The Image of Negroes in American Cinema

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Abstract

American cinema has always built stereotypes of nationalities and other races that not always true, such as stereotypes about Muslims or stereotypes about Latin Americans and Mexicans, and stereotypes about the Chinese, and these images are always negative, because they show the other as a flat personality who is not able to think. This is what drew the attention of the researcher to choose a title related to the image of Negroes in American cinema, and the research relied on a theoretical framework that came as follows: The first chapter (methodological framework): It included the research problem, which came with the following question: ((What are the features of the image of negroes in American cinema?)) The second chapter (theoretical framework): It included two topics as follows: The first topic: the image of the negro in classic cinema: The second topic is represented by: the patterns of the image of the negro in American cinema: the two researchers dealt in this topic with the image patterns that American cinema has always presented to the character of the Negro, and the types of characters within American cinematic films in general. The researchers came out with two indicators from the theoretical framework that were adopted as tools for analyzing the sample. The third chapter (research procedures): It included the analysis of the research sample, which is the American movie (The Blind Side), directed by: John Lee Hancock Chapter Four (Results and Conclusions): After completing the analysis, the researcher reached a number of results, including: 1. American cinema is accustomed to showing the Negro in a negative light, as he cannot lead himself or communicate with society permanently and that appeared when analyzing the research sample (The Blind Side) movie. Then the researchers wrote down a set of conclusions and concluded the research with a list of sources.

Keywords: *Cinema - University of Baghdad - American Cinema - Negroes in the Cinema*

CHAPTER ONE: METHODOLOGICAL FRAMEWORK.

First: The problem

American cinema presented many stereotypes related to the image of the other, whether he was Asian, Latino, Muslim, Russian, or Negro. All these stereotypes are subject to Western thought that seeks to consolidate some misconceptions about peoples, so the cinematic image came to detract from the peoples and show the American or European personality, as the savior character civilized one who has the ability to lead the world towards safety, there are many films that drew and established these images, but the image of the Negro in general took a specificity in American cinema, as it sees the Negro as a deviant figure, a drug addict, or a murderer and thief, and is not fit for any intellectual or moral work, and the best work for him is to be in the service of the white man politically, militarily, socially or scientifically. Because leadership is for the white man only. The process of consolidating these concepts through images conveyed to us the American point of view towards Negroes, and American cinematic films became full of a large number of pprofessional murderous Negroes characters and

whores, fools, and other descriptions that took root in many ideas, and through the foregoing, the researcher identified the research problem in the following question:

What are the features of the image of Negroes in American cinema?

Second: the importance of research:

The importance of the research is that it deals with the formal features of the image of the Negro man in American cinema and what roles are offered to the Negro actor, which formed a stereotyped image in the minds of the recipients. In addition to the importance of studying for those working in the field of screenwriting, film directing, television drama, critics and scholars.

Third: the aim of the research:

The research aims to: reveal the features of the image of negroes in American cinema.

Fourth: Research limitations :

The Objective limitation : The Image of the Negro in American Film.

Spatial limitation : American Cinema.

Time limitation : 2009

Fifth: Define terminology:

Image: which mean to picture someone make for him an image and a shape, or even draw him in an accurate way. (Nasser, 2008, p. 323)

As for the image, idiomatically, it is ((that complete artistic whole, whether it is a metaphor or an epic such as "War and Peace" for example). There is no relationship between the various aspects of the image, that is, between the sensory and the mental, between the cognitive and the creative, but rather it accurately and directly reflects the pattern Relationships between the individual and society in every era, and they are closely linked to this logic)) (Georgi 1990, p. 11). And the image for Ahmed Jaber Asfour is ((the main medium through which the creator reveals his experience and understands it)) (Ahmed. 1992. p. 464)

Procedurally: ((The image is a visual representation of reality in a sensory form that can be perceived within an aesthetic framework as a result of the constructive and aesthetic relations between))

THE SECOND CHAPTER / THE FIRST TOPIC:

The image of the negroes in classic cinema

It is indisputable that cinematic art, after many experiences, has become a distinguished artistic medium that can express various facts and images and reveal all the controversy, ambiguity and contradictions in reality in the lives of peoples and societies. Where it went beyond being a work of art only, and became a field of thinking through a philosophical pattern in which the various aesthetic and expressive elements and the various contents adopted by cinematic films combine.

