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Stereotypes and culture appropriation of African American

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Dedication:

I dedicate this work to My parents and family.

My supervisor Dr. Larbi Youcef Ouarda for her guidance to do this research correctly.

My friends who helped me to achieve this work.

Acknowledgements:

I am glad that this has allowed me to acknowledge my teachers; and with the great honor I would like to thank my supervisor Dr. Larbi Youcef for his great help, pieces of advice, and his insightful helped to achieve this work

A special thanks to all my teachers for their honesty in doing their job. With all my respect and honor to be your student

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It is appropriate that time round should be able to express my appreciation of all at the head of the department of English.

Thank you

Abstract:

Culture plays an important role in identifying an individual or a group who belongs to a common community in this world. The African American culture is the most significant task that attracts scholars' attention. African-American spirituals developed out of the agony of individuals stripped of their home and identity forced to travel to an unknown land and become slaves, slave labor was excruciating in demeaning spending countless hours of backbreaking labor under the Sun slaves began singing songs to pass the time through several generations work songs and spirituals developed as ways to pass the time and communicate with one another, work songs focused on the rough conditions faced on a daily basis slaves were prohibited from talking about their master overseers so they often incorporated code words to mention subjects that were off-limits , slaves were often expected to sing by the overseer if they were being silent constantly being oppressed and physically abused these songs took on a sorrowful tune and told stories of hardship and struggle. Over centuries the issue of cultural appropriation and stereotypes were and still are issues that faces African Americans in their daily life. The African American culture is the transformation of blacks from the status of an object to a subject. After living in very difficult conditions of life under the mercy of the oppressed man as slaves or rather as animals, even they did not have a proper name to identify with, there for cultural appropriation was a form of racism to degrade blacks from their humanity and to be mocked.

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General Introduction 1

General Introduction

The motivation to choose this topic “The Afro-American cultural appropriation and stereotypes” is that first, it attracted me during lectures, and it is a very interesting topic in which it was a desire to figure out what are the stereotypes that the Afro-American face and how they shaped their culture from despite the racism they gone through. Then, what are the negative

stereotypes that were shaped during history and current days. This topic aims to enrich and bring something new to our specialty. So, this research will reply to my question, how did the Blacks make their own culture facing all the stereotypes that racism helped to shape for them?

The hypothesis of this research is that it may be the quest of black people's culture to remain through time and the negative stereotypes they are facing.

The first part of this research will be about the identification of the concept of culture and cultural appropriation from its large corner, but first it will tackle the benefit of cultural exchange to humanity and how it oppressed the African Americans and let them be seen as a mess human to be creative or even acknowledged to belong among the American community. It is what distinguishes the individual from others in possessing the personal sense (individuality). Moreover, culture is constructed by different elements, such as the creativity from culture to another, or our experiences of life; in addition we cannot let nor accept that a culture should be appropriated because it harms specific characteristics in identifying the person, race is one of the important characteristics that represents culture.

Besides, culture is wide, and it has different aspects. Racial identity is the potential construct in which the community shared in common race characteristics and common

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norms. Also, we can develop a racial identity abroad like the African Americans who develop their cultural identity despite the stereotypes. On the other hand, those stereotypes allowed to normalize cultural appropriation and made it part of racism and discrimination.

This work seeks to define the African-Americans stereotypes; show how the blacks had lost their identity in the New World because of slavery. This chapter will figure out the meaning of culture and how good it is to actually exchange the culture rather than abuse it .

As human beings, we naturally evaluate everything we come in contact with. We especially try to gain insight and direction from our evaluations of other people. Stereotypes are "cognitive structures that contain the perceiver's knowledge, beliefs, and expectations about human groups" (Peffley et al., 1997, p. 31). These cognitive constructs are often created out of a kernel of truth and then distorted beyond reality (Hoffmann, 1986). Racial stereotypes are constructed beliefs that all members of the same race share given characteristics. These attributed characteristics are usually negative (Jewell, 1993).

The third chapter will shed the light on the negative side of cultural appropriation and when it becomes inappropriate throughout American history African-Americans have been patronized to continue to face prejudice in their daily lives it's been said that the use forms of art is an outlet from their daily lives culture of African Americans was a path used in their struggle following the abolition of slavery so to appropriate that from white people holds a negative meaning of hate and degrading and not understanding the culture and misuse it will effect the holders of that culture and will bring an outcome of rage and they will feel the need to fight against it because they will see it as unfair for its meaning .

