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“Stereotypes in Cross-cultural Communication”

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INTRODUCTION

Nowadays, one becomes an active participant in cross-cultural communication more frequently than they used to before as a result of the globalization process and technology advancement. Interaction with the representatives of other cultures can be highly beneficial not only for economic growth of a country but for a personal development as well. However, many obstacles might appear during cross-cultural communication that a person should be wary of. One of them is stereotypes which are an integral part of intercultural communication. It's essential to learn about distinct features of another culture and its customs and traditions to make communication as effective as possible and to prevent any conflicts caused by stereotypical perceptions from happening. That is why many linguists are interested in the peculiarities of stereotype expression.

Emily in Paris series and Brooklyn, Eat Pray Love, Lost in Translation, Under the Tuscan Sun, My Big Fat Greek Wedding, Tokyo Fiancée, and The Best Exotic Marigold Hotel films were chosen as an object of the research as the communication between the people belonging to the cultures from all over the world is depicted there. Therefore, the examples of stereotypes that refer to different nationalities from the above-mentioned visual data can be outlined and analyzed.

The *relevance of the problem* which led to such choice of the topic is the fact that nowadays more and more people face communication with people from other cultures on a daily basis. The research on the ways people express stereotypes, may help us understand the differences in the patterns of employing stereotypical judgments by representatives of different cultures and therefore allow us to improve our knowledge in the sphere of international relations and enhance our efficiency in cross-cultural communication.

The *purpose* of the study is to explore the series and films selected for the analysis and outline the difference between tendencies regarding the ways people belonging to various cultures express stereotypes in.

In accordance with the purpose of the study the following *objectives* are set:

1) to explore the notions of stereotyping and cross-cultural communication;

- 2) to study the categorization of stereotypes in the recent works of various linguists;
- 3) to examine the role of stereotypes in cross-cultural communication;
- 4) to explore the chosen visual material in terms of stereotypes presented in them;
- 5) to find out the rates at which different cultures are stereotyped;
- 6) to discover the nationalities of characters who produce the highest number of stereotypes;
- 7) to outline the most common grounds for stereotyping;
- 8) to examine morphological means used to perpetuate stereotypes;
- 9) to explore lexical units that are applied in stereotypes referring to a certain culture.

The *object* of the study is stereotypes in cross-cultural communication.

The *subject* of study is linguistic means of expressing stereotypes in cross-cultural communication.

The *novelty* of the study lies in the fact that the analysis of the above-mentioned series and films is carried out, focusing on linguistic means of stereotype expression. Not only verbal and nominal means used for stereotype production are taken for morphological analysis but a word choice is examined as well. In addition, the stereotypes referring to multiple cultures are explored.

The *material* of our linguistic research is Emily in Paris series and Brooklyn, Eat Pray Love, Lost in Translation, Under the Tuscan Sun, My Big Fat Greek Wedding, Tokyo Fiancée, and The Best Exotic Marigold Hotel films.

Such *methods of research* as quantitative and data analysis, distributional analysis, descriptive analysis and component analysis were used.

The *practical* value of this paper is that the practical result and all the given examples of stereotypes can serve as the basis for the better understanding of the peculiarities of another culture and existing stereotypes about it. It can lead to a

reduction of applying stereotypes from one's side and therefore increase one's communication efficiency while dealing with the representatives of another culture. This paper can also be useful to other students who are interested in this field as the list of the most often used words referring to different cultures as well as various typologies of stereotypes are presented here.

The Master's paper consists of an introduction, three parts, a conclusion, and references.

I. STEREOTYPE AS A SOCIOCULTURAL PHENOMENON

1.1 Cross-cultural communication in linguistics

Cross-cultural communication, or rather, its low efficiency, is the problem that arose in linguistics and sociology as a result of globalization. However, nowadays, taking into account the positive trend of mastering foreign languages, cross-cultural communication is gaining more and more importance. Since intercultural communication is the result of the interaction of cultures, its place is next to sociology and linguistics.

There are many ways to facilitate dialogue between different cultures that were discussed in various scientific works devoted to cross-cultural communication. Both Ukrainian and foreign scientists paid attention to this notion.

V. Zinchenko, V. Zusman, and Z. Kirnoze developed textbooks for a systematic approach to the study of intercultural communication. Foreign researchers (H. Krumm, F. Ginnekamp, A. Wierlacher) and the Ukrainian ones (P. Donets, T. Komarnytska) emphasized that even at the stage of learning a foreign language, it is possible to increase the effectiveness of communication between representatives of different cultures in the future by using templates.

Cross-cultural communication as a science arose out of practical needs for analysis and generalization of the causes of communicative failures and conflicts caused by ignorance of national and cultural characteristics or their complete neglect. Now it is an independent scientific field that has its own object and subject of research and takes its rightful place among other sciences, but one should mention that its scientific potential in Ukraine is just beginning to unfold.

Cross-cultural communication is a science that studies the peculiarities of verbal and non-verbal communication of people belonging to different national communities. It explores ways to avoid cultural misunderstandings in communication with foreigners [Martin & Nakayama, 2021, p. 346].

Communication is a special type of human activity. Participants in communication are carriers of culture, and communication itself is its manifestation.

Thus, the linguistic aspect of cross-cultural communication reflects the social aspect of realities and customs [Manakin, 2012, p. 33].

According to Adler the communicative process, in other words, how speakers assign symbolic meaning to words and gestures in order to express themselves is shaped by the society in which a person lives [Adler, 2003, p. 160]. The common meaning of speech codes within a certain group of people contributes to the fact that they begin to share not only sounds, but also philosophies of life, ideas and morals. Environment shapes thoughts in different ways, despite the fact that people have the same biological and emotional needs and often respond in the same way to various environmental stimuli. Therefore, it can be said that language is a connecting bridge between people, but at the same time, in the conditions of improper intercultural communication, it is a barrier.

From Sharifian's point of view, communication is a complex concept that covers all possible types of processes of interconnection and interaction of people, societies, and subjects [Sharifian, 2008, p. 123].

Communication can be defined as the meaningful and ideal-content aspect of social interaction; exchange of information in various communication processes [Manakin, 2012, p. 45]. The most important means of communication are the means of the language system, i.e. paralinguistic means. The leading role in interpersonal communication is played by verbal components as entities of the language code: words, phrases, sentences, texts, with the help of which the information is transmitted. The primary source of knowledge about the cultural characteristics of different peoples is language, which is recorded in vocabulary, grammar, phraseology and other ways of language expression, and ensures the mutual enrichment of intercultural communities in contact. Knowing the language features of another culture helps to quickly understand and establish communication between them. Language is a means of materializing various pictures of the world created by consciousness.

"Intercultural communication is a science that studies the peculiarities of verbal and non-verbal communication of people belonging to different national and

linguistic and cultural communities" as it was mentioned in one of Manakin's works [Manakin, 2012, p. 113]. The emergence of cross-cultural communication can be traced back to ancient times, when it was necessary to establish contacts with foreigners. Cross-cultural communication became particularly relevant in the 1970s as an element of professional international activity. Cross-cultural communication as an example of the interaction of cultures acquires special importance in the linguistic aspect. Intercultural communication emerged as a science "from the practical needs of analyzing and summarizing the causes of communicative failures" [Liebiedieva, 2013, p. 234], and studies the peculiarities of verbal and non-verbal communication of people belonging to different nationalities. Language is the main means of communication, an indicator of national identity, which reflects both the characteristics of an individual and the entire national-cultural community. It can be a connecting element, or a barrier, if the speakers do not know the meaning of words or grammatical signs for language dialogue.

Harwood & Joyce distinguished such aspects of cross-cultural communication as:

- cultural,
- linguistic,
- ethical,
- social-communicative,
- psychological,
- profession applied [Harwood & Joyce, 2012, p. 168].

According to Manakin, the linguistic aspect involves the study of language differences that can affect communication between speakers of different language. The researched aspect reveals the semantic features of words of different languages, covers the comparison of different communicative situations as well as "the ways of dividing the world by means of language" [Manakin, 2012, p. 132], and compares the linguistic behavior of the representatives of different cultures. Demarcation of aspects of cultural communication is only theoretical. In practice, these aspects are interpreted and intersect. One should keep in mind that words in different languages

may differ in their semantic meaning, degree of distribution, and stylistic connotations. The knowledge of semantic features greatly facilitates intercultural dialogue. But the linguistic aspect is not limited to identifying the semantic features of words in different languages. It also involves comparing different communicative situations, comparing the linguistic behavior of representatives of different cultures, and/or ways of organizing the world through linguistic means.

In the context of the selected research topic, a range of questions that are of primary interest to linguists can be highlighted. According to Martin & Nakayama [Martin & Nakayama, 2021, p. 311], they are the following:

- how the process of implementing an intercultural communicative act takes place;
- what signals the presence of intercultural interaction during the provision of information;
- what exactly is a distinguishing feature of language messages exchanged between representatives of different cultures;
- in which communicative contexts it is expressed;
- how misunderstanding occurs, as well as what language mechanisms allow or do not allow to compensate for it.

Therefore, it can be concluded that the key process of communicative activity is the study of discourse on a certain topic, which differs within purely discursive rules depending on the type of culture in which it was formed [Martin & Nakayama, 2021, p. 256]. The answer to these problematic questions lies in the most common national stereotypes for cross-cultural communication, i.e. a historically formed, generalized and emotionally saturated image of a nation or ethnic group [Manakin, 2012, p. 136]. The mentioned stereotype includes stable beliefs, and the language patterns of those ideas about the world which a person grew up with. Even trying to be objective, a representative of another culture perceives a foreign language and culture through the prism of identity.

1.2 Stereotyping as one of the mechanisms underlying the aspects of intercultural processes

It can be said that a person lives in a world of stereotypes imposed on them by the culture of their ethnic group. Stereotypes are learned in childhood and change very slowly, although they inevitably distort the reality they are trying to recreate. Belonging to a specific culture is determined precisely by the presence of a basic stereotype irritation, which is repeated in the process of socialization of an individual in a specific society; at the same time, it is important to consider that a stereotype is not only a mental image, but also its verbal shell [McGarty, 2002, p. 15].

In everyday life, the concept of stereotype is used in different contexts. As a rule, this word refers to the members of a group: brave firefighters, less intelligent blondes, noisy Italians, etc. When a person makes a conclusion about another unfamiliar person or about some social event, they use their existing knowledge to reduce the uncertainty of the situation. The less a person knows about an object, the more stereotypical generalizations they use.

The concept of stereotype is very common in works on intercultural communication issues. It is used to indicate ready-made images of a certain social group, usually based on rough and negative generalizations. Although stereotypes can be both positive and negative, in everyday use they are most often understood as irrationally based negative attitudes towards certain social groups and their members.

The study of the concept of stereotype was initiated by the publication of the book "Public Opinion" (1922) by the American journalist and sociologist Walter Lippman [Lippmann, 2022, p. 99]. His ideas determined the research strategy regarding this phenomenon for decades to come despite the fact that the absolutization of some of its aspects caused a one-sided and to some extent negative interpretation.

Lippman understood the stereotype as a special form of perception of the surrounding world, which directly affects the feelings of a person even before they are realized by them, because there is a certain connection between the events that take place from the outside and the consciousness through which they (these events)

are processed [Manakin, 2012, p. 124]. A person, trying to understand the surrounding world in all its contradictions, creates a picture in their head regarding those things and phenomena that they do not directly observe, having a more or less clear idea (which may not necessarily be true) about a part of them even before direct contact. A stereotype, according to the scientist, is the knowledge about an object that exists in the mind and affects its direct perception by an individual; it can be quite stable, and fixed in a certain image [Lippmann, 2022, p. 113]. These statements by Lippman suggest that similar representation stereotypes are formed under the influence of the cultural environment of the individual, allowing a person to form an idea about the world in general, to get out of the limits of their narrow social, geographical and political environment.

In addition, analyzing the signs inherent in a stereotype, Lippman is convinced that stereotypes, for the most part, are prejudices that control the perception process that mark objects either as familiar or as strange and unusual, deepening the differences according to this parameter: barely the familiar is presented as very close, and the barely strange - as completely foreign. These differences are caused by the nature of small signs, which vary in the range from real indices to obscure analogies. They fill fresh perception with former images and project into the world what was hidden in memory. At the same time, he notes that from a historical point of view, images may be untrue, and from a moral point of view unworthy, but they still remain images [Lippmann, 2022, p.143].

The phenomenon of "stereotype" as one of the mechanisms of socialization was also studied in the works by E. Erikson, J. Mead, G. Tard, and G. Tejfel. In Ukrainian science, the issue of the emergence and functioning of stereotypes was raised in the works by P. Hnatenko, S. Krymskyi, V. Pavlenko, Yu. Rymarenko, V. Sichynskyi and others. From the beginning of the 70s of the 20th century, a more detailed study of specific forms and types of stereotypes begins. However, stereotypes continue to be perceived as carriers of false information, which negatively affect the ability to be correctly understood in the process of intercultural communication. As a result, such bias contradicts the main function of communication, i.e. to establish interaction

between countries and ethnic groups, national groups, and/or religious organizations in order to maintain the integrity of the world sociocultural structure.

To understand what a stereotype is, it's worth considering three main principles of the social psychology of stereotypes, which makes it possible to define them as follows [McGarty, 2002, p. 8]:

- stereotypes are a means of explanation,
- stereotypes are energy-saving structures,
- stereotypes are generalized beliefs of a group of people.

The first principle suggests that stereotypes should be formed in such a way as to help perceive the meaning of the situation, the second one implies that stereotypes should be formed to reduce the effort on the part of the receiver of information, and according to the third one, stereotypes should be formed regarding the views or standards of the social group which the receiver belongs to.

According to the "Glossary of intercultural communication", stereotypes are considered a generalization of the prevailing characteristics of a culture and form a prejudiced opinion about a group of people or an individual [Goshylyk, 2010, p. 13]. Wigboldus & Semin also include connotation in the concept of stereotype: the connotations of a concept arise from encyclopedic knowledge about the concept's denotation, as well as from experience, beliefs, and prejudices about the context in which the concept is commonly used [Wigboldus & Semin, 2000, p. 44]. Thus, human experience is the main source of stereotypes.

Stereotypes are formed on the basis of cognitive knowledge as a result of human mental activity aimed at simplification (to facilitate and speed up perception in order to save effort) and the order of objects in the real world, i.e. categorization. The latter is caused by the need to rationalize/classify/systematize objects of non-verbal reality based on isolated signs that have a certain logical connection. Since stereotypes arise as a result of cognition, ethnostereotypes can be considered as constituent parts of concepts that can be represented at the linguistic level by a whole series of linguistic signs to denote a stereotype. Verbalized components of concepts are stereotypes of thinking (linguistic images and patterns of behavior), non-verbalized are stereotypes

of behavior. Both of them can act as components of one concept [Goshylyk, 2010, p. 8].

Stereotyping in its essence is a cognitive process, the result of which is partially verbal expression (stereotypes of thinking). Stereotypes of behavior are represented by rites, rituals, customs, traditions and have a symbolic expression not always in combination with a verbal one [Shutova, 2015, p. 173], therefore language signs are the main interpreter of stereotypes.

The basis of the formation of stereotypes, according to Bergson's observations, is the primary desire of a person to take the advantage from a situation to a full extent, and accumulate the received knowledge to use them in similar situations in the future. Based on this convincing observation, he concludes that the reason for stereotyping is the psychological habit of a person to return to situations that are repeated and reactions to them, because they are fixed in the mind as automatic standard schemes and models of thinking; as well as an attempt to reduce the diversity of the world to a small number of categories and thereby facilitate perception, understanding and evaluation [Bergson, 2022, p. 213].

National orientation, as noted by Batsevych, plays an extremely important role in stereotyping. A national stereotype is an undifferentiated judgment that designates an ethnic or national group as a whole, assumes the presence of a certain trait in all its representatives and contains - hidden or overt - a certain assessment [Batsevych, 2007, p. 134].

Thus, it can be said that in most works, the stereotype is considered in the context of social interaction, as a kind of "model" of action and behavior. This model is associated with a certain nationally determined choice of one or another tactic and strategy of behavior in any situation. With this approach, stereotypes are considered as signs that are a verbal fixation in a certain way of the objectified needs of a given social group, ethnic group, or national-cultural area.

1.3 Typology of Stereotypes

When individuals from unique cultural backgrounds meet, the preconceptions they've got concerning each other are to impact their interactions. In accordance with the social constructionist method, lifestyle is not always primarily based on one's nationality. It is commonly believed that stereotypes are beliefs regarding the characteristics of an outgroup or its members. These beliefs may be based on different variables ranging from gender, sexual orientation, degree of schooling, and social elegance to nationality [Lindemann, 2003, p. 350].

Stereotypes originate from social categorization which means, opposed to viewing another individual or institution as complicated and precise and drawing close them without preconceptions, one makes assumptions based totally on one or more of the variables noted above. One thereby forgets about their character developments, imposes a certain interpretation on them and decreases their perception to a simplified image [Cargile, 2002, p. 181]. For instance, while a person sees someone whose palms are covered with tattoos, it can be anticipated that they prefer to listen to punk rock, belong to a gang, do not have a permanent accommodation or drive a bike, because those are attributes that are regularly related to tattoos.

There are a few approaches according to which stereotypes can be categorized.

1.3.1 Classification of stereotypes in terms of a linguistic picture of the world

In linguistics, a stereotype is considered differently. Some linguists tend to describe this concept superficially, presenting it as "combinations of words reproduced from memory", contrasting them to linguistic constructs. Other linguists consider this concept more deeply, researching its mental side, that is, the specific features of the social realities that exist in the minds of speakers. Scientists who focus on psycholinguistics, connect the mental side of the stereotype with people's activities, research the stereotype of peoples, races, groups (in this case, emotional traits stand out (H. Bortfeld, S. Leon, J. Bloom)) while supporters of the ethnocognitive direction consider the stereotype in a broader sense perspectives that

connect the concept of stereotype with the linguistic picture of the world in general (J. Aronson, M. McGlone).

