THE ROLE OF MULTILINGUALISM IN RUSH HOUR 3 MOVIE AND THE IMPACT TO THE AUDIENCE

THESIS

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Presented as a partial fulfilment of the requirement for the Bachelor Degree

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STATEMENT OF AUTHENTICITY

I honestly declare this final project is my own writing. This is true and correct that I do not take any scholar ideas or work from other dishonestly. All the citied works are quote in accordance with ethical code academic writing.

Tangerang, July 20th 2024

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ABSTRACT

This study examines the role of multilingualism in the film "Rush Hour 3" and its impact on narrative structure, character development, audience reception, and cultural representation. Utilizing Stuart Hall's Cultural Representation Theory (1997) and Audience Reception Theory (1980), this research explores how the integration of English, Japanese, French, and Chinese languages contribute to the film's storytelling and audience engagement. The analysis aims to understand how linguistic diversity within the film enhances cultural representation and fosters cross-cultural understanding. Mixed-methods approach was employed, combining qualitative and quantitative methodologies. The qualitative component involved a detailed textual analysis of "Rush Hour 3" to assess how multilingual elements enrich the narrative and character arcs. The quantitative component analyzed empirical data from YouTube reactions and comments to gauge audience responses to the film's multilingualism. This dual approach provided a comprehensive understanding of the impact of multilingualism on both the film's content and its reception. Findings reveal that multilingualism in "Rush Hour 3" significantly enhances narrative authenticity and character depth, making the story more engaging and relatable. Audience reactions indicated a positive reception, with many viewers appreciating the cultural diversity and humorous elements derived from language barriers. However, some criticisms regarding stereotypes and negative cultural perceptions were noted. Overall, the study concludes that multilingualism in film can enrich narrative complexity, foster cross-cultural understanding, and enhance audience engagement, while also highlighting the need for mindful representation to avoid reinforcing stereotypes.

Keywords: multilingualism, cultural representation, narrative structure, audience reception

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CHAPTER I
INTRODUCTION

1.1 Background of the Study

The film industry has long been a powerful medium for cultural exchange and communication. As globalization progresses, the inclusion of multiple languages in films has become increasingly prevalent, reflecting the diverse linguistic and cultural landscapes of our world. Nowadays, multilingualism is a very common phenomenon all over the world.

Multilingualism is generally defined as the ability of an individual or a community to communicate effectively in more than one language. According to François Grosjean (2010), a prominent researcher in the field of bilingualism and multilingualism, multilingualism refers to the use of two or more languages by an individual, where the languages may be used in different contexts, for different purposes, and with different people. This is to be expected, considering that there are almost 7,000 languages in the world and about 200 independent countries (Lewis, 2009). Therefore, multilingual films can reach broader audiences, enhancing marketability and promoting cultural exchange. The 2007 action-comedy film "Rush Hour 3," directed by Brett Ratner and starring Jackie Chan and Chris Tucker, is a prime example of this trend.

The film incorporates English, Japanese, French, and Chinese, presenting a multilingual narrative that appeals to a global audience. This study seeks to explore the role of multilingualism in "Rush Hour 3" and its broader implications for the film industry. Specifically, it aims to understand how the use of multiple languages in the film affects audience reception, cultural representation, and industry trends. While the use of multiple languages in cinema is not new, there is a growing need to understand its impact on both narrative structure and audience engagement. "Rush Hour 3" offers a unique case study due to its deliberate integration of English, Japanese, French, and

Chinese, which serves not only as a plot device but also as a means of cultural representation.

The film's multilingual approach raises several important considerations. The inclusion of multiple languages affects the storytelling and character development by adding layers of authenticity and depth, reflecting the diverse backgrounds of the characters and enriching the narrative. This multilingualism has implications for audience engagement and reception, as it can resonate differently across various linguistic and cultural backgrounds, potentially enhancing relatability and emotional connection for a broader audience. Additionally, multilingualism influences the film's marketability and success in a global context by making it more accessible and appealing to international markets, thereby increasing its potential reach and impact.

As a product, every film is a multisemiotic text, in which image, sound and speech interact in a dynamic way to convey meaning. Notwithstanding the multimodal nature of the audiovisual medium, and regrettably so, (Meylaerts & Şerban, 2015) The importance of this study lies in its potential to contribute to both linguistic and film studies. From a linguistic perspective, analyzing the use of multiple languages in "Rush Hour 3" can provide insights into code-switching, language dominance, and the role of translation in media. From a film studies perspective, it can shed light on the strategies filmmakers use to appeal to diverse audiences and the impact of these strategies on the global film market. Moreover, understanding the effects of multilingualism in film can inform future productions, helping filmmakers create more inclusive and culturally sensitive works. Empirical data on the reception of multilingual films indicates a complex relationship between language use and audience engagement. While some audiences appreciate the authenticity and cultural depth that multiple languages bring, others may find it challenging to follow the dialogue, particularly if they rely on subtitles.