Cinema is not just a social entertainment space, but rather a cultural industry, and based on that, the vast majority of the accumulated images that we store in our minds about the world around us are derived primarily from cinematic films in particular, and therefore the nature of the images differs negatively and positively,

Just as it oscillates between pure realism and what interferes with that realism of falsification, imagination and interpretation, where the thought of the image maker, his tendencies and affiliations take the largest share in dealing with the reality in which he may change or be the starting point for building a fictional image or an ideal model that has symbolic and mythical meanings, Thus, cinema is one of the first cultural tools that constitute the collective consciousness of many people and the interface of social conflict in all its phases.

"The television and cinematic image does not only present life as it is, but rather it presents the culture of domination or the culture of the dominant institution politically, economically, culturally or militarily" (Al-Ghadami, 2005, p. 42).

And since Western centralism has practiced the worst forms of alienation by fighting all the products of the Negroes and in all social, political, economic, literary and artistic fields, this forced alienation has absorbed even the cinema, and color in cinema has always been associated with cultural and ethnic differences, and these differences fall within the cultural systems,

The cinematic discourse was the most exclusionary and marginalized about the presence of the white actor and his dominance in the cinematic arena, as the American cinema intended to perpetuate the opposite and form negative and often biased stereotypes about the other.

Despite the presence of Negroes in cinema since its inception, the first cinematographers showed inferiority in describing and demeaning the other from a central standpoint that reinforces the myth of Western superiority. Ideas of race have shaped cinema since the invention of the film medium at the end of the nineteenth century. The first works by Thomas Edison, Edwin S. Porter, and George Millis contained degrading images of African Americans eating watermelons and stealing chickens. or threaten innocent white people" (The Routledge Handbook of Film and Philosophy, 2013, p. 374).

The decisive imperial role of cinema lies in reinforcing this construction of racial stereotyped images and representations that it created and used to construct the other, distort its image, and disdain its own culture and history. This explains the justification of cinema's subordination to the Western central apparatus that works to survive the widening gap between whites and blacks, as cinema worked to glorify the self and promote the myth of the white man's superiority to demonstrate the philosophy of distinction, symbolically, suggestively and indirectly between Westerners and others. This vision was not born from the moment of implementation of those actions, but rather it had origins, concepts and prior convictions whose existence cannot be overlooked, and its roots are related to the prevailing racist colonial culture, which considers Americans of African descent not equal to other human races, as they are of lesser status than whites, It was not surprising that the cinema captured this vision in a clear declaration of the continuity of explicit blaming the other intentionally, "that cinematic films express social structures and changes, and misrepresent them according to the fantasies and fears of their makers, which results in the emergence of stereotypes that lead to the consolidation and creation of images of bias among Viewers" (Gamble, 2002, p. 147), And that these stereotypes did not come with different dimensions in presenting the black personality, but rather they reflected an abstract understanding of the way the early filmmakers viewed the other, so stereotypes are nothing but a less severe and more glamorous image of racism towards different people, Even if it appears comically or impressively, it constitutes a major obstacle to communication and understanding in a multicultural society, and although cinema is in continuous progress and development "as an industry and an art form, the patterns

of African American characters, which are rooted in slavery, have remained and were used to justify racist ideologies." The laws of racial discrimination continue, although they are sometimes modified to accommodate changes in cultural policies" (Encyclopedia of Cinema (Shermer), 2014, p. 161).

