The Role of Hollywood Movies in Promoting and Establishing an American Global Culture to the World

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DEDICATION

This work is wholeheartedly dedicated to my beloved parents, who have been my source of inspiration and gave me strength when I thought of giving up, who continually provide their moral, spiritual, emotional, and financial support.

To my beloved sisters, relatives, mentor, friends, and classmates who shared their words of advice and encouragement to finish this study.

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Abstract

Hollywood's role in the Americanization of the world has been the center of many academic studies. This paper attempts to examine its genuine stand in the time of Globalization. Although Hollywood plays an important part in globalization, it propagates the American popular culture overseas under the concept of Americanization. By the end of the 20th century, American media conglomerates were established and enabled for Hollywood's domination over world cinemas. Consequently, Hollywood's global success shows how Americanization takes effect in foreign countries. America is seen as the only superpower in the world, its decision to promote its culture to international community may affect the relations with other nation-states. The promotion of American culture through Hollywood movies is a representation of cultural imperialism. Hollywood movie is a cultural product where America is trying to imperialize the world once again by using a soft tool. American culture is U.S. leading expert, America is trying to sell its culture to any other state around the world. Finally, the research approach adopted for this thesis includes a descriptive study, using a quantitative design that requires the use of a questionnaire as a tool. To assure the results and findings of my research, I have also selected two Hollywood movies from the year 2006, each of them won international Awards, and I have analyzed the movies on what are critical cultural values and political messages in each selected film that America tries to communicate towards the world audience.

Keywords: Hollywood, Globalization, Americanization, American Culture, American Media, Cultural Imperialism.

الملخص

يعتبر دور هوليوود في "أمركة" العالم محور العديد من الدراسات الأكاديمية. تحاول هذه المذكرة دراسة موقفه الحقيقي في زمن العولمة. وعلى الرغم من أن هوليوود تلعب دورًا مهمًا في العولمة ، فإنها تنشر الثقافة الشعبية الأمريكية في العالم تحت مفهوم الأمركة. مع نهاية القرن العشرين ، تم تأسيس تكتلات وسائل الإعلام الأمريكية، التي مكنت هوليوود من الهيمنة على السينما العالمية. وبالتالي ، فإن النجاح العالمي الذي حققته هوليوود يظهر كيف أمكن للأمركة أن تكون سارية المفعول في البلدان الأجنبية. تعتبر أمريكا القوة العظمى الوحيدة في العالم ، وقد يؤثر قرارها في الترويج لثقافتها على المجتمع الدولي على العلاقات مع الدول القومية الأخرى. الترويج للثقافة الأمريكية من خلال أفلام هوليوود هو تمثيل للإمبريالية الثقافية. يعد فيلم هوليوود منتجًا ثقافيًا حيث تحاول أمريكا إضفاء الطابع الإمبريالي على العالم مرة أخرى باستخدام أداة لينة. الثقافة الأمريكية هي الخبير الأمريكي البارز ، أمريكا تحاول بيع ثقافتها لأي دولة أخرى حول العالم. أخيرًا، يتضمن المنهج البحثي المعتمد لهذه الأطروحة دراسة وصفية ، باستخدام تصميم كمي يتطلب استخدام استبيان كأداة. لضمان نتائج بحثي ، اخترت أيضًا فيلمين من أفلام هوليوود من عام 2006 ، فاز كل منهما بجوائز دولية، حيث قمت بتحليل الأفلام حول القيم الثقافية المهمة والرسائل السياسية في كل فيلم تم اختياره والتي تحاول أمريكا توصيلها إلى جمهور العالم.

الكلمات المفتاحية: هوليود ، العولمة ، الأمركة ، الثقافة الأمريكية ،وسائل الإعلام الأمريكية ، الإمبريالية الثقافية.

List of Abbreviations and Acronyms

ABC	American Broadcasting Company
AOL	America Online
CBS	Columbia Broadcasting System
CCF	Congress for Cultural Freedom
CNN	Cable News Network
DVD	Digital Video Disk
ESPN	Entertainment and Sports Programming Networks
FCC	Federal Communications Commission
HBO	Home Box Office
IMDb	Internet Movie Database
IMF	International Monetary Fund
MTV	Music Television
NBC	National Broadcasting Company
NFL	National Football League
RCA	Radio Corporation of America
TCI	Tele-Communications Inc.
TNCs	Transnational Corporations
TNMCs	Transnational Media Corporations
UFA	Universum Film AG
VCR	Video Cassette Recorder
VIACOM	Video-Audio Communications
WTO	World Trade Organization

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General Introduction:

When one hears the word 'Hollywood', the first thing that pops in mind is movies. There's a reason why Los Angeles became the center of motion pictures. Hollywood film industry has created a great impact in worldwide cinema, now it proves to be an example for other industries by producing massive hits and without any doubt, American cinema soon became the most dominant force in an emerging industry.

What do you think when you watch American movies like *Titanic, Terminator, Fight Club, Forrest Gump, Pulp Fiction* and others? What do they want you to believe after you've spent two hours in the dark watching one of those movies? Do you find yourself inspired? Maybe influenced? Perhaps the films inspire you to do more than what have you done now, of course when we watch films we get something, although everybody has different reasons to watch films such as spending their leisure time, forgetting their problems, killing time, sharing happiness with peers or getting information. Film is a type of media used to transfer information to the public about when, where, how, what and why the film is made, and people do not realize that watching films is like being influenced by the film makers about their beliefs or ideology. When we watch Titanic for example, we understand how the life and social conditions were in that era, how women and men dressed up, the way they used to talk…etc. and eventually we get influenced by what's depicted in that film. Through films, the U.S. can promote and spread its products, lifestyle (fashion, hairstyle), traditions or even ideology and without forcing the watchers, they influence them to adopt the culture of that country (American culture). The film industry is the target of national cultural policies in many countries. The fact that many governments spend large sums to maintain a presence in the film industry indicates that films are perceived as having considerable symbolic and

cultural value. Film production and consumption are seen as performing an important role in 'negotiating cultural identity and articulating social consciousness'.

One of the most frequently used buzzwords of the end of the century and one of the vast subjects that present a center of debate in the academic sphere is Globalization. Cultural domination throughout history, supported the most influential civilizations, thus this leads to the question as to whether modern globalization preserves cultures, or enables certain ones to dominate at the expense of others under the invisible umbrella of 'cultural imperialism' which is the practice of promoting and imposing a culture, usually of politically powerful nations over less powerful societies, or having a great influence on other less powerful countries.

Cultural imperialism is a domination of a more recognized culture over all the other cultures, it is a soft meaning of colonization. According to John Tomlinson, cultural imperialism is the spread of modernity, it is not the process of cultural expansion, but it is a cultural loss process. It means that cultural imperialism is a process to eliminate culture of minority groups or the old-fashioned cultures. Cultural imperialism makes those local cultures vanish from time to time.

Ever since the invention of media as means of communication, which subsequently operated on a transnational level, cultural exchange around the globe took a rapid pace. However, it is arguable that such cross-border media failed to maintain a global cultural trade, and alternatively allowed for the domination of particular cultures.

One of the present-day dominant cultures is the American one, and its influence over the rest of the world is referred to as Americanization. It is argued that the American culture carries itself overseas through many facets, which accordingly led to its globalization. One of the means by which the American culture is recognized abroad is its film industry, which occupies a respectable position amongst world movie businesses and that is because it

comprises of major conglomerates. Thus, the Americanization phenomenon can be identified as the American film corporation's bearing of the American culture abroad.

Major American corporations in the film industry offer to the world a wide variety of American cultural elements, yet Hollywood remains at the top. Its establishment with the studio system in the early 20th century, marked it as one of the American majors in the movie industry, however, the focus of supply at the time was mainly domestic. In recent years, the American giant proved international success due to certain reasons mainly its provision of genuine audio/visual supply, which in its turn led to the engagement in foreign global markets. Therefore, Hollywood is considered as an American colossal industry which displays the American culture around the globe.

This academic paper is based on the hypothesis that Hollywood's cultural role for the world is to propagate the American culture, and it addresses a series of questions in terms of Hollywood's involvement abroad. To begin with, what are the possible cultural effects of film on the global audience? Additionally, how is the American culture demonstrated and globalized by Hollywood? And what is the impact Hollywood has on cultures around the world? What are critical cultural values and political messages depicted in the selected films? Finally, what are the potential motifs behind America's promotion of its culture through Hollywood movies?

The aims of this academic study are an attempt to examine Hollywood's engagement in the global cultural arena as a means for the export of American culture overseas. Firstly, it seeks to shed light on Hollywood movie industry and how audiences around the world are affected by films in terms of culture. Secondly, it identifies the phenomenon of Globalization and Americanization in order to highlight the role of the American culture abroad. Thirdly, to

figure out the critical cultural values and political messages depicted in the selected films. Finally, it investigates the reasons behind America's attempts to promote its culture through these movies.

The topic of the Americanization of global cultures by Hollywood is tackled in several scholarly researches. In their book *Global America? The Cultural Consequences of Globalization,* the scholars George Ritzer and Todd Stillman identify Americanization as a process which attempts to overpower global competition, yet its reception throughout the world helps to shape it. Additionally, in *the International Movie Industry* Gorham Kindem gives detailed examples on how the American movie industry influenced European and the world cinema in the 20th century, and subsequently established itself as a major global industry. Furthermore, a precise illustration of Hollywood's role in the export of the American culture overseas takes place in Benjamin R. Barber's *Jihad Vs McWorld*, where he describes the American film industry as 'Hollyworld'.

This academic paper is part of the descriptive research. It involves a quantitative design as it exhibits the emergence of Hollywood's cultural effects. Furthermore, it implies an analytical approach when it addresses the effects of Hollywood on certain global markets. It is presented in the Modern Language Association style (MLA), and is attributed to the English Department of Abbess Laghrour University –Khenchela-. For the need of the present study, an online-questionnaire will be distributed through internet (social media) in order to collect quantitative data. Subsequently, for further in-depth findings, an analysis of two Hollywood movies titled "The Pursuit of Happyness" and "The Devil Wears Prada" will be conducted in order to obtain adequate descriptive in-depth ideas and conceptions so as to find out how the U.S. is trying to promote the American culture through these movies.

This research paper consists of three chapters which revolve around Hollywood's cultural role, Globalization and Americanization. The first chapter consists of different elements, mainly to exhibit Hollywood as a movie industry, film as a means of entertainment and a cultural industry, it also describes the basis of American culture, and finally, to conceptualize the term 'cultural imperialism' as a theoretical framework. The second chapter includes three parts, the first covers attempts to define the phenomenon of Globalization and also an examination of its relation to both culture and media. In addition, the second part deals with major scholarly viewpoints and insights to Americanization, the expansion of American culture in the 20th century and the emergence of American global media. Finally, the third part addresses the potential motifs behind America's promotion of its culture. The third chapter comprises of the methods used to conduct the current study, it explains and demonstrates the process used to explore and highlight the role of Hollywood movies in promoting & establishing an American global culture to the world.

I-   Chapter One: Hollywood and the American Culture.

Introduction:

"Hollywood" is not only a place in California where movies are made. It does not only consist of studios, labs, and other buildings; nor of producers, stars, directors, screenwriters, and the other personnel who are actually involved in the making of movies. "Hollywood" is also a consistent and coherent set of aesthetic and stylistic conventions that audiences readily understand. Beneath these conventions lies an industrial infrastructure that works to maintain and support them. This industrial base includes the studio system and the star system, as well as the movie culture that grew up around these institutions. Movie culture ranges in its scope from the discourses of advertising (or ways of representing/promoting the American Culture) through publicity, and fan magazines to the experience of moviegoing, which changes from decade to decade. As a result, the experience or the culture of watching movies back in the 1950s differs dramatically from that of the 21st century. In this chapter, I will shed light on the concepts of *Hollywood*, *American Culture* and *Cultural Imperialism* and how they're interrelated, describing the backbones of the American culture and how it is portrayed in Hollywood movies, leaving an impact on foreign audiences and on Americans as well.

1.1. Hollywood and the film industry:

From the early years of the twentieth century, right down to the present, the United States has been the world's major commercial producer of motion pictures. The long-standing success of Hollywood can be accounted for in terms of the competitive advantages generated by its unrivalled technical and organizational capacities (in the form of a dense regional cluster of specialized but complementary producers) and its unique pool of talent drawn from many different countries. Like numerous other dynamic industries today, Hollywood is caught up in

an insistent - and problematical - process of globalization. Indeed, the commercial weight and cultural impact of Hollywood films is now felt in virtually every corner of the world. (Scott 111)[1]

Hollywood (the American film and broadcast business) overwhelms the greater part of the world's media markets. It is the main medium by which individuals over the globe are presented to American designs, landscape, traditions and lifestyle. The prevalence of Hollywood movies are by all accounts entrenched in the U.S. just as universally. In his book "*Reel Bad Arabs*" Jack George Shaheen says: "Hollywood's motion pictures reach nearly everyone. Cinematic illusions are created, nurtured, and distributed world-wide, reaching more than 100 countries…No sooner do contemporary features leave the movie theaters than they are available in video stores…" (Shaheen 5). He also noted that Hollywood movies and American television are very popular within 150 nations worldwide. Within these movies, many images are available to all individuals who view them. However, the meanings that these images may hold or be attributed to, may play a vital role in the formation of stereotypes. (6)

Currently, American cinema reigns supreme over the entire international film industry (see Table 01). It occupies, with a few exceptions, the first film offer anywhere in the world. Each year, nearly 500 films are produced by Hollywood, of which 10% are "exportable". The United States can commercialize 50 films on the world market, that is to say, almost one film a week. Using data from 2002 to 2007, (Fu and Govindaraju 215-238) found that countries are increasingly importing American films. The annual World Box Office Top 20 consists of American films and a few U.S. co-productions (see Table 02). This domination is due -in

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[1] Allen J. Scott is Director of the Center for Globalization and Policy Research at the University of California, Los Angeles.

particular- to a cooperation agreement created in 1945 between the Majors: The Motion

Picture Export Association. Renamed Motion Picture Association. This branch of the Motion

Picture Association of America made it possible to exert a strong influence internationally,

with each film conveying the American Way of Life. (Scott 2)

Sources: OBS, MPAA, comScore, IHS, KPMG

Rank	Market	2012	2013	2014	2015	2016	Annual growth rate 5 years	1 year
1	US & Canada	10.80	10.90	10.40	11.10	11.40	1.4%	2.7%
2	China	2.74	3.54	4.82	6.81	6.60	24.6%	-3.1%
3	Japan	2.45	1.99	1.70	1.80	2.17	-3.0%	20.3%
4	UK	1.74	1.69	1.74	1.90	1.66	-1.2%	-12.6%
5	France	1.68	1.66	1.77	1.48	1.54	-2.1%	4.1%
6	India	1.59	1.59	1.47	1.50	1.48	-1.7%	-1.1%
7	South Korea	1.31	1.42	1.49	1.37	1.45	2.6%	6.0%
8	Germany	1.35	1.36	1.30	1.29	1.13	-4.3%	-12.4%
9	Australia	1.17	1.06	0.87	0.89	0.91	-5.9%	2.7%
10	Mexico	0.8	0.9	0.8	0.84	0.79	0.4%	-6.2%
World total [e]		34.7	35.9	36.4	38.4	38.6	2.7%	0.5%
Growth rate - World [e]		6.4%	3.5%	1.4%	5.5%	0.5%	2.7%	0.5%
Growth rate - Top 10 [e]		7.1%	2.0%	1.1%	9.8%	0.5%	4.9%	9.8%
Growth rate - Top 10 [e] without China		4.4%	-1.2%	-4.4%	2.7%	1.6%	-0.4%	1.6%

Source: European Audiovisual Observatory (2016).

Table 01: Top 10 markets worldwide by gross box office | 2012-2016

The cinematic foundation has changed from period to period, responding, partially, to

technological changes, to the changing requests and leisure-time activities of audiences, and to

social and economic changes that have already taken place in American culture as a whole.

But these changes took place within a more or less fixed notion of the cinema's identity as a

medium. For nearly a hundred years, no matter how often the face of the cinema has changed,

the underlying structure of the cinematic experience has remained more or less the same.

Going to the cinema has consisted of watching life-size images projected on a big screen. Yet

even this fundamental feature of the cinema's identity was not always there. To understand what the cinema is and how it works, it is important to look at how it took shape. The identity of the cinema as an institution remains bound up with the sociocultural conditions in which it was conceived and developed by the growing film industry and in which it was experienced and consumed by a developing society of constant moviegoers. (Belton 6)

	Original title	Country of origin	Studio	North American box office	International box office	Global box office
1	Captain America: Civil War	US	Walt Disney	408	707	1 115
2	Finding Dory	US	Walt Disney	486	533	1 020
3	Zootopia	US	Walt Disney	341	661	1 002
4	The Jungle Book	US/GB	Walt Disney	364	583	947
5	The Secret Life of Pets	US/JP	Universal Pictures	368	496	865
6	Batman v Superman: Dawn of Justice	US	Warner Bros.	330	502	832
7	Rogue One [1]	US	Walt Disney	408	368	776
8	Deadpool	US	20th Century Fox	363	399	762
9	Fantastic Beasts and Where to Find... [1]	GB inc/US	Warner Bros.	223	525	748
10	Suicide Squad	US	Warner Bros.	325	378	703
11	Doctor Strange	US	Walt Disney	230	406	636
12	Star Wars: Episode VII - The Force... [2]	US	Walt Disney	285	305	590
13	Mei Ren Yu (The Mermaid)	CN	China Film Group/Sony	0	528	528
14	X-Men: Apocalypse	US	20th Century Fox	155	362	517
15	The Revenant [2]	US	20th Century Fox	183	333	516
16	Kung Fu Panda 3	US/CN	20th Century Fox	144	358	502
17	Warcraft	US	Universal Pictures	47	368	415
18	Jason Bourne	US/CN	Universal Pictures	162	244	406
19	Moana [1]	US	Walt Disney	206	195	401
20	Ice Age: Collision Course	US	20th Century Fox	64	329	393

(1) Still grossing in 2017.   Sources: *Variety*, comScore, OBS
(2) Released in 2015. 2016 GBO only.

Table 02: Top 20 films by gross box office worldwide | 2016 ($US million).

The dominance of the American film industry is generally explained by three factors: (1) the enormous concentration of talent and economic resources dedicated to the production of film in the Los Angeles region (Hollywood) (Scott 957-975) (2) the comparative advantage of the huge American market that offers economies of scale, ensuring that cultural exports can be sold at rates well below the cost of production for smaller nations (Van Elteren 169–188) and (3) a widespread and effective distribution system for American films in the USA and in many

other countries that effectively excludes foreign films from the U.S. market and ensures the success of American films abroad. (Scott 957-975)

(Scott 958) attributes Hollywood's competitive advantages to 'a dense agglomeration of firms and workers and associated institutions'. This production system has two major components, one devoted to the production of very expensive blockbuster[2] films that are marketed globally and another devoted to the production of relatively low-budget independent films which may or may not be distributed abroad. A few American conglomerates produce the most expensive films and provide financing and distribution for films made by small independent companies.

These elements exist in an institutional environment and regional milieu which provide filmmakers with 'strong competitive advantages in the form of increasing returns to scale and scope' and which function as 'a seedbed of creativity and innovation for the industry' (Scott 965)

Scott argues that, without its effective and unparalleled distribution system, the production system in Hollywood would be much less successful than it is. The system relies on extensive networks of regional offices in the USA and abroad, saturation marketing and distribution involving intense publicity campaigns and exhibition in many different theatres simultaneously. (969) The absence of comparable distribution systems in the film industries in other countries prevents them from competing effectively in the USA and elsewhere. The American market for foreign productions has been described as 'impenetrable and unattainable' (Brunet et Gornostaeva 61)

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[2] An unusually successful hit with widespread popularity and huge sales (especially a movie or play or recording or novel)

A further argument that presents Hollywood's dependence on the international market as a key factor in maintaining its global dominance is the blockbuster *The Hunger Games: Catching Fire.* The 2014 Lionsgate production film earned about $420 million in the United States, which granted the studio a profit of about $210 million. Yet, if only U.S. sales are considered, the studio would have lost approximately $50 million, since its production advertisement and distribution cost about $250-$260 million. However, the international sales yielded $436 million (51% out of all sales), and earned the production studio an addition of $145 million revenue. All in all, without the international audience the studio would have faced a financial bump. (Stevenson)

Indian movie production's release in the United States does not receive the same reaction from its domestic moviegoers. On one hand, the release of the Indian *Baahubali* in 2015 knew major success in its home country; however, it occupied the ninth position in U.S. and Canadian box office. On the other hand, the release of the *Lord of the Rings* trilogy reached a record in sales both within the United States and abroad. Therefore, the reason behind the American audience's decline of such foreign blockbuster movies is simply that American made movies mostly beat international production when it comes to Computer Generated Imagery (CGI) and use of special effects, which grants unmatched quality of production. (Sonak)

1.2. Film as a cultural industry and a means of entertainment:

American films are the most interesting films to watch and the easiest to understand, they're not directed to be watched by Americans only, but they're viewed by a massive number of audience around the world, as a consequence, Hollywood dominates most of the market share of the world film industry. American films are also extremely popular around the

world, often dominating cinemas, according to Internet Movie Database *(IMDb)* and *Variety*, the highest grossing film of all time is *Avatar* which is expected to be crushed by *Avengers: Endgame* by August 2019 (Hollywood products).