“Language itself is a system of arbitrary vocal symbol used by a social group for cooperation, communication and identification”, as said by Djoko Kentjono. Based on the theory, several conclusions can be drawn about multilingual films

and their impact on audiences worldwide. Multilingual films like “Rush Hour 3”, can expand access and understanding, allowing viewers from diverse linguistic backgrounds to engage with the same content, thereby enhancing inclusivity and cultural connection. They promote cross-cultural communication and cooperation by exposing audiences to different languages and cultures, fostering tolerance and collaboration among various social groups. Additionally, the film reinforces social and cultural identities by representing multiple languages and cultures, instilling pride and a sense of belonging in viewers. The use of multiple languages enriches the cinematic experience, adding depth and authenticity to narratives and making stories more realistic and engaging. Overall, “Rush Hour 3” have the potential to positively impact global audiences by bridging linguistic and cultural gaps, promoting better communication, cooperation, and understanding.

The integration of multiple languages in "Rush Hour 3" presents a valuable opportunity to explore the broader implications of multilingualism in film. This study will contribute to a deeper understanding of how multilingual elements can enhance storytelling, foster cultural representation, and influence audience engagement. By examining both the theoretical and practical aspects of multilingualism in "Rush Hour 3," this research aims to provide insights that can inform future film productions and contribute to the evolving landscape of global cinema. The findings will have implications not only for filmmakers and linguists but also for audiences and cultural critics, offering a comprehensive view of the role of language in shaping the cinematic experience.

1.2 Statement of the Problem

The researcher discerns several issues pertaining to the role of multilingualism in "Rush Hour 3" and its influence on the film industry based on the phenomenon. The following issues surround the phenomena of multilingualism in the film are, how the integration of languages in "Rush Hour 3" affects narrative structure and character development, the impact of multilingualism on

audience reception and engagement, considering their diverse linguistic and cultural backgrounds, and how the use of multiple languages contributes to cultural representation and cross-cultural understanding. Addressing these issues aims to provide a comprehensive understanding of multilingualism's role in "Rush Hour 3" and its broader implications for the film industry, contributing valuable insights to linguistics and film studies.

1.3 Research Questions

Based on the statement of the problem and the background provided, the following research questions are formulated to guide this study:

1. What multilingual scenes can be found in the film “Rush Hour 3”?
2. What is the audience's reaction to the multilingualism scene in the film?
3. How does the integration of languages in “Rush Hour 3” affect the film’s narrative and cultural representation?

1.4 Goal and Function of the Study

1. Goal

The goal of this research is to provide a comprehensive understanding of the role of multilingualism in "Rush Hour 3" and its broader implications for the film industry. This includes analyzing how the integration of English, Japanese, French, and Chinese affects the film’s narrative structure and character development, investigating the impact of multilingualism on audience reception and engagement across diverse linguistic and cultural backgrounds, and exploring how the use of multiple languages contributes to cultural representation and cross-cultural understanding.

2. **Functions**

The functions of this thesis, upon achieving its goal, is to provide filmmakers, linguists, and cultural critics with deeper insights into the effective use of multilingualism in film. It will offer practical guidelines for integrating multiple languages in a way that enhances narrative depth and character development. Additionally, it will provide empirical data on audience reception, helping filmmakers understand diverse viewer responses to multilingual content. This research will also contribute to cultural studies by highlighting the role of multilingualism in promoting cross-cultural understanding and representation. Ultimately, the findings can inform future film productions, fostering more inclusive and globally resonant cinematic works.

1.5 Scope and Limitation

The scope of this research focuses specifically on the role of multilingualism in the film "Rush Hour 3" and its influence on the film industry, with an emphasis on narrative structure, audience reception, and cultural representation. The study will primarily analyze the integration of languages in the film, exploring their impact on character development, plot dynamics, and audience engagement. Additionally, the research will assess the broader implications of multilingualism for cross-cultural understanding and global cinema.

However, it is important to acknowledge certain limitations inherent in the scope of this study. Firstly, the analysis will be confined to "Rush Hour 3" as the primary case study, thereby excluding other multilingual films from consideration. Secondly, the research will focus primarily on textual analysis and audience reception, limiting the scope of empirical investigation to the interpretation and perception of multilingual elements within the film. Furthermore, the study will prioritize linguistic and cultural aspects of multilingualism, potentially overlooking other dimensions such as technical production challenges or marketing strategies. In terms of data limitation, the

research will rely on existing textual and audience data, including film analysis, critical reviews, and audience surveys. While efforts will be made to ensure the reliability and validity of the data sources, the findings may be subject to the inherent biases and limitations of secondary data analysis. Additionally, the study may face constraints in accessing certain demographic groups or cultural contexts, potentially limiting the generalizability of the findings.

In terms of theoretical limitation, the research will draw on interdisciplinary frameworks from linguistics, film studies, and cultural studies to analyze multilingualism in "Rush Hour 3." However, it may not comprehensively address all theoretical perspectives or debates within these disciplines, necessitating a focused and selective approach to theory application. The study will primarily rely on Stuart Hall's Cultural Representation Theory (1997), which examines how media texts construct meanings and representations of culture, and Audience Reception Theory (1980), which explores how audiences interpret and engage with media content. While these theories provide a robust framework for analyzing the film's multilingual elements, they also have limitations in fully encapsulating the diverse theoretical debates in the broader field of multilingual cinema. As such, the research aims to provide valuable insights into the role of multilingualism in "Rush Hour 3" and its broader implications for the film industry, while acknowledging and contextualizing its scope and limitations within the broader landscape of multilingual cinema and interdisciplinary scholarship (Hall, 1980; Hall, 1997).

