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AMERICAN CINEMA IMPACT ON THE FORMATION, REFLECTION AND DISSEMINATION OF NATIONAL STEREOTYPES

In the current age of widespread mass culture, cinema, as its most popular and widespread medium, is a rich source of information. In a world of rapidly developing technologies and a high pace of life, when the printed word, unfortunately, fades into the background, cinema acquires a special role in shaping the worldview of entire generations. Reality in art culture is the most important ideological problem. The version of reality in the “big staging of life” – in particular, on the screen – determines both our attitude to reality and this reality itself. Our whole life is stereotyped, and whatever the attitude to stereotypes, they have become a criterion for an individual’s assessment of the surrounding reality and judgments about his own and other peoples. Cinema, which is an expression of the most common and widespread stereotypes, is an example of the practical application of stereotypical thinking. Hollywood plays a huge role in portraying different races and different cultures by virtue of their movies. In this regard, in the current article the author analyzes the means of formation of national stereotypes. The main focus of this study is Hollywood as an instrument for the stereotypes dissemination and reflection all over the world in simple movies. By means of a thorough analysis and practical research (survey and interview), the author reveals whether stereotypes do really correspond to the realities they show in the movies and if different nationalities/ethnicities are satisfied with their depiction in the American movies that are incredibly popular all over the world. In the end, there are some advisory and recommendatory assumptions for the people not to be exposed to the superficial images they see in the movies because it may impede them from successful international relations.

Keywords: stereotypes, Hollywood, soft power, American cinema, racism, prejudice, international image, national representation, national depiction, discrimination, Asian stereotypes, Black people stereotypes, Muslim stereotypes.

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Америка киносының ұлттық стереотиптердің қалыптасуына, бейнеленуіне және таралуына әсері

Қазіргі кезде кино ең танымал және кең таралған бұқаралық ақпарат құралы болып табылады. Технологияның дамуы мен өмірдің қарбалас қарқыны дәуірінде және фильмдердің баспа бұқаралық ақпарат құралдарынан басым бола бастаған кезеңде, кинематограф тұтас ұрпақтың дүниетанымын қалыптастыруда маңызды рөл атқаруда. Кинематограф өнерінде көрсетілетін шындық өзекті мәселеге айналды. Экрандағы шындық нұсқасы көбіне біздің оған деген көзқарасымыздың және нақты жағдайдың көрінісі болып табылады. Біздің бүкіл өміріміз таптауырындарға негізделген және оларға қатысты біздің жеке көзқарасымызға қарамастан, олар тұлғаның айналадағы шындықты, өзін және басқа адамдарды бағалауда маңызды өлшемге айналды. Ең көп таралған таптауырындардың жиынтығы ретінде кинематограф қабылдау таптауырынын іс жүзінде жүзеге асырудың мысалы болып табылады. Голливуд өз кезегінде фильмдері арқылы әртүрлі нәсілдер мен мәдениеттерді стереотиптеуде үлкен рөл атқарады. Осыған орай авторлар бұл мақалада ұлттық стереотиптерді қалыптастырудағы құралдарға талдау жүргізген. Бұл зерттеуде басты мақсаты – фильмдер арқылы бүкіл әлемге таптауырындарды тарату және көрсету құралы ретінде Голливудтың рөлін айқындау. Мұқият талдау мен практикалық зерттеулер (сауалнамалар мен сұхбаттар) жүргізу арқылы авторлар таптауырындардың қаншалықты фильмдерде көрсетілетін шындыққа сәйкестігін және әртүрлі ұлттық/этникалық топтардың танымал американдық фильмдердегі өз бейнесіне қаншалықты қанағаттанатындығын анықтайды. Зерттеу адамдарға фильмдерден көретін үстіртін бейнелерді қалай айқындау керектігі туралы ұсыныстар жасалған, себебі осындай бейнелер халықаралық қарым-қатынастардың сәтті дамуына кедергі келтіруі мүмкін.