Movies are much more than entertainment, they are a worldwide cultural phenomenon, and by portraying a smooth story plot, they tend to attract people to keep watching from the beginning until the end. Films change people's lives, they tell us how to live, they teach our children, and their influence is overwhelming. They are both art and commerce, creative expressions of national/cultural interests and preoccupations and part of a global entertainment market. The past century has witnessed a transformation of the movies from popular novelties into highly valued cultural icons and commodities that have promoted national identity and specific political agendas, while also affecting international trade. (Gabler 53)

The movie industry business is a very profitable one, Entertainment being the second largest U.S. expectation, right after Aeronautics. Yet there seemed to be a second goal to Hollywood's spreading, as the American poet Carl Sandburg once put it, giving a speech to an assembly of cinema Executives in November 1961: "I meet people occasionally who think that Motion Pictures, the product that Hollywood makes, is merely entertainment, has nothing to do with education….. Anything else brings you to tears by way of drama does something to the deepest roots of your personality. All movies good or bad are educational and Hollywood is the foremost educational institute on Earth. An audience that runs into an estimated 800 million to a billion. What, Hollywood's more important than Harvard? The answer is, not as clean as Harvard, but nevertheless, farther reaching." (Johnston 27)

Motion pictures are effective teaching tools insofar as they dazzled the audience with a "pulsating" image. Moving images animated the eyes and minds of people, no matter their differences. The medium of film works precisely because it creates a similar bodily response

in all viewers. Given that the motion picture "touches" the minds of the audience, it quickly expresses the lesson with more memorable results. In our case it is especially for the purposes of Americanization. Geoffrey O'Brien adds by tracing the very birth of modernity to the emergence of movies as "a cultural currency permitting everyone to transcend the tribal, a global lingo penetrating . . . ethnic and professional enclaves," resulting in "the birth of cosmopolitanism[3]" (O'Brien 41). He also shows us how, after more than a century of motion pictures, we have become an international community personally and culturally inhabited by films. We do not merely view them. Movies are so pervasive that we become them. (45)

"*The Garden of Allah*" a film that explains how the movies enter our consciousness at first through our senses, then by exposure to and habitation of a world permeated by movie advertising and impact, and peopled by others profoundly affected by scenes, dialog, and visual imagery with a compulsion to share their excitement.

We are used to watching films purely for entertainment. When we watch in this way, we are mostly passive observers of the action, not really thinking much beyond our feelings and impressions of what is on the screen. As movie buffs[4], though, we have to be more diligent in how we treat a film. A film is something we can read just as carefully and consciously as a book or poem. (Gabler 50-51)

The meaning of the film is its essence; the theme, story, plot, characters, the various elements of film, language as used in the film, and its composition etc. add up to provide that 'meaning'. Careful attention to these aspects would allow us to go beyond the surface-

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[3] Cosmopolitanism is the ideology that all human beings belong to a single community, based on a shared morality.
[4] Movie buff : is someone who is very passionate, knowledgeable and enthusiastic about movies

meaning level of any film. These considerations along with our initial response to the film hold key to any film to be understood the way it was meant to be.

The relationship among American cinema and American identity, as mediated through American culture, is extremely complex. Each shapes and is shaped by the other in a constant process of mutual determination. American cinema plays a crucial role in the process of identity-formation. Films not only serve as texts that document who we think we are or were, but they also reflect changes in our self-image, tracing the transformation from one kind of America to another. More importantly, the American cinema plays a crucial role in assisting audiences in negotiating major changes in identity; it carries them across difficult periods of cultural transition in such a way that a more or less coherent national identity remains in place, spanning the gaps and fissures that threaten to disrupt its movement and to expose its essential disjointedness. (Belton 18)

1.3. Description of the fundamentals/essence of American culture.

At the turn of the twentieth century, the concept of "America" became of great interest to the nation's commentators. The magazines provided unrelenting overviews of anything that might be its representative—"Waterways of America," "A Retrospective of American Humor," even "Fruit Growing in America," (Bradley 1)

"Wipe out American civilization as it is, and as it has been for a hundred years, and tell me to what extent the world would be a loser?" (Rapson 220) Such comments had prompted well-to-do Americans at the end of the nineteenth century to devote themselves to building cultural institutions, great museums, opera companies, and symphony orchestras, all rivaling those of Europe. But such institutions did not necessarily make a place for American culture. For some of the institution builders, the rivalry was mostly about expressing intimacy with the European canon and establishing a set of social rituals for the use of the upper class. Such an

acquaintance marked the aspirations of a leadership elite who had little faith that there could ever be contributions from the new groups crowding American cities, the immigrants, the rural poor, and black Americans. Were these groups even American, at least as American was defined by those in charge? Cultural products from such groups could hardly be regarded as American. (Bradley 2)

Since the United States was founded in the 18th century, Americans have defined themselves not by their racial, religious, and ethnic identity but by their common values and belief in individual freedom. The United States of America being the third biggest nation on the planet with in excess of 315 million occupants, comprises of multicultural social orders with ethnically different populace. Since there are a ton of outsiders, the U.S. culture has developed in such a way tolerating and enduring other remote societies. U.S. is especially affected by protestant hard working attitudes as per which individuals trust in themselves and their endeavors to achieve the objective of self-realization and achievement. The rich assorted variety in the way of life brought by outsiders, winning estimations of protestant morals, diligent work and so forth, have helped the U.S. to rise as a superpower in the previous years. About each religion had its effect on U.S. culture in one way or another.

U.S. is currently called as a 'melting pot' or 'salad bowl' where all the subcultures originate from various pieces of the world and join together to contribute their part to the entire U.S. culture. In this way, the social connection of an individual dwelling in the U.S. may rely upon the social class he belongs, political orientation and specific numbers of statistic factors like religion, occupation and so on. Indeed, even the sports and some exercises in the U.S. demonstrate the effect of outside culture on U.S.. For example Tennis originated from France,

Soccer from Britain; and even the celebrated American pizza has its starting point from Italy.

(Bradley 5)

When asked about American manners or values, one would straightly go for, let's say: The American dream (the will to achieve your goals whatever it takes), courage, patriotism, independence…etc. The words that move Americans are revealing: "freedom," "mobility," "individualism," "opportunity," "energy," "pragmatism," "progress," "renewal," "competition." These are not dry, descriptive words; they speak to the American spirit. (U.S. Department of State. International Information Programs 6)

Considering *Eclecticism* as a value, American society has married an ethic of choice to an endless variety of traditions, ideas, and opportunities. The mix of peoples and customs encountered in American daily life and the dramatic interruption most communities have experienced in their emigration from their homelands has led to a practice of sampling and borrowing and intermingling of styles, rituals, and, above all, foods. This eclecticism, which may seem messy to more historically unified cultures, becomes in America a value and a signpost of vitality. It is what gives national shape, ultimately, too much of the country's art and literature. America's artists, writers, and architects have taken as their prerogative picking and choosing among elements in foreign and domestic cultures and combining them into a new American whole. (5)

The dynamic at the heart of America's system of values, beliefs, and identity found its most lyrical early expression in the "inalienable rights" of all human beings, which the *Declaration of Independence* [in 1776] listed as "life, liberty, and the pursuit of happiness." It was not happiness that the author of the Declaration, Thomas Jefferson, claimed for his countrymen and all humanity, but its "pursuit." From the start, there has been very little

utopianism in the American political mainstream, little sense of an ideal State or an ideal human condition to be constructed through social planning. (5-6)

Americans strongly believe in the concept of *individualism*. They consider themselves to be separate individuals who are in control of their own lives, rather than members of a close-knit, interdependent family, religious group, tribe, nation, or other group. (5)

The American Declaration of Independence states that "all [people] are created equal," and this belief is deeply embedded in their cultural values. Americans believe that all people are of equal standing, and are therefore uncomfortable with overt displays of respect such as being bowed to. This belief in equality causes Americans to be rather informal in their behavior towards other people. One shouldn't be surprised if store clerks and waiters introduce themselves by their first names. Many people visiting the U.S. are surprised by the informality of American speech, dress, and posture. This can be mistaken for rudeness or irreverence; but it's just a part of their culture. (6-7)

Americans tend to value, frankness and openness in their dealings with other people. They believe that conflicts and disagreements are best solved by means of forthright discussion among the people involved. Americans believe that if someone has a problem with someone else, they should tell the person clearly and directly in order to come up with a solution to the problem. (8)

The Future, Change, and Progress. Americans are generally less concerned about history and traditions than are people from older societies. "History doesn't matter," many of them will say. "It's the future that counts." They look ahead. This fundamental American belief in progress and a better future contrasts sharply with fatalistic (Americans are likely to us that

term with a negative or critical connotation) attitude that characterizes people from many other cultures, notably Latin, Asian, and Arab, where there is a pronounced reverence for the past. In those cultures the future is considered to be in the hands of "fate," "God," or at least the few powerful people or families dominating society. (9-13)

1.4. Hollywood Cultural Impact.

In his book *Jihad Vs McWorld*, Benjamin Barber[5] posed a question as: "To what did this century have a place with?" Referring to the American Hollywood as 'Hollyworld' exhibited the business' unmistakable job in the mastery of the western world-or what he ideally alludes to as McWorld. As needs be, films risen as a total substitution of the conventional of communication and entertainment, and worked in the support of the west with its view on the worldwide community of movie goers merely as consumers. This Hollywood planet, subsequently, goes for the advancement or the promotion of qualities exclusively with a materialistic way, as governments stand exposed against its transnational partnerships and cartels. (Barber 88)

This new head instruments responsible of human communication proved to accelerate greatly in just one century. Sound and images became the 'knowledge' that gets 'communicated' for most people around the world. Additionally, innovations were introduced to the world and accelerated the process of communication because information undertook digital formats and then became computerized. It is evident, therefore, that the advent of Hollywood and American entertainment in general as they progressed overtime, gave the whole planet a taste of Barber's *McWorld* (88-90)

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[5] Benjamin Barber was an internationally renowned political theorist, the Whitman Professor of Civil Society at the University of Maryland, and a Distinguished Senior Fellow at Demos in New York City. He died in 2017.

The term 'McWorld' coined by Benjamin R. Barber represents the global domination of American media conglomerates. According to Barber, Hollywood plays a major role in the domination of world cinema by the 'Mcworld'. Furthermore, the expression of 'telesector infotainment' presented by the same scholar also approves the American global domination over both the entertainment and broadcast sectors. However, the process depended on by Benjamin's 'McWorld' is described as: "Numbing and Dumbing" (90) for the world without exception, and an example of this the American animation *Beavis and Butt-head*[6] which is practically deprived from quality content (90-95)

The American film industry giant notably Hollywood, served to modernize the globe. Initially it presented moving photographic frames that defied the world of print media, and traditional forms such as books and magazines were replaced by television and videos. After that it eliminated classic content in the media empire, namely colons in journals and newspapers and introduced music videos, advertorials and infomercials. For the case of the conduit by which media content gets distributed, cables, satellites and fiber optics concluded the equation. Therefore, Hollywood turned the media sphere in its favor as it because this American colossal provided the most (95-96)

Films do influence people in a number of ways. For some, it is a dream of a better life that pushes them to try and immigrate to the land of opportunities, a new Babylon, but for others, it is the opposite. Hollywood addresses important social and political issues that permanently impact audiences and can easily be reduced to mere entertainment, the truth is more complex, and few people watch Hollywood movies while keeping their distance. (Augé 147)

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[6] *Beavis and Butt-Head* is an American adult animated sitcom created by Mike Judge.

In his book "*The Phantom Empire*", Geoffrey O'Brien sees how movies have helped create the psychology of the century. For example, the melodramatic chestnut[7] "*The Four Feathers*" shows how the movies displayed the customs and manners of a class and society different than ourselves, and thus taught us how to live in certain ways. Neal Gabler published on this topic recently, but to a much inferior extent.

According to an academic study, movies can also influence one's political attitude. To begin with, the research concluded that if viewers watched a film with an explicit message on healthcare such as *The Rainmaker,* or more subtly as in *As Good As It Gets*; it is likely for their support of healthcare policies like the Affordable Care Act to escalate. The reason behind such influence is that certain movies excel in displaying real life issues in dramatic scenarios which affect the viewer and consequently urge them to react. (Mooney et Suebsaeng)

A different example is the study which involved viewers of *The Day after Tomorrow*, surprisingly, the people who attended the release, started to show care for climate change a week after, precisely 83% were 'somewhat' to 'very concerned' about global warming. Moreover, moviegoers also believed that possible extreme weather changes may occur in the next 50 years. It should be noted however that this study sampled only 529 people; nevertheless, the movie took in more than $500 million worldwide, thus the impact on people's opinion on the matter can be quite significant. (Mooney et Suebsaeng)

I.4.1.   American culture portrayal in Hollywood movies.

During the 1920s, films became a new medium that affected people's lifestyles and behaviors. Generally, it served for entertainment and leisure, but for some it was a means of escape from their casual lives. Certain movies provided society with a remarkable display for

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[7] A joke, story, or subject that has been told several times.

vintage fashion, ways to wear accessories that match clothing; while others portrayed wartime heroes, rebels and gangsters that in some ways affected the audiences' behaviors. An example of the impact movies had on society is the 'flapper[8]'.

The movie industry presented a certain type of movies named the 'flapper movies' which affected young women at the time. The term originally came to use in the United States after the release of the movie *The Flapper* in 1920. The new look imitated by young ladies was offensive to older generations. The way the flapper looked with short hair, skirts and baggy dresses that often showed their arms was a type of rebellious behavior, nevertheless, proved as a successful influence in fashion (Cellania)

During the time of the Great Depression, film was a source of cheerful escapism for most. People were out of work, but they did manage to find money to go to the movies. Even during the darkest days of the Depression, movie attendance was between 60-75 million per week. The balancing act for film making was to both reflect the realism and cynicism[9] of the Depression period. They also provided escape entertainment to boost the morale of the public by optimistically reaffirming values such as thrift and perseverance. (Butsch 106)

During The Golden Age of Hollywood, movies were under strict enforcement and censorship. Film studios submitted their films for review and if they met the strict standards of decency they could be released. Regulations of the code included censorship of language, references to sex, violence, and morality. Without a seal, films were threatened with negative publicity and potential box-office failure. Movies were not allowed to portray gangsters as

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[8] A generation of young Western women in the 1920s who wore short skirts, bobbed their hair, listened to jazz, and flaunted their disdain for what was then considered acceptable behavior.
[9] Believing that people are only interested in themselves and are not sincere / irony and sarcasm.

heroes. Movies of this time, basically influenced people to have better moral standards. (Nielsen, Patel et Rosner 104-106)

The American film industry was extremely prolific, affluent, powerful and productive during the war years. The world was headed toward rearmament and warfare in the early to mid-1940s, and the movie industry, like every other aspect of life, responded by making movies, producing many war-time favorites. These movies offered escapist entertainment, reassurance, and patriotic themes and moral boosters for the audience. (Nielsen, Patel et Rosner 110)

In the period following the war, post-war affluence increased choice of leisure time activities, conformity, middle-class values, baby boom, and the invention of television, drive-in theaters, and a youth reaction to middle-aged cinema. When most of the films were idealized with conventional portrayals of men and women, young people wanted new and exciting symbols of rebellion. The film industry responded by producing a number movies with portrayals of young men and women rebelling against the establishment. In 1950s

"*Rebel Without A Cause*" a movie about a rebellious, misunderstood, middle-class youth who had difficulty relating to his parents. This movie influenced the audience that it was okay to act in a rebellious way to get attention. (Shary 12)

The following decade (1960s), entertainment in the US did not operate in isolation but as a part of a social, political and an aesthetic change. Television became the major mass medium in the country and addressed the majority of the population, and delivered images of conflicts regarding race, gender and the Vietnam War; films, drama and occasionally dance often presented vivid portrayal of domestic issues. The potential for media to shape society during

this decade grew rapidly, and the notion was that it began to define the American reality rather than to represent it. (Batchelor 48)

Film production as the decade progressed, came to be influenced by changes in society. The spread of counterculture attitudes such as drug use, sexual freedom and a general detachment from traditional norms opposed the Motion Picture Code of 1930[10] , hence movie makers were not able to win the approval of the Production Code Administration (PCA). Subsequently a new self-regulating rating system was established regarding attitudes towards censorship which made it simple for filmmakers to execute distribution, and audiences to know which film should be watched. For this reason, it is clear that the movie industry complied with what society underwent at the time (49)

During this period, several movie productions affected the Americans. Firstly, a major symbol for the older generation's immorality was *The Graduate* 1967, in which the events portray an affair between a college graduate and his father's business partner. In the same year, the famous *Bonnie and Clyde* was released, and represented how mainstream films glorified outlaws. Therefore, the notion is that during this period, American movie production found ease in releasing to the public, films which contradicted with common social values as long as the rating system is respected. (50)

Hollywood has its own world and the American way of life shown in the movies can only exist in films. Some people may not perceive the difference, and often believe that what they see in movies to be exactly what American reality is. When looking back on the film history of the 20th century you begin to realize the great impact these films had on people's lifestyles

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[10] Also known as the Hayes Code, which was a set of moral guidelines, presented by major studios from 1930 to 1968. Most motion pictures applied by those guidelines.

and human behavior. Movies influenced the way people dressed and the way people acted. We as, movie goers, must choose what is morally right or wrong and not be influenced by the film industry. We must also choose what a fashion statement is and what is not. The film industry may be protected under the freedom of speech amendment, but we do not have to be influenced by what they project in their movies. (Cellania)

Hollywood is double-sided sward, the Hollywood movie can influence the people around the world, and it gives several impacts both positively and negatively. America is the most powerful country in the world, it has impacts to all aspects like; politics, economics, military, or even entertainment. Hollywood is always considered as the fashion leader where the actors and actresses in the movies portray fashionable hairstyle, cloth, make up, and etc. Otherwise, Hollywood movies always contain the rude words or aggressive behavior of Americans which resulted to the audience to imitate and adopt those things to their daily life. Hollywood is the succeed story of America which it works as an instrument to affect the ideology, and culture of the world populations. (Rampal)

"Anyone who does not follow the West is gone". The American culture and ideology are spreading out toward the world, movie is one medium that carries those messages. The consequence of this domination of American culture is an appearance of cultural imperialism where it encourages the consumerism trend around the globe. The world audience became consumerist overnight after watching movies, for example, the culture of eating low carp food in American movies caused the popularity of McDonald's, KFC, pizza, and so forth. Hollywood movie is the American medium, it has influences to the movie industries in several countries as well. It is called Hollywoodization: in which Hollywood affects the movie

industries to adopt the production style, dressing, or even imitate the name of Hollywood, such as "Bollywood". (Rampal)

Not only is the United States considered hegemonic but also its popular culture. The representations that the American culture holds to be authentic are absorbed by subordinate and low tier nations that pursue it, such ideals are the display of the U.S. as rapidly progressive and industrial in multiple domains. Hence little space is left for countries following the American pop culture to form their own national identity for themselves, because the absorption of what this culture offers affects the social ideology of these nations. (Crane 2-11).

Typically, about one-third of a U.S. film's budget is devoted to extensive advertising and promotion, including an emphasis on film branding which includes product placements, ancillary products that are widely marketed through commercial tie-ins and cross-promotions and most importantly the American culture. (York 3)

1.5. Theoretical framework: Cultural Imperialism.

Cultural Imperialism is a domination of a more recognized culture over other cultures, in other word, cultural imperialism is a soft mean of colonization. Cultural imperialism can be due to economic and technological factors. It said to be that the cultural products i.e. Multinational Corporations, foods, films, news, and etc., of the developed world step across the border lines to the developing and non-developed countries and conquer the local culture of those ones. Receiving culture can be either a threat or a gift. The dominant culture may superior over and beat the cultural identity of local cultures.

According to John Tomlinson, cultural imperialism is the spread of modernity, it is not the process of cultural expansion, but it is a cultural loss process. It means that cultural

imperialism is a process to eliminate culture of minority groups or the old-fashioned cultures. Cultural imperialism makes those local cultures vanish from time to time. (Thomlinson 90)

The concepts of cultural and media imperialism were much critiqued during the 1980s and 1990s, and many scholars preferred alternative concepts such as globalization and cultural globalization to analyze issues of intercultural contact, whether asymmetrical or otherwise. John Tomlinson critiqued the concept, identified four different discourses of cultural imperialism, and argued in favor of its substitution with the term "globalization." James Mirrlees[11] has placed Tomlinson's work in context by describing the dialectical—parallel but mutually aware—development of both a cultural imperialism and a cultural globalization paradigm. Both are influential in the 21st century. (Barret 23)

Defined by Theresa Weynand Tobin[12], Cultural imperialism, in anthropology, sociology, and ethics, the imposition by one usually politically or economically dominant community of various aspects of its own culture onto another, non-dominant community. It is *cultural* in that the customs, traditions, religion, language, social and moral norms, and other aspects of the imposing community are distinct from, though often closely related to, the economic and political systems that shape the other community. It is a form of *imperialism* in that the imposing community forcefully extends the authority of its way of life over the other population by either transforming or replacing aspects of the non-dominant community's culture. (Tobin and McKenna 1)

The term cultural imperialism did not emerge in scholarly or popular discourse until the 1960s, the phenomenon has a long record. Historically, practices of cultural imperialism have

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[11] James Mirrlees was a Scottish economist and winner of the 1996 Nobel Memorial Prize in Economic Sciences. He was knighted in the 1997 Birthday Honors.
[12] Associate Professor, Director of Graduate Studies in Philosophy, Marquette University.

almost always been linked with military intervention and conquest. The rise and spread of the

Roman Empire provides some of the earliest examples of cultural imperialism in the history of

Western civilization and highlights both negative and positive aspects of the phenomenon.

Later, cultural imperialism became one of the primary instruments of colonization. While

colonization was almost always initiated by some kind of military intervention, its full effects

were achieved through practices of cultural imperialism. Fueled by a belief in the superiority

of their own way of life, colonizers used law, education, and/or military force to impose

various aspects of their own culture onto the target population. Motivated, in part, by a desire

to purge local populations of allegedly barbaric, uncivilized customs and mores, colonizers

also knew that the best way to mitigate resistance by the colonized was to eradicate as far as

possible all traces of the former way of life. (2-3)

Globalization has played a significant role in helping the spread of ideas and cultures across

countries and continents on a new scale never seen before. The spread of culture began a long

time ago with people sailing around the world in search of adventure and resources. People were

able to interact and share cultural beliefs and practices with dominant cultures imposing

themselves on less dominating cultures. Countries that had more economic power than others,

and those cultures that viewed themselves as more civilized imposed their cultures on countries

that lacked economic standing in what came to be viewed later as cultural imperialism.

