

Intercultural communication and stereotypes in film

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Abstract: Intercultural communication serves as a vital lens through which the dynamics of globalization, cultural identity and social interaction can be understood and represented in the cinema. The evolution of cinema has increasingly reflected the complex fabric of our pluralistic societies, thus amplifying the interaction of various cultural narratives. As films reach the global public, they not just entertain; They lead the power to shape perceptions, challenge stereotypes and promote a deeper understanding of intercultural interactions. The representation of the interactions of the characters through various cultural origins within the film narratives highlights both the wealth and the complexities inherent to intercultural exchanges.

Keywords: Intercultural communication, cultural stereotypes, cultural identity, intercultural exchange.

Introduction: The importance of intercultural communication in the cinema lies in its ability to expose the public to varied cultural perspectives, thus increasing empathy and awareness of cultural plurality. The film, as a powerful medium, encapsulates the nuances of human experience, allowing viewers to interact with the characters and their respective cultural contexts at an emotional level. These interactions are informed not only by language but also by nonverbal signs, socially specific social norms and values, all of which contribute to the construction of meaning in intercultural dialogues. Consequently, films act as cultural artifacts that reflect and negotiate the complexity of human relations between societies, and through this reflection, they can reinforce or dismantle existing cultural stereotypes.

In the field of film analysis, the examination of the interactions of the characters becomes crucial, since it reveals underlying assumptions about cultural identities and frames within which these identities are understood. The representation of intercultural encounters often reflects broader social attitudes, and through the lens of the film, the public has information on how these meetings shape individual and collective perceptions. For example, interactions between characters from different cultural origins can illustrate issues of misunderstandings, conflicts and eventual appreciation or acceptance, thus exposing the

audience to the variable nature of cultural communication.

In addition, cultural stereotypes often permeate film narratives, and their representation can significantly influence the perceptions of the audience of diverse cultures. The representation of ethnic groups or particular cultural identities often crystallizes specific features that may or may not align with reality, thus perpetuating simplified or biased interpretations of those cultures. By committing to such stereotypes, films have the potential to strengthen negative connotations or challenge and subvert those notions, presenting multifaceted representations that evoke a critical reflection of the audience. Consequently, the analysis of the nuances of intercultural communication shown in the films provides an integral understanding of how cultural identities are built and perceived.

The analysis of a specific film that highlights intercultural communication will allow a deep exploration of how the interactions of the characters reflect the complexities of cultural exchange in contemporary society. Through this focused exam, it is essential to consider the implications of these representations not only for cultural representation in the cinema but also for its resonant impact on the perceptions of the audience of cultural difference. As the world is increasingly interconnected, the need for robust and nuanced intercultural communication

within film narratives continues to grow, emphasizing the importance of reflexive representation. Therefore, this analysis will unpack how a selected film embodies these issues, preparing the scenario for a broader speech on intercultural communication in visual media. The film "Crazy Rich Asians", directed by Jon M. Chu and published in 2018, serves as a study of relevant cases to analyze intercultural communication by its representation of characters from various cultural horizons and nuanced interactions that arise from these differences. Based on the novel of the same name of Kevin Kwan in 2013, the story follows Rachel Chu, a teacher of Chinese economy of American origin, who goes to Singapore with his boyfriend, Nick Young, for a marriage. Rachel's journey through the world of Nick's wealth and privileges reveals the complexity of cultural identity, family expectations and the shock between Western individualism and oriental collectivism.

The central character, Rachel, is described not only as a talented professional but also as a cultural intermediary. His experience as the daughter of immigrants shapes his perspective and her experiences, providing a lens through which the Western public can engage with the values and expectations of Singaporean society. Nick Young, represented by Henry Golding, comes from a prestigious Singaporean family with wealth and influence. The juxtaposition of the relatively modest background of Rachel and the status of the upper class of Nick creates a fertile ground for intercultural dialogue, allowing the film to explore the themes of cultural assimilation, family loyalty and pressures of societal expectations.

Rachel's interactions with Nick's mother, Eleanor Sung-Young, played by Michelle Yeoh, illustrate the tension inherent in intercultural exchanges. Eleanor embodies the traditional values of Chinese culture, stressing the importance of family duty and heritage. On the other hand, Rachel represents a more modern and westernized perspective, which prioritizes personal happiness and individual choice. The dialogues between these two characters are plagued by a subtext, because they sail on their different visions of the world and the stereotypes that accompany their cultural identity. The initial perception of Eleanor de Rachel, as a foreigner unworthy of his son, underlines sustainable cultural stereotypes concerning the class, the belonging and the role of women within Asian societies.