1.6 Conceptual Framework

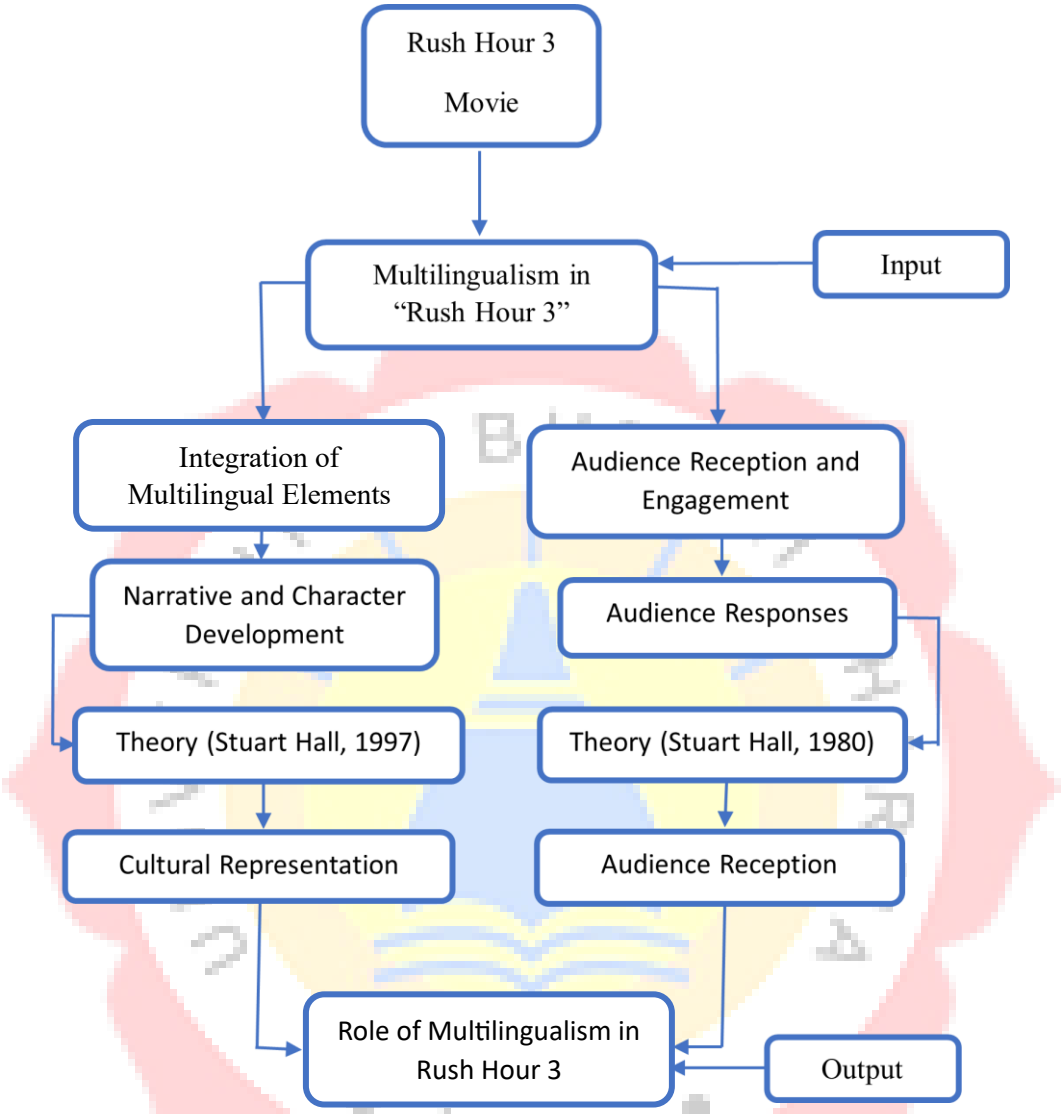

Figure 1. 1 Conceptual Framework

This conceptual framework examines the role of multilingualism in the movie "Rush Hour 3," focusing on the integration of multilingual elements and their impact on narrative structure and character development. The study delves into how multilingualism is woven into the narrative and character development of the film, using Stuart Hall's Cultural Representation Theory (1997) to explore how the film constructs cultural meanings through multilingualism. By incorporating various languages, the film enriches its characters and storylines, creating a more diverse and dynamic narrative. Audience reception and engagement with these multilingual

elements are investigated using empirical data, framed by Hall's Audience Reception Theory (1980), to understand responses from audiences of diverse linguistic and cultural backgrounds.

By examining audience responses, the study aims to gain insights into how multilingual aspects influence audience perception and interaction with the movie. Both the integration of multilingual elements and audience reception and engagement are analyzed to provide a comprehensive understanding of the role of multilingualism in "Rush Hour 3." This analysis aims to elucidate the impact of multilingualism on narrative depth, audience engagement, and cultural representation, culminating in a detailed output that highlights these aspects. Overall, the goal of this framework is to offer an in-depth understanding of how multilingualism affects narrative structure, character development, audience engagement, and cultural representation in "Rush Hour 3."

CHAPTER II
PREVIOUS STUDY AND THEORETICAL FRAMEWORK

2.1 Previous Study

The researcher explores information from previous studies as a basis for comparison, examining both their strengths and weaknesses. The review will include the thesis title, year of publication, author's name, problem, theories and methods used, research findings, differences/advantages/disadvantages, and their contribution to the current research.

