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A Semiotic Analysis of British Stereotypes in Hollywood Movies

The Case Study of *Titanic* Movie

*Dissertation Submitted to the Department of English in Partial Fulfillment of the
Requirements for the Degree of Master in Language and Culture*

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Abstract

Hollywood plays a huge role in portraying different races and different cultures by virtue of their movies. This dissertation sets out to examine the British stereotypes presented at the level of Hollywood movies by analyzing the *Titanic* movie. The study also aims to explain the different signs included in the *Titanic* movie so as to relate them to the common stereotypes about the British people. To obtain satisfactory results, this paper used a qualitative approach wherein content analysis was employed following the semiotic theory promoted by Charles Sanders Peirce as a theoretical structure of this work. The data for this research were collected from some selected scenes of the *Titanic* movie using the note-taking sheet as its main instrument. The main findings of this research show that the signs embedded in the movie scenes are abundant with stereotypes about the British people and their culture. This research's findings also demonstrate that Americans' views about the British are critical regarding the British attitudes, preferences, and style of life. Despite the fact that this study answers the question about the British stereotypes present in Hollywood movies, further studies are needed to crystallize other stereotypes about other racial and cultural aspects in different parts of the world.

Keywords: Semiotics, Peirce's theory, *Titanic*, British stereotypes, Hollywood

Dedication

This work is dedicated to:

My lovely, amazing, admirable, respectful, praiseworthy, fascinating, clever, honorable, and priceless parents- May Allah protect them- for being always there for me.

Though it is impossible for me to write all the feelings I have, I can thank them for raising me in that special way, for helping me, and for giving me the strength to pursue and chase my dreams. I thank them heartily for the amount of support I have received throughout my life, the amount of love and affection as well as the devout prayers. I can never thank them enough.

My handsome beloved brother Mohammed, who is and will always be a valuable inspiration.

My adorable beloved stupid sisters Yousra and Imen.

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Thank you, guys, for being nice and awesome all along our five-year career.

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In the end, I want to dedicate this work to myself for the patience and the never-giving-up attitude I have.

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List of Abbreviations

C.S. Peirce : Charles Sanders Peirce

CDA: Critical Discourse Analysis

EFL: English as a Foreign Language

ESL: English as a Second Language

I : Interpretant

IQ : Intelligence Quotient

KKK : the Ku Klux Klan

MPAA: The Motion Picture Association of America

O: Object

R: Representamen

U.K: United Kingdoms

U.S: United States

WW2: World War 2

WWI: World War 1

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Résumé

ملخص

General Introduction

1. Background for the Study

Signs are the components of our world; they have authentic and accurate meanings and also metaphorical meanings. Different persons may have a different view of some of these signs; a negative sign for someone might be a favorable sign to another. Signs exist everywhere to construct society, government, and careers. To be able to understand and use signs in our daily life, one needs to know about Semiotics. The latter is simply the study of these signs and symbol in different life aspects like warning signs, brands, and cultural portrayal of languages. Learning the science of signs, shortly semiotics, represents a valuable tool that enables noticing and even interpreting signs and their meanings (Holes, 2019).

One area that ought to be taken into regard when dealing with semiotics is stereotyping and the way stereotyping portrayed. A stereotype is an over-generalized belief about a particular category of people (Cardwell, 2013). It is the image that is constructed in the brain of someone about other persons from other groups. The types of these images or assumptions might be different; it can be an assumption about someone's personality or their ability, for instance. Stereotypes are worldwide, they may involve some accurate thoughts about a specific group like 'The Dutch are tall' or rather less accurate demonstrations like "Asians are good at math" or "the Irish are red-headed" (Bordalo, Coffman, Gennaioli & Shleifer, 2016).

Film making is especially effective in reinforcing social stereotypes because it encourages character identification through engaging the spectator and evoking physiological responses, such as sweating palms or an unsettled stomach rather than saying 'it's just a movie' (Skanavis;and Sakellari, 2014). Movies cannot communicate the detail that is contained in the written word, and therefore, they frequently rely on stereotypes to convey information about a character.

A Variety of studies have been conducted on the use of semiotic analyzes and strategies. Alfian Asyraq Pauzan (2018) conducted a research with entitled “A Semiotic Analysis of the *John Wick 1* Film Using Charles Sanders Peirce’s Semiotic Theory”. This study aims to explain forms of signs, icons, and symbols that are manifested in the movie. Cindy Ma (2015), in addition, conducted a research to analyze *the Chappelle’s Show*. The research is about the Ironic racial stereotypes in that show; she used the CDA approach in her thesis to investigate the sketches. She discovered three mechanisms of the ironic stereotyping included in that show. Taking into consideration these research attempts, and since one of them used the semiotic theory introduced by Charles Sanders Pierce and the other aimed to investigate ironic stereotypes in, I have decided to explore James Cameron’s *Titanic* (1997) and examine the different stereotypes embodied in the motion picture.

2. Statement of the Problem

Semiotics tend to show the different signs, images, stereotypes ...etc. According to Eco (1986), semiotics is concerned with everything that can be taken as a sign. Hollywood ,according to History.com website, is one of the most famous American houses of productions and it can easily be an influencer. Movies produced in Hollywood show many signs and stereotypes of other cultures. However, the majority of studies that present a movie analysis mostly set the shades on the general stereotypes presented in movies or on stereotypes about either Muslims or African-Americans. There is only limited handling of stereotypes linked to European or Asian countries, especially if these stereotypes are positive by nature. This research attempts to investigate the British stereotypes presented in *Titanic* using a semiotic framework.

3. Research Questions

Based on the background of the study above, the research questions are formulated as follows:

1. What are the British stereotypes presented in the *Titanic* movie?
2. In what way (s) did Hollywood movies present the British stereotypes?
3. What is the significance of these stereotypes as expressed in the movie?

4. Objectives of the Study

Based on the research question above, the objectives of this research are formulated as follows:

1. To examine the stereotypes presented in the *Titanic* movie.
2. To Investigate the way Hollywood presented these stereotypes.
3. To show the significance of the presented stereotypes in the *Titanic* movie.

5. Significance of the study

The researcher tries to devote some theoretical and practical background for other writers and researchers in the English and Literature Department.

Theoretically, the writer of this research aims to give another source of a semiotic analysis using Pierce's method of semiotics and to make an addition to what we know about the semiotic analysis.

Practically, the results may help other coming researchers in the same area and the same field of study to see this research as a reference of their studies, especially semiotic studies.

6. Research Method

6.1. Research Design

The research is an interpretative study that is done by coding, observing, and analyzing the materials to know more about the British stereotypes that Hollywood productions present

at the level of its movies. The researcher uses thematic analysis in order to identify the different stereotypes presented after analyzing the materials using the semiotic method.

6.2. Research Tools

The researcher makes use of one main research tool. The selection of this tool is based on the research questions and objectives.

The research tool to investigate the British stereotypes presented at the level of Hollywood's movies is Content Analysis using Semiotic theories. More particularly, the researcher selected Pierce's model to semiotic analysis as a guiding framework.

7. Structure of the Dissertation

This study will be presided over two chapters; the first is a basic theoretical Research, which is managed in two sub- parts. The first part is a review of the basic elements about semiotics and the second part revolves around stereotypes. This chapter includes several definitions and theories from scholars and linguists in this area of study. The second chapter is a practical analysis of the chosen materials using semiotic analysis based on the conceptual framework set in chapter one. It digs into the tools being used to analyze the *Titanic* film as well as the findings obtained.

Chapter One: Related Literature

Introduction

Our world is categorized, and everyone is meant to belong into a certain category. Although this categorizing may cause discrimination and prejudice to a particular group of people, it may technically shape the mentality of people around the world, creating “stereotypes”. And since these stereotypes are presented through different signs and symbol, there is no better way than using Semiotics to approach those signs and fathom their meanings. This chapter is divided into two sections. The first is an overview about semiotics. It includes several definitions and theories derived by various linguists and figures in the field. The second part of the chapter is dedicated to stereotypes and Hollywood movies. It covers the way stereotypes are identified and portrayed in Hollywood movies.

1.1. Semiotics as a Text-analysis Approach

1.1.1. Definition of Semiotics

Our world is a composite of signs that have literal and non-literal meanings. A positive sign to a person can be negative to another. There are generational and cultural differences that are constantly evolving meanings and social norms and are presented by the signs that make up our community and also the business and government within it. Our leaders may intend to say something, yet they say quite the reverse.

When talking about Semiotics, one has to mention one of the widest definitions of the term that has been provided by Umberto Eco, who claims that ‘semiotics is solicitous with anything that can be taken as a sign’ (Eco, 1976, p. 7).

The two dominant scholars who presented Semiotics fully are The Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Pierce, for both

presented two major models about what a sign constitutes. According to the linguist Ferdinand de Saussure, Semiotics is a science that studies the character of signs as a part of social life. The name “Semiotics” or “Semiology” is taken from the Greek language referring to “semeion” which mean “sign” (Danesi, 2004). Saussure affirms that Semiotics is concerned with the creation and production of signs and their representation and interpretation, and because signs have meanings, studying these meanings and their effects on the human life and also its role is totally necessary. According to Saussure (1983), “It is . . . possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology...” (pp. 15, 16).

Speaking about signs, Chandler insists that Semiotics is not only concerned with signs that we find in everyday speech, but it also involves anything that stands for something else. Signs in Semiotics can refer to words, images, sounds, gestures, and objects. However, the Philosopher Charles Sanders Peirce declared that signs are also related to logic. Charles Sanders Peirce also said that semeiotic or semiotics was the formal doctrine of signs, which is related to logic (Peirce, 1932).

Within the same vein, Roland Barthes (1986) claims that anything cultural can be considered as a sign as it expresses a given message. He (as cited in Seiler, 2020) also states that texts and messages are systems of signs which obtain their effects from the continual conflict between these systems. For instance, in every restaurant, there is a menu that we review, and this menu has been built according to a framework. Although this framework may be filled differently based on time and place, it gives an example of breakfast or dinner.

Charles W. Morris has provided a definition of Semiotics that has been adopted by many reporters, and which is considered as a reductive variant of Saussure’s definition as the science of signs and symbols. Even though the term science is deceptive, semiotics appeared to be mostly theoretical, and many of its scholars tried to define its framework and basic concepts. (as cited in Chandler, 2005).

According to Roman Jakobson, Semiotics is a science that deals with general concepts that highlight the structure of all signs and their usage within the messages. Additionally, he clarifies the peculiarities of the different varieties of sign systems and the multiple messages that those different sorts of signs convey (Jakobson, 1971).

Considering the above-stated definitions, one may end up defining semiotics as a study about signs and symbols and the way they can be interpreted. Everything in this world can be seen as a sign if someone digs deeper into it. Even the inherent things which tend to be basic are actually signs if we connect them with meanings. Semiotics is a science that establishes itself to analyze all the signs out there in the universe.

1.1.2. Semiotics' Theories

There are as many models and theories to semiotic analysis as there are definitions of signs and semiotics. Saussure defines a sign as the relationship between signifier and the signified which is the meaning of the signifier itself. His primary vision was that the relationship between them is arbitrary. For instance, the color green it is not green itself; that is why, there are different words used in many different languages for the same thing. For example, 'dog' in Germany is 'Hund'. In particular, Saussure clarified that things should not precede or define their names, or a name would mean the same thing in almost any language (Danesi, 2004). Other examples for that include the Eskimos who have many more words for 'snow' because they actually live in a year of winter with different kinds of snow, but when it comes to normal English speakers who lives in Britain for example, they only have one word for snow which is 'snow'. Also, in Algeria, and within the same country, people from south 'Sahara' have different words for 'Dates' while in the Northern cities, they use the term 'Dates' for every kind of dates.

In reality, there are some famous models of semiotics: the dyadic model by linguist Ferdinand de Saussure, the triadic model by the Philosopher Peirce, and without the Roland Barthes' model.

1.1.2.1. The Saussurean Model

One of the scholars who have been always interested in studying signs is Ferdinand de Saussure. Saussure is a Swiss linguist and semiotician. He focused on the different patterns and uses of language. Saussure's model of the sign is the dyadic model; he claimed that the sign is composed of a signifier and a signified. Some analysts relate signifier to the form that the sign takes and the signified to the concept that refers to it (Chandler, 2004). Saussure states:

A linguistic sign is not a link between a thing and a name, but between a concept [*signified*] and a sound pattern [*signifier*]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept. (Saussure, 1983, p. 66)

For Saussure, signifier and signified are initially non-material. Nowadays, however, they are becoming more materialistic due to the common adaptations in the Saussurean model. The signifier is rather the material that is tangible and the one that we can touch, see, or hear (Jakobson, 1963). The relationship between signifier and signified is demonstrated in **figure 1**.

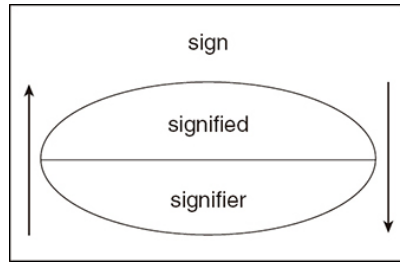


Figure 1. Saussure’s Model of Signs (based on Saussure,1967)

Saussure introduces the signifier as a sound pattern (image acoustique). As for the Signified, it is introduced as a mental image, a concept, and a psychological reality (Eco, 1976).

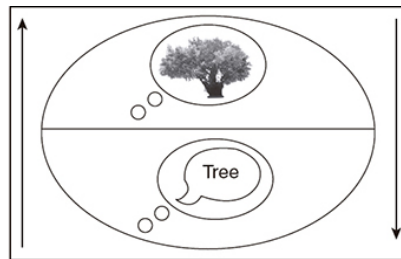


Figure 2. Concept and Sound Pattern

Saussure claims that the relationship between the signifier and the signified is defined by principles and that the aspect of the sign is arbitrary (Saussure, 1983). The word “rain” does not refer to the phenomenon it expresses; it does not sound like the actual fall of rain. Alternatively, looking for the word “rain” in different languages shows that the signifier for the phenomenon can be something completely different (Seiter, 1992). For example, the French word “pluie” or the Chinese word “yu” are very different words, and they have nothing in common.

1.1.2.2. The Peircean Model

According to Eco (1986, p. 7), the triadic model of semiotics consists of: The representamen: the form of the sign, an interpretant: the sense made of the sign, and an object: a reference of the sign.

In relation to Saussure's definition of the sign, and as Saussure set out the fundamentals of a structuralist approach, or what he called semiology, a modern concept was invented by the pragmatist philosopher Charles Sanders Peirce, who describes the symbol as something that, in some respect or capacity, stands for someone and it is related to logic (Chandler, 2004). As mentioned above, Peirce has introduced the Peircean model as the triadic model, which consists of three elements in the form of a triangle (Chandler, 2007):

- The representamen: the form of the sign
- An interpretant: the sense made of the sign
- An object: something far from the sign to which it refers

According to Golden and Gerber (1994), a triadic relationship involves a sign, an interpreter, and an object, which means in order to get the meaning of a sign, the three elements of the triadic model are required. The main difference between the Saussurean model and the Peircean model is that the Peircean model offers a third element or a third term which is the object or the referent, and all that is beyond the sign itself. Also, the Peircean model assigns a place for reality and physical existence. Whereas, in the Saussurean model the signified is an abstract cognitive description (Chandler, 2004).