(Westcott, Bird and Thomlinson 296)

Cultural imperialism involves slow changes in the way people in the less economically

standing countries view things around them. It also involves how people live their daily lives as

manifested in today's world of popular culture. The Western culture greatly influences many

ideas, perspectives, and attitudes of people in the world. Even in the Western world itself the

way that people live, and their views and activities represent conformity to ideas that are

popular. People try to live up to certain standards that have become popular over time. Standards of beauty, dressing styles, dietary habits, means of expression, and other things that people participate in their day to day lives are set upon ideas that are popular in the Western world. (Bowen 179)

Julia Galeota claims that corporations don't harbor misgivings about the negative impacts of "Americanization" of outside societies, as most of them have apparently persuaded themselves that American culture is unrivaled and thusly its impact is gainful to other, "lesser" societies. Sadly, this American faith in the predominance of U.S. culture is definitely not new; it is as old as the way of life itself. This disposition was shown in the activities of settlers when they first arrived on this land (America) and slaughtered or assimilated basically the whole "savage" native Americans. (Galeota 22)

Others trust America's cultural imperialism can be beneficial. Rothkopf, who worked for the Clinton Organization, contends that the expulsion of social obstructions or barriers through U.S. cultural imperialism will advance an increasingly steady world, one in which American culture rules as "the most simply, the most tolerant, the most eager to continually reassess and improve itself, and the best model for what's to come." Rothkopf is right in one sense: Americans are en route to building up a worldwide society with insignificant social boundaries. Nonetheless, one must question whether this anticipated society is genuinely gainful for all included. (Galeota 24)

"Global arrogance" is a term developed by Thomas L. Friedman, in his book "*The Lexus and the Olive Tree*" (1999) he compares it with cultural imperialism as follows: Imperialism is when you physically occupy another people and force your ways upon them. Global arrogance is when your culture and economic clout are so powerful and widely diffused that you know that you don't need to occupy other people to influence their lives. (Friedman 419)

Conclusion

Hollywood is one of the major American broadcast industries, it plays a significant part in propagating the American culture abroad. Through motion pictures, Hollywood would depict a special image that define the American culture to the world under the name of "entertainment" but implicitly, it tends to create an indirect impact on people from foreign countries by selling its culture as a global, most suitable one for this world, under the invisible cloak of globalization or i.e. cultural imperialism. This influence of Hollywood movies on other cultures is noticed through the cosmopolitan values shared internationally by the whole world.

Many scholars have opposed opinion and critics on the way America is promoting its culture through entertainment, mainly movies. This new type of imperialism as a lot of them claim, is defined as cultural imperialism which is the modern, most developed face of colonization in the 21st century.

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II.   Chapter Two: Americanization and Globalization vis-à-vis Culture and Media

Introduction:

Since the end of the Cold War, the world has entered a new age where globalization shapes our political system, our economy and even how we interact with each other. With the rise of technology and transportation, communication has become effortless. This global phenomenon has led to a rising integration of markets and spaces, as well as new diplomatic alliances. Combined with technological advances, different cultures have been brought together voluntarily and involuntarily. Behind the glorified aspect of globalization, however, hides more complex social, political, cultural and economic components. This is the case for the worldwide influence of the United States, especially on a cultural level, a lot of questions have been rising since then, and on top of them: "Has globalization turned into an Americanization of the world?"

The purpose of the following chapter is to provide a lens view on two parts, the first part, covers attempts to define the phenomenon of Globalization and also an examination of its relation to both culture and media and how it is represented between myth and reality. In addition, the second part deals with major scholarly viewpoints on Americanization, the expansion of American culture in the 20th century, the emergence of American global media and finally the potential motifs behind America's promotion of its culture.

II.1.   Globalization, Culture and Media.

The connection between globalization and culture frequently represents a focal point of discussion amongst a lot of researchers. One of the angles to tackle these broad subjects is the impact that globalization has on domestic cultures, regardless of whether it preserves them or

simply allows for their assimilation in order for them to form a global monoculture. Another perspective may include media as the essential conductor for globalization. However, there is a possibility that media is capable of globalizing certain cultures at the expense of others, and such unequal trade can be referred to as Americanization.

II.1.1.   Views on Globalization.

Globalization has become one of the great vacuum words of our time; it seems to suck up any meaning anyone wishes to ascribe to it. The social scientific discourse on globalization has produced a large body of literature with a great variety of definitions of the very phenomenon it purports to analyze. Some of the more prominent accounts of conceptualizing globalization refer to ideas such as "actions, that is to say, the effects of actions over distances", "time and space compression", "global integration" and "accelerated interdependence", a "new order of inter-regional power relationships" or to a subjective factor such as "the increasing consciousness of the global condition" (Held and McGrew 3). One definition, which encompasses temporal as well as spatial aspects, conceives globalization as a "process of the deepening and acceleration of boundary crossing transactions (…) which incurs simultaneous spatial expansion" (Menzel 226).

Another approach pays especially attention to increasing reciprocal interdependencies, thus writing in the tradition of theories of differentiation by Adam Smith, Herbert Spencer and Emile Durkheim: "Globalization refers to a set of processes that increasingly makes the parts of the world interdependently integrated" (Roberts and Hite 16). In addition, one finds theoretical perspectives, which seek to connect objective aspects of the globalization process with changes of subjective consciousness. According to (Robertson 8), for instance, globalization "refers both to the compression of the world and the intensification of consciousness of the world as a whole." (Lechner 330) in turn conceives it as "the worldwide

diffusion of practices, expansion of relations across continents, organization of social life on a global scale, and growth of a shared global consciousness." The work by Allan Cochrane and Kathy Pain considers a variety of important dimensions, except subjective aspects. In their view, globalization denotes the expansion of social relationships beyond regional and national state borders. It leads to growing density of worldwide interaction, made possible by electronic flows and communication networks. Moreover, the increasing availability of products from vastly distant cultures, the rise in migration and the strengthening of a global infrastructure that the operation of emergent globalized networks permits have a growing interpenetration of people as their consequence (Cochrane and Pain 15).

Not only attempts to define globalization proved to be inadequate and are time relative, but it is suggestive that some are biased. In his book *Globalization*, D.J. Boudreaux argues: "There are probably two or three hundred different definitions of globalization to be found among these 101 million cites identified by Google. Some of these definitions are silly or politically biased, such as the one that defines globalization as "the Americanization of the world through mechanisms like the World Trade Organization (WTO), International Monetary Fund (IMF) and McDonald's, all backed up by U.S. military power"

According to Goldstein-Gidoni, 'Globalization cannot be easily described anymore as having "a distinctly American face". There is more and more evidence for competing centers or multiple globalizations'. However, the expansion of media culture industries in other countries has to be seen in the context of the continuing dominance of American media culture. (Goldstein 155). Banerjee states: 'The USA has emerged as the most powerful player and clearly dominates the world's cultural industries'. This is particularly true in the film industry. (Banerjee 517)

Globalization is a multidimensional phenomenon that encompasses not only economic components but also cultural, ideological, political and similar other facets (Prasad and Prasad 23) Consequently, globalization has been addressed from the points of view of economics, social sciences, politics and international relations and has been subject to endless debates in various disciplines. Nonetheless, globalization effects are rarely addressed as a determinant that impacts societies and their cultures. More precisely, the interaction between globalization and culture still remains under-researched (Prasad and Prasad 11) and the current globalization debate in this respect is relatively recent (González and Acosta 80). Along the same lines, the literature has not been able to stress whether concepts such as *Americanization* and *Macdonaldization* are synonymous with globalization (Latouche 98).

Given the above context, it is argued that globalization brings about diverse trends, namely cultural differentiation, cultural convergence and cultural hybridization (Pieterse 5) and each trend does not preclude the other as cultural homogeneity and heterogeneity are complementary (Cowen 128-130).

Globalization is one of the most discussed concepts across the disciplines but still remains elusive and confounded. In this respect, the debate taking place in the literature on globalization is two-pronged as the definition of the meaning of globalization is still not consensual and its impacts on local cultures are yet to be circumvented (Matei 316-331). One thing that is definite and sure is that globalization is multidimensional and has economic, cultural, social and political aspects which impact both individuals and societies. More specifically, globalization constitutes a policy and/or system that promotes global interaction interdependence and interconnection among nations through advanced technologies (Jaja 115). As is, globalization refers to both the aspiration and determination to make a way of life

applicable throughout the world, hence contributing to uniformizing ideas and systems of ideas in every single part of the world (120). Thus, some commentators contend that globalization emerged with the advent of globalism which is an ideological discourse that constitutes a political belief system (Steger 11). It seems that globalization has an ideological basis as it is founded on the capitalist economic tradition with its premises such as the development of free markets, private ownership, open and free decision making, the price mechanism and competition (Jaja 122).

In addition to an openness of diverse economic, political, cultural and social flows in both information and trade and its market-related dimension, globalization also has political features through the so-called notion of *global governance*. In fact, the involvement of various states and governments in promoting the internationalization of their companies contributes to globalization, particularly through *multilateral* agencies such as the World Bank, the World Trade Organization and the International Monetary Fund (Drucker 159).

In his book "*The Lexus & the Olive Tree*" (1999), Thomas L. Friedman argues that globalization is not simply a trend or a fad but is, rather, an international system…. globalization has its own rules and logic that today directly or indirectly influence the politics, environment, geopolitics and economics of virtually every country in the world. (Friedman, The Lexus and the Olive Tree 6)

The word globalization became relatively known in contemporary times since it refers to the phenomenon which affects the whole world. The process of globalization itself is argued by different scholars on multiple platforms. Firstly, one of the many issues of discussing globalization is to put it in a clear historical context, something which many researchers failed to do. Moreover, identifying the phenomenon perceptive and reaching a common explicit and

clear definition has not happened yet. Nevertheless, social scientists, journalists and others bear the burden of sharing merely a theoretical view to the phenomenon rather than holding an explicit meaning (Gills and Thompson 208)

In addition, Globalization being the buzzword of our time celebrates multiple concepts. The term Globalization itself after appearing in the 1960's has definitely influenced many fields, yet it can represent different labels from a process, a condition, a system or an age (Steger 7). Nevertheless, it has become almost common knowledge that the way with which it is possible to understand globalization is the standardization of the world and surely its unity via various means introduced by the west (Westernization); whether technological, commercial or cultural. These viewpoints seemingly related, produce nothing else but a critical aim towards the latter perspective, and evidently give more vagueness to the former. The argument therefore, when attempting to place globalization in a tender context is that it is the hybridization which allows a global mixture (Pietrese 65).

During the middle ages as an example, globalization faced a sort of a downfall because of territorialism at the time. The reason behind its demise in this era was mostly the focus of existing empires towards expansion rather than connectedness; examples of this are the Roman and Byzantine empires. Thus, the relation between Middle Ages and recent times in terms of globalization is the linear that the phenomenon undertook; simply, as times progressed civilizations took modernity in charge and therefore global relations excelled (Waters 7-8).

As globalization has increased the frequency of such contact and mixing the world has been given another ugly awkward term "*glocalization*", its origins are murky: some say that

Sony Chairman Akio Morita[13] coined the term (Lule 133). In his book "*The Lexus and the Olive Tree*" Thomas Friedman defines: "Healthy glocalization as the ability of a culture, when it encounters other strong cultures, to absorb influences that naturally fit into and can enrich that culture, to resist those things that are truly alien and to compartmentalize those things that, while different, can nevertheless be enjoyed and celebrated as different….. An unhealthy glocalization is when you absorb something that isn't part of your culture, doesn't connect with anything latent in your culture, but you have so lost touch with your culture, you think it does." A few culture may think they are glocalizing in a healthy way, but actually they are acclimatizing and losing their personality in an unpretentious, slow-motion way. (Friedman 326-328)

Another definition of glocalization which is at the heart of hybridization[14], refers to the interpretation of the global and local producing unique outcomes in different geographic regions (Giulianotti and Robertson 133-152). Glocalization is reflected by the fact that the world is growing pluralistic with individuals and communities becoming innovative agents that have a tremendous power to adapt and innovate within their newly glocalized world. (Robertson 458-471).

The entire reason for glocalizing is to have the option to acclimatize aspects of globalization into your nation and culture in such a way that adds to your development and diversity, without overpowering it. (Friedman 326)

To conclude, globalization is a natural and inevitable process as no country in the world can avoid or ignore it and failing to embrace it will lead to marginalization (Jaja 124). It is

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[13] Sony Chairman Akio Morita was a Japanese businessman and co-founder of <u>Sony</u>, he died in October, 1999.
[14] Refers to the convergence of different elements of various cultures. These elements, such as food, language, fashion, or music, are modified from one culture to adhere to cultural norms of another.

noteworthy to mention that globalization does not concern countries at the same level. World nations are not integrated to the same extent in international exchanges. Thus, the concept of world village characterized by the same values and concerns does not hold true. In fact, globalization has not eliminated immense disparities in the ways of life or standards of living between rich and poor nations.

II.2.1   Globalization vis-à-vis Culture.

It is crucial to examine the dimensions that Globalization can shape. In the book *Globalization: A very Short Introduction,* the writer dedicated three chapters to provide three separate dimensions of Globalization: Political, Cultural and Ideological ones. The one which serves this study is the one concerned with culture. Thus, cultural globalization is viewed as a process of increase and development for cultural flows which expand across the whole world. (Steger 69)

In a nutshell, we define the concept of culture under two major definitions. On the one hand, culture is an integrated set of values, norms and behaviors acquired by human beings as members of a society. As such, culture constitutes an element of identification within a given group of individuals and an element of differentiation vis-à-vis other groups from an anthropological standpoint. On the other hand, from a sociological stance, culture refers to artistic and symbolic creations, heritage and cultural products. In relation to globalization, these two aspects have important implications with respect to how individuals express their cultural identities, in terms of the future of cultural traditions, and with cultural industries. Therefore, for purposes of the present chapter, the concept of culture refers to the two above-mentioned aspects.

With the advent of the urbanized metropolitan cities dating back to more than 5,000 years ago and the beginning of commercial activities, cultural exchanges have taken place between individuals living among various societies. However, in the past, means of communication and transportation were limited and cultural characteristics did not circulate as rapidly and easily as in modern times.

With the industrial revolutions, societies began to have access to machines which allowed them to create cultural products and export them across borders. By the 18th century, thinkers had forecasted a non-reversible trend of cultural standardization. However, the predominance of the nation-state and national economic barriers had protected and insulated cultures from external influence. Cultural uniformization based on the European model at the end of 18th century was prevalent, particularly due to the success of the rational capitalism that characterized Europe and which was the symbol of cultural modernity (Weber 16). Additionally, the enlightenment thinkers had forecasted a uniformized and borderless world in the sphere of values. In the 19th century, cultural industries depended on technical innovations during the first and second industrial revolutions such as, printing in 1860, and electricity and cinema in 1890. Further, Marx and Engels noted an intellectual convergence in the literature which was a kind of intellectual globalization of ideas that preceded the materialistic globalization of goods and markets. As for the German intellectual Goethe, he pleaded for a world culture through world literature (Weltliteratur[15]) where everybody would contribute. In the 20thcentury, cultural industries appeared as communication technology started to develop and flow seamlessly across borders.

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[15] German term means "World literature" in English, sometimes used to refer to the sum total of the world's national literatures, but usually it refers to the circulation of works into the wider world beyond their country of origin.

By the end of the cold war, global politics witnessed an interest between the west and nonwestern civilizations. The idea at hand gives reference to Samuel P. Huntington's viewpoint on the clash of civilizations. Subsequently, processes such as G. Ritzer's Mcdonaldization aimed to homogenize societies across the world; transnational firms such as the American McDonalds serve this context perfectly. Furthermore, the wide variety of cultures around the world faces the problem of hybridization; countries that grant huge profits to mega corporations are likely to have consumers that become culturally hybridized to the parent culture of the businesses (Pietrese 55).

One of the processes with which culture works is, as called, homemaking. The idea that the elements which construct one's surrounding culture may not entirely be local, since elements like a Tibetan Buddhist statue in the corner of the house, a poster of a Tahitian beach on the wall and even a British band playing on the stereo all originate to foreign cultures yet take part in the local. Moreover, presence of western cultural elements such as 'Pizza, McDonalds' in Eastern cuisines, city parks in Guangzhou China that feature Disney characters, all are example of how remarkably cultures can connect.

The routes cultures depend on to be integrated with one another vary according to a level of cultural strength. An example on one hand argues the frequency of how often do we see a Guatemalan child wearing a shirt with an American logo on it. And on the other, how frequent do we see an American child putting on a shirt with Guatemalan signs. The answer undoubtedly, reflects the subordination of the Guatemalan culture under the American one, therefore proving the power of the American culture when connecting to the Guatemalan one, yet the same cannot be said for the latter (Wise 26).

Another point which tends to focus on the threat culture faces in a globalized world, is that which asserts the targeting of cultural heritage, its intentional destruction, reconstruction

and the dynamics which contemporary globalization offers to aid in such doing. When the conquistadors tore down Mayan temples then replaced them with Christian symbols, this historical fact, serves as an argument for the destruction of cultural heritage in the modern world. Modernly, globalization allows for international art markets to merit cultural elements only for their monetary value, thus disregarding their cultural one and decontextualizing them. Therefore, one may conclude that in a time of a globalized world, cultures can confront threats as much as they are allowed to expand. (Anheier and Isar 102).

Additionally, global migration seems to bring concern to particular host countries, since submerged communities create cultural conflict within the local culture. The escalating clash between the uses of various languages in purely English-speaking nations, appear to produce fear and sentimental resistance towards a multilingual society. The focus apparently is entirely on the language rather than the cultural production the communities have. The United States serves as an example of the most resistant to immigrant-based cultural production, though the country itself occupies the top of cultural export via music and films. (Anheier and Isar 260).

For films such as *Mulan*, the meaning of "local" is expanded from covering the spatial to encompassing a combination of the spatial and the temporal, or more precisely, it takes on a cultural denotation. Through a process of deculturalization[16], all of the elements that are culture specific, including those that are ethnic, historical, or religious, that create barriers to intercultural reception or are deemed unfit for a new presentation style, may be contained in a familiar narrative pattern that not only plays down cultural differences but also guarantees

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[16] Deculturalization is the process by which an ethnic group is forced to abandon its language, culture, and customs. It is the destruction of the culture of a dominated group and its replacement by the culture of the dominating group.

comprehension across viewer groups. The result is the emergence of a new breed of films and television programs—the "aculturalized" cultural product (Wang and Yueh-Yu 4).

The term *Acculturation* has become a well-recognized and important area of study (Berry 9–25). Broadly, as applied to individuals, *acculturation* refers to changes that take place as a result of contact with culturally dissimilar people, groups, and social influences (Gibson 19-23). Although these changes can take place as a result of almost any intercultural contact (e.g., globalization; (Arnett 774-783)), acculturation is most often studied in individuals living in countries or regions other than where they were born—that is, among immigrants, refugees, asylum seekers, and sojourners (e.g., international students, seasonal farm workers).

The artist and critic Rasheed Araeen – who went on to become the editor of Third Text railed against what he considered to be a *myth*, namely the "Internationalism" of contemporary art. In his manifesto presented in 1978 at the ICA in London he stated: "The myth of the internationalism of Western art has to be exploded. (…) Western art expresses exclusively the peculiarities of the West (…) It is merely a transatlantic art. It only reflects the culture of Europe and North America. The current 'Internationalism' of Western art is nothing more than a function of the political and economic power of the West, enforcing its values on other people. (…) The word international should mean more than just a couple of Western countries (...)" (Araeen 34-37).

Interactions between globalization and culture do not seem to be a recent phenomenon. In fact, they constitute, particularly with the influence of globalization on culture, a contention point in the literature as various theoretical standpoints have been developed to examine these interactions. These standpoints will be grouped under three different scenarios and presented in the subsequent sections.

II.2.2   Globalization vis-à-vis Media.

The act of unity between different societies is no longer news to the world, ever since the appearance of global media, more or less. Initially, inventions such as the telegraph (1840s) and underwater cables made it possible to gain focus for international news agencies over what is going on in the world by the mid-nineteen century. Such reality could only aid in the emergence of transnational corporations (TNCs) which by turn offered a platform for a global market that relied heavily on new media technologies, film industry and radio broadcast, by the twentieth century. Thus, measures for globalized media surely took place (Rathee 4).

The issue of media development can be summed up by stating that, during the last century a quite large number of innovative technologies were brought to the surface. That is to show, the importance of such a common phenomenon; which can be placed under the title of communication. Nevertheless, the introduction of mass media seems to ignore the part which is presumed to be communicated with. (Randle 2)

From film industry and broadcast media along with Internet and new technologies, all appear to reach a large set of relatively anonymous audience in modern times. Yet firstly, it is necessary to mention the focal stages for media to reach what it is today. The invention of the phonograph in 1877 was presented to the world as the first mass media tool after the print medium, at the time; other innovations took place for sound recording and distribution by studios such as the magnetic tape 1920s, cassette 1960s and then went on digital: compact disk (CD) 1980. (Croteau, Hoynes and Milan 8)

Moreover, in 1895 the invention of the cinematograph was a starting point for later innovations in the film industry. Next, moving pictures though limiting the number of viewers per area, succeeded in attracting audience. Afterwards, in the 1930s the introduction of the talking pictures eased the access for audiences, thus becoming more popular. By the 1970s,

the videocassette recorder (VCR) enabled people to have their favorite movies in rental, as well as making the home-recording of videos possible. Later on, the shift towards digital formats via the digital video disk (DVD), subsequently, the emergence of video cameras made people not only watch what is preferred, but also manage to edit it however suitable. (9-13)

However, it is arguable that development in media through the last century has guaranteed constant profit for certain countries through various strategies. For example, in a capitalist agenda the aim is to prioritize profit made out from media revenues. Surely, this focus tends to shift along with different conditions and profit stress which makes the outcome for media as an entirely profitable tool possible; such as the popular music industry in the United States. (54-55)

As the media, in general, reached the level of globalizing its products in contemporary times, the notion of unitary ownership should not be excluded. The sense of unitary in such case is to signify that media industries around the world are owned merely by handful. Three examples clarify this argument namely: the music, software and film industries.

