# Ministry of Higher and Secondary Special Education of the Republic of Uzbekistan

SAMARKAN STATE INSTITUT OF FOREIGN LANGUAGE

## English philology faculty

# COURSE PAPER

**Theme:** *Cultural imperialism*

**Group:** 1$^B$ group **Compiled by:** *B.X*

*Karaev*

**Supervisor:** *dots. B.B.Odilov*

**Samarkand-2014**

# CONTENTS

# INTRODUCTION

Cultural imperialism is defined as the cultural aspects of imperialism. Imperialism, here, is referring to the creation and maintenance of unequal relationships between civilizations favoring the more powerful civilization.[1.375]

**Actuality of the theme.** It can be defined as the practice of promoting and imposing a culture, usually of politically powerful nations over less potent societies. It is the cultural hegemony of those industrialized or economically influential countries, which determine general cultural values and standardize civilizations throughout the world. Many scholars employ the term, especially those in the fields of history, cultural studies, and postcolonial theory. The term is usually used in a pejorative sense, often in conjunction with a call to reject such influence.

Now we must attempt to define cultural imperialism. The term itself does not have a long history. Just like culture, there does not seem to be one definition that could grasp every way the term has been used. John Tomlinson, author of the book, Cultural Imperialism: A critical introduction, defines the term as "the use of political and economic power to exalt and spread the values and habits of a foreign culture at the expense of a native culture." Herbert Schiller, one of the best known writers on media imperialism defined cultural imperialism as "the sum of the process by which a society is brought into the modem world system and how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating center of the system."

Whatever definition one has it can be agreed upon that many foreign countries feel that the U.S is intentionally forcing its beliefs, values, styles, and ideologies into the rest of the world.

**The aim of the work.** *Cultural imperialism* can take various forms, such as an attitude, a formal policy, military action, so long as it reinforces cultural hegemony.

**The tasks of the research.** Cultural Imperialism Theory states that Western nations dominate the media around the world which in return has a powerful effect on Third World Cultures by imposing n them Western views and therefore destroying their native cultures.

**Practical value of the work.** The results and materials used in the work, given conclusion will be of great use for the students of foreign language departments of philological faculties. The materials of the course paper may be of practical use for writing self-independent works, reports and synopses in lessons of XX th Century.

**Used material includes** the rich and new information taken from Internet, other most valuable information I have taken mainly from the textbooks as Schiller, Herbert I. (1976). *Communication and cultural domination.* International Arts and Sciences Press, 901 North Broadway, White Plains, New York

**The structure of the course paper.** The course paper consists of introduction, main part, conclusion and the bibliography.

## l.l.                   Background and definitions

The term emerged in the 1960s and has been a focus of research since at least the 1970s. Terms such as "media imperialism", "structural imperialism", "cultural dependency and domination", "cultural synchronization", "electronic colonialism", "ideological imperialism", and "economic imperialism" have all been used to describe the same basic notion of cultural imperialism. [2.9-10]

Various academics give various definitions of the term. American media critic Herbert Schiller wrote: "The concept of cultural imperialism today [1975] best describes the sum of the processes by which a society is brought into the modem world system and how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating centre of the system. The public media are the foremost example of operating enterprises that are used in the penetrative process. For penetration on a significant scale the media themselves

must be captured by the dominating/penetrating power. This occurs largely through the commercialization of broadcasting."[3.18]

Tom McPhail defined "Electronic colonialism as the dependency relationship established by the importation of communication hardware, foreign-produced software, along with engineers, technicians, and related information protocols, that vicariously establish a set of foreign norms, values, and expectations which, in varying degrees, may alter the domestic cultures and socialization processes."[4.74] Sui-Nam Lee observed that "communication imperialism can be defined as the process in which the ownership and control over the hardware and software of mass media as well as other major forms of communication in one country are singly or together subjugated to the domination of another country with deleterious effects on the indigenous values, norms and culture."[5.94] Ogan saw "media imperialism often described as a process whereby the United States and Western Europe produce most of the media products, make the first profits from domestic sales, and then market the products in Third World countries at costs considerably lower than those the countries would have to bear to produce similar products at home."[6.482]