The film also presents a various overall distribution which reflects the multifaceted nature of Asian identities, including characters from various cultural horizons such as Chinese, Malaysia and Indians. This

diversity enriches not only the story, but also calls into question the monolithic representations of Asian cultures in the consumer media. Through the character of Peik Lin, depicted by Awkwafina, the film incorporates comic elements that fill cultural gaps, highlighting the sometimes absurd nature of wealth and social status in Asian contexts. The role of Peik Lin as an Imi de Rachel offers comic relief while serving as a cultural guide, illustrating the importance of social networks to sail in unknown cultural land.

"Crazy Rich Asians" thus presents a complex tapestry of cultural interactions, emphasizing the interaction between cultural stereotypes and the authentic experiences of individuals. The film skillfully sails in the delicate balance between representation and caricature, offering public information on the rich cultural diversity present in the Asian diaspora. This representation evokes various reactions from the public, provoking reflections on cultural identity and perceptions of wealth and privileges, often perpetuated through the objective of cinema. Consequently, the film works as an important cultural artefact which invites dialogue on intercultural communication, the nuances of identity and societal constructions which influence the way different cultures perceive each other., In the analysis of intercultural communication in the cinematographic context of a specific film, it is pertinent to drawing theories of consolidated intercultural communication that illuminate the interactions of the character and on the representation of cultural stereotypes. Jandt (2017) outlines several key theories that act as objectives to examine these dynamics, including the dimensions of Hofstede's culture, the high context communication models and the low context of Edward Hall and the theory of intercultural adaptation.

The dimensions of Hofstede's culture provide a picture for the analysis of how cultural values moderate the interactions between characters of different contexts. In the selected film, the characters expose features that align themselves with the dimensions of Hofstede, such as individualism vs. collectivism and avoidance of uncertainty. For example, the protagonist, who comes from a collectivist culture, demonstrates an dependence on the community on individuality, influencing their decision-making processes and interpersonal relationships. On the contrary, the characters representing individualistic cultures give priority to personal objectives and self-expression, which lead to conflicts and misunderstandings. These situations underline how intercultural communication can entail both friction and growth, since characters navigate on their different visions of the world.

Edward Hall's theory on high context and low context communication further contributes to the analysis of the character's interactions in the film. High context communicators, who convey meaning through implicit messages and situational context, often experience challenges to communicate with low context individuals that are based on explicit verbal information. In critical scenes, the film plays the character's meetings that exemplify these differences. For example, a low context character can erroneously interpret the thin and indirect signals of a counterpart of high context, resulting in a breakage of communication. These moments illuminate not only the nuances of intercultural exchanges, but also challenge spectators to consider how the context influences the understanding of cultures.

The theory of intercultural adaptation, as outlined by Jandt, claims that individuals of different cultural contexts undergo adaptation processes while interacting. This theory is reflected in the film while the characters face cultural discrepancies and evolve over time. An initial cultural shock experienced by the protagonist acts as a catalyst for the growth, facilitating a deeper understanding of the beliefs and customs of the other characters. The film effectively captures this transformative journey, in which initial prejudices and stereotypes are challenged by lived experiences and relational dynamics. Consequently, the representation of intercultural communication does not only serve to narrate individual arches, but also reflects wider social attitudes towards diversity and acceptance.

These intercultural communication theories not only frame the interactions between the characters, but also act as key tools to dissect the representation of cultural stereotypes within the film. Stereotypes often emerge when the characters navigate their cultural differences, revealing prejudices that reflect the wider social attitudes. For example, some characters may embody exaggerated traits associated with their cultural backgrounds, which can strengthen or subvert the perceptions of the public of these cultures. The film, therefore, becomes a microcosm to examine how stereotypes operate dynamically within intercultural exchanges, pushing the spectators to confront their preconceptions and engage in critically with the complexities of cultural interactions.

This narrative arch strengthens the idea that intercultural friendships are based on shared experiences and adaptability, promoting a more nuanced understanding of various cultures. By examining the representation of intercultural communication and conflict resolution strategies in the film "Crazy Rich Asians", it becomes imperative to analyze how the characters navigate on cultural

misunderstandings. Schmidt (2021) postulates that the resolution of conflicts in intercultural interactions often depends on the will of individuals to engage in dialogue, to demonstrate empathy and to apply cultural competence. These principles are clearly illustrated by the interactions between Rachel Chu, a Chinese woman of American origin, and the rich traditional family of her partner in Singapore.