These stereotypes dyed with racism were not limited to cinematic discourse only, but extended to acting as well. Because of the ban imposed on Negroes standing in front of the camera in that period, films revolving around Negro characters were presented, but the embodiment of these roles was done by white-skinned actors after applying black, red, or yellow powders according to race, An example of this is the movie presented by the American (Edwin Porter) in the year 1903 under the name (Uncle Tom's Cabin), which is a short film of 12 minutes, and he was played by a skinned actor whose face was painted black to look like a Negro, as well as in the movie The Jazz Singer directed by (Alan Crosland) in 1927, this film that caused a huge boom in the field of the cinema industry when the film presented the best, most successful and advanced sound experience in its time, to become the first feature-length talking film in history dealing with the story of the struggle of the Negro singer (Jackie Rabinowitz Al Jolson) and his quest to achieve his dream to become a professional jazz singer, However, he collides with his orthodox Jewish father.

The filmmakers did not give the role to a black actor, but rather the starring role was assigned to a white actor after his face was painted black. The researcher believes that despite the development achieved by cinema at the technical level and the intellectual and cognitive maturity, which was represented by the production of works with intellectual connotations in addition to the involvement of that large segment of American society in these films, the filmmakers continued to work with the approach of deep ideological floating of the black identity against a central culture of the white man, although it was an idea that was not declared, but it lasted for decades, and this resulted in conferring cultural legitimacy woven with deceitful aesthetics on the exploitation of blacks, violating their humanity, belittling their culture, and profiling their personalities, so many films were produced that descended from that approach, and the movie (The Birth of a Nation) Which was produced in 1915 at the top of the list of those films because it is one of the greatest historical films of American cinema because it documented "the civil war as a result of the difference over slavery, which made the subject emotional, and distorted its social contents.

The film implies that the Negroes are inferior to the whites, good because they are faithful servants of their master, and the others who oppose slavery are worthy of contempt, and are a menace to the white man, and therefore they must be eliminated" (Fulton, BT, p. 132).

From an artistic point of view, it is undeniable that the film (The Birth of a Nation) contributed to establishing the foundations of cinema, as Griffith resorted to employing many artistic, aesthetic and rhetorical methods, but the film was packed with cultural loads through which the systems of power, control and hegemony passed over the other that fit the values and ideas of centralism. The film also showed the side taken by Hollywood in the issue of slavery and racial discrimination when the film forgot the issue of discrimination and persecution to which the blacks were subjected by the owners of these farms during that historical era, and the racial conflict that was depicted in the movie (The Birth of a Nation) proved the collective imaginary of centralism And this imaginary became the only way in Hollywood to talk about blacks, as well as the foundations of Hollywood's view of black actors and the need to confine them to certain images and places, such as kitchens and farms, and in some supporting roles such as criminals, clowns, and lazy people, where these stereotypes

turned into an integral part of the nation's own fantasies. As for the screen, white actors must occupy its center, and thus the movie (The Birth of a Nation) is the main reason that suppressed the true features of black history and culture on cinema screens, and screens that are monopolized by major movie companies in America, including even animated film production companies. Historically, minorities rarely appeared in short cartoons (20 minutes or less), either as main or minor characters. Between the 1930s and the late 1960s, the percentage of minority characters in short films decreased from 16% to just over 4%. However, during the 30 years following the Civil Rights Movement, the general percentage of minority personalities increased to 20-30%. However, by the mid-1990s, the majority of minority characters appeared in cartoons only in side roles. For more, see: Stephen J. Kirsch, Media and Emergence (the influence of the media across the stages of development, T: Abdel-Rahman Magdy and Nevin Abdel-Raouf, Mara: Nevine Abdel-Raouf, Hindawi CIC Foundation, United Kingdom, 2019, p. 139.

The second topic:

Patterns of the image of negroes in American cinema.