Түйін сөздер: таптаурын, Голливуд, жұмсақ күш, американдық кино, нәсілшілдік, нанымдар, халықаралық бейне, ұлттық өкілдік, ұлттық бейне, кемсітушілік, азиялық таптаурын, қара нәсілшілдер туралы таптаурындар, мұсылмандар туралы таптаурындар.

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Влияние американского кино на формирование, отражение и распространение национальных стереотипов

В нынешнюю эпоху кино является наиболее популярным и распространенным средством массовой информации. В эру быстро разрабатывающихся технологий и бурного темпа жизни, когда печатные средства массовой информации начинают уступать фильмам, кинематограф начинает играть важную роль в построении мировоззрения целых поколений. Реальность в кинематографическом искусстве – насущная проблема. Версия реальности на экране – во многом определяет, как наше отношение к ней, так и фактическое положение дел. Вся наша жизнь построена на стереотипах, и каково бы ни было наше личное отношение к ним, они волей-неволей стали критерием оценки индивидом окружающей действительности и суждений о себе и других людях. Кинематограф, являющийся выражением наиболее распространенных стереотипов, является примером практического применения стереотипного мышления. Голливуд в свою очередь играет огромную роль в стереотипизации разных рас и культур благодаря своим фильмам. В связи с этим в настоящей статье авторы анализируют средства формирования национальных стереотипов. Основное внимание в этом исследовании уделяется Голливуду как инструменту распространения и отражения стереотипов во всем мире посредством фильмов. При помощи тщательного анализа и практических исследований (опросов и интервью) авторы выявляют, действительно ли стереотипы соответствуют реалиям, которые показаны в фильмах, и удовлетворены ли разные национальности / этнические группы их изображением в американских фильмах, которые невероятно популярны во всем мире. В заключении исследования, даются некоторые рекомендации для людей не подвергаться воздействию поверхностных образов, которые они видят в фильмах, потому что это может помешать им в успешных международных отношениях.

Ключевые слова: Стереотипы, Голливуд, мягкая сила, американское кино, расизм, пред-рассудки, международный имидж, национальная репрезентация, национальный имидж, дискриминация, азиатские стереотипы, стереотипы чернокожих, мусульманские стереотипы.

Introduction

At the stage of modern development of society in the context of globalization, an urgent problem is the increase in international conflicts. The strengthening of economic, political, and cultural ties between the countries, high rates of migration have necessitated the search for new ways of peaceful coexistence in a changing ethnic composition of society. Representatives of various linguistic cultures in intercultural communication are often guided by various national stereotypes, therefore, for successful intercultural interaction in certain fields of activity (for example, in the sphere of movie industry), it is necessary first of all to know and take into account the mechanisms of formation of these stereotypes. Thus, interethnic perception is currently the key point of understanding and interaction between representatives of different cultures, and national stereotypes are an important component of international perception.

Cinema, having entered public life more than a hundred years ago, continues to have a huge impact on the formation of a person's worldview, his consciousness and state of mind. Cinema changes views, forms public opinion and helps shape stereotypes, including in such an important area as international relations. The unexplored nature of this issue is quite large, which determines the *relevance* of this research.

The authors do not set the task of debunking the existing and repeatedly embodied images of different nationalities in Hollywood cinema, moreover, she will try to avoid emotionally colored value judgments. The practical significance of this study is to reveal those stereotyped images in full on specific examples and explanations of the causes of its occurrence and stability. National stereotypes, which are reflected in Hollywood films, are the subject of this study, but the well-known popularity of modern American culture in general, and Hollywood cinema in particular, significantly

expands the geography of the spread of the view of different nationalities presented in it. The role of American cinema in the modern world is difficult to overestimate, the ideas spread in it go far beyond the borders of the United States of America.

This work may be interesting and useful to researchers in the field of psychology, political science and sociology, film directors, university professors for using as a source for their lectures, and all those who are not indifferent to the topic of the influence of modern foreign cinema on a stereotyped attitude towards different nationalities – this is the *practical significance* of the presented research.

Research questions

1. How American movies impact on shaping stereotyped vision of one nationality?
2. How stereotyped perception of this or that nationality impedes/encourages international relations?