First, the technology company Apple, with its iTunes store provides a rich list of songs for the world, though the content provided is produced only by a group of firms. About 20 genres of musical content for the market on its site, from hip-hop, rap, country and electronic, this variety of products nevertheless, hides an implicit truth. Just four enterprises occupy the ownership behind the release of this popular music, namely Sony Music Entertainment (Japan), Universal Music Group (United States), Warner Music Group (United States), and Electronic and Music Industries (United Kingdom) (329).

Second, the software market is also a domain which global companies monopolize. This focal component in new media is dominated by Microsoft; the Windows operating system (OS) occupied about 95% of the global market in 2011 according to *NetMarketShare* (329).

And in a more recent result, it dropped to about 73% of global desktop operating system market share (NetMarketShare.com). The idea is, surely the statistics regarding the market vary from one source to the other, yet dominance over the market remains by Microsoft.

Film production, representing another distinct field, is no different than that of music and software production. When it comes to who produces movies across the world, the question may seem impossible to answer. Nevertheless, some television shows such as *Big Brother, American Idol* and *Who Wants to Be a Millionaire* which hold franchise in more than a dozen of countries, present a live example on how mega corporations occupy a considerable range of media distribution across the globe. (Kellner 16-17)

Furthermore, the general reason behind consumer unfamiliarity with which companies genuinely produce movies or series at hand; is that transnational firms tend to use various labels for their own divisional companies in order to cover more territories in marketing their products, in the case of television production (Croteau, Hoynes and Milan 330).

The globalization of culture can allow certain countries to spread their cultures, and presumably dominate. There are hundreds if not thousands of domestic cultures around the world, however, certain local cultures do not surface at the global scale. The next part will attempt to shed light on the Americanization phenomenon as a vivid example of the domination of American culture. Nevertheless one might question such domination, as to how it reached worldwide spread.

II.2.   Americanization between American Culture and Media.

Will America come to own the twenty-first century? Will its power and ideas dominate the globe? Or will the United States buckle underneath the pressure of new international challenges?

II.2.1   Insights to Americanization.

Culture influences different aspects of an individual's identity. In its purposefulness, it creates a feeling of belonging and a shared lifestyle among people, while it divides the world into communities of common customs, values, religion, practices, and law. American culture can be seen as more diverse and complex; however, people manage to find common ground through music, art, fashion, science, technology, worldviews and democracy. On the grander scale, Americanization greatly impacts foreign countries and has the power to control them. It is capable of compelling good influence over other nations and often times it succeeds in doing so.

The term Americanization can refer to the process by which people of foreign origins within the United States embraced the American way of life. In the start of 20th century, authorities designed activities in order to prepare foreign-born American residents for full engagement of citizenship. The newly American residents, therefore, became a part of the 'melting pot' and aimed to adapt to the American principles, regardless of their ethnic or cultural background. (Britannica)

Outside the U.S., Americanization or Americanisation is a term for the impact the U.S. has on the culture of different nations, for example, their pop culture, cooking, innovation, business, or political systems. The term has been utilized since the beginning of the 20th century. Inside the U.S., the term Americanization alludes to the procedure of cultural assimilation by immigrants or annexed populations (for example the Californios) to American traditions and qualities. (Moffett 34)

The approach that can be relied upon as an attempt to define Americanization is that of a process which tries to overpower competing processes. Of course, since the name is derived

from the word 'America' it demonstrates how tightly the process is tied to the nation. Additionally, societies around the world react differently to the process of Americanization; these local feedbacks can accept, refuse or even modify the phenomenon. However, global reception of Americanization helps to identify it, and that is by reshaping its framework. (Beck, Sznaider and Winter 35)

"Americanization" of the globe is the worldwide spread and dominance of American influence and culture. Just as U.S. goods flooded world markets in the post-world war II era, US culture is now penetrating every continent through the dramatic growth of mass communications such as music, television, films and the internet, as well as through the penetration of American corporations into foreign countries. The U.S. is the facto leader of the global system it has created. America is the center of gravity of the world. (Jaja 117-118).

This is one of the reasons why the U.S. won the cold war. Everybody has heard about White House, but what about Kremlin? American scientists outshine their U.S. counterpart, just how many people can tell you the name of a famous Russian scientist. NASA is synonymous with space exploration, even though Russians were the early pioneer in the field. (Polyakova).

The US dominance is really based on dominance of world financial arrangement as America dominates, controls and manipulates the global financial institutions such as the World Bank, the International Monetary Fund (IMF) and the World Trade Organization (WTO) which determine and regulate global trade. The US dollar has become the standard currency of the world. Coca-Cola and hamburger has become the snack of choice. Whereas in

the last century the world witnessed a certain degree of homogenization[17] mainly of the dominant classes in various societies – in Africa, educated Africans mimicking their colonial masters – we have today masses of even the poor preferring the hamburger or meat pie and Coca-Cola or Pepsi to their native foods and drinks under the influence of Coca-colonization[18]. (Jaja 118)

Seven of the top ten global brands are based in the United States. Coca-Cola, which holds the top spot, is often viewed as a symbol of Americanization. Fast food is also often viewed as being a symbol of U.S. marketing dominance. Companies such as Starbucks, McDonald's, Burger King, Pizza Hut, Kentucky Fried Chicken and Domino's Pizza among others have numerous outlets around the world. (Interbrand)

You don't need an army to invade a country, you can invade it with McDonald's too. McDonaldization is a term developed by sociologist George Ritzer[19] in his book "*The McDonaldization of Society"* (1993). For (Ritzer), "McDonaldization" becomes manifested when a society adopts the characteristics of a fast-food restaurant, he describes McDonaldization as "the process by which the principles of the fast-food restaurant are coming to dominate more and more sectors of American society as well as the rest of the world". McDonaldization is the idea that our society is becoming more efficient and more fast-paced.

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[17] Homogenization is an aspect of cultural globalization, it refers to the reduction in cultural diversity through the popularization and diffusion of a wide array of cultural symbols, not only physical objects but customs, ideas and values.

[18] Cocacolonization refers to the globalization of American culture pushed through popular American products such as soft drink maker Coca-Cola.

[19] George Ritzer is an American sociologist, professor, and author who studies globalization, metatheory, patterns of consumption, and modern and postmodern social theory.

(Ritzer and Malone 97-118) have already argued that an appreciation of the extent of McDonaldization can expand our understanding of globalization.

Mcdonaldization, being a major ingredient in the process of Americanization is in itself a deep process that affects people's lives worldwide. The spread of an American product all over the world affects consumer culture as a first degree. Nevertheless, it opts for quantity over quality as well as offering standardized products, thus devaluing consumer principles and gaining advantage over competing enterprise. As a result for the spread of the American McDonalds in the world, its ability to eliminate competition and the preference of quantity over quality, the success of this American giant gives clue as to why the process of Americanization overpowers globalization. (Beck, Sznaider and Winter 34)

From a theoretical standpoint, McDonaldization is based on Max Weber's (1927/1968) work on formal rationality. In this regard, Weber maintained that the West has been characterized by an increasing tendency towards the predominance of formally rational systems. McDonaldization represents the bureaucracy in Weber's model of the modern development of rationalization. Further, McDonalization refers to the far-reaching process of social change (Ritzer and Malone 100). It impacts social structures and institutions in its country of origin, as well as, in other developed and developing countries around the world. The McDonaldization thesis' relevance to issues of globalization asserts that social systems in today's society are becoming increasingly McDonaldized, and more significantly that the fundamental tenets of its principles have been successfully exported from the United States to the rest of the world. Ritzer and Malone contend that organizations in foreign markets that adopt the basic principles of the model are to an extent undergoing the process of

McDonaldization. In other words, the latter is actively exporting the materialization and embodiment of that process.

In 1996, economist Thomas L. Friedman came up with what is known as the *Golden Arches Theory of Conflict Prevention*, the notion that No two countries that both had McDonald's had fought a war against each other since each got its McDonald's. People in McDonald's countries, he said, "don't like to fight wars. They like to wait in line for burgers," and "countries with middle classes large enough to sustain a McDonald's have reached a level of prosperity and global integration that makes warmongering risky and unpalatable to its people." (Friedman 278)

The reasoning behind this correlation, Friedman says, is that once economies become sufficiently integrated, both the cost of going to war and the amount of contact between two countries will increase. Both these factors lead to more effective conflict resolution, as states will attempt to pursue the more economically beneficial option. Friedman's argument echoes the main suppositions of the democratic peace theory, which states that democracies never go to war. Although Friedman's idea was somewhat tongue-in-cheek and not necessarily meant to be taken literally and absolutely, it does not seem to have held true in all cases. Francis Fukuyama, author of the classic work *"The End of History,"* argued with him that a country's getting its own McDonald's was probably not a good indicator of that tip-over point, because the level of per capita income needed in a country to host a McDonald's is too low. "I would not be surprised if in the next 10 years several of these McDonald's countries go to war with each other," he said. Yes, there will be conflicts, but more inside countries than between them. (Friedman)

No question, the spread of McDonald's (a new one opens every three hours) is part of this worldwide phenomenon of countries integrating with the global economy and submitting to its rules, but this is not a smooth linear process. It produces a backlash inside countries from those who do not benefit from this globalization, who feel that their traditional culture will be steamrolled by it and who fear that they won't eat the Big Mac, the Big Mac will eat them. (Friedman 281)

"You try to shut the door and it comes in through the window," says the historian Ronald Steel about globalization. "You try to shut the window and it comes in on the cable. You cut the cable, it comes in on the Internet. And it's not only in the room with you. You eat it. It gets inside you." (Friedman)

This balance between local and global that McDonald's has found is worth reflecting upon. Because this phenomenon we call "globalization" - the integration of markets, trade, finance, information and corporate ownership around the globe - is actually a very American phenomenon: it wears Mickey Mouse ears, eats Big Mac's, drinks Coke, speaks on a Motorola phone and tracks its investments with Merrill Lynch using Windows 95. In other words, countries that plug into globalization are really plugging into a high degree of Americanization. (Friedman)

The ideas of McDonaldization and Americanization are inconsistent, to some extent, with the portrayals of globalization that have the best cachet today. There is an inlet between the individuals who see the result of worldwide capitalism as an inexorably Americanized and/or potentially rationalized world, and the individuals who favor a characterization of contemporary

society as pluralistic and vague, in which rationalization[20] and American culture are just two patterns among many. (Beck, Sznaider and Winter 30-31)

Furthermore, there are a set of American imperialistic forms that can be also considered as the reason behind the strength of Americanization. First, the global prominence of the American industrial power proved the nation as an economic exemplar in post WWII. Second the cultural perspective, the promotion and distribution of American products overseas; from Hollywood films, jeans, cola and NBA Basketball modestly displays the cultural position of the country. Last but not least, the military interventions in Europe, Asia and the Middle East under the title of supporting democratization, evinces as well the USA as a world giant. (36)

Beck, Sznaider and Winter claim that anxieties regarding the global in our time repeat similar anxieties regarding Americanization a century ago, which are being replayed with different notions and actors. Then and now, the theme of a global culture has become the object of political, ideological and academic controversies. Many of these debates are posed in dichotomous terms, juxtaposing national and post-national models: the former perceives globalization to be a shallow replacement for national values. (44-45)

Many of the world's biggest computer companies are also U.S. based, such as Microsoft, Apple, Intel, Dell and IBM, and much of the software bought worldwide is created by U.S. based companies. (Carayannis and Campbell 42) note that "The USA occupies, also in global terms, a very strong position in the software sector."

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[20] Rationalization is the replacement of traditions, values, and emotions as motivators for behavior in society with concepts based on rationality and reason.

Shedding light on universalism[21] and particularism[22] or localism[23] of a local culture (American Culture), the same thing can be applied to other American products as well. As Ronald Robertson explains: "...we have to realize that the major alleged producers of 'global culture' —such as those in Atlanta (CNN) and Los Angeles (Hollywood)—increasingly tailor their products to a differentiated global market (which they partly construct). For example, Hollywood attempts to employ mixed, 'multinational' casts of actors and a variety of 'local' settings when it is particularly concerned, as it increasingly is, to get a global audience." (Featherstone, Lash and Robertson 38). So when it comes to the entertainment side of the American influence on other cultures, one can mostly think of movies or films, which means "Hollywood". Being the widely known movie industry, its influence conquered all social classes and age categories, Hollywood now is loved and admire throughout the world, children all over the world know about Batman and Superman. Everything a modern child likes, is probably American. Only Britain can seriously compete with US in soft power projection (think of Harry Potter, Sherlock Holmes).

At the end, all we can conclude is that the world is Americanized because America is the superpower and the future. One century ago, everybody was keen on adopting British culture: sipping tea, playing cricket were considered status symbol, but now, Coffee is the new cool, and Starbucks is the new "tea". US is leading from every front: military, economics, politics or technology.

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[21] Universalism means that human rights are culturally dependent, and that no moral principles can be made to apply to all cultures.

[22] Particularism emphasizes on the integrated and distinctive way of life of a given people.

[23] Localism is the belief that a number of human goods are partially or entirely inaccessible to human beings that live in impersonal environments.

II.2.2   The Expansion of American Culture in the 20th Century.

The concern over the spread of the American culture has been considered as one of the American government's major concerns in the Twentieth century. Following the end of the First World War, the United States' film industry initiated the commoditization[24] of art under the name of entertainment. Hence, the American culture, being introduced especially by the motion picture industry, was marketed locally and internationally with application of a type of Fordism[25] (Thommesen 17).

The United States' cultural industry after WWI did not have significant competition or obstructs in its path from Europe. On the one hand, European nations were concerned more with the production of essential goods, rather than supply of cultural products. On the other hand, the American view of films was rather different from that of France, since the latter related it to art, whereas the former did so with regard to business. Subsequently, the European population presented itself as an audience to the American cultural industry, simply because the continent was culturally and economically consumed due to the aftermath of the war (17).

In the interwar period the United States attempted to depict foreign production negatively. Before the introduction of sound, the origin of films did not matter much for American audience and foreign films-especially French, grew popular. Many believed that such a fact hindered citizen's Americanization and subsequently regarded as suspicious. Movie producers combined forces in order to promote the notion that foreign films were distrustful. Additionally, Hollywood and the Creel Committee, which was organized under President

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[24] The action or process of treating something as a mere commodity.
[25] According to Webster Dictionary, it is a technological system that seeks to increase production efficiency primarily through carefully engineered breakdown and interlocking of production operations and that depends for its success on mass production by assembly-line methods.

Woodrow Wilson to raise American enthusiasm for war intervention, sought to lift public

awareness towards American film's 'righteousness' (19).

Moreover, the American film pictured modernity and a 'good life' to the European

audiences facing the bourgeoisie. The doctrinal message of consumerism showing trendy

clothes and lavish lifestyles, also aided in the attraction of European audiences towards a

general consumption. Yet, intellectuals from the continent and especially France perceived the

American culture as an attack to French art and Individualism. Thus, American classlessness

was attacked by being thought of as dehumanizing and a type of escapism by the European

elitists (Kindem 219).

Despite the remarkable presence of the American motion picture industry in Europe at the

time, European nations began a confrontation. The collaboration between European countries

in the field of film production was shown in the establishment of 'Film Europe', an effort to

unite European film industry and resources in order to compete with the American giant

motion picture and Hollywood (220).

A number of European countries took the chance of unity regarding film production and

initiated measures to enforce it. In Italy, the creation of "Cinema City" or "Cinecittà"

inaugurated an effort to promote Italian films, stimulate production via the establishment of

studios during the fascist era 1937, which later was given the name "Hollywood on the Tiber"

due to its success in film production (Thommesen 21).

Likewise, the case in both Germany and Britain was to support the alliance of film

production. In Germany, the corporate entity namely "Universum-Film Aktiengesellschaft"

(UFA)[26], stood in refusal against the import of foreign picture-accordingly American motion

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[26] A German motion-picture production company that made artistically outstanding and technically competent films during the silent era. Located in Berlin.

picture. Adding to that, the collaboration with European film industries in 1924, proved the German movie industry "Weimar" as having a pivotal role in competing with American film industry (Kindem 221-222).

In Britain, the response to the American cultural invasion was embodied in the deliverance of a quota system and also the internationalization of British films. To secure the production and distribution of British films under a rather pressing American cultural presence in Britain, the parliament passed the Films Act of 1927. Moreover, the Britons at the time were enthusiastic cinemagoers, and the fact of a shared English language turned them into somewhat an Americanized audience. As the columnist, G. A. Atkinson from *Daily Express* put it: "The plain truth about the film situation is that the bulk of our picture-goers are Americanized to an extent that makes them regard a British film as a foreign film, and an interesting but more frequently an irritating interlude in their favorite entertainment. They go to see American stars; they have been brought up on American publicity. They talk America, think America, and dream America. We have several million people, mostly women, who, to all intent and purpose, are temporary American citizens." (Glancy 466)

Hence, it is evident that the American cultural industry has affected the British culture remarkably. Nevertheless, it only targeted the masses and in return they complied unquestionably, the same cannot be said for the British elite. Simply because as the columnist's view seems to be giving a sort of detachment from the American cultural effect that the British society has been under, it is arguable therefore that aim was only affect the populace (Thommesen 22).

During the cold war, American policy makers put focus in opposing communist influence in Europe, via carrying not only military conflict but also cultural warfare. In order to gain support of European thinkers who were already in doubt for communist thought, the CIA

(Central Intelligence Agency) created in the late 1940s different organizations in hopes to propagate American ideas, an example of that was the CCF (Congress for Cultural Freedom)[27] stationed in Paris. Furthermore, the American culture was presented to the Europeans via exhibits of American art through ballet, opera, music and painting (43).

Similarly, American painting played a symbolic role rather than an artistic one in the diffusion of American culture. Abstract Expressionism[28] carried an image of exemption for the European individual, and modernist tendencies encouraged freedom of expression, yet it bore the impression of a superior American culture over a depleted European one. American president Dwight D. Eisenhower described the American artistic production as a part of the psychological war, because it allowed room for the intellectual aspect (46).

II.2.3   The Emergence of American Global Media.

Global media is an essential component of global and corporate capitalism and one of its 'defining features'. The ownership of the media decides to a very large extent what purpose it is going to serve and whose interests would be taken into account in a decisive way. Until twentieth century, media was almost entirely a national phenomenon and hence reflected national concerns. The introduction of the wire- based international news agencies with the arrival of the telegraph and underwater cables in the mid-nineteenth century led to the beginning of global media in its initial stage. Emergence of the transnational corporation (TNC), a decisive step forward in the global capitalism, laid the basis for the emergence of the global media. This global market was strengthened to a great extent by two new media

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[27] It was an anti-communist advocacy group founded in 1950. At its height, the CCF was active in thirty-five countries. In 1966 it was revealed that the United States Central Intelligence Agency was instrumental in the establishment and funding of the group.

[28] It is a post–World War II art movement in American painting, developed in New York in the 1940s. It was the first specifically American movement to achieve international influence and put New York City at the center of the western art world, a role formerly filled by Paris.

technologies- film industry and radio broadcasting services in the first half of the twentieth century. (Rathee 1062)

In contemporary times, American media businesses reached a point of becoming monopolies, disregarding national frontiers and turning the world into one marketplace. Former Time Warner vice chairman Ted Turner indicates: "But without the proper rules, healthy capitalist markets turn into sluggish oligopolies, and that is what's happening in media today". Giant corporations became more profit-focused rather than having preference in distribution of quality. Hence, current American media distribution is dominantly owned by a handful of consortium for audiences all around the world. (Turner)

This shows how media is moving towards monopoly market structure where for the conglomerates to maximize profit, they must dominate other competitors and if possible be able to eliminate all competition. This kind of concentrated and centralized management under one 'corporate umbrella' cannot lead to the creation of an international media community and can only help in the creation of 'global consumer order'. The purpose is not only to make more money but more important than that, it is to influence and mold public opinion, popular culture and political attitudes in favor of the wealthy and the powerful. And as eminent media critic Noam Chomsky points out, this maneuvering is done in all sorts of ways: "By selection of topics, by distribution of concerns, by emphasis and framing of issues, by filtering of information, by bounding of debates within certain limits. They determine, they select, they shape, they control, and they restrict in order to serve the interests of dominant, elite groups in the society." (Chomsky)

In the 1980s media systems were national in general, however future conditions allowed for their internationalization. Despite the imports of books, music and Television shows at the

time regulations and ownership remained domestic. However, pressures from organizations such as the International Monetary Fund (IMF), the World Bank and the U.S government to liberalize and privatize media ownership and communication systems, as well the appearance of technological innovations such as satellite and digital technologies, all facilitated the direction for media to go transnational (McChesney 1).

By the 1990s, significant collaborations between media enterprises initiated the emergence of transnational media corporations. These corporations were present nearly in every corner of the globe, while carrying their cultural and economic trends. Furthermore, the diversity of content in the telecommunication domain permitted the Transnational Media Corporations (TNMCs) to expand their activities through a variety of media: Television, satellite, radio, music and others, all to secure the cultural distribution of their products (Hoyler and Watson 3).

By the end of the decade, there were nine major media companies-mostly American dominating the media world fulfilling Marshall McLuhan's[29] prophecy of the Global Village[30]. To start with, the overwhelming majority of American media companies at the time were: America Online (AOL)-Time Warner, the Walt Disney Company, Audio and Video Communications (VIACOM), New Corporation, Tele- Communications Inc (TCI), General Electric (GE) and Sony Corporation. Moreover, the remaining enterprises which were not American: Bertelsmann (German) and Seagram (Canadian) (Shah).