Donald Bogel identified six categories of prevalent stereotypes of the Negro character in early cinema, which are as follows (Encyclopedia of Cinema (Shermer, 2014, pp. 161-162):

1. The mother: a black woman with a huge body, her role is to provide maternity care for whites, the actress (Hatty McDaniel) played the role of the most famous version of the character (Mami) in the movie (Gone with the Wind) directed by (Victor Fleming) produced in 1939, where she embodied the role of the faithful maid of (Scarlett O'Hara), whose character was embodied by the actress (Vivien Leigh), this role for which McDaniel was awarded the Academy Award for Best Supporting Actress, to be the first African-American to win the Academy Award as Best Supporting Actress for her distinguished performance of the character, but from another angle, there is often a keenness on the part of the Academy as an institution to limit the Oscars that are awarded to blacks only in stereotypical roles that offend African Americans and confirm their inferiority and status, Matched by the dominance and supremacy of whites, McDaniel won the award for the role and enduring stereotype of a proprietary black maid in a film that enshrines hateful racist principles, as well as the rest of the African American actors who win major awards, often the awards for their performance are the same roles that confirm the dominance of Whites, (Denzel Washington) was the second African-American to win the Oscar for Best Actor in 2002. This award was not given to him because of his role as the political activist (Malcolm X) produced in 1992, or for the role of the boxing phenomenon (Robin Carter) in the movie (Hurricane) produced in 1999, but he was awarded the award for playing the role of a corrupt cop and a thug in the movie (Training Day) produced in 2001, and in the same year (Halle Berry) was the first African-American actress in the history of the Oscar to win the Best Actress Award, it was for Her role in the movie (Monster's Ball) directed by (Mark Forster) in which she played the role of the widow of a prisoner on death row who falls in love with the white prison guard of her late husband.

2. The idiot Negro: Another common stereotype is the lazy, slow-witted negro. This role was often employed by directors as comic relief. Ironically, African-American actor Lincoln Perry best known for this stereotype as a recurring character under the name Steppin Fetchit), a dimwitted character and described as the laziest person in the world.

3. Uncle Tom: It is one of the most famous and widespread of these stereotypes that simulates the complicity of the black man with the dominance of whites. These characters were known as (Uncle Tom) roles. This type of character supported and celebrated the idea of the supremacy of the white race, as well as appearing to enjoy a life of slavery and servitude. Actor (James Baskett) embodied the role of Uncle (Remus) in the movie (Song of the South) directed by (Wilfred) Jackson and Harve Foster) produced by the Walt Disney Company in 1946, and described this film as spreading racist images, glorifying slave farms in the south of the United States of America, the role of Uncle (Remus) was seen as subordinate and insulting to African Americans.

4. The savage negro: who is characterized by a large body, cruelty, excessive sexuality, and his excessive desire for white women. This character is considered one of the most persistent stereotypes, as it has never disappeared from American films. In almost every movie in the classic era, black men are depicted as violent and unpredictable. This character represented a veiled projection of the white fear of the other. This image was the character that embodied in the movie (The Birth of a Nation).

5. Mulatto: a female of mixed races, this character represents a symbol against the mixing of races, as she is confined to both sexes and is prevented from accessing the privileges enjoyed by white people. This character was employed in many films, including the movie (The Birth of a Nation), where the actress (Mary Alden) embodied the character (Lydia), the housekeeper (Stoneman), who was born of mixed race. This character was the target of the desire of her white employer. Griffith even showed in one of the scenes in which Lydia appears a card describing it as (the weakness that leads to the destruction of the nation), and the presence of this mixed-race character was a direct challenge to the myth of racial purity and therefore must be destroyed.