Downing and Srebemy-Mohammadi state: "Imperialism is the conquest and control of one country by a more powerful one. Cultural imperialism signifies the dimensions of the process that go beyond economic exploitation or military force. In the history of colonialism, (i.e., the form of imperialism in which the government of the colony is run directly by foreigners), the educational and media systems of many Third World countries have been set up as replicas of those in Britain, France, or the United States and carry their values. Western advertising has made further inroads, as have architectural and fashion styles. Subtly but powerfully, the message has often been insinuated that Western cultures are superior to the cultures of the Third World." Needless to say, all these authors agree that cultural imperialism promotes the interests of certain circles within the imperial powers, often to the detriment of the target societies.

The issue of cultural imperialism emerged largely from communication studies.[7.29-30] However, cultural imperialism has been used as a framework by scholars to explain phenomena in the areas of international relations, anthropology, education, science, history, literature, and sports.[4.74]

Perhaps, "cultural imperialism" and "cultural diplomacy" are sufficiently young, but it concerns only word combinations. Mankind always tries to chose definitions to different phenomena, in particular in sphere of politics, in such way the words "ideology", "myth", "propaganda" have appeared.

Cultural imperialism and cultural diplomacy can be considered just as more or less aggressive method of propaganda activity.

The process of clearance of relationship between journalism and propaganda is as two instruments of cultural diplomacy and cultural imperialism.

What is the aim of cultural diplomacy and cultural imperialism: forming of political regimes, decision of some economical problems or something else? A large use of considering definitions makes doubts that the aim of spreading ideas can be contain in one word. Most probably it is a complex of aims. But what politics is more successful? "Whip" politics or "cake" politics?

New epoch, epoch of globalization, epoch of powerful mass media has opened new opportunities for propaganda. A man is grasped from TV every day; the material chosen by journalists has turned out in a stream of huge amount of information. "It is [TV] the crucial source of information about the outside world". Naturally that if even journalists have no enough time for interpretation of the information, what hopes may be for average spectator to interpret this information correctly. "TV is a "heavily selected interpretation of events". In the stream of the information a spectator managed by own prejudices and moral brought from without is building from the information knots a picture of his own world. People received the opportunity to know so many things without learning anything. At the sense level a person understands that he is manipulated (probably because of that spectator's appreciation of

journalists are so low). From the other side the information containing burning topics of the day, sharply and easily for understanding given, wakes up in a person so powerful impulse which it's very difficult not to be obeyed. As never before a man has become such unprotected against foreign influence, the question is what ideology will be more correct key for this or that country. From the other side despite that a man has learned to get over large distances for a short time, people have not became closer one another. It may be called "the theory of unknown people". Unknown people are making clothes for us, selling foods, unknown people are defending us as a Police, unknown people are teaching our children, building our houses. When we are traveling by bus or by plane our lives are in the hands of unknown people. Why not to let these unknown people to take possessions of our minds (through TV and sound speakers)?

May be supposed that this space being free from critical interpretation in human consciousness offers the opportunity for enforcing of culture (in context of cultural imperialism). But aforementioned statement has reverse side as well. Since the borders between that as supposed is personal and private and that is not so, have no the same sense as were before, people have worked out the immunity against information aggressiveness.

The opportunity of comparison may have its influence; access to large amount of information let people to compare thrusting ideas with the reality. Thus the slogan "Dreamland is good because it is wonderful" is not working any more.

Before the World War II in world politics only 10 countries played essential part. After the War practically all countries began to play their parts in the world politics. Economical and political reasons have come to the situation when the ideology has become the well developed science. Cultural imperialism as well as cultural diplomacy have appeared in the result of development of ideology and propaganda. Differentiation of ideology, foundation of politics-ideological complexes, access of scientists to practical

politics (J. Kennedy, T. Kissinger) and taking part of scientists in creation of ideological systems as well as organization of expert centers in this field - all these resulted in foundation of whole system of measures on foreign policy, particularly in cultural diplomacy.