First, “Multilingualism and Cinema” written by Atay (2019) in *European Journal of Applied Linguistics Studies*. From this journal, it can be found that the phenomenon of multilingualism, defined as the ability to speak, read, write, and express oneself in at least three languages, distinguishes itself from bilingualism by its broader linguistic scope. This interdisciplinary research area encompasses cultural policies from ancient Sumerian bureaucracy to contemporary times, significantly influencing the cinematic world. Theoretical frameworks such as linguistic relativity, cultural policy, and historical perspectives on multilingualism (including references to the Tower of Babel, lingual politics of the Renaissance, Lingua Franca, and Esperanto) provide a foundation for understanding multilingual communication's cultural impact.

Utilizing a descriptive approach, the research analyzes multilingual movies like *"Lost in Translation"* (2003), *"The New World"* (2005), *"Babel"* (2006), *"Avatar"* (2009), and others to illustrate multilingualism's evolution into a distinct cinematic genre. The findings underscore the cultural and narrative richness that multilingualism brings to film, highlighting its role in fostering diverse and authentic storytelling. While the reviewed study offers a broad analysis of various multilingual films, my research on *"Rush Hour 3"* will specifically examine how English, French, and Chinese integration influences its narrative, audience engagement, and cultural representation. This study will

employ qualitative textual analysis and quantitative audience reception studies for a focused and detailed examination of multilingualism's impact in this particular film.

Second, “Multilingual humour in audiovisual translation” written by Dore (2019) in *The European Journal of Humour Research*. Based on the journal, Audiovisual productions increasingly feature multi-ethnic communities that reflect the globalized world, posing significant challenges for translation, particularly in dubbing. Characters with bilingual backgrounds often engage in code-switching to express their bicultural identity, creating translation difficulties (Monti, 2016). Audiovisual Translation (AVT) theory, as discussed by Díaz-Cintas (2012), addresses the technical manipulations necessary for dubbing multilingual content.

Traditional approaches in Italian dubbing have tended towards neutralization or local standardization (Pavesi, 2005; Ulrych, 2000). However, recent trends indicate a shift towards maintaining the original multilingual features of the source text (Monti, 2016). This is particularly evident in genres such as comedy, where multilingualism is integral to the humor, as demonstrated in the American mockumentary "Modern Family." The character Gloria Delgado, known for her humorous code-switching between English and Spanish, provides a case study for examining these translation strategies. The study reveals a tendency in Italian dubbing to preserve the character's linguistic and cultural nuances, facilitated by what is termed "functional manipulation" (Monti, 2016).

While the reviewed study focuses on the translation of multilingual humor in *"Modern Family"* and its implications for Italian dubbing, the proposed thesis extends this investigation to the film *"Rush Hour 3."* It explores how the integration of multiple languages (English, French, and Chinese) influences narrative structure, audience engagement, and cultural representation. Unlike the reviewed study, which centers on a single character's bilingual humor, this thesis aims to provide a broader analysis of multilingualism's impact on various

narrative and cultural aspects within a film, offering insights into its influence on the global film industry.

Third, “Rendering multilingualism through audio subtitles: shaping a categorisation for aural strategies” written by Gallardo (2018) in *International Journal of Multilingualism*. The journal shows that study of multilingualism in films has gained prominence in recent years, reflecting the increasing globalization of media. One significant problem identified is the challenge of preserving a film's multilingual essence during translation, especially for audiences with vision or reading difficulties. Sternberg’s (1981) representation of polylingualism provides a theoretical foundation for categorizing strategies to convey multilingualism in audiovisual content.

Building on this, Szarkowska, Zbikowska, and Krejtz (2013) explored subtitles for the deaf and hard of hearing in multilingual films, offering valuable insights into accessible media practices. Using a descriptive methodology, the study highlights two main strategies for delivering audio subtitles: dubbing and voice-over. These strategies, combined with audio description, define levels of multilingualism-revealing categorization, ranging from vehicular matching to homogenising convention. While this research provides a robust framework for understanding multilingualism in audiovisual content, it primarily focuses on accessibility through audio subtitles and does not extensively address audience reception or narrative impact.

In contrast, my thesis aims to explore the broader implications of multilingualism in *"Rush Hour 3,"* specifically how it affects narrative structure, audience engagement, and cultural representation. By combining qualitative textual analysis with quantitative audience reception studies, my research seeks to fill this gap, offering a comprehensive examination of multilingualism’s role in film beyond accessibility considerations.

Fourth, “Analysing multilingualism in drama and comedy: the Italian dubbing of Lion and Demain tout commence” written by Beseghi (2020) in *Intralinea on Line Translation Journal*. It is showed that in recent decades, cinema has increasingly depicted multilingual realities, reflecting a growing

interest in representing linguistic diversity on screen (Heiss, 2014). A study examining this trend focuses on two multilingual films of different genres – the drama *"Lion"* (Gareth Davis, 2016) and the comedy *"Demain tout commence"* (Hugo Gélin, 2016).