6. The slutty woman: a seductive, promiscuous woman with an explosive sexual undertone.

The researchers believe that these stereotypical images and roles are closely related to the practical attitudes, attitudes and responses that a person adopts or deals with the things and people around him in the reality of life, and thus affects his judgment on them as they form part of his semantic framework. At the same time, they are rigid templates that determine the intellectual direction of human perception of things and people. (Eils Cashmore) in the book Black Culture sees that stereotypes "represent a dramatic elusiveness: at a time when the possibility of abolishing slavery was approaching, the slave masters were skillfully resorting to caricature. In an attempt to avoid what is inevitable" (Cashmore, 2000, p. 49), that is, there is a systemic subtext, and this dramatic elusiveness represented by caricatures and entertaining comic characters works on cultural blindness in order for the systems to remain effective and influential, as it is then a marketing and passing tool for this cache. Accordingly, the cinema continued in the exaggerated racist depiction of stereotypical characters, and with a stronger emphasis on branding negroes as synonymous with evil. This racist portrayal became difficult to change and produced generations with racist intellectual deviations. As for the present time, cinematic films celebrate systemic contents that simulate culture, its programs, and its general plans. One of the inherited systems that many factors contributed to inheriting is the system of humiliation of the Negro other. Historical, doctrinal and social factors fueled that system and supported it to continue.

The Negro other was a target of ridicule, mockery, marginalization, exclusion and humiliation, as cinema worked to tame the collective mind with that humiliation, and to force

the other Negro to accept his humiliation. So he became a sacrifice since the beginning of the cinema and he was made submissive and dependent and his human reality was distorted. The cinema worked to establish the loss of the black man, and to turn him into a body without a mind, and an instinct that must be confiscated. Thus, the presence of the Negro other in cinematic films, past and present, has represented a systematic cultural presence in an organized manner that humiliates him, isolates him, excludes him, and makes him associated with non-human beings, as in the movie (birth of a nation). Who formulated African Americans in a critical manner to the extent that the stigmatization of this portrayal haunts the black community to this day, or by restricting them to stereotypical roles that are reprehensible and rejected to be a cultural code in the film by assigning them roles that claim innocence (such as the athletic negro, the talented musician, the magical negro, or the thug). However, it worked on a cultural systemic subtext towards the other, so it was a source of distortion of that person, instead of being a citizen of celebrating him as a person who has the right to exist and coexist on the cinema screen on the basis of humanity, not on the basis of the institutional cultural system. Or by employing an ideological metaphor represented by (the white savior), which relies heavily on the centrality of the white hero, when a white person from a position of superiority tries to help or save a person or community from other ethnic minorities, this metaphor uses stereotypical and negative images and characteristics of the other to emphasize On the good qualities and goodness of the savior and his superiority on the one hand and on the other hand make his intervention an inevitable necessity. On the other hand, it makes his intervention an imperative. Employs this metaphor as a powerful cultural tool that attracts, seduces, and controls the American public at a time of unstable understanding of race, racism, and ethnic identity, while the image of the other is a pillar that organizes the appearance of (the white savior) and establishes white domination using colorblind discourse and the promotion of diversity through cinema.

This metaphor relates to existing cultural and societal concepts that may have their roots dating back hundreds of years, as they embodied a basic pillar of Western imperialism. In films such as Cry Freedom (1987), Mississippi Burning (1988), and Glory (1989), African-American struggle is a subtext of white heroism. For example, in Cry Freedom, a film that purports to He portrays well-known South African black anti-apartheid activist Steve Biko*, a white journalist who is the central character, and thus Biko's anti-apartheid struggle is completely overshadowed. Hollywood was willing to feature black actors occasionally in its productions, but by choosing a narrative Stories through the eyes of white heroes, thus effectively denying black creators their voices and refusing to tell stories from a black perspective, thus black characters already appearing in mainstream cinema but given screen time but not a voice. As for whether a woman or a man is characterized by wisdom, integrity, and nobility, and possesses supernatural abilities, these abilities are employed to support the personality of the white hero, but she does not exploit these capabilities to help herself, as she is a personality that does not have depth, an inner life, or desires of her own, instead they only exist as a system Support for white personalities, which reinforces the idea that blacks do not have the same value compared to their white counterparts. This character appeared in many films, for example the character (John Coffey), which was embodied by the black actor (Michael Clarke Duncan) in the movie (The Green Mile) directed by (Frank Darabont) and starring (Tom Hanks) produced in 1999, (John Coffey) the giant negro Unjustly sentenced to death for being accused of killing two girls, he was in fact trying to help them, but his massive physique and skin color turned that help into a crime in the eyes of the two girls' families and the villagers. (John Coffey) possesses miraculous healing abilities, as he later uses these abilities to treat the warden

