par le regard" (There are gestures contradicted by other gestures, contradicting speech, and canceled by the gaze." In the same way, cinematography can contradict the non-verbal communication mode and also be canceled out by the speech. Each mode brings another layer of meaning. Modes can be syntagmatic and have multiple meanings. The interplay between the complexities of modes needs to be subject to cultural interpretation in order to determine how the narrative communicates a certain message of the text.

One goal in developing this method is to identify these elements to understand the dynamics of their combination. While I presented the functioning of the method, the subsequent results and findings are not significant. These findings are only valid if they are found repeatedly throughout all the episodes and as part of a bigger picture. The sample is too small to project the data and make a general rule. Some of the findings might be mere anomalies. Such a fact addresses the limitations of this method. To remedy this situation, we need an automatic toolkit that could gather information automatically and systematically compartmentalize modes.

Another drawback of this method is that it does not allow crossing between intercultural categories; it does not allow the integration of other variables. For instance, it could be interesting to extract information that contains a *high angle*, mixed with a *close-up* featuring a *woman* who is *looking down* while being *indoor*. A different reading of the shows in which we could find similar paradoxical patterns. I propose a syntagmatic reading of the different modes to offer a range of meanings and another reading of a text. Such a combination of variables, if it were accessible on a great scale, would reveal patterns of representation as well as trends of communication styles and behavioral patterns. It would eventually enlighten us on the ideologies of each culture.

Chapter 8: The Möbius Trip

Introduction

In this chapter, I present the AI state-of-the-art software, the Möbius Trip. I demonstrate the application of the software based on the Multimodal Intercultural Matrix model, the Multimodal Intercultural Matrix. I describe the process of how the episodes are filtered through different steps. Next, I present the data, followed by a discussion. I also explain the validation process of the data. Lastly, I discuss the limitations of the Möbius Trip as well as its potential. I provide advice for further applications and necessary improvements.

The Multimodal Intercultural Matrix model (MIM), based on the combination of intercultural categories and modes presented in the previous chapters, proved to be effective with a small case study. It was able to deconstruct a sequence appropriately. However, the close reading needs to be applied to a large-scale project to be representative of the whole TV show, and through it, as a narrative embedded within the French and the American culture, respectively. The Möbius Trip enables the connection between the microanalysis and the macro analysis, or in Moretti's term, close reading to distant reading.

The potential of Möbius is promising, and I am hopeful I can make a substantial contribution to the field of transnational TV series adaptation. However, for my dissertation, I will narrow my focus to just the first intersection of the

Multimodal Intercultural Matrix model, namely Power and non-verbal communication and Language and non-verbal communication.

Collaboration Between a Humanity Scholar and an AI Engineer

This research is embedded in the field of digital humanities. There is a strong need for potent software to support our scholarship and to achieve efficient transnational TV series analysis and comparison. As I demonstrated in the previous chapter, there is not any available software on the market to enable us to do so. Some of the software reviewed in chapter IV is obsolete because they just serve as support to manual, tedious labor who relies too heavily on recurrent human labor. The AI software that proves to be extremely potent and efficient are not easily accessible to scholars and cannot be purchased on the market. It became clear to me that if I truly wanted to develop a digital project, I took the initiative to develop it in collaboration with a software engineer.

In the course of my research, I have met with the creators of online software, Cinemetrics. I had the chance to meet with Yuri Tsivian, cinema, and media studies professor at the University of Chicago, who collaborated with Gunars Civjans, who was a software engineer. Their collaboration was fruitful and contributed positively to the field of film studies. Likewise, I met with Kate O'Halloran, designer of Multimodal software analysis, who worked with IT and computer science engineer. She shared the challenges and the difficulties she faced when developing her software, which is now discontinued. In my case, it has inspired me to follow their footsteps and to be able to mingle humanities with digital tools to explore new and innovative approaches to the study of transnational TV series adaptation.

To complete my research, I have strived to find a partnership with AI experts to develop a tool that would respond to my needs. In my quest for a partnership, I contacted the Image Resource Center (IRC) at UMBC. The IRC aims at developing new and effective ways to use digital media in order to spread knowledge. However, Director Lee Boot did not show any interest in developing an innovative tool that would spread knowledge and contribute to change the way we study media. He was not able to see the potential and the value in it. He lacked the vision. Next, I contacted the Geena Davis Institute in an attempt to collaborate with them. The Geena Davis Institute's field of interest is directly correlated with my research, and a partnership would have been mutually beneficial. However, after a brief contact, the Geena Davis Institute did not follow up with my request.

In the end, I turned to AI software engineer and friend, Anjal Amin. Amin is a software engineer specialized in software engineering and machine learning. I had met Amin some years ago, and we have grown to share similar views on what an AI analytical toolkit should do to efficiently analyze tv series. Amin proposed to develop software that could provide me with big data. He built the Möbius Trip and allowed me to conduct my experimental research by using it.



Figure 49 Dream: Landry Digeon and Anjal Amin on a Photoshopped front page of Wired

Potential Goal

The Möbius Trip is an experimental AI software that runs on deep learning. Its goal is to analyze systematically and automatically TV series episodes. Like most AI software, the Möbius has the ability to gather and analyze a multitude of episodes in an infinite amount of time. The Möbius Trip is concerned with data mining. The Merriam Webster dictionary describes data mining as the practice of searching through large amounts of computerized data to find useful patterns or trends

Data Mining is also called the Knowledge Discovery of Data. It touches on knowledge extraction from a large amount of data. The Möbius Trip can indeed manage Big Data. Big data refers to an enormous quantity of data that we are able to structure, semi-structured, and unstructured at will. With big data, we have the ability to look for unprecedented insights that lead to discoveries in terms of culture and media. We are also able to analyze relationships between modes and characters and discover new patterns of behavior and representation within each culture. Data mining is at the heart of the analysis. We're hoping to uncover the making of TV series in terms of cinematography. Our goal is to find patterns of cinematography in *Law & Order* and *Paris Enquêtes Criminelles*. We will also be able to reveal aspects of body language and speech through patterns generated by the amount of data collected. Looking at the cultural categories through the modes, our objective is to confirm or challenge the multiple cultural theories we are using for our analysis.