The research investigates how multilingual discourse is managed in their Italian dubbed versions, employing the concept of transfer operations (Zabalbeascoa and Voellmer, 2014) to analyze the translation strategies used. By comparing the original multilingual dialogues with their Italian translations, the study examines the impact of these strategies on character portrayal and film genre, highlighting the critical role of translation in shaping audience perception. This thesis diverges from the aforementioned study by focusing specifically on the film *"Rush Hour 3"* and its use of English, French, and Chinese within the original version, rather than its dubbed counterparts.

While the previous study examines the effects of translation on multilingual films, this research aims to understand how the original multilingual elements influence narrative structure, audience engagement, and cultural representation. Additionally, this thesis will employ qualitative and quantitative methods to gather empirical data on audience reception, providing a broader analysis of multilingualism's impact on global cinema.

Fifth, "Translating Foreign Languages and Non-Native Varieties of English in Animated Films" written by Minutella (2020) in *Journal of Audiovisual Translation*. The study conducted on the use of foreign languages and non-native varieties of English in Anglo-American animated films, specifically *"Despicable Me 2,"* addresses significant challenges in audiovisual translation. The problem it identifies is the difficulty in handling linguistic variation, multilingualism, and diversity during the dubbing process for Italian audiences.

This issue is tackled through the lens of Audiovisual Translation Theory, Sociolinguistics, and Cultural Studies, which provide a framework for understanding how language varieties and accents are translated and represented. The methodology combines a case study analysis of *"Despicable Me 2,"* qualitative analysis of character representation, and insights from

professional practice through personal communication with Italian dubbing practitioners. The study reveals that while there are identifiable general trends in dealing with foreign languages and non-native varieties, the specific solutions depend heavily on various factors and agents involved in the dubbing process.

In contrast, the proposed thesis will focus on the role of multilingualism in *"Rush Hour 3"* and its influence on narrative structure, audience reception, and cultural representation. While the discussed journal article centers on the dubbing process and the challenges of maintaining linguistic and cultural nuances in translation, the thesis will explore how multilingualism is integrated into the original film's narrative and its impact on global audiences. This includes examining how the use of multiple languages enhances storytelling, affects character development, and promotes cross-cultural understanding, thereby contributing to broader film industry trends and practices.

Sixth, the book by Singleton and Aronin (2012) named "Twelve Lectures on Multilingualism" provides a comprehensive exploration of the changing nature of multilingualism at both the individual and societal levels, shedding light on the complexities of language use and acquisition. The authors engage with various theoretical perspectives, covering a wide range of issues pertinent to the field of multilingualism, though specific theories are not mentioned in the abstract. Their state-of-the-art account highlights key methodological approaches, addressing both theoretical and empirical methods in multilingualism studies, likely combining qualitative and quantitative research methods such as case studies, psycholinguistic experiments, and societal analyses. The results of the book are not explicitly outlined, but it is clear that it contributes significantly to advancing contemporary understanding of multilingualism by offering deep insights and fostering critical thought on the use and learning of multiple languages.

While Singleton and Aronin's book covers a broad spectrum of topics within the field of multilingualism, including theoretical and methodological advancements, it primarily offers a generalized view of multilingualism rather than focusing on its role in specific cultural or media contexts. In contrast, the

thesis on Rush Hour 3 will specifically investigate the role of multilingualism within the film industry, analyzing how the use of multiple languages influences narrative structure, audience engagement, and cultural representation in a globalized film setting. Unlike the more general overview provided by Singleton and Aronin, the thesis will focus on a particular case study, employing both qualitative textual analysis of multilingual scenes and quantitative exploration of audience reactions to those scenes. This approach will provide specific insights into the implications of multilingualism for the film industry, filling a gap in the existing literature by examining its practical application in media.

2.2 Theoretical Framework

The theoretical framework for this study on the role of multilingualism in "Rush Hour 3" and its influence on the Audience incorporates several key theories from linguistics, film studies, and cultural studies. These theories provide a comprehensive lens through which to analyze the integration of multiple languages in the film and its broader implications. The following theories are particularly relevant:

2.2.1 Audience Reception Theory

Audience Reception Theory, formulated by Stuart Hall in 1980, is a pivotal framework in media studies that explores how audiences interpret and engage with media texts. Hall's theory diverges from the traditional sender-receiver communication model by emphasizing that the audience's interpretation of media content is an active process influenced by their cultural backgrounds, social contexts, and personal experiences. This theory posits that media texts are polysemic, meaning they can have multiple interpretations, and the audience's decoding process is crucial to understanding the overall impact of the media.

Hall introduced the concepts of encoding and decoding to explain how media messages are produced and interpreted. Encoding refers to the process by which media producers embed meaning into a text, guided by cultural norms, institutional practices, and ideological frameworks. Decoding, on the other hand, is how audiences interpret and make sense of these messages. Hall identified three primary positions that audiences might take when decoding a media text: the dominant-hegemonic position, where the audience fully accepts the preferred reading intended by the producers; the negotiated position, where the audience partly accepts the preferred reading but also modifies it based on personal experiences and beliefs; and the oppositional position, where the audience rejects the preferred reading and interprets the text contrary to the intended meaning.

Research in audience reception has expanded significantly since Hall's initial formulation, incorporating various empirical studies that highlight the diversity of audience responses. For instance, David Morley's (1980) study on "Nationwide" audiences demonstrated how individuals from different social classes interpreted the same media content differently, influenced by their socio-economic backgrounds. Similarly, Ien Ang's (1985) work on the reception of the American soap opera "Dallas" in the Netherlands showcased how cultural contexts shape audience interpretations, with Dutch viewers decoding the show in ways that reflected their own cultural values and societal norms.