Therefore, it can be said that a stereotype in linguistics is a simplified, schematic, generalizing image of a certain category of people (of any nationality, profession, age, gender, etc.), animals, institutions (for example, the police, schools), events (weddings, elections), which inherent positive or negative traits.

A stereotype is an emotional and connotative component of the meaning of a word, expression or sentence. J. Aronson & M. McGlone distinguish four types of stereotypes:

- 1) sample — "the way it should be";
- 2) reality — "as it is";
- 3) a mythical image (imaginary) — “as it can be”;
- 4) the image is ideological — “the one that can and should be” [Aronson & McGlone, 2009, p. 165].

A stereotype exists in the consciousness and subconsciousness of people, and is also established in a language: in etymological and figurative meaning, idioms or syntactic constructions. A complete characteristic of a stereotype consists of its content, degree of similarity, evaluation (positive or negative), and intensity of evaluations. Empirical reconstruction of the stereotype is based on psychological research [Powell & Graves, 2005, p. 87].

The linguistic understanding of the stereotype can be reduced to three aspects:

- 1) a stereotype is a reproduced connection of words (linguistic stereotype);
- 2) a stereotype is a specific mental construct (mental stereotype);
- 3) a stereotype is a mental construct that is established in the mind through a linguistic sign (linguistic-mental stereotype) [Stangor, 2009, p. 5].

A stereotype is a specific cognitive structure which consists of the combination of cognitive and emotional factors. Therefore, three aspects of the stereotype are distinguished: cognitive, emotional and pragmatic. The latter performs several functions such as integrational, ideological, and political.

The stereotype definitions given by Wigboldus & Semin can be summarized in the following way:

1) a stereotype is an important integrating component of society, which can be used in the motivation of social actions, ideologies or political propaganda;

2) a stereotype is an assessment (positive or negative) based on convictions;

3) a stereotype has a social character. It is imposed by public opinion through the family or - in a broad sense - through the environment without taking personal experience into account;

4) a stereotype is an emotional phenomenon;

5) a stereotype partially corresponds to the truth or completely contradicts the facts;

6) a stereotype does not change over a long period of time (or changes very slowly) and is independent from actual human experience [Wigboldus & Semin, 2000, p. 47].

A stereotype answers the question: what should something be like in order to be recognized, based on the cultural experience of the social group, rather than on itself.

Due to stereotypes, one can recognize objects (or subjects) in the environment reality. A stereotype can be considered a system of connotative properties, which would be sufficient to identify the object in a certain linguistic unity [Herman et al., 2010, pp. 245-247].

Stereotypes created on phraseology ground have a formal character. The following "stereotypical connections" have become established among the people: in Ukrainian - red as a beetroot, light as a feather. Such stereotypes are characterized as "connections reproduced from memory" as opposed to the stereotypes that are "created in the process of synthesis". In this regard, the studies concerning the stereotype of a certain people are quite interesting: the stereotype of a Polish person in Ukrainian literature, the stereotype of a Ukrainian in the eyes of a Polish, the stereotype of a German, etc. Such studies, of course, are based on sociological surveys and psychological conclusions. Stereotyping is the object of study of various sciences, as a result of which a kind of an attitude algorithm to the corresponding one

is created of an object or phenomenon, which is carried out in the process of complex interaction of an object, a subject and languages [Gelman et al., 2010, p. 279].

The study of language stereotypes can be one of the starting points for the study of the linguistic picture of the world in general.

1.3.2 Classification of stereotypes according to the grounds of preconception

Due to the preconception grounds, stereotypes can be split into the following categories:

- Anthropological - evaluation of the internal characteristics of a person depending on their appearance;
- National – evaluation of a person based on their belonging to a certain ethnic group;
- Social - evaluation of a person depending on their social and/or economic status or according to social and professional role one performs;
- Aesthetic - evaluation of a person in relation to their appearance;
- Verbal - the assessment depends on the peculiarities of one's speech;
- Behavioral - the assessment depends on the features of one's behavior [Manakin, 2012, p. 33].

According to T. Katzbert, the national context of stereotypes and their cognitive properties give reason to consider stereotypes as cognitive elements of culturally specific knowledge, which have a verbal (explicit or implicit) and non-verbal (behavioral) shell. At the linguistic level, stereotypes can be expressed by lexical units in the predicative or attributive function, phrases and sentences.

Stereotypes are correlated with national identity in view of their identification function - preservation, creation and affirmation of a positive image of "we" and perform a number of other functions important for intercultural communication such as:

- cognitive (ordering of the social world),
- regulatory (ordering and selection of fragments of social information from collective experience),

- predictive (determining a set of associations),
- prescriptive (determining stereotypes of behavior in one or another situation),
- value-protective (preserving and maintaining a positive self-image),
- ideological (preserving group ideology), etc [Katzbert, 2008, p. 35].

The cultural function of stereotypes is especially important as it determines stereotypical judgments by culture, its attitudes and values. The specified functions of stereotypes lead to the rooting of a more positive image of one's own group in the value differentiations of the group "we" (autostereotypes) and "they" (heterostereotypes).

This thesis is confirmed at the linguistic level when comparing the meanings of "official" ethnonyms in phraseological compounds, which reveals the qualitative characteristics of direct or distant neighbours as people with bad manners, sloppy, nationalistic and treacherous. The analysis of the functioning of "unofficial" ethnonyms (xenoethnonyms) in the German and English languages revealed the associative nature of ethnonomination based on natural-genetic and socio-cultural signs of difference. Due to their pejorative meaning, such xenoethnonyms lead to the formation of negative ethnic images.

The social nature of stereotypes and the need for their actualization in society in various contexts contribute to the existence of stereotypical judgments in texts aimed at a mass audience, such as anecdotes, popular novels, travel notes, and journalistic essays. Anecdotes reflect features of the national character that correspond to national stereotypes. In artistic and journalistic texts, stereotypes play an appellative and phatic function, i.e. drawing attention to the message itself, and are sometimes used with the didactic purpose of drawing the reader's attention to the context of the message and assessing its plausibility [Katzbert, 2008, p. 40].

The relationship between a person's cultural affiliation and the character traits attributed to them is usually not adequate. People belonging to different cultures have different understandings of the world, which makes communication from a "single" position impossible. Guided by the standards and values of their culture, a person themselves determines what facts and in what way to evaluate them, which

significantly affects the nature of our communication with representatives of other cultures.

For example, when communicating with Italians who gesticulate lively during the conversation, Germans who are used to a different style of communication may form a stereotype about Italians being "obsessed" and "disorganized". In turn, Italians may form a stereotype about Germans as "cold" and "reserved", etc.

People maintain their stereotypes, even if reality and their life experience contradict them. In this regard, in the situation of intercultural contacts, it is important to be able to effectively deal with stereotypes, i.e, to be aware of them and use them, as well as to be able to avoid them if they do not correspond to reality.

1.4 The role of stereotypes in cross-cultural communication

Stereotypes refer to a general way of categorizing, with cultures being "blocks" that their members tend to behave in accordance with. They can be considered as the collective programming of the mind that differentiates the members of one group or the category of people from another [McGarty, 2002, p. 11]. Thus, stereotypes can be not only negative, but also useful.

Solving the problem of stereotypes in cross-cultural communication, one does not give a negative connotation to the term "stereotype", but connects it with the "model of cultural dimensions" of Hofstede which has already become an internationally recognized standard. Therefore, stereotypes are neither bad nor good entities, but can affect cross-cultural interactions in different ways [Hofstede et al., 2010, p. 22].

With all their schematism and generalization, stereotypes about other peoples and cultures prepare a person for interaction with a foreign culture, weaken its influence on the human psyche, and reduce the power of culture shock. After all, in the process of cross-cultural communication, one partner perceives the other along with their actions and through their actions. Building relationships with another person largely depends on the adequacy of understanding actions and their causes. Therefore, stereotypes allow a person to make assumptions about the causes and possible consequences of their own and other people's actions. With the help of stereotypes, a

person is endowed with certain traits and qualities, and their behavior is predicted on this basis. Thus, in the process of intercultural contacts, stereotypes play a very important role [Dhont et al., 2009, p. 173].

Analysis of the role of stereotypes in cross-cultural communication allows to reveal their significance in the interaction and mutual understanding of cultures. As a result of research on this notion, two approaches have developed. The first one can be called academic. It is presented in the works of the American psychologist Aronson, who believes that stereotypes in intergroup cross-cultural interaction facilitate the perception of unfamiliar phenomena of a foreign culture, allowing to categorize and simplify the sociocultural environment of an individual in a quick and reliable way [Aronson, 2009, p. 281].

Another approach can be summed up to analyzing the role of stereotypes in the context of social interaction. According to it, stereotypes appear as a manifestation of hidden racism, ethnocentrism and discrimination [Ehala, 2010, p. 207].

Appel & Weber mention in their work that despite the differences in approaches, they clearly show the idea that stereotypes in cross-cultural communication are the result of an ethnocentric reaction, i.e. an attempt to judge other people and cultures from the standpoint of one's own culture. It happens often that communicators are guided by previously formed stereotypes at the very beginning of interaction while communicating interculturally and evaluating their communication partners. It is obvious that there are no people completely free from stereotypes. However, one can distinguish various degrees of stereotyping. Studies show that the degree of stereotyping is inversely proportional to the experience of cross-cultural interaction [Appel & Weber, 2017, p. 14].

Stereotypes, rigidly embedded in human value system, are an integral part of it and provide a kind of protection of one's positions in society. For this reason, stereotypes are used in every cross-cultural situation. The mechanisms of intercultural perception bring into effect the selective application of norms and values of the native culture. It is impossible to do without the use of these extremely common culturally specific ways of evaluating both one's own group and other cultural groups. At the

same time, representatives of another group are identified by such features as gender, ethnicity, language features, appearance, skin color, marriage customs, religious beliefs, etc [Appel & Weber, 2017, p. 15].

Depending on the methods and forms of use, stereotypes can be either useful or harmful for communication. According to Sharifian, stereotyping helps people understand the situation and act according to the new circumstances in the following cases:

- if it is consciously observed, the individual must understand that the stereotype reflects group norms and values, group traits and characteristics, and not specific qualities of an individual from a given group;

- if the stereotype is descriptive and not evaluative, this involves the reflection of real and objective qualities and properties of people of this group in a stereotype, but not their evaluation as good or bad;

- if the stereotype is accurate, this means that the stereotype must adequately express the traits of the group to which the person belongs;

- if the stereotype is modified, it is based on further observations and experience of communication with real people or comes from the experience of a real situation [Sharifian, 2008, p. 117].

In the situation of cross-cultural contacts, stereotypes are effective only when they are used as a first and positive guess about a person or situation, and not considered as the only true information about them. Stereotypes become ineffective and complicate communication when people are mistakenly assigned to the wrong groups and/or group norms are described as incorrectly based on them [Sharifian, 2008, p. 131].

The process of stereotyping is part of human nature. It occurs when a person categorizes (consciously or unconsciously) another person or group of people based on simplistic notions, concepts, or beliefs. This creates barriers to communication in the workplace and inhibits creative thinking and teamwork. Stereotypes often determine the principles of interaction between people. Broad generalizations force people not to pay attention to people as individuals, which stands in the way of

mutual understanding with customers, suppliers, colleagues and strategic partners. In this case, it is important to know the peculiarities of one's culture, to know the stereotypes that one reproduces, and to be convinced that people do not act on the basis of these stereotypes [Goshylyk, 2010, p. 12].

Such problems can be resolved by solving certain tasks of an applied and research nature, namely:

- studying the actual modern format of various cultures (social norms, traditions, way of life and values);
- acquisition of experience in direct verbal and non-verbal communication with representatives of different ethnic groups;
- using the experience of multicultural countries in the field of cross-cultural communication, in particular in the aspect tolerance;
- creating a state of readiness for intercultural communication with the help of business games, as well as with the use of computer stimulators, simulators and other interactive learning methods [Goshylyk, 2010, p. 15].

Therefore, gaining more information about cultural stereotypes and cultural differences, as well as studying cultural communities, can help not only better understand each culture, but also communicate with other people both personally and in the workplace in a reasonable way to achieve more effective results.

Conclusion to PART I

Being a social creature, a person needs to communicate with other people in order to function properly. As a result of the globalization and the digitalization process, one needs to know not only the basis of social interaction in general but be ready to become a participant of cross-cultural communication.

Cross-cultural communication is a science that is at the interface of linguistics and sociology. It explores tendencies in communication between representatives of different cultures and the language means that are used in the process of this interaction. Much research in this sphere is conducted by scholars from all over the world who strive to find the answers to how to make communication between people belonging to different cultures more effective.

Language is the most important tool through which the national and cultural code is manifested by the representatives of various cultures. Even a word that has the same meaning in two languages can be perceived differently by representatives of different national groups due to disparity in their cultural backgrounds. In such a way, a language can serve as connecting bridge between people but at the same time, it can pose a serious threat to the successful outcome of the interaction in case the basic norms of communication are violated. Therefore, linguistic aspect of communication is of crucial importance as the research on language differences can prevent a lot of conflicts in cross-cultural communication.

Stereotypes are a common phenomenon that occurs in cross-cultural communication. They are defined as a broad generalization of prevailing characteristics of a certain culture that lead to enrooting prejudiced opinions about a group of people in society. Stereotypes are usually viewed in a context of social interaction as a cliché model of behavioral characteristic of a specific social or ethnic group.

Since a stereotype appears in communication under the influence of social and psychological factors that depend on the individualistic characteristics of interlocutors, there are several different approaches to its classifications.

As a rule, stereotypes are believed to bear a negative effect on communication due to their schematism and lack of individualistic component. However, they can also be beneficial as it is the way a person prepares themselves before facing something they are unfamiliar with. A basic understanding of the peculiarities of another culture can release people from stress and help them reach mutual understanding sooner.

Therefore, it is important to remain open-minded and unbiased while entering a conversation with a person belonging to another culture. Exploring cultural stereotypes and finding out more about the ways they are perpetuated alongside studying the peculiarities of various national communities, is beneficial in terms of effective communication in cross-cultural discourse.

II. EMPIRICAL TYPOLOGY OF STEREOTYPES IN CROSS-CULTURAL COMMUNICATION

2.1 Methodology

Clear description of research methods used for conducting a study is a crucial component of scientific work as it allows other scholars to verify the reliability and credibility of its results. A detailed description of methodology applied in the study of stereotypes in cross-cultural communication also grants a possibility for other researchers interested in this sphere to compare the findings with other relevant investigations. Furthermore, since a large number of stereotypes are analyzed, it can help with the identification of potential flaws in the study's design and advance the accuracy of findings.

In this passage, one can find the details regarding the methods of the research that can be split into the following sections.

Research Design

This paper can be defined as a combination of qualitative and descriptive research. According to Flick, qualitative research deals with exploring the subjective meaning or the social constructions of issues, situations and phenomena achieved through collecting non-standardized information and taking texts and images rather than numbers and statistics as a basis for the survey [Flick, 2009, p. 472]. As for the descriptive method, Kothari claims that its aim is to provide a description of the phenomenon as it is as well as to demonstrate the features of a certain individual, event or group in the accurate way at a present time [Kothari, 2004, p. 2].

In terms of the film analysis, Mikos states that it consists of two main steps. The first is preparatory work that includes understanding of a basic cognitive purpose, reviewing the visual data, reflection on theoretical and historical material, formulating a specific cognitive purpose, and collecting data needed for conducting the analysis itself. The second step is regarded as main analytic work which consists of such stages as analysis of the collected data, interpretation and categorization of the data in question, and its evaluation [Mikos, 2014, pp. 420-421].

Therefore, this research assembles all the above mentioned features as it aims to analyze stereotypical images of different cultures and the way through which they are depicted in cinematography.

Data and Source of Data

To ensure that results of a study of stereotypes are credible, a lot of data need to be analyzed as stereotypes are repeating patterns, preconceived judgements about people or phenomena that do not always correspond to reality. In order to conduct research dealing with the peculiarities of the stereotypes characteristic of a certain country, researchers need to collect a huge database which allows analyzing stereotypes from different perspectives and find commonalities and differences between different ethnic groups. This approach allows a scholar to determine which stereotypes are the most widespread and what linguistic means are used to express them.

The following works serve as the main source of data for this research:

- *Emily in Paris* (a series about a young woman Emily who moves from Chicago to Paris to work in a marketing company. The series focuses on her adventures as she tries to understand French culture and adjust to her new life);
- *Brooklyn* (a film about a young woman from Ireland who moves to New York to build a new life. She finds work and falls in love with a young Italian, but when her sister gets into trouble, Eileen returns home to consider her options);
- *Eat Pray Love* (a film about a woman named Lisa, who breaks up with her husband and decides to travel the world to find herself. She visits Italy, India and Indonesia where she makes new friends and learns more about herself);
- *Lost in Translation* (a film about two Americans who meet in Tokyo. They are a man who comes to Japan to shoot a commercial, and a young woman who is in Tokyo with her husband. These two people become friends and help each other understand the culture around them);
- *Under The Tuscan Sun* (a film about a writer named Frances, who decides to buy a house in Tuscany after a divorce. She moves to Italy and starts a new life, renovates the house and makes new friends)

- *My Big Fat Greek Wedding* (a film about a Greek family living in Chicago and their daughter who falls in love with an Englishman. The family tries to help her build a happy life with her chosen one while learning how to deal with cultural differences they face);

- *Tokyo Fiancée* (a film about a young Belgian woman named Amelie, who moves to Tokyo and starts working for a Japanese company. She falls in love with her Japanese client and tries to understand his culture)

- *The Best Exotic Marigold Hotel* (a film about a group of British people who move to India and stay in a hotel for the elderly. They try to find a new meaning in life and understand Indian culture).

This visual material was chosen for the analysis as it is representative of the stereotypes enrooted in different cultures. Although the events take place in various countries, it shows the people entering another cultural environment which leads to activation of a stereotype expression. It allows to explore the peculiarities of stereotype employment by representatives of different cultures and to detect the common linguistic features through which they are expressed.

Each episode and film is viewed, and both the narration and the dialogues conducted by the characters are taken into account for the analysis. This may require multiple views of the episodes and films.