of the death row (Tom Hanks), who was infected with a urinary tract infection, and also brought back life to a pet mouse owned by his prison colleague, but it is interesting that the prison guards agree among them to take advantage of the capabilities of John to treat the wife of the prison director who has cancer, yet they do not consult him when planning to take advantage of his supernatural abilities,

Likewise, when the warden (Tom Hanks) tries to investigate the details of his case in an attempt to save him, he finds no information about where he came from, and he does not find anyone who knows anything about him, in the words of one of the investigators in his case (as if he had fallen from the sky), and despite having (John Coffey) for those supernatural abilities, he does not use them to save himself from the death chair, as we see him voluntarily undergo execution as a means of atonement for the sins of others, and the movie (Bruce the Great) is an American religious comedy film produced in 2003, directed by (Tom Shadyac) and starring (Jim Carrey, Morgan Freeman, the character (Morgan Freeman) in this movie represents the character of God, and when God gives all his powers and abilities to (Bruce) (Jim Carrey) Bruce learns that humility and unselfishness are the most important in his relationships with God, his girlfriend, his life and other people, in this film, we note that the character of God, embodied by (Morgan Freeman), is a supportive character for the character of the hero, a character without depth who puts himself in service roles, as he appears in the form of a cleaner, an electrician, and a homeless person and possesses supernatural abilities.

THEORETICAL FRAMEWORK INDICATORS

1. The stereotype of Negroes appears as perverted and addicted personalities without dimensions or intellectual influence within society.

2. The negro can succeed but only when the white leads him. The white thought is the most capable of leading the Negro thought, it must be subordinate to it in order to acquire its humanity.

Sample Analysis
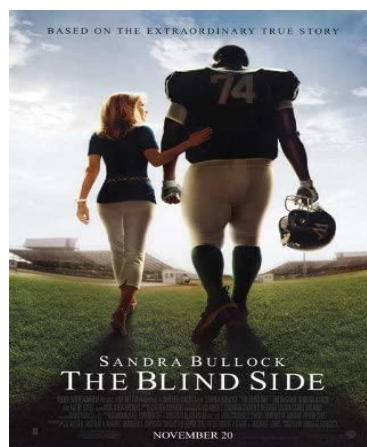
The Blind Side movie

Directed by: John Lee Hancock

Production: 2009

Cast: Sandra Polk, Quentin Aaron, Tim McGraw, Lily Collins, Gia Head, Kathy Bates, Ray McKinn200

The story of the movie :The film, based on a true story, revolves around a typical white American family living in the suburbs of Memphis. The family meets a homeless African-American teenager named (Michael O'Hare). This young man did not receive a sufficient amount of education, and he does not know his father, and his mother is unable to provide care and protection for her son because of her work in prostitution and her addiction to drugs, his life was shaping up in the worst way, at first the couple offers the African American young man shelter for one night, but then they decide to adopt him And giving him a second chance at life even though they have biological children. With the support of this family, he organizes an American football program, where he begins to achieve a successful academic and athletic future in the American Football League and becomes one of the most famous athletes.