In the context of multilingual films like "Rush Hour 3," Audience Reception Theory provides a valuable framework for analyzing how diverse linguistic and cultural audiences engage with and interpret the use of multiple languages. Previous studies have shown that multilingualism in media can enhance relatability and authenticity for audiences who share those linguistic backgrounds, while also presenting challenges for those who do not. For example, research by Perego and Pavesi (2009) found that subtitles in multilingual films can significantly

impact viewer comprehension and enjoyment, depending on their language proficiency and familiarity with the cultures depicted.

Moreover, Audience Reception Theory aligns with recent approaches in cultural studies and global media research that emphasize the active role of audiences in interpreting media texts within a globalized and culturally diverse landscape. This theoretical perspective is essential for understanding the reception of "Rush Hour 3," which integrates English, French, and Chinese languages. It allows researchers to explore how different audience segments, based on their linguistic and cultural backgrounds, decode the film's multilingual elements, and how these interpretations affect their overall viewing experience.

By applying Audience Reception Theory to "Rush Hour 3," this study aims to provide insights into the complexities of audience engagement with multilingual media. The hypothesis guiding this research is that the integration of multiple languages in "Rush Hour 3" will lead to varied audience receptions, influenced by their linguistic and cultural contexts. This hypothesis will be tested through a combination of qualitative and quantitative methods, including audience surveys, focus groups, and textual analysis, to capture the diverse and nuanced responses of global audiences.

2.2.2 Cultural Representation Theory

Cultural Representation Theory, developed by Stuart Hall in 1997, is a foundational framework in cultural studies that explores how media representations shape and reflect cultural identities, power dynamics, and social constructs. Hall's theory posits that media texts are not merely reflections of reality but active constructions that can influence and shape public perceptions of different cultures and social groups. This theory is particularly relevant for analyzing how "Rush Hour 3" uses

multiple languages to represent various cultural identities and how these representations impact audience perceptions.

Hall argues that representation involves the use of language, signs, and images to create meaning about the world around us. This process of meaning-making is not neutral; it is influenced by social, political, and economic power structures. According to Hall, media representations can either reinforce or challenge these power dynamics by shaping the way audiences understand and relate to different cultures and identities (Hall, 1997).

Previous research has demonstrated the significant impact of media representations on audience perceptions and cultural identities. For instance, a study by Schudson (2003) highlights how media portrayals of different social groups can contribute to the formation of stereotypes and social biases. Similarly, Barker (2008) emphasizes that media texts play a crucial role in constructing cultural narratives and identities, which can either promote inclusivity and understanding or perpetuate exclusion and misunderstanding.

In the context of multilingual films like "Rush Hour 3," Cultural Representation Theory provides a lens to examine how the use of English, French, and Chinese languages contribute to the depiction of cultural identities and interactions. The film's multilingual approach can be seen as a reflection of the globalized world, where cultural and linguistic diversity is increasingly prominent. However, it also raises questions about how these representations are constructed and received by diverse audiences.

"Rush Hour 3" uses multilingual dialogue as a narrative device to highlight cultural differences and comedic elements. This aligns with Hall's notion that media representations are constructed to convey specific meanings and messages. The use of multiple languages in the film not only serves to advance the plot but also to portray the characters' cultural backgrounds and identities. For example, the interactions

between Jackie Chan's character, Inspector Lee, and Chris Tucker's character, Detective Carter, often involve code-switching and language mixing, which are used to comedic effect and to highlight cultural misunderstandings and connections.

However, Hall's theory also encourages a critical examination of how these representations might reinforce or challenge existing power dynamics and stereotypes. The portrayal of non-native English speakers and the use of foreign accents, for instance, can be scrutinized for their potential to perpetuate cultural stereotypes or to offer a more nuanced representation of cultural diversity. This critical perspective is supported by findings from Molina-Guzmán's (2016) research, which emphasizes the need for media representations to move beyond simplistic and stereotypical portrayals to embrace more complex and authentic depictions of cultural identities.

In applying Cultural Representation Theory to "Rush Hour 3," it is important to consider both the production and reception aspects of the film. This involves analyzing how the filmmakers construct cultural representations through language use and how these representations are perceived by audiences from different cultural and linguistic backgrounds. By combining qualitative textual analysis of the film with quantitative audience reception studies, researchers can gain a comprehensive understanding of the impact of multilingualism on cultural representation and audience engagement.

In summary, Cultural Representation Theory offers a robust framework for analyzing the role of multilingualism in "Rush Hour 3" and its implications for cultural representation in the film industry. By critically examining how the film constructs and conveys cultural identities through language, and how these representations are received by diverse audiences, this research aims to contribute to a deeper understanding of the intersection between language, culture, and media. This theoretical approach not only informs the analysis of "Rush Hour

3" but also provides insights that can inform future film productions in creating more inclusive and culturally sensitive narratives.

CHAPTER III
RESEARCH METHODOLOGY

3.1 Research Approach

To address the research questions outlined in this study, a mixed-methods approach will be employed, combining qualitative and quantitative research methodologies. This approach is particularly suited to comprehensively analyze the role of multilingualism in "Rush Hour 3" and its broader implications for the film industry.