Data Collection

Aich claims that preparatory work in terms of a film analysis consists of several basic stages that include analysis of the narrative structure and characters peculiarities, analysis of language usage in the film i.e. dialogues and other narration techniques, identification of the linguistic features of the characters and the meanings conveyed through the language and other components of the film [Aich, 2009, p. 56].

In this Master's paper, the process of film analysis can be divided into 6 main stages. Firstly, it is an interest in researching the stereotypical images of different cultures in cinematography. Second, the researcher reviews all the series and films selected for the analysis, then reads various works on stereotype theories. After that,

the researcher examines the history of relations between the cultures presented in the visual material. In addition, this is the stage where a specific cognitive purpose about cultures' stereotypical images is formed. Next, the researcher develops an understanding of the main stereotypical images of various nationalities and the way they are depicted. Finally, the main points and results of the data collected in the previous stages are put into general notes.

Data Analysis

A preparatory stage is followed by 3 steps of data analysis. To start with, the data of stereotypical images is analyzed through focusing on responses of the one's culture representatives to others, their reaction during interaction with characters representing another culture and how the latter were shown in this interaction.

It's worth mentioning that while analyzing the representation of a society's stereotypical images of a certain culture, the researcher takes the position of a focalizer which allows distinguishing the object of the stereotype and the person who focalized the object as well as their nationality [Niederhoff, 2009, p. 97]. Secondly, the researcher adds the theoretical insight on the data that was analyzed. The last step is evaluation where the necessary assessment is conducted in order to make sure that the analyzed data and interpreted data correlate with each other.

The detailed data about the typology of stereotypes from each episode and the films as well as the linguistic features used in them can be found in Appendices A and B respectively.

2.2. Ethnical references in stereotypes from different cultures

Each culture has its own unique features and values that can affect the perception and understanding of other cultures as well as the way they are perceived by people from other countries. That's why understanding of these differences is extremely important in cross-cultural communication. Stereotypes are one of the verbal manifestations where the contrast in perception of different cultures and preconceived judgements about them can be observed.

In one of his research, Walters analyzes the cultural stereotypes basing on a survey of global perceptions of various countries. He claims that some cultures tend to be more stereotyped than others [Bradley, 2021, p. 23].

This point is also supported by Casetti who conducted a research on this topic in cinematography discourse. According to him, the representatives of Western cultures such as the United States, Canada, and Western Europe are frequently demonstrated to be individualistic, wealthy, and democratic [Casetti, 2004, p.83]. In contrast, Middle Eastern and African cultures are often portrayed as violent, oppressive, and lacking in democracy [Andersen, 2006, p. 85].

Another review of culture-based stereotypes was conducted by Bowe & Martin. According to its results, Americans are shown as assertive and loud individuals. In addition, they are commonly portrayed as materialistic and concentrated on success. Furthermore, Americans are perceived as friendly and outgoing, but as lacking in cultural sensitivity and awareness at the same time. The representatives of European cultures, on the contrary, are often presented as extremely sophisticated and cultured. They are perceived as possessing a wide cultural heritage, especially in art, music, and literature. Europeans are also frequently perceived as reserved, formal, preferring diplomacy and tact over directness [Bowe & Martin, 2007, p. 67].

As for the East Asian cultures, they are mostly stereotyped as high-disciplined, hardworking, and reserved people. There is a common understanding that East Asians pay a lot of attention to education and academic achievement, focusing on excellence and success. East Asians are also often portrayed as collectivistic, putting group well-being and harmony above individual comfort [Maass et al., 2018, p. 45].

Indonesian and Indian cultures are perceived as friendly, hospitable, and easygoing. They are also famous for their diverse cultural and religious traditions. On the other hand, the representatives of these cultures might be portrayed as lazy and lacking ambition. There are also a number of stereotypes about India being a poor and underdeveloped country, with a strong hierarchical or patriarchal society [Jung, 2003, p. 56].

This part of the Master's paper research deals with finding out which cultures tend to be the most stereotyped and which ones produce the highest number of stereotypes about other nationalities as well as examining the most widespread ground for stereotyping.

In such a way, after the visual material was reviewed, the total of 301 stereotypes was selected and analyzed.

2.2.1 Stereotype expression in Emily in Paris series

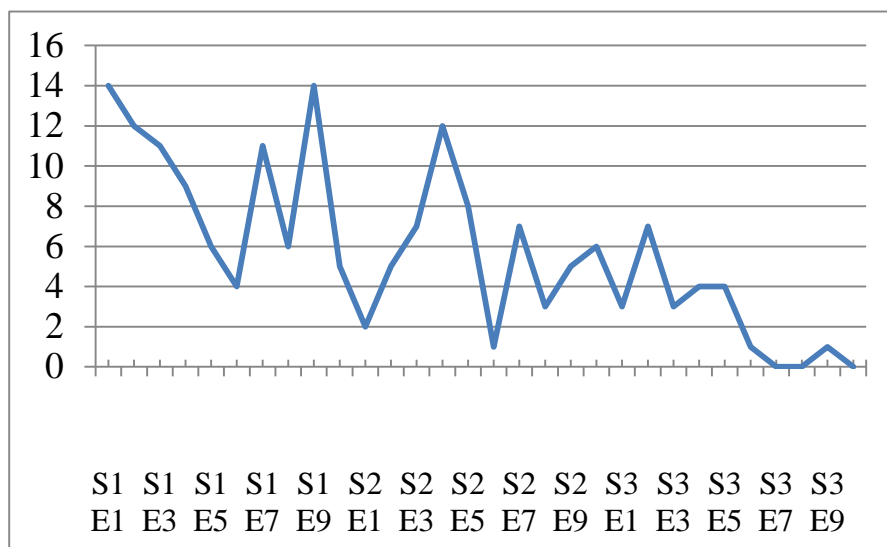
The plot of Emily in Paris series is centered on the story of a young American Emily, who receives an unexpected opportunity to move to Paris to work in a marketing company. Emily finds herself in an environment with many cultural traditions and norms of behavior that are unfamiliar to her.

Since the main character is American and the events take place in France, most of the stereotypes refer to these two cultures. However, the series features a variety of other cultures, including British, Chinese, Italian, etc. Each culture presented there has its own unique traditions, language and outlook, which creates interesting situations and conflicts between characters and demonstrates cultural differences between people from different ethnic groups.

Overall, Emily in Paris series draws attention to the ways different cultures can interact and mutually influence each other. The main character learns to understand and appreciate other cultures, as well as confront stereotypes and misconceptions about other peoples.

Through 3 seasons of the Emily in Paris series 172 stereotypes were found. It's notable that they are not spread at an even proportion through the episodes but the frequency of stereotype occurrence differs depending on the season and episode. Figure 1 demonstrates the tendency in stereotype application through the series for each episode:

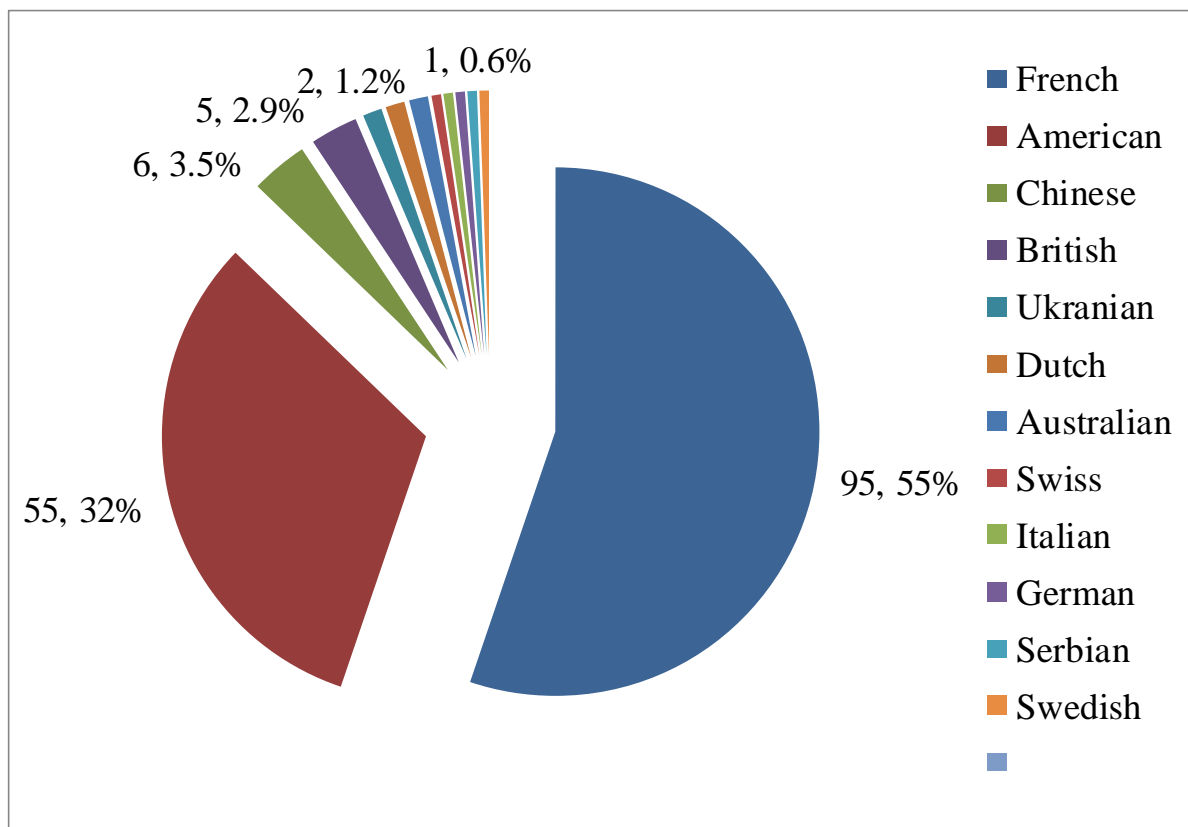
Figure 1. The tendency in stereotype application



With the help of this figure, we can see that the number of stereotypes expressed drops while the plot unfolds. The more information about the characters is known, the smaller number of stereotypes appears. It correlates with a Lippmann's idea that a person in their attempt to explain something they are unfamiliar with creates a picture in their head regarding those things and phenomena that they do not directly observe before direct contact [Lippmann, 2022, p. 113]. Therefore, the more a person knows firsthand about a culture or its representatives, the less likely a stereotype is to appear.

As for the extent to which a certain culture is stereotyped in this particular series, it can be said that most stereotypes referred to the French culture (95, i.e. 55%). Among other nationalities that were stereotyped are American (55, 32%), Chinese (6, 3.5%), British (5, 2.9%), Ukrainian, Dutch, Australian (2, 1.2%) and Swiss, Italian, German, Serbian and Swedish (1, 0.6%). The distribution of the stereotypes depending on the culture they refer to is presented in Figure 2:

Figure 2. Cultural stereotype distribution in Emily in Paris series

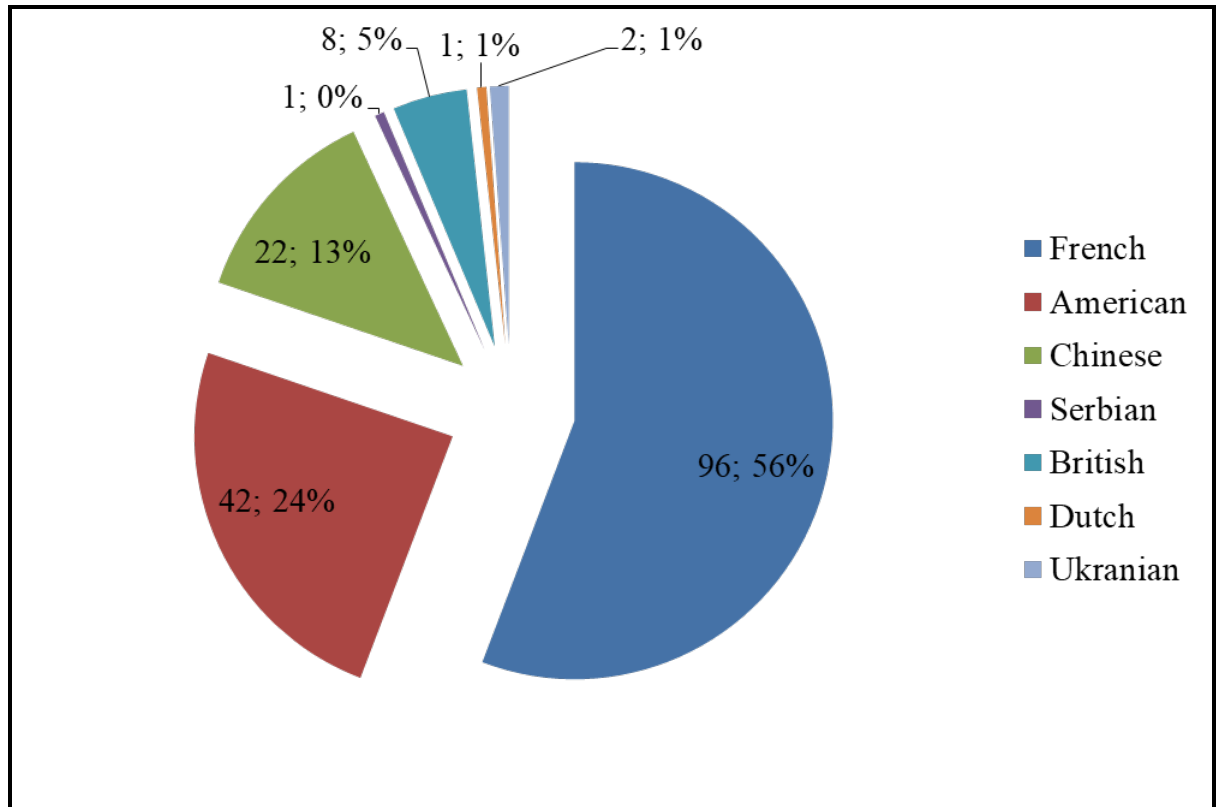


It's worth pointing out that the number of stereotypes about various cultures differs which supports the findings of Bradley's research claiming that some cultures are stereotyped more often than others [Bradley, 2021, p. 23]. The stereotypes about such cultures as French and American can be found in each season but in various numbers. Some of the nationalities are stereotyped in only 2 out of 3 seasons. They are Chinese and British. The representatives of Ukrainian, Dutch, Australian, Swiss, Italian, German, Serbian and Swedish cultures appeared to be a subject of a stereotype in one out of three seasons only. However, taking into account that the events take place in Paris and the main character is an American, it appears to be quite logical that the number of the stereotypes referring to these specific cultures is significantly higher.

As for the nationalities that tend to produce stereotypes in Emily in Paris series, the first place is taken by French with 96 stereotypes produced by them out of 172 mentioned which equals 56%. Other stereotypes were expressed by such cultures as

American (42, 24%), Chinese (22, 13%), British (8, 5%), Ukrainian (2, 1.16%) as well as Dutch and Serbian (1, 0.6%). This data is illustrated in Figure 3:

Figure 3. Nationality of the character expressing stereotype in Emily in Paris series



One can notice that the highest number of stereotypes refer to French and American cultures. However, it cannot be said that these cultures are the most stereotyped in general. One should also take into consideration the nationality of the main character and the country where the events take place. Since Emily comes from the United States to France, there are more situations where she is involved in communication with French people. High focus on the American character and a wide representation of French characters lead to such results.

Another important point is that the stereotypes about a certain culture are not always expressed by the outsiders but the representatives of this culture as well. This idea was analyzed in more detail in Van Veelen's research. The study argues that one often uses self-stereotyping as a way to demonstrate their cultural identity and to differentiate themselves from other ethnic groups [Van Veelen et al., 2012, p. 560]. In such a way, the majority of stereotypes referring to French in the series were depicted

by the French themselves. The rates at which the culture is stereotyped by its representatives and other nationalities can be seen in Figure 4:

Figure 4. Rates of stereotyping by insiders and outsiders in Emily in Paris series

Looking at this figure, one can notice that there are cases when the stereotypes are expressed by the representatives of a different culture. For instance, the representatives of American culture are stereotyped by the people belonging to another culture three times more than by the Americans themselves. The stereotypes referring to British characters are mostly produced by individuals of another nationality. However, the French characters depicted in the series tended to reinforce the stereotypes regarding their culture almost at the same rate as outsiders did since a bit more than 50% of stereotypes about French culture were made by the French themselves. Furthermore, all stereotypes about the Chinese in Emily in Paris series are produced from their side only. The cultures that are not so vividly described like Dutch, Serbian and Ukrainian are depicted through the stereotypes about their cultures expressed from their side only as well. It proves that the situations where a person creates stereotypes directed at their own culture can also be found.