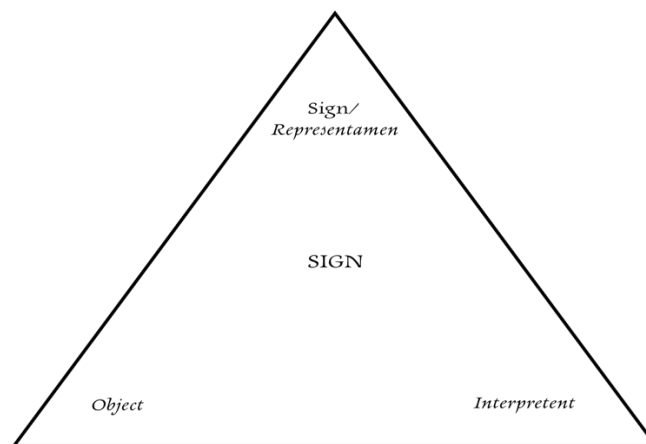


Figure 3. Relationship between the Three Elements of the Sign

Peirce (as cited in Danesi, 2004) has so far presented the most detailed typology of signs. He incorporates 66 types of signs according to their features. For example, he explained a qualisign as a sign that brings attention to the quality of its object. He also provided the adjective as an example of a qualisign since it shows the nature of its objects (color, height, weight, etc.).

Peirce has defined three stages or properties for signs that could be compared to his triangular model. He termed these attributes firstness, secondness, and thirdness. Peirce has defined three stages or properties for signs that could be compared to his triangular model. He termed these attributes firstness, secondness, and thirdness. The firstness is a sign formed as its own sign, it can be understood by the concept. Secondness is the degree of fact. It is the concrete relation of a thing to another. Thirdness, it can be the mental level or the cognitive level. It is the relationship between the firstness and secondness, it does associate the sign to the object as an etiquette or a convention (Crow, 2010).

Peirce aimed at making the signs accurate and more detailed, he classifies the three known components of Semiotics (representamen, object, interpretant) and states that each one of the components consists of three other elements. The categorization will be in details below:

Peirce (as cited in Machfauzia, 2020) has claimed that a sign may be labeled as a qualisign, sinsign, or a legisign.

- A Qualisign is anything that uses quality illustration, which has the advantage of being a sign. This kind of sign only plays the role of a sign when they shaped as a sign. for instance; the green color.

- A Sinsign is a genuine thing or an event which is a sign. The existence of a sinsign is related to its qualities and features. Hence, it consists of many Qualisigns. For instance: a green shirt.

- A Legisign is a principles and norms comprised of signs, simply it is a conventionalized sign. An example of that is the color green in the traffic lights has been agreed by humans that is a rule for drivers to drive.

Peirce (as cited in Prihatini, 2020) also classified the relation between sign and object into three classifications:

- Icon is a sign which can be defined according to its active object because of its nature. It stands for its object via replication, imitation, or equivalence. An example of the icon: is the Drawing of someone is the equivalence to the person.

- Index: When the signifier is not arbitrary, it is an index. The relationship between the representamen and its object is physical and also this connection is noticeable. For instance, dark clouds are an index of a rainy day.

- Symbol: is a sign when there is a relationship between the signifier and the signified even if they were different, but the connection is present and it is culturally learned, ordinary or common. For Peirce, a symbol is a sign which refers to the object that denotes by virtue of law (Peirce, 1931: 58). For instance, the “Pi” or “ π ” Symbol in mathematics.

The third trichotomy of Peirce (as cited in Prihatini, 2020) denotes that signs and their relation with the interpretant are classified into rheme, dicent, and argument.

- Argument is a sign embodied for the interpretant as a reason or a conclusion for something. To understand the sign and the argument, one needs to pay attention to some of the commonly accepted qualities of its connection with the object. For instance, if a person is standing in a closed place with an air conditioner for a long time, he will say that the room is cold because of its lack of airing.

- Rheme is a sign which is understood by focusing on the qualities and the features of its object. The person can select various options from the object. for example, closed eyes mean that the person is sleeping.

- Dicot is a sign where facts are included. There is always a real connection to its object.

for instance, the dangerous curve in the city has a sign that the turn is dangerous because many accidents happened there.

This explanations of both Saussure and Peirce are based on their views and their own background and orientations. Saussure explains Semiotics based on his study as a linguist while Peirce explains it according to his study in philosophy.

1.1.2.3.Roland Barthes Model

Roland Barthes is one of the famous theorists and philosophers. He is also a renowned semiotician. He was born on November 12, 1915 in Cherbourg, Normandy. His father was the naval officer, who was killed in a battle in the North Sea in World War I before Roland turned one year of his age. His mother Henriette raised him in Bayonne, France where he was first exposed to culture. When Barthes turned eleven, his family went to Paris where he took his studies later on at the Sorbonne University.

Roland Barthes is known for many works like *Mytheologies* (1957), *On Racine* (1963), *Elements of Semiology* (1964), and *Systeme de la mode* (1967). He makes semiotics outspread in the late 1960s with the help of many theorists in Semiotics like Levi-Strauss, Michel Foucault, and Jaques Lacan. Barthes describes semiology as a method to find out how humans denote things. Barthes believes that anything is represented or demonstrated or reflected by a sign. He also places a sign among a series of terms that have similarities and dissimilarities with it like signal, index, icon, symbol, and allegory (Barthes, 1983).

In *Myth Today*, he claimed that the sign is the relation between the signifier and the signified, and this relation concerns objects that belong to different types. He simply sees that the signifier expresses the signified, and like in any semiological system, three terms are paramount (Barthes, 1972).

According to Barthes, a myth contains the tri-dimensional arrangement: the signifier, the signified, and the sign. Myth or Mythology is an abnormal system; it is a second-order system in which the signifier is the sign in the first system (Barthes, 1972, p.113). Simply, the first-order system includes a signifier, a signified that constitutes a sign; myth takes this sign from the first system and considers it a signifier for a new signified, forming a new concept or a new sign.

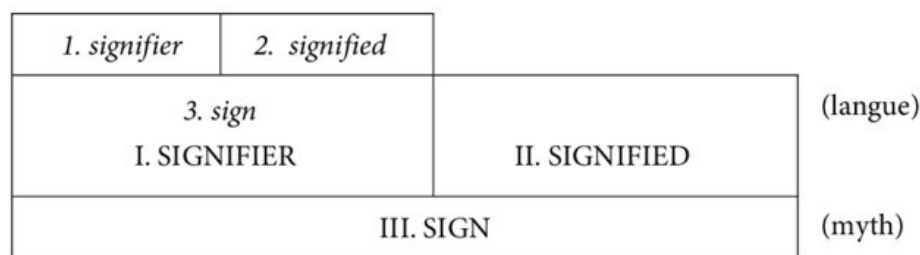


Figure 4. The Semiological Scheme of Myth in Barthes's *Mythologies*.

1.1.3. Doing Semiotic Analysis

Since Semiotics is the study of signs, it is concerned with everything that can be taken as a sign (Eco, 1976). Semiotics is a valuable tool to analyze a textual production and to identify and observe signs and their meanings. Semiotics can be applied to television and popular culture but also film, theater, medicine, architecture, and many areas that involved information exchange (Berger, 2005). Doing a semiotic analysis involves some elements to understand and to work with, these elements are stated below:

1.1.3.1. Signs and Symbols

The first step of doing any semiotic analysis is to visit the signs and symbols present at the level of the texts being analyzed. According to Danesi (2004), a sign can be anything: a color, a gesture, an equation, etc. Signs stand for something other than themselves. Saussure used an example of the term 'red' which acts as a sign, but he affirms that the term does not denote the sounds that make it (the 'r' sound, the 'e' sound, and the 'd' sound). According to Saussure, the composition of 'Signifier-Signified' produces the sign. Therefore, the relation

according to Saussure, he called it dyadic. Saussure summarizes the connection between signifier and signified and termed it signification, it is illustrated in his diagram (see figure 1). As stated by Saussure, the relation between the signifier and the signified is absolutely arbitrary due to the fact that both signifier and signified are merely cognitive and abstract (Saussure, 1983). The other semiotician who developed another semiotic theory was Charles Sanders Peirce, who clarifies the sign as a triadic connection (as stated above) as ‘something that stands to somebody for something else in some respect or capacity (as cited in Danesi, 2004; 6). According to the Peircean model, Peirce after interpreting the sign and understand the sign’s meaning, introduced a new term that stands for the sign’s meaning and it is formed by the interpretation of the sign and called it the interpretant.

An elaborately connected is symbolism. Symbols are all over, and that they play a big half in numerous aspects of life. In non-secular life, as an instance, ‘the cross symbolizes Christ’s death and every one Christian belief. A symbol denotes its referent in a very standard manner. Iconic, Indexical, and symbolic modes produce signs or texts (Danesi, 2004). A symbol could be a sign or a mark that will lose the character that renders it a proof if there have been no interpretants (Manghani, 2006). Symbols enable people to travel on the far side of what they really apprehend by linking expertise and totally different ideas along. Symbols are tools of complicated communication that typically have several ranks of that means (Mari, 2005). In step with Langer (1953), they are the muse of all human understanding, and thus, will facilitate to create by mental act humans’ data. Symbols sleek the understanding of the planet we tend to sleep in as they contribute to the development of our judgments and determine in society and get together with them (Palczewski, 2012).

The distinction between the sign and symbol is that the sign is very real and concrete with less ambiguity than the symbol, whereas the symbol is a deeper and more profound in meaning.

1.1.3.2. Signifier and Signified

Signifiers and signified are essentials to analyze and understand a semiotic associated text. Saussure (as cited in Danesi, 2004) states that the sign is 'binary structure', this structure includes a physical part and a conceptual part. The physical part is the signifier and the conceptual mental part is the signified. Saussure (as cited in Berger, 2005). A sign according to Saussure is a composition of the two parts that makes the structure of the sign, it is a composition of a concept and a sound image, this fusion between the two cannot be divided (Berger, 2005). In his book *Cours de Linguistique Générale*, Saussure one of the founders of semiology or semiotics, states that the sign unites, are not a thing and a name, but a concept and a sound image. The fusion between these two produces what I call the sign (Saussure, 1974: 66).

Saussure (as cited in Danesi, 2004) states that the connection between the sound image and the concept is an arbitrary relation. He also added an example that there is no logical relation neither a thing between the sound image and the concept, different languages have different names for 'dog' for instance, a 'hund' in German or a 'perro' in Spanish. This is arbitrariness. Saussure was not pleased about these terms, so he made some modification to them (as cited in Berger, 2005, p. 8) "I propose to retain the word sign [signe] to designate the whole and to replace concept and sound-image respectively by signified [signifié] and signifier [signifiant]..."

Saussure also defined the sign as the fusion of the signifier and the signified. Some of the current analysts define the signifier as the shape that the sign takes while the signified as the image and the impression to which it refers (Chandler, 2005).

According to Barthes (1983, p. 42). the "Signified is not a thing but a mental representation of the thing". For instance, the signified of the animal cat is not the animal cat but the conceptual image of the cat.

The signified is not the real physical thing but it can be described through the meaning process, it is an arbitrator. For instance, Coats means long winter walks, in this situation, the signified is not only mediated through its signifier (the coat) but also by a part of speech (coat can handle winter). The signifier is always physical like objects and pictures (Barthes, 1983).

1.1.3.3. Denotation, Connotation, and Myth

Denotation, connotation, and myth are three interrelated concepts in the field of Semiotics. According to Oxford dictionary, 'Denotation and Connotation are two connected orders of meaning operating simultaneously in a single cultural object' ("Denotation and Connotation", 2020). Denotation functions to state 'what the object is' while connotation functions conceptually and ideologically. According to Hjelmslev (as cited in Allen, 2003), connotation is a secondary meaning, and the Connotative meaning is the implicit meaning after the first order statement. The connotative meaning is personal and subjective because the sign is intended by the reader or the interpreter. In order to know the connotative meaning, the denotative meaning is important to be found. Denotation is the original meaning of a sign or an object, and it consists of a signifier and signified (Chandler, 2007).

Several examples were suggested to illustrate the denotation-connotation relationship. Berger (2005) has provided the example of 'a Barbie Doll' that denotes a toy doll, first marketed in 1959, with 11.5 inches high, 5.25 inches at the bust, 3 inches of waist, and 4.25 inches at the hips. The connotations attributed to Barbie Doll are the subject of some controversy. Scholars claim that Barbie Doll signifies the end of motherhood because Barbie is a consumer who spends her time buying clothes and having relationships, so it does not give the correct image and the traditional role of motherhood to children. Table 1 clarifies the ways Connotation and Denotation are different.

Table 1

Comparison of Connotation and Denotation

Connotation	Denotation
Figurative	Literal
Signified(s)	Signifier(s)
Inferred	Obvious
Suggests meanings	Describes
Realm of myth	Real of existence

Note. This table is adapted from Berger (2005)

Since Roland Barthes helped in finding the modern science of semiology, he applied the semiotic method to “Myths” in his works. According to Barthes (1972), anything in culture can be a sign that sends a given message. Barthes notes in his work *Mythologies* that myth is a type of speech because the original word from the Greek language means word, speech, and story. It is a system of communication or it is a message, this means myth can be anything. Since language is the human’s system of communication, everything can be converted to language. For Barthes, a photograph, cinema, shows, etc. are kinds of speech that are created when an object means something. The Signifier in some contexts is an entire sign which includes a signifier and a signified. This means we have a signified added to the structure, which is a double complexity, and that is a myth (see figure 4). Barthes gave an example of a mythical speech from the Paris-Match of a black soldier giving the French salute. The first level of meaning is ‘soldier giving the salute’, which can be demonstrated through the picture of the

soldier's gesture. The second level of meaning denotes the French imperialism. Myths usually send a concealed message behind the immediate impression on something.

1.1.3.4. Codes

In Structuralist semiotics, the meaning of a code is central. Saussure dealt only with the general code of language, and he concluded that signs in isolation are meaningless unless they are interpreted in relation to each other (Chandler, 2007). For Roman Jakobson, the production and interpretation of texts rely on the existence of codes. He replaced the distinction of code from the message for the Saussurean distinction of Langue from parole (Jakobson, 1990). Chandler (2007) Claimed that the code provides a framework in which signs make sense since the meaning of a sign relies on the code in which it is contained. Codes arrange signs into meaningful systems that correspond to signifiers and signifieds through the structural forms of syntagms and paradigms (Chandler, 2007). Codes generally refer to the social dimension in semiotics, and therefore, 'there is no intelligible discourse without the operation of a code' (Hall, 1973, p. 131). Within any culture, semioticians tend to deal with objects, entities, or actions that have a significance of any member of that culture as signs in order to recognize the rules or the usage of the codes that spotlight the creation of the meanings in that culture (Chandler, 2007).