Literature review

With all the variety of works that somehow affect the problem of stereotypes, and with all the relevance of the topic of national stereotypes, there are almost no studies on the practical application of stereotypes in such a popular field as cinema today. As a material for research, the production of the film industry was not chosen by chance. It is certainly necessary to note the informational and educational role of cinema, which forms ideas about the surrounding world in general and other peoples in particular. From the point of view of the theory of stereotypes, cinema is of particular interest as a source of embodiment of national images, and plays a dual role: reflecting the most superficial national ideas most fully, it simultaneously and most actively contributes to their dissemination. But here we will present some of the most interesting and outstanding works that despite their exclusiveness nevertheless have some shortcomings.

The materials used in the article can be divided into two categories: scientific articles and works, the subject of research of which are stereotypes, and essays by entertainment, political and social specialists, in which certain paintings are evaluated and analyzed from an artistic point of view.

The founder of the doctrine of stereotypes is the American sociologist *Walter Lippman*, who first introduced the concept into scientific terminology

in 1922 (Липпман, 2004). According to him, in addition to saving efforts, stereotype systems can serve as the core of our personal tradition, a way to protect our position in society. This is a picture of a possible world to which we have adapted. That is the great theory I do agree with. But let's say the experience comes into a total contradiction with the stereotype. What is then? If an individual has already lost a certain flexibility or it is extremely inconvenient for him to change his stereotypes due to some strong interest, he can ignore this contradiction and consider it an exception confirming the rule, or question the testimony, or find some mistake, and then forget about this event. So, here assumption comes to my mind that some people like to be affected by stereotypes, they like the picture they have already drawn in their minds no matter if it corresponds to reality. But if he has not lost his curiosity or the ability to think, then the innovation integrates into the already existing picture of the world and changes it.

One of the first methods of studying stereotypes was proposed by *D. Katz and K. Breiley* in the 30s of the last century. In their study, they proposed the most outstanding 84 traits for 10 different ethnic groups: white Americans, Blacks, Chinese, English, Germans, Italians, Irish, Japanese, Jews and Turks (Стефаненко, 2013). After the initial selection, the subjects were asked to return to the 10 lists they had compiled and note the five qualities that are most typical for the members of each group. Considering only these five qualities, Katz and Breiley identified 12 traits most often attributed to each nation. The survey was quite complex and comprehensive; however, it didn't mention anything about the factors influencing to the creation of those traits in the minds of different nationalities.

The study of the characteristics of national stereotypes, according to *G.U. Ktsoeva*, involves identifying typical reactions to national objects, analyzing the nature and specifics of a stable attitude towards representatives of another nationality (Ктцова, 2013). According to her, the human being has a tendency to create a certain attitude of attraction (sympathy, interest), repulsion (dislike, antipathy) or indifference to representatives of another national group even with the initial knowledge about the national object of interest. One of the main assumptions of her work is the fact that among the many national stereotypes functioning in the public consciousness, a huge number of them are negative, since they were obtained earlier from unsuccessful communication and relate to individual

personalities, individual «negative» qualities of representatives of different ethnic groups. Such prejudice undoubtedly has an impact on the relationship between representatives of different nationalities and can generate a conflict situation if we are talking about an emotionally hostile tone and a general negative attitude towards this national group. But here is one thing we found contestable. The author Ktsoeva had mostly considered national stereotypes through the negative prism of view leaving no space for its positive sides.

In domestic and foreign studies, researchers such as *Buzoyeva M.* denote the negative national stereotype by the term prejudice (Бузойева, 2009). The author believes that prejudices contain only particular negative characteristics of a foreign group, whereas a national stereotype (that is not always negative) presupposes a negative global assessment of the nation as a whole and affects specific ethno-cultural features of the stereotyped community.