Application

The Möbius is an intelligent software that is able to learn by itself. According to Hans-Dieter Wehle "machine learning refers to any type of computer program that can "learn" by itself without having to be explicitly programmed by a human" (2). Hence software that run on deep learning do not need supervision, for they are able to figure out the learning process by themselves. The Möbius Trip is a deep learning software. However, it is fueled by a generalized model. That means that a particular situation where the software is not fully equipped to generate an accurate decision. For instance, a frame might contain unidentifiable objects due to lighting, the camera angle, the distance of a prop or character, or even the quality of the frame itself. The

goal for Amin is to overcome these challenges and to create what he calls an anti-bias detection system (ABDS). As the Möbius is learning to recognize people and things, some frames might be unclear, and some elements not as evident to identify. The software does not function on a binary system; instead, it runs on probabilities. To Amin, the threshold of an acceptable level of accuracy is 73% in our experiment with media content. For instance, if the software believes that the character is a male at 73%, then we will consider the probability as valid. If it falls under 73%, it will require human training to confirm (or deny) the computer's prediction. Human tuning is essential to validate the data and make sure that the software's accuracy. Such a procedure ensures the reliability of the data and subsequently enforces the credibility and legitimacy of the Möbius Trip. The Möbius Trip seeks to compare well to human decisions.

Data Extraction and Treatment

The Möbius prototype runs on a combination of several applications. It is a composite of MPEG Streamclip, Nodes.JS, and AWS Reckognition. There are multiple steps in the technical procedure to extract the data, and each application plays its part in the process. The system developed by Amin is able to reverse-engineer a tv show. In order to do so, it recognizes, identifies, tags extracts, and isolates visual elements from the main text automatically.

MPEG Streamclip

MPEG Streamclip is a converter application. It offers the option to break apart a moving images document and create a stack of still frames. For convenience's sake,

I've selected one frame per second instead of 24 (a TV show is shot at 24 frames a second to have a "standard" look). One frame per second provides just as much information and is more easily manageable than all the frames of the episode. On average, an American episode of *Law & Order* will contain 2600 frames, and an episode of *Paris Enquêtes Criminelles* will boast an average of 2900 frames. This difference is due to the fact that the French episodes are longer. Breaking up the episodes into frames is the first step. Still, frames make the data more digestible for the other applications.

AWS Reckognition

In order to get the data, Amin runs the facial recognition system AWS Reckognition. Such a system is an application that is capable of identifying faces from a digital image or a video frame (figure 50). Just like humans, who have the innate ability to recognize and distinguish between faces, the Möbius has the same ability with an astonishing level of accuracy. A human face has various identifiable landmarks. Our faces are made of different peaks and valleys that make up facial features. These landmarks are referred to as nodal points. There are about 80 nodal points for each human face. Among many variables, there is the width of the nose or the distance between the eye, as well as the shape of the cheekbones. When measured, the nodal points create a faceprint. The faceprint is a numerical code that represents the face in a database. The framework used by Amin is called Node.js. Node.js. is an open-source server environment. It contains general information related to facial features (figure 50).

Figure 51 features some of the elements AWS Rekognition is able to identify.

For instance, it suggests the gender of the characters. It specifically states, “appears to



Figure 50 AWS Rekognition facial recognition package

be male” or “appears to be a female” because it relies on probabilities. In this case, the pictures have met the 73% degree of accuracy. Besides, it provides us with a realistic approximation of the age range of the characters. It can specify whether a character wears glasses or a mustache. It is able to provide a description of facial expressions such as eyes, mouth, open, or closed. Based on these facial elements, it deduces the emotions of the characters; emotions range from sad, calm, angry, surprised, confused, fear, to disgusted. The software analyzes TV series episodes in the same way a trained human eye can. Ideally, the Möbius does this at a large scale me without any biases or human error. The next phase of The Möbius will train to

compensate for human errors and detect biases. It is able to gather information automatically as well as store and manage data in a matter of seconds.

Figure 51 illustrates the interface of the AWS Reckognition application. Complying with the standards of deep learning, the AWS Reckognition application already contains a bank of data that detects and identifies automatically faces, objects, and situations. In theory, no human intervention is needed to add data.

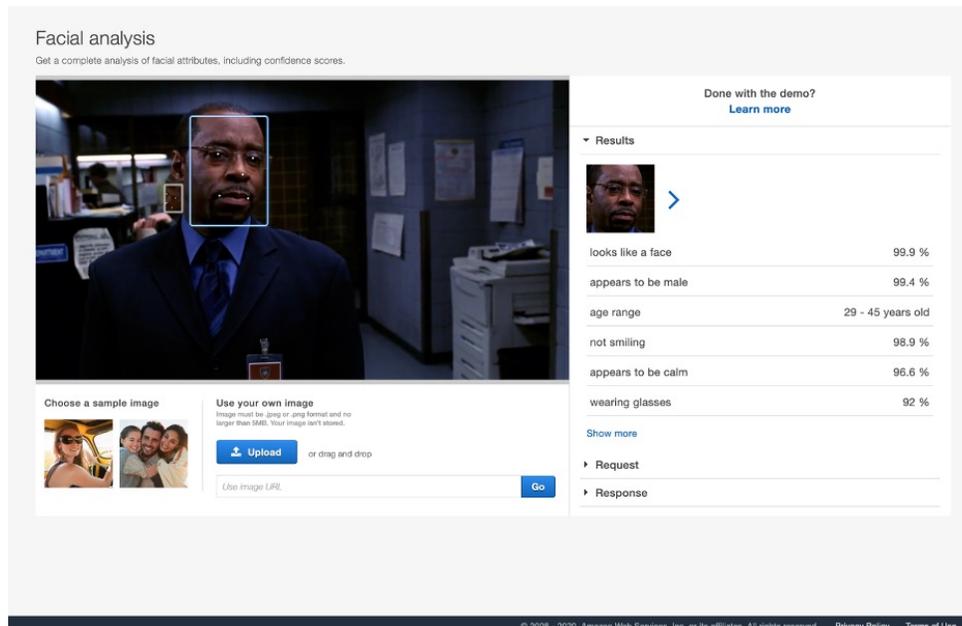


Figure 51 Interface of the AWS Reckognition

The application does not only work on single frames. It can also recognize and label a series of objects that are part of a short clip. (figure 52) depicts this function. In the suspect scene of *Paris Enquêtes Criminelles*, nodes.js identified 62 objects and activities. It labels them on the side of the video. Elements such as human, person, face, text, haircut, smile, bus stop, road, city, vegetation, arm, dating. The Möbius will use these clues that lead it to make sense of the scene. Some objects and activities are accurate; others are not. Likewise, some objects and activities are relevant; they might help researchers to notice props that they otherwise might not.