Semioticians search to recognize the codes and the rules that highlight the production and interpretation of meaning for each code. They divided themselves into groups, each for their own favor. Semiotic analysis involves taking many types of codes into count and identify the relationships between these codes. Chandler (2007) has categorized codes into three categories.

Social Codes: They include the following items:

- Verbal language (Phonological, Syntactical, lexical ... etc.)

- Bodily codes (Bodily contact, proximity, appearance, facial expression, gestures, and postures)
- Commodity codes (fashion, clothing, cars ... etc.)
- Behavioral codes (Protocols, rituals, role-playing, games)

Textual Codes: They involve the following:

- Scientific codes like Mathematics
- Aesthetic codes found in arts (Poetry, drama, painting, music, etc.)
- Genre, rhetorical, and stylistic codes: argument, description, exposition, narration and so on
- Mass media codes including photographic, televisual, filmic, radio, magazines, both technical and conventional.

Interpretive Codes: They can be identified through a couple of elements:

- Perceptual codes: e.g. visual perception. According to Nichols (as cited in Chandler, 2004) what people sees with their eyes or maybe with their mind's eyes is not actually the world by itself, instead it is the coded picture of it. The world we see is coded into signs by what we call the perception or the consciousness, and it re-casted in our mind.

- Ideological codes: include codes for coding and decoding texts of a political or ideological nature like individualism, liberalism, feminism, racism, capitalism, etc.

Concerning filmic technique that represents the writer's interest in this dissertation, it is the stylistic conventions of camerawork, lighting, sound recording, use of color, editing, etc. Also, film genres can be recognized either by their subject matter like detective films or by their narrative form, musical form, for instance (Chandler, 2007).

1.1.3.5. Rhetorical tropes

Rhetorical forms are unavoidably associated with forming realities. Tropes are defined as the usage of figurative language to compose a rhetorical code (Chandler,2007). Hawkes (2003) states that ‘figurative language is the one which doesn’t mean what it says’. Therefore, a trope consists of using linguistic or paralinguistic elements in some sense that is not designated by its original signification (Tropes and Schemes, 2020). The theorist Stanley Fish insists that ‘it is impossible to mean the same thing in two (or more) different ways’ (Fish, 1980, p. 32). For instance, to say a half-empty glass is not as saying it is half full. Visual and verbal forms can reflect how we see reality. Figures of speech, for instance, allow us to see things in the place of other things, for example, the personification offers a quality of human beings to lifeless things e.g. ‘the flowers nodded’. A metaphor, which is a trope that can take a place of a sign, is made out of a signifier of a sign and a signified of another sign (Chandler, 2007).

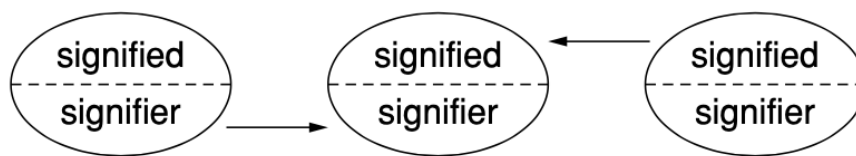


Figure 5. Substitution in Tropes

According to Chandler (2007), various types of rhetorical tropes are needed to conduct a semiotic analysis of a text. These types are explained as follows:

a. Metaphor: In Semiotics, metaphor means as signified acting as a signifier referring to an unrelated signified. In literary analysis, a metaphor involves a subject that is demonstrated in terms of a secondary subject (Richards, 1932). For example: ‘Experience is a good school’.

b. Metonymy: According to Chandler (2007), metonymy, unlike metaphor which is based on apparent unrelatedness, is using one signified to represent another signified that is related to it. Metonyms are created out of several relationships between signifieds. It is a trope that

replaces a pertinent word for one that is meant. E.g. using ‘top brass’ referring to military officers (Tropes and Schemes, 2020).

c. Synecdoche: According to Lanham (as cited in Chandler, 2007, p. 132), synecdoche is ‘the substitution of a part for the whole, genus for species or vice versa’. Some theorists have attempted to limit synecdoche to some few cases (Chandler, 2007):

- Part for whole, e.g. ‘I’m off to the smoke [London]’
- Whole for part, e.g. ‘I was stopped by the law’, which stands for “policeman”.
- Species for genus (hypernymy), e.g. ‘mother’ for ‘motherhood’
- Genus for species (hyponymy): The use of superordinate for a hyponym, e.g. ‘vehicle’ for ‘car’.

Umberto Eco (1983) makes a difference between metonymy and synecdoche citing that Metonymy includes the conceptual relation between two terms that can replace each other, for instance ‘he used the power of the crown’ in here the crown is not the actual thing that the speaker is referring to, he is referring to the concept behind the crown which can be the authority and the place he has. While synecdoche is the substitution with another real term that can produce a relation of greater or lesser, e.g. ‘I bought new wheels’, here the meaning is I bought a new car but he used the ‘part for the whole’ wheels instead of a car.

d. Irony: From the writer background see that irony is a trope that manifests itself when a word is used to mean the opposite. Chandler (2007) has claimed that irony is like a metaphor in the sense that the signifier of the ironic sign seems to signify one thing that is the opposite of what it says. Irony reflects the opposed feelings or thoughts as when you say ‘I love it’ while you actually hate it.

1.1.3.6. Intertextuality

The term ‘Intertextuality’ came to sight as a result of the work of the Bulgarian-French Julia Kristeva who influenced the realms of Linguistics, literary theory, and psychoanalysis

(Ramy, 2018). The idea of intertextuality was originated in literary studies. Mikhail Bakhtin (as cited in Kristeva, 1969) has claimed that a literary text is more than a dialogue between the author and the reader, it is an interaction among the various elements of culture (present, previous, and future).

Intertextuality refers to the fact that every text is, in essence, related to many other texts. Kristeva, Roudiez, Gora, and Jardine (1980) have argued that every signifying system is constituted by the style in which they transform previous signifying systems. Therefore, a literary work, for instance, takes from the structure of language as well as the main themes of previous literary productions. Roland Barthes claims that literary meaning is understandable to the reader due to the intertextual nature of literary works which leads to new textual relations (Barthes, 1981).

According to Fitzsimmons (2013), three varieties of Intertextuality are mostly known the obligatory, optional, and the accidental. These types change according to the writer's purpose and the meaning of the reference. Obligatory intertextuality takes place when the author cites explicitly an association among different texts; Quotes represent a clear example. Optional intertextuality on the other hand has a smaller amount of influence on the meaning of the original texts. It means that it is possible to find a connection between the texts or not to find a connection at all. The Accidental intertextuality as a third type is when the reader uses their prior knowledge and personal experience in order to connect the texts together. According to Wöhrle, the writer has no prior plan of using intertextual references; it is up to relate texts to their personal knowledge (Wöhrle, 2012).

1.1.4. Areas of Using Semiotics

As human beings, we all tend to translate signs each day of our lives, and we also arrange and negotiate the signage of human interactions, work, travel, shopping, studying etc. Depending on the background of each one of us, we have learned how to decode and analyze successfully these signs to be used in our daily life. This being the case, Saussure (1983)

considers semiotics as the science that investigates the life of signs within society and the way signs function to identify social, cultural, political, and psychological issues. Danesi (2004) states that there are nine topics or chapters wherein the discipline of semiotics can be used to show the process of message making and message-meaning: myth and narrative, art, clothing, food, space, television, advertising, communication, and media.

- **Myth and Narrative:** According to Danesi (2004), the narrative text is a production that shows a series of some interrelated events or actions that can be verbal or nonverbal. Semiotics is important here because narrative texts require an interpretation of the whole meaning instead of the individual meaning of words. Propp (as cited in Danesi, 2004) tracks down the study of narrative using semiotics and argues that children make sense of the real world through stories that help them in the observation of the daily life. Myth, on the other hand, is the narrative text in which gods, heroes, and mystical beings are the protagonists. Every culture creates their own myths in order to describe their origins, to answer basic social and cultural questions, and to understand how culture are different from one another (Danesi, 2004).

- **Art:** The artistic instinct within every human being necessitates the intervention of individual emotions and feelings. Aesthetics and hermeneutics are both subfields from semiotics that are concerned with art and with the way human's emotions react to sounds, forms, and words.

- **Clothing:** Clothing and fashion contribute to sharing messages and meanings of all types among people. The semiotic study about clothing is concerned with making signs about everything we wear.

- **Food:** Investigating food within semiotics allows us to see more than just the denotative meaning of food as a survival material. Food is rather a symbolic material and a survival substance that describes cultural peculiarities and characteristics.

- **Objects:** In human life, objects can be anything in the environment. Objects and artifacts are full with meanings, and they became signs and sign systems for many cultures.

- **Space and Building:** Just like food, clothing and art, space and buildings trace their way to become signs and sign systems. People build shelters according to a given style and experience. Semiotics shows that buildings are signs of identity, status, and power. For instance, mosques and churches refer to two religious' beliefs.

- **Advertising:** The term advertising means direct attention to something. It is a social strategy to gain the impact of people about goods promoted by some public announcements. According to Chandler (2007), it was Roland Barthes who first drew the attention to study advertising, especially because the advertising textuality contributes to influence people's thoughts and feelings by means of using signs.

- **Media and Communication:** Semioticians are attracted to communication due to the number of signs, messages, meanings exchanged among interferers.

- **Television:** Fiske (1985) claims that television is a provoker of meanings and pleasures. Television today represents a crucial part of our social dynamics. The latter cannot be detected unless we analyze the production as well as the relationships between producers, texts, and the audience. Fiske argues that structuralist studies and semiotics of television focus on how TV content can spread meanings within and among cultures and how this content can be linked to different domains like politics.

1.2. Stereotypes in Hollywood Movies

Our world is categorized, and everyone is meant to belong to a certain category. Sometimes, this categorizing refers to some good qualities like 'Asians have a good IQ'. Still, it may cause some discrimination and prejudice to a particular group of people like when saying 'all Muslims are terrorists. This may have huge impact on universal views and attitudes like feeling satisfied with the happenings of the Middle East just due to the beliefs that people

belonging there are criminals and they deserve this misery. People may judge others according to gender, color, religion etc. Stereotypes may shape the mentality of people and create the so-called 'us vs them' attitude.

1.2.1. Definition of Stereotypes

Stereotypes have been defined in many ways. According to Taylor and Stern (1997, as cited in Åkestam, 2017), a Stereotype is an outspread belief about the personal features of a social group, be it gender, ethnicity, or sexual orientation. Stereotypes are dynamic and can become different with time. This means that stereotypes refer to some widely held representations about a person, a thing, or a social group. Stereotypes are said to be in constant change due to being affected by the world's historical, political, social, or economic updates.

The word "stereotypes" is used in many fields. Schweinitz (2011) claims that the phenomenon signifies prejudiced ideas about strangers and foreigners though it may be also linked to some linguistic formulas because even languages and linguistic practices are being stereotyped. Katz and Braly are psychologists who conducted an investigation about the stereotypical perspectives of the Americans regarding different races and also about prejudice. Stereotypes according to the research line of Katz & Braly are regulated ideas about people belonging to a given race, nation, social class, or gender.

Lippmann (1922) has introduced some comprehensive ideas to investigate the nature of stereotypes and the way they are pictured in one's head. For him, in order to compensate for their lack of information, people usually use stereotypes as heuristics and alternatives so as to arrive at quick judgments and save the power of mindfulness. Stereotypes are, therefore, general shapes or structures, and due to the errors and biases that arise when conceptualizing the world, the term stereotype was used as one way to highlight those errors (Schneider, 2005). However, Lippmann (1922) claimed that stereotypes are not always erroneous and they can be sometimes economical:

There is economy in this. For the attempt to see all things freshly and in detail, rather than as types and generalities, is exhausting. . . . But modern life is hurried and multifarious, above all physical distance separates men who are often in vital contact with each other, such as employer and employee, official and voter. There is neither time nor opportunity for intimate acquaintance. Instead we notice a trait which marks a well-known type, and fill in the rest of the picture by means of the stereotypes we carry about in our heads. (pp. 88–89)

In spite of the fact that Lippmann was doubtful in his judgment about stereotypes, a lot of psychologists considered these judgments as incorrect generalizations that are biased, simplified, and rigid. These include English and English (1985) and Katz and Braly (1933) (as cited in Bar-Tal, Graumann, Kruglanski, & Stroebe, 1989). English & English (1985) visualize stereotype as “a relatively rigid and oversimplified or biased perception or conception of an aspect of reality, especially of persons or social groups, . . .” (p. 4).

A Few decades later, a retrieval of the stereotype concept has been launched by Brown (1985, 1965) who focused on the criticism of the “mistaken lines of objections” (as cited in Stroebe, 2013). Brown (as cited in Stroebe, 2013) synopsised his position in few lines:

Stereotypes are not objectionable because they are generalizations about categories; such generalizations are valuable when they are true. Stereotypes are not objectionable because they are generalizations that have been proven false; for the most part we do not know whether they are true or false-in their probabilistic forms What is objectionable about them? I think it is their ethnocentrism and the implication that important traits are inborn for large groups. (p. 5)

Stereotypes of a group of people are generally linked to the so-called “cultural baggage”, which refers to the traces of a history of group inequality and denigration (Berinsky &

Mendelberg, 2005). As a result, even if the stereotype of the group attains some equality, the imperfect traits will always be there. Individuals may demonstrate awareness and falsify the authenticity of these attitudes. However, they cannot impede the fact that the stereotype will occur and be intentionally used in future judgments (Berinsky & Mendelberg, 2005).

According to Cardwell in his book *Dictionary of Psychology*, a stereotype is "... a fixed, over-generalized belief about a particular group or class of people." (Cardwell, 2014, p. 227). Here, it is emphasized that stereotyping is just an attitude or belief that cannot be destructive unless it is reacted upon. Once a reaction occurs, it is no longer a stereotype, it is a form of discrimination.

1.2.2. Influential Studies in Stereotyping

Lippmann's contributions to the field of semiotics is immense. However, most of his conferences were not exactly interested in investigating the 'traits' assigned to some categories of people. Lippman was trying to explain the nature of stereotypes and how the latter can influence political, social, and cultural dimensions. This is presumably why the majority of the experimental studies that followed Lippmann's publications attempted to highlight traits' attributions, especially to ethnic categories while keeping Lippman's idea about the likelihood of encountering erroneous beliefs and attitudes (Schneider, 2005).

Katz and Braly's studies (1933, 1935) are widely known in the area of semiotic studies. One of their studies consists of portraying ten racial and ethnic stereotypes and asking students from Princeton University to indicate the extent to which they valid the existence of these stereotypes. Their findings show that learners exhibit total agreement concerning the stereotypes present in the checklist provided. For instance, 78 percent of the participants thought Germans were scientific-minded, 84 percent thought black people or 'Negros' were superstitious, and 54 percent found the Turks to be vicious and cruel. A second study conducted by the same researchers, but the focal point was rather prejudiced instead of stereotyping; the

rating was similar to the first study. Katz and Braly view stereotypes and prejudice as being intricately related. The sole difference is that stereotypes englobe positive and negative traits, unlike prejudice which holds a purely negative connotation (Schneider, 2005).