By the start of the millennium, the number of American media corporation owners has ridiculously reduced. From fifty media owners back in 1983, comprised of about twenty

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[29] Herbert Marshall McLuhan CC was a Canadian philosopher. His work is one of the cornerstones of the study of media theory.
[30] A concept posited by Marshall McLuhan chose to highlight his observation that an electronic nervous system (the media) was rapidly integrating the planet.

newspaper chains, another twenty magazine barons, broadcast network top executives and book magnates. However, by 2003, the number dropped to only five; who additionally owned further corporations. Namely: Richard Parsons (CEO) of Time Warner, Michael Eisner of Disney, Summer Redstone of Viacom, News Corp's Rupert Murdoch and finally Reinhard Mohn[31] of the German Bertelsmann. Notably, the reason behind the decline of former American media corporations into only a handful was the due to the major enterprises' concern over increase in profit via mergers and joint ventures (Bagdikian 27).

The reason behind such success for these conglomerates is not just liberty from government rule and regulation, but extensively consumption. It is in the favor of the political body to provide laws which assist these businesses in securing more income and revenues, simply because it comes with a portion of the 'Lion's share'. Hence, political figures were always present to provide for the big media, as long as the latter itself promised to gain from the $236billion yearly spent on advertising, approximately $800 billion from revenues of media products by American consumers in return (28).

The United States played the role of a perfect market place for these enterprises. In 2002, the average American benefactor from media products spent $212 for cable, $100 for books, $110 for home videos, $71 for music records, $58 for everyday newspapers, $45 for magazines and $36 on movies. With the population of nearly 280 million American citizens, it is therefore the ideal spot for avid media industrialists and businessmen (29).

II.2.3.1.   Time Warner.

In the winter of the year 2000, the United States-if not the world, witnessed the merging of two media giants namely America Online (AOL) and Time Warner. Administrated by

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[31] Reinhard Mohn was a German businessman who turned Bertelsmann, a "provincial, war-shattered German publisher", into the sixth-largest media conglomerate in the world.

Steven Case, the enterprise –AOL that is, provided servers for websites in the world of Internet, yet before the merger during that year, the company had already fused with competition early on (Net-Scape and CompuServe); a consolidation which made it worth the merger with the giant Time Warner (30).

Gerald Levin's Time Warner formerly co-founded by Henry Luce who built the empire of *Time* magazine. At first, the industry comprised only of a group of magazines early in the century, namely: *Life, fortune, Holiday, Sports Illustrated*, before its consolidation with AOL. Later on, it merged with Warner Brothers which in its turn assembled firms in music, movies and Television media (30).

The merger between AOL and Time Warner fits perfectly the description of a synergy. Two major separate entities combined forces and later on formed a powerful conglomerate. Time Warner was in hold of a wide range of media products from magazines to films, all which served as the content driven to the public, proved to be a profitable side for the merger. Additionally AOL in possession of a perfect conduit of such content directly aimed the consumers' computers. Thus, both holders of contents and channels were combined in order to create an American media giant (30).

The realm of the AOL Time Warner consisted of about 292 separate enterprises, some of which are shared stakes while others remain a set of fully owned properties. The combined projects were mainly associated with media businesses, and to list them: 3Com, eBay, Hewlett-Packard, Citigroup, Ticketmaster, American Express, Homestore, Sony, Viva, Bertelsmann, Polygram, and Amazon.com. Along with the known properties of Time Warner: Home Box Office (HBO) with its seven channels, Cable News Network (CNN), Warner Brothers Studios and about 50 other record labels (31).

II.2.3.2.   Walt Disney Company.

The creator of the famous cartoon character '*Mickey Mouse*' did not live to see his genuine graphic arts grow worldwide. After his death in 1966, Walt Disney's legacy-*The Walt Disney Company*, was to be considered the seventy-third largest company in the United States under the control of Michael Eisner; the former president and chief operating officer of Paramount Pictures, whom starting from 1984 became chairman and CEO of the Walt Disney Company (1984-2005). Hence, the famous cartoon rodent and his fellow characters made about $25billion a year for their mother corporation (32-33).

The empire of Walt Disney had at its heart Hollywood Pictures and the property of the hockey team The Mighty Ducks of Anaheim, though it was not the peak of its enormity. The company owned eight book house imprints subject to Walt Disney Company Book Publishing and ABC Publishing Group, the ABC Television Network; thirty radio stations, thirteen international broadcast channels, and music groups namely *Buena Vista*, *Lyric Stree*t and *Walt Disney* labels, as well as different other patents.

Additionally, internet sites and theater production were also a part of the enterprise. From the ABC group, ESPN, SportsZone, NFL.com, all the way to NBAZ.com and NASCAR.com they all represented subsidiaries to the Disney kingdom. Additionally, theater productions made out from movies like *The Lion King, Beauty and the Beast* and *King David* (35).

Typically, similar to all dominant media conglomerates, the corporation had about twenty-six conjoint deals, majorly related to media enterprises which represented competition. Some of its collaborated business was with General Electric, which included the National Broadcasting Company (NBC) - the competitor of ABC, Hearst, ESPN and Liberty Media (36).

II.2.3.3.   Viacom Incorporation

To begin with, the prime event that marked the start of Viacom Company took place in 1971. When the Federal Communications Commission (FCC) introduced the Financial Interest and Syndication Rules (known as the fin-syn rules), which forbade the ownership and monopoly of the broadcast landscape by the known television networks namely CBS, NBC and ABC, it allowed for the establishment of Columbia Broadcasting System (CBS) as a public company under the name of Viacom International (Gershon and Suri 48).

The corporation represents a vast range of business interests. From television broadcasting, cable television, film entertainment, publishing, advertising and amusement parks under the administration of Clark B. George[32] at the time, the result was a grand outlet for distribution. Additionally, in 1983, it merged interests with Warner Communications Inc. and two years afterward it acquired about 66 percent of the cable broadcast business Music Television (MTV). Thus, the company initiated its route to the world's top conglomerates (Viacom). (See Table 03 below).

NETWORKS *Showtime /* **Movie Channel**	A pay cable programming service available to 8 million U.S subscribers. Showtime provided feature films as well as a pay per view service
MTV Networks.	Cable programming operation, including music, video and entertainment programs through 4 advertisers supported channels to about 28 million households.
Lifetime	A joint-venture, advertiser-supported cable television service with programming for women and the medical community, available to about 25 million households
BROADCAST **OPERATIONS** *5* **Television Stations**	WLTW-FM, New York; WLAK-FM, Chicago; WMZQ Stations, AM and FM, Washington; KIKK AM and FM, Houston, and WRVR-AM and FM, Memphis.
8 Radio Stations	WLTW-FM, New York; WLAK-FM, Chicago; WMZQ Stations, AM and FM, Washington; KIKKAM

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[32] He is a former general manager of KNXT, now KCBS-TV Channel 2, in Los Angeles, who became the president of CBS' radio division and the first president and chief executive of Viacom, died Feb. 28

	and FM, Houston, and WRVR-AM and FM, Memphis.
Cable Systems	Eighteen cable systems serving about 930,000 Television subscribers in California, New York, Ohio, Oregon, Tennessee, Washington and Wisconsin.

Table 03: Viacom's business interests (1987).

Source: Gershon, Richard A., and V. Ratnadeep Suri. "Viacom Inc." *Journal of Media Business Studies* 1.1 (2004): 47-69. Web.

II.2.3.4. Bertelsmann Inc.

The German company under the reign of the Mohn's[33], is not only one of the largest conglomerates in the world, but also the largest printer of English-language books in the world. It occupies a set of different business interests from broadcasting, book publishing and record companies. The company's 30% holdings in the United States grant it about $63 billion annually, thus making it one of the 'mega corporations' that dominate American media (Bagdikian 47).

The conglomerate consisted of many subsidiaries and included the field of publication, magazines and record labels. In the domain of publishing the corporation's main adjuncts were: Alfred Knopf, Pantheon, Random House, Ballantine and Modern Library all a part of the publishing industry. The magazine groups which are joint stakes are: *Family Circle,* and *Parents.* While in the record label realm, different record labels are administered by the German giant and build up to twenty establishments, the issued enterprises are: Radio Corporation of America (RCA), RCA Victor and Windham Hill (which became subsidiary of

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[33] The family that founded and continues to play a leading role at the Bertelsmann media group.

Sony Music Entertainment later on). What is noteworthy is that some of the company's branches were separate enterprises before, yet once merged they formed the world's fifth biggest conglomerate (48).

II.3.   The potential motifs behind America's promotion of its culture through Hollywood films.

To conclude from what I have been watching from Hollywood movies, the possible motivations of America are as listed;

1. To propagandize the bright side and good wills of America.

2. To publicize the reputation of America.

3. To promote the nationalism of American people and use this nationalism aspect as their own defensive tool to the others' interference or invading.

4. To liberalize the world, since the Hollywood movies tried to express the freedom of expression to make the people from all over the world realize their human rights and became more independent.

5. To spread out the lifestyle, value, and ideology of America to the world.

From five possible motivations above, the possible core interest of America in promoting its culture through Hollywood movies is to dominate the other cultural communities around the world and become the only culture of the world. We may be used to hear that we all could make our culture becomes unique, while we also need to accept other cultures. But, America is doing differently, as I have seen through Hollywood movies. America is likely to make its own culture as a universal culture in which every nation or community has to accept American culture and adopt those American cultures as their own culture. (Miller 2-5)

On other way around, it is likely that America is trying to throw out the political messages where there were other nations mentioned or related in some movies. The Hollywood World

War stories always contained some of those countries who were important actors during the period. Some of the stories make us believe that the nations mentioned in Hollywood movies were bad to mankind, like Jews, they were brutal, and they were opposite to American's ideology who always remained neutral during the war crimes. (10)

The reasons that America wants to dominate other cultural community because nowadays we are living in the liberal world with high level of cooperation in which the people-to-people interactions are more encouraged. It's easier to subtly access to people's minds. To use movie as a tool is preferable to America. Additionally, since America could possibly dominate other cultural community, America may be able to spread the capitalism to any nation in the world. American culture could make the entire world becomes the only one cultural community, and it could encourage this single community to be capitalism led by America. (Olson 14)

Conclusion.

Globalization has become not just an analytical concept but a contested concept around which has formed political groupings. The concept of "globalization" thus requires deeper critical reflection to unravel its essence. Globalization is an ongoing process that is yet to be fully unraveled and understood. We posited that the world is currently experiencing Americanization. It is therefore inappropriate to interpret the current worldwide economic attempt as already a globalized one. The distinction between Globalization and Americanization vis-à-vis culture and media is quite almost the same, positing that though they are conceptually distinct, they share in practice, the common aim to homogenize the globe. Through shedding light on concepts that are related to globalization and Americanization, the ideas of McDonaldization seem to be at odds with the former concepts, to some degree, with the characterizations of globalization that have the greatest cachet today.

There is a gulf between those who see the consequence of global capitalism as an increasingly Americanized and/or rationalized world and those who prefer a characterization of contemporary society as pluralistic and indeterminate, in which rationalization and American culture are only two trends among many.

In professional and popular discourses alike, the popularity of Big Macs, Baywatch, and MTV are touted as unmistakable signs of the fulfillment of Marshall McLuhan's prophecy of the Global Village. The globalization of culture is often chiefly imputed to international mass media. After all, contemporary media technologies such as satellite television and the Internet have created a steady flow of transnational images that connect audiences worldwide.

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III. Chapter Three: Research Methodology (Methods, Data Analysis and Discussion)

Introduction

The purpose of this chapter is to provide a narrative of the methodology employed in this study, to clarify and exhibit the procedure used and to explore and highlight the role of Hollywood movies in promoting & establishing an American global culture to the world. The methodology will begin with an analysis of two Hollywood movies which are "The Devil Wear Prada" and "The Pursuit of Happyness", it will cover the general choice and appropriateness/convenience of the chosen research plan, the research design, a description of the research setting, samples and the suitable instrumentation used to gather the data. Also, data collection procedures and data analysis and interpretations are well-clarified and expressed. Eventually, this final chapter meets the end with a general conclusion that wholes up all the research perspectives and findings.

III.1. An analysis of Hollywood movies.

III.1.1. The Devil Wears Prada[34].

III.1.1.1. Critical Review:

The Devil Wears Prada is likely to be a scary movie, but it's a fashion movie. The name of the movie is a metaphor. The movie is about the fashion magazine which is a very famous movie in America. Andrea Sachs (Anne Hathaway), a recent college graduate from Ohio, who came to New York with a big dream of becoming a journalist, but eventually she finds herself working as an assistant to the diabolical editor-in-chief of the prestigious Runway magazine, Miranda Priestly (Meryl Streep).

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[34] Director: David Frankel
Awards: Golden Globe Award for Best Actress – Motion Picture – Musical or Comedy and 5 more Awards.

The movie ended up with the impressive scenes left to the audience, where Andrea realized what she has done and decided to do the right things to the persons she has beaten of. A whole story showed how the instability of a person can get. The only one thing I saw Andrea did right in this movie, was to quit the job, a job that took away her real identity and her own self.

III.1.1.2. Critical Analysis:

Freedom of expression.

The first expression occurred during the job interview between Miranda and Andrea. Miranda didn't like the way Andrea dressed and Andrea's size. She was about to ignore her and was intentionally not going to hire Andrea. However, Andrea impressed Miranda by saying that she was the editor-in-chief of Northwestern University, she is quick to learn and understand. Andrea also mentioned about her work ethic. Finally, Miranda decided to hire her. This interview speech represented that Andrea was brave in showing her intellect in order to get a job. She was willing to fight for her career.

There was a gossip between two girls even though the one they were talking about was walking through. This showed the open-mindedness of American people and that they didn't pay much attention to the conversation behind their back.

One sexual expression was a kiss at the corner of a street in Paris, in which both kissers were not a couple or lovers. Andrea and Christian Thompson kissed after their dinner, they both were not in love and they were not in their home country, but they still express their feelings in a public place though it was at night.

Nationalism.

I saw fashion in this movie, clothes, shoes and bags were the world brand names that are from many of fashion's leading countries around the world, mainly in Europe. Otherwise, the Cosmetics that were mainly used in the movie were the American brands. This, to me, seemed that Americans sense that their Cosmetics are the best in the world. Moreover, Americans should consume what Americans created or produced.

Runways was the number one fashion magazine of America and it was known worldwide in the movie. The American people who work for this magazine are supposed to be the most intelligent people in the fashion field. The fashion designer was the best, and the editor-in-chief of the magazine was the most memorable. It further stated that Runways would have to be the number one fashion magazine in the world.

Sexuality.

Andrea and her boyfriend stayed together at the same apartment before getting married. They had an intimate relationship and had an affair. It seems normal in American society. A couple living together before marriage is acceptable and welcome. On the other hand, Andrea and Christian Thompson had an affair on their first date. They didn't even love each other. After the night of an affair, the next day they could pretend that nothing has happened the night before, calling it "One-night stand". So, it is usual to have sex without any relationship or conversation for Americans.

Language.

The conversation between Miranda and her secretaries and other employees were short and firm. It is because she was the boss, and she didn't like to explain things. On the other way

round, she was a bossy boss, so she didn't like any one to bother her busy mind. She would have something in her head and mind to think about all the time, because fashion goes fast, the new updates came out the day before, it may be outdated the next day.

Miranda always looked at people from head to toe. Her eye language said lots of things, whether she was satisfied, of if she was impressed. She didn't talk that much, but she used her eyes a lot.

Lifestyle.

The skinny women had different way of eating from the overweight ones. The skinny ate low carb food, while the overweight ate fast food and onion bagels. In this movie, Starbucks was mentioned where Miranda always required her coffee from Starbucks. Starbucks is a global brand, but to this movie, Starbucks was put as an exclusive brand for the top class people.

In the fashion world and everyone must be fast and up-to-date. The people working at Runway dressed fashionably and walked confidently, and they had a few minutes to eat a little food that was low carb.

In New York City, everything seemed busy. People always took the Subway or taxi to go to work, while most of them lived in town-houses or apartments because that lots of people who reside in New York. The people walked fast, the traffic was busy, and the cars driven fast. The house rent in New York was high.

American people in this movie were keen on wine. The movie represented that the main characters drank wine every time they met or even at dinner. Plus, the parties were mentioned again in this movie.

Women and purses are inseparable. The purses must be compatible with dresses and shoes. So Andrea carried different purses every single day depending on her clothing style and dress.

Values.

New York is a city where most people want to go, and some want to get a career and live there. It's a dream city in which there are important places, famous places, and shopping places. Andrea wanted to go to New York just because she was hunting her dream of becoming a journalist. Andrea thought that New York is a big city that contains a lot of opportunities for her to be a journalist. Besides, she may think that good and famous journalist grew up in New York where the famous and credible news agencies are located.

The people in the fashion industry must be skinny and use brand name products, while Paris is a land that people in the fashion field dreamed to go. It is seen as a land of fashion.

Ideology.

The people who work with the fashion magazine or are in the fashion sphere must be interesting fashion, how to sense of fashion, and we passion magazine. The decision of Miranda to hire Andrea, as she had a Hope. Andrea was intelligent and she may survive at her magazine, show. The smart person could gain advantage in doing such things. Andrea didn't fit in with the magazine but she got a job because of her outstanding speech in front of Miranda, a lady everyone was scared of.

Andrea's father came to visit in New York, and he was concerned about his daughter. He didn't believe that being a secretary with hard work, late work and low pay, would support his

daughter to be a journalist one day. On the other hand, if Andrea decided to attend Stanford Law School, she would have succeeded there and achieved a better life.

III.1.2.   The Pursuit of Happyness[35] (2006).

III.1.2.1. Critical Review:

Some of the most common themes in contemporary biographical films revolve around social life as well as the accompanying problems that living in today's society entails. By making connections to individual personal lives, these films help most people make sense of the world in which they live. In this regard, this paper focuses on the film, The Pursuit of Happyness outlining various cultural issues as well as problems faced by the starring; Will Smith playing Chris Gardner in the movie. Moreover, the paper discusses how such factual films reflect and create popular ideas about social problems.

The Pursuit of Happyness is a factual film based on Chris Gardner's near one-year struggle with homelessness, fatherhood, divorce and a desire to achieve to fend for his son Christopher Junior. It is a story highlighting a man's ambition to achieve his goals and find a way of caring for his son. Set in San Francisco, the film starts with Gardner investing his life savings in Bone-Density scanners, a white elephant project which financially breaks the family; his wife separates from him leaving him with the custody of their son Christopher. Additional problems set in ranging from Gardner's eviction from his house, garnishment of his bank account as well as his credit cards. In line with this, he is forced to live in the streets but his meeting with Jay, the manager at Dean Witter places him on the path to success and regaining control of his life in a better way.

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[35] Director: Gabriele Muccino / "Capri, Hollywood", MTV Movie + TV Awards & Teen Choice Awards winner

III.1.2.2.   Critical Analysis:

The year is 1981, and Chris Gardener (Will Smith) is trying to make a living by selling bone scanner machines in San Francisco to doctors and medical centers. It's a bother to lug around the clunky machines but he enjoys making connections with people. Although he is a natural born salesman, this African-American believes that he is destined for a better career path. His wife Linda (Thandie Newton) is working at two jobs to help pay the bills, and they are behind on their rent. Their five-year old son, Christopher (Jaden Christopher Syre Smith), goes to a day care center, and it bugs his dad that on the outside of the building, the term "the pursuit of happyness" is misspelled. He is convinced that these little details make all the difference in life.

The constant strain of financial pressure is too much for Linda to handle so she decides to take a job with a relative in a restaurant in New York. Although her husband is a disappointment to her, she does have confidence that he will find a way to take care of their son, and so she leaves Christopher with him.

Chris' persistence pays off when he is chosen for an internship program at a prestigious stock brokerage firm. The determining factor seems to be that he impresses one of the top officers by solving a Rubik's Cube in record time. It is obvious that he has a special gift for numbers in addition to his flair for sales. The only hitches to his new lease on life are that the program does not pay any salary and only one of the 20 interns will eventually be hired. Meanwhile, his financial condition grows shakier when a few of his bone scanning machines are stolen, and he and his son are evicted from their apartment. They move into a small room at a motel but then are forced on to the streets. Father and son wind up sleeping in a bathroom

in a bus station. Luckily, they are able to make this harrowing experience into a game by pretending they are hiding out in a cave from dinosaurs.

Meanwhile, Chris struggles at the brokerage firm in a competitive battle for clients. He makes a bold move to land a new account by visiting a CEO at home, and he and Christopher are invited to join him and his son at a San Francisco football game. They are awed by this glimpse into the world of the wealthy where everything is done first-class. But the CEO dashes the intern's hopes by telling him that he won't be able to have him handle his account because he is so new to the business.

The Pursuit of Happyness is based on the true story of Chris Gardner's struggle to achieve his share of the American dream. The Italian director, Gabriele Muccino, could have edited the story down quite a bit — especially the inordinate amount of time showing Gardener chasing after people who have stolen his scanners. One of them is a homeless man who thinks it is a time machine.

The drama does score some emotional points in its portrait of an African-American male who turns out to be an extraordinary single-parent. He nurtures his son with a tenderness and love that is impressive. We also liked the central role in the drama of Glide Memorial Church in San Francisco's Tenderloin neighborhood. Chris and Christopher join other homeless people who find food and lodging there if they are lucky to get in line early. The Reverend Cecil Williams appears in the film along with the church's legendary choir.

The screenplay by Steve Conrad presents a rather limited view of happiness by equating it with flashy cars, high-paying jobs, and luxurious homes. Gardener believes in capitalism, and

he plays the competitive game well. We have no other choice but to cheer him on as he overcomes one obstacle and setback after another, he believed that success depended only on his efforts, not fate or luck. He has a dream, he keeps it, and goes after it. Certainly his son's trust and love helps carry him along, but the movie wants us to believe that anyone can break through to the big money if they only apply themselves. That may have been true 60 years ago but it is not true today as the gap between the rich and the poor has turned into an abyss. *The Pursuit of Happyness* is propelled by Will Smith's energetic performance and the intimacy with young Chris comes naturally since he is played by his own real-life son.