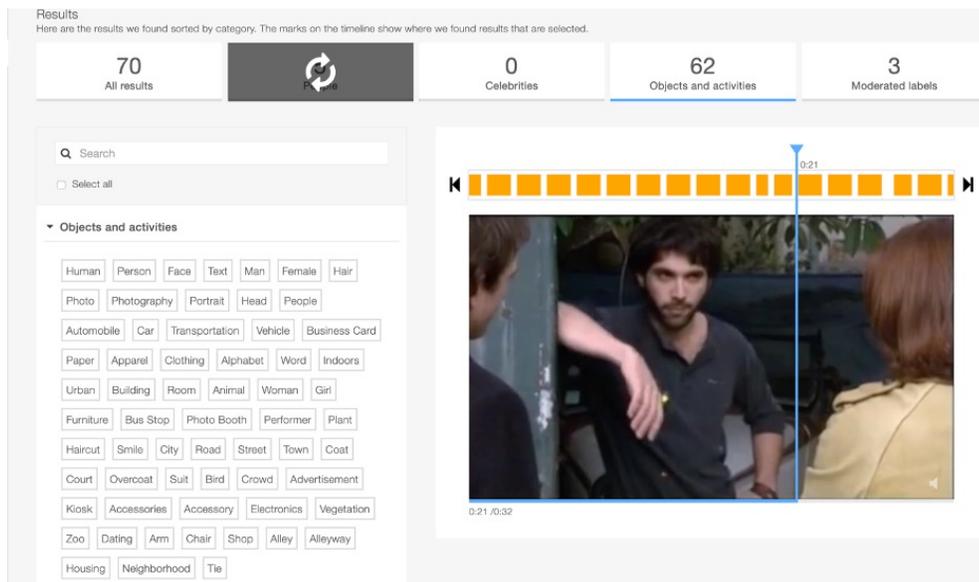


Figure 52 Interface of the AWS Rekognition

When clicking on one of the labels, the yellow timeline above the video indicates the places where the object or the activities take place in the video. For instance, when clicking on "car," we are immediately informed of the sequences in the scene depicting a car. This option acts as a search engine. It offers a thematic perspective. We can read the video in a non-linear way.

Nodes.js

In order to talk to AWS Rekognition, Amin works on Nodes.js. (figure 53).

Node.js is a server-side platform built on Google Chrome's JavaScript Engine. It allows Amin to generate data-intensive real-time applications that function across distributed devices. Amin chose to develop the Möbius based on the perspective that the Möbius might run on a web application. Node.js and Python work well to focus on website application.

```
const Rekognition = require('node-rekognition')
var AWS = require('aws-sdk');
AWS.config.loadFromPath('./config.json');
var rekognition = new AWS.Rekognition({apiVersion: '2016-06-27'});
var s3 = new AWS.S3({apiVersion: '2006-03-01'});

async function listAllObjectsFromS3Bucket(bucket, prefix) {
  let isTruncated = true;
  let marker;
  while(isTruncated) {
    let params = { Bucket: bucket };
    if (prefix) params.Prefix = prefix;
    if (marker) params.Marker = marker;
    try {
      const response = await s3.listObjects(params).promise();
      response.Contents.forEach(item => {
        var params = {
          "Attributes": [ "ALL" ],
          Image: {
            S3Object: {
              Bucket: "mobius-trip",
              Name: item.Key
            }
          }
        };
      });
      var o = {};
      o[params.Image.S3Object.Name] = [];

      rekognition.detectFaces(params, function(err, data) {
        if (err) console.log(err, err.stack);
        else
          data.FaceDetails.forEach(function(element, i) {
            // o[params.Image.S3Object.Name].push(element.Gender.Value)
            // o[params.Image.S3Object.Name].push(element.AgeRange)

            element.Emotions.forEach(function(emote, i) {
              if (emote.Confidence > 1.0) {
                o[params.Image.S3Object.Name].push([JSON.stringify(emote.Type)]);
              }
            });
          });
          console.log(o);
        });
      });

      isTruncated = response.IsTruncated;
      if (isTruncated) {
        marker = response.Contents.slice(-1)[0].Key;
      }
    } catch(error) {
      throw error;
    }
  }
}

listAllObjectsFromS3Bucket('mobius-trip');
```

Figure 53 Nodes.js interface

From the Node.JS framework, Amin is able to generate the data by launching a command. The configuration (node.js) talks to the recognition service (AWS Reckognition). It allows us to send a request and expect a response with scene analysis. We receive the data gathered on the node.js interface. Figure 54 shows the software responding to a search on a character's emotion.

```
[ "FEAR" ] ] }
{ '2. S1 E4 The Faithfull Law & Order Criminal Intent 0594.png':
  [ [ "ANGRY" ],
    [ "FEAR" ],
    [ "DISGUSTED" ],
    [ "CONFUSED" ],
    [ "SAD" ],
    [ "CALM" ],
    [ "HAPPY" ],
    [ "SURPRISED" ],
    [ "SURPRISED" ],
    [ "HAPPY" ],
    [ "ANGRY" ],
    [ "CONFUSED" ],
    [ "CALM" ],
    [ "DISGUSTED" ],
    [ "FEAR" ],
    [ "SAD" ],
    [ "CONFUSED" ],
    [ "DISGUSTED" ],
    [ "HAPPY" ],
    [ "CALM" ],
    [ "ANGRY" ],
    [ "SAD" ],
    [ "SURPRISED" ],
    [ "FEAR" ] ] }
{ '2. S1 E4 The Faithfull Law & Order Criminal Intent 0591.png':
  [ [ "DISGUSTED" ],
    [ "HAPPY" ],
    [ "FEAR" ],
    [ "SURPRISED" ],
    [ "CONFUSED" ],
    [ "ANGRY" ],
    [ "CALM" ],
    [ "SAD" ],
    [ "SAD" ],
    [ "DISGUSTED" ],
    [ "ANGRY" ],
    [ "HAPPY" ],
    [ "CALM" ],
    [ "FEAR" ],
    [ "SURPRISED" ],
    [ "CONFUSED" ] ] }
{ '2. S1 E4 The Faithfull Law & Order Criminal Intent 0554.png':
  [ [ "ANGRY" ],
    [ "FEAR" ],
    [ "CALM" ],
    [ "CONFUSED" ],
    [ "SURPRISED" ] ] }
```