2.2.2 Stereotype expression in the films selected

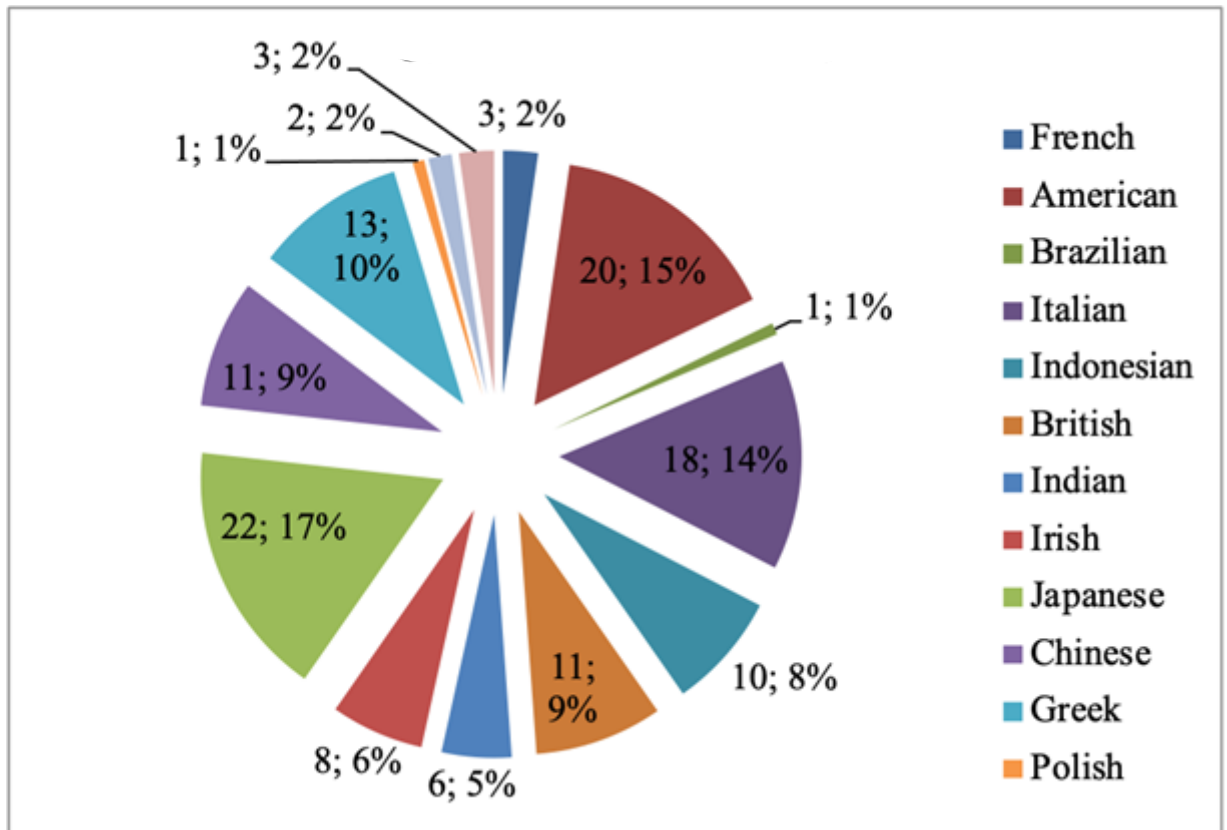
The films that are analyzed are Brooklyn, Eat Pray Love, Lost in Translation, Under the Tuscan Sun, My Big Fat Greek Wedding, Tokyo Fiancée and The Best Exotic Marigold Hotel.

The characters from these films represent different cultures but what they have in common is that all of them find themselves coming to another country and therefore enter a completely new environment. Being surrounded by the representatives of another culture that a person is not closely familiar with is a powerful trigger for stereotype reactivation. All preconceived opinions regarding this culture are compared to the reality a newcomer faces. Some of them turn out to be true or partially relevant while others are discovered not to correspond to reality. However, since the time of direct communication with the representatives of another culture spikes and a person is immersed in a culturally different environment, a large number of stereotypes are produced upon the intersection of two separate cultures.

That is why these films are chosen as a basis for the analysis of stereotypes in cross-cultural communication.

The total number of stereotypes detected in the chosen films is 129. Most of the stereotypes in these films referred to Japanese culture (22, 17%). Among other nationalities that were heavily stereotyped are American (20, 15%), Italian (18, 14%), Greek (13, 10%), Chinese and British (11, 9%), and Indonesian (10, 8%). The cultures that are an object of stereotyping in the selected works less frequent are the following: Irish (8, 6%), Indian (6, 5%), Swedish and French (3, 2%), Belgian (2, 2%) and Brazilian and Polish (1, % 1). These findings are presented in Figure 5.

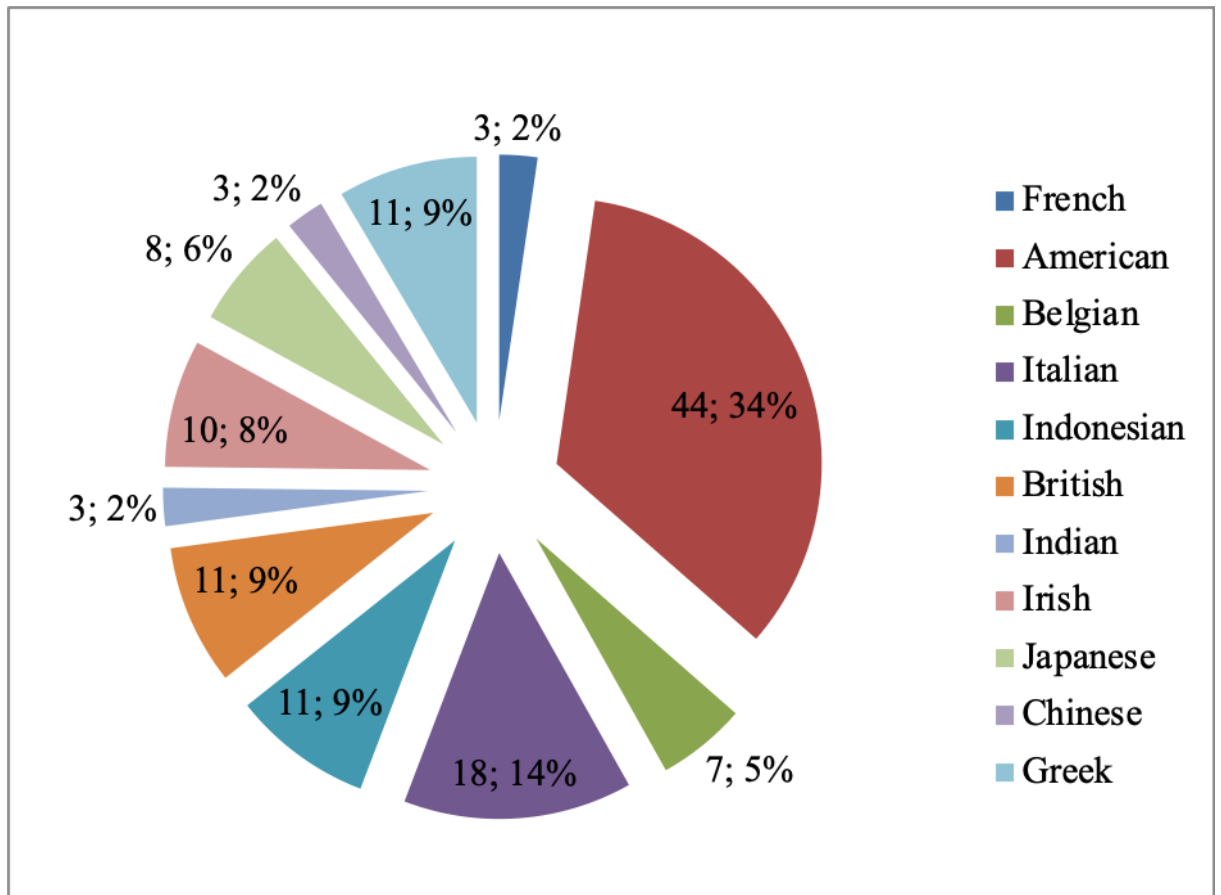
Figure 5. Cultural stereotype distribution in selected films



An interesting observation is that the majority cases of stereotypes in the films chosen for the analysis are East Asian (Japanese and Chinese) cultures along with the American.

In terms of the nationalities that are inclined to produce stereotypes in the films, the first place is taken by American characters who expressed 44 stereotypes out of 129 mentioned throughout the visual material which equals 34%. A big number of stereotypes were created by the representatives of such cultures as Italian (18, 14%), Greek, Indonesian and British (11, 9%), Irish (10, 8%), Japanese (8, 6%), and Belgian (7, 5%). The representatives of Indian, French and Chinese cultures can be said to be not productive in terms of stereotype expression as they produced the smallest number of stereotypical ideas comparing to other cultures (3, 2%). The visual illustration of the data mentioned above can be found in Figure 6:

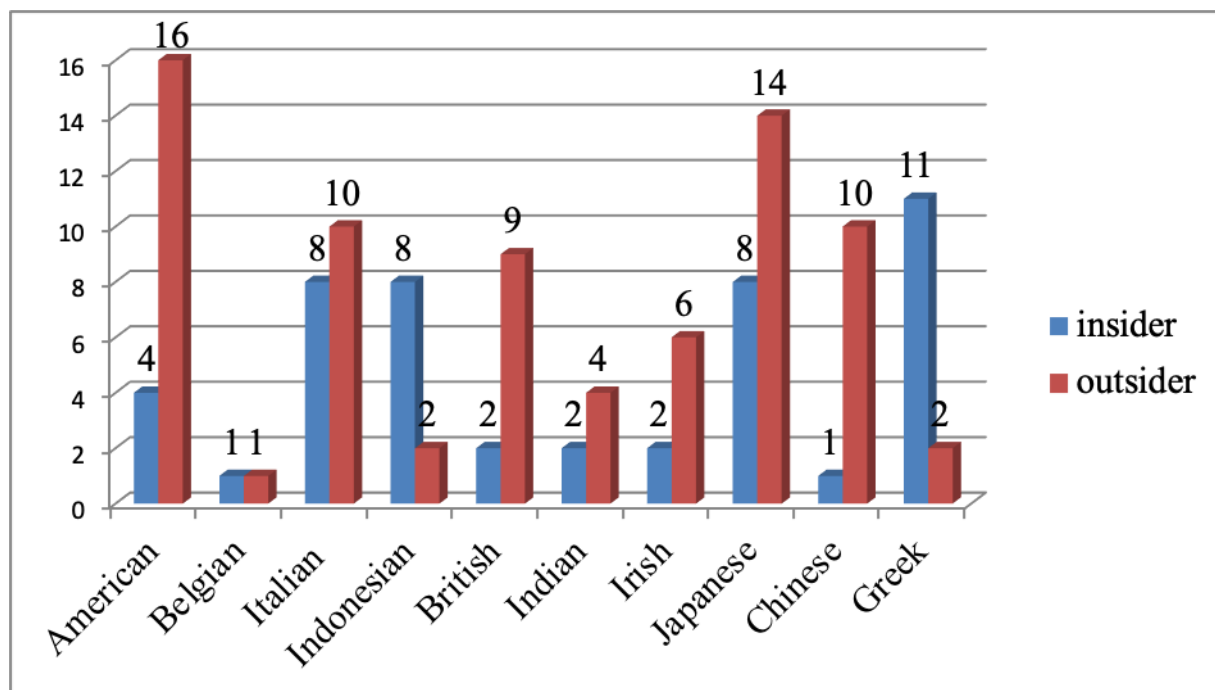
Figure 6. Nationality of the character expressing stereotype in selected films



As it can be seen from this figure, around one third of all stereotypes depicted in the films selected for the analysis were produced by American characters. However, it's worth mentioning that it doesn't necessarily mean that they always stereotype their culture or others the most. This conclusion is false since stereotypes are highly circumstantial phenomena. Stereotypes should be regarded as a universal phenomenon whose occurrence is under the influence of many factors like social, economic class or psychological state of the interlocutor. Therefore, any particular culture cannot be concluded to always produce stereotypes more than others.

Similar to Emily in Paris series, not all stereotypes regarding a certain nation were produced by the representatives of other cultures. For instance, the majority of stereotypes referring to Greek characters in the films were depicted by the Greek themselves. Figure 7 demonstrates the rates at which the culture is stereotyped by its representatives and other nationalities:

Figure 7. Rates of stereotyping by insiders and outsiders in selected films



This figure illustrates in most cases the stereotypes are employed by the representatives of another culture. However, Indonesian and Greek characters from the films in question produce the stereotypes referred to their culture 4 and 5.5 times (respectively) more than the people of other cultures do. In such a way, their cultural identity can be highlighted and they can be distinguished from the characters belonging to another culture.

2.2.3 Grounds for stereotyping in cross-cultural communication

There are lots of different approaches that linguists and anthropologists prefer to reach the understanding of stereotypes nature and the reasons for its formation. Manakin distinguishes anthropological, social, verbal, behavioral and aesthetic stereotypes in terms of the preconception grounds [Manakin, 2012, p. 33].

The novelty of study is that Manakin's categorization is more theoretical and applies to the analysis of all kinds of stereotypes. It was reconsidered and used to categorize exclusively national stereotypes in terms of the grounds for stereotype formation in cross-cultural communication. It provides the frame for the practical examination of stereotypes detected in the visual material.

In regard to the type of reference in the stereotypes expressed in the visual material, the most common one is behavioral. 140 examples of such a stereotype equal 46% of all stereotypes mentioned in the data in question. The other 4 types are presented in the following way: social (84, 28%), verbal (36, 12%), aesthetic (29, 10%), and anthropological (12, 4%). These data are visually presented in Figure 8:

Figure 8. Stereotype typology

Having analyzed the above figure, one can infer that in most cases when the stereotype is produced in the selected data, the assessment is based on the features of one's behavior meanwhile the evaluation of the internal characteristics of a person depending on their appearance leads to the lowest number of stereotypes. The other stereotypes, whose frequency ranges from 10% to 28%, are expressed after the assessment of a person depending on their social and/or economic status, according to social and professional role one performs or in relation to their appearance or the peculiarities of one's speech.

As for the more specific topics of stereotyping, they vary depending on the culture the person belongs to. Here is the list representing the stereotypes regarding different nationalities in terms of the topics and connotation type they deal with.

The Americans

Ethnic traditions:

“Why are they all so fat? - Well, perhaps from the disgusting food” (S1 E1 Emily In Paris).

In this stereotype, the national cuisine of this country is stereotyped to be of inferior quality and taste. The connotation is definitely negative.

Appearance and behavior:

“And the people are so fat” (S1 E1 Emily in Paris);

“Why are they all so fat?” (S1 E1 Emily in Paris);

“Of course. It's a common drink that helps shed kilos. - What? That sounds so bad for you. - Yes, but it's perfect for America” (S2 E4 Emily in Paris);

“I eat so much junk food, you wouldn't believe it” (Lost in Translation);

“Americans love anything about weight loss. Any gimmick! They want fast and easy” (S2 E4 Emily in Paris).

Many stereotypes about Americans are linked to overweight and junky food. The first two quotations are the examples of stereotypes referring to the excessive weight. It sounds as if each and every American suffers from extreme obesity. The last three stereotypes imply that the representatives of Americans love eating unhealthy food and it's acceptable for them to lose weight in a quick but harmful way. The negative connotation can be traced here.

“Or were you just trying to have it all? That is so American” (S3 E1 Emily in Paris);

“God, romance is so commercialized in America” (S2 E5 Emily in Paris);

“This whole concept of "the City of Love" was probably created by an American marketing executive in town on business” (S2 E5 Emily in Paris).

These stereotypes describe Americans as work- and income-oriented individuals who can make money on everything including the relations with others. In the first example it is presumed that the representatives of American culture try to get advantage from anything they can. Even if it is something connected to other people's feeling like love, Americans are said to try and make some money on it, as it

is presented in the last two stereotypes. These stereotypes also have negative connotation.

“Americans know entertainment, but don't know pleasure” (Eat Pray Love);

“You feel guilty because you're American. You don't know how to enjoy yourself” (Eat Pray Love);

“You want to know your problem? Americans. You work too hard” (Eat Pray Love).

In these stereotypes, the emphasis is put on the Americans not being able to have a proper rest. The first two stereotypes are based on the assumption that people belonging to American culture don't know how to relax while the third one implies that they are too focused on work. This critical point of view is expressed with negative connotation.

“- And New York? - "Ambition" or "soot."” (Brooklyn);

“Think like an American. You have to know where you're going” (Brooklyn).

Unlike the examples mentioned before, the last two stereotypes show Americans as hardworking and goal-oriented individuals with a positive connotation. The first sentence describes Americans as highly ambitious. In the next quotation, they are shown as people who understand what they want from life and how to achieve goals.

Reputation:

“You want everything to be everywhere, accessible to everyone” (S1 E2 Emily in Paris);

“It's so unnatural, artificial...American” (S2 E7 Emily in Paris).

These quotes present American culture as average, not special. In the first stereotype, it is implied that the representatives of American nation want everything to be shared by others and do not want to stand out from the crowd. The last stereotype presents their culture as faux and mediocre. The connotation in these stereotypes is negative as well.

“You'll meet people easily enough” (Brooklyn).

“It's a big place” (Brooklyn).

However, America is also depicted as environment where one is surrounded by friendly and easy-going people in these stereotypes. They describe this country as a place full of possibilities with open-minded and friendly people. These stereotypes bear a positive connotation, though.

The British

Appearance and behavior:

“It's not normal, is it? What? What isn't? You're asking me how me day is in a room full of people I don't know” (Under the Tuscan Sun).

In this stereotype, the British culture is depicted as extremely formal and reserved from the influence of other cultures and people. Despite the sarcastic tones in this quote, it bears a negative connotation.

“You Brits always call offside” (S2 E7 Emily in Paris).

This stereotype portrays the character from the UK as the one fond of watching football and going to the bars to have a beer. It has more neutral connotation.

“I don't hate it. I just don't buy into the hype. Paris is built on a fantasy...” (S2 E5 Emily in Paris);

“London is up-front about what it is. I mean, London doesn't pretend to be something it's not” (S2 E5 Emily in Paris).

These examples show the representatives of British culture as extremely realistic and practical. In the first quote, the British character is shown as an individual who tries to assess the situation before jumping to any conclusions and trusting beautiful picture. In the second sentence, it is shown how much simplicity and sincerity means for people from the United Kingdom. Unlike the previous groups of stereotypes, these examples have a positive connotation.

Reputation:

“Like, what is the word for London? -I would say "stuffy”” (Eat, Pray, Love).

This sentence portrays the British as conventional and narrow-minded people who are not ready to perceive unusual ideas. The connotation is negative.

“The onrushing stripping of dignity and thought from British lives” (Under the Tuscan Sun).

In this example, the representatives of British culture are presented from a positive perspective as people who value respectability and honor.

The Irish

Reputation:

“Well, I was amazed that someone as clever as you couldn't find proper work at home. I forget what it's like in Ireland” (Brooklyn);

“If there's nothing there for clever young girls such as yourself, there's gonna be even less for men like these” (Brooklyn);

“Well, mothers are always being left behind in this country” (Brooklyn).