According to Schneider (2005), the 1930s were years when the attention was on culture, individual behavior, and quantifying the attitudes toward them. Katz and Braly think that the attitudes we hold towards people, objects, or phenomena are real, for “there is no smoke without fire”. This cast back culturally-based stereotypes about people from different groups. Schnieder added that stereotypes that reflect culture may transcend into prejudice, which may, in turn, convert into discrimination.

1.2.3. Psychological Effects of Stereotyping

In addition to the social effect of creating conflicts among social groups, Stereotyping is known to cause various psychological problems. Since ages, people have always had those images in their minds that, for instance, “men are insensitive”, “girls are bad at maths” or “white man can’t jump”. Even if these stereotypes are false ideas, they can easily affect our abilities to handle matters logically. This overgeneralization will always lead to serious effects on our performance (Schnieder, 2005).

According to Schnieder (2005), there exists a widely spread phenomenon called “stereotype threat”, which was initially suggested by psychologist Claude Steele. Members of the stereotyped groups fear of getting treated with consideration of some negative features attributed to them by other social groups. This can result in anxiety, low-self esteem, and obviously a lower performance.

Stereotype may lead to self-stereotyping. In fact, the phenomenon of self-stereotyping can be a depression main cause, especially when people stereotype themselves in a negative

manner. If the person already knows that this group is negatively stereotyped by other members and then he becomes a member of that stereotyped group, this will unconsciously start the prejudice and grow depression (Nelson, 2016).

1.2.4. Stereotypes' Role in Art and Culture

Some types of art and some cultural patterns have contributed highly to explain the true essence of stereotypes and give some instances about the stereotyping phenomenon. Stereotypes are most popular and usual in many cultural media, and they generally take the shape of dramatic characters (“stock character”, 2020). These manifestations are present especially in movies, books, and TV shows.

Aspects like gender, social relations, race, and cultural communities are effected by those characters that we see in movies. According to Lee (2008, p. 371), “Because about 85% of worldwide ticket sales are straight to Hollywood movies”, the movie industry is responsible for portraying characters from many and different cultures in order to fit them into stereotypical groups.

Schweinitz (2011) claimed that stereotyping theories and concepts from all scopes are applied to film and are linked to the audiovisual media. Berg (2010) conducted a study about Hispanic stereotypes in movies and showed that Hollywood films used many Latin American stereotypes like the ones present in movies like *El Bandido* and *The Dark Lady*. The latter employed a lot of Hispanic characters to display various stereotypes about this group. All these stereotypes are presented by Latin American actors as it is infrequent to them to represent another type of stereotype (outside of the usual criteria).

Other images and stereotyping theories are regularly provided also through art, culture, and literature. An example of that is the African American stereotypes extended via some art

forms, especially in the 1800s to the half of the 1900s. These images and themes highly spread out in a form of postcards, paintings, and pictures, etc. For instance, the trade card *In the Land of Cotton*, 1882 created by J.H. Bufford's Sons Lith for the Wilmot Clothing Company in Boston, United States. This card is a colorful lithography on paper in the Museum of The Henry Ford Art. This card presents the racial stereotype; it shows African Americans slaves picking cotton and gathering it for the company. In the pictures, there is the white master on a horse checking his slaves' work, and that demonstrates the black African Americans working as slaves in the majority of farms at that time ("The Role of Stereotypes in Art", 2019).

1.2.5. Hollywood and Stereotyping

1.2.5.1. Background on Hollywood and Film Industry

Since the very beginning of the 20th century, the U.S film industry was the top global entertainment industry and the dominant commercial provider of motion pictures and audiovisual services. The Motion Picture Association of America (MPAA) claims that they provide the most seen entertainment products in the world (Lee, 2008).

Hollywood brings out hundreds of movies each year, around one film per week. The long-standing outcome of Hollywood is due to the smart way of trade. This success can be also explained through the competitive advantages generated by its extraordinary technical and organizational capacities that are drawn from many different countries. Similar to many dynamic industries nowadays, Hollywood could keep pace with the new technologies and developments generated by globalization. In fact, Hollywood films have such a huge cultural impact and commercial weight that is felt almost in every corner of the world (Scott, 2000).

Hollywood is not only about movies; it's also about productions, distribution, audiences, and popular culture. Hollywood movies' production offers space for critical historical

investigation because of the number of films produced annually. Hollywood shifted to the center of political power to the extent that the American government resorted for support during the slump of the 1930s, but after the war, the studio system faded away thanks to the anti-communism ideology. But within the 1960s, a replacement Hollywood emerged to integrate the audio-visual categories into a world reach company (Dawson, 2009).

Since Hollywood is a major dominant on the market, and it is a tool by which people were presented to the American designs, traditions, and lifestyle. Hollywood movies established a universal culture and frame of mind. Shaheen (2001) noted in one of his books that “Hollywood’s motion pictures reach nearly everyone. Cinematic illusions are created, nurtured, and distributed worldwide, reaching more than 100 countries” (Shaheen, 2001, p. 5).

Currently, American cinema took place to be the supreme industry in the entire world and overall the industries out there (see Table 2). According to the *WorldAtlas* website, the motion picture company in the U.S. and Canada made around 11.4 Billion Dollars in 2016, leading it to be the most profitable industry in the entire world. The business maintained its development in 2019 to touch the roof of 31.1 Billion Dollars. Every year, Hollywood produces approximately 500 films, 10% of them are exportable. The U.S. has the ability to commercialize around 50 films on the international market, which means, one film per week.

Table 2

Top 10 Markets Worldwide by Gross Box Office

Sources: OBS, MPAA, Comscore, IHS Markit, National data sources

Rank	Market	2014	2015	2016	2017	2018	Annual growth rate	
							5 years	1 year
1	US & Canada	10.36	11.14	11.37	11.12	11.88	3.5%	6.8%
2	China	4.82	6.81	6.60	8.27	9.24	17.6%	11.7%
3	Japan	1.70	1.80	2.17	2.04	2.02	4.4%	-1.2%
4	United Kingdom	1.74	1.90	1.66	1.65	1.71	-0.5%	3.7%
5	South Korea	1.49	1.37	1.45	1.60	1.65	2.6%	3.1%
6	France	1.77	1.48	1.54	1.56	1.58	-2.9%	1.1%
7	India	1.47	1.50	1.48	1.60	1.50	0.5%	-6.5%
8	Germany	1.30	1.29	1.13	1.19	1.06	-4.9%	-10.7%
9	Australia	0.87	0.89	0.91	0.92	0.93	1.6%	1.1%
10	Mexico	0.84	0.84	0.79	0.85	0.85	0.2%	-0.6%
World total^e		36.4	38.4	38.8	40.6	41.1	3.1%	1.2%
Growth rate - World			5.5%	1.0%	4.6%	1.2%	3.1%	1.2%
Growth rate - Top 10			10.1%	0.3%	5.8%	5.2%	5.3%	5.2%
Growth rate - Top 10 without China			3.1%	1.4%	0.1%	2.8%	1.8%	2.8%

Note. Reprinted from “Focus 2019 – World Film Market Trends”, by FILM ANALYSTS – Department for Market Information edited by Kenzlar, M; Simone, P (2019, May 14th). Retrieved from <http://www.obs.coe.int/en/web/observatoire/industry/focus>

Burrowes (2011, as cited in Ibbi, 2014) claims that Hollywood is good at making films, and what is more significant is their outstanding ability to sell well. Hollywood succeeded by making movies that please every taste, but more importantly, Hollywood experts are good at convincing you to buy arguing that a given movie is just what you need. American films are increasingly imported by so many countries around the world. According to the annual World Box Office, some movies and other U.S. productions are widespread all over the world. Table 3 represents the most significant ones.

Table 3

Top 20 Films by Gross Box Office Worldwide

	Original title	Country of origin	Studio	North American box office	Inter-national box office	Global box office
1	Avengers: Infinity War	US	Walt Disney	678.82	1 369.54	2 048.36
2	Black Panther	US	Walt Disney	700.06	648.31	1 348.37
3	Jurassic World: Fallen Kingdom	US	Universal Pictures	417.72	891.74	1 309.46
4	Incredibles 2	US	Walt Disney	608.58	634.16	1 242.75
5	Venom ⁽¹⁾	US/CN	Sony Pictures	213.31	642.24	855.55
6	Aquaman ⁽¹⁾	US	Warner Bros.	194.36	602.04	796.40
7	Mission: Impossible - Fallout	US/CN/FR/NO	Paramount	220.16	570.96	791.12
8	Deadpool 2	US	20th Century Fox	318.49	418.04	736.53
9	Bohemian Rhapsody ⁽¹⁾	GB INC/US	20th Century Fox	189.81	519.25	709.07
10	Fantastic Beasts: The Crimes of...	GB INC/US	Warner Bros.	156.78	470.90	627.68
11	Ant-Man and the Wasp	US	Walt Disney	216.65	406.00	622.65
12	Operation Red Sea ⁽²⁾	CN/MA/HK	Bona Film	1.54	611.52	613.06
13	Ready Player One	US	Warner Bros.	137.69	443.30	580.99
14	Jumanji: Welcome to the Jungle ⁽³⁾	US	Sony Pictures	235.51	319.23	554.74
15	Detective Chinatown 2	CN	Wanda Pictures, ...	1.98	530.16	532.14
16	The Meg	US/CN	Warner Bros.	145.44	384.40	529.84
17	Hotel Transylvania 3: Summer Vacation	US	Sony Pictures	166.23	359.80	526.03
18	The Grinch	US/CN	Universal Pictures	266.28	207.86	474.14
19	Dying to Survive (2)	CN	Dirty Monkey, ...	~	463.14	463.14
20	Rampage	US	Warner Bros.	101.03	325.40	426.43

(1) Still grossing in 2019.

(2) Unofficial cumulated BO.

(3) Released in 2017. BO for 2018 only.

Sources: *Variety*, Comscore, OBS

Note. Reprinted from “Focus 2019 – World Film Market Trends”, by FILM ANALYSTS – Department for Market Information. edited by Kenzlar, M; Simone, P (2019, May 14th). Retrieved from <https://www.obs.coe.int/en/web/observatoire/industry/focus>

Films are not just a tool of entertainment; they are considered as a cultural phenomenon. Through introducing a clean story plot in movies, they tend also to induce more audiences to look at the complete movies some corporations create. Hollywood, over the years, proved to be a reflector to the American culture. Even teachers nowadays are using films so as to pass knowledge and teach the American culture. They also recommend using movies to teach English because they supply a visible context that helps improve the learning process. Yet, this method has its disadvantages that should be taken into regard. Mostly, Hollywood movies include brainwashing techniques that may change the cultural identity of the learners. Carl

Sandburg the Poet (as cited in Johnson, 2006) summarizes the advantages of watching Hollywood movies as follows:

I meet people occasionally who think that Motion Pictures are merely entertainment, has nothing to try to do with education... the rest 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 that the foremost educational institute on Earth. (p. 37)

As an example of Hollywood's elevation of American culture and principles, one can see the stereotypes that Hollywood movies have always tried to link with other societies and races. They present Russians as communists and persecutors; the Japanese are more often linked to the Yakuza clan or and the Asians in general to the Martial Arts and the same looking, the Germans are either Nazis or researchers. Muslims, on the other hand, received the most negative presentation on screens as they are always portrayed as primitive, savage, and terrorists, leading to some brutal reactions toward them in the American society. Whereas, Hollywood presented the USA as the supreme power, a country of justice and honor, and a "Land of Dreams" (Schacht, 2019).

1.2.5.2. Stereotypes Presented in Hollywood movies

Historically, and according to the definitions above, the term stereotype refers to the ordinary image that comes to mind when thinking about a particular social group (Lippmann & Curtis, 1998). Overall, the most common and well-known stereotypes usually involve racial portraying like "Black people are all criminals" or cultural stereotypes like "Arabs and Muslims are terrorists", or "Chinese like to eat rice". All of these stereotypes are well presented at the level of Hollywood movies.

Hollywood has employed its position in the world as being a number-one influencer through its movies. Therefore, it was able to control movie audiences by portraying insidious

images of the Arab people in their movies forgetting about the many contributions they made. The word “Arab” in reality means dealing with 265 million persons that reside in Arab countries in addition to other millions around the world. With that huge number of Arabs around the world, certainly and historically, the Arabs have many contributions in the American civilization. For instance, Physicians and Scientists motivated many European scholars and were the first to invent Algebra. Additionally, a countless number of words in English have Arabic roots, especially those related to fields like Astronomy, Geography... etc. (Shaheen, 2001).

Almost all Hollywood representations of Arabs are bad ones. People now can show that the attitudes and actions of journalists and government officials reflect the malicious Arab images in films. Producers attacked Arabs in movies that influence adolescents like *Things Are Tough All Over* (1982), *Sahara* (1983), and *Operation Condor* (1997). Some of them targeted the mature audience like *Ishtar* (1987), *Black Sunday* (1977), and *Exodus* (1960). Some protagonists even referred to Arabs as “dogs” and “monkeys.” This may lead the viewers of these films to laugh and ridicule the Arabs, leaving the cinemas thinking that they are united and in solidarity with each other with their common distance from these peoples of cynicism. Since ages, Arabs were the easiest target in war films. Tons of movies presented Arabs trying to kill, rape, or kidnap western heroes (Shaheen, 2001). Shaheen (2001) gave an example of a movie that portraying Arabs as terrorists, the movie named *Sirocco* (1951) and it was the first Hollywood feature film projecting Arabs as terrorists and Syrian “fanatics”.

In addition to stereotyping Muslims and Arabs, the Motion Pictures Industry kept spreading dismissive images of African Americans as well. These stereotypes were mainly released in order to cherish and prolong their Eurocentric superiority. These images and messages about the African-Americans included in the media and movies have always been a tortuous issue, and because the mass media always tend to present the world and how it

functions, the industry introduced the African Americans as one way to deprive them of the positive human qualities. Many stereotyped images of African Americans started to be visible and were included in some of the old earliest films. *The Watermelon Contest* (1896) and *Sambo* (1935) and *Limitation of Life* 1934 (*Aunt Jemima*) are classical examples (Benshoff & Griffin, 2011).

According to Clark (2020), Blackface began to emerge in the US after the Civil war when white actors attempted to impersonate Blacks and play some characters that dehumanized African Americans. They used shoe polish to darken their skin color and painted enlarged lips. Nowadays, however, because of the history of blackface usage, it is considered racist to do so even if it were followed by good intentions (like solidarity with blacks).

Donald Bogle was a film historian who could determine five stereotypes of African Americans presented in Hollywood cinema. The “coon” stereotype about laziness, the “Uncle Tom” who is the loyal servant, the Uncle Tom’s female who is the overweight black woman that takes care of the master’s children and neglecting hers (she is named “the Mammy”). These images still persist even after the slavery period. There is also the image of “the Black Buck” who tends to be brutal, savage, and with animals’ characteristics. These stereotypes are included in *The Birth of a Nation* Film (1915). This film is very powerful in portraying the starting of the hate waves on the blacks, and it is also used as a tool to glorify the Ku Klux Klan (KKK), which is a group of Whites that was in charge of many attacks on the black’s community (Benshoff & Griffin, 2011).