Figure 54 Nodes.js. Command

It informs us of the content of each frame. Each frame contains a series of choices of emotions from sad, calm, angry, surprised, confused, fear, to disgusted. As figure X shows, all the emotions are gathered under each frame. If an emotion is identified, the software will validate it. The Mobius exports a CSV file that contains

all the raw data. It indicates whether there is a male or a female. The suggested emotions are placed next to the gender information. Then the raw data is gathered and sent on a CSV document (Figure 55).

'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2562.png'	male	NA	calm	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2563.png'	male	NA	NA	NA	NA	calm	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2564.png'	male	NA	NA	NA	NA	NA	calm	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2565.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2566.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2567.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2568.png'	male	NA	calm	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2569.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2570.png'	male	NA	calm	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2571.png'	male	calm	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2572.png'	male	NA	NA	NA	NA	calm	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2573.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2574.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2575.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2576.png'	male	NA	NA	NA	NA	NA	angry	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2577.png'	male	NA	NA	NA	NA	calm	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2578.png'	male	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2579.png'	male	calm	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2580.png'	male	calm	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2581.png'	male	calm	NA	NA	NA	NA	NA	NA	NA	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2582.png'	male	NA	NA	NA	NA	NA	NA	NA	calm	NA	NA
'2. S1 E4 The Faithfull Law & Order Criminal Intent: 2583.png'	male	NA	NA	NA	NA	NA	NA	calm	NA	NA	NA

Figure 55 CSV raw data

Excel

Next, the CSV file is converted into a Microsoft Excel document. Excel allows data manipulation. In manipulating and crossing the variables, we are able to conduct a transversal analysis that provides a different reading of the primary texts.

I separate the Excel sheet into four categories: French male representation, American male representation, French female representation, and American female representation.

The Study

Sample

Because the Möbius is at an experimental level, I use one episode to demonstrate the process of data extraction and data processing. I randomly chose *Law & Order* S01 E04 *the Faithfull*, and *Paris Enquêtes Criminelles* S01 E02 *Requiem pour un assassin* in order to showcase the current potential of the Mobius.

Variables

The variables taken into consideration for this particular study is the gender of the characters and facial expressions. I chose to study these variables for multiple reasons. The first reason is due to the technical perspective. Though it still requires mastery in coding and software engineering, the two variables, gender, and facial expressions recognition, are among the most basic to program. Because of technological progress, facial recognition has become more and more popular in our cell phones and cameras. The technology for coders has become more accessible, and applications on facial recognition are among the most readily available. Hence my choice has been influenced by practicality and convenience.

However, my choice was not merely limited to convenience. Looking at the gender of the characters and facial expressions is a pertinent choice because these components are vital elements to understand a culture. Indeed, by looking at gender recognition, I can analyze and attempt to understand some aspects of the representation of gender relation dynamics in both France and the US. The Geena Davis Institute has already focused on women on screen. Their software is able to identify gender and evaluate the character's time on screen. Yet, Geena Davis has not looked at transnational TV series adaptations. In that regard, the Möbius follows Geena Davis' approach in order to focus on adaptations.

In the context of the Multimodal Intercultural Matrix model, I look at facial expressions that fall under the category of non-verbal communication. TSH Wingenbach explains, “emotions help to understand the emotional states, intentions, and behavior of other people and plays an important role in everyday

social interactions” (Wingenbach: year of publication and page number). Hence facial expressions are an essential element of the non-verbal communication mode.

Studies show that facial expressions are connected to emotional states (Tomkins & McCarter, 1964). They are universal and non-culturally specific Tomkins (1962, 1963). Friesen’s study concluded that “same facial expressions of emotion were produced spontaneously by members of very different cultures in reaction to emotion-eliciting films” (Hwang & Hwang) Thus there is strong evidence for the universal facial expressions of seven emotions – anger, contempt, disgust, fear, joy, sadness, and surprise (figure 56).

Because of their universality, facial expressions are a partial indicator to compare emotions most conveyed in the French episodes and the American ones. Facial expressions inform us of the characters' emotions. Monika Bednarek refers to *expressive identity*. *Expressive identity* is an umbrella term that encapsulates various concepts such as 'emotional identity,' 'attitudinal identity,' 'ideological identity' etc. Bednarek Uses the concept *expressive identity* to look at TV series characters through their personification. She claims, "[f]ictional television characters often convey attitudes and values. For instance, characters can express negative messages such as misogyny, homophobia, environmentalism, political ideas)." These emotions, when repeated over time, provide us with a behavioral trend. That is the attitude of a character. This attitude, when reinforced over and over, becomes the ideology. For instance, the way male characters display their emotions might be different than that of the women. In the future, this information needs to be crossed with the other

descriptors like social class, age, ethnic group, other nationalities, health, and so on. Both concern attitudes, ideologies, emotional dispositions, and emotional reactions.

It is worth mentioning that “calm” and “neutral” are considered two different facial expressions. Neutral typically refers to plain, alert face. It is neither negative nor positive, like a passport photo. Calm is akin to neutral, but it borders on pleased, or slightly happy — maybe daydreaming. A person looks very serene, less threatening than neutral.