Once again, a huge gap in the research works of the authors mentioned above is consideration of national stereotypes only from the negative perspective. According to the author, functioning of national stereotypes at the level of everyday consciousness carries both negative and positive aspects. The negative aspect is manifested in the following: national stereotypes act as a barrier to unhindered interethnic communication, they complicate mutual understanding between nations, divide them and contribute to the emergence of friction between them, and an emotionally aggravated attitude to their language and cultural peculiarities. The positive point is that stereotypes actively contribute to the preservation of the spiritual culture of nations, regardless of the area of settlement.

As to the cinema's involvement in shaping the stereotyped perception of different ethnic groups, we would like to especially highlight the works of such western researchers like Pells R. (Pells, 2012), Alford M. (Alford, 2017), Fattor E. M. (Fattor, 2014), Secker T. (Alford, Secker, 2017). The main characteristics of their works are the statements that Hollywood produces the movies that create mainly the positive image of the US outside its boundaries, promoting its own ideology and values mostly neglecting/wrongly reflecting the national features of other ethnicities. Their main focus was concentrated on American movie production in the context of a soft power. The concept of a biased perception of

different ethnic minorities were barely mentioned. But the reason why we have highlighted specifically these authors is that we highly appreciated the objectivity and impartiality of their attitude towards the issue.

To summarize this section, the authors of this article would like to once again mention the fact that despite a large number of works that deals with ethnic stereotypes concept and cinema production's role in social and political discourses, there is still no comprehensive research work that would deal with the issue comprehensively. That is why it is still pending a more deep analysis.

Problem Statement

Hollywood is one of the most famous American stations of productions and it can to a great extent be an influencer. Many films that were produced in Hollywood can present a bunch of stereotypes of other cultures. Nonetheless, the great quantity of investigations that show a movie analysis mostly focus on the general stereotypes reflected in movies or on stereotypes about either Muslims or Blacks. There is only limited handling of stereotypes linked to European or Asian countries. The authors attempt to investigate stereotypes presented in Hollywood films comprehensively.

Ever since cinema has established itself as an information source, it has been this or that way used as a distributor of stereotypes. However, in this article the authors are going to consider those stereotypes that the cinematograph of the countries has developed from the viewer by releasing their films for wide distribution. So, the main motivation of writing this article was to prove the idea that the national stereotypes reflected in the American movies has a very huge impact on the mass consciousness both inside and outside of the US, which not always corresponds to objective reality.

Taking that into account, we have set up the main goal of this article – showing to what extent national stereotypes shaped by American cinema has an effect on different nationalities' perception both inside and outside of US borders.

The objectives were determined according to the goal:

- to identify the concept of “national stereotype”;
- to determine the role of cinema in the dissemination of stereotypes;
- to investigate the positive/negative impact of stereotypes on the perception of one national group.

Methods and Materials

Of course, as in the study of any other socio-psychological and political phenomenon, there is still no universal method that allows us to identify all the components of ethnic stereotypes, all their characteristics. Each methodological tool has its advantages and disadvantages. Currently, much attention is paid to psych semantic methods that allow us to obtain a quantitative measurement of the components of the image of a particular ethnic group, which means that we can approach its proper sociological and political study.

Basing on the above, following research *methods* were used in the work:

- *theoretical*: abstraction, review of literature and cinematic sources on the topic under study, analysis and synthesis of data, their classification, forecasting, deduction, induction, statistical, concretization.

- *empirical*: observation, questionnaire survey, interview.

The main *subject* of research is the group of people consisting of representatives of different nationalities.

To carry out the questionnaire survey, the authors have selected 200 people on the basis of Al-Farabi Kazakh National University, including White and Black American visiting international students, Korean, Chinese, Tajik, Afghani, Irani, Russian, and Kazakh students. All students participated voluntarily in the study. The ratio of men and women is 50% of men and 50% of women. Age category of respondents varies from 18 to 25. The reason of choosing this age category is quite simple: mostly

the youth in their 20th are into watching films and they are most likely to be affected by them.

Qualitative interviews were also used by the author in this research. The purpose of these interviews was to prove more validity of the research based on the results of the previous survey. There were 30 interview participants. To give more accurate information regarding interview process, we would like to first of all mention the fact that the interview participants were 30 young people aged between 18-25. Among them there were 100% of Non-American nations' representatives from the list of survey respondents that had a desire to be involved in further research. The reason of such a ratio is that the author wanted to investigate specifically the way other nationalities perceive their own and other nationalities' image and to what extent they agree with them.