Along with the past stereotypes included in the American movies, the German stereotypes as Nazi has been portrayed in some of the Hollywood movies. In the science fiction movie, *The Fifth Element* (1997), the antagonist Zorg in that movie had a small black beard and the side part haircut similar to German Adolf Hitler. Hollywood made a plenty of movies during the

World War I, Hollywood started the war with many movies, naming a few: *The Kaiser – Beast of Berlin* (1918), in which they present Germans as savage and arrogant. Another movie entitled *The Little American* (1917), they presented a German lover, who also dressed and groomed like Hitler. He attacked his lover Mary Pickford in order to show the ferocity of the Germans (Aube, 1998).

Furthermore, *The New York Times* made an article on March 1, 1981 entitled “How Hollywood Has Portrayed Hispanics”. The movie produced by Daniel Petrie named “Fort Apache, The Bronx.” Portrayed the Puerto Ricans lived in the South Bronx as gangsters, dirty, and as killers, many Hispanic troops proclaimed about the movie and the images of these Puerto Ricans inside this movie (“How Hollywood Has Portrayed Hispanics”, 1981)

There is always an ideological significance of the codes included in Hollywood films. For instance, “the good guy wears a white hat and rides a white horse while the villain wears black”. This color code is also present in our culture and language like white signifies peace, purity, grace while black is often linked to night, darkness, and evil (Benshoff & Griffin, 2011).

1.2.5.3. A Hollywood Movie with British Stereotypes: Synopsis of *Titanic*

According to the *Filmjabber* website (2020), the *Titanic* and as people named it the ‘unsinkable ship’ was the fanciest ship and the top luxurious means directed to the passengers. In 1912, the ship began its journey on the Atlantic Ocean going to New York City. Around 1500 people were on the ship that day; there were people from the first class who had the opportunity to enjoy the luxurious means of the ship while other third-class people barely had windows. All the people there had only one goal and it is starting a new life in the land of dreams ‘America’. And in order to get a blockbuster movie, James Cameron thought of doing something out of the real story, so he did not get a ‘Documentary’ as he said. He thought for a

very long time and came up with the idea of Romeo and Juliet on the ship. As a consequence of that, he came up with an 11 Oscars movie.

The movie started with some pictures of the real leaving of the *Titanic* in April 1912, and after that, A guy named Brock Lovett was in charge of a team and guided them down into the shipwreck. The team found a coffer containing a drawing of a woman wearing the famous necklace, named “The Heart of the Ocean”. The drawing belongs to a woman named Rose who called the leader of that team claiming that she is the one on the drawing.

After the talk between Rose and Lovett, the flashbacks started. Jack Dawson, the homeless artist won his ticket in a poker game, claiming that it was the best thing that happened to him. He met Rose on the ship, saved her and loved her.

Rose was a young lady living in the Top tier class of people, but she was in trouble; she was engaged to a millionaire ‘Cal Hockley’ who was, in fact, an influential friend to her mother Ruth. She was living a life that she hated and she was screaming inside. She was a daydreamer who lived in an illusion and she wanted a way out of that fantasy.

Jack was the hero in the story; he was the savior and the guide of Rose. He introduced her to a new simple life, but worth trying. He was the one who saw the inside Rose and her inner pain; he was hardly the person who could pull her out of that sorrow.

Their love story was too short. As all people know, the Iceberg is the nightmare of every ship, so it was the *Titanic* biggest nightmare. The *Titanic* did that monstrous accident and it was too late to save the ship. The unsinkable ship that night saw the world for the last time because it was going to sink. Half of the people that night could not make it, speaking about 700 persons dying in the cold water.

Conclusion

As a basis for the practical analysis, this chapter is an attempt to show basic definitions and theories regarding Semiotics and stereotypes. The chapter involved various definitions and theories conducted by various linguists and philosophers in the two fields of study, aiming for

authenticity and for giving a wider look about the two elements being tackled. The following chapter seeks to apply the semiotic approach on the selected movie (*Titanic*) for the purpose of identifying the British stereotypes included in the movie.

Chapter Two: Research Methodology

Introduction

This chapter's goal is to shed light on the tools implemented in this research. This study necessitates a good analysis of the stereotyped images of the British and how Hollywood movies depict them so as to highlight the role of Hollywood movies in promoting and spreading stereotypes all over the world. This chapter delves into the methodological procedures applied by the researcher. This involves the general choice and the convenience of the research design as well as an identification of the sampling materials, procedures, and tools of analysis. This final chapter meets the end with a discussion that wholes up all the research perspectives and findings.

2.1. Method

The research method is a key element in any research paper. According to Cambridge dictionary (2020), the research method aims to make the combination of qualitative methods with statistical analysis easier. Forming research papers includes and follows some specific sequence of steps that form the design of the research. Burns and Grove (2013) define the research design as a blueprint necessary for carrying out a study and exerting control over the factors that could interfere with the authenticity of the study's findings.

There are two types of research methods: the qualitative and the quantitative methods. This research paper pursues a qualitative method. Alam (2020) claimed that the qualitative research is an exploratory research that is used to obtain views and understand their underlying and non-superficial causes. In brief, it provides an understanding of motives and opinions.

Content analysis is considered to be one of the most important research techniques in the social sciences. It aims to analyze data within a particular topic or theme taking into consideration the meanings assigned to a group of people (Krippendorff, 1989). Content

analysis is an outstanding research technique used for making results authentic and easy to replicate only by explicating and coding materials.

The researcher employs the qualitative content method because it can help the researcher obtain and investigate the data for this study profoundly. Conducting this method necessitates going through three main steps. First, the writer or the analyst needs to frame his topic of the study. Then, he must select samples that may help during the study. And finally, s/he should analyze the data and interpret them. This qualitative method tends to analyze and clarify the data about the British stereotypes that are found in *Titanic* movie using Peirce's theory of semiotics as its abstract framework.

2.2. Analysis Procedure

This research aims at analyzing the signs included in some scenes from the *Titanic* movie. According to Peirce's semiotics theory, there are three types of signs: icons, indexes, and symbols. These signs work together to uncover some connotations and denotations involving the triadic relation between the Representamen [R], Object [O], and Interpretant [I] (the three elements of the Peircean model).

The data in this research were analyzed in one phase. The researcher inspected and interpreted the data to spot the signs and their symbolism. The researcher also analyzed the textual material such as dialogues to identify the context where the signs are demonstrated in the movie. All of that was according to Charles Sanders Peirce's theory of signs.

2.3. Sampling Materials

The principal data for the study are gathered from the *Titanic* movie. They are different scenes that contain some stereotypes related to the British society. The researcher focused on the scenes that includes icons, indexes, or symbols which represent stereotypes about the British people from the view of the Americans. The researcher followed three main steps to locate those scenes within the movie:

1. The researcher watched the movie via the player several times to spot and locate the signs that lead to a stereotype.
2. After that, the researcher used the note sheet to write and indicate the stereotypes and the signs included in the *Titanic* movie and their significance.
3. The analyst secured some scenes that are suitable for the study and documented them.

2.4. Analysis and Interpretation

In this part of the study, the researcher deals with data analysis and interpretation. All the data selected from the *Titanic* movie were introduced and explained in a descriptive method, categorizing each selected scene into symbol, icon, or index. It is worthwhile to mention that the icon is physically similar to the signified while the index gives evidence of the object being represented. The symbol, however, displays no similarity between the signified and the signifier. **Table 4** gives the main details about the selected signs, their types, and their description.

Table 4

Description and Categorization of the selected Scenes

Kinds of Sign	Sign Description	Time Spotted
Symbol	1. The way Rose and her family passed by all the people while they are doing health inspections.	1. 00 :23 :04 – 00 :23 :33
		2. 1 :05 :56 – 1 :06 :06
		3. 00 :50 :26 – 00 :50 :38
	2. The guy spoke to Rose with a different language than English.	4. 00 :34 :02 – 00 :34 :11
		5. 00 :55 :53 – 00 :56 :00

	<p>3. Rose said “for a person with limited means” instead of the word “Poor”</p> <p>4. Cal ordered some half-cooked Lamb’s meat and a Mint sauce.</p> <p>5. Molly’s joke about the announcement of the dinner.</p>	
Icon	<p>1. The hats that appear in the scene</p> <p>2. The cups of Tea the ladies are holding.</p> <p>3. Mr. Lovejoy’s yellow teeth</p>	<p>1. 00 :23 :22 – 00 :23 :32</p> <p>2. 00 :52 :15 – 00 :52 :30</p> <p>3. 00 :45 :19 – 00 :45 :21</p>
Index	<p>1. The Heart of the Ocean necklace.</p> <p>2. Rose’s wedding with Cal.</p> <p>3. “No lice, we are Americans”.</p> <p>4. Big Glasses of Beer</p>	<p>1. 00 :45 :52 - 00 :46 :36</p> <p>2. 01 :02 :04 – 01 :02 :08</p> <p>3. 1 :01 :59 – 1 :02 :09</p> <p>4. 1 :08 :37 – 1 :09 :01</p>

According to the data above in the table, the analyst took only icons, indexes, and symbols as the focus of the research. The following tables and figures show and describe the scenes being selected and the different types of signs embedded.

- Scene One



Figure 6. Rose and her Family Passing by People While Doing Health Inspections

Table 5

Rose and her Family Passing by People While Doing Health Inspections

Description	
Scene	Scene one. [minute 00:23:03 – 00:23:38]
Context of Situation	<p>We can see the frame and the camera that followed Rose and her family. Also, concerning the clothes and their colors, Rose is wearing this cream pinstriped afternoon suit because the <i>Titanic</i> is going to start the trip on the afternoon; the suit was the exactly same suit made by the British Designer Linker & Co., promoted on the French magazine <i>Les Modes</i> in 1912. So even if Jack and Rose are fictional characters, the clothes are based on real clothing from that era.</p> <p>In addition, we can see the iconic purple worn by Rose. Back in 1910, this hat was tremendously fashionable, it is called The Merry Widow hat,</p>

	<p>it is large oversized hat included a plume of feathers as we can see in Ruth's hat.</p> <p>Because these hats were so large, the pins used to secure them were very large. Some women used at that time (Edwardian Era) these pins as weapons to defend themselves. What's more than that, we can literally see the difference between Rose and her family's clothes. Hers are brighter and fuller with colors for instance purple, creamy, green, etc. while the normal people included in the frame are wearing the dark faded colors like faded brown and grey.</p> <p>There is a sunshine directly toward the royal family and that scene is made by James Cameron to let the eyes focus on them and not on everyone else.</p> <p>The music in this scene is entitled "Never an Absolution" by James Horner. It a Classical soft music that gives hope to the listeners and gently motivates them.</p>
<p>Conversation</p>	<p>PORTER : Sir, you'll have to check your baggage through the main terminal, round that way--</p> <p>Most of the first-class passengers are avoiding the smelly press of the dockside crowd by using an elevated boarding bridge, twenty feet above.</p> <p>They pass a line of steerage passengers in their coarse wool and tweeds, queued up inside movable barriers like cattle in a chute. A HEALTH OFFICER examines their heads one by one, checking scalp and eyelashes for lice.</p>

Kind of Signs	<p>Symbol: The way Rose and her family walk and the huge difference in clothing, and how they are passing by all the people in there as Royalty without doing the Health inspections that was considered as a must as the officer said, but everyone else from the 3rd class is doing it.</p> <p>Icon: Rose and her mother's hats and their clothes.</p>
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• Scene Two



Figure 7. Rose Inability to Understand Her Conversant's Talk

Table 6

Rose Inability to Understand Her Conversant's Talk

Description	
Scene	Scene two. [Time :1 :05 :56 – 1 :06 :06]
Context of Situation	In the 3 rd class general room, Rose was sitting next to Tommy while Jack is dancing with the five-year old girl Cora. A man tried to talk with Rose, apparently, he is from Eastern Europe based on his accent, but Rose could not understand a word from what he was saying to her.

	<p>The place was crowded and alive with Irish music that the people of the third class made to themselves. People there of all ages are dancing, drinking beer and wine, smoking and laughing.</p> <p>And again, we can see the difference between the first class and the third one. In the frame, we can literally see only tables and no luxury means included. Also, people there wearing rag clothes and faded pieces while we can see Rose in her shiny evening dinner dress.</p>
Conversation	<p>Eastern man: talking in his mother language</p> <p>Rose: What?</p> <p>Eastern man: (repeated what he said...)</p> <p>Rose: I can't understand you (with a smile)</p>
Kind of Signs	<p>Symbol: The guy spoke to Rose with a different language than English.</p>

• Scene Three



Figure 8. Rose Feeling Ashamed Calling Jack “Poor”

Table 7

Rose Feeling Ashamed Calling Jack “Poor”

Description	
Scene	Scene Three. [Time: 00 :50 :26 – 00 :50 :38]
Context of Situation	<p>Rose and Jack were discussing and talking about Jack’s drawings, and Rose appreciated them but Jack told her that people in Paris did not like them that much. Rose surprisingly repeated the word “Paris” and then she told him that he travels too much for a person with limited means. There was no music in the background except for the ambiance of the ship, and we can always see that James Cameron emphasizes Rose’s clothes to be outstanding.</p> <p>The people in the frame were from the first class, and Jack could not go to that part of the ship without being with Rose.</p>
Conversation	<p>Rose: Jack, this is exquisite work.</p> <p>Jack: Ah, they didn’t think too much of them in old Paree.</p> <p>Rose: Paris?</p> <p>Jack: (tilted his head saying yes)</p> <p>Rose: You do get around for a p— Well, a—a person of limited means.</p> <p>Jack: Go on, A poor guy. You can say it.</p>
Kind of Signs	<p>Symbol: Rose said “for a person with limited means” instead of the word “Poor”, which is a euphemism.</p>

- Scene Four



Figure 9. Cal's Food Order

Table 8

Cal's Food Order.

Description	
Scene	Scene Four. [Time: 00 :34 :02 – 00 :34 :11]
Context of Situation	<p>This scene showing the group gathered together for lunch, we can see Ismay, Cal, Rose, Ruth, Molly, and Thomas Andrews sitting in a very pleasing shiny spot in the Palm Court of the <i>Titanic</i>. The group talked about the <i>Titanic</i> and its builder and how big and luxurious it is while Rose tried to smoke a cigarette and Cal stopped her.</p> <p>When the waiter arrives to take orders, Cal ordered Lamb meat with a little mint sauce.</p>

	<p>Rose also referred to Freud's theory and shows that there is another Rose that exists inside and she is totally different from the image projected to the world.</p> <p>Here we can see Mr. Ismay was a little bit stupid when he thought that Freud is a passenger.</p>
Conversation	<p>CAL takes the cigarette from her and stubs it out.</p> <p>CAL: (to the waiter) We'll both have the lamb. Rare, with a little mint sauce.</p> <p>CAL: (to Rose, after the waiter moves away) You like lamb, don't you sweetpea?</p> <p>ROSE: smiled instead of telling NO.</p> <p>-----</p> <p>ISMAY : Yes, actually. I wanted to convey, sheer size. And size means stability, luxury... and safety--</p> <p>ROSE : Do you know of Dr. Freud? Mr. Ismay? His ideas about the male preoccupation with size might be of particular interest you.</p> <p>Andrews chokes on his breadstick, suppressing laughter.</p> <p>Mr. Ismay: Freud? who is he? Is he a passenger?</p>
Kind of Signs	<p>Symbol: Cal ordered some half-cooked Lamb's meat and a Mint sauce.</p> <p>Index: Dr. Freud and his theory.</p>

- Scene Five



Figure 10. Molly’s Joke about the Announcement of the Dinner

Table 9

Molly’s Joke about the Announcement of the Dinner.