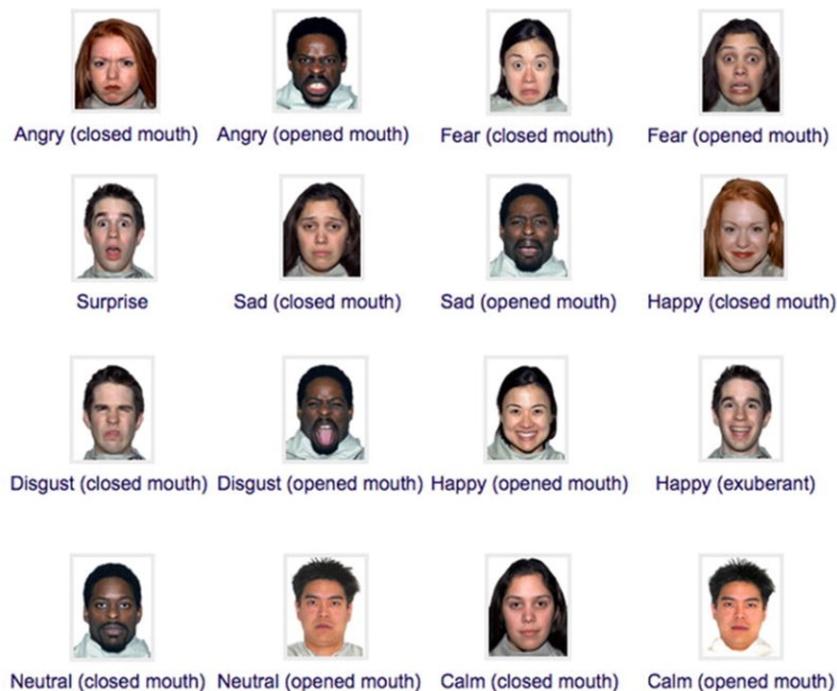


Figure 56 Facial expression chart

Approach

In order to identify genders, my approach is similar to the Geena Davis Institute software that is able to identify gender, as well as evaluate their time on screen. The Möbius boasts the same technology as Geena Davis Institute and makes this large-scale study possible. Geena Davis has not looked at transnational TV series adaptations. This is the crux of my focus.

At this stage of development of Möbius, I am able to provide information regarding the characters. I obtain some information on the characters on screen, their age, their facial expressions, and suggested emotions (table 44). To showcase the functioning of the Multimodal Intercultural Matrix model, I focused on two parameters: Gender of each character and their facial expressions. I combine the facial expression. Such a combination of variables informs the category of Power combined with the non-verbal mode. It also sheds light on communication. The data can enlighten us on the ways males and females are represented in each country, France, and the US. Their facial expression is a significant variable that informs us of the relationship between characters.

The Data

French Female Representation

In *Paris Enquêtes Criminelles*, the Möbius counted 1453 women appearances in the whole episode. Hence there are 48% women on screen. This data includes protagonists as well as a supporting role. The Möbius counts every woman in a frame. One frame might feature multiple characters. However, 1826 frames out of 3029 contain either no character or no female character. Hence, there are 40% of the frames that contain at least one female character.

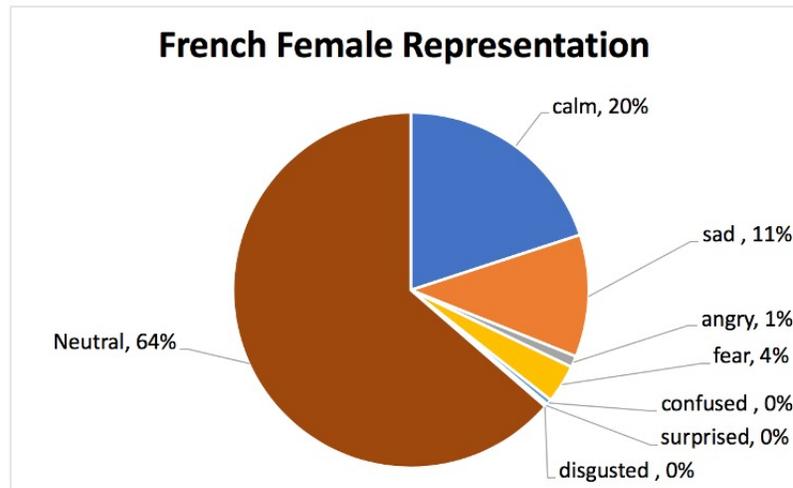


Table 44 French female representation

The French female is mostly represented as neutral (64%), calm (22%), Sad (10%), fear (4%), and angry (1%).

American Female Representation

In *Law & Order*, the Möbius counted 1453 women appearances in the whole episode. Hence there are 48% women on screen. This data includes protagonists as well as supporting roles. The Möbius counts every woman in a frame. One frame might feature multiple characters. However, 2110 frames out of 2644 contain either no character or no female character. Hence, there are 18% of the frames that contain at least one female character.

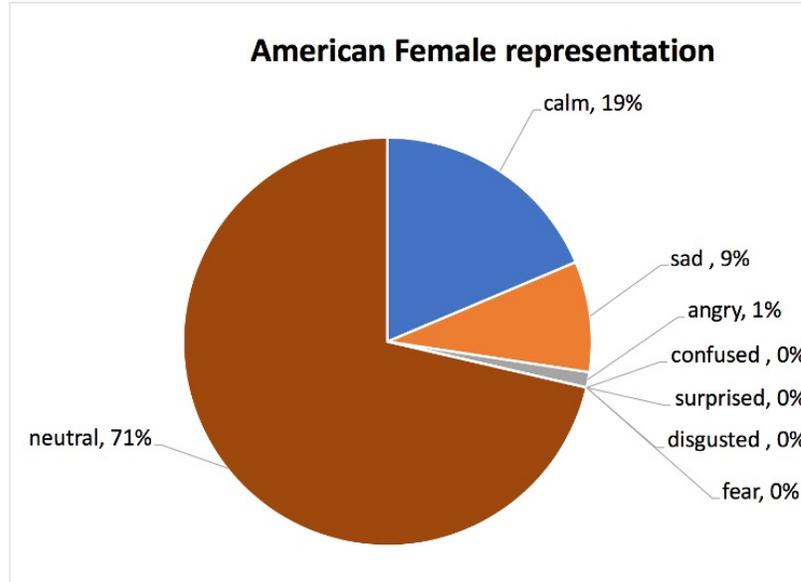


Table 45 American female representation

The French female is mostly represented as neutral (64%), calm (22%), Sad (10%), fear (4%), and angry (1%).