A needful influence using rude methods of cultural imperialism can be hardly have an affect, countries at which the cultural imperialism can be aimed have too probable chance of maneuver. Cultural diplomacy and cultural imperialism as a part of ideological war became a strategic weapon using a subtle instruments of influence. Perhaps Chechen War became one of the failures of cultural imperialism. Here should be mentioned that religious factor has played an important part. It is one of the reason that confirms impossibility of rude influence can be applicable.

It may be supposed that a peace after the war in Chechen, long-drawn-out Israel - Palestine conflict and Desert fox, is in condition of sufficient fragile balance, that can be ground for conclusion that cultural imperialism isn't applicable at all, since it would directed at a country playing an insignificant part in world politics, and would be identified in time and met by opposite measures, consequences might be tragic.

On the contrary cultural diplomacy is the war without victims. To avoid any impact of cultural diplomacy a country can only in case of the isolation from foreign world is available (Iraq, North Korea). Since that it is one of the sign of the totalitarian state, but it's not excluded that the regime will aim its powerful ideological machine at its people. It's all the same for the cultural imperialism but only within the limits of one state. If one of the purposes of cultural imperialism in foreign policy would be the spreading of a political regime, so in case of totalitarian country the aim of propaganda, creation of myths, ideology became in general the support of a regime. Too much energy must be spent for the support of information units.

## II.        MAIN PART

## 2.1.        Theoretical foundations

Many of today's academics that employ the term, *cultural imperialism,* are heavily informed by the work of Foucault, Derrida, Said, and other poststructuralist and postcolonialist theorists.[4.74] Within the realm of postcolonial discourse, *cultural imperialism* can be seen as the cultural legacy of colonialism, or forms of social action contributing to the continuation of Western hegemony. To some outside of the realm of this discourse, the term is critiqued as being unclear, unfocused, and/or contradictory in nature [4]

**Michel Foucault.** The work of French philosopher and social theorist Michel Foucault has heavily influenced use of the term *cultural imperialism,* particularly his philosophical interpretation of power and his concept of govemmentality.

Following an interpretation of power similar to that of Machiavelli, Foucault defines power as immaterial, as a "certain type of relation between individuals" that has to do with complex strategic social positions that relate to the subject's ability to control its environment and influence those around itself. [11.26] According to Foucault, power is intimately tied with his conception of truth. "Truth," as he defines it, is a "system of ordered procedures for the production, regulation, distribution, circulation, and operation of statements" which has a "circular relation" with systems of power. Therefore, inherent in systems of power, is always "truth," which is culturally specific, inseparable from ideology which often coincides with various forms of hegemony. *Cultural imperialism* may be an example of this.

Foucault's interpretation of governance is also very important in constructing theories of transnational power structure. In his lectures at the College de France, Foucault often defines govemmentality as the broad art of "governing," which goes beyond the traditional conception of governance in terms of state mandates, and into other realms such as governing "a household, souls, children, a province, a convent, a religious order, a family".[13.102] This relates directly back to Machiavelli's The Prince, and Foucault's aforementioned conceptions

of truth and power, (i.e. various subjectivities are created through power relations that are culturally specific, which lead to various forms of culturally specific govemmentality such as neoliberal govemmentality.)

**Edward Said.** Informed by the works of Noam Chomsky, Michel Foucault, and Antonio Gramsci, Edward Said is a founding figure of Post-colonialism, established with the book *Orientalism* (1978), a humanist critique of The Enlightenment, which criticizes Western knowledge of "The East" — specifically the English and the French constructions of what is and what is not "Oriental".[15.89] Whereby said "knowledge" then led to cultural tendencies towards a binary opposition of the Orient vs. the Occident, wherein one concept is defined in opposition to the other concept, and from which they emerge as of unequal value. In *Culture and Imperialism* (1993), the sequel to *Orientalism*, Said proposes that, despite the formal end of the "age of empire" after the Second World War (1939-45), colonial imperialism left a cultural legacy to the (previously) colonized peoples, which remains in their contemporary civilizations; and that said *cultural imperialism* is very influential in the international systems of power. [17.45]

**Gayatri Chakravorty Spivak.** Another influential voice in discussing matters of *cultural imperialism* is the self-described " practical Marxist-feminist- deconstructionist," Gayatri Chakravorty Spivak. Spivak has published a number of works challenging the "legacy of colonialism" including *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present* (1999), *Other Asias* (2005), and "Can the Subaltern Speak?" (1988).[19.14]

In "Can the Subaltern Speak?" Spivak critiques common representations in the West of the Sati, as being controlled by authors other than the participants (specifically English colonizers and Hindu leaders). Because of this, Spivak argues that the subaltern, referring to the communities that participate in the Sati, are not able to represent themselves through their own voice.