One of the best quotes that grabbed my attention which I personally use every day was when Chris was giving his son one memorable piece of advice saying: "Hey. Don't ever let somebody tell you... You can't do something. Not even me. All right? You got a dream... You gotta protect it. People can't do somethin' themselves, they wanna tell you, you can't do it. If you want somethin', go get it. Period." What we can understand from this is: "We receive what we want after doing everything we can". Towards the end of the movie, you see that Chris Gardner sold all his medical devices, but the IRS took all his money for unpaid taxes. He takes the final exam at the brokerage firm, he does his best, and he just needs to wait. No money, no other place to go, he just waits….Then, at the end of the movie, the most intriguing moment arrives. When he does not even know what is going to happen, he receives the great news. He gets the job, and all his problems end. The scene in the office where he is talking to the managers really moves you. One of the managers asks him "Chris, was it easy?" and he replies, "No sir, it wasn't". That part of his life is what he calls "Happiness."

III.2.   Appropriateness of the research design.

The overall scope through which the investigation is done is based on a descriptive survey research design. According to (R. Kumar 334) this design endeavors to describe analytically a situation, problem, phenomenon, service or program, or provides information about the living conditions of a community or describes attitudes towards an issue. In contrast to different structures, for example, experimental design, participatory or action research, descriptive studies are capable of obtaining information from large samples of the population, determine and report the way things are, and allow the researcher to study phenomena that do not allow for manipulation of variables. Finally, we utilized this structure to coordinate inside-and-out thoughts with quantitative and qualitative aspects engaged, the study intended to establish valid results about our research case.

III.3.   Research design.

(Kothari 31) defines research design as "The conceptual structure within which research is conducted; it constitutes the blueprint for the collection, measurement and analysis of data". He also defines it as: "The arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure." This study uses the descriptive research design. The reason for choosing this method as opposed to the other methods of study is because it aims at answering a broader range of research questions because the researcher can use more than one approach. With quantitative and qualitative aspects engaged the strengths of one aspect can be used to overcome the weaknesses of the other. The results from the methods may validate each other and provide stronger evidence for a conclusion.

III.4.   Target population, setting and sampling plan.

The target population does not necessarily mean a number of people, it is a collective term used to describe the total quantity of things (or cases) of the type which are the subject of your study (Walliman 94). For (A. Kumar 67) the target population, in very simple words, is the class, people living in the city or electorates from which the researcher chooses his sample.

(R. Kumar 177) states "Sampling is the process of selecting a few (a sample) from a bigger group (the sampling population) to become the basis for estimating or predicting the prevalence of an unknown piece of information, situation or outcome regarding the bigger group. A sample is a subgroup of the population you are interested in". In other words, a sample is a smaller group procedurally selected from the population to represent it by applying one of the sampling techniques. The population of the present study comprises of vicenarians[36] from different places in Algeria (specifically universities), from Algiers, Annaba, Boumerdas and mostly from Khenchela. The participants are from different social classes and from different geographical regions in Algeria, and of different genders, males and females. Since the target population is very large, a representative sample was statistically estimated to represent the population. A sample size of respondents was randomly selected to answer the online questionnaire, comprising of 228 respondents. Additionally, because of the methodological requirements of the study, a Simple Random Sampling Technique was used to sample participants for the study. This technique helped to ensure that each participant in the target population has an equal and independent chance of being picked for participation in the study.

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[36] A person whose age is between twenty and twenty-nine years, inclusive; someone in his or her twenties. Someone in his or her third decade.

III.5. **Instrumentation.**

This study will be carried out using a descriptive research design, hence a close-ended online-questionnaire will be used with the adopted random sample which totally comprises 228 randomly selected participants, who are expected to answer twenty questions. Secondly, we gather knowledge of the researched phenomenon through observation, as and when it occurs. We aimed our focus on human behavior towards the phenomenon explained above, its use, and human interactions related to it. Also, Content analysis (film analysis): primary data from the two selected movies above.

III.6. **Data analysis procedures.**

After gathering data from the computerized questionnaire, we used Google forms to obtain the data of the questionnaire into Google Docs which eventually allowed us to analyze the questionnaire by making the pie charts. First, we used quantitative statistics for the questionnaire to elicit primary quantitative data as preliminary results of our study. Next, we analyzed two selected movies in order to limit our scope of observation. Consequently, all the results aimed at answering the basic research questions.

III.7. **Description of the Questionnaire**

In survey research, a questionnaire is an instrument that is comprised of a set of questions to be asked to the participants of the survey. Sir Francis Galton, an English polymath, introduced –for the first time– the use of the questionnaire in surveys. Questionnaires usually ask questions that elicit ideas and behaviors, preferences, traits, attitudes and facts.

Today, questionnaires can be administered in a variety of modes, such as face-to-face, telephone, paper-and-pencil, and computerized. The computerized questionnaire administration mode is used in an online survey. An online survey, or web-based survey, is a widely used survey method which requires participants to answer the questionnaire posted on the Internet.

Questionnaires are among the most common data collection methods that allow gathering information over a large sample. According to (Brown 6), "Questionnaires are any written instruments that present respondents with a series of questions… to which they are to react either by writing out their answers or selecting from any existing answers". The popularity of this data gathering tool is because of the fact that it is easy to construct and it gives respondents freedom to express their views and opinion as well as make suggestions. Moreover, questionnaires are flexible and can be used to gather information on almost any topic. Such characteristics as well as the nature of the research are what have pushed the researcher to adopt this instrument for data collection. To obtain the necessary information, the researcher developed a questionnaire under the title "How much of a movie-buff are you?" to grab the respondents' attention in order to get honest and valid results. We dealt with a sample of more than 200 respondents, this sample was selected randomly in order to be representative of the whole population. The questionnaire consists of twenty (20) questions. The questions are either closed (16 questions) requiring from the students to choose 'yes' or 'no' answers, or to tick up the appropriate answer and justify in open-ended questions (04 questions) if necessary. The questionnaire is divided into three sections. Section one seeks information about students' gender, age, and life situation. Section two covers nine (9) questions; it seeks information about the participants' knowledge and opinion about

Hollywood and movies. Section three is composed of eleven (11) questions attempting to obtain information about students' reaction and point of view when it comes to globalization & Americanization.

III.8.   Analysis of the results.

This section deals with the analysis of the data generated from the respondents filling the questionnaires, the results from the study are presented and projected in graphical format.

Section One: Only one question will be analyzed in this section, the one which deals with background details in terms of life situation.

Q1: What do you do in your life?
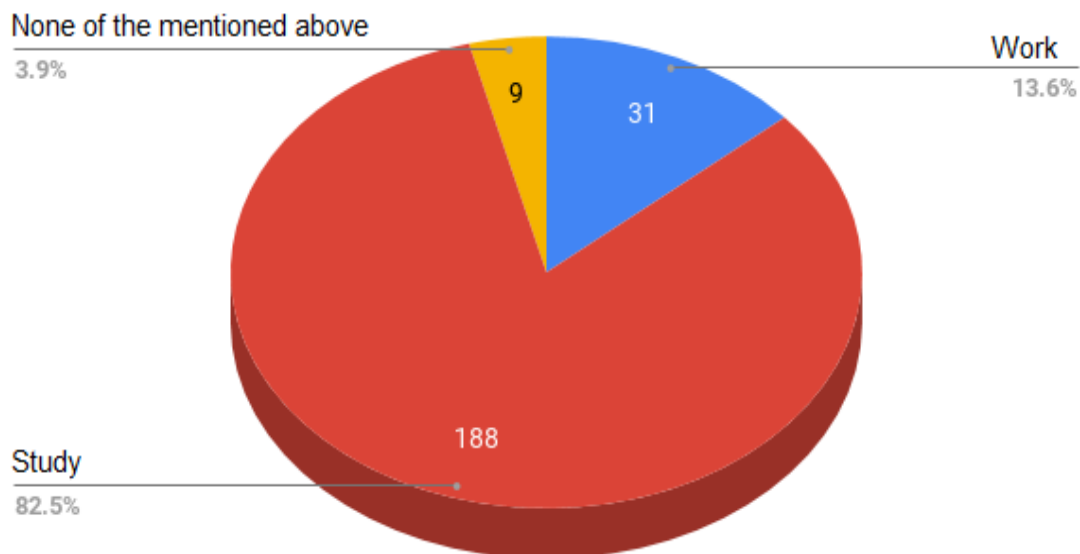
Figure 01: Respondents' life situation.

As it is apparent, more than ¾ of the respondents are students (188), (13.6%) of them work and the rest neither study nor work. This shows that the sample chosen from the target population is mostly vicenarians (teenagers), who represent the most affected category of the society by the American movies and American culture.

Section Two: This section seeks information about the participants' knowledge and opinion about Hollywood and movies.

Q2: Do you love watching movies/series?

No
3.5%

8

220

Yes
96.5%
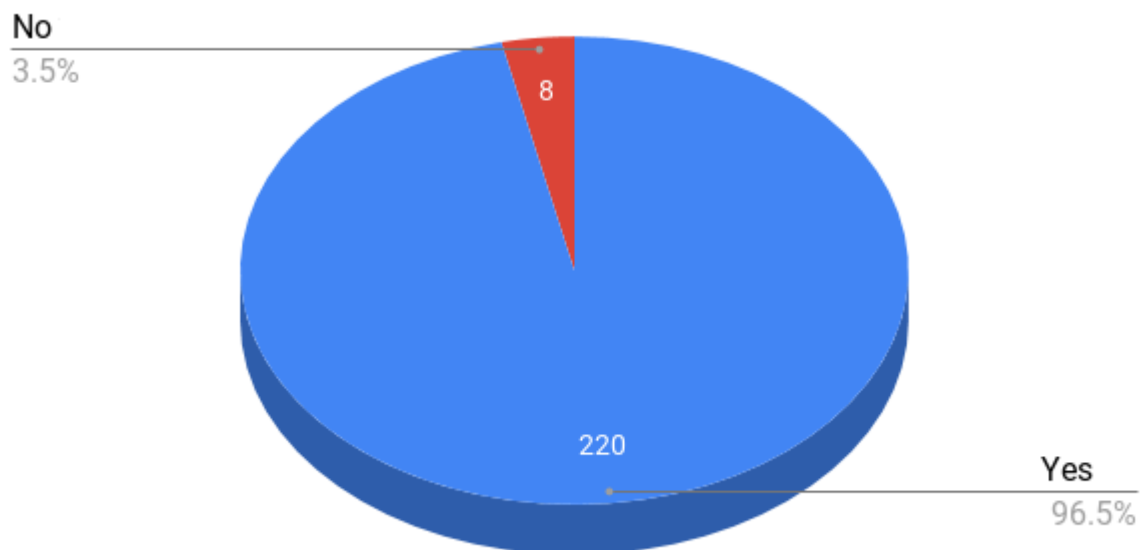
Figure 02: Respondents' interest towards watching movies.

From the first look at the pie chart, (220) respondents answered "yes", while the rest (8) answered "no" (3.5%). We can say that almost all of the respondents (96.5%) love watching movies, which shows a full interest in watching movies/series, most of the samples chosen from the target population are movie-fans.

Q3: Do you watch movies with subtitles?
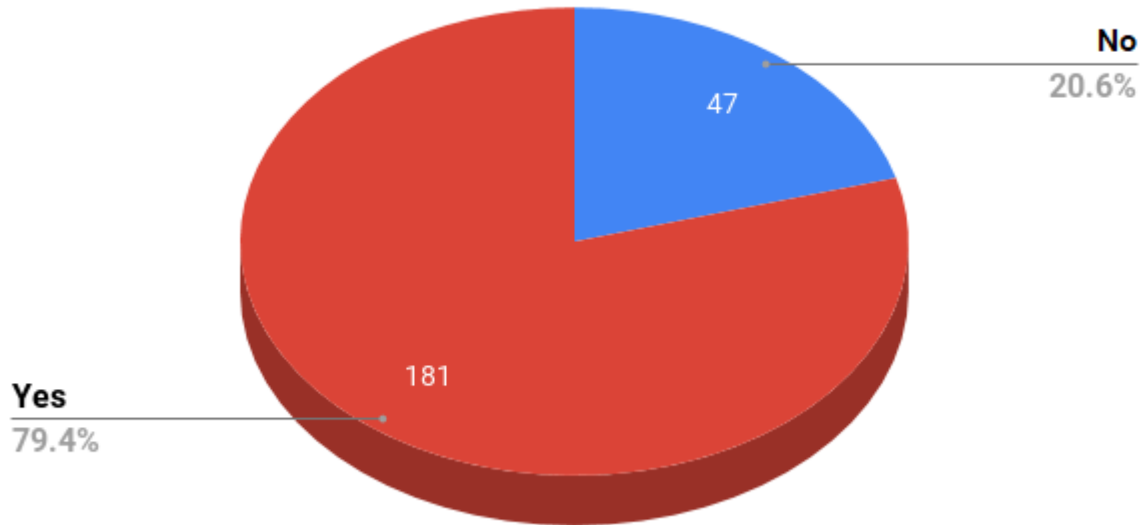
Figure 03: Respondents' use of subtitles while watching movies.

This figure reveals that more than ¾ of the respondents prefer to watch movies with subtitles, while the rest of them - 47 respondents - who represent (20%) of the total number, don't.

Q4: If yes, what language is used in the subtitles?
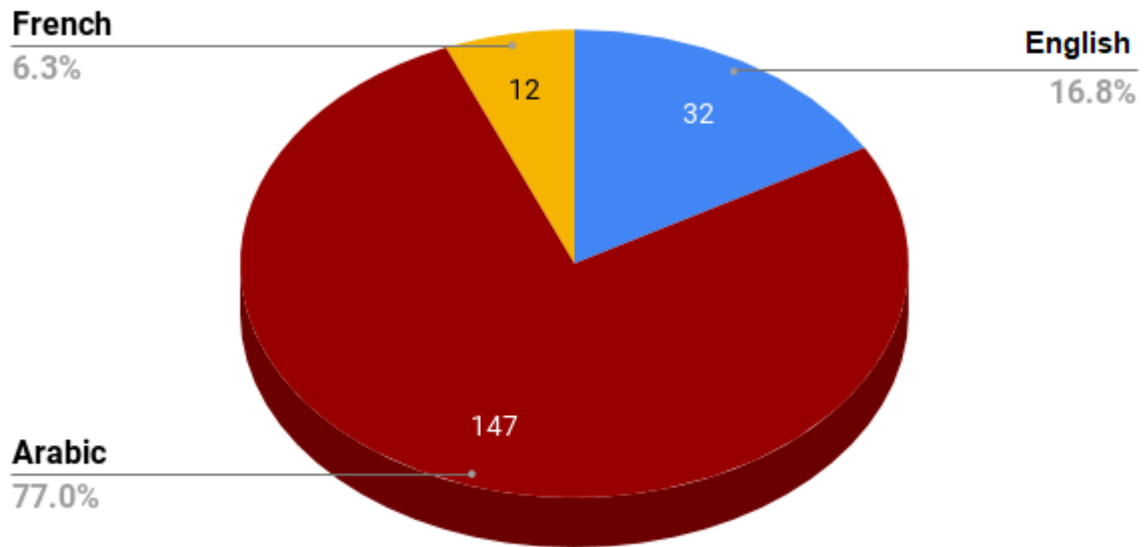
Figure 04: Subtitles language preference by the respondents.

    Respondents are likely to prefer using Arabic language as subtitles while watching movies, as indicated above (77%). However, (16.8%) of the participants prefer English. A proportion of (6.3%) of the participants prefer using French subtitles.

Q5: Do you think American movies are -to some extent- beneficial to you or to any other people who watch them?
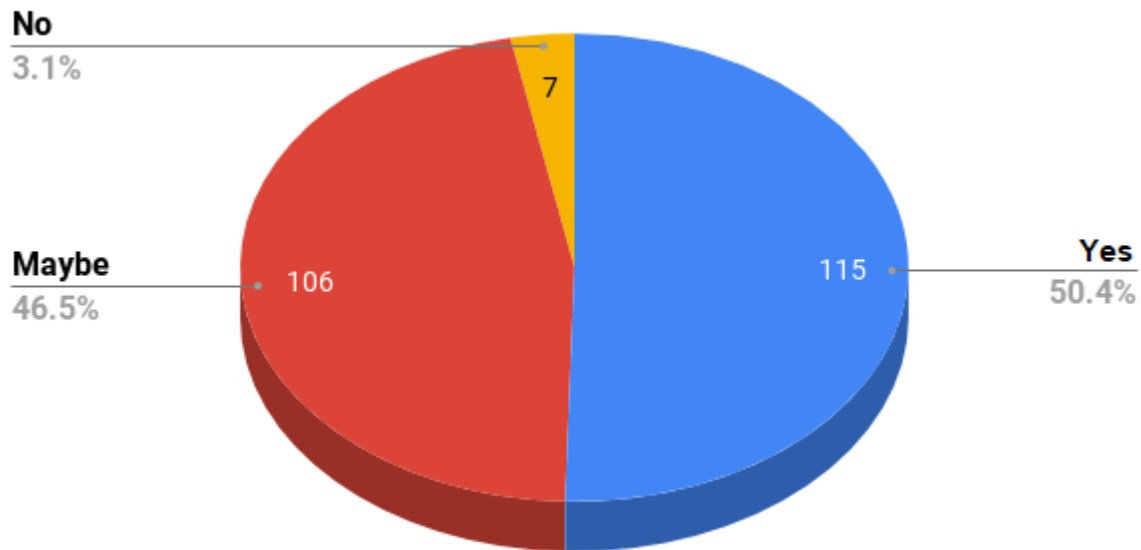
Figure 05: Respondents opinion about movie benefits.

Half of the respondents (50.4%) indicated that movies are indeed beneficial to them or any other people who watch them. Yet, (3%) of the participants are against this idea. Finally, almost the other half of the participants (46.5%) are not sure of an accurate answer towards this question, accordingly they choose "maybe".

Q6: Do you think Americans are using the same language/accent as used in movies?
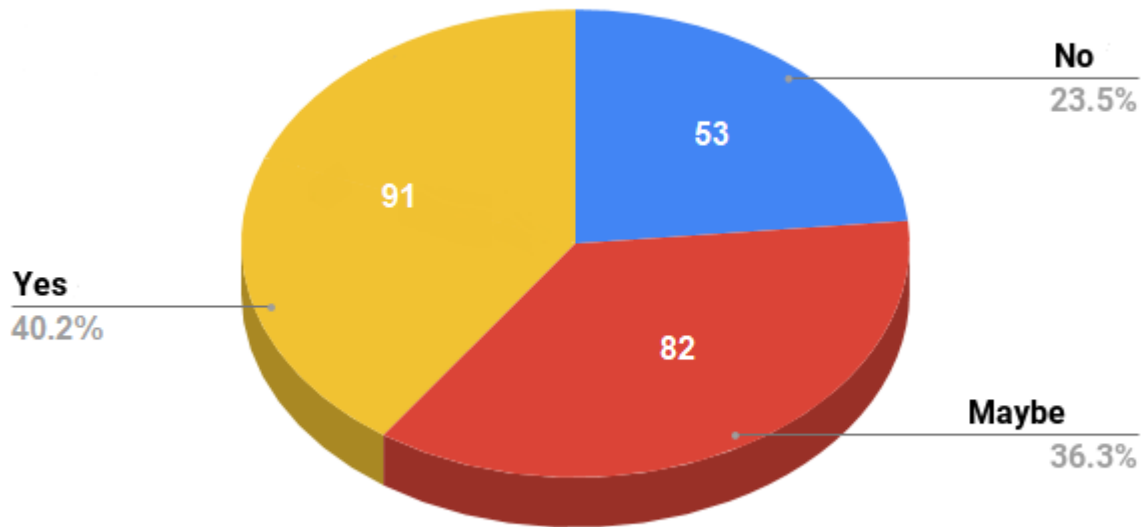
Figure 06: Respondents' conception of American movie use of language/accent.

From the diagram above, it can be inferred that (40%) of the respondents agree that Americans are using the same language/accent as used in movies. Meanwhile, a proportion of (23.5%) thinks that they don't. On the other hand, (36.3%) of the respondents are not sure whether they use the same language/accent or not.

Q7: Do you think that American movies are portraying the exact same lifestyle Americans live in reality?
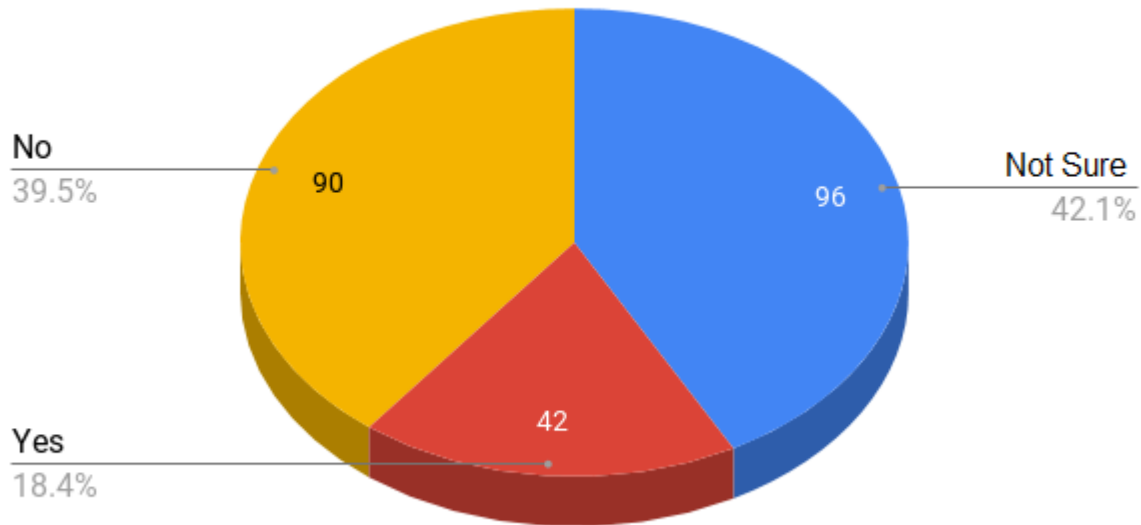
Figure 07: Respondents' opinion about American movies' portrayal of the real American lifestyle.