Most stereotypes concerning Ireland describe a difficult situation on the employment market. In such a way, the first two sentences describe how difficult it is to find a job in Ireland. The emphasis in the last stereotype is put on even more difficult situation regarding unemployment of older women. The connotation is negative.

The French

Ethnic traditions:

“It's illegal to work on weekend in France” (S2 E2 Emily in Paris);

“No, you know, we're not allowed to answer work calls on weekends” (S2 E2 Emily in Paris);

“Well, our lunches are pretty extensive here” (S1 E2 Emily in Paris).

An important peculiarity of stereotypes referring to the French culture is putting pleasure above work which can be noticed in these lines. According to the first two sentences, the French are not accustomed to overwork and conduct business on weekends. It is considered as rude to reach out to someone regarding business on days off. The last stereotype shows that the French usually take a long break during work to have a proper rest.

Appearance and behavior:

“That you don't speak French. It's a problem” (S1 E1 Emily In Paris);

“Emily, you don't even speak French. I mean, no offense, but who would be stupid enough to hire you in Paris?” (S3 E1 Emily In Paris);

“French people, mean to your face” (S1 E1 Emily In Paris);

“Oh, you Europeans are so funny, huh?” (Under The Tuscan Sun).

The majority of stereotypes referring to French people describe them as not fond of foreigners who come to France and don't speak French, being rude to them because of that. In such a way, the first two stereotypes show negative attitude towards people who do not speak French fluently and come to France. This condemnation is even more intensified if a foreigner comes to France for work. The last two examples are the stereotypes depicting the French characters as unfriendly towards other people. The connotation presented in these stereotypes is negative.

“Look, French men are flirts” (S1 E5 Emily in Paris).

In this stereotype, the French are negatively portrayed as the ones who flirt a lot.

“I can't just magically transform into someone who can sleep with a friend's boyfriend and not care” (S2 E4 Emily in Paris).

This stereotype is centered around their open views on relationships with a negative connotation. In this example, an American character claims she cannot behave like French people and just does not care about sleeping with one's boyfriend and possibly ruining their relationship.

“We've been married a very long time, we don't live together, we don't have any children. Now you know everything” (S2 E3 Emily in Paris).

The example above shows the acceptance of non-traditional family model in French culture. The connotation is rather neutral.

“I mean, your life is croissants and sex” (S1 E3 Emily in Paris);

“Frenchmen never get tired of having sex” (S1 E7 Emily in Paris).

These examples also refer to French open views on relationships but have a positive connotation.

Reputation:

“The Paris is for lovers” (S1 E1 Emily in Paris).

In this sentence, France, especially Paris, is described as an extremely romantic place. The connotation in this stereotype is positive.

The Italians

Ethnic traditions:

“Every word in Italian is like a truffle. A magic trick” (Under the Tuscan Sun);

“No, it's the perfect combination of Italian sounds” (Eat, Pray, Love);

“But I'm a much nicer person in Italian. Warmer, friendlier” (S2 E8 Emily in Paris).

Most stereotypes about Italian culture deal with the beauty of their language and how much Italians themselves value it. For example, the first two sentences depict how pleasing the Italian language sounds. The last sentence strengthens the stereotype that people sound more friendly and nice while speaking Italian. The connotation in these stereotypes is a positive one.

Appearance and behavior:

“But you can't help feeling that Italians know more about having fun than we do” (Eat, Pray, Love).

“We call it "dolce far niente”” (Eat, Pray, Love);

“It means.....the sweetness of doing nothing. We are masters of it” (Eat, Pray, Love).

The Italians are also often regarded as people who try to enjoy life and take a break from work when it's needed. The American character compares American and Italian culture in this respect and claims that the latter are better at this. In the last two sentences, an Italian man explains a word that denotes the concept of Italian rest. All of these stereotypes bear a positive connotation.

“They behave like Italians all night” (Brooklyn).

In this example, an Italian is portrayed negatively regarding the way some of them treat women.

The Swedish

Appearance and behavior:

“Klara, that Nordic witch from Hästens, called...” (S1 E5 Emily in Paris);

“- Are you Dutch? German? - Swedish. Even colder people, if you can imagine” (Eat, Pray, Love).

The representatives of the Swedish culture are depicted as reserved and cold individuals with a different extent of a negative connotation in these examples. In the first sentence a negative attitude toward a woman from Sweden is expressed while in the second sentence, the representative of the Swedish culture confirms from her side that the people belonging to this culture are quite reserved when it comes to the communication with other people. A negative connotation is implied in these examples.

Reputation:

“What's the word for Stockholm? -Are you kidding? "Conform.” (Eat, Pray, Love).

The Swedish are frequently shown as people who behave in accordance to socially acceptable conventions or standards. In such a way, this stereotype bears neutral connotation.

The Greeks

Ethnic traditions:

“Because nice Greek girls are supposed to do three things in life: marry Greek boys, make Greek babies and feed everyone... until the day we die” (My Big Fat Greek Wedding);

“At Greek school, I learned valuable lessons like: If Nick has one goat, and Maria has nine, how soon will they marry?” (My Big Fat Greek Wedding);

“My brother has 2 jobs: to cook and to marry a Greek virgin” (My Big Fat Greek Wedding);

“Nice Greek girls who don't find a husband work in the family restaurant” (My Big Fat Greek Wedding).

The majority of stereotypes employing the Greek culture refer to the importance of marriage in a life of every Greek person. The first three stereotypes describe how important marriage is for Greeks and their whole life is built around it. The last sentence is a stereotypical judgement about what happens to unmarried woman in Greek. In the context, these stereotypes have a neutral connotation but because of their frequent use, their perception shifts to negative.

The Indonesians

Ethnic traditions:

“Balinese cremation ceremony is very fun” (Eat, Pray, Love).

This stereotype refers to the cremation ceremony which is unique and presents it positively as something fun.

Appearance and behavior:

“Everyone has a little love affair in Bali” (Eat, Pray, Love);

“This is Bali. Everyone should have a love affair in Bali” (Eat, Pray, Love);

“And Bali seemed like the perfect place to recover from a divorce” (Eat, Pray, Love).

The Bali is often shown as a great place to be after having a divorce and have some fun including a short-term romance. In such a way, the first two sentences stereotype the common opinion that love affairs are quite widespread and accepted by the society in Bali. The last sentence depicts the island as suitable place for recovering after a heartbreak or divorce. The connotations in these stereotypes are positive.

“And we must take care of our families, wherever we find them” (Eat, Pray, Love);

“I find when I tell people in Bali that I'm divorced, it upsets them” (Eat, Pray, Love).

On the other hand, many stereotypes portray family as the most valuable thing for the Indonesians. The first sentence is an example of popular opinion in Indonesia that people should take care of their family. In the last stereotype, it is applied that the family values mean so much to the Indonesians that it upsets them when other people get divorced and a family is ruined. The connotation in these examples is positive.

The Indians

Ethnic traditions:

“First rule in India is never touch anything but yourself” (Eat, Pray, Love);

“It's time to proof the first and rule of India: “There's always room”” (The Best Exotic Marigold Hotel).

Part of stereotypes dealing with the Indian culture refers to hygiene and overpopulation issues. In such a way, the first sentence strengthens the stereotype about unsanitary conditions in India. The second one concerns itself with overpopulation and scarcity of residential areas for all people. The connotations are negative in both cases.

Appearance and behavior:

“You know who will be there...Indians. Load of them. Brown faces and black hearts” (The Best Exotic Marigold Hotel);

“And you never see one of their own, do you? I mean, they always...they move in packs” (The Best Exotic Marigold Hotel);

“Makes it easier to rob you blind, cut your throat” (The Best Exotic Marigold Hotel).

There are a few stereotypes where the Indians are described as violent criminals. The first sentence refers to the stereotype about how an average Indian man looks like. The second one deals with the stereotypical judgement that the Indian people tend to stick together. The last example stereotypes the representatives of this culture as a gang of dangerous killers. The connotation implied in these stereotypes is extremely negative.

The Japanese

Appearance and behavior:

“- You know Lat Pack? - Rat... Rat Pack?” (Lost in Translation);

“The label guy just kept saying, “more lock and loll”” (Lost in Translation).

There are a great number of stereotypes regarding a specific Japanese accent when they are speaking English. In these examples, the representatives of Japanese culture are labeled negatively because of the way “r” sound is pronounced.

“In Japanese, not working is asobu. If you're not working, you're playing” (Tokyo fiancée).

This is a stereotype referring to their devotion to work that comes with a positive connotation.

“Japanese girls always worry if they're pretty” (Tokyo fiancée);

“In Japan, young women wear stockings even when it's hot” (Tokyo fiancée).

Another matter that a number of stereotypes about the Japanese culture refer to is the beauty and the attitude of the Japanese women to it. In the first example, the Japanese women are stereotyped to pay a lot of attention to their appearance. The second sentence implies that they are even ready to sacrifice their comfort to meet the standards determined by the society. The connotation in these stereotypes is rather negative.

“Thanks for loving our country, but we Japanese must face our misfortune alone” (Lost in Translation);

“The Japanese feel more than they express” (Lost in Translation).

The representatives of this culture are often described as very private and reserved people who prefer keeping their feeling to themselves. These examples depict the Japanese as restrained people who are used to dealing with problems on their own. The connotation is negative.

The Chinese

Ethnic traditions:

“In China, you only get one kid” (S1 E6 Emily in Paris);

“You can't punish people for their thoughts. I'm from China. We've tried” (S1 E8 Emily in Paris).

Most of stereotypes concerning the Chinese culture deal with the social regulations in the country. For instance, the first sentence depicts the restrictions about the number of kids a family is allowed to have. The second sentence is connected to the political repressions and freedom of speech ban. The connotation is negative.

Appearance and behavior:

“I thought it was really hard to fire people in France. - It's a lot easier if you've overstayed your visa illegally” (S1 E10 Emily in Paris);

“I appreciate that, but the problem is, my work visa isn't really working” (S2 E4 Emily in Paris).

Another common feature of stereotypes about Chinese people is connected to them working without Visa in a foreign country. The first sentence shows how the Chinese character is worried about her dismissal as it might lead to deportation. In the next sentence, it's implied that she works in another country without corresponding documentation. The connotation in these stereotypes is also negative.

The Ukrainians

Appearance and behavior:

“Are you crazy? I cannot do that! I will be deported for that” (S2 E4 Emily in Paris);

“I love free” (S2 E4 Emily in Paris).

In such a way, the first stereotype portrays a fear of Ukrainian character of being deported. The next stereotype referring to Ukrainian culture presents the character as loving everything that is given for free. Both of the stereotypes bear negative connotation.

All in all, it can be said that the topic of stereotypes and the connotations they bear depend on the culture they refer to as well as other circumstantial factors like the country where the communication takes place and/or the number of conversation participants representing each culture. Being subjective judgements, stereotypes are also influenced by individualistic character traits, behavior patterns and personal experience of the interlocutors. It can be noticed that negative connotations prevail in the stereotypes analyzed.

Conclusion to PART II

Since each culture has its own distinct features, the stereotypes about different ethnic groups have certain variations in terms of grounds for stereotyping and type of reference they contain. In addition, some cultures become the objects of stereotypes more rarely than the others while the representatives of certain ethnic groups are stereotyped more frequently.

To examine the nature and topics of cultural stereotypes as well as the rates of stereotype application to and by people belonging to different cultures, 301 stereotypes detected in the visual material are analyzed. The following series and films are chosen to be the object of our study: *Emily in Paris*, *Brooklyn*, *Eat Pray Love*, *Lost in Translation*, *Under the Tuscan Sun*, *My Big Fat Greek Wedding*, *Tokyo Fiancée* and *The Best Exotic Marigold Hotel*. Such choice is based on the fact that the plot of all these works evolves around the main character moving or traveling to another country and finding themselves in a new environment surrounded by national practices and traditions of another culture which leads to active stereotype expression.

As for the extent to which different cultures are stereotyped in the series, it can be concluded that the most stereotypes refer to the French culture (98, i.e. 33%). Among other nationalities that were stereotyped are American (75, 25%), Japanese culture (22, 7.3%), Italian (19, 6%), Chinese (17, 5.6%), British (16, 5.3%), Greek (13, 4.3%), Indonesian (10, 3.3%), Irish (8, 2.6%), Indian (6, 2%), Swedish (4, 1.3%), Ukrainian, Dutch, Australian and Belgian (2, 0.7%) and Brazilian, Swiss, German, Serbian and Polish (1, 0.3%). Therefore, it can be concluded that in the majority stereotypes from the chosen visual material refer to the representatives of East Asian (Japanese and Chinese) cultures along with the American. Among European cultures, The French and Italians appear to be stereotyped the most frequently.

In terms of the nationalities that produce stereotypes in data in question, the French characters come up with 99 stereotypes produced by them out of 301 mentioned which equals 33%. They are followed by the representatives of such cultures as American (86, 29.4%), Chinese (25, 8.2%), British (19, 6.2%), Italian (18,

6%), Greek and Indonesian (11, 3.6%), Irish (10, 3.2%), Japanese (8, 2.6%), Belgian (7, 2.1%), Indian (3, 1%), Ukrainian (2, 0.5%) and Dutch and Serbian (1, 0.3%).

The stereotypes that are analyzed differ in terms of grounds for stereotyping. The behavioral stereotypes prevail among others and equal 46% of all stereotypes. Speaking of the type of reference in the stereotypes expressed in the visual material, the most common one is behavioral. With 140 examples of such stereotypes employed in the series and films in question, they equal to 46% of all stereotypes mentioned. The representation of stereotypes with other type of reference that are used in the visual material is significantly smaller: social (84, 28%), verbal (36, 12%), esthetical (29, 10%), and anthropological (12, 4%).

The type of reference analysis gives a general understanding of the stereotype topics. As it can be seen from the lists of the most common themes of stereotyping and the analysis of the connotations implied in them, they differ from culture to culture. For instance, the Americans are often stereotyped as having excess weight because of the junk food. At the same time, the national cuisine of Italy is depicted in stereotypes as a masterpiece.

Therefore, it can be said the topic for stereotyping differs as well the extent of positive and negative connotation implied in them. However, the vast majority of stereotypes are formed with one's behavioral features as a basis. It is notable that in the most cases people tend to employ a certain stereotype regarding a representative of another culture basing on the enrooted picture of their image they have in their mind before a direct contact with this specific person. Upon meeting a person belonging to another culture, this fixed vision of them is projected into reality.

III. LINGUISTIC MEANS OF EXPRESSING STEREOTYPES IN CROSS-CULTURAL COMMUNICATION

Many scholars deal with the analysis of the linguistic means that are used for stereotype employment. For instance, McElduff conducted a research on the way the national stereotypes are produced and incorporated through the use of the English language. After completing a deep linguistic analysis of a travel writing corpus about four European countries, he defines a list of linguistic devices that are applied to create and express national stereotypes. It includes lexical choices, syntactic structures, and discourse markers [McElduff, 2015, p. 98].

The same idea was explored and widened in one of Kolb's works where the focus is on the ways language is used to create and maintain national identity, and on the analysis of the linguistic features applied for stereotype expression. This research states that national stereotypes are often employed with the use of such linguistic means as lexical choices, discourse markers, syntax and grammar, as well as pragmatics [Kolb, 2013, p. 78].

According to Prykhodko, there can be an arrangement of ethno-specific concepts represented through a number of synonyms, thematic series, symbols, behavioral stereotypes, artifacts, objects of material and spiritual culture, etc [Prykhodko, 2008, p. 125].

Another Ukrainian linguist was exploring the representation of stereotypes about English and French cultures in modern English mass media and came to the conclusion that ethno-specific nominations of French origin represent a rich palette of symbolic realizations that tend to widely verbalize stereotypes of the French lifestyle, character traits and appearance, food, language, toponyms and xenoethnonyms [Chumak, 2015, p. 59].

The novelty of this research is that the language means used to produce stereotypes are studied from the morphological point of view and the peculiarities of nominal and verbal units applied in them are examined.

3.1 Morphological means of expressing stereotypes in cross-cultural communication

Morphological means play an important role in the formation of stereotypes in cross-cultural communication because they help to express certain concepts, ideas and feelings related to cultural values and traditions. In such a way, the words used to construct and perpetuate the stereotypes are split into a few sections for a more detailed analysis of the data basing on the Semin's categorization. The examples in brackets are the most common words in the stereotypes found in the data analyzed.

- Descriptive Action Verbs - i.e. verbs that provide an objective description of an observable event (“to *nibble*”, “to *stroll*”, “to *whisper*”, “to *demand*”, “to *gaze*”, “to *stare*”, “to *smirk*”);

- Interpretive Action Verbs - i.e. verbs that describe a particular behavior as belonging to a class of behaviors (“to help”, “to hurt”, “to cheat”, “to encourage”, “to shoot”, “to hit”);

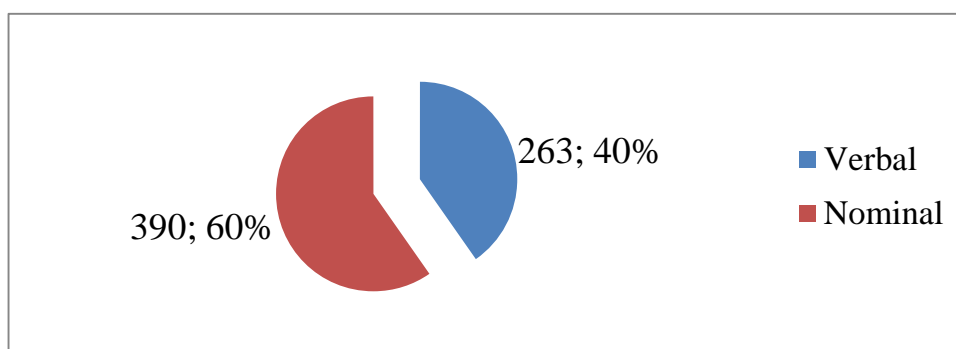
- State Verbs - i.e. verbs that describe ongoing states and convey emotional or mental states of a subjective nature (“to observe”, “to watch”, “to listen to”, “to like”, “to hate”, “to love”, “to prefer”);

- Adjectives - i.e. units that describe the abstract end of the continuum not only in terms of the singular episode but also regarding the object of the behavior (“*angry*”, “*mean*”, “*sweet*”, “*friendly*”, “*happy*”, “*open*”, “*unnatural*”, “*concerned*”, “*illegal*”);

- Noun Categories – i.e. common nouns, proper nouns, and pronouns that are used to denote a person, a thing, a place, a concept or a phenomenon (“*flirt*”, “*romantics*”, “*fun*”, “*work*”, “*people*”, “*pleasure*”, “*affair*”) [Semin, 2012, p. 320].