French Male Representation

In *Paris Enquêtes Criminelles*, the Möbius counted 2991 male appearances in the whole episode. The episode contains 3029 frames. Hence there are 99% males on screen. This data includes the protagonists as well as the supporting roles. The Möbius counts every male in a frame. One frame might feature multiple characters. However, some frames contain no character or no male characters. There are actually 71% of the frames that contain at least one male character.

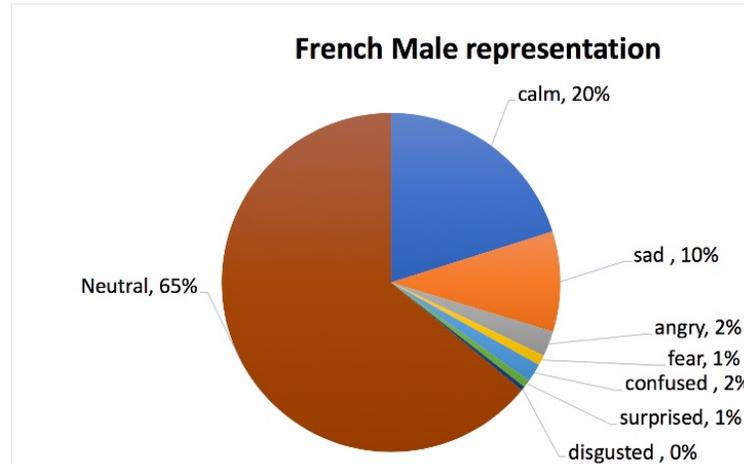


Table 46 French male representation

The French male is mostly represented as neutral (65%), calm (20%), Sad (10%), fear (1%), surprised (1%), confused (2%), and angry (2%).

American Male Representation

In *Law & Order*, the Möbius counted 2991 men appearances in the whole episode. Hence there are 99% men on screen. This data includes protagonists as well as a supporting role. The Möbius counts every character in a frame. One frame might feature multiple characters. However, 1056 frames out of 2644 contain either no character or no male character. Hence, there are 60% of the frames that contain at least one male character.

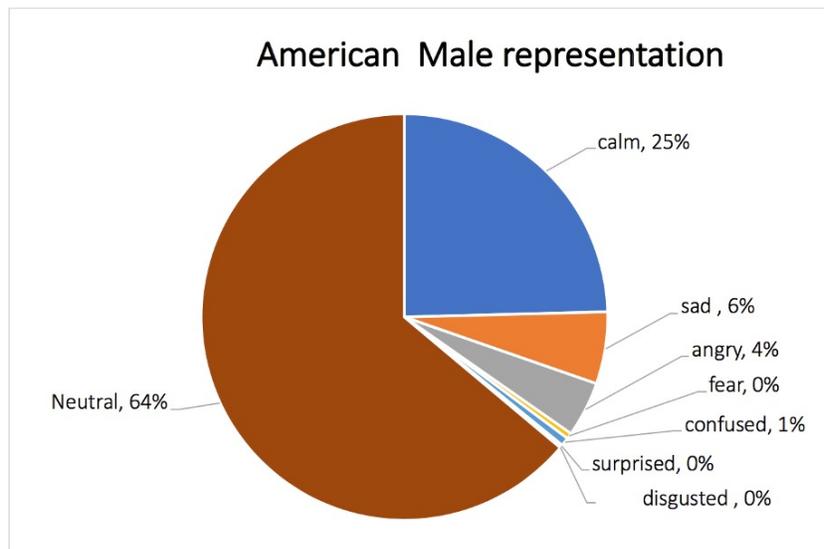


Table 47 American male representation

The American male is mostly represented as neutral (64%), calm (25%), Sad (6%), fear (0%), confused (1%), and angry (4%).

Summary of the Data

Representation / Emotions	Neutral	calm	sad	angry	fear	confused	surprised	disgusted
American Male	64%	25%	6%	4%	0%	1%	0%	0%
French Male	65%	20%	10%	2%	1%	2%	1%	0%
American Female	71%	19%	9%	1%	0%	0%	0%	0%
French Female	64%	20%	11%	1%	4%	0%	0%	0%

Table 48 Representation of emotions

	French female	American Female	French Male	American Male
Number of characters	48%	41%	99%	106%
On-screen time	40%	18%	71%	60%

Table 49 Representation of characters on-screen time

Discussion

The Möbius is able to efficiently reverse engineer the episodes and provide us with unprecedented and significant information on both cultures. It informs us about representation, power relations between man and women, and facial expression in both countries.

Gender

Among the most significant information provided by the Möbius, the screen time differential between men and women is certainly the most striking. As expected, there is inequality of representation between men and women, and men take the lion's share in terms of screen time. The findings confirm the overwhelming domination of men over women at a societal level as well as on-screen. The primary findings (chapter 4. Research tools) heralded this information with the actor count on IMDB; 70% of men and 30% of women in *Law & Order: Criminal Intent* all episodes included. In *Paris Enquêtes Criminelles*, there is also male domination, but the gap was not as wide (men 56% - 44% women). The Möbius confirms the primary findings and goes deeper into the analysis. According to the Möbius, women are virtually not represented in the US version. While there are 48% of women on screen, they are only seen 18% of screen-time while the males take 60% of the time in the episode. The French, in turn, features more men (71%) and women (40%); the gap is not as abyssal. Such a difference is staggering, especially in the US. It proves once again that television and cinema is overwhelmingly a man's world.

Non-Verbal Communication and Power: In the US

In this episode *Law & Order S01 E04 the Faithfull Paris* and *Paris Enquêtes Criminelles S01 E02 Requiem pour un assassin*, the non-verbal communication highlights the power differential between men and women in France and in the US.

In *Law & Order*, both men and women display mostly a neutral facial expression (71% for women, and 64% for men). The fact that both characters are mostly portrayed as neutral is expected because neutral is the complexion by default of human's face at a universal level. Next male characters are represented as more calm (25%) than women (20%). This might be perceived as a dominating trait as if men were more in control and remain calm in any situation. The Möbius also informs us that women are depicted as sad (9%) and angry (1%). This pattern is more nuanced with men as they display less sadness than women (6%) and more anger (4%). Such a figure could account for the fact that the men are, most of the time, the perpetrator of the crime. Wingenbach explains, "an angry facial expression communicates dominance and rejection" (Wingenbach). Therefore, he might be portrayed as angrier because anger is the emotion most associated with violence. Concurrently, women tend to be portrayed like victims and therefore display more sadness than anger. It is worth noting that no fear was showcased in that episode.