Description	
Scene	Scene Five. [Time: 00 :55 :53 – 00 :56 :00]
Context of Situation	<p>Jack was coaching Rose on how to spit (sorry) like a man, and the ladies were passing by them.</p> <p>Ruth, the Countess of Rothes, and Molly Brown have been watching them making embarrassing things out there. And while the others were curious about Jack who had saved Rose from suicide, her mother Ruth looked at him like an insect. Suddenly, a burgler sound is heard, and Molly makes a joke about it.</p>
Conversation	They all jump as a BUGLER sounds announce the meal.

	<p>MOLLY : Why do they insist on always announcing dinner like a damn cavalry charge?</p> <p>ROSE : Shall we go dress, mother?</p> <p>(over her shoulder) See you at dinner, Jack.</p>
Kind of Signs	Symbol: Molly's joke about the announcement of the dinner.

- Scene Six



Figure 11. The ladies' Afternoon Tea

Table 10

The ladies' Afternoon Tea

Description	
Scene	Scene Six. [Time: 00 :52 :15 – 00 :52 :30]
Context of Situation	<p>In this scene, we can see Ruth is having tea with the Countess of Rothes and Lucy Martha when Molly Brown walks up greeting them while they are rising to leave.</p> <p>It is obviously a high-class tea session with the ladies wearing their special dresses. The 1912's hats again appear a lot in the movie. The classical music in the background was soft, clean, and enjoyable. It expresses luxury life that these families had.</p> <p>We can definitely see colorful flowers on the top of the hats, fashionable pieces, and shiny luxurious vessels</p>
Conversation	<p>RUTH : Oh no, that vulgar Brown woman is coming this way. Get up, quickly before she sits with us.</p> <p>Molly Brown walks up, greeting them cheerfully rising.</p> <p>MOLLY : Hello girls, I was hoping I'd catch you at tea.</p> <p>RUTH : We're awfully sorry you missed it. The Countess and I are just off to take the air on the boat deck.</p> <p>MOLLY : That sounds great. Let's go. I need to catch up on the gossip.</p>
Kind of Signs	Icon: The cups of Tea the ladies are holding.

- Scene Seven



Figure 12. Mr. Lovejoy’s Smile and Yellow Teeth

Table 11

Mr. Lovejoy’s Smile and Yellow Teeth

Description	
Scene	Scene Seven. [Time: 00 :45 :19 – 00 :45 :21]
Context of Situation	<p>In the frame, we can see that it was a close-up shot to show that there is a dialogue between Jack and Mr. Lovejoy.</p> <p>Lovejoy draws a silver cigarette case from his jacket and snaps it open. Jack takes a cigarette, then another, popping it behind his ear for later. Lovejoy lights Jack's cigarette.</p> <p>The ambiance of the ship is the background’s sound (wind and the sound of the ocean).</p>

	Facial expressions in the scene were totally the opposite, Lovejoy was smiling and bland at the same time while Jack was a little bit confused because Lovejoy caught him lying.
Conversation	<p>JACK : (as Lovejoy passes) Can I bum a cigarette?</p> <p>LOVEJOY : You'll want to tie those.</p> <p>(Jack looks at his shoes)</p> <p>LOVEJOY : Interesting that the young lady slipped so mighty all of a sudden and you still had time to take of your jacket and shoes. Mmmm?</p> <p>(Lovejoy's expression is bland, but the eyes are cold. turns away to join his group).</p>
Kind of Signs	Icon: Mr. Lovejoy's yellow teeth

- Scene Eight



Figure 13. Cal and Rose's Reflection in the Mirror with the Necklace

Table 12

Cal and Rose's Reflection in the Mirror with the Necklace

Description	
Scene	<p>Scene Eight</p> <p>Time: 00 :45 :52 - 00 :46 :36</p>
Context of Situation	<p>Rose was in the bedroom in her way to sleep when Cal was in the doorway and his image was reflected in the mirror, and then he comes toward her and in his hands a black jewelry case. Inside this case, there was a necklace (the Heart of the Ocean necklace) in all its glory, it was huge. A Vicious blue stone shining with an inner reflection.</p> <p>He took the necklace and places it around her neck, telling that Louis 16th wore that.</p> <p>He stares at the mirror and keeps looking to the image of them both.</p> <p>Soft classical music played in the background.</p> <p>His facial expressions were only to reflect the light back onto himself and shed light to his greatness while in fact, she only looks at the necklace as a cold stone, as an icy heart.</p> <p>Her look in the mirror was so numb and deep.</p> <p>Her eyes were the only thing that sparkles.</p>
Conversation	<p>CAL : I intended to save this till the engagement gals next week. But I thought tonight, perhaps a reminder my feeling for you...</p> <p>ROSE : My God... Cal. Is it a--</p> <p>CAL : Diamond. Yes, it is. 56 carats.</p> <p>CAL : It was once worn by Louis the Sixteenth. They call it Le Coeur de la Mer, the--</p> <p>ROSE : The Heart of the Ocean. Cal, it's... it's overwhelming.</p>

	CAL : It's for royalty. And we are royalty.
Kind of Signs	Index: The Heart of the Ocean necklace.

- Scene Nine



Figure 14. Mother-Daughter Conversation about Rose's Wedding with Cal

Table 13

Mother-Daughter Conversation about Rose's Wedding with Cal

Description	
Scene	Scene Nine Time: 01 :12 :31 – 01 :13 :45
Context of Situation	After the 3 rd party with Jack, Rose went back and got abused by Cal while having Tea.

	While Rose is getting ready to sleep, Ruth came to the room to tight her corset. At that time, they had a fight because of Jack
Conversation	<p>RUTH (wheeling on her) : Rose, this is not a game! Our situation is precarious. You know the money's gone!</p> <p>ROSE : Of course I know it's gone. You remind me every day!</p> <p>RUTH : Your father left us nothing but a legacy of bad debts hidden by a good name. And that name is the only card we have to play.</p> <p>RUTH : I don't understand you. It is a fine match with Hockley, and it will insure our survival.</p> <p>ROSE : It's so unfair.</p> <p>RUTH : Of course it's unfair! We're women. Our choices are never easy.</p>
Kind of Signs	Index: Rose's wedding with Caledon Hockley.

- Scene Ten



Figure 15. Americans without Lice

Table 14

Americans without Lice

Description	
Scene	<p>Scene Ten</p> <p>Time: 1 :01 :59 – 1 :02 :09</p>
Context of Situation	<p>The officer Moody detached the ramp and it started to swing. From the doors, Jack and his friend Fabrizio came in a hurry! Waving the tickets and asking to let them go inside. The officer asked them if they did the health inspections, Jack responded with “of course” and also that they are Americans.</p>
Conversation	<p>JACK : Wait!! We're passengers!</p> <p>Flushed and panting, he waves the tickets.</p> <p>MOODY : Have you been through the inspection queue?</p> <p>JACK (lying cheerfully) : Of course! Anyway, we don't have lice, we're Americans.</p> <p>(glances at Fabrizio) Both of us.</p> <p>MOODY: Right, come aboard.</p>
Kind of Signs	<p>Index: “No lice, we are Americans.”</p>

- Scene Eleven



Figure 16. Drinking Beer in the Party

Table 15

Drinking Beer in the Party

Description	
Scene	<p>Scene Eleven</p> <p>Time: 1 :08 :37 – 1 :09 :01</p>
Context of Situation	<p>In the third-class party, People of all ages dancing and drinking beer, very huge glasses of beer.</p> <p>Tommy and the other guy are playing Arms wrestling, Jack took two big glasses of beer and Rose chugs hers, showing off... Jack was amazed about how can a first-class girl do that!</p> <p>Simple big glasses of Beer that anyone can find in the third-class rooms.</p> <p>Irish music played the people there.</p> <p>The weather there was foggy because of smoke and dust.</p>

Conversation	<p>Rose: What?</p> <p>Rose: You think a first-class girl can't drink</p> <p>Bjorn crashes into Jack and poured his beer over Rose's dress</p> <p>Jack: Get out of here!</p> <p>Jack: You alright?</p>
Kind of Signs	Index: Big glasses of beer

2.5. Discussion of the Main Findings

In this part, the researcher discusses the results of the data being analyzed above. The discussion aims to spot and understand the signs that appear in the *Titanic* movie and the relation between these signs and the way Americans portray the British in their movies as well as the stereotypes presented in that movie.

The writer analyzed the data using Peirce's theory about signs. According to Peirce in (as cited in Danesi, 2004), the sign is the concept (representamen) that refers to a given object. He also referred the meaning that we get from the sign (or the relationship between the object and the representamen) as the interpretant.

In this discussion, several signs have been taking from the movie, referring to them as icons, indexes, or symbols. The writer found that these selected data and signs can be enough to show the stereotypes of the British people included in the *Titanic* movie.

2.5.1. Symbols' Discussion

- **Scene One Symbols' Discussion**

The first symbol the writer notices is the way Rose and her family are walking toward *Titanic* with the confidence, happiness as well as expensive and high fashionable clothes. When analyzing this symbol, the writer finds that the way Rose and her family are passing by all the

people queued there for the health inspections is the representamen [R] that stands for its object [O], which is the upper-class family and the result of being rich. The relationship between the representamen [R] and the object [O] produces the interpretant [I], which is that rich people and the Royalty are exempted from the health inspections and that they can also give amount of money as a bribery in order to get away from those inspections. However, the poor ones had to do all the health inspections in order to get on the ship in order not to be kicked out.

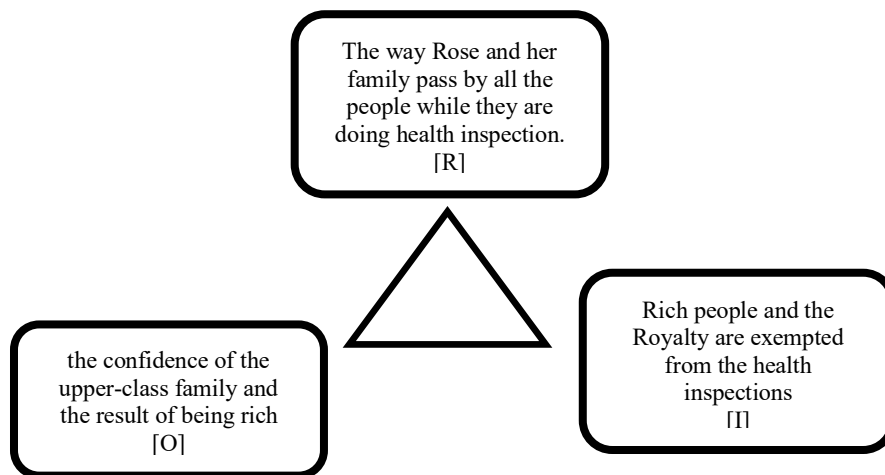


Figure 17. Symbol Representation of Scene One

In 1912, People in Britain were divided into two categories: Upper and lower class. Britain at that time was well known for class division among its people, which appeared all along the *Titanic* movie. The selected scene shows that the first-class clothes are shiny, colorful, expensive, and well decorated whereas the third- class clothes are rags, old, faded away, simple, and cheap.

That brings one to the Social class and Class division stereotype that the British are known for and the big difference between the royalty and the third- class people in every aspect of their lives. One can also notice that later in the movie, the upper-class people have totally different places to enjoy their trip (fancy places) and they are the first to be saved from the disaster in addition to cherishing different foods like Caviar and so on, different parties, different rules, and a different routine. This is shown in the texts employed in the scene like

the Classical music that shows the peculiar taste of the Royalty. However, the third- class people are located in the bottom of the ship, have low quality food, make their own parties, and are also deprived from going to the ship surface to rescue themselves, so they used power to break the doors and made their way up to survive. So, Classism is the myth in that scene.

- **Scene Two Symbols' Discussion**

The second symbol that the in the movie is the language of the guy who spoke to Rose [R]. This stands for the object [O] which is the origins of the guy (Eastern Europe countries). The relationship between the representamen [R] and the object [O] produces the interpretant [I]; the guy does not speak English and he does not belong to the Royalty due to being from the Eastern Europe countries.

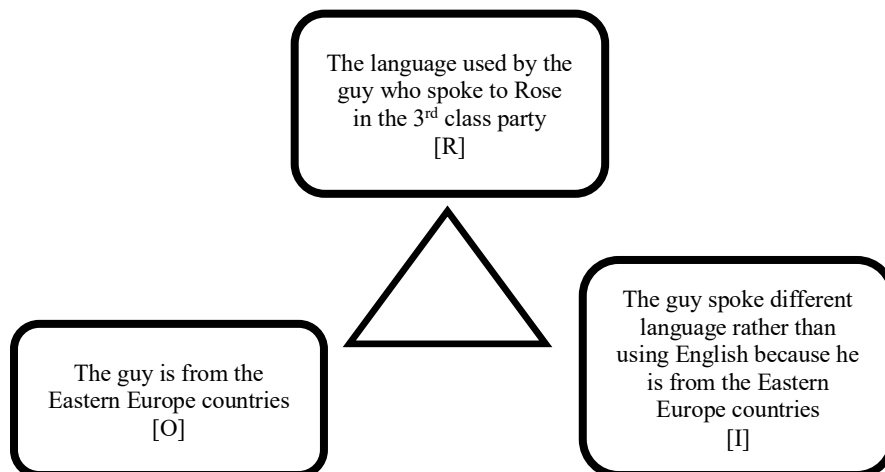


Figure 18. Symbol Representation of Scene Two

In this scene, Rose went to the third- class party with Jack and while Jack was dancing with a little girl, a guy spoke to Rose, but she could not understand what he is saying.

From the conversation between that guy and Rose, we can directly understand that this guy speaks different language than English and he tried twice to make it clear for Rose but she could not understand because she can only speak English.

This sign can denote the Monolingual stereotype of the British people. It is common that the British are only able to speak English, and it has a degree of truth. A study done in 2011

shows that there was a very low rate of bilingualism in the U.K with a 7.7% of the population using a main language other than English. Media at that time gave a mistaken coverage and claimed that speaking another language means the inability to speak English (Languages in the UK - Multilingual Capital, 2020).

- **Scene Three Symbols' Discussion**

Another symbol included in the movie and the researcher spots is the sentence Rose used instead of the word poor: “for a person with limited means” [R] that denotes its object [O], which is Rose’s refined language. The interpretant of this correlation [I] is that Rose was polite with Jack, and she replaced the word “poor” with a harmless expression, not to hurt Jack’s feelings.