The diagram above demonstrates that most of the participants in this study are inclined to think that American movies are NOT portraying the exact same lifestyle Americans live in reality (almost 40%). Nevertheless, (18.4%) of the respondents think that they are portraying it. Finally, (42.1%) of them indicate that they are not sure of an accurate answer and choose "maybe".

Section 3: This last section investigates tackles a comparison between American culture and local one. Additionally, the respondents' conception of Americanization & Globalization.

Q8: Compared to your society and culture, do you think that America is:

- Better?

- Worse?

- Same?
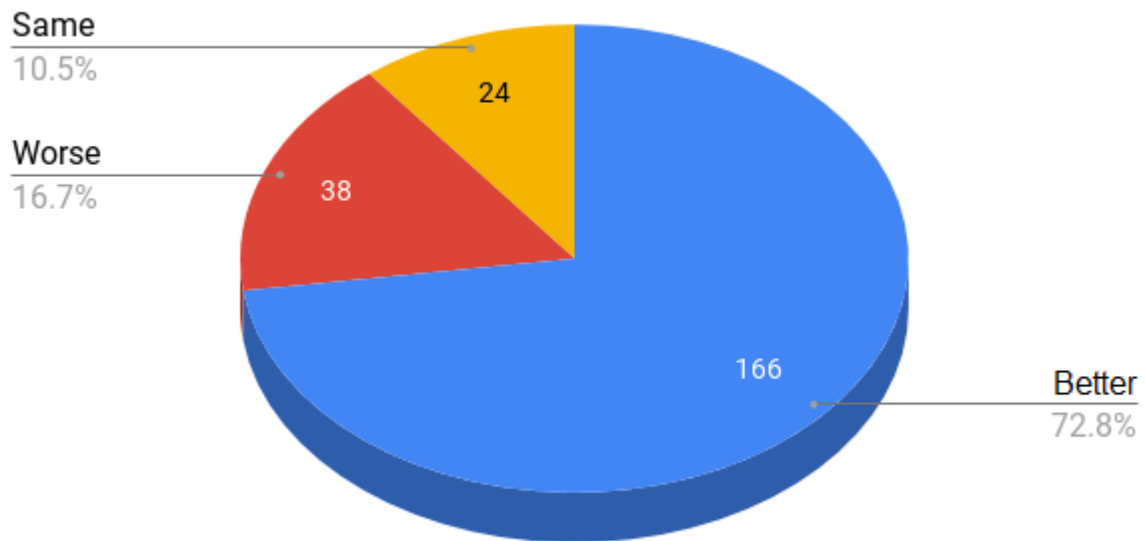
Figure 08: Respondents' conception of American culture compared to local one.

For this question, a big amount of the participants (72.8%) say that American culture is superior to the local one. However, (16.7%) of the participants gave an opposite answer. From the other hand, the rest of the participants (10.5%) say that their culture and the American one have no difference, and they think they're the same.

Q9: Do you believe in the term "The American Dream"?
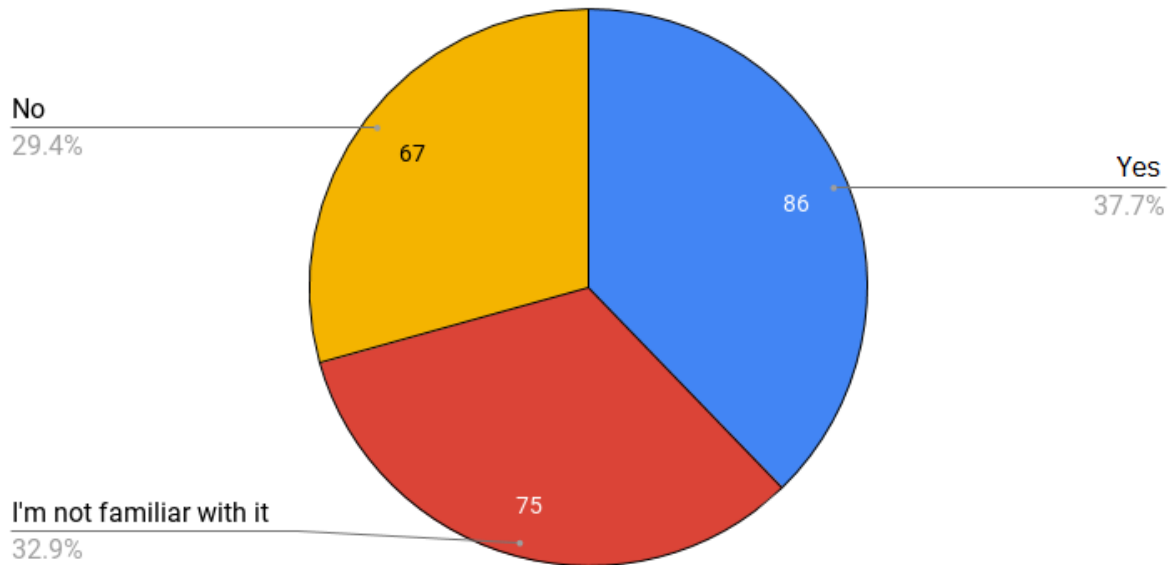

Figure 09: Respondents' conception of the American Dream.

A proportion of (37.7%) of the respondents indicate that they do believe in the term "The American Dream". Accordingly, an amount of (29.4%) of them indicates the contrary. Respondents, who are not familiar with the concept, present a proportion of (32.9%) of the total number.

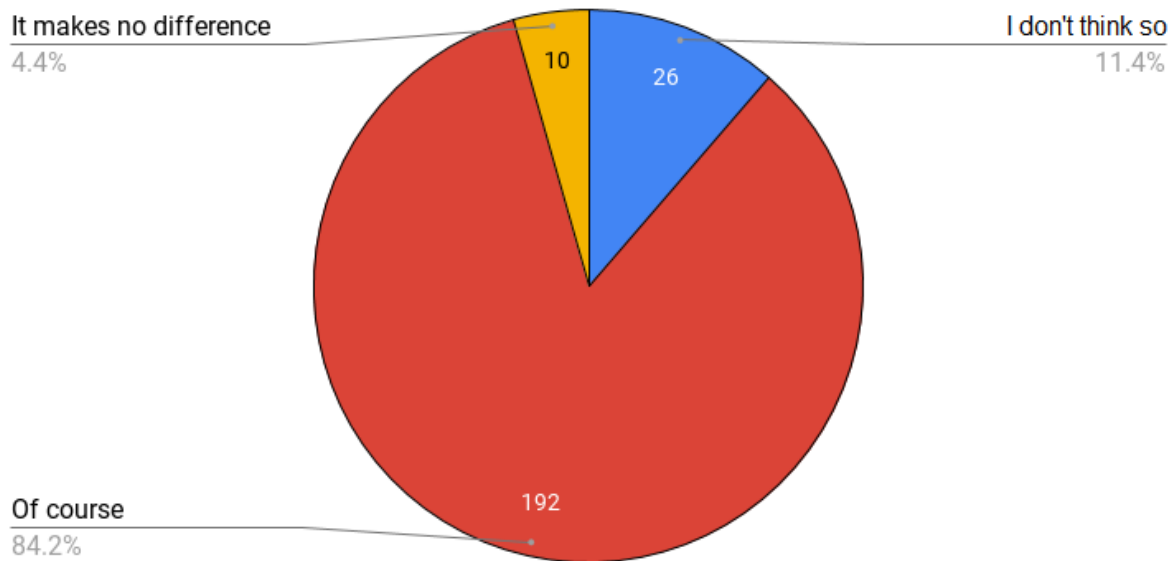**Q10:** When it comes to modernity, do you think you would make the best of your life if you move to the U.S.?

Figure 10: Respondents' opinion about life in the U.S.

It can be inferred from the diagram above that (84.2%) of respondents are strongly inclined to think that they would make the best of your life if they move to the U.S. Furthermore, (11.4%) of the participants indicate opposite answers. The rest who think it will make no difference in their lives if they move to the U.S. are demonstrated in a proportion of only (4.4%).

Q11: Do you often try to copy or imitate some aspects of American culture that you see in movies like the way you dress, talk, eat, drink and think?
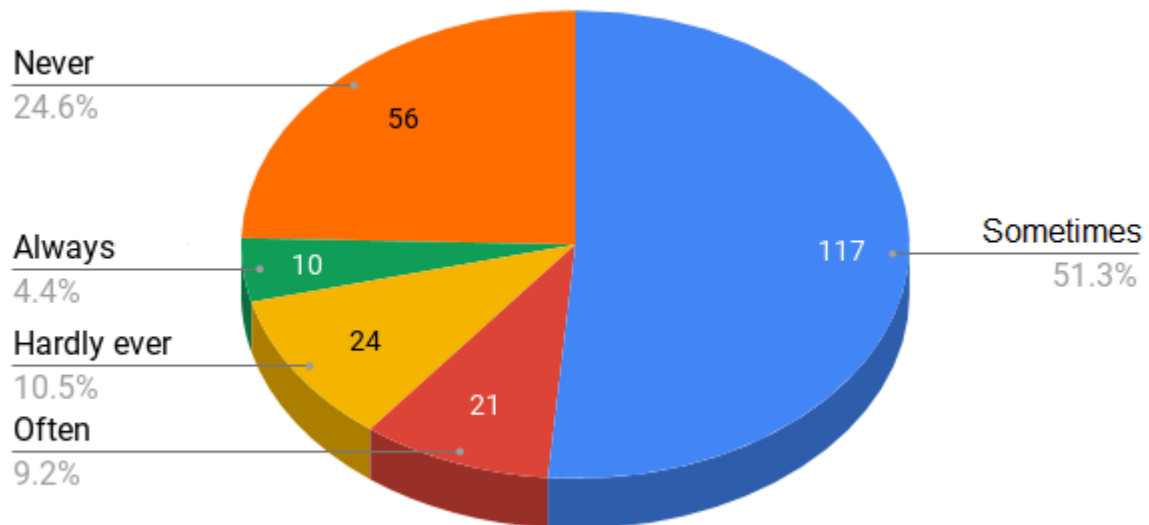

Figure 11: Respondents' attachment to American culture.

As shown in the diagram above, more than half of the respondents (51.3%) try to copy or imitate some aspects of American culture that they see in movies like the way you dress, talk, eat, drink and think. However, (24.6%) of them answered "Never". Moreover, (10.5%) of the Respondents say that they hardly ever do it. Additionally, a proportion of (9.2%) of them chose to answer "Often". Finally, only (4.4%) of the participants indicate that they always try to copy or imitate some aspects of American culture that they see in movies.

Q12: Do you think that adopting such new aspects to your culture will improve your life or culture?
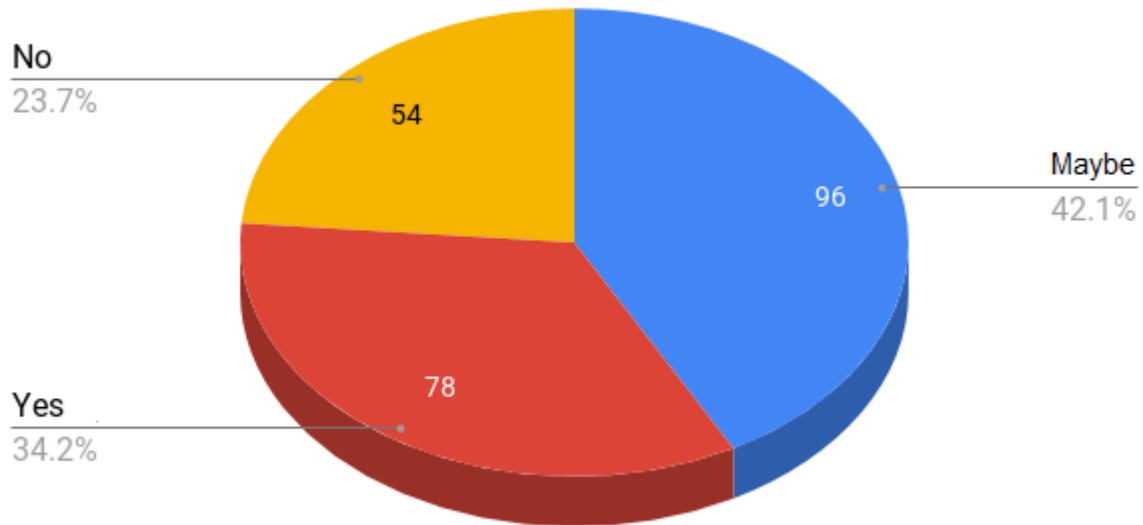

Figure 12: Respondents' opinion about adopting American cultural aspects.

(34.2%) of the participants indicate that adopting such new aspects to their culture will improve it. Meanwhile, (23.7%) of the participants don't agree with that. While a relatively stable proportion of the students are not accurately sure of their answers (42.1%) and they picked "Maybe".

Q13: Do you believe that America is trying to promote its own culture through these movies?
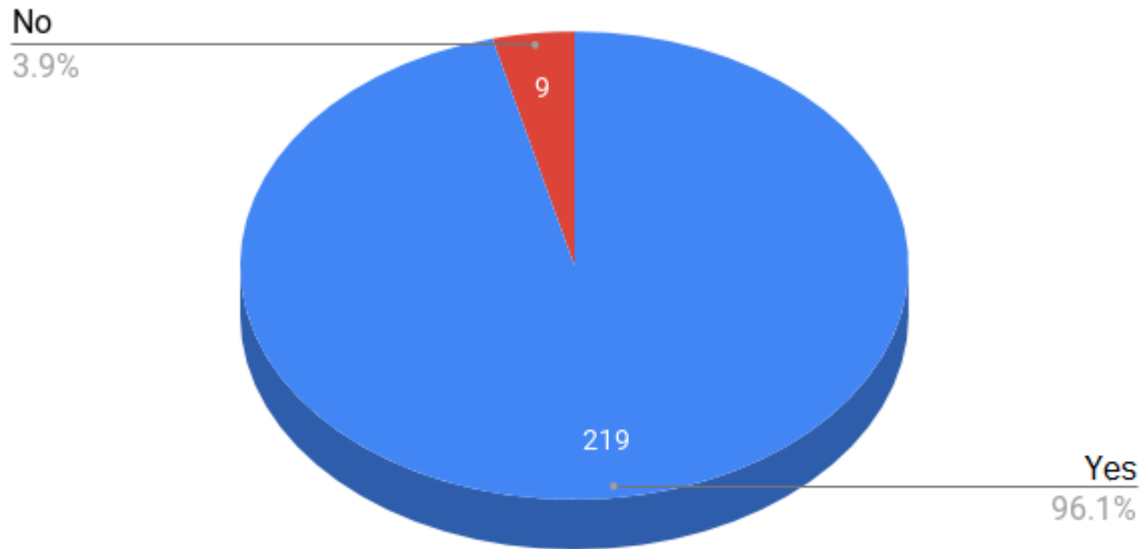

Figure 13: America's promotion of its culture through movies.

As it is apparent from the pie chart above, most of the respondents agree that America is trying to promote its own culture through these movies, with a huge proportion of (96.1%). On the other hand, only few participants think the contrary, with an amount of only (3.9%) of the total number.

Q14: If yes, do you think that the intentions of the United States of America to promote its culture through films are positive or negative?
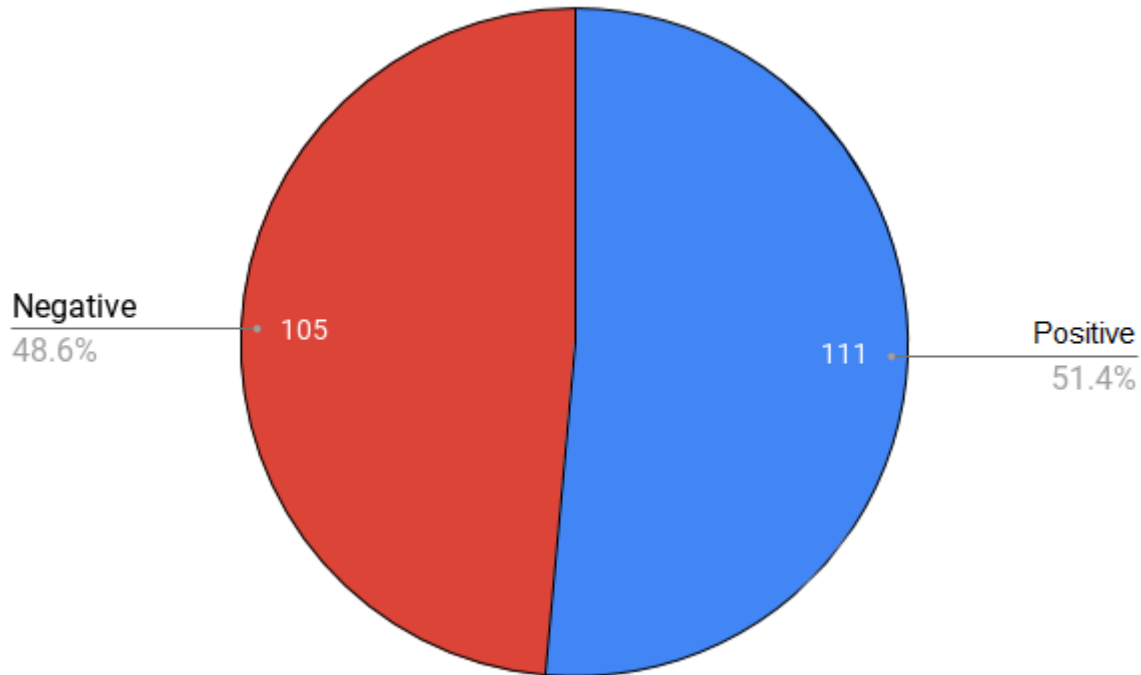

Figure 14: America's intention behind promoting its culture.

From the diagram above, we can see that there is a clash of opinions about America's intention behind promoting its culture. The results are almost even, as on the one hand, a proportion of (51.4%) of the respondents agree that America's intentions are positive. While on the other hand, an amount of (48.6%) of them disagree with that and think that America's intentions are pure negative.

Q15: Do you agree that America is trying to make the world under its control by spreading its own culture through it products
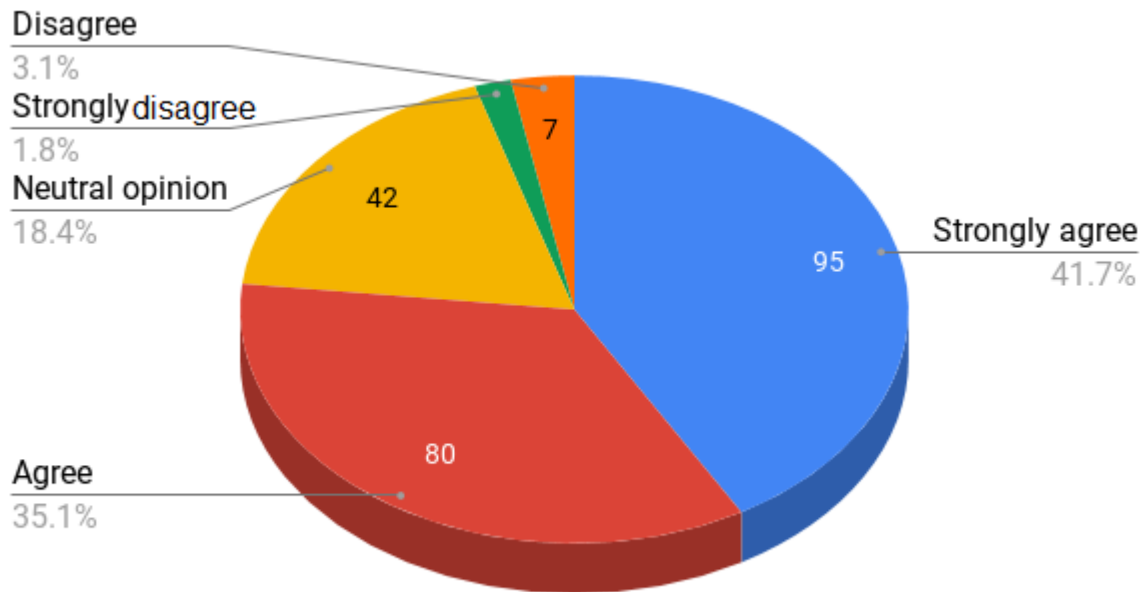

Figure 15: Respondents' opinion about Americanization.

As shown in the diagram above, a big proportion of the respondents (76.8%) is split between "Agree" and "Strongly agree" that America is trying to make the world under its control by spreading its own culture through it products. However, only a sum of (4.9%) of them either "Disagree" or "Strongly disagree". The rest of the respondents who are not sure about the accuracy of their answer chose to stay neutral and picked "Neutral opinion".

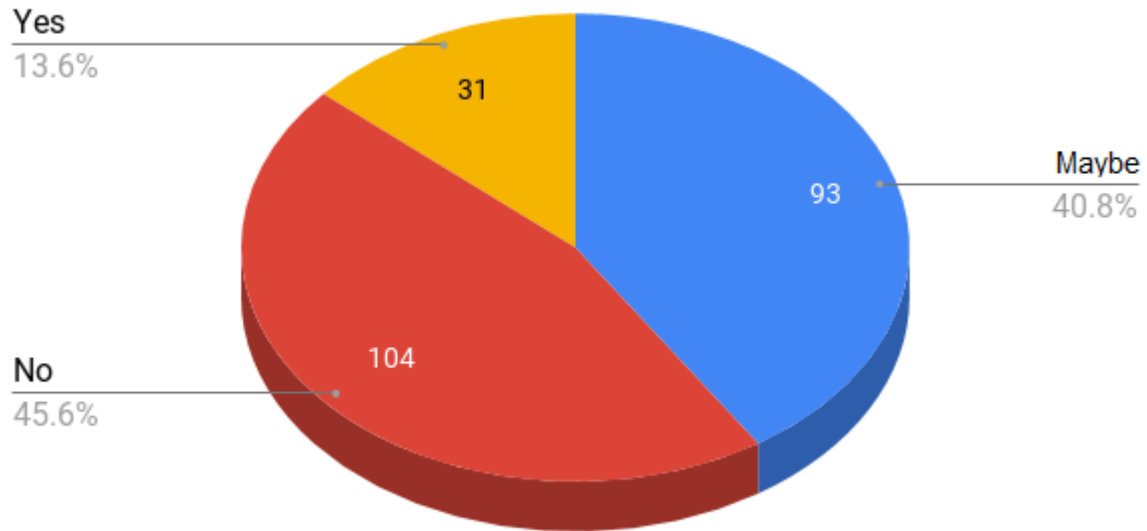**Q16:** Do you think the world will become American someday?