Each interview lasted around 30 minutes on average. The in-depth interview consisted of 10 main questions, the goal of which was to reveal the level of American movies effect on the people's minds, how different nationalities are reflected there and how the things are going on in reality, to what extent are those stereotypes valid and corresponding to reality, and how do those stereotypes impact on intercultural communication.

Table 1 shows the 10 standard questions that were used in all the interviews. The respondents and participants were fully notified about the research, and all the necessary consent to take part was received. By using mixed research methods with participants of different nationalities, a more objective and accurate analysis of the topic under research could be conducted.

Table 1 – Interview basic questions and goals

№	Question	Goal
1	To what extent people's minds are exposed to get influenced by the media production?	To find out how media production is enshrined in our everyday lives which implies a logical assumption that it can't help effecting our minds
2	How do you think: are all the portrayals of non-American nations in their movies fully corresponding to reality?	To reveal the level of people's trust in what they watch, and their ability to reasonably analyze and select information for perception
3	Have you ever noticed a tendency of a stereotyped reflection in a specific movie genre? Or is it quite popular in any American movie genre?	To reveal the possibility of an impact on a certain group of people that are interested in a definite movie genre
4	What are the features of your nationality's representation in Hollywood production movies specifically? Have you noticed any regarding the other ones?	To assess specificity of different ethnicities' perception of their own/other cultures reflected in American production movies, to reveal whether they consider it stereotyped

Continuation of the table

№	Question	Goal
5	Does those specific features correspond to reality? If yes, which ones? If no, which ones?	To analyze whether they consider those ethnic images in movies realistic or totally not corresponding to the real state of affairs
6	By any chance, do these stereotyped movies have an effect on your mind personally and on mass consciousness perception? Do you consider it from a negative or positive side? Could you please expand your response?	To study the opinions on the respondents' general attitude towards stereotyped shaping of other nationalities, whether they are mostly negative or positive
7	Have you ever had an experience of communicating with the foreign person for the first time? Did your "stereotyped/non-stereotyped perception" by any means impede or, by contrast, encourage your conversation?	To assess if the "general stereotyped picture" of one nation's representative shaped by the movies by any means had advantages or disadvantages during the direct communication in practice
8	Could you please express your opinion and any ideas on the reason why do Americans mostly shape foreign images in their movies not always correct? Do you think it is happening accidentally or purposefully?	To analyze whether people consider or not consider that Americans movie producers show other ethnicities in a stereotyped and superficially by purpose, i.e as a part of their public diplomacy.
9	How do you think: is a movie industry considered to be a vital part of international relations?	To get the opinions on their attitude towards movies production i.e., whether they consider the movies serious enough to be the part of public international relations or do they just watch them without any comprehensive reasoning as a means of entertainment
10	In your opinion, does American movie industry need to kind of reconsider its "movie policy" and not label other nationalities? Maybe you could say a few words of a possible recommendation of how to tackle the issue (if you consider it to be an issue)?	To get the opinions and recommendations on reforming both the American movie industry and people's minds' level of exposure to various unproved and superficial things shown in what they watch

Results

The main assumption on the initial stage of this research was that Hollywood movie industry is convincing and widespread. Development of digital technology has made access to any media content a matter of several seconds that is available 24/7. According to the data, the rise of "reality television" has turned cultural images from being just a fiction into very realistic reflections of society.

The results of the questionnaire showed that 53% consider the reflection of racial and ethnic stereotypes in the Hollywood movies as just presenting how the things and people "truly are" and therefore these cultural ethnic images are mostly seen as quite real and unquestionable. 40% of respondents said that actually in lots of American movies the ethnic minorities images are mostly presented in a stereotyped way which not always is corresponding to reality. 7% didn't notice any stereotyped reflection of different nationalities because they simply watch the movies not paying attention to that kind of details.