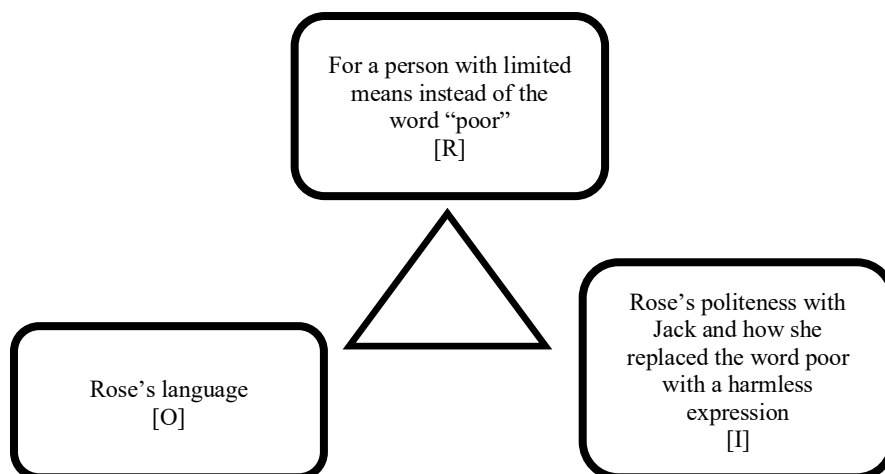


Figure 19. Symbol Representation of Scene Three

The scene shows how Rose was so polite with Jack when she was talking to him about his adventure in Paris. The conversation mentioned previously points out that she accidentally was about to say “For a poor guy”, but she stopped and replaced it with a whole formal, royal, and a polite expression: “for a person with limited means”. One significant code in the scene is when Rose felt shy and embarrassed when she was about to call him a poor guy; one can definitely see that in her facial expression in the scene selected.

Obviously, this scene shows that the British people are polite with others, and this is a common stereotype about the British people, and according to the analysis, it turned out to be true. Historically, the British people have been linked with the good manners and politeness, especially in their talk; most of it is in the form of euphemisms.

- **Scene Four Symbols' Discussion**

The fourth symbol in the movie is the order of Cal in the lunch; he ordered some half-cooked Lamb's meat with some mint sauce [R]. this representamen stands for its object [O], which is Cal's preference in food. This combination produces the interpretant [I]: Cal has a bad taste in food.

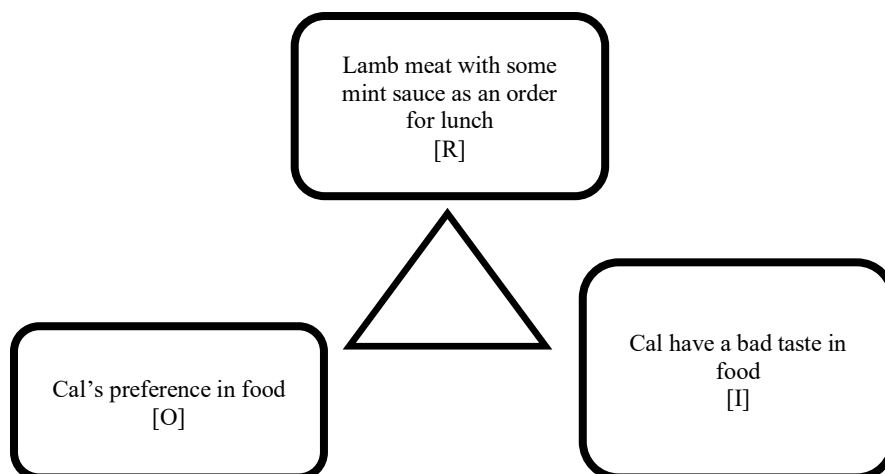


Figure 20. Symbol Representation of Scene Four

Basically, the movie shows us that the *Titanic* ship is the most luxurious ship at that time, and that was obvious in many scenes. People always claim that rich people's choices are always better. In this case, however, Cal ordered some really bland and tasteless food. He ordered some lamb meat with a mint sauce, and we can obviously see the face of Rose. It was a poker face, which means that she hated that food.

British people are known for the boring tasteless food. People often make jokes about the British food being inedible and below the quality, and that is historically true. After the WW2,

the British cuisine was very bad, but it developed over time. That leads us to the other stereotype about the British, which is their low –quality food. There is an apparent myth here, which is that of heroism and femininity. Rose was fighting, she wanted to break free, and we can see that when she wanted to smoke on the table or when referring to Freud’s theory. She wanted to demonstrate that there was another Rose that exists inside, and this Rose is totally different from the image projected to the world. Rose refused the usual type of cuisine presented to her, claiming that it is tasteless (Henning, 2020).

- **Scene Five Symbols’ Discussion**

The last symbol the analyst spots in the movie is Molly’s jokes about the announcement of the dinner [R] that stands for its object [O], which is Molly’s sense of humour. The two produces the interpretant [I]: Molly Brown is a funny lady who makes funny jokes all along the movie.

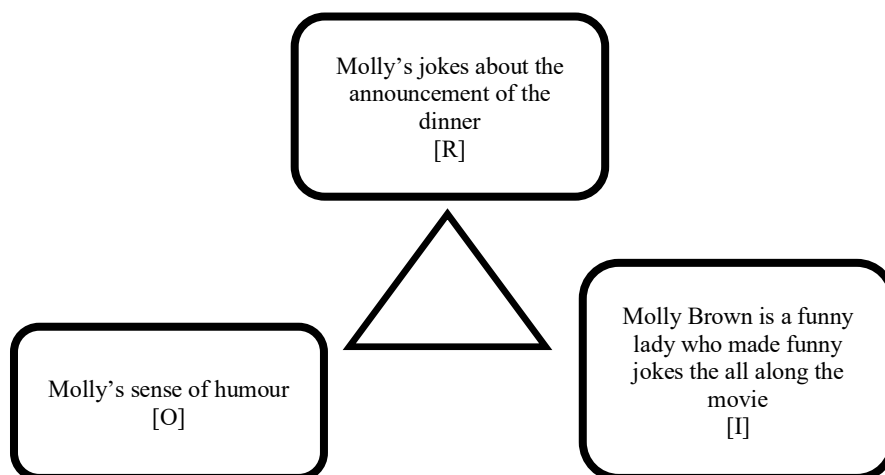


Figure 21. Symbol Representation of Scene Five

In all the countries of the world, sarcasm and humour are always there, and people tend to make jokes about anything in order to provide amusement and laughter. Molly Brown made many jokes in the movie, and she always making people laugh. In addition to the selected

scene, we also see her after the dinner when she made a joke about her husband Mr. Brown. British people are well known for their sense of humour and the use of irony and sarcasm. It is another stereotype presented in the movie by James Cameron.

2.5.2. Icons' Discussion

- **Scene One Icons' Discussion**

The first icon that exists in the movie is the hats that are worn by Rose and her mother Ruth. the researcher found that the hats worn by Rose and her mother Ruth are the Representamen [R] that stands for its object [O] Rose and her mother Ruth. The two together bring out the interpretant [I], which demonstrates that the hats worn by the Royalty and Rich people dated back to the Edwardian Era and were extremely fashionable at that time.

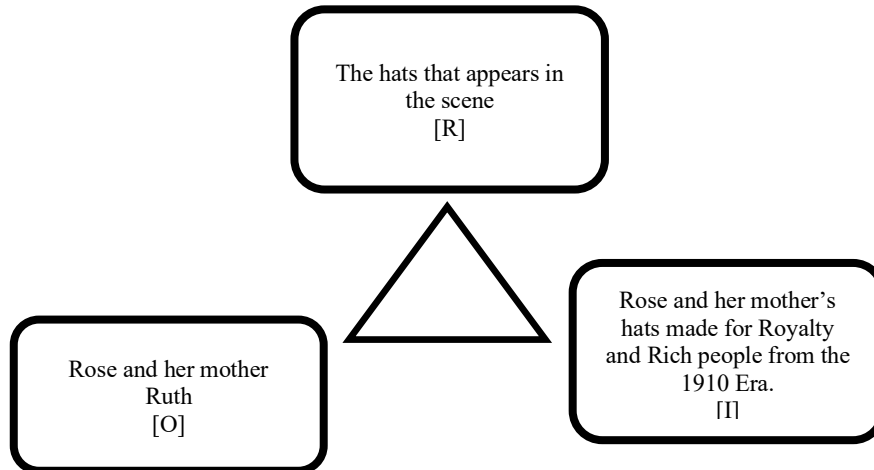


Figure 22. Icon Representation in Scene One

Back in 1910, women tended to wear some kind of hats all over the place. These hats were tremendously fashionable pieces, called the Merry Widow hats. They were large and oversized including a plume of feathers as one can see in Ruth's hat.

In the Edwardian era, these hats were a must thing to wear, especially for the upper-class women in order to look like the Queen. One of the Americans' images about the British people is that they all know the Queen and everything linked to her. They love their Queen, and they try to imitate the way she appears whenever they get the opportunity.

Scene Six Icons' Discussion

The next icon that the researcher analyzed is the cups the ladies are holding [R] that stands for its object [O], which is how fancy these tea cups appear. These contribute to producing the interpretant [I]: They actually use very luxurious cups to enjoy drinking tea.

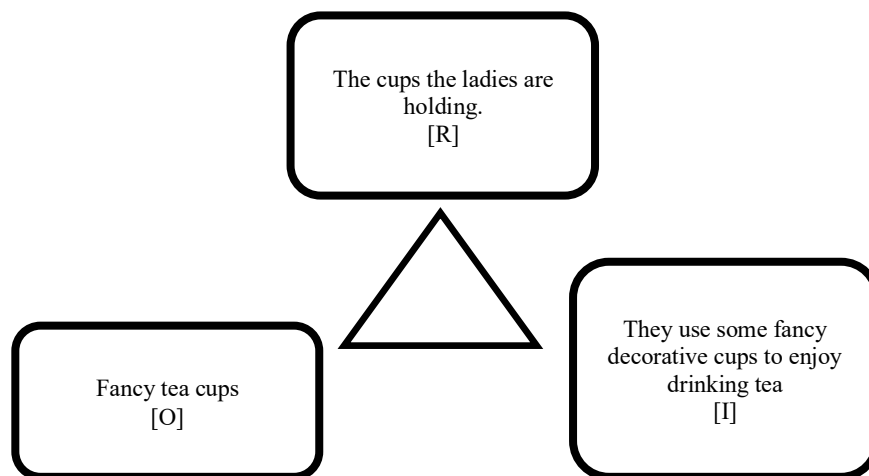


Figure 23. Icon Representation in Scene Six

In many countries of the world, tea is a normal drink, but for the British, tea is the daily drink. Tea in Britain is drunk daily and many times a day.

In the 17th century, an East Indian company firstly introduced tea and brought it to Britain. It was very expensive, and only the rich people at that time could afford it. After that, the British developed their passion about tea, and nowadays, there are almost 1500 different kinds of tea in Britain (Lemm, 2019).

The British consider tea as a key part of the British culture, and they are well known for their love to drink tea. It is a stereotype about them; they actually love drinking tea but it is somehow exaggerated.

- **Scene Seven Icons' Discussion**

Another icon the writer analyzed is the yellow teeth shows in the scene as the representamen [R] that denotes its object [O] Mr. Lovejoy's teeth. Producing the interpretant [I]; Mr. Lovejoy have yellow teeth and a bad one.

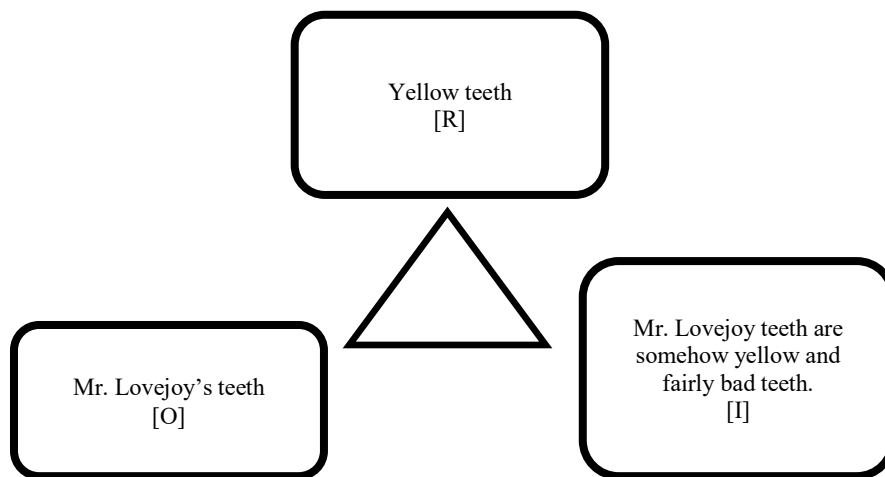


Figure 24. Icon Representation in Scene Seven

Having Bad teeth is one of the most common jokes and stereotypes the Americans tell about the British. According to Parkinson (2015) in BBC News magazine, Britain has become internationally famous for having terrible yellow teeth, and that is portrayed in many American movies.

Titanic is one of the movies which portrayed that stereotype about the British teeth, and it is obviously noticeable in the movie. One of the examples the researcher spotted is the scene where Mr. Lovejoy was talking to Jack showing off his yellow teeth while he was smiling. The camera shot was so close in order to perfectly spread the image.

2.5.3. Indexes' Discussion

- **Scene Eight Indexes' Discussion**

The first index analyzed by the writer is the Heart of the Ocean necklace worn by Rose [R] that stands for its object [O], which is Louis 16th's necklace, producing the interpretant [I] that suggests that the necklace for them was a cold stone.

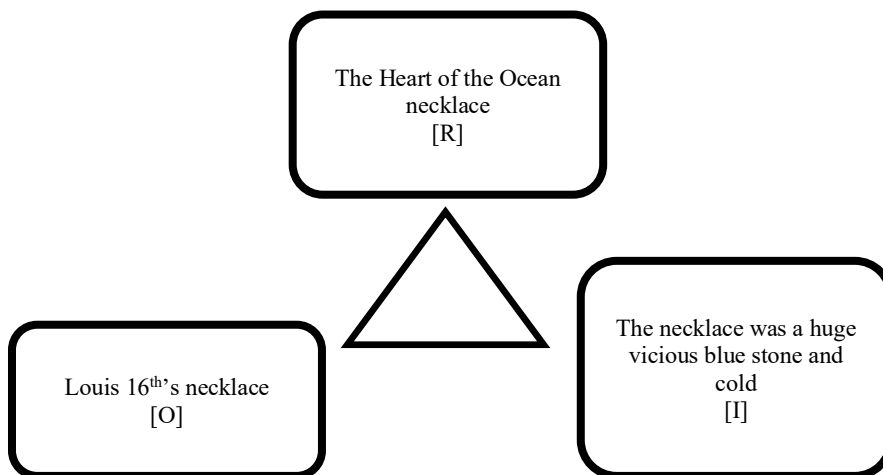


Figure 25. Index Representation in Scene Eight

In all over the world, people give gifts or presents as a way of showing love, affection, appreciation and strengthen bonds and relationships. In *Titanic*, Cal gave Rose the Heart of the Ocean necklace as a gift, but instead of showing his love to her, he used the necklace only to reflect the light back onto himself and showing off his greatness, and that was obvious in his facial expressions. In fact, Rose only took the necklace as a cold stone or an icy heart. The common thing here is the stereotype about the personality of the British people. Generally, Americans think that the British are somehow cold, stuck, and have no emotions. And that was the connotative meaning of the necklace.