Culture is an important thing that the human need to have, and exchanging it with respect makes us learn more without disrespecting or appropriation.

Chapter one:

Culture Definition

I.1 Introduction:

Cultural is the expression and the feeling of belonging to a specific group. Cultural appropriation a controversial issue that makes many researchers and scholars delving in its meaning and discusses it from different angles.

This chapter will tackle the definition of culture and cultural appropriation but also talks about cultural exchange and how it is important for human communication and many angles.

I.2 Culture:

According to the definition of the word itself it is the arts and other manifestations of human intellectual achievement regarded collectively. It contains the ideas, customs, and social behavior of a particular person or society. And according to Tyler (British anthropologist) 1870: 1; cited by Avruch 1998 'Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.' All cultures are created equally. None is better or worse than any other; they're just different. We are not responsible for the culture we were born into, so there is no objective basis for criticism or judgment.

I.2.1 Culture differences:

Some cultures are more religious; some value education more highly, some are more hierarchical, These differences should not be judged any more than we should judge somebody for their height or the amount of freckles on their face.all cultures are essentially equal, any differences in the socio-economic status of ethnic groups must be a function of discrimination. Without racism or discrimination, all cultures would be equally represented across the socio-economic spectrum.

In reality, we've no reason to believe this is true. Nowhere in the world – nowhere in history – are all cultures represented equally across the socio-economic spectrum. The idea is an appealing, aesthetic one, no doubt, but it's not grounded in the real world.

Different cultures value different things; some skills are valued more highly than others; throughout the world

Cultural heritage is intrinsically valuable. Preserving ethnic culture is an end by itself, regardless of the specifics. Progressives are especially fond of “indigenous cultures”, that are assumed “pure” because they haven't been polluted by Western society. Whenever a new tribe of indigenous people is discovered, for example, progressives are adamant that we shouldn't disturb or influence their way of life – they want the complete preservation of cultures, the positive and the negative.

I.3 Cultural appropriation:

According to Oxford Dictionary, which only put the phrase into its official lexicon in 2017, defines cultural appropriation as “the unacknowledged' or inappropriate adoption of the customs, practices, ideas of one people or society by members of another and typically more dominant people or society. This “power imbalance” is significant because it often plays out as members of a dominant culture taking elements from those who have been systematically oppressed.

According to Wikipedia, it is the adoption of elements of one culture by members of another culture. Basically, Cultural appropriation may involve absorbing elements of another culture's music, art, religious practices or other customs. Though what is and what is not considered cultural appropriation is hotly debated, most consider whether the absorption of

elements of another culture is with respect and within the appropriate cultural context. The term cultural appropriation first appeared in the 1970s in essays decrying colonialism.

Cultural appropriation is also called as the theft of the soul and the Misrepresentation of African American Popular Culture it has been happening for centuries but they just started talking about in America, cultural appropriation is the inappropriate use of one culture by another more dominant culture usually without permission, no one really started talking about it until 2012 but someone coined the same idea as ‘cultural diffusion’ in the late 1800s, not being racist doesn’t mean that someone can’t fall into cultural appropriation, according to GQ magazine Cultural appropriation brings out the worst in everyone. It hurts some people and makes others look ridiculous. It triggers the excesses of identity politics and from the inevitable backlash. And even when it’s debated with civility, there’s a nagging doubt that there are more important things to worry about. The uncomfortable truth is that culture can’t really be owned. For some that is a tragedy, for others it’s offensive or merely a joke, but that doesn’t stop it from being true.

I.3.1 Cultural appropriation origin:

The term cultural appropriation emerged in academic literature as early as the 1960s as a tool used to critique colonialism and its effects. The term gradually moved from scholarly jargon into online social-justice activism. It jumped into the mainstream by 2013 as exemplified, for instance, by a popular Huffington Post article critiquing the American singer Katy Perry’s indiscriminate incorporation of East-Asian cultural imagery into a “geisha-themed” performance.