Ethnic stereotypes in the movies actually differ depending on ethnic/racial groups but at the same time, there are some similar features that unite all of

them. As the research showed, the core stereotypes of African people, Russians, representatives of Muslim states, Chinese and Koreans are mainly about racialized, classed, and sexist notions regarding their sociability, intelligence, reliability, and socio-economic standing. What it means is that these racial/ethnic groups are persistently represented in the movies as violent, unintelligent, dishonest, and consistently poor. Here is quite a sharp statement in one of the interviews:

By representing ethnic minorities through stereotypes that are in most of the cases negative, here comes the question whether Americans consider these people deserving a right to the societal resources. (Female, Russian, 24 years)

Asian representation in American movies

Before starting this research, we had a background knowledge regarding Asian representation in American movies. So, according to data, Asians are more likely to be represented in science-fiction and drama, and less likely to be seen in comedies and reality shows (Nielsen, 2020).

As survey revealed, when Asians are given roles in Hollywood, they are often stereotyped. This was the response of 90% respondents of Asian (Non-American) origin. Most of the men are out

of masculinity and women are unfairly painted as a “china doll” even though it can be a Korean or Japanese woman.

75% of Asian respondents (of them 45% of Chinese, 50% of Koreans and 5% of Japanese) said that most of Asian representatives are labeled as nerds, who always wear glasses and have a terrible accent, or as masters and killers. As a result of the interviews with Asian representatives, here we could also see the dissatisfaction with their representation in American movies:

This stereotyping system that shows Asians as always smart guys, hardworking, and ambitious, has more harmful than positive effects. It frames Asians into an “othered” role, considering them as passive foreigners without special character. (Female, Korean, 21 y.o)

I don't really like Chinese representation in American movies. Most of the images presented there are stereotyped. And these stereotypes do not just stay on screen, but directly impact on how Asians are perceived all around the globe, and it has disastrous cultural and social consequences. That makes me feel inferiority for my nation. (Male, Chinese, 21 years)

I hate it when Indians in the American movies are depicted as having “funny Indian” and grammatically incorrect accents. I think the reason of this is racial ignorance. I want them know that not all Indians have that terrible accent. By the way, not all Indians are brown skinned, huh. (Female, Indian, 26 years)

Hollywood has a habit of casting any Asian actor in any Asian role. A Korean actor may portray a Japanese character, and vice versa. This creates an assumption that Asia is one country with interchangeable cultures. But it is not like that. Asia is made up of many countries, each with their own different culture and traditions. (Male, Japanese, 25 years)

As a result of research, the authors have made several assumptions. First of all, most of the Asians depicted in American movies are presented in a stereotyped way. Second, Asians themselves, both living in America and outside of it, don't really like their image in American production movies. Most of the things shown in movies are not corresponding to reality and shows a very superficial knowledge of Americans about Asians.

Black/African American Representation in American movies

When it comes to the Black people representation, there are both positive and negative stereotypes

existing in Hollywood. When Black people are portrayed as good in the movies, it's usually about the roles like for example Michael Clarke Duncan's character in “The Green Mile.” The main feature of those characters are as a rule – reasonable and wise Black men with zero level of personal desires to improve their position in life. Instead, these characters usually operate to help White characters solve their problems (Dixon, 2006).

The mammy image and more spread Black best friend stereotypes are operating in almost 70% of all the movies with Black people involvement (Fujioka, 2005). Those sustainable images are rooted to the enslavement period when mammies conventionally took care of White families, considering the lives of their White lords a highest value (more than their own). 45% of Black respondents consider this fact to be racist and humiliating because the things are not like that anymore.

The situation is kind of different with the concept of the “Black best friend”. Their main function in most of the movies is mostly to help their White friend. These stereotypes are perceived as half positive and half negative. Why positive? Because they mostly are represented in a good light. Why negative? Because, some of the respondents consider that this trend of portraying Black people as friends of the White ones (that are usually the main characters) puts them in a minor position which also implies a racist notion.