In *A critique of Postcolonial Reason,* Spivak argues that Western philosophy has a history of not only exclusion of the Subaltern from discourse, but also does not allow them to occupy the space of a fully human subject.

### 2.2.                    Contemporary ideas and debate

*Cultural imperialism* can refer to either the forced acculturation of a subject population, or to the voluntary embracing of a foreign culture by individuals who do so of their own free will. Since these are two very different referents, the validity of the term has been called into question.

Cultural influence can be seen by the "receiving" culture as either a threat to or an enrichment of its cultural identity. It seems therefore useful to distinguish between cultural imperialism as an (active or passive) attitude of superiority, and the position of a culture or group that seeks to complement its own cultural production, considered partly deficient, with imported products.

The imported products or services can themselves represent, or be associated with, certain values (such as consumerism). According to one argument, the "receiving" culture does not necessarily perceive this link, but instead absorbs the foreign culture passively through the use of the foreign goods and services. Due to its somewhat concealed, but very potent nature, this hypothetical idea is described by some experts as "*banal imperialism."* For example, it is argued that while "American companies are accused of wanting to control 95 percent of the world's consumers", "cultural imperialism involves much more than simple consumer goods; it involved the dissemination of American principles such as freedom and democracy", a process which "may sound appealing" but which "masks a frightening truth: many cultures around the world are disappearing due to the overwhelming influence of corporate and cultural America".[20.9]

Some believe that the newly globalised economy of the late 20th and early

21st century has facilitated this process through the use of new information

technology. This kind of cultural imperialism is derived from what is called "soft

power". The theory of electronic colonialism extends the issue to global cultural

issues and the impact of major multi-media conglomerates, ranging from Viacom, Time-Wamer, Disney, News Corp, Sony, to Google and Microsoft with the focus on the hegemonic power of these mainly United States-based communication giants.

**2.3.**                      **American Cultural Imperialism and cultural diversity**

When talking about cultural imperialism, it is often referred to the proliferation of Western moral concepts, products, and political beliefs around the globe. The United States are not currently the only cultural imperialists, but today, as a global economic and political superpower, the spread of American values in the entire world is at the leading edge of a wave of spread of Western goods and consumerist culture. Some people believe that the spread of American beliefs and concepts of universal values are beneficial to most nations because their propagations of ideas such as freedom, democracy, equality, and human rights are concepts that should be, in some people's opinion, universal indeed. Proponents argue that their contributions of modem ways of thinking and standards of becoming part of the industrialized and modernized world, make world society better-off. [2.9-10]

Others, on the contrary, consider this American cultural hegemony as a threat. Indeed they may be positively helping countries, but these benefits inevitably come at the cost of hurting local markets and local cultures. While traditional cultural values are progressively being wiped away, critics argue, the world is increasingly stepping towards a process of cultural synchronization in which a common global culture based on imperialists societies is becoming more evident. This cultural uniformity would predictably lead to the extinction of cultures and make the world less culturally rich and diverse.

**Cultural diversity.** One of the reasons often given for opposing any fomi of cultural imperialism, voluntary or otherwise, is the preservation of cultural diversity, a goal seen by some as analogous to the preservation of ecological diversity. Proponents of this idea argue either that such diversity is valuable in

itself, to preserve human historical heritage and knowledge, or instrumentally valuable because it makes available more ways of solving problems and responding to catastrophes, natural or otherwise.