As a result, opponents of cultural appropriation naturally began to pop up, declaring that people were being oversensitive, ridiculous, or even that they were promoting segregation. This naturally sparked debates, spreading the term even more.

Another factor that popularized cultural appropriation is people's increasing willingness to call out the problematic behavior of high-profile people, such as Selena Gomez when she wore a bindi outside of its religious context.

Halloween is also a time when discussion about the issue is cyclically reignited, as people sometimes dress up as racial stereotypes (e.g., white college students wearing Native American headdresses at parties).

I.3.2 the Use of cultural appropriation term:

Cultural appropriation is a word that's still used in academia to discuss the practice as it exists in a theoretical framework. Academic works tend to deal with its morality and any issues that arise out of the practice, especially on a wider, more global level. It also deals with race relations in regards to power imbalances from the aftermath of aggressive colonialism.

As a tool in the social-justice arsenal, people use the term cultural appropriation critically and prescriptively, choosing to label the behavior of others as being culturally appropriative. The term itself is often present in circles dedicated to social justice as a means of starting a dialogue and talking about why an action someone did was wrong. This often happens when a celebrity or a piece of media is found to have culturally-offensive content. The offending party is called out by others in an attempt to get them to acknowledge it, but to also allow bystanders to learn from it. The ultimate goal is to raise awareness and to prevent future, similar instances of the behavior.

Because of the more recent misuse of the term, counter-critics may use the term mockingly, thinking it too politically correct and that SJWs (social-justice warriors) use it for everything. For example, one such critic says “Attention Social Justice Warriors: Please Stop Writing! It’s Cultural Appropriation!” They state that the Sumerians first invented writing and, therefore, it belonged to them, making every modern person guilty of cultural appropriation. This speaks to their belief that activists overuse and overextend the word. One argument is that not sharing cultures and experiences begets less understanding and appreciation for them.

I.4 Cultural exchanges:

Cultural exchanges provide an opportunity to explore other cultures, traditions, customs, beliefs, societies, languages and much more. Hence, such opportunities make you view the world with a different lens. This provides alternative perspectives! It broadens one’s horizons and increases the tendency of acceptance. **I.4.1 the awareness of other cultures:**

By understanding differences from others, one tends to recognize one’s own self. Cultural exchanges allow us to experience the exotic cultures, but at the same time, provide an opportunity to better understand our own cultures and traditions. Hence, these opportunities act as windows of self-awareness.

I.4.2 Increases knowledge about our world:

Directly experiencing something is the best way to learn. Therefore, cultural exchanges allow us to experience another culture by living and learning about languages, customs, traditions, lifestyles, food, social structures and what not.

I.4.3 makes one understand the beauty of diversity:

Diversity is beautiful. It is the prerequisite of unity. Unity, instead of uniformity, creates tolerance, acceptance and flexibility. To attain unity, it is necessary to appreciate diversity.

Cultural exchanges help us do just that. When one experiences other cultures, view the world with another lens, and accepts the “other”, one understands the very essence of diversity which is the first step towards attaining unity.

I.4.4 helps debunk misconceptions and stereotypes:

“All Blacks “the N word’ are drug dealers!”

“Really? You have black friends?”

“No, but I have heard it in the media so many times, so of course, where there’s smoke, there’s fire!”

These are stereotypes and misconceptions about minorities which are believed across the globe. Cultural exchanges help us fight against them by representing our real selves by interacting with those who have never met us before.

Conclusion:

Cultural appropriation is the act of adopting elements of an outside, often minority culture, including knowledge, practices, and symbols, without understanding or respecting the original culture and context. However cultural exchange is to understand others cultures and it is what bonds us together.

Chapter two:

Stereotypes and Appropriating the Afro America

II.1 Introduction:

One sign of the interest of this work is the focusing on the Afro-Americans and their gain of culture. This chapter aims to focus on the Afro-Americans stereotypes and how cultural appropriation was heavily infected into degrading them and what are pathological stereotypes that has been put forcibly by the Caucasian racism, The purpose of this part of the dissertation will tackle the historical and current examples of the African American stereotypes. What are pathological stereotypes?