Figure 16: Respondents' outlooks on Americanization.

A considerable proportion of (45.6%) indicates that the world will NEVER become American someday, while a small proportion of them (13.6%) agree on the contrary. However, (40.8%) of the respondents don't have a clear idea towards Americanization, because they are likely unfamiliar with this concept so they choose "Maybe".

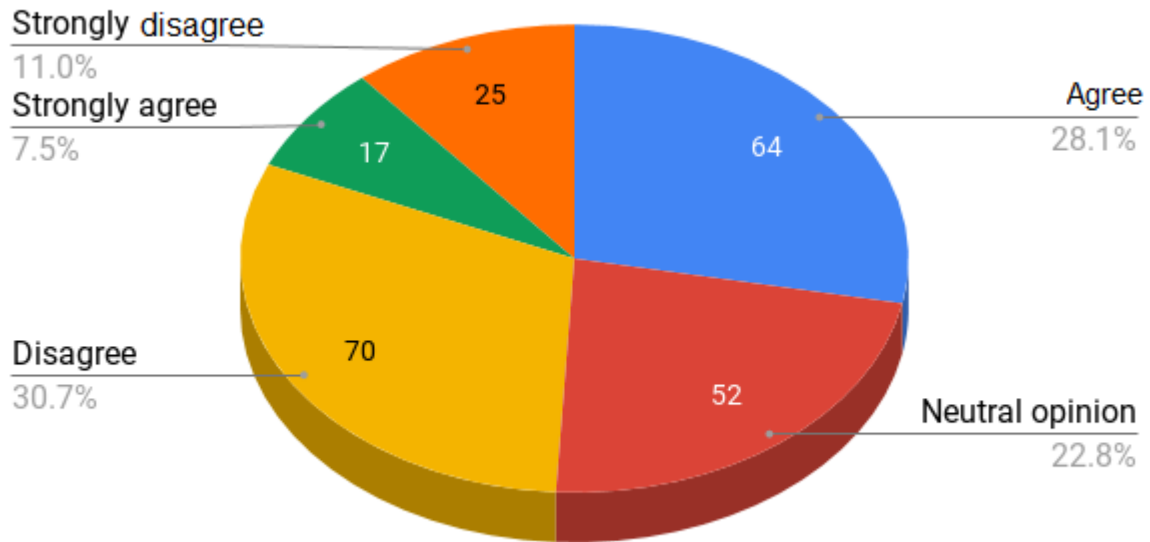**Q17:** Do you agree with the world becoming American day after day?

Figure 17: Respondents" agreement on Americanization.

It can be inferred from the diagram above that respondents generally have negative ideas about Americanization. A good proportion of (41.7%) indicates that they either "Disagree" or "Strongly disagree" with the world becoming American day after day. Yet a proportion of (35.6%) indicates an obverse opinion. Finally, (35%) of the respondents who are not sure of their answers or are probably unfamiliar with this idea or maybe they are insecure about their opinions, indicate "Neutral opinion".

Q18: Are you ready to keep holding on to your values and principles especially with the whole world accepting and adopting the American culture, values and principles?

Figure 18: Respondents' position on Globalization and Americanization.

In the diagram above, the majority of the respondents are ready to keep holding on to their values and principles especially with the whole world accepting a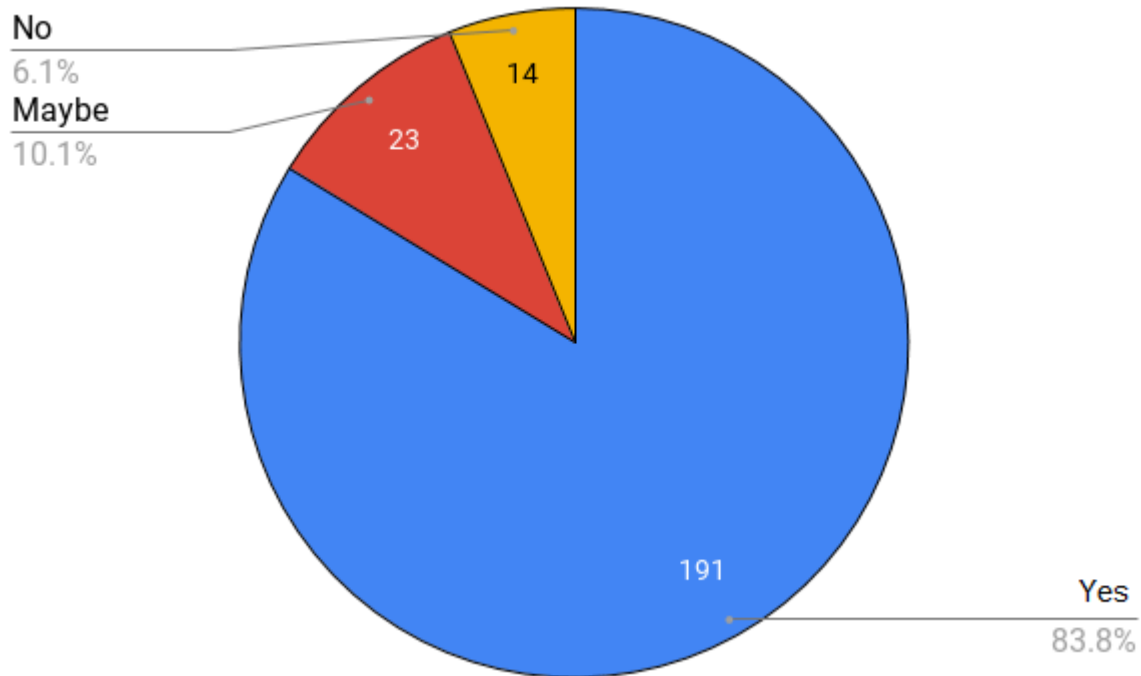nd adopting the American culture, values and principles (83.8%). A small amount the participants are not in favor of holding on to their principles and values (6.1%). However, the rest of the participants are not sure of an accurate answer (10.1%).

Q19: Do you believe that someday, America - with its culture and products and everything -
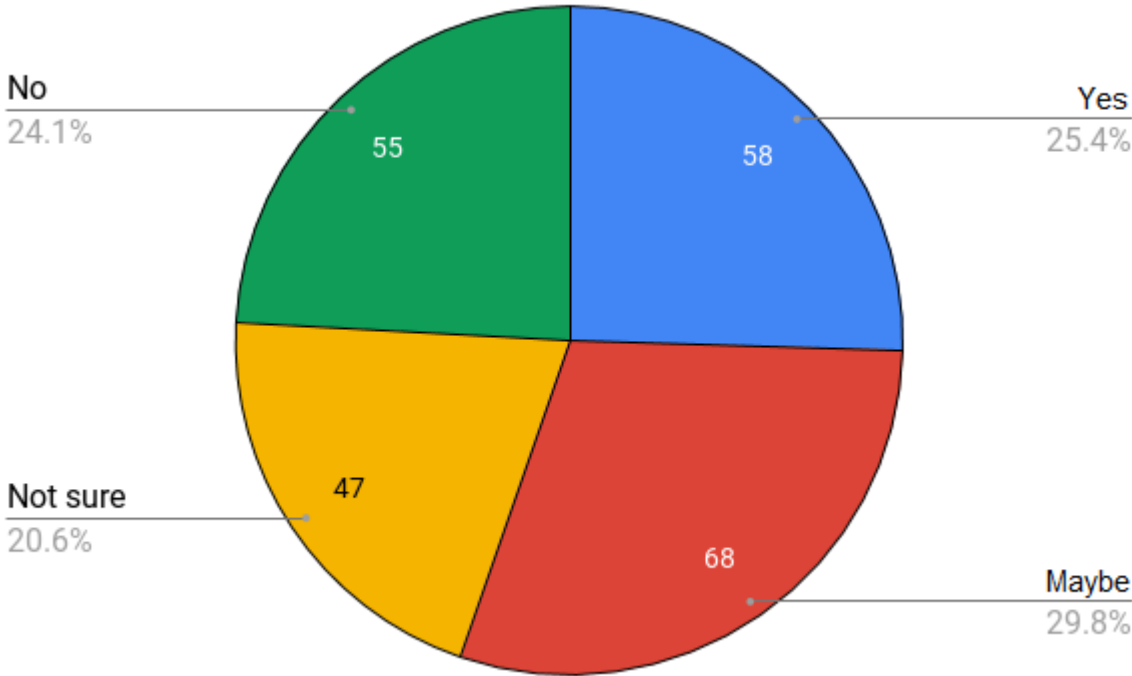will vanish and will be replaced?

Figure 19: Respondents predictions about American heritage.

Noticeably, the respondents' answers are close to some extent. Primarily (25.4%) state
that they believe someday, America - with its culture and products and everything - will
vanish and will be replaced. However, (24.1%) state the contrary. Yet, (29.8%) of them are
not of a clear answer and thus they indicated "maybe". Finally, (20.6%) of the participants
indicate that they are not sure of the answer.

III.9. Discussion of the questionnaire.

We can infer from the analyzed questionnaire that respondents have similar and dissimilar
conceptions and attitudes towards watching movies/series, Americanization and Globalization.
However, the majority of the participants agreed that America is trying to promote its culture

through the movies it produces. Although more than half of them think that America's intentions are positive, they roughly think that it only tries to make the world a better place since its culture seems superior to their local culture. Furthermore, many participants stayed inclined to think that the world isn't becoming American by the time. Eventually, many of them are accepting the American culture and they're welcoming it into their lives, thus they stated that they often imitate or copy some aspects of American culture that they see in movies like the way they dress, talk, eat, drink and think, although most of them are ready to keep holding on to their values and principles especially with the whole world accepting and adopting the American culture, values and principles.

III.10.   Interpretation of Findings

To complete this study properly, it is necessary to interpret the data collected (findings) in order to answer the research questions. As already indicated, data is interpreted in a descriptive form.

This section comprises the presentation and interpretation of the findings resulting from this study. The interpretation of data is carried out in two phases. The first part, which is based on the results of the movie analysis. The second one, which is based on the results of the questionnaire, deals with a quantitative analysis of data.

Phase One: Quantitative interpretation of the results.

Questionnaire results:

Of a total of 250 questionnaires distributed, only 228 completed questionnaires were the base for computing the results. Four (4) questionnaires completed by those who don't know English so they preferred to answer only in Arabic, three (3) non-responses and thirteen (15) with a lot of missing data were subtracted from the total sample size. This means that 22

questionnaires, out of 250 questionnaires distributed, were completely discarded from the analysis. The rest, (228 questionnaires) were used to interpret the results.

According to the results from the second section of the questionnaire, we can say that almost all the respondents are interested in watching movies and series (See Figure 02), this kind of interest is the most important factor that paves the way to Hollywood to try and inject its culture in these movies, and it doesn't matter what language is used in these movies, since a big proportion of the respondents watch movies with subtitles translated in Arabic.

Furthermore, when it comes to the benefits of Hollywood movies, we find that very few respondents contradict with this idea, which confirms that Hollywood movies are really beneficial to other cultures in terms of cultural domain (See Figure 05), although a good amount of them believe that Hollywood is not portraying the exact same cultural aspects such as lifestyle and language/accent depicted in movies. (See Figure 06 & 07)

Additionally, the findings in the third section show that inevitable promise of globalization and Americanization does really exist, since a lot of people agree that the American culture is far superior to theirs (See Figure 08) and they agree that if they move to the U.S. they would make the best of their lives out there achieving the so called "The American Dream". (See Figure 09 & 10)

Moreover, people believe that America is promoting its "perfect" culture through the movie distributed worldwide (See Figure 13), thus, it led them -to some extent- to try and copy or imitate what they see in these movies, 117 out of 228 people sometimes adopt (consciously or unconsciously) the lifestyle that appeared in the movies to their daily life and are ready to pretend like they belong to this culture (See Figure 11) and that's Hollywood's intention in the first place. (See Figure 12)

Finally, most people agree that America is trying to take control over the whole world by spreading its culture, although they don't accept that the promise of Globalization and Americanization is inevitable, acknowledging that even if American culture is spreading out, most of them will keep holding on to their original cultures.

Phase Two: Descriptive interpretation of the results.

Movie Analysis:

To supplement the results and to fill the gaps left in the questionnaire, a descriptive interpretation is to be applied on the analysis of the two cases of study (movies). To sum it all up, the analysis of the two movies proposed above resulted that American movies are indeed a medium through which Hollywood is injecting the American culture in them in order to spread it out all over the world by the name of Globalization, this promise made the concept of Americanization an inevitable fact that is accepted by the whole world –if not obligatory-.

Conclusion.

The outcomes resulted from the movie analysis and the questionnaire demonstrates that America is indeed injecting its culture in Hollywood movies and distributing it worldwide in order to promote anything that is American, leading this world into a promise of Globalization and Americanization. Most people nowadays are adopting the American culture, movies are the number one medium causing this phenomenon, this chapter shows that a good proportion of people participated in the study accept the American culture as a good harmless culture, although not all of them are ready to give up on their local culture. Additionally, the results from the movie analysis show that Hollywood movies promote American culture and lifestyle as the "perfect" one, nonetheless the results from the questionnaire show that most people are aware that the depiction of culture and lifestyle in Hollywood movies is not the same as reality, thus, almost all of them are ready to keep holding on to their local cultures.

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General Conclusion.

American films are not only viewed in America, but they are viewed by a massive audience around the world. Additionally, American films dominate the majority of the market share in the world film industry. It seems that using films is the best means for America to gain recognition and friendship. Films portray a smooth story and attract people to keep watching from the beginning until the end. On the other hand, the rise of China, India, Turkey and Japan in the movie domain makes America more aware of its power. Still the American films are the most interesting films to watch and the easiest to understand.

The promotion of American culture through films is a phenomenon where America subtly wants to dominate the world by spreading its own culture and tradition through the movies. Some films contain the way of living of American culture, the hegemony of America during the wars, the benevolence of America to other nations. Considerably the consumerist culture of today's world provides a chance for American films to gain more attention and recognition. America's transferring of culture becomes more relevant while the concept of Americanism is known worldwide since it became a world superpower. America tries to make the American values in the films meaningful to others and tries to make the films as a new political tactics used in world politics.

Hollywood is one of the major American broadcast industries, and it plays a significant part in propagating the American culture abroad. In the turn of the 20th century, major American studios and movie producers combined forces to create a colossal American film industry. The initial aim for the industry did not exceed national borders, since foreign competition, such as the French, compelled for a domestic focus of film production and distribution. By the mid to late 20th century, the American film industry excelled in movie production and the reason behind such a fact was the emergence of major American media

conglomerates. Afterwards, the start of the new century witnessed the globalization of the American movie industry, and the main cause behind such domination was the American film corporation's engagement in foreign markets and co-production.

Globalization has been emerging for ages, and it affects a huge numbers of people and various areas of interest. Globalization makes the world become more integrated, it increases the level of integration among different societies around the world, and also encourages economic changes. Globalization is a phenomenon that promotes greater interdependence between states in various regions of the world. Plus, the new technological advance in communication, as a result of globalization, makes people gain more space to access communication process.

Media has been playing an important role in many areas while the effect of globalization resulted in a more relevant media in international relations field. States pay more attention to the use of media, because media reaches a large audience and the message is conveyed through media are obvious. Phil is seen as a global medium. Which has a huge amount of the viewers with the same message while the film industry plays the leading role in the global media system. The audience receives the messages contained in the film at almost the same time, but the interpretation of films is different depending on personal perception and the external environment.

America is seen as the only superpower in the world, its decision to promote its culture to the international community may affect their relations with other nation-states. Furthermore, film industries in America have been flourishing since then until the present. The film industries in America work corporately with American government. During world wars, America launched several films related to the wars events, the nation had achieved its goal and won over the audiences' minds. The movies have a highly ability in capturing the imagination,

shaping, and directing the sense of what is real, true, and preferable, because movies contain both motion picture and sound. Compared to other types of broadcast media such as radio, the audience is only hear the sound, but picture is on their own imagination.

The promotion of American culture through Hollywood movies grasps larger population. The popularity of American culture may make the rest of the world decide whether to fear or favor the promise of Americanization and a globalized planet. It is sad that it may be hard to limit the access of international community to American culture because of how widespread Hollywood movies are around the world. The hybridization, globalization processes, and the Americanization may facilitate an emergence of a global culture. In the future, American culture will continue to be a major force in the global community. As Thomas Friedman wrote: "today's era is dominated by American power, American culture, the American dollar, and the American Navy"

Finally, this research paper reached two main conclusions in terms of the Americanization of the world through Hollywood. Firstly, this paper negates the claim of an equally globalized world; since the integration of the American culture abroad surpasses the effect of many foreign cultures have on it. As a result of such American cultural effect, the process of Americanization is surely evident in the global cultural arena. Secondly, Hollywood plays a significant part in the export of the American culture abroad. Indeed, the domination of the American movie industry over global markets demonstrates Hollywood's strong position as part of the industry. Nevertheless, the exact effects which illustrate Hollywood's propagation of the American culture cannot be covered, however, global market shares and ticket sales in certain foreign countries gives clue as to how Hollywood is popular abroad.

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Appendix.

Online Questionnaire.

"How much of a movie-buff are you?"
Dear respondent,
This questionnaire is a part of a Master's degree research project entitled "The Role of Hollywood Movies in Promoting & Establishing an American Global Culture to the World". You're kindly asked to provide honest & sincere answers to the questions below. The responses you give are meant to be used solely for the research project and any personal information provided will be treated as confidential. Thank you for your cooperation.
*Required

Background Information

1. What is your gender? *
Mark only one oval.
☐ Male
☐ Female

2. How old are you? *
☐

3. **What do you do in your life? ***
Mark only one oval.
☐ Study
☐ Work
☐ None of the above

Movies & Hollywood
Considering every one of us watches/watched American movies/series.

1. Do you love watching movies/series? *
Mark only one oval.
☐ Yes
☐ No

2. What is your favorite foreign movie/series? *
…………………………………………………………………………………………………..

3. On what channel or website did you watch it? *
……………………....................

4. Do you watch movies with subtitles? *
Mark only one oval.
☐ Yes
☐ No

If yes, what language is used in the subtitles?
Mark only one oval.
☐ Arabic
☐ English
☐ French

5. What kind of movies you find are the most interesting? (You can tick more than one) *

Tick all that apply.

- [ ] Horror
- [ ] Romance
- [ ] Adventure
- [ ] Historical
- [ ] Superhero
- [ ] Crime
- [ ] Science-Fiction
- [ ] Drama
- [ ] Action
- [ ] Fantasy
- [ ] Comedy
- [ ] Other genre

6. What is your purpose behind watching American movies? *

……………………………………………………………………………………………..

7. Do you think American movies are -to some extent- beneficial to you or to any other people who watch them? *

Mark only one oval.

- [ ] Yes
- [ ] No
- [ ] Maybe

12. **If yes, how did they benefit you?**

……………………………………………………………………………………………

8. Do you think Americans are using the same language/accent as used in movies? *

Mark only one oval.

- [ ] Yes
- [ ] No
- [ ] Maybe

9. Do you think that American movies are portraying the exact same lifestyle Americans live in reality? *

Mark only one oval.

- [ ] Yes
- [ ] No
- [ ] Not sure

American Cultural Effects

10. Compared to your society and culture, do you think that America is: *

Mark only one oval.

- [ ] Better
- [ ] Worse
- [ ] Same

11. Do you believe in the term "The American Dream"? *

Mark only one oval.

- [ ] Yes
- [ ] No
- [ ] I'm not familiar with it

12. When it comes to modernity, do you think you would make the best of your life if you move to the U.S.? *

Mark only one oval.

☐ Of course
☐ I don't think so
☐ It makes no difference

13. Do you often try to copy or imitate some aspects of American culture that you see in movies like the way you dress, talk, eat, drink and think? *

Mark only one oval.

☐ Always
☐ Often
☐ Sometimes
☐ Hardly ever
☐ Never

14. Do you think that adopting such new aspects to your culture will improve your life or culture? *

Mark only one oval.

☐ Yes
☐ No
☐ Maybe

15. Do you believe that America is trying to promote its own culture through these movies? *

Mark only one oval.

☐ Yes
☐ No

If yes, do you think that the intentions of the United States of America to promote its culture through films are positive or negative?

Mark only one oval.

☐ Positive
☐ Negative

16. Do you agree that America is trying to make the world under its control by spreading its own culture through it products? *

Mark only one oval.

☐ Strongly agree
☐ Agree
☐ Neutral opinion
☐ Disagree
☐ Strongly disagree

17. Do you think the world will become American someday? *

Mark only one oval.

☐ Yes
☐ No
☐ Maybe

18. Do you agree with the world becoming American day after day? *

Mark only one oval.

☐ Strongly agree
☐ Agree

☐ Neutral opinion
☐ Disagree
☐ Strongly disagree

19. Are you ready to keep holding on to your values and principles especially with the whole world accepting and adopting the American culture, values and principles? *

Mark only one oval.

☐ Yes
☐ No
☐ Maybe

20. Do you believe that someday, America - with its culture and products and everything – will vanish and will be replaced? *

Mark only one oval.

☐ Yes
☐ No
☐ Not sure
☐ Maybe

If yes, what will replace American then?

………