**Ideas relating to African colonization.** Of all the areas of the world that scholars have claimed to be adversely affected by imperialism, Africa is probably the most notable. In the expansive "age of imperialism" of the nineteenth century, scholars have argued that European colonization in Africa has led to the elimination of many various cultures, worldviews, and epistemologies. This, arguably has led to uneven development, and further informal forms of social control having to do with culture and imperialism. A variety of factors, scholars argue, lead to the elimination of cultures, worldviews, and epistemologies, such as "de-linguicization" (replacing native African languages with European ones) and devaluing ontologies that are not explicitly individualistic. One scholar, Ali A. Obdi, claims that imperialism inherently "involve[s] extensively interactive regimes and heavy contexts of identity deformation, misrecognition, loss of selfesteem, and individual and social doubt in self-efficacy."(2000: 12) Therefore, all imperialism would always, already be cultural.[23.8]

**Ties to neoliberalism.** Neoliberalism is often critiqued by sociologists, anthropologists, and cultural studies scholars as being culturally imperialistic. Critics of neoliberalism, at times, claim that it is the newly predominant form of imperialism. Other Scholars, such as Elizabeth Dunn and Julia Elyachar have claimed that neoliberalism requires and creates its own form of govemmentality.

In Dunn's work, *Privatizing Poland,* she argues that the expansion of the multinational corporation, Gerber, into Poland in the 1990s imposed Western, neoliberal govemmentality, ideologies, and epistemologies upon the post-soviet persons hired. Cultural conflicts occurred most notably the company's inherent individualistic policies, such as promoting competition among workers rather than cooperation, and in its strong opposition to what the company owners claimed was bribery.[24.189]

In Elyachar's work, *Markets of Dispossession,* she focuses on ways in which, in Cairo, NGOs along with INGOs and the state promoted neoliberal govemmentality through schemas of economic development that relied upon "youth microentrepreneurs." Youth microentrepreneurs would receive small loans to build their own businesses, similar to the way that microfinance supposedly operates. Elyachar argues though, that these programs not only were a failure, but that they shifted cultural opinions of value (personal and cultural) in a way that favored Western ways of thinking and being [25.205]

**Ties to development studies.** Often, methods of promoting development and social justice to are critiqued as being imperialistic, in a cultural sense. For example, Chandra Mohanty has critiqued Western feminism, claiming that it has created a misrepresentation of the "third world woman" as being completely powerless, unable to resist male dominance.[26] Thus, this leads to the often critiqued narrative of the "white man" saving the "brown woman" from the "brown man." Other, more radical critiques of development studies, have to do with the field of study itself. Some scholars even question the intentions of those developing the field of study, claiming that efforts to "develop" the Global South were never about the South itself. Instead, these efforts, it is argued, were made in order to advance Western development and reinforce Western hegemony.

**Ties to Media Effects Studies.** The core of cultural imperialism thesis is integrated with the political-economy traditional approach in media effects research. Critics of cultural imperialism commonly claim that non-W[T]estem cultures, particularly from the Third World, will forsake their traditional values and lose their cultural identities when they are solely exposed to Western media. Nonetheless, Michael B. Salwen, in his book *Critical Studies in Mass Communication* (1991), claims that cross-consideration and integration of empirical findings on cultural imperialist influences is very critical in terms of understanding mass media in the international sphere. He recognizes both of contradictory contexts on cultural imperialist impacts. The first context is where

cultural imperialism imposes socio-political disruptions on developing nations. Western media can distort images of foreign cultures and provoke personal and social conflicts to developing nations in some cases. Another context is that peoples in developing nations resist to foreign media and preserve their cultural attitudes. Although he admits that outward manifestations of Western culture may be adopted, but the fundamental values and behaviors remain still. Furthermore, positive effects might occur when male-dominated cultures adopt the "liberation" of women with exposure to Western mediaand it stimulates ample exchange of cultural exchange.

## 2.6. Criticisms of ''cultural imperialism theory''

Critics of scholars who discuss cultural imperialism have a number of critiques. *Cultural imperialism* is a term that is only used in discussions where cultural relativism and constructivism are generally taken as true. (One cannot critique promoting Western values if one believes that said values are absolutely correct. Similarly, one cannot argue that Western epistemology is unjustly promoted in non-Westem societies if one believes that those epistemologies are absolutely correct.) Therefore, those who disagree with cultural relativism and/or constructivism may critique the employment of the term, *cultural imperialism* on those terms.