II.2 pathological stereotypes:

Pathological stereotypes are ideas about groups of people that exist to explain and justify inequalities. Social status or group position determines the content of stereotypes, not the actual personal characteristics of the people in the stereotyped group. Groups that enjoy fewer social and economic advantages will be stereotyped in a way that helps explain disparities, such as lower income and lower employment rates. Pathological stereotypes about racial groups lead to discrimination, racism, and reduced opportunities.

II.2.1 What if pathological stereotypes are true?

Certainly, in some cases, it would seem that the stereotype must represent real differences between groups. For example, African Americans are pathologically stereotyped as poor, and indeed on average Black Americans are poorer than their White counterparts, though not in numbers nearly as high as estimated by the average American (29% reality versus 50% believed). Wouldn't this amount to a 'kernel of truth,' about group members?

Although some pathological stereotypes may represent measurable differences between groups, there will be many members of the group that possess some or none of the stereotypical traits. If we pathologically stereotype Blacks as 'poor,' and two out of three Black people are not poor, we'll be wrong most of the time. Despite what you might see on the nightly news, most Black people are in the middle class and many are upper class as well.

So, when a white American is standing in line at the supermarket next to a random Black woman in a hoodie and jogging pants, they shouldn't make assumptions about class or income. That woman may have a Ph.D. in neurobiology, speak fluent German and French, and earn more than a clinical director at a European pharmaceutical company.

II.3 Historical Example:

Throughout the greater half of the twentieth century, African Americans were stereotyped as dirty and contaminated. Although it is easy to imagine that lower income individuals may not have had sufficient money for cleaning supplies and might be less concerned about cleanliness, this was simply never true about African Americans. Rather, this stereotype festered to justify laws segregating Black and White Americans under the false notion of cleanliness and disease prevention. Segregation statutes prevented Blacks and Whites from utilizing the same restrooms, drinking fountains, and swimming facilities under the assumption that Whites would be contaminated by shared use. Back in the day, Jim Crow was "just common sense." The medical establishment agreed, proclaiming that African Americans were carriers of disease, "a social menace whose collective superstitions, ignorance, and carefree demeanor stood as a stubborn affront to modern notions of hygiene..." (Wailoo, 2006).

Meanwhile, Blacks Americans were commonly employed as cleaning ladies in White establishments, and nannies and maids for White families, illustrating the paradoxical nature of pathological stereotypes. Black people could cook food for White people, but could not sit at the same dinner table. Blacks could enter homes in White neighborhoods to clean them but not to buy them.

Even today, despite lower per capita incomes, Black Americans spend more on laundry and cleaning supplies than their White counterparts, even after adjusting for differences in average annual spending. African American women engage in increased hygiene practices and report more cleaning and grooming behaviors. In fact, a greater emphasis on cleaning behaviors appears to be a cultural norm for African Americans. When taking in these facts and our history as a whole, it's not difficult to see how the stereotype was wrong, and distortion of reality was used to justify the disenfranchisement of a disadvantaged population.

The racial stereotypes of early American history had a significant role in shaping attitudes toward African-Americans, during that time Images of the Sambo, Jim Crow, the Savage, Mammy, Aunt Jemimah, Sapphire, may not be as powerful today, yet they are still alive.

II.3.1 Sambo:

One of the most enduring stereotypes in American history is that of the Sambo (Boskin, 1986). This pervasive image of a simple-minded, docile black man dates back at least as far as the colonization of America. The Sambo stereotype flourished during the reign of slavery in the United States. In fact, the notion of the "happy slave" is the core of the Sambo caricature. White slave owners molded African-American males, as a whole, into this image of a jolly, overgrown child who was happy to serve his master. However, the Sambo was seen as naturally lazy and therefore reliant upon his master for direction. In this way, the institution of slavery was justified. Bishop Wipple's Southern Diary, 1834-1844, is evidence of this justification of slavery, "They seem a happy race of beings and if you did not know it you would never imagine that they were slaves" (Boskin, 1989, p. 42). However, it was not only slave owners who adopted the Sambo stereotype (Boskin, 1989). Although Sambo was born out of a defense for slavery, it extended far beyond these bounds. It is essential to realize the vast scope of this stereotype. It was transmitted through music titles and lyrics, folk sayings, literature, children's stories and games, postcards, restaurant names and menus, and thousands of artifacts (Goings, 1994). White women, men and children across the country embraced the image of the fat, wide-eyed, grinning black man. It was perpetuated over and over, shaping enduring attitudes toward African-Americans for centuries. In fact, "a stereotype may be so consistently and authoritatively transmitted in each generation from parent to child that it seems almost a biological fact" (Boskin, 1986, p. 12).