I have no idea why Black people are always portrayed as having extra weight, with zero intelligence, without any high moral standards. Because that is totally untrue. But I think that this tendency of depicting black people in such a stereotyped way is outliving itself and currently I have noticed new trends where Black people are shown in the movies in a way equal to that of Whites. And I really hope it will succeed in representing our ethnic features in a new positive way. (Male, African American, 26 y.o)

Black people as a matter of rule, are overrepresented as violent perpetrators and underrepresented as victims in news. You could think that this is a racist myth that doesn't exist but it does. And it is a fact. (Female, African American, 25 y.o)

They always depict us with guns in most of their movies, very muscular, aggressive and violent. But that was a reality about 20 years ago. Nowadays I can see positive shifts in American movie industry where they don't label Blacks to be the thugs or drug dealers and I do really like it. (Male, African American, 20 y.o)

For many years, black movies and television shows have been showing the black culture in a wrong way. A great part of what constitutes black culture is mainly rap music, crime, gang violence, drug dealing and comedies about the stereotypical black family or black person (Ward, 2004). As a matter of fact, in television and film, characters from minor racial and ethnic groups often are presented very superficially, and their scenarios in most of the cases have cliché' narratives (Tukachinsky, Mastro & Yarchi, 2017). The nature of these depictions consolidates stereotypes and makes us perceive them as something that is real. For example, black men and boys are more likely to be shown in a bad light in both news and TV shows. A lot of media representations of black men are adhered to the criminal and poor context. And what is more interesting, the only positive depictions of Black people are framed by the sphere of sports and music. According to the data collected during the survey, 70% of all the Black respondents share these opinions. These representations create certain frames in the perception of Black potential.

According to the data collected from the interviews, nearly 50% of Blacks were not satisfied with how their culture is being shown in media production. 30% stated that it was quite popular to depict Blacks in a stereotyped way like several decades ago but for now, the things are about to change, they do believe that the American movie industry is on a new reforming way to representing racial and ethnic minorities objectively.

Middle Eastern, Arab, and Muslim Representation in American movies

Middle Eastern, Arab, and Muslim people are very often not differentiated in the movies and media. It means that this kind of depiction doesn't express a diverse religion and many different ethnicities features (Trevino, Kanso & Nelson, 2010). So, let's make it clear: Arabs are people from Middle Eastern region who are not necessarily Muslims, they can just choose any faith they want while Muslims are a specific group of people who only have the Islamic faith. Many people still don't know whether Arabs and Muslims are the same ethnic group, because according to what Hollywood often represents is that all Muslims are Arabs and all Arabs are Muslims (Saleem & Ramasubramanian, 2019).

What the research shows us is Muslim, middle eastern and Arab stereotypes include mostly the focus on: violence, terrorism, extremism, religious fundamentalism. What is more interesting is the way those depictions influence people's minds. Table

2 presents the difference in the perception of those stereotypes by the Middle Eastern, Muslim and Arab people themselves and the people of different nationalities (Ahmed & Matthes, 2017).

Table 2 – Effect of media representation on people

For the Arab, Muslim and Middle Eastern audiences	For others
A great desire to improve the status of their ethnic group and prove it is depicted wrong	Negative prejudice and fear
Distrust in the U.S. government	Stereotyping about violence and aggression
Decreased desire to be accepted by Americans	Encouraging military acts in Muslim countries
Quite possible that they won't want to interact with Americans	Continuing to support policies against Middle Eastern, Arab, and Muslim Americans

As a result of this part of research, there could be set up an obvious assumption: American movie industry has a lot to do with the accuracy of cultural diversity representation. According to the data saved in the process of survey, only 20% were satisfied with how their culture is being shown in a strong media instrument which is called a movie. So, having collected all these data, let's move to the most important part of this research – analysis of data collected.

Discussion

The research has shown that Hollywood is responsible for shaping the point of view of people. And since human beings are biologically prone to get exposed to stereotyped thinking, it is very uneasy to change people's point of view. Therefore, Hollywood writers and directors should have avoided ethnic stereotypes but they didn't really succeed. So, let's discuss what is coming out what we have collected.