John Tomlinson provides a critique of cultural imperialism theory and reveals major problems in the way in which the idea of cultural, as opposed to economic or political, imperialism is formulated. In his book *Cultural Imperialism: A Critical Introduction,* he delves into the much debated "media imperialism" theory. Summarizing research on the Third World's reception of American television shows, he challenges the cultural imperialism argument, conveying his doubts about the degree to which US shows in developing nations actually carry US values and improve the profits of US companies. Tomlinson suggests that cultural imperialism is growing in some respects, but local transformation and interpretations of imported media products propose that cultural diversification is not at an end in global society. He explains that one of the fundamental conceptual

mistakes of cultural imperialism is to take for granted that the distribution of cultural goods can be considered as cultural dominance. He thus supports his argument highly criticizing the concept thatAmericanization is occurring through global overflow of American television products. He points to a myriad of examples of television networks who have managed to dominate their domestic markets and that domestic programs generally top the ratings. He also doubts the concept that cultural agents are passive receivers of information. He states that movement between cultural/geographical areas always involves translation, mutation, adaptation, and the creation of hybridity.

Other major critiques are that the term is not defined well, and employs further terms that are not defined well, and therefore lacks explanatory power, that *cultural imperialism* is hard to measure, and that the theory of a legacy of colonialism is not always true.

**Rothkopf on dealing with cultural dominance.** David Rothkopf, managing director of Kissinger Associates and an adjunct professor of international affairs at Columbia University (who also served as a senior US Commerce Department official in the Clinton Administration), wrote about cultural imperialism in his provocatively titled *In Praise of Cultural Imperialism?* in the summer 1997 issue of *Foreign Policy* magazine. Rothkopf says that the United States should embrace "cultural imperialism" as in its self-interest. But his definition of cultural imperialism stresses spreading the values of tolerance and openness to cultural change in order to avoid war and conflict between cultures as well as expanding accepted technological and legal standards to provide free traders with enough security to do business with more countries. Rothkopfs definition almost exclusively involves allowing individuals in other nations to accept or reject foreign cultural influences. He also mentions, but only in passing, the use of the English language and consumption of news and popular music and film as cultural dominance that he supports. Rothkopf additionally makes the point that globalization and the Internet are accelerating the process of cultural influence.

Culture is sometimes used by the organizers of society — politicians, theologians, academics, and families — to impose and ensure order, the rudiments of which change over time as need dictates. One need only look at the 20th century's genocides. In each one, leaders used culture as a political front to fuel the passions of their armies and other minions and to justify their actions among their people.

Rothkopf then cites genocide and massacres in Armenia, Russia, the Holocaust, Cambodia, Bosnia and Herzegovina, Rwanda and East Timor as examples of culture (in some cases expressed in the ideology of "political culture" or religion) being misused to justify violence. He also acknowledges that cultural imperialism in the past has been guilty of forcefully eliminating the cultures of natives in the Americas and in Africa, or through use of the Inquisition, *"and during the expansion of virtually every empire. "*.The most important way to deal with cultural influence in any nation, according to Rothkopf, is to promote tolerance and allow, or even promote, cultural diversities that are compatible with tolerance and to eliminate those cultural differences that cause violent conflict:

Multicultural societies, be they nations, federations, or other conglomerations of closely interrelated states, discern those aspects of culture that do not threaten union, stability, or prosperity (such as food, holidays, rituals, and music) and allow them to flourish. But they counteract or eradicate the more subversive elements of culture (exclusionary aspects of religion, language, and political/ideological beliefs). History shows that bridging cultural gaps successfully and serving as a home to diverse peoples requires certain social structures, laws, and institutions that transcend culture. Furthermore, the history of a number of ongoing experiments in multiculturalism, such as in the European Union, India, South Africa, Canada and the United States, suggests that workable, if not perfected, integrative models exist. Each is built on the idea that tolerance is crucial to social well-being, and each at times has been threatened by both intolerance and a heightened emphasis on cultural distinctions. The greater public good warrants eliminating those cultural characteristics that promote conflict or prevent harmony,

even as less-divisive, more personally observed cultural distinctions are celebrated and preserved.[27.341]

Supposedly that cultural imperialism as well as cultural diplomacy is aimed by one country or a group of countries at other country. Sometimes instruments of political influence are aimed at population of the own state, for example at representatives of a large group of national minority. In this case the use of aggressive methods of cultural imperialism can not be acceptable, since in this way a serious national conflict can be provoked and the chain of ones has flushed within the territory of the former USSR in the beginning of 90-th years.