II.3.2 Jim Crow:

The stereotyping of African-Americans was brought to the theatrical stage with the advent of the blackface minstrel (Engle, 1978). Beginning in the early 19th century, white performers darkened their faces with burnt cork, painted grotesquely exaggerated white mouths over their own, donned woolly black wigs and took the stage to entertain society. The character they created was Jim Crow. This "city dandy" was the northern counterpart to the southern "plantation ducky," the Sambo (Engle, 1978 p. 3).

Performer T.D. Rice is the acknowledged "originator" of the American blackface minstrelsy. His inspiration for the famous minstrel dance-and-comedy routine was an old, crippled, black man dressed in rags, whom he saw dancing in the street (Engle, 1978). During that time, a law prohibited African-Americans from dancing because it was said to be "crossing your feet against the lord" (Hoffmann, 1986, video). As an accommodation to this law, African-Americans developed a shuffling dance in which their feet never left the ground. The physically impaired man Rice saw dancing in this way became the prototype for early minstrelsy (Engle 1978). In 1830, when "Daddy" Rice performed this same dance, "...the effect was electric..." (Bean et al., 1996, p. 7). White actors throughout the north began performing "the Jim Crow" to enormous crowds, as noted by a New York newspaper.

"Entering the theater, we found it crammed from pit to dome..." (Engle, 1978, p. xiv). This popularity continued, and at the height of the minstrel era, the decades preceding and following the Civil War, there were at least 30 full-time blackface minstrel companies performing across the nation (Engle, 1978).

The "foppish" black caricature, Jim Crow, became the image of the black man in the mind of the white western world (Engle, 1978). This image was even more powerful in the north and west because many people never had come into contact with African-American

individuals. It has been argued that the image of the minstrel clown has been the most persistent and influential image of blacks in American history" (Engle, 1978, p. xiv). Words from the folk song "Jim Crow," published by E. Riley in 1830, further demonstrate the transmission of this stereotype of African-Americans to society: "I'm a full blooded nigger, ob de real ole stock, and wid my head and shoulder I can split a horse block. Weel about and turn about and do jis so, eb'ry time I wheel about I jump Jim Crow" (Bean et al., 1997, p. 11).

The method of representing African-Americans as "shuffling and drawling, cracking and dancing, wisecracking and high stepping" buffoons evolved over time (Engle, 1978, p. xiv). Self-effacing African-American actors began to play these parts both on the stage and in movies. Bert Williams was a popular African-American artist who performed this stereotype for white society. The response was also wildly enthusiastic as 26 million Americans went to the movies to see Al Jolson in the "Jazz Singer" (Boskin 1986).

II.3.3 The Savage:

Movies were, and still are, a powerful medium for the transmission of stereotypes. Early silent movies such as "The Wooing and Wedding of a Coon" in 1904, "The Slave" in 1905, "The Sambo Series" 1909-1911 and "The Nigger" in 1915 offered existing stereotypes through a fascinating new medium (Boskin, 1986). The premiere of "Birth of a Nation" during the reconstruction period in 1915 marked the change in emphasis from the happy Sambo and the pretentious and inept Jim Crow stereotypes to that of the Savage. In this D.W. Griffith film, the Ku Klux Klan tames the terrifying, savage African-American through lynching. Following emancipation, the image of the threatening brute from the "Dark Continent" was revitalized. Acts of racial violence were justified and encouraged through the emphasis on this stereotype of the Savage. The urgent message to whites was, we must put blacks in their place or else (Boskin, 1986).