The qualitative component of the research will focus on conducting a detailed textual analysis of "Rush Hour 3," specifically examining dialogues, language use, and character interactions to understand how multilingual elements contribute to narrative structure and character development. Drawing upon theories of cultural representation and audience reception, this analysis aims to interpret how linguistic diversity enhances cultural representation and fosters cross-cultural understanding within the film. By conducting an in-depth qualitative analysis of textual data from the film, the study seeks to uncover the nuanced ways in which multilingualism enriches the film's storytelling and engages the audience.

In parallel, the quantitative component will involve analyzing empirical data derived from audience reactions and comments on YouTube videos featuring reviews and reactions to "Rush Hour 3". This data will provide real-time insights into how diverse audiences perceive and engage with the multilingual aspects of the film. Statistical analysis will be employed to identify patterns and correlations within the audience feedback, offering quantitative evidence of audience responses and engagement levels.

Combining these two methods allows for a comprehensive exploration of the research questions. The qualitative analysis provides rich, contextualized insights into the film's narrative and cultural dimensions, while the quantitative

analysis offers empirical evidence of audience reactions and engagement. This mixed-methods approach aligns with the complex nature of the research topic, enabling a holistic understanding of how multilingualism in "Rush Hour 3" influences both the film's narrative dynamics and its reception among global audiences.

3.2 Data Type

3.2.1 Form and Type of Data

The data utilized in this research consists of both qualitative and quantitative data. The qualitative data encompasses textual elements from the film "Rush Hour 3," focusing on dialogues, language use, and character interactions. This data will be used to conduct a detailed analysis of the multilingual elements within the film and their impact on narrative structure and character development. The quantitative data, on the other hand, will be gathered from audience reactions and comments on YouTube videos that feature reviews and reactions to "Rush Hour 3." This data will provide empirical insights into audience engagement and reception of the film's multilingualism.

3.2.2 Primary and Secondary Data

Primary Data:

- **Film Analysis:** Direct textual analysis of "Rush Hour 3," focusing on scenes where multiple languages (English, French, and Chinese) are used. This analysis will examine how these linguistic elements contribute to the film's narrative structure and character development.
- **YouTube Reactions:** Comments and reactions on YouTube videos featuring reviews and reactions to "Rush Hour 3." These reactions provide real-time insights into how diverse audiences perceive and engage with the film's multilingual aspects.

Secondary Data:

Secondary data will be sourced from scholarly articles, books, and previous studies related to multilingualism in films, cultural representation, and audience reception theories. This secondary data provides a theoretical foundation and context for the research, framing the analysis within existing academic discourse. Key references will include Stuart Hall's Cultural Representation Theory (1997) and Audience Reception Theory (1980).

The selection of data sources for this study is driven by their unique ability to provide a comprehensive and multifaceted understanding of the role of multilingualism in "Rush Hour 3" and its implications for the film industry. The film itself, "Rush Hour 3," is an exemplary case study due to its deliberate and prominent use of multiple languages (English, French, and Chinese), which are integral to the narrative and character development. Analyzing the film's script and multilingual scenes allows for an in-depth exploration of how linguistic diversity is woven into the fabric of the story, enhancing cultural representation and authenticity. This primary qualitative data is crucial for examining the theoretical underpinnings of multilingualism and its narrative impact, aligning with Stuart Hall's Cultural Representation Theory and Audience Reception Theory.

The choice of YouTube as a source for quantitative audience reaction data is particularly innovative and scientifically robust. YouTube, with its vast and diverse user base, offers access to real-time, unfiltered audience feedback from a global perspective. This platform allows for the collection of spontaneous and authentic viewer responses, reflecting a wide range of cultural and linguistic backgrounds. Analyzing comments and reactions on YouTube videos that feature reviews and reactions to "Rush Hour 3" provides empirical insights into how different audiences perceive and engage with the film's multilingual elements. This method of data collection is not only cost-effective but also provides a rich dataset that captures the

nuances of audience reception in a naturalistic setting, which traditional surveys and questionnaires might fail to achieve.

Moreover, integrating scholarly literature and previous studies into the research framework ensures that the analysis is grounded in established academic discourse. The theories of Cultural Representation (Hall, 1997) and Audience Reception (Hall, 1980) are particularly relevant as they provide a robust theoretical lens through which to examine the film's portrayal of multilingualism and its reception by diverse audiences. These theories offer a comprehensive understanding of how media texts are constructed and interpreted, guiding the analysis of both the film's content and the audience's reactions.

3.3 Data Source

Rush Hour 3, directed by Brett Ratner and written by Jeff Nathanson, was released on August 10, 2007. The third installment in the action-comedy series stars Jackie Chan as Chief Inspector Lee and Chris Tucker as Detective James Carter, who team up once again to tackle an international conspiracy involving the Chinese Triads, this time in Paris, France. The film, which runs for approximately 91 minutes, features a supporting cast including Hiroyuki Sanada as the antagonist Kenji, Max von Sydow as French official Varden Reynard, and Noémie Lenoir as Geneviève, a showgirl with crucial knowledge about the Shy Shen secret. The movie blends action, comedy, and cultural clashes, highlighted by Jackie Chan's signature fight scenes and stunts. Lalo Schifrin composed the soundtrack, continuing his work from the previous films. Although Rush Hour 3 received mixed reviews from critics, it was a commercial success, grossing over $258 million worldwide.