These linguistic features used to express a stereotype can therefore be divided into verbal and nominal means from the morphological point of view. There are 263 verbal and 390 nominal units employed in the data analyzed. Figure 9 illustrates the proportion of linguistic units used to express a stereotype:

Figure 9. The distribution of verbal and nominal means of stereotype expression



Looking at Figure 9, one can notice that a speaker tends to express the stereotypes through nominal units of language significantly more often than through verbal ones. According to a recent study of the correlation between verbal and nominal units in communication, both types of expression are employed in spoken discourse, but the functions they serve are different. Nominal expressions turn out to be used more often for new information presentation. As for the verbal units, they are used more frequently to elaborate on information that has already been mentioned previously or to provide additional details regarding the matter [Razavi et al., 2012, p. 691]. Therefore, the findings of the current research support this point since the stereotypes mostly appear on the ground of unknown information and are expressed through nominal units of speech more frequently.

In regard to more detailed categorization of the nominal and verbal units used to produce stereotypes in the data selected for analysis, it can be concluded that the most common type is noun categories with 224 examples that equals 34%. The other 4 types are presented in the following way: adjectives (166, 25%), state verbs (101, 15%), descriptive action and interpretive action verbs (81, 13%). This data is visually presented in Figure 10:

Figure10. The distribution of linguistic features of stereotype expression

In such a way, Figure 10 illustrates that in most cases when the stereotype is produced in the selected data, a noun category is used to express it while verbs providing an objective description of an observable event and verbs describing a particular behavior as belonging to a class of behaviors are applied the least number of times. The other stereotypes are perpetuated through verbs describing emotional or mental states of a subjective nature and adjectives conveying the abstract end of the continuum, whose frequency ranges from 15% to 25% respectively.

It is notable that unlike descriptive and interpretive action verbs, state verbs are used pretty frequently. It is connected to the subjective nature of a stereotype and connection of this particular type of verbs with the emotional component.

3.2 Lexical means of expressing stereotypes in cross-cultural communication

Some linguistic studies suggest that lexical units play an extremely important role in a stereotype expression. One of the reasons for that is that certain culture-specific words can serve as a trigger for stereotype activation. For instance, the scholars conducting a research on this topic recently, state that presence of stereotype-relevant words in sentences increased the usage of stereotypes by

participants, regardless of whether the sentences were stereotype-consistent or stereotype-inconsistent [Kelbert et al., 2013, p. 145].

Another study examines the lexical units used for representation of national stereotypes across different cultures. During the research, participants conducted a rating of a list of words that were associated with certain cultures basing on their stereotype-relevance. It is claimed that some lexical units were closely associated with certain national stereotypes regarding one's culture. For instance, words related to "fast food" and "Hollywood" are strongly connected with the image of American culture [Wu et al., 2016, p. 117].

Many scholars studied the lexical units in stereotypes from different perspectives but in our research, the lexical units are categorized according to the sphere they refer to and are split into the following categories:

- Ethnic traditions: This group includes vocabulary associated with food, drinks, holidays, customs, and other national traditions.
- Appearance and behavior: This group includes vocabulary linked to physical appearance, clothing, and behavior.
- Reputation: This group includes vocabulary related to national achievements in different spheres as well as words related to national reputation and image.

Here is the representation of the most common lexical units applied in stereotypes regarding a certain culture with their division into the categories based on the topic they refer to:

The French

Ethnic traditions: “*croissants*”, “*omelets*”, “*crepes*”, “*bureaucracy*”, “*champagne*”, “*leek*”, “*wine*”

Appearance and behavior: “*love*”, “*pleasure*”, “*mean*”, “*sexy*”, “*romantics*”, “*friendly*”, “*lovers*”, “*sex*”, “*cheat*”, “*mistress*”, “*affair*”, “*romantic*”, “*flirts*”, “*kiss*”, “*make love*”, “*flattery*”

Reputation: “*illogical*”, “*beautiful*”, “*Louvre*”, “*diplomacy*”

One can notice that a lot of words mentioned in stereotype examples from the data analyzed refer to French cultural practices, especially to food culture in the country.

The lexical units describing appearance and behavior of the French mostly deal with the relations between people can be subdivided into two separate groups. The first one comes with a positive image; for instance, the representatives of the French culture are described as “*romantic*” and “*friendly*”. The second group deals with the lexical units that have highly negative connotation, for example, “*cheat*” and “*mistress*”.

In terms of national reputation, the French culture is presented as “*illogical*” but “*beautiful*”. There is also a reference to high development of art sphere in this country which is expressed through mentioning the Louvre. The French language was also regarded as a language of “*diplomacy*” in the series pointing out its beauty and its significant role in international relations.

The Americans

Ethnic traditions: “*pizza*”, “*disgusting food*”, “*peanut butter*”, “*French fry*”, “*pancakes*”, “*McDonald's*”, “*junk food*”

Appearance and behavior: “*fat*”, “*shouting*”, “*work*”, “*dishonest*”, “*ugly*”, “*weight loss*”, “*ready to go*”, “*unnatural*”, “*artificial*”, “*control*”, “*entertainment*”, “*ambition*”, “*darling*”, “*greedy*”, “*independent*”

Reputation: “*avant-garde*”, “*capitalizing*”, “*wasteful*”, “*accessible*”, “*simplistic*”

The American cultural practices and traditions are narrowed down to the food industry in many stereotypes. Furthermore, the American cuisine is often regarded as not healthy and of low quality.

As a result many words stereotyping appearance refer to American characters as “*fat*” and “*ugly*” or concentrated on a quick “*weight loss*”. American products are often regarded as “*unnatural*” and “*artificial*”. Although the representatives of this culture are frequently portrayed as “*independent*” and “*ambitious*”, there a few stereotypical references where Americans are described as “*greedy*”.

As for the national reputation, the ideas of Americans are often said to be “*avant-garde*” but there is also an opposite point of view labeling them as too “*capitalizing*” and “*accessible*” to everyone in a negative way.

The Japanese

Ethnic traditions: “*Buddhism*”, “*asobu*”

Appearance and behavior: “*short*”, “*sweet*”, “*skinny*”, “*nerdy*”, “*pretty*”, “*take pictures*”, “*talk*”, “*alone*”

In one of the stereotypes concerning the Japanese cultural practices, such religious notion as “*Buddhism*” is mentioned. Another term from Japanese culture, denoting the philosophy of working but not playing, strengthens the stereotype describing the Japanese people as extremely hard-working and focused on career.

Their appearance is also often stereotyped as usually they are depicted as “*short*”, “*skinny*” and “*nerdy*”. There are a number of stereotypes portraying the representatives of the Japanese culture as reserved individuals who feel more than they actually express.

The Italians

Ethnic traditions: “*dolce far niente*”, “*warmer*”, “*friendlier*”, “*magic language*”

Appearance and behavior: “*pleasure*”, “*fun*”, “*Roman gods*”, “*muscular*”, “*flirting*”, “*sex*”, “*baseball*”

Reputation: “*classic*”

Such notion as “*dolce far niente*” meaning “the sweetness of doing nothing” is mentioned in one of the stereotypes and is a well-known Italian concept about the ability to relax [Fowler, 2015, p. 98]. There are also many references to the Italian language denoting its beauty.

The Italians often become an object of stereotype because of their appearance. There are many instances of them being portrayed as strong and good-looking. The representatives of this culture are also regarded as people who know how to relax and have fun which is depicted in stereotypical statements through such lexical units as “*pleasure*” and “*fun*”. Furthermore, there is a range of words used in stereotypes to

refer to Italians as people who are fond of different kind of social interactions, for instance, “*flirting*” and “*sex*”.

The Chinese

Appearance and behavior: “*weird*”, “*no logic*”, “*mean*”, “*punish*”, “*visa*”, “*illegally*”, “*stylish*”

Reputation: “*inventions*”, “*futuristic*”

The Chinese behavior is often depicted in stereotypes with the help of the lexical units connected to working or staying in another country illegally due to internal regulations. Here are a few examples of such words as: “*punish*”, “*visa*”, and “*illegally*”.

The stereotypes about the Chinese cultural image are centered on their cultural accomplishments and are often perpetuated through such words as “*inventions*” and “*futuristic*”.

The British

Appearance and behavior: “*not fun*”, “*up-front*”, “*stuffy*”, “*comfort zone*”

Reputation: “*dignity*”

Most of stereotypes about British people portray them as reserved individuals who do not like communication with new people and are not willing to leave their “*comfort zone*”. Such lexical items as “*not fun*” and “*stuffy*” are often used to refer to the representatives of this culture.

The national trait of the British that can be traced in the stereotypes from the selected data is “*dignity*”.

The Greeks

Appearance and behavior: “*marry*”, “*feed*”, “*family*”, “*hugging*”

Reputation: “*did first*”

A great number of behavioral stereotypes about Greeks are linked to the significant role of family and marriage in society. They are perpetuated with the help of such lexical units as “*marry*” and “*family*”.

The Greek culture is famous for its philosophers and first scholars. That's why the national accomplishments are mentioned in one of the stereotypes to inquire about the things the Greeks "*did first*".

The Indonesians

Ethnic traditions: "*cremation ceremony*"

Appearance and behavior: "*happy*", "*affair*", "*family*"

Reputation: "*a place to recover*", "*center of the universe*"

Stereotypes about Indonesian culture often emphasize their religious and spiritual component. For example, one of them is expressed through the collocation "*cremation ceremony*".

In terms of the behavioral stereotypes about the Indonesians, they are often centered on the relationship between people and are expressed through the corresponding lexical units, for instance "*affair*" and "*family*".

As for the national reputation presented through stereotypes, many of them refer to Indonesia as a country of a spiritual journey. Such stereotypes are produced with the use of the following collocations: "*a place to recover*" and a "*center of the universe*".

The Irish

Ethnic traditions: "*brogue*", "*Irish stew*"

The stereotypes about the Irish culture concern themselves with the national dish and a distinct accent which is characteristic of the representatives of this culture.

The Indian

Ethnic traditions: "*guru*"

Appearance and behavior: "*marry off*", "*room*", "*packs*", "*rob*", "*black hearts*", "*brown faces*"

Indian cultural practices are frequently mentioned in stereotypes. In the data selected for analysis, such a stereotype was perpetuated through the word "*guru*".

In terms of their appearance and behavior, Indian people are extremely stereotyped in *The Best Exotic Marigold Hotel*. The choice of such words as "*rob*", "*black hearts*" and "*brown faces*" to refer to the representatives of this culture in the

film makes these stereotypes totally negative and even racist which is unacceptable for cross-cultural communication.

The Swedish

Ethnic traditions: “*conform*”

Appearance and behavior: “*Nordic*”, “*colder people*”, “*muscle*”

The Swedish cultural practice depicted in one of the stereotypes is connected to the concept of conformity meaning socially acceptable conventions or standards that are followed by the members of a community [McIntosh, 2013, p. 134].

In terms of their appearance and behavior, the Swedish are often stereotyped through the use of such words as “*colder people*” and “*muscle*”.

The Ukrainians

Appearance and behavior: “*love free*”, “*deported*”

Although there are only 2 stereotypes about Ukrainians found in the data selected for analysis, both of them present the character belonging to this culture from a negative point of view. The Ukrainian girl from Emily in Paris series (season 2 episode 4) is portrayed to steal the clots because of her love for free things and her fear to be deported.

The Belgians

Ethnic traditions: “*chocolates*”, “*beer*”

A few stereotypes about Belgian food are found in a data selected. They are expressed through nomination of the most popular product and beverage in the country.

The Dutch

Ethnic traditions: “*coffee*”, “*bikes*”

There is an example of stereotype referring to the Dutch culture where such words as “*coffee*” and “*bikes*” are chosen to denote the popular way to spend free time in the country.

The Australians

Ethnic traditions: “*steakhouse*”

There is a reference to the Australian cuisine in one of the stereotypes from the series which was perpetuated through a word “*steakhouse*”.

The Germans

Appearance and behavior: “*without pleasure*”

In a stereotype that refers to the German culture, the focus is on their inability to relax. Such lexical units as “*without pleasure*” are chosen to express it.

Therefore, the data mentioned above presents a set of basic lexical units that are used in the selected series and films chosen to produce and incorporate stereotype into a cross-cultural communication act. Some of them tend to be more positive or neutral while the others bear exclusively negative connotations. However, in both cases, the lexical choice of an interlocutor can be regarded as a linguistic means of stereotype expression since culturally-marked words activate stereotype production.

Conclusion to PART III

Linguistic means through which stereotypes are expressed become the subject of the recent cross-cultural studies frequently as they are of utter importance to learning about the nature of stereotypical judgements and understanding of their influence of their usage on the communication outcome.

For further analysis, linguistic features are divided into 5 categories based on type of morphological units presented in them. It appears that the usage of nominal linguistic means prevails in stereotype application. In such a way, in 301 stereotypes that are examined, 224 examples of noun categories are found. Adjectives are presented in the amount of 166 units. As for the verbal linguistic means, there are 3 different types of them detected in the data in question. 101 units are state verbs while the number of descriptive action and interpretive action verbs the same and equals 81.

It can be said that nominal linguistic units are used more than verbal ones for stereotype expression because they concentrate on object description and denotation. The number of state verbs is higher than other verb types due to emotional element in them which correlates with the stereotype nature of being personalized preconceived judgements that are based on one's subjective opinion.

Some linguistic researches study lexical choice in stereotypes as it plays an important role in the process of stereotyping as well. The reason for that is the fact that there some words are culture-specific. Their usage in cross-cultural communication therefore leads to stereotype activation.

After the categorization of the most used words in accordance with the sphere they refer to, it was discovered that the topics for stereotypes describing different cultures have distinct variations. As a rule, the lexical units applied in stereotypes that are analyzed are very specific and unique for each separate culture. However, the only exception deals with French and Italian cultures and the ability of the people belonging to these ethnic groups to have a proper rest after work. It is expressed through such words as "*pleasure*" and "*fun*". It can be explained by close geographical position of these two countries.

Therefore, the linguistic means including nominal and verbal units and word choice play an important role in stereotype expression in cross-cultural communication.

CONCLUSION

Nowadays cross-cultural communication has become an integral part of everyday life of many people which led to the surge of different linguistic studies aimed to outline the main tendencies in the communication process and discover the ways for improvement of its effectiveness. Being a common element in cross-cultural communication, stereotypes are a widespread subject of recent linguistic studies.

This paper deals with multiple means used in the cross-cultural communication process, namely nominal and verbal means of stereotype expression and lexical choice in them.

First of all, the notion of cross-cultural communication needs to be defined. It is a sociolinguistic science that studies peculiar features of verbal and non-verbal communication between people representing different ethnic groups. Cross-cultural communication is a complicated multicomponent process the result of which can be endangered by different factors. One of them is stereotypes.

A stereotype is a preconceived subjective opinion referring to another culture. Although people try to remain unbiased in the process of communication with the representatives of other cultures, it is not always possible to achieve due to different cultural background and personal experience. Being a multicomponent notion that is influenced by many outside factors, stereotypes can be categorized in many different ways depending on the aspect that is taken into account.

Stereotypes as a cross-cultural communication component are studied since they are of a great significance to the interaction effectiveness. They can serve as a connection element and simplify the communication process. At the same time, there are high risks that improper stereotype application might lead to barriers and, as a result, a failure in communication.

This paper was designed in the way that allows to explore stereotypes from morphological and lexical point of view. The visual material chosen for the analysis presents a huge database where 301 stereotypes were selected from *Emily in Paris* serie, *Brooklyn*, *Eat Pray Love*, *Lost in Translation*, *Under The Tuscan Sun*, *My Big Fat Greek Wedding*, *Tokyo Fiancée* and *The Best Exotic Marigold Hotel* films. These

data is chosen as an object of the study due to the fact that they present people in real life situations that come to another country where they start getting acquainted with a new culture.

In regards to the nationalities that become an object of stereotyping, the French can be said to have been stereotyped in the data analyzed the most as 98 stereotypes out of 301 refers to their culture. They are followed by the Americans with 75 stereotypes about them. In regards of the extent to which the cultures are stereotyped, there is a big difference between the before mentioned cultures and the Japanese, Italian, Chinese, British, Greek and Indonesian as the rates of the latter being stereotyped range from 22 to 10 examples. With the number of stereotypes between 8 and 1, the people representing Irish, Indian, Swedish, Ukrainian, Dutch, Australian, Belgian, Brazilian, Swiss, German, Serbian and Polish cultures are referred to in stereotypes even less frequently.

In terms of the nationality of the characters who produce stereotypes, the highest number of stereotypes is expressed by French. 99 of all stereotypes in the visual material analyzed are perpetuated by them. The American characters also produced a great number of stereotypes equaling to 86. The other nationalities and the amount of stereotypes they produce are distributed in the following way: Chinese (25), British (19), Italian (18), Greek and Indonesian (11), Irish (10), Japanese (8), Belgian (7), Indian (3), Ukrainian (2) and Dutch and Serbian (1). The list of more specific topics depicted in stereotypes proves that stereotypes are considered to be the manifestation of how different cultures are perceived globally. Each culture has its own peculiarities that can serve as a basis for a stereotype in certain circumstances.

Since the nature of stereotypes is different, they are categorized and analyzed based on the topic they refer to. The type of reference that prevails in stereotypes is behavioral. There are 140 examples of such kind of stereotypes found in the data selected. In regards of the rates at which stereotypical judgments of other reference type appear, it can be presented in the following way: social (84), verbal (36), esthetical (29), and anthropological (12).