Non-Verbal Communication and Power: In France

In *Paris Enquêtes Criminelles S01 E02 Requiem pour un assassin*, both men and women display mostly equally a neutral facial expression (65% for women, and 64% for men). The fact that both characters are mostly portrayed as neutral is expected because neutral is the complexion by default of human's face at a universal

level. Both men and women also display an equal amount of calmness (20% for women and 20% for men). Besides, they also share the same amount of sadness (10% for women, and 11% for men). However, a different pattern is revealed when dealing with anger and fear. French men display slightly more anger than women (1% for women, and 2% for men). Women also appear more scared than men (4% for women, and 1% for men).

Comparison

Males from both the US and France clearly display a wider range of emotions than females. This fact might be related to screen time. Because there are significantly more males than females on screen, males get more acting time. Hence, they also have a bigger part to play and a wider range of emotions to display. The difference in emotions, in this case, does not mean that men show more emotion than women. However, it shows the men are more powerful because they boast more acting time than women and therefore are represented more frequently.

French Thinker Elisabeth Badinter invites us to explore masculinity, what she refers to as the "quality of a man" (9). Masculinity is performed differently in each culture. Showing (or not showing) emotions is part of performing gender. Though the difference between French and American males' range of emotions is minimal, the French man tends show a scope of emotion Such as fear (1% for the French men, and 0% for the American men) and surprise (1% for the French men, and 0% for the American men). The French man also appears sadder (10% for the French men, and 6% for the American men). Sadness, confusion, and fear could be considered as a

sign of weakness and a lack of assertion from an American point of view but not necessarily from a French one.

Non-Verbal Communication and Language: In the US

In this episode *Law & Order S01 E04 the Faithful Paris*, and *Paris Enquêtes Criminelles S01 E02 Requiem pour un assassin*, the non-verbal communication highlights the communication style differential in France and in the US.

According to the data, women do not display a whole range of emotions during the episode. Likewise, the American male is also represented in a somewhat dull way in terms of facial expressions. This is expected because the US is a low context culture. It tends to be explicit and uses a few less body languages. The data provided by the Möbius concur with the literature.

Non-Verbal Communication and Language: In France

According to the data, women display fewer emotions than men during the episode. French men's facial expressions featured a fair range of emotions.

Comparison

The current data may not be sufficient to fully fleshed this section because, for now, the Möbius still offers limited data. It does not allow us to identify characters, and therefore, we cannot know for sure who shows emotions and when. According to conflict theory, French people are more likely to show their emotions while communicating.

Validation Process

The findings provided by the Möbius are unprecedented in the field of transnational TV series adaptations. The data seem to comply with primary findings and hypotheses based on men-women power dynamics in society and on screen. However, it is essential to validate the accuracy of the data provided by the Möbius because it is currently at an experimental stage. In order for the Möbius to learn, it needs to be corrected when wrong. Hence the data need to be checked manually to improve, if need be, the Möbius recognition system. This step is also essential for the legitimacy and credibility of the software. In order to do so, I go through all the frames that constitute the episodes of both versions one by one.

Verifying the data from the Möbius is tedious because there are 2644 frames for *Law & Order: the Faithfull* and *Paris Enquêtes Criminelles: Requiem pour un assassin* contains 3029 frames. The validation process consists of comparing the raw data on the Excel chart with the actual frames of the episode. We have to count the male and female characters on screen per each frame. The results are transferred in the Excel matrix for easy comparison. Such a process demands time and attention. It is only necessary at the beginning, but soon, the Möbius will get better and better by itself.

The verification process found that the Möbius was not fully accurate in its data extraction. For instance, when calculated manually, the number of women went down to 960 in the total episode instead of 1073 originally counted by the Möbius. This means that the current error ratio is 12%. Hence, while the data are slightly biased, they still give a solid portrait of a situation. When validating the data of the

Möbius on American males, I found that the Möbius calculated 2814 male characters instead of 2903. The error ratio is 3%. This level of accuracy is quite satisfying and encouraging. That means that limited efforts are needed to approach a 100% level of accuracy.

The difficulty of the Möbius to accurately identify a character's gender is typically due to either low lighting, composition, distance of a character (DOF), or angle. Amin claims that the Möbius will be able to adapt and eventually develop a better recognition ability (Figure 57).



Figure 57 Law & Order: indistinguishable frames

Limitation and Future Use

In this dissertation, I demonstrated the combination of a multimodal intercultural matrix and an AI toolkit to comparatively analyze effectively transnational TV series. The results are promising. Yet, Amin's software is at an early stage. As of today, it is not developed and needs to evolve to get more accurate and more comprehensive.

The Möbius is an AI software, but most of the steps are not yet automatized. Because it is an experimental project, Excel charts, and manual work are still needed. Eventually, the Möbius should be fully automatized, from data gathering to data processing to data interpretation. It should be accessible and user-friendly. The idea is that the Möbius should work as a search engine in which anyone could add their

variables and obtain data. It could work in the same way software Cinematics work: a crowd-sourcing, multi-faceted tool in which all contributors and users would be welcome to use the tool in their own ways for their own projects. It will be interactive and dynamic in the same way Saper's Nth Degree supports.

As of now, the software is able to identify faces. While this technology is revolutionary, it is not sufficient. Besides facial recognition, the Möbius needs to be able to track the characters. In this way, we will be able to provide qualitative data to the quantitative ones. When being able to identify and track who is talking or on-screen, findings will be more accurate and the findings more sophisticated. For example, we will be able to associate a social status and age to the gender of the characters. We will be able to discover patterns of behavior and discussion as well as representation.

The Möbius will have to develop identification of other identifiable modes. I recommend Amin to include the identification of the cinematographic modes to the Möbius. By automatically being able to identify and quantify camera angles, facial views, camera scales, depth of field, lighting color, and music, the Möbius will be able to shed light on the technique of representations of characters in France and in the US. It will be able to uncover the grammar of tv series of each culture.