In order to gather relevant and representative data for this research, various data sources have been carefully considered. The data used consists of two main types, namely qualitative and quantitative data. Qualitative data is obtained through direct textual analysis of the film "Rush Hour 3", focusing on dialogues, language use, and character interactions. This analysis aims to understand how

the linguistic elements in the film contribute to narrative structure and character development. Meanwhile, quantitative data is obtained from audience reactions and comments on YouTube videos featuring reviews and reactions to "Rush Hour 3". This data provides empirical insights into how audiences react to and interact with the multilingual aspects of the film.

Primary data is obtained through two main sources. First,][0 through direct analysis of the film "Rush Hour 3" to identify and explore the complex language usage in the narrative and character development. Second, through the analysis of audience comments and reactions on the YouTube platform, providing a real-time snapshot of how audiences from various backgrounds and perspectives perceive and respond to the multilingualism in the film. On the other hand, secondary data is obtained from relevant academic literature, including articles, books, and previous studies related to multilingualism in films, cultural representation, and audience reception theories. Key references in this category include Stuart Hall's work on Cultural Representation Theory (1997) and Audience Reception Theory (1980).

This research employs a mixed-method approach encompassing both quantitative and qualitative methods. Quantitative methods are used to analyze numerical data, while qualitative methods are used to analyze textual data and deepen understanding of language usage in the film context. This mixed approach allows researchers to gain a comprehensive and in-depth understanding of how language usage in "Rush Hour 3" impacts the narrative and how audiences respond to it in real-time. Thus, this approach is expected to provide rich and profound insights into the complex interplay between language, narrative, and audience reception in the context of film.

3.4 Techniques of Data Collection

3.4.1 YouTube Data Mining

The data collection process will primarily involve mining comments and reactions from YouTube videos specifically discussing or featuring scenes

from "Rush Hour 3" where multilingualism is evident. The purpose of collecting this data is to gain a comprehensive understanding of audience reactions and perceptions of multilingualism in Rush Hour 3, enabling the study to assess the broader cultural impact and significance of multilingual elements in shaping viewers' engagement with the film.

This technique encompasses systematically retrieving comments and reactions from video reviews or film excerpts that highlight the multilingual aspects of "Rush Hour 3", conducting sentiment analysis on these comments to discern audience reactions towards the multilingual elements portrayed in the film, and identifying recurrent themes and trends within comments and reactions to unveil nuanced insights into how multilingualism shapes audience perception and engagement with the film.

3.4.2 "Rush Hour 3" Film Analysis

This data collection aims to provide a deeper insight into how multilingualism influences narrative development and cultural representation within the film, allowing for a critical evaluation of its role in shaping both critical and popular interpretations of Rush Hour 3. Data sourcing for this study involves extracting textual data from the film "Rush Hour 3," specifically focusing on its multilingual elements.

This process includes methodically collecting textual content from film reviews that examine the use of multilingualism within the film. The analysis of this extracted text aims to discern opinions, observations, and interpretations regarding the impact of multilingualism on the film's narrative and cultural representation. By identifying prevailing patterns and thematic trends within these reviews, the study seeks to unravel how multilingualism is contextualized and perceived by both critics and audiences, thereby enriching our understanding of its role within the film.

3.5 Technique of Data Analysis

Upon completion of data collection, the gathered data will undergo rigorous analysis to address the research questions outlined for Chapter 4. The following Techniques of Data Analysis will be employed, focusing on processing the collected data:

3.5.1 Thematic Analysis

Thematic analysis will be utilized to identify and analyze recurring themes and patterns within the collected data, aiming to address Research Question: "How does the integration languages in 'Rush Hour 3' affect the film's narrative structure and character development?" This process involves coding the textual data obtained from online reviews, comments, and textual analyses of the film to identify themes related to the integration and impact of multilingualism on narrative structure and character development.

The identified themes are then categorized into meaningful clusters to gain insights into how multilingual elements shape the overall storyline and character arcs within "Rush Hour 3". Finally, the themes are interpreted to elucidate the ways in which the use of multiple languages influences the film's narrative dynamics and character portrayals, providing a comprehensive understanding of its impact on storytelling and character development.

3.5.2 Content Analysis

Content analysis will be conducted to quantitatively analyze the frequency and distribution of specific linguistic elements and audience reactions within the collected data, directly addressing Research Questions: "What impact does multilingualism in 'Rush Hour 3' have on audience reception and engagement, particularly among viewers from diverse linguistic and cultural backgrounds?" and "How does the use of multiple languages in 'Rush Hour 3' contribute to cultural representation and cross-cultural understanding, and what empirical evidence supports these contributions?"

This process encompasses quantifying the frequency of multilingual scenes and linguistic transitions within "Rush Hour 3" based on textual analysis of online reviews, comments, and film excerpts. Additionally, it involves analyzing sentiment scores derived from YouTube comments and social media discussions to understand audience reception and engagement with multilingualism in the film, particularly among diverse linguistic and cultural backgrounds. The analysis aims to identify correlations between linguistic elements and audience responses to uncover patterns of engagement and perception towards multilingual content, providing empirical evidence to support its contributions to cultural representation and cross-cultural understanding.