Analysis:

The Blind Side is a biopic of an African-American sportsperson. Producers, critics, and audiences often present these films as straightforward, unbiased stories about heroic characters, cross-cultural friendships, and the human struggle to overcome terrible odds. These films are often based on the basis of a true story, but it is presented to the recipient through a white perspective, so these films are an arena for purposeful ideological action and implicit interpretations about race. These films underpin a cultural myth that whites are presented as saviors rather than oppressors of other races. This idea is essentially a historical narrative of colonialism: that people of color need whites to save them and are a means of maintaining domination. The film illustrates the contradiction between the responses of blacks and whites to Michael O'Hare's position, and it is the best example of the strategic use of black personalities to set goals and enhance the qualities of white personalities. In many scenes of the film, we notice the diminishing of the intellectual ability of the Negroes in dealing with strategic situations, as we see him questioning the hero's abilities to think, wisdom, and make decisions quickly and rationally. At the beginning of the film, before Lee Ann, whose role is played by actress (Sandra Bullock), adopts the Negro (Michael O'Hare), his request to enroll in high school is discussed by the school council, so we notice that the council president and the members refuse to accept him as a student, according to the words of the school principal who He says :

- He doesn't give us any reason to accept him. Based on his records he won't have success here...

- Also, his IQ level is 80 points, 6% only. His average score starts from zero, 0.6.

And after (Lee Ann) adopts (Michael O'Hare), we notice that all decisions concerning his life are taken by (Lee Ann) on his behalf or under her guidance.

She was the main character in the film, and she was a lifeline or (the savior) through which he faced the harsh challenges of life and enabled him to change his destiny, which is the explicit message that the film put forth. In the luncheon scene at the country club, where (Lee Ann) was sitting with her three friends The discussion between them was about her intention to officially adopt that young black man, to which one of her friends replied:

I think what you are doing is very great.. You open your house to him.. My dear, you are changing the life of that boy!

This spectacle offers a compelling and multifaceted analysis of this film subgenre to investigate the foundations of the images Hollywood created of idealized white Americans and how they reflect the political and cultural contexts of its time.

Whereas Michael O'Hare's character is built as a docile, meek, non-threatening character in need of support to reduce fear and superficially challenge racial stereotypes to create an imaginary interracial fit.

In the closing scene of the film, the status of (Lee Ann) as a savior and the Negro athlete (Michael O'Hare) as a product of black culture is more evident.

As Lee Ann prepares to leave Michael O'Hare after he transfers to college, she recounts the following passage:

- I read a story last day about a boy from the neighborhoods who had no father and went out to the foster homes. This boy was killed in a gang fight in the village of Hewert. In the last paragraph, they talked about his mathematical skills and how his life would have been different if he had not failed and left school. He was 21 years old when he died.. It was his birthday... It could have been anyone... It could have been my son (Michael), but it wasn't.

At the same time, news articles are displayed on the screen, including a picture of the young man portrayed in the film as Michael O'Hare's only friend in the village of Heort. The conclusion of the film with this supposed real-world example of what might have happened to (Michael O'Hare) contributes to the narration of the story of the white savior through the success of (Michael O'Hare) in the NFL under the guidance of (Lee Ann) and this supports the idea of white paternity based on the belief that whites They should control and direct the behavior of minorities because they are not qualified to take care of themselves which is the main theme in the movie.

CHAPTER FOUR: RESULTS AND CONCLUSIONS

First: the results

1. American cinema is accustomed to showing the Negro in a negative light, as he cannot lead himself or communicate with society permanently.

2. A negro can succeed, but when he hands over his affairs to the leadership of white personalities who can direct him and lead him to success.

3. The Negro character appears as either a drug addict or a gangster and the Negro woman is a prostitute and has no value.

4. The picture shows the nature of the contradiction and paradox between the personality of the white man who belongs to a civilization with an intellectual and behavioral pattern, and the personality of the Negro who lacks belonging, civilization, or even the ability to influence within his society.

Second: Conclusions

1. The Negro can only be subservient in order to succeed in Western white society.

2. The Negro cannot lead himself, because he belongs to a disjointed family without traditions or values.

3. The Negro man does not feel belonging to Western civilization because he is without any cultural extension.

4. Rejecting any cultural values associated with the life of the Negro and its historical extension and origins that extend to Africa.

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