Old themes about African-Americans began to well up in the face of the perceived threat. Beliefs that blacks were "mentally inferior, physically and culturally unevolved, and apelike in appearance" (Plous & Williams, 1995, p. 795) were supported by prominent white figures like Abraham Lincoln, Andrew Johnson, and Thomas Jefferson. Theodore Roosevelt publicly stated that "As a race and in the mass [the Negroes] are altogether inferior to whites" (Plous & Williams, 1995, p. 796). The ninth edition of the Encyclopedia Britannica published in 1884 stated authoritatively that "...the African race occupied the lowest position of the evolutionary scale, thus affording the best material for the comparative study of the highest anthropoids and the human species" (Plous & Williams, 1995, p. 795). This idea of African-Americans as apelike savages was exceptionally pervasive. For example, in 1906, the New York Zoological Park featured an exhibit with an African-American man and a chimpanzee. Several years later, the Ringling Brothers Circus exhibited "the monkey man," a black man was caged with a female chimpanzee that had been trained to wash clothes and hang them on a line (Plous & Williams, 1995).

Scientific studies were conducted to establish the proper place of the African-American in society. Scientists conducted tests and measurements and concluded that blacks were savages for the following reasons: "The abnormal length of the arm...; weight of brain... [Negro's] 35 ounces, gorilla 20 ounces, average European 45 ounces, short flat snub nose, thick protruding lips; exceedingly thick cranium, short black hair, eccentricity elliptical or almost flat in sections, and distinctly woolly, and thick epidermis" (Plous & Williams, 1995, p. 796). In addition to these presumed anatomical differences, African-Americans were thought to be far less sensitive to pain than whites.

For example, black women were thought to experience little pain with childbirth and "...bear cutting with nearly...as much impunity as dogs and rabbits" (Plous & Williams, 1995,

p. 796). These stereotypes of the animal-like savage were used to rationalize the harsh treatment of slaves during slavery as well as the murder, torture and oppression of African Americans following emancipation. However, it can be argued that this stereotype still exists today.

There were four stereotypes for female African-Americans, the Mammy, Aunt Jemimah, Sapphire, and Jezebelle. The most enduring of these is the Mammy. Although this stereotype originated in the South, it eventually permeated every region. As with the Sambo, the Mammy stereotype arose as a justification of slavery.

II.3.4 The Mammy:

The Mammy was a large, independent woman with pitch-black skin and shining white teeth (Jewell, 1993). She wore a drab calico dress and headscarf and lived to serve her master and mistress. The Mammy understood the value of the white lifestyle. The stereotype suggests that she raised the "massa's" children and loved them dearly, even more than her own. Her tendency to give advice to her mistress was seen as harmless and humorous. Although she treated whites with respect, the Mammy was a tyrant in her own family. She dominated her children and husband, the Sambo, with her temper. This image of the Mammy as the controller of the African-American male, was used as further evidence of his inferiority to whites (Jewell, 1993).

Because Mammy was masculine in her looks and temperament, she was not seen as a sexual being or threat to white women (Jewell, 1993). This obese, matronly figure with her ample bosom and behind was the antithesis of the European standard of beauty. Because she was non-threatening to whites, Mammy was considered "...as American as apple pie" (Jewell, 1993, p. 41).

The Mammy stereotype was presented to the public in literature and movies. Possibly the most outstanding example is the Mammy role played by Hattie McDaniel in "Gone with the Wind" (Goings, 1994). The book, published in 1936 by Margaret Mitchell, helped to keep the mythical past of African-Americans in the old South alive. The large number of people whose attitudes were shaped by this portrayal is demonstrated through its phenomenal sales record. The Bible is the only book that rivals "Gone with the Wind" in total sales. Additionally, the movie version remains one of the biggest box-office successes in history.

Mitchell's characters simultaneously won the hearts of Americans and fixed stereotypes of African-Americans in their minds (Goings, 1994).

II.3.5 Aunt Jemimah:

The stereotype of Aunt Jemimah evolved out of the Mammy image (Jewell, 1993). She differs from Mammy in that her duties were restricted to cooking. It was through Aunt Jemimah that the association of the African-American woman with domestic work, especially cooking, became fixed in the minds of society. As a result, hundreds of Aunt Jemimah collectibles found their way into the American kitchens. These black collectibles included grocery list holders, salt and pepper shakers, spoon holders, stovetop sets, flour scoops, spatulas, mixing bowls, match holders, teapots, hot-pad holders, and much more (Goings, 1994). Perhaps Aunt Jemimah's most famous image is in the pancake advertisement campaign. In St. Joseph, Mo., in 1889, Chris Rutt chose "Aunt Jemimah" as the name for his new self-rising pancake mix, because "it just naturally made me think of good cooking." Obviously, others agreed because the campaign was an instant success. Rutt sold his company to Davis Milling Co., which chose Nancy Green as the Aunt Jemimah products spokesperson. This character developed a loyal following of both blacks and whites. To these people, Aunt Jemimah had become reality. Her face still can be found on the pancake boxes today.