Many linguists are focused on exploring the ways through which stereotypes are expressed for the better understanding of ways on how to incorporate stereotypical judgments into a communication process properly. After the visual material was reviewed and stereotypes were analyzed from the morphological point of view, it appeared that nominal units prevail over the verbal ones. In such a way, 224 nouns and 166 adjectives are used in the stereotypes from the visual material to express stereotypical judgements while there are 101 state verbs and 81 descriptive action and interpretive action verbs detected in them.

Lexically speaking, the word choice analysis in the stereotypes from the data in question demonstrates that some lexical units are closely associated with a certain culture and are used as linguistic means of stereotype expression as well. The connection between a word and culture depends on the peculiarities of this culture.

In such a way, this research and its practical findings can be used as a basis for improving knowledge and understanding of the ways through which mutual understanding in communication with representatives of other cultures can be reached. The examples of the stereotypes as well as the description of connotations expressed in them can help learn how stereotypes influence the communication and learn where to avoid them in order to increase the communication effectiveness and reach communication goal. It can also be useful for researchers, scholars, and practitioners working in the field of linguistics because of different stereotype typologies and categorizations presented here.

The contribution of this study to the linguistic research of stereotypes is the analysis of the visual material, focusing on linguistic means of stereotype expression. They are examined from both morphological and lexical point of view. In addition, new categorizations based on the sphere stereotypes refer to are used for a further analysis.

Thus, research on this issue can be continued. Stereotypes referring to the cultures representatives of which are not presented a lot in the visual material chosen can be examined on the basis of another data to receive more detailed and accurate information. In addition, ways of expressing stereotypes can be investigated in a

diachronic aspect, focusing on the changes that occurred in the means of expressing stereotypes as a result of the process of globalization and popularization and digitalization of mass media from the beginning of the 21st century to the present day.

SUMMARY

Stereotypes can have a major impact on cross-cultural communication because they can cause misunderstandings, conflicts and even discrimination. People tend to use stereotypes to classify and evaluate other cultures, which can lead to distortions of reality and mutual stereotyping.

The topic of this paper is stereotypes in cross-cultural communication. The subject of the study is defined as linguistic means of stereotype expression and the typology of stereotypical judgments. The object of the research is stereotypes in cross-cultural communication.

Stereotypes in intercultural communication are a fairly widespread phenomenon that attracts the attention of researchers from various fields, including linguistics and sociolinguistics. For instance, Manakin is known for his research in the field of cross-cultural communication and stereotypes. According to him, cross-cultural communication is a study dealing with the distinctive features of verbal and non-verbal communication of people representing different cultural communities. He believes that stereotypes can cause various problems in international communication and complicate communication between people representing different cultures. In his research, Manakin focuses on how stereotypes influence language behavior and perception of other cultures.

Sharifian's studies focus on the examination of the relationship between cultural stereotypes and the effectiveness of intercultural communication. From his point of view, communication can be regarded as a multiplex concept that includes various types of processes of interconnection and interaction between people, social groups, and subjects. In addition, he investigates the mechanisms of formation and spread of stereotypes, as well as ways of reducing and counteracting them.

Another example of scholars who made a significant contribution to the study of stereotypes in international communication is Harwood and Joyce. Their research helped to expand our understanding of how stereotypes affect intercultural communication, as well as to identify effective methods to combat this influence. In particular, their research on stereotypes about national groups allowed us to

understand how these stereotypes affect the perception and behavior of people in intercultural relationships.

In terms of the methodology, quantitative and data analysis, distributional analysis, descriptive analysis and component analysis were applied in this paper. Such visual material as *Emily in Paris* series and *Brooklyn*, *Eat Pray Love*, *Lost in Translation*, *Under the Tuscan Sun*, *My Big Fat Greek Wedding*, *Tokyo Fiancée*, and *The Best Exotic Marigold Hotel* films were chosen as an object of our research. The reason for such choice can be explained by the fact that these works present the representatives of multiple cultures traveling to other countries which leads to an active stereotype production. Therefore, a huge database of needed material is collected and explored. The stereotypes for this linguistic research are selected through a review of each episode and film and the narration and dialogue examination. After that, a corresponding categorization of the data for a further analysis is carried out.

After completing the analysis of the data selected, it was discovered that the representatives of the following cultures are stereotyped the least: Japanese (7.3%), Italians (6%), Chinese (5.6%), British (5.3%), Greek (4.3%), Indonesian (3.3%), Irish (2.6%), Indian (2%), Swedish (1.3%), Ukrainian, Dutch, Australian and Belgian (0.7%) and Brazilian, Swiss, German, Serbian and Polish (0.3%). The majority of stereotypes refer to the French culture (33%) and Americans (25%).

In such a way, one can summarize that in the most cases, stereotypes that are presented in the chosen series and films are expressed towards the representatives of East Asian cultures along with the American. As for European cultures, the French and Italians turn out to be stereotyped the most frequently.

One should keep in mind that the representation of characters from different countries in the data varies. For instance, the nationality of the main character from the visual data is mostly American. The number of characters from the country where the events take place surpasses the number of other nationalities presented. Since the focus is on the main character and the screen time for the local culture is higher, more

stereotypes address these cultures while other cultures that are depicted in the series and films not so often become the object of stereotyping significantly less.

Another aspect that is explored in this study is the national identity of characters who express stereotypes. The findings show that the least number of stereotypes is expressed by the people representing the following cultures: Chinese (8.2%), British (6.2%), Italian (6%), Greek and Indonesian (3.6%), Irish (3.2%), Japanese (2.6%), Belgian (2.1%), Indian (1%), Ukrainian (0.5%) and Dutch and Serbian (0.3%). In data in question, the French (33%) and American characters (29%) come up with the highest amount of stereotypes.

It's worth pointing out that stereotype expression can serve as a means of self-identification and distinguishing one's own culture from others. In such a way, there are cases when the stereotypes about a culture are expressed by the representatives of this culture themselves to draw the attention to the peculiarities of their nation.

Additionally, the analysis of the linguistic means applied in the stereotypes was conducted. According to the results, descriptive action and interpretive action verbs are used the least frequently to express stereotypes in the data selected (13%). Adjectives (25%) and state verbs (15%) are used more often due to their descriptive nature and reference to emotions. The most common type of linguistic features applied in stereotype production is noun (34%).

Therefore, it can be concluded that people tend to use nominal linguistic units more than verbal ones in the process of stereotype expression.

Stereotype formation was also explored from lexical point of view that allowed compiling a list of the most common words used to refer to a certain culture and defining the sphere the stereotypes deal with. The connotation that is applied in the stereotypes was also taken into consideration. It was discovered that a certain lexical units are closely associated with a specific culture and are used in stereotypes to address the unique national features they refer to. Most of stereotypes bear negative connotation which can be explained by the fact that negative emotions tend to be more intense than positive. It leads to a more vivid reaction and expression which results in enrooting higher number of negative stereotypes.

Therefore, culture-specific words are also a linguistic means that are applied in the process of stereotype perpetuation.

A possible implication to the study should be mentioned. Since the characters representing different cultures have different time on screen, the amount of communication with their participation is different. It leads to uneven representation in stereotypes.

As for the contributions of the paper to the field of linguistics, it's worth mentioning that a great number of stereotypes referring to multiple cultures are studied from both morphological and lexical points of view. Much research has been conducted on this topic but in our linguistic research Manakin's theoretical categorization of reference type was reconsidered and used for analysis of cultural stereotypes only. The novelty of the study also lies in the fact that a new categorization regarding the topic of stereotype was applied for the analysis of lexical choices in stereotype formation. The findings of the research including different categorizations, lists of stereotypes and analysis of linguistic features used in them, can be beneficial for people connected to the sphere of linguistics and cross-cultural communication in academic discourse. Furthermore, they can be used for personal development and improving communication skills

The study of stereotypes in cross-cultural communication is extremely important, because stereotypes affect mutual understanding between people from different cultures, their relationships and perceptions of each other as well as level of communication effectiveness. Stereotypes can be widespread in certain cultures and perceived as a norm, making cross-cultural communication difficult.

Therefore, the study on this topic should be continued. The peculiarities of stereotype expression regarding the cultures that are presented not so vividly the chosen visual material can be studied in more detail. In addition, a diachronic approach can be applied to exploring stereotypes in cross-cultural communication to track changes in the tendencies of their application caused by major global events.

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APPENDICES

Appendix A (Emily in Paris)

Table 1. S1 E1 Emily In Paris

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	I mean, French men, they love older women, you know?	French	American				+					+	+	+
2.	That you don't speak French. It's a problem.	American	French			+			+					
3.	I was in Chicago once, and I ate the deep-dish pizza.	American	French				+						+	+
4.	Disgusting. Like a quiche made of cement. (about pizza)	American	French				+						+	
5.	And the people are so fat.	American	French		+								+	
6.	- Why are they all so fat? - Well, perhaps from the disgusting food.	American	French		+								+	
7.	Well, smoking is a pleasure.	French	French				+							+
8.	- And without pleasure, who are we? - German?	German	French				+							+
9.	Why are you shouting?	American	French			+			+					
10.	Excuse me, but the French are masters of social media.	French	French				+		+					

11.	But the people, so mean.	French	Chinese				+		+				
12.	Chinese people are mean behind your back.	Chinese	Chinese				+		+				
13.	French people, mean to your face.	French	Chinese				+			+			
14.	And I think the Americans have the wrong balance. You live to work.	American	French	+						+	+	+	

Table 2. S1 E2 Masculin Féminin

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	French is such a funny language.	French	American			+						+	+
2.	You want everything to be everywhere, accessible to everyone.	American	French				+				+	+	
3.	I don't know how to look like you. That slouchy, sexy, je ne sais quoi thing.	French	American		+				+		+		+
4.	You don't talk about work at a party.	French	French	+					+				
5.	- Mm, he seemed very friendly with you. - I think he was just being French.	American	French	+							+		+
6.	In Paris, everyone's serious about dinner.	French	Chinese	+								+	

	dream of beauty? - Private jet.															
6.	- The male gaze. Exactly. - I... I don't think American women will respond to this.	American	American				+						+	+		
7.	I don't take such a simplistic view of men and women. That's very American.	American	French	+									+	+	+	
8.	You're more like the prude police.	American	French	+										+	+	
9.	That's the French way. They're... very disagreeable.	French	Chinese				+							+		
10.	"Thou shalt always maintain a positive attitude. Thou shalt avoid workplace romances." You told French people this? No wonder they hate you.	French	Chinese	+										+	+	+
11.	Look... you come to Paris, you walk into my office, you don't even bother to learn the language.	French	French				+			+					+	

Table 4. S1 E4 A Kiss is Just a Kiss

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	My lousy French gets me nowhere.	French	American			+			+			+	
2.	You're nice and French and you speak English?	French	American				+		+			+	
3.	- I'm kind of like the, uh, American point of view. - And how do they feel about that? - A lot like that flower lady.	French	American	+							+	+	+
4.	You're in Paris now. I'm sure we can find you something better than peanut butter.	French	French				+		+			+	+
5.	Uh, see, that's the secret to our omelets. We never clean. We let things season.	French	French				+		+				+
6.	Now, it's one thing to cheat on your wife with your mistress. It's another thing to cheat on your mistress with a young American.	French	French	+					+				+
7.	Look, you haven't done Paris right until	French	Chinese	+					+			+	+

	you've had at least one wildly inappropriate affair.													
8.	Well, this is the French way. And now that you're in Paris, you'll find that the most wonderful things exist outside of your... How do you say? Your... box?	French	French											
9.	- Let's call it an affair. Much more romantic. - Exactly. - That's why people go to hotels. - Especially in Paris.	French	French	+										+

Table . S1 E5 Faux Amis

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	Look, French men are flirts.	French	Chinese	+										+
2.	Uh, but then it's only London Bridge. Not as fun.	British	French		+								+	+
3.	You didn't move to Paris to sit alone in your room.	French	French	+					+					
4.	Is this the American way to overpromise and underdeliver?	American	French							+			+	
5.	Everything is pas	French	Chinese					+					+	+

	possible. It's the French motto.														
6.	Klara, that Nordic witch from Hästens, called...	Swedish	French						+					+	+

Table 6. S1 E6 Ringarde

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype						
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category		
1.	Frenchmen never get tired of having sex.	French	Chinese	+							+				+
2.	In China, you only get one kid.	Chinese	Chinese	+						+					
3.	But, you know, the wonderful thing about Paris is that nobody judges you for doing nothing. It's practically an art form here.	French	Chinese									+		+	+
4.	America, it sounds like a prison.	American	French	+							+				+

Table 7. S1 E7 French Ending

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	American romantic comedies, they are so dishonest.	American	French		+							+	+	
2.	- Here, we like more of a French ending. - Which is what? - Tragic.	French	French		+							+	+	+
3.	Yeah, happy endings are very American.	American	French		+								+	+
4.	- But don't you want to go to the movies to escape life? - Thinking you can escape life is your problem.	American	French					+	+		+			+
5.	Uh, it's fine, Ratatouille. She's with me.	French	American					+						+
6.	- Do you have any weed? - Actually, marijuana is highly illegal in France.	American	American							+			+	+
7.	Oh, and don't tell my fat publicist. I hate her.	American	American		+							+		+
8.	So, this is America's sweetheart, huh?	American	French											+
9.	- Are you okay? - Oh, yeah. I just took	American	American						+				+	

	something to help me relax. You see? I'm relaxed and horny! Whoo! - I... I think she took Molly.												
10.	At home, she's the good girl, but here... She can get away with everything. It's just Paris.	French	French				+		+				+
11.	Well, you don't come to Paris to be good.	French	French				+		+				+

Table 8. S1 E8 Family Affair

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	You can't punish people for their thoughts. I'm from China. We've tried.	Chinese	Chinese	+						+				+
2.	Here, you should drink some more water. Water? Oh, we're in Paris, bitch.	French	Chinese				+				+			+
3.	- It's an American custom to show off your home to visitors. - Really? Does she want to see our bins too?	American	French				+				+		+	+
4.	And an American, too. Perfect. Come.	American	French				+				+			+

	Don't worry, I won't embarrass you in front of the British.													
5.	The point is that I have some marketing strategies that I would love to discuss.	American	American	+									+	+
6.	The other thing we don't do at the dinner table is talk business.	French	French	+									+	+

Table 9. S1 E9 An American Auction in Paris

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	And very American, to be so wasteful.	American	French				+							+
2.	Actually, the tradition began in France with Formula 1 drivers in the '60s. But now we use it to make bikinis wet.	French	French				+		+				+	+
3.	It's like the French r can't be bothered to come out of their mouths.	French	American			+				+				+
4.	Try having a name like Robertson. Every French person dry heaves just trying to pronounce it. (in French accent) Judith Robertson.	French	American			+				+			+	
5.	My name sounds like	French	American			+			+					+

	an airline. Emily Coop-air. Fly me.													
6.	Oh. It's all in English. Oh, honey, this is Ralph Lauren's place. They're not even allowed to speak French here.	French	American				+			+				+
7.	The irony of how a French fry can make you feel so at home.	American	American				+			+			+	+
8.	You can't compare our crepes to your pancakes. I mean, no contest. We win.	French	French				+			+	+			+
9.	Oh, God, the last thing the Louvre needs is more friends from America.	American	French				+			+				+
10.	Oh, it's Paris, there's always a rat somewhere.	French	French				+							+
11.	They're a designer duo called Grey Space. American and very avant-garde.	American	American				+							+
12.	That's another word for ugly.	American	French				+							+
13.	You guys just kiss so much here.	French	American				+			+				
14.	- Do you know what the French do when things are at their darkest? When the bombs were falling during World War II, know what they did? - Hid? - No. They made love.	French	French				+			+				+

Table 10. S1 E10 Cancel Couture

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	I love fashion, but God, I hate Paris Fashion Week.	French	Chinese		+							+		+
2.	So now we have a fashion designer without a fashion show, which is almost as meaningless as an American who doesn't speak French at a Parisian marketing firm.	French	French			+				+			+	+
3.	No, it's impossible to fire someone in France.	French	French	+						+			+	
4.	The bureaucracy takes months.	French	French	+						+				+
5.	- I thought it was really hard to fire people in France. - It's a lot easier if you've overstayed your visa illegally.	Chinese	Chinese	+						+		+	+	

Table 11. S2 E1 Voulez-vous Coucher Avec Moi

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	Champagne is a French product.	French	French				+					+	+
2.	- Oh, Emily, you're getting more French by the day. - I'm not having an affair with Gabriel.	French	French	+						+		+	

Table 12. S2 E2 Do You Know the Way to St Tropez?