An important case of conflict occurs in the film when Rachel confronts the disapproval of Nick Young's mother, Eleanor Sung-Young. This confrontation sums up the confrontation between the western individualist values, which prioritize the personal choice and romantic love, and the oriental collectivist values which emphasize family duty and societal expectations. As Schmidt (2021) notes, effective conflict resolution strategies in such scenarios must include active listening and recognition of opposite cultural perspectives. Rachel tries to use these strategies by expressing his desire to honor Nick's family while holding firmly in his principles. However, the misinterpretation of its intentions adds layers of complexity to their interaction.

Eleanor, representing traditional values, the use of defensive mechanisms that arise from cultural stereotypes associated with Rachel American education, calling it unfit for their elite families. This characterization perpetuates the broader societal narrative which often requires close definitions of cultural identity and belonging. Schmidt (2021) underlines that perceptions focused on stereotypes can exacerbate conflicts, because individuals can project hypotheses on others only on their cultural experience. Rachel's struggle for acceptance and the protective maternal instincts of Eleanor crystallize the complex dance of prejudices and misunderstandings which often accompany intercultural exchanges.

The subsequent interactions between the characters elucidate the importance of intercultural competence as a strategy of conflict resolution. Following a series of growing tensions, the story illustrates how the two characters begin to recognize their differences as growth opportunities rather than insurmountable barriers. Schmidt (2021) stresses that the resolution of intercultural conflicts often moves stories by allowing individuals to crop misunderstandings as circumstances to promote mutual respect. A central scene presents Rachel who attends the charitable event of Eleanor, which serves as a diplomatic opening aimed at filling their cultural chasm. In this context, Rachel strategically uses cultural knowledge by understanding the importance of family unity and public recognition in the world of Eleanor, thus facilitating a deeper dialogue between the two.

In addition, the film offers a counterattack to the expected resolution through its nuanced representation of cultural identities. Schmidt (2021) says that the successful resolution of conflicts is not always translated into harmony but rather in respect for the differences that can lead to more authentic relationships. Thanks to Eleanor's evolutionary dynamic, the film illustrates that conflicts can catalyze personal growth and a possible change of perspectives, even when the characters do not completely reconcile their differences. The resolution ultimately underlines that intercultural understanding is a continuous journey shaped by the open dialogue and the courage to face its prejudices.

By applying these conflict resolution strategies, the "rich Asian" crazy not only tackle specific cultural misunderstandings, but also advances the conversation on the complexities of identity and belonging in a multicultural world. The public perceptions of various cultures, shaped by this story, are thus influenced, revealing the broader implications of the film for intercultural dialogue and personal transformation. By examining the representation of the film of intercultural communication, it is imperative to consider how the various cultural horizons of the characters considerably influence their motivations and their individual actions. The film presents a tapestry of characters, each representative of distinct cultural frameworks who shape their interactions and underline their personal accounts. For example, the protagonist, who embodies the values of individualism widespread in Western cultures, often addresses the resolution of conflicts through a lens of self-assertion and personal success. This contrasts strongly with the collectivist trends of other characters, drawn from the oriental cultural history, which prioritize community harmony and family obligations.

A poignant example of this interaction can be observed in a critical scene in which the protagonist confronts a dilemma which opposes his personal ambitions against the expectations of his immigrant family. His decision to pursue a career in an area of which his parents disapprove not only a personal conflict, but also illustrates the broader cultural shock between generations and traditions. This moment sums up the tension between modernity and tradition, a theme that resonates with the familiar public with such cultural dichotomies.

In addition, cultural stereotypes emerge organically by character interactions, affecting the way in which motivations are built and perceived by the public. Some characters may initially seem to embody cliché representations - such as the worker immigrant and the premises privileged at a distance - but the film

complicates these representations by deepening the complexities of their motivations. For example, the immigrant character is represented not only as a diligent worker, but as a person motivated by aspirations of family success and social mobility, thus questioning the preconceived concepts of the public of immigrant stories.

In general, the analysis of intercultural communication within the film reveals its critical importance to mitigate cultural misunderstandings and promote harmonious coexistence in various societies. It serves as a reminder that as individuals move through increasingly multicultural environments, the ability to communicate effectively through cultural divisions not only enriches personal experiences, but also improves collective social welfare. The film acts as well as a duct to explore the complexities of cultural interaction, encapsulating the importance of adopting diversity and fighting for mutual understanding in our global society.

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