Real needs including economical reasons in regular spreading of the information have occurred. Needs in instrument of selecting of this information have came. In practice it could be realized together with the development of technique of printing of books in XV - XVI centuries, when in Europe the first periodical press appeared. Journalism became a special type of activity. Propaganda started its development earlier: the method of influence upon the opponent, social political instrument of classes. The "relationship between paper and reader was this being changed from the ideal one of a tutorial and intellectual nature, to one of a market character".

Journalism may be non-connected with politics, but propaganda can not. As a powerful weapon propaganda always aspires to enlarge an application of its instrument: the word was added by a text in writing. (Pamphlets, leaflets of the time of the Peasant's War in Germany, Pugachyov's letters).

Journalism perhaps from the moment of its birth has grasped 3 functions. The first one is the selecting and lighting of the facts of every day life, the second function is the spreading of appraisals and minds and the third one is different shows.

The complication of relationship of such definitions as journalism and propaganda is determined by that the journalism is more special definition regarding to propaganda. The phenomenon of journalism has many senses. The periodical press has wider sphere of interests than propaganda. It includes every

day informing about facts and actual events. In this respect propaganda is a part of periodical presswork. From the other side journalism is the complexity of technical means of circulation of information messages and materials of propaganda (newspapers, TV, radio) and at this way journalism is one of the instruments of propaganda machine. Propaganda has its own distinguishing features in application of means and weapons of its influence. In its arsenal there are placards, leaflets, photos, means of mass media. Journalism addresses only a large auditorium and its activity can be determined by system of means specially foreseen for circulation of its publications. Propaganda is an ever-lasting companion of the periodical press; therefore many journalists are propagandists as well. Even in the media there are many propaganda materials or materials related to propaganda, are beyond from periodical press. Newspapers are publishing official governmental messages; TV canals are carrying out direct translations from meetings. This propaganda can not be related to own creations of journalists, therefore for calling of the propaganda, which is professional work of journalists, can be used the term "Journalism propaganda".

Periodical press has its an important mobilizing influence upon people and stimulates social activity as well. It seems that journalism is called as "literature made in a hurry" and in comparison with classical fiction literature it (journalism) must have less influence. A fiction literature uses more sharp, more bright and figurative word. But journalism, probably because of effect of participation, has the strongest "impulse" influence upon minds, directions and behavior of people. Perhaps one of the secrets of this influence is the unique combination of means, which are available for journalism. Reality of the fact which has been taken from the present day plus magnetic strength of an idea plus understandable word and representation. Disappearance of one of these three above-mentioned means destroys a complex of the modem journalism. For periodical press a conjunction of three components: energy, propaganda and publicity, - may be compulsory, since it's the strong factor of influence upon a social consciousness.

Propaganda is closely bound with a science ideology. The ideology partly is the method of thinking which taken from without as well as propaganda serves for ideology can not contain such idealism definitions as truth, objectivity, impartiality. According to its character propaganda is tendentious but not objective.

Soviet theoretic scientists have been tried to prove Scientific features of propaganda through the term " the true of an idea or a mind" recognizing by that the right of elite, making up socials myths and ideology, to operate with human consciousness.

## III. CONCLUSION

As a summary of this work several general moments can be mentioned. At present time an opportunity of the manipulation with human consciousness, is especially real as never before since a spectator (listener) receives a huge amount of information which can not grasp it.

From the other side an opportunity of influence became weaker because of the increasing opportunity for comparison, the information became more assessable and the one of the particular feature of foreign policy became taking part of almost all countries of the world. Therefore a chance of the influence upon the more nondeveloped countries using the powerful methods of the cultural imperialism are minimized. The opportunity of defend of oneself from the power influence has increased proportionally to increasing of the influence of the world community where all countries take essential part.