Likewise, developing the other sub-modes of non-verbal communication such as gaze, tone of voice, and distance between the characters will teach us a great deal on the communication style of each country. Through the TV series, we will be able to objectively quantify behavioral patterns. This is an unprecedented approach that is backed up by big data.

As soon as Amin is able to incorporate speech recognition to the Möbius, it will be able to inform us of the speech patterns of both countries. We will be able to scientifically highlight the difference between France and the US.

All these modes will be combined with each other. The Möbius will allow a degree of complexity and sophistication in the capturing and uncovering behavioral patterns and trends of a society and culture. Because of its quantitative component, the Möbius will provide us with objective elements to base our interpretations. In the long run, the Möbius will make the interpretations itself. It will have the potential to either confirm or deny most intercultural theories.

I will suggest to Amin that he designs an interface that gathers multiple functions that would be easily accessible and user-friendly. The software should be able to store and organize the data. We want the software to work as a search engine. For instance, when searching "low angles," which most of the time signifies the position of domination, we could assume that most clips featured will portray Goren and Revel, the two male protagonists of the shows (that remains to be proven). The Möbius will create automatic charts with screen times, characters, and cinematographic modes.

Conclusion

In this chapter, I proposed the combination of the multimodal intercultural matrix and an AI toolkit designed by Anjal Amin, the Möbius Trip, for an optimal way to analyze and compare transnational TV series Adaptation. I demonstrated that the software was able to provide us with credible and unprecedented data. I was able to successfully extract, analyze, and discuss the episodes through the lens of gender

and facial expressions. I concluded by enumerating ways to improve the software for future collaboration.

The Möbius can have many applications; it could be used in the film industry and serve as a guideline to successfully adapt a tv series to another country. It could also be used in fields as diverse as cultural studies, film studies, or even psychology.

Chapter 9: Final Conclusion

This research study aimed to uncover how American crime show *Law & Order* represents and produces American culture, ideology, and values. I also aimed to answer to the same question in regard to French show *Paris Enquêtes Criminelles* as a representation of the French culture. Film theories and cultural studies provided me with the fundamental framework to study cultural features of both the US and France as well as film analysis. The exciting literature and the intercultural approach provided me with the necessary background information to tackle the topic. To answer this question, I have proposed a method called Multimodal Intercultural Matrix model and an artificial intelligence toolkit based on that matrix. According to my findings, both shows mirror and represent the societies and cultures in which they are embedded. The most obvious feature is the role of women in both societies. Women are being dominated by patriarchal structures in the real world; such features are represented on screen. Contrasting both shows emphasize the difference. It is also more meaningful to put data into perspective. France tends to be more egalitarian in terms of gender roles in the US. With the Möbius, I was able to prove that women have lesser onscreen time in the US that they have in France.

My research also intended to highlight the available software contribution to study transnational TV series. I tested a wide range of software such as Final Cut ProTM, Cinematics, the Multimodal Analysis (MMA) software, Image J, and MPEG Streamclip. I also look at Artificial Intelligence-run software such as the Geena Davis Institute software and Cinelytic. I have assessed their abilities and drawbacks. I have

analyzed multiple episodes of Law & Order and Paris Enquêtes Criminelles using this software. When I did not have access to the software (the Geena Davis Institute software, Cinelytic), I relied on the approach the software takes. I have acknowledged their contributions to the field. For instance, software such as the MMA provides a comprehensive analysis of a sequence. Likewise, Cinemetrics allows scholar coloration with the crowdsourcing-based free access website. Such software proved to be efficient for detailed reading. Nonetheless, my conclusion is that this software is obsolete because they are manual-operated. Their use is time-consuming, and the data is unreliable because it is human-generated. They do not offer access to big data. In contrast, the AI software offers interesting and innovative venues to study transnational TV series adaptation. They can automatically gather and process an abundance of data. However, they are not easily accessible to researchers.

My third question is concerned with the capabilities of Artificial Intelligence software to enhance the existing toolkits and offer a more comprehensive analysis of transcultural TV series. After exploring the pros and cons of existing software, I designed a methodological approach: The Multimodal Intercultural Matrix model. This method provides us with a strategy to analyze a scene from nine points of view. It is a mixed method that allows reverse engineering of the show and provides a semiotic interpretation. It quantifies and measures modes and film elements and offer hard data to ground the research on and make it objective. It is qualitative because it embeds the hard data in intercultural categories for interpretation. The methodology proved efficient for a close reading of a scene. When combined with the Artificial Intelligence software, the Mobius Trip, the close, thorough, in-depth, detailed reading

can be exponentially applied to a multitude of episodes. Though the software is at an experimental stage, I present the premise of promising software.

We are undergoing a digital revolution. Innovations happen at a much faster rate than ever before. The methods for transnational TV series analysis (and even film analysis) need to follow that trend. New technological tools open a new arena for new ways of studying and unprecedented findings that can change the way we look at moving images. For this reason, this dissertation is embedded in the field of Digital Humanities. I used DH approaches such as Moretti's close and distant reading and Saper's Nth Degree as a foundational ground to my research. I also have used multiple software to explore series and cultures. This dissertation also embodies DH because of its collaborative nature between software engineers and humanities scholars.

In This dissertation, I have challenged 20th century intercultural concepts, digital tools and approaches used to study transnational TV series (and film at large). I have experimented and assess them. I have used them for this study when I deemed their contribution was valid. Hence my dissertation is a bridge between tools and ideas between the 20th and the 21st century. I built on this knowledge and explore new tools based on AI technology. In developing new tools, I hope to have contributed to the exploration of DH. I also hope that my methodological approach contributes to the Film Studies as well as Cultural Studies.

In the future, I am going to pursue in my investigation on series and cultural representations. Based on AI technology, my goal is to assess further and challenge tools and concepts. I want to focus particularly on the intercultural methodologies that

are contested (e.g., Hofstede's Dimensions). I plan on measuring comprehensively cultures with reliable big data to get a screenshot of cultural representations as well as their evolution through time.

Such project is ambitious. Unlike in the US where ambition is a positive characteristic, in French, *ambition* often carries a negative meaning. The challenge of such project starts here with the reconciliation of both words and worlds.

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