Although her image has changed slightly, the stereotype lives on (Goings, 1994).

II.3.6 Sapphire:

Sapphire was a stereotype solidified through the hit show "Amos 'n' Andy" (Jewell, 1993). This profoundly popular series began on the radio in 1926 and developed into a television series, ending in the 1950s (Boskin, 1986). This cartoon show depicted the Sapphire character as a bossy, headstrong woman who was engaged in an ongoing verbal battle with her husband, Kingfish (Jewell, 1993). Sapphire possessed the emotional makeup of the Mammy and Aunt Jemimah combined. Her fierce independence and cantankerous nature placed her in the role of matriarch. She dominated her foolish husband by emasculating him with verbal put-downs. This stereotype was immensely humorous to white Americans. Her outrageous "...hand on the hip, finger-pointing style..." helped carry this show through 4,000 episodes before it was terminated due to its negative racial content (Jewell, 1993, p. 45).

II.4 Current Example:

So, that was history, what about today? If I ask you what a "typical drug user" looks like, who do you see a Black person? Most people are surprised to learn that African American youth are significantly less likely to use tobacco, alcohol or drugs than White or Hispanic Americans.

Large-scale national surveys like the National Co morbidity_Survey Replication (NCSR) find that African Americans are significantly less likely to have substance use disorders than their White counterparts. Given that African Americans are a statistical minority in the US, the overwhelming majority of drug abusers will therefore be White. Nonetheless, African Americans are disproportionately targeted, arrested, and jailed for drug related crimes. People use the pathological stereotype of the Black junkie or drug dealer to rationalize the imbalanced

scales of justice. They stuff their prisons with "those people" to propagate an illusion of safety. They like to think the world is fair, so if Black people are overrepresented in jails for drug-related crimes, they think they must be locked up because they deserve it, perpetuating the pathological stereotype.

II.5 conclusion:

Although much has changed since the days of Sambo, Jim Crow, the Savage, Mammy, Aunt Jemimah, Sapphire a, it can be argued convincingly that similar stereotypes of AfricanAmericans exist in 1998. However, the predominant modern stereotypes are the violent, brutish African-American male and the dominant, lazy African-American female the Welfare Mother.

Whites are likely to hold these stereotypes especially with respect to issues of crime and welfare. As political and legislative decisions still are controlled by white males, these negative biases are often expressed through policy formation. There is an obvious trend in this society to discriminate against and deny access to social institutions to AfricanAmericans, whites who hold negative stereotypes of African-Americans judge them more harshly than they do other whites when making hypothetical decisions about violent crimes

and

welfare

benefits.

Chapter three:

When is Cultural Appropriation Inappropriate?

III.1 introduction:

Cultural appropriation perpetuates inaccurate stereotypes about People of Colour , what most white people think they know about Native Americans or African American comes from inaccurate stereotypes of a monolithic culture involving tepees so when is cultural appropriation inappropriate?

III.2 when it trivializes violent, historical oppression

Let us look at both sides of the argument surrounding the name “Redskins.” The owners and fans of the NFL team believe they are honoring Native Americans, as well as keeping to

tradition since the team was named in 1933. For them, the indigenous activists who are calling for a name change are being too sensitive. For native people, though, the term “Redskins” carries an entirely different connotation: it reminds them of the time when the colonial and state governments and companies paid white people to kill Native Americans and use their scalps “red skins” as proof of their “Indian kill.

III.2.1 when it rewards some while the creators themselves never get credit for it:

This is particularly true in the music industry, whose tradition of “borrowing” from Black artists and promoting white artists over more talented Black artists, continues to bring the record industry enormous profit. Elvis Presley has always been hailed as the “king of rock and roll.” The reality is that rock and roll came out of the blues music genre and was initially largely shaped by Black artists. However, whites were not inclined to support a Black artist in the 1950s. So, the record industry promoted Elvis, and other white stars, while those who actually created rock and roll never received credit for it.