- **Scene Nine Indexes' Discussion**

The second index the writer notices is the wedding of Rose with Caledon Hockley [R] that stands for its object [O], which is surviving the bankruptcy. The two together produce the interpretant [I]: Ruth wanted that marriage to happen in order to survive losing everything.

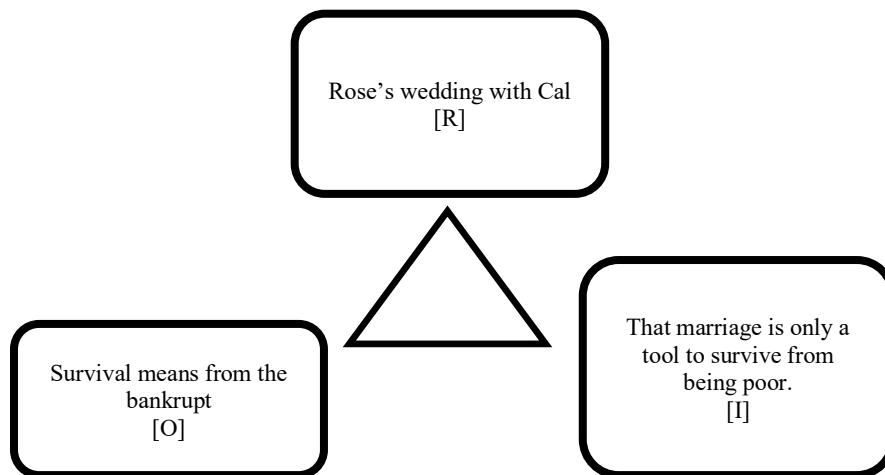


Figure 26. Index Representation in Scene Nine

At that time, the males were the superior and the most dominant, especially with their wealth. It is pictured in the movie with the male's wealthy roles in society. For instance: Cal's relationship with the designer of the ship. There were women who were rich, but generally the women at that time landed their heads on their males. Rose appeared in two minds: Marrying Carl and saving her family or carrying her life with the poor Jack. One of the common stereotypes linked with that is that men at that time are considered as the "Bread winners" for the ladies, and that means women got their wealth from their marriage.

- **Scene Ten Indexes' Discussion**

The other index the writer references is lice and health inspection [R] that denotes its object [O] that is someone who is dirty and filthy with some sort of diseases. The two produce

the interpretant [I]: Health inspection are done carefully and seriously to prevent people who have lice and diseases from going to America.

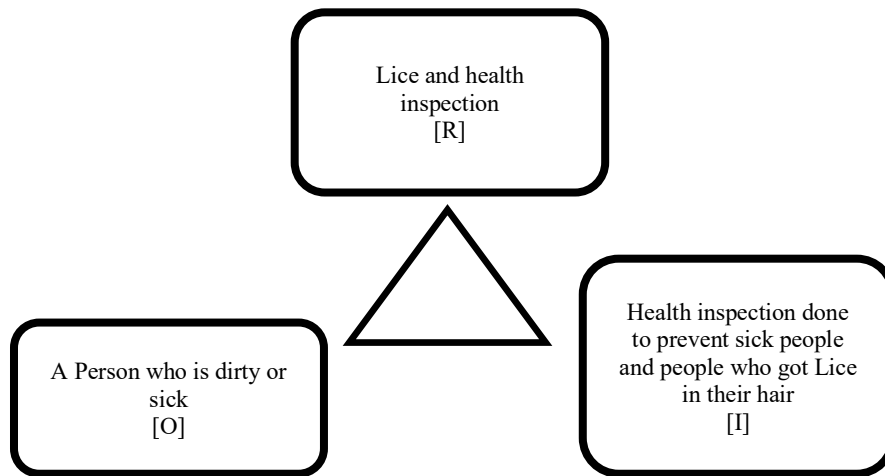


Figure 27. Index Representation in Scene Ten

The *Titanic* was the ship of dream as everybody said, and this was because it was going to America, the land of dreams. People who had lice and disease are considered to be sick and dirty. They are somehow referring to the fact that British people are dirtier than the Americans. In fact, there is a study that claimed that two thirds of the British children catch head lice during school years (Staff, 2017).

- **Scene Eleven Indexes' Discussion**

The last index the writer noticed is the big glasses of beer [R] that stands for its object [O], which is people's drinking habit. These elements produce the interpretant [I] that suggests that the British drink beer a lot and in big glasses because they love so.

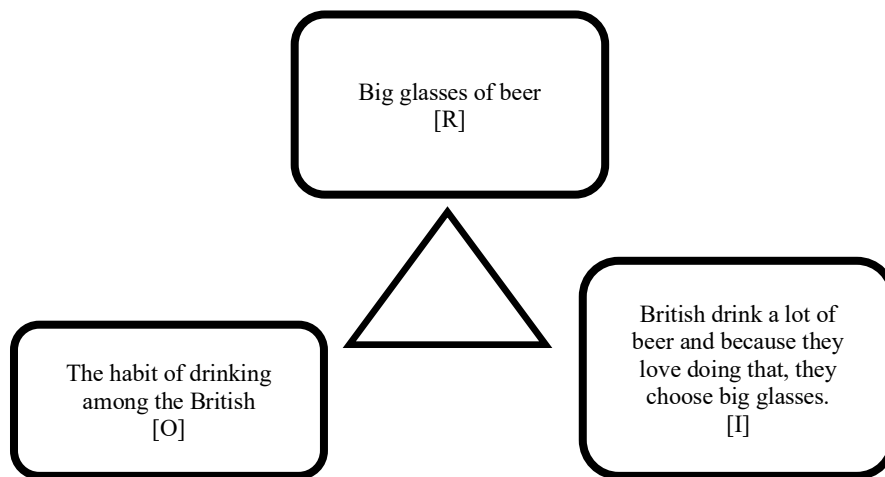


Figure 28. Index Representation in Scene Eleven

Drinking is something done internationally, the majority of people all around the world drink beer, wine, ...etc., but there is something about the British people when it comes to drinking beer. Americans find going to the bars every single day an abnormal activity, and because the culture of drinking in the UK is somehow different, the British tend to go to bars every day and even at lunch on a workday. So, the Americans consider the British as beer lovers.

Conclusion

This chapter was an attempt to analyze scenes from the *Titanic* movie for the sake of extracting stereotypes of the British people and how the Americans see them. This work is done through spotting different signs and applying the triadic model of Charles Sanders Peirce's theory. After the analysis of the selected signs and the discussion, the researcher could obtain stereotypes that have been presented and portrayed in the *Titanic* movie about the British. These stereotypes can be true or irrelevant, positive or negative. There were twelve main stereotypes presented in the movie, and they are as follows: Social class and class division, monolingualism, politeness, inedible Food, sense of humour, knowing the Queen, loving tea, bad yellow teeth, cold personality, considering men as "Bread winners", and loving Beer.

General Conclusion

American movies and especially the Hollywood movies are not only watched in the U.S, but they have a worldwide audience. Hollywood movies production dominates almost all movies' companies. In addition, Hollywood movies dominate the film industry and have the upper hand on the market of films from 1912 till the present times.

The U.S used that popularity and dominance in its favor, and since it is a major dominant on the market that reaches everyone with its movies, Hollywood played on the foundations of the universal culture and frame of mind. Hollywood movies implants brainwashing techniques that may shake the cultural identity. Teachers nowadays use movies as a means of teaching, which can be dangerous, especially because the U.S presents in its movies different stereotypes about other nations, cultures, groups, and individuals. Not only that, but they present themselves as the supreme power, the savior, the good people, and also the American dream that everybody is longing for. Producers used many signs and meanings in their movies in order to reach our minds; they portray the story in a very smooth way to chain people to keep watching them from the beginning until the end. They include many signs and meanings which can be analyzed through numerous theories, and this research is an attempt to inspect and analyze the British stereotypes presented at the level of Hollywood movies using an approach named "Semiotics".

Semiotics is the study of signs and meanings. Many theories of semiotics developed by some famous linguists and philosophers, to name a few: Ferdinand De Saussure, Charles Sanders Peirce, and Roland Barthes. Because our world is full of signs and meaning, colors, shapes, pictures, art, words, symbols, food, clothing, and Media; semiotics seeks to answer questions about these signs' meanings.

The study was challenging, nevertheless, the results were pleasing, and also it was a fun experience studying one of the best movies, a movie with 11 Oscars. Most importantly, the

research tackles some important points about semiotics theories and the stereotypes presented in the Hollywood movies.

The first chapter is an attempt to explore semiotics as a science and the different semiotic theories within this field as well as the process of doing a semiotic analysis and the areas in which semiotics can be used. The second part of the first chapter has reviewed the term "stereotype" in general and the stereotypes embedded in the American movies in particular.

The second chapter deals with the findings that the researcher has exported out of the analysis of the *Titanic* movie. Based on these findings, and in order to reach the objectives of that research, the researcher used the content analysis method with the Peircean model to analyze the signs found in the *Titanic* movie. The results of this research demonstrate that the majority of the signs included in the *Titanic* movie can be analyzed through the semiotic method. The writer concentrates on the British stereotypes implanted in the movie and the connection between the representamen, object, and the interpretant of each sign. The findings of this study demonstrate that the *Titanic* movie includes some signs that can be interpreted and assigned as stereotypes. The writer has spotted Ten scenes that represent twelve stereotypes of the British people in the *Titanic* movie. These include (Class division, cold personality, loving tea, and politeness... etc.)

Pedagogical Implications

Based on the data and the findings included in the previous chapters, the writer believes that teachers may use movies as a teaching means in the EFL classrooms, yet they may face some issues. The researcher tends to help with some tips on how to properly implant films and boost learner's proficiency, and also ho to develop their knowledge about semiotics and how to use it in analyzing signs.

→ Film adaptations that help to connect the original culture to the English culture.

- Teachers must know the importance of Movies in the EFL Classes, and how appropriately present them to students according to the objectives behind the use of these films.
- Since stereotypes are perfectly implanted in almost every movie, teachers are responsible for the material they choose to teach with.
- Teachers are motivated to use foreign movies as a tool of breaking down the obstacles and guide the students to a better understanding of several cultures.
- Since the movies are a powerful audio-visual tool that provides access to times, places, and people, it can substitute the students' actual environment to a native speaker entourage for the experience of living in an English-speaking country
- In view of the fact that stereotypes are included as hidden meanings or we can say as signs in movies, teachers are encouraged to teach the accurate methodology to analyze those signs. Semiotics' theories are important because they make the students understand both the literal real and the metaphorical sensation.
- Teachers must know that semiotics increases the awareness of other cultures, ideas, beliefs. Also, it helps to understand the messages and the meanings around us.
- Teachers must evaluate learners to spot the issues and try to enhance these issues with suitable tools that can reduce the problems and make the class more perfect.
- Teachers are hardly recommended to motivate the learners to watch foreign movies as a great learning tool and also analyzing them using semiotics.

Suggestions for Future Research

Based on the conclusions of this research, the writer would like to suggest to readers or other researchers who are interested in this area of study to work on other related topics. And because the writer noticed many signs in different movies throughout this study, he suggests crystallizing other stereotypes about other groups as well as racial and cultural aspects in other

parts of the world. Researchers can also implement Semiotics to analyze materials other than films like advertisements or illustrated books.

Research Limitations

The researcher of this study has encountered some barriers throughout the process of the research. These include:

- The access to many books and documents is limited to some universities like Cambridge and Harvard.
- As an ESL student, I was somehow limited in being able to interpret the English language in some philosophical books due to the hard meanings included by some philosophers.
- The poor time management of the writer due to many reasons such as: work, illness, and laziness.
- The quarantine imposed by Covid 19 was a huge barrier, especially when it comes to meeting the supervisor or visiting the university's library

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Résumé

Hollywood joue un rôle énorme dans la représentation de différentes races et de différentes cultures en vertu de leurs films. Cette thèse se propose d'examiner les stéréotypes britanniques présentés au niveau des films hollywoodiens en analysant le film Titanic. L'étude vise également à expliquer les différents signes inclus dans le film Titanic afin de les relier aux stéréotypes courants sur le peuple britannique. Pour obtenir des résultats satisfaisants, cet article a utilisé une approche qualitative dans laquelle l'analyse du contenu a été employée suivant la théorie sémiotique promue par Charles Sanders Peirce comme structure théorique de ce travail. Les données pour cette recherche ont été collectées à partir de certaines scènes sélectionnées du film Titanic en utilisant la feuille de prise de notes comme instrument principal. Les principaux résultats de cette recherche montrent que les signes incrustés dans les scènes de films regorgent de stéréotypes sur le peuple britannique et sa culture. Les résultats de cette recherche démontrent également que les opinions des Américains sur les Britanniques sont critiques en ce qui concerne les attitudes, les préférences et le style de vie des Britanniques. Bien que cette étude réponde à la question des stéréotypes britanniques présents dans les films hollywoodiens, des études supplémentaires sont nécessaires pour cristalliser d'autres stéréotypes sur d'autres aspects raciaux et culturels dans différentes parties du monde.

Mots clés : sémiotique, théorie de Peirce, Titanic, stéréotypes britanniques, Hollywood

ملخص

تلعب هوليوود دورًا كبيرًا في تصوير الأعراق والثقافات المختلفة بحكم أفلامها. تهدف هذه الرسالة إلى فحص الصور النمطية البريطانية المقدمة على مستوى أفلام هوليوود من خلال تحليل فيلم تيتانيك. تهدف الدراسة أيضًا إلى شرح العلامات المختلفة التي يتضمنها فيلم تيتانيك لربطها بالصور النمطية الشائعة عن الشعب البريطاني. للحصول على نتائج مرضية، استخدم هذا البحث منهجًا نوعيًا حيث تم استخدام تحليل المحتوى باتباع النظرية السيميائية التي روج لها تشارلز ساندرز بيرس كهيكل نظري لهذا العمل. تم جمع بيانات هذا البحث من بعض المشاهد المختارة لفيلم تيتانيك باستخدام ورقة تدوين الملاحظات كأداة رئيسية. تظهر النتائج الرئيسية لهذا البحث أن العلامات المضمنة في مشاهد الفيلم مليئة بالصور النمطية عن الشعب البريطاني وثقافته. تُظهر نتائج هذا البحث أيضًا أن آراء الأمريكيين حول البريطانيين حاسمة فيما يتعلق بالمواقف والتفضيلات وأسلوب الحياة البريطاني. على الرغم من حقيقة أن هذه الدراسة تجيب على السؤال حول الصور النمطية البريطانية الموجودة في أفلام هوليوود، إلا أن هناك حاجة إلى مزيد من الدراسات لبلورة قوالب نمطية أخرى حول الجوانب العرقية والثقافية الأخرى في أجزاء مختلفة من العالم.

الكلمات المفتاحية: السيميائية، نظرية بيرس، تيتانيك، الصور النمطية البريطانية، هوليوود