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	It's illegal to work on weekend in France.	French	French	+					+			+	+
2.	- No, you know, we're not allowed to answer work calls on weekends. - At Savoir? - No, in France.	French	French	+					+				+
3.	But, Emily, you go to	French	French				+		+				+

	St Tropez to party, not to work.													
4.	Oh, Emily. My sweet, concerned American.	American	French				+						+	+
5.	You're just making more work for everyone else. On a weekend, which is illegal.	French	French	+						+			+	

Table 13. S2 E3 Bon Anniversaire

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	We've been married a very long time, we don't live together, we don't have any children. Now you know everything.	French	French	+						+				+
2.	Well, in America we wear wedding rings!	American	American				+			+				+
3.	So am I supposed to still kiss their cheeks when we meet?	French	American	+						+				+
4.	Well, I prefer American men. I mean, they're so big and hairy. And they seem very easy too.	American	French					+			+	+	+	+
5.	Well, French men are not easy.	French	French				+						+	+
6.	Okay, Emily, don't ever date a French chef.	French	French				+			+				+

	Elusive.													
6.	I'm a girl from Chicago. Okay? I can't just magically transform into someone who can sleep with a friend's boyfriend and not care.	French	American				+		+					+
7.	I love free!	Ukrainian	Ukrainian				+					+	+	
8.	- We need to return the cloths! - Are you crazy? I cannot do that! I will be deported for that!	Ukrainian	Ukrainian				+		+				+	+
9.	I mean, if you want to attract Americans, why not just give them magic leek soup?	American	French				+					+	+	+
10.	- Of course. It's a common drink that helps shed kilos. - What? That sounds so bad for you. - Yes, but it's perfect for America.	American	French				+		+				+	+
11.	Americans love anything about weight loss. Any gimmick! They want fast and easy!	American	French				+						+	+
12.	Come on. Surely you agree, Americans love a shortcut. A drive-thru. A quick fix.	American	French				+						+	+
13.	Well, yeah. Sure we do. Then soup's not gonna work. It takes too long to cook. We'd need something that's ready to go.	American	American				+		+	+			+	+

Table 15. S2 E5 An Englishman in Paris

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	God, romance is so commercialized in America.	American	French	+								+	+
2.	Indeed, Americans are very good at capitalizing on love.	American	French				+			+		+	+
3.	I'm all Frenched out for the day.	British	British			+						+	+
4.	- Why are you in Paris if you hate it so much? - Well, one, for work, as I've said. And two, I don't hate it. I just don't buy into the hype. Paris is built on a fantasy...	British	French				+				+		+
5.	London is up-front about what it is. I mean, London doesn't pretend to be something it's not.	British	British				+			+		+	+
6.	Meanwhile, Paris' reputation is all a facade. Smoke and mirrors.	French	British				+						+
7.	This whole concept of "the City of Love" was probably created by an American	American	British				+		+				+

	marketing executive in town on business.													
8.	I assumed you were here as some kind of American expat on a fantasy gap year.	American	British					+	+				+	+

Table 16. S2 E6 Boiling Point

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	You Dutch like your coffee and your bikes, huh?	Dutch	French		+								+	+

Table 17. S2 E7 The Cook, the Thief, Her Ghost and His Lover

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	It's not common in Paris. It's so unnatural, artificial...	French	American					+						+
2.	It's so unnatural, artificial... American.	American	French					+						+

Warmer, friendlier.																			
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Table 19. S2 E9 Scents & Sensibility

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype												
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category								
1.	Oh, perhaps no one's told you, but we don't talk business at parties in France.	French	French	+						+										+	
2.	Everybody comes to Paris and wants a ménage à trois.	French	French	+									+								+
3.	She used some sort of weird French sexual logic on me to shut down my case.	French	American					+				+			+						+
4.	- Is there still something going on between them? I thought I sensed it. - Yeah, maybe. I... I don't know. - Nah. Never mind. - More likely they're just French, you know?	French	British	+								+			+						+
5.	You told me to stop texting you on weekends!	French	American	+								+									+

Table 20. S2 E10 French Revolution

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	Building a luxury experience takes time, Madeline. It's not a hot dog stand.	American	French		+				+		+	+	
2.	I know how much the French love to say no.	French	American				+			+		+	
3.	- I love it. All hands on deck. - Why do Americans insist on referring to the workplace as a boat?	American	French	+					+	+		+	
4.	Cadault is a French fashion house. It needs a French sensibility to operate at its highest level.	French	French	+					+		+	+	
5.	Darling, you can speak all the badly-accented French you like, but I will never understand you and you will never understand me.	American	French			+					+	+	+
6.	- Wow, you're here so early. - Only by French standards, which we are here to burn and bury.	French	American				+		+			+	+

Table 21. S3 E1 I Have Two Lovers

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	Emily, you don't even speak French. I mean, no offense, but who would be stupid enough to hire you in Paris?	French	American			+			+			+	+
2.	I can't believe a French chef is a regular at McDonald's.	French	American				+		+		+	+	+
3.	Or were you just trying to have it all? That is so American.	American	French				+			+		+	

Table 22.S3 E2 What's it all about.

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype				
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category
1.	Jack's on a nursing strike. So French.	French	American				+					+	+
2.	The cock, or the rooster, is a symbol in	French	French				+		+				+

	France. Able to sing even when their feet are in the shit.																		
3.	And the French love flattery.	French	French				+									+			+
4.	You have to talk to French people in a certain way. They like to hear sweet things.	French	French				+									+	+		+
5.	Remember. French is the language of diplomacy.	French	French				+												+
6.	And with a substantial pay package increase, including taking off the entire month of August, something we in America only can dream about.	American	French	+												+			+
7.	But... me and an American company, it's like you in that dress. It just doesn't fit.	French	American				+								+			+	+

Table 23. S3 E3 Coo D'état

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype											
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category							
1.	It's those Americans. They forced us out of our office. In our country. Can you believe it?	American	French				+					+	+						+	
2.	Americans have such	American	French				+												+	+

	a ridiculous aversion to heat.													
3.	And the French don't do AC.	French	American				+			+				+

Table 24. S3 E4 Live From Paris, It's Emily Cooper

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	Go back to America.	French	French				+			+				+
2.	Everyone speaks so fast.	French	American			+				+				+
3.	You think we speak fast?	American	French			+				+	+			
4.	We have an expression in French. It's "reculer pour mieux sauter." Step back to jump better.	French	French				+			+				

Table 25. S3 E5 Ooo La La Liste

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	Well, for an Australian, you	Australian	French				+				+			+

	certainly have the pulse of Paris.													
2.	Closest I've been to Australia is Outback Steakhouse.	Australian	American				+						+	+
3.	Hasn't anyone told you we don't do business at parties in France?	French	French	+					+					+
4.	- This is Nicolas. A friend from boarding school. - Boarding school? - Le Rosey. In Switzerland. - Well, where else?	Swiss	French	+										+

Table 26. S3 E6 Ex-En-Provence

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	It's all French names. There's like 20 Laurents.	French	American			+								+

Table 27. S3 E9 Love Is in the Air

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	You know, this idea of a big proposal is a very American invention.	American	French	+									+	+

**Appendix B
Table 28. Films**

#	Quote	Culture the stereotype refers to	Nationality of the character expressing stereotype	Stereotype type					Linguistic features of stereotype					
				Social	Aesthetic	Verbal	Behavioral	Anthropological	Descriptive Action Verb	Interpretive action Verb	State Verbs	Adjectives	Noun category	
1.	Every word in Italian is like a truffle. A magic trick.	Italian	Italian			+							+	+
2.	You American girls when you come to Italy all you want is pasta and sausage.	American	Italian				+				+		+	+
3.	- Are you Dutch? German? - Swedish. Even	Swedish	American				+						+	+

	colder people, if you can imagine.													
4.	No, it's the perfect combination of Italian sounds. It's the wistful "ah," the rolling trill, the soothing "ess."	Italian	American				+						+	+
5.	You feel guilty because you're American. You don't know how to enjoy yourself.	American	Italian				+			+	+			+
6.	Americans know entertainment, but don't know pleasure.	American	Italian				+				+			+
7.	You want to know your problem? Americans. You work too hard.	American	Italian	+						+	+			+
8.	You get burned out.	American	Italian				+			+	+			
9.	Then you come home and spend the whole weekend... ..in your pajamas in front of the TV.	American	Italian				+			+			+	+
10.	But you don't know pleasure.	American	Italian				+				+			+
11.	You have to be told you've earned it.	American	Italian				+			+				+
12.	You see a commercial that says, "It's Miller time"... ..and you say, "That's right. Now I will go to buy a six-pack." And drink the whole thing and	American	Italian				+			+		+	+	+

	wake up the next morning and you feel terrible.													
13.	But an Italian doesn't need to be told.	Italian	Italian				+			+	+			+
14.	He walks by a sign that says, "you deserve a break today"... ..and he says, "Yeah, I know."	Italian	Italian				+		+	+				+
15.	We call it "dolce far niente." It means.....the sweetness of doing nothing. We are masters of it.	Italian	Italian				+			+				+
16.	You don't speak the language just with your mouth; speak it with your hands.	Italian	Italian				+			+				+
17.	Liz Gilbert, you are a Roman woman now.	Italian	Swedish				+					+	+	+
18.	That is a real Roman woman.	Italian	Swedish				+					+	+	+
19.	- Like, what is the word for London? -I would say "stuffy."	British	Swedish				+						+	+
20.	Balinese cremation ceremony is very fun.	Indonesian	Indonesian				+						+	+
21.	-What's the word for Stockholm? -Are you kidding? "Conform."	Swedish	Swedish				+						+	+
22.	- And New York? - "Ambition" or "soot."	American	Swedish				+							+
23.	- What's the word for Rome?	Italian	Swedish				+						+	+

	- It's kind of difficult to think about. - It's classic. - "Sex."																							
24.	I can tell you're a complete moron...because I am from Naples.	Italian	Italian	+															+	+	+			
25.	Put some Swedish muscle into this.	Swedish	American							+	+									+	+			
26.	My parents have been devotees of the guru for many years. We spend a lot of time here. But they are trying to marry me off. That's the custom.	Indian	Indian	+																+	+			
27.	First rule in India is never touch anything but yourself.	Indian	Indian																		+			
28.	So, Liz, the Balinese believe that Bali's the center of the universe.	Indonesian	Indonesian	+																	+	+		
29.	People in Bali understand in order to stay happy, must always know where you are every moment.	Indonesian	Indonesian																		+	+	+	
30.	I find when I tell people in Bali that I'm divorced, it upsets them.	Indonesian	American	+																	+	+	+	
31.	Everyone has a little love affair in Bali.	Indonesian	Indonesian	+																		+	+	+
32.	This is Bali. Everyone should have a love affair	Indonesian	Indonesian	+																		+	+	

	in Bali.													
33.	You're missing a syllable, but I like it.	Indonesian	American		+								+	+
34.	And Bali seemed like the perfect place to recover from a divorce.	Indonesian	Indonesian				+						+	+
35.	- Try being dropped off at school when you're 10 and having your father kiss you on the mouth. He still does it. - I'm sure it's all normal in Brazil, but I didn't grow up in Brazil.	Brazilian	Indonesian	+										+
36.	In Bali, after a divorce a woman gets nothing, not even her children.	Indonesian	Indonesian	+						+				+
37.	And we must take care of our families, wherever we find them.	Indonesian	Indonesian	+						+	+			
38.	And do not say "darling" to me again because I am just gonna lose it.	American	Indonesian				+						+	+
39.	Well, mothers are always being left behind in this country.	Irish	Irish	+						+			+	+
40.	They say it's hotter there in the summer and colder in the winter.	American	American		+						+		+	+
41.	You'll meet people easily enough.	American	Irish	+							+			+
42.	Try to remember that sometimes it's nice to talk to	American	Irish	+							+	+	+	+

	gonna be even less for men like these.															
50.	-They behave like Italians all night. - What does that mean? - Oh, you know. - No. - Hands.	Italian	Italian				+		+					+		
51.	You like Italian food? It's the best food in the world.	Italian	Italian		+								+	+	+	
52.	- Does he talk about baseball all the time? Or his mother? - No. - There isn't another Italian man like him in New York.	Italian	American											+	+	
53.	So what do you eat in Ireland? Just Irish stew?	Irish	Italian						+					+	+	
54.	And most Italian men appreciate a fuller figure.	Italian	American			+								+	+	+
55.	The summers in New York are hot, eh?	American	Irish											+	+	+
56.	People say that there are so many Irish people there, it's like home.	Irish	Irish		+									+	+	+
57.	- So are you away to live in America? - No, I live there already. - Really? What's it like? - It's a big place.	American	Irish												+	+
58.	Look as if you know where you're going. You have to	American	Irish											+	+	+

	think like an American.													
59.	Great. Short and sweet. Very Japanese. I like that.	Japanese	American				+					+	+	
60.	The label guy just kept saying, "more lock and loll"	Japanese	American				+			+			+	
61.	It's just so much better if they're just skinny and nerdy like they came in, you know.	Japanese	American						+	+			+	
62.	- Lip them. - Rip them? - Lip, yes.	Japanese	American				+			+				
63.	- You know Lat Pack? - Rat... Rat Pack? - Rat Pack. Yes, please.	Japanese	American				+					+	+	
64.	You know, I guess the reason why I like Japan the best out of all Asian countries, is because I really feel close to Buddhism.	Japanese	American			+						+	+	+
65.	I eat so much junk food, you wouldn't believe it.	American	American				+			+			+	
66.	- I would like to start eating healthier. I don't want all that pasta. - What? - I would like to start eating, like, Japanese food.	Japanese	American						+	+		+	+	+
67.	Aren't you gonna wish me "Have a good	Japanese	American				+					+	+	+

	'fright"', or something?												
68.	The onrushing stripping of dignity and thought from British lives.	British	American				+					+	+
69.	He's a typical englander and he doesn't like going out of his comfort zone.	British	British				+					+	+
70.	You know, I said the Chinese always come up with inventions.	Chinese	British				+		+			+	+
71.	They're quite futuristic with their ideas.	Chinese	British				+					+	+
72.	It's not normal, is it? What? What isn't? You're asking me how me day is in a room full of people I don't know.	British	British	+								+	+
73.	What, Chinese people? They just wreck everything.	Chinese	British				+		+			+	+
74.	They make everything weird.	Chinese	British				+		+			+	
75.	Everything. There's no logic to anything that they do.	Chinese	British				+		+			+	+
76.	I didn't think it'd be this mental, really, in the food department.	Chinese	British				+					+	+
77.	But, you know, the weird thing is, I'm the freak here, aren't I? Everyone else is eating that.	Chinese	British				+		+				+
78.	Bangkok: good-	Thai	British				+		+			+	+

	time city, gateway to southeast Asia, where dollars and deutschmarks get turned into counterfeit watches and genuine scars.												
79.	You want it all be safe, just like America.	American	American	+								+	+
80.	This is just the kind of pretentious bullshit that Americans always say to French girls so they can sleep with them.	American	French			+				+		+	+
81.	Oh, you Europeans are so funny, huh?	French	American				+					+	+
82.	Because nice Greek girls are supposed to do three things in life: marry Greek boys, make Greek babies and feed everyone... until the day we die.	Greek	Greek	+						+		+	+
83.	At Greek school, I learned valuable lessons like: If Nick has one goat, and Maria has nine, how soon will they marry?	Greek	Greek	+						+			+
84.	Greeks should educate non-Greeks about being Greek.	Greek	Greek				+			+		+	+
85.	Now, name three things the Greeks did first.	Greek	Greek				+			+			+
86.	The Greeks and the	Greek	American	+								+	+

	Turks are friends now!													
87.	Nice Greek girls who don't find a husband work in the family restaurant.	Greek	Greek	+						+			+	+
88.	My brother has 2 jobs: to cook and to marry a Greek virgin.	Greek	Greek	+						+				+
89.	In Greece don't tell anyone how old she is.	Greek	Greek				+			+				+
90.	Toula, there are two kinds of people: Greeks and everybody else who wish they were Greek.	Greek	Greek				+						+	+
91.	All the other people we know are Greeks.	Greek	Greek	+									+	+
92.	You're Greek now. Don't be shy.	Greek	American				+						+	+
93.	Greek women, we may be lambs in the kitchen... but we are tigers in the bedroom.	Greek	Greek				+						+	+
94.	We see no difference between hugging and suffocation.	Greek	Greek				+			+				+
95.	What's Belgium famous for? Chocolates and child abuse.	Belgian	Italian				+						+	+
96.	In France, it's always the landowner who makes the wine.	French	American				+			+				+
97.	But you can't help feeling that Italians	Italian	American	+									+	+

	know more about having fun than we do.												
98.	You greedy Americans.	American	Italian				+					+	+
99.	You think you are so entitled.	American	Italian				+					+	+
100.	In Italy, what happened to you just now is a very good sign.	Italian	Italian	+					+			+	+
101.	I can hire the muscular descendants of Roman gods to do the heavy lifting.	Italian	American						+			+	+
102.	- Poland? Do you all speak English? - Only me. And only a little.	Polish	American				+					+	+
103.	The fact that I'm trying to speak Polish in Italy is just one of the many surprises around here.	Italian	American				+					+	+
104.	Flirting's a ritual in Italy.	Italian	Italian	+								+	+
105.	Italian is easy.	Italian	Italian				+					+	+
106.	That's exactly what American women think Italian men say.	Italian	Italian				+					+	+
107.	That is exactly the kind of thing we Italian men think American women say.	American	Italian				+					+	+
108.	My father don't let us see each other, because he is not Italian.	Italian	Italian	+								+	+
109.	In Japanese, not working is asobu.	Japanese	Japanese	+								+	+

	If you're not working, you're playing.													
110.	Japanese women are prettier.	Japanese	Belgian		+								+	+
111.	Japanese girls always worry if they're pretty.	Japanese	Japanese		+					+				+
112.	In their defense, it can't be easy to be a woman in Japan.	Japanese	Japanese	+									+	+
113.	It's hard to be a man in Japan too.	Japanese	Belgian	+									+	+
114.	Japanese men, Western women is a no-go.	Japanese	Japanese	+									+	+
115.	But for guys here, we're too independent.	Japanese	Belgian					+						+
116.	You never take pictures. You're not very Japanese.	Japanese	Belgian							+				+
117.	I didn't know Japanese love beer.	Japanese	Belgian					+					+	+
118.	When you drink, it's always beer.	Japanese	Japanese					+		+				+
119.	Belgians like beer too.	Belgian	Belgian					+					+	+
120.	Early on, the Japanese realized that talk is the bane of dining.	Japanese	Japanese	+									+	+
121.	In Japan, young women wear stockings even when it's hot.	Japanese	Japanese							+	+			+
122.	The Japanese feel more than they express.	Japanese	Japanese					+					+	+
123.	Being a Japanese woman is hard.	Japanese	Belgian	+										+
124.	Thanks for loving our country, but we	Japanese	Japanese					+				+	+	+

	Japanese must face our misfortune alone.												
125.	Men have held the real power in China since I was young.	Chinese	Chinese	+						+		+	+
126.	It's time to proof the first and rule of India: "There's always room."	Indian	American	+								+	+
127.	You know who will be there...Indians. Load of them. Brown faces and black hearts.	Indian	American						+			+	+
128.	And you never see one of their own, do you? I mean, they always...they move in packs.	Indian	American	+						+			+
129.	Makes it easier to rob you blind, cut your throat.	Indian	American					+		+			+