III.2.2 when it spreads lies about marginalized cultures:

Native Americans in the 18th and 19th centuries were often portrayed as savages who killed or captured whites, especially women. Native men were consistently depicted overpowering terrified, white women, who needless to say, were sure to suffer indescribable horrors in their hands. The reality, however, was that whites killed many defenseless Native women and children, took captives, and tortured them. The story of Pocahontas, whose given name was Matoaka, is another example of the many inaccuracies spread about indigenous people in this country. Pocahontas was, in fact, abducted as a teenager, forced to marry an Englishman (not John Smith), and used as propaganda for racist practices before she died at the age of 21.

III.2.3 when it perpetuates racist stereotypes:

In the 2013 American Music Awards, Katy Perry performed as a geisha. Her intention may have been to honor the Japanese culture. Instead, she ended up using her music to perpetuate the common stereotype of Asian women as passive, submissive, sexual objects.

While Perry was “in character,” Asian women have to constantly live with the consequences of radicalized sexual harassment. They are often expected to live up to the “exotic geisha girl” stereotype of being sexually submissive and docile. Lauren Smash described her experiences in, *Yellow Fever: Dating as an Asian Woman*, as follows: “It is dehumanizing at best to constantly be compared to a stereotype and to have people chasing you not as a person, but as an embodiment of the stereotypes that they use to define you.” At the end of the show, Perry could return to her normal life. Asian women, on the other hand, have to constantly deal with the racist and sexist social norms that Perry helped perpetuate, which is what happens when the only mainstream image of your sexuality is a negative stereotype frequently reinforced by cultural appropriation.

III.3 Conclusion:

Cultural appropriation is harmful because it is an extension of centuries of racism, genocide, and oppression. Cultural appropriation treats all aspects of marginalized cultures (also known as targets of oppression) as free for the taking. It is the same rationale that has been and still is used to steal land and resources from People of Colour,

General Conclusion

General Conclusion:

To conclude we can say that the African Americans passed through a series of events during history to gain their “freedom”. They were struggling to change their lives and schematics for a better future’s generations. They face stereotypes, racism and dehumanization.

In the first chapter this research defined the term of culture, and figured out it’s important for people to have their culture. We also dealt with Cultural appropriation and how it is not the same thing as cultural exchange. It's all about context. Appropriation is a problem because of the power dynamic hidden behind these so-called "exchanges."

A deeper understanding of cultural appropriation also refers to a particular power dynamic in which members of a dominant culture take elements from a culture of people who have been systematically oppressed by that dominant group.

That’s why cultural appropriation is not the same as cultural exchange, when people share mutually with each other – because cultural exchange lacks that systemic power dynamic.

The second chapter had dealt with the stereotypes that the African Americans had to face during history and the present time, and they way white people treated African American through their movies and forcing those stereotypes in a way that people would just assume what a black person is and how he/she reacts and it is always in a negative way which embraces racism, therefore black people where and still are treated differently in a bad way.

In Chatham Theatre in 1843 a white Irish American Protestant with a black face sat on stage of three others dressed in Plantation or slave like clothing singing tales of slave life this

was the first performance of Emmet's Virginia minstrels and is still generally considered to be the birth of the commercialized blackface minstrel show in their early form these impersonations were conventionally staged by white male performers blackening up their face and when they were not wearing white gloves also blackening their hands, the media's portrayal of African-Americans has been and still is conducive to the formation of stereotypes.

General Conclusion

As a result of the second chapter, the third chapter presented the outcome of the Misrepresenting and the failed understanding of culture and how stereotyping made cultural appropriation normalized, cultural appropriating based on falls stereotypes and attitudes won't allow people to explore and accept other cultures.

When Individuals cannot reassess their own prejudices and biases and effect a change within them. Through judgmental process of exploration, the possibility that people who believe and perpetuate stereotypes do so out of ignorance, habit or fear rather than maliciousness. By suspending someone's disbelief and seeing each person as an individual rather than through the eyes of a preconceived stereotype,

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