Because of the slave heritage and background in the United States and constant discrimination against African Americans during a long period of history, movie industry was representing Blacks in a derogatory way. African American roles in movies were not completely realistic (Бобнева, 2008). African Americans have often been shown in unpleasant ways; this includes describing African

Americans as being abnormal, cruel, unintelligent, or just playing any comic role. But it needs to be noted that even though some modern movies are basing on long-held stereotypes, there is still optimism in the minds and hearts of African Americans that that the industry is about to stop relying on stereotypes of African Americans for making movies and television shows. However, this demands a special attention on the part of filmmakers to depict the complexity of Black culture.

The stereotyping of Asian-Americans in Hollywood has formed perception of Asian-Americans not only in entertainment industry, but also in society. Hollywood goes on depriving Asians of comprehensive characters. As soon as there exist Asians who implement characteristics seen in the media, like soft-spoken or intelligent prone to the science, it is hazardous to perceive this as the only Asian identity; the Asian-American population today is much more diverse (Barnes, 2008). But despite these stereotypes and the lack of representation of Asians in film, people are moving forward. Hollywood is slowly making a progress towards casting ethnically right actors for Asian roles (Adaptation of *Mulan*) (Kawai, 2055). Other films are also beginning to break down boundaries.

These performances are vital in the process of making the American movies more diverse. Nevertheless, it doesn't make Hollywood's racism justified by continuing to cast white actors in yellowface. Even though the steps are quite small, but still the movie industry continues to make steps forward in the right direction.

Conclusion

This paper has addressed but one: reveal how Hollywood and movie industry in general effects people's minds, and international relations.

The first and primary goal of this thesis project was to identify the concept of "national stereotype". As this paper shows, national stereotypes are integral elements of national consciousness and self-consciousness, represent a solid attitude, under the influence of which the information recorded by a person is accepted or rejected. National attitudes focus people's beliefs, views, and opinions about the history and modernity of the national community and interaction with other communities, groups, and peoples. The national stereotypes functioning in everyday consciousness embody a specific reflection of values, attitude to the object, that is, its average perception. In other words, if "we take the

value as the norm, then the national stereotype will be the norm of attitude to the norm, that is, the norm squared" (Macadam, 2008). Being dependent on value orientations, national stereotypes follow from national values and express them in a schematic form.

The second goal of the paper was to determine the role of cinema in the dissemination of national stereotypes. According to the research results, movies are an inalienable part of 70% of respondents' everyday lives. Stereotyped depiction of cultural groups in there is noticed with a high range. The ethnic group with the highest level of dissatisfaction with their media representation are considered to be Muslims and Arabs. And it is not unjustified. The thing is that American movie industry has been producing the films with the participation of Muslims and Arabs in most of the cases representing them as terrorists, extremists, abusers, religious fanatics. The negative depiction of a national group even in movies and even if it is a comedy genre, it is definitely fraught with the worsening of that national group's image. It leads to the intercultural conflict and misunderstanding, and creates a prejudiced opinion in advance.

The third goal in the beginning of this research was to investigate the positive/negative impact of stereotypes on the perception of one national group. So, as a result, ethnic stereotypes are a type of social stereotypes, namely those that describe members of ethnic groups, are attributed to them or associated with them. To this day, according to the research, ethnic stereotypes are very widely regarded as an exceptionally negative phenomenon. This is largely due to the fact that negative stereotypes of discriminated ethnic minorities have been studied most often in world science.

To get this research paper finished, we would like to express some advisory and recommendary assumptions both for filmmakers and common people of various national groups. In an ever more racially diverse world, Hollywood's ability to include different racial and ethnic groups is vital. Industry leaders must take responsibility for diversity problems, and they should manage them in a proper non-stereotyped way. What is to common people, we suggest people not to be a sponge that absorbs literally everything it sees. Sometimes, what we see is not real. That is why, before letting the minds to be exposed to stereotyped and superficial thinking, people are better to reasonably think and not to make hasty conclusions regarding this or that national group.

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