In this work the statements interpreting the conjunction between journalism and propaganda (weapon of any foreign and inside influence). However at present time journalists are being more interested in sensations, show and dynamics of programs. Therefore means of mass media which without doubt multi - level structures can exist for means received from advertise sale: thus they are less interested in social orders. In this situation commerce can protect an audience from ideological influence.

Cultural imperialism is the practice of promoting a more powerful culture over a least known or desirable culture. It is usually the case that the former belongs to a large, economically or militarily powerful nation and the latter belongs to a smaller, less powerful *one.Cultural imperialism* can take the form of an active, formal policy or a general attitude. A metaphor of colonialism is employed: the cultural products of the first world "invade" the third-world and "conquer" local culture. In the stronger variants of the term, world domination is the explicit goal of the nation-states or corporations that export the culture. The term is usually used in a pejorative sense, usually in conjunction with a call to reject foreign influence.

## IV.    LIST OF USED LITERATURE

1.    Johnston, Ronald John (2000). The Dictionary of Human Geography (4th ed.). Wiley-Blackwell. p. 375.

2.    Schiller, Herbert I. (1976). *Communication and cultural domination.* International Arts and Sciences Press, 901 North Broadway, White Plains, New York . pp. 9-10.

3.                                                                          McPhail, Thomas L. (1987*). Electronic colonialism:*                    *the    future    of international broadcasting and communication.* Volume 126 of Sage library of social research. Sage Publications, p. 18.

4.    Lee, Siu-Nam Lee (1988). "Communication imperialism and dependency: A conceptual clarification". *International Communication Gazette* (Netherlands: Kiuwer Academic Publishers) (41): 74.

5.    Ogan, Christine (Spring 1988). "Media Imperialism and the Videocassette Recorder: The Case of Turkey". *Journal of Communication,* 38 (2): p94

6.                        Downing,,                                        John; Ali Mohammadi; AnnabelleSrebemy-Mohammadi

(1995). *Questioning the        media:        a critical introduction* (2,illustrated ed.). SAGE, p. 482.

7.    Salwen, Michael B. (March 1991). "Cultural imperialism: A media effects approach". *Critical Studies in Media Communication* 8 (1): 29-38.

8.    Foucault, Michel. 1979. *"Omnes et Singulatim*: Towards a Criticism of Political Reason" in Faubion, James D. (ed.) *Essential Works of Foucault, Volume 3: Power* New York: The New Press

9.                        Foucault,                    Michel.                    1979.        "Truth and Power" inFaubion, James D.

(ed.) *Essential Works of Foucault, Volume 3: Power* New York: The New Press

10.                        Foucault,                    Michel.                    1978.        "Govemmentality" inFaubion, James D.

(ed.) *Essential Works of Foucault, Volume 3: Power* New York: The New Press

11.    Robert Young, *White Mythologies: Writing History and the West,* New York &

14.     LAHIRI, BULAN (2011-02-06). "Speaking to Spivak". *The Hindu* (Chennai, India). Retrieved 9 December 2011.

15.     Sayre, Shay; Cynthia King (2010*). Entertainment and Society: Influences, Impacts, and Innovations (Google eBook* (2nd ed.). Oxon, New York: Routledge. p. 31.

16.     Monga, C. 1996. *Anthropology of Anger: Civil Society and Democracy in Africa.* Boulder, CO: Lynne Rienner

17.     wa Thiongo, N. 1986*. Decolonising the Mind: The Politics of Language in African Literature.* London: James Curry.

18.     Abdi, Ali A. 2000. "Globalization, Culture, and Development: Perspectives on Africa" *Journal of Alternative Perspectives in the Social Sciences* 2(1): 1-26

19.     Dunn, Elizabeth C. 2004. *Privatizing Poland: Baby Food, Big Business, and the Remaking of Labor* Ithaca, NY: Cornell University Press

20.

Elyachar, Julia. 2005. *Markets of Dispossession: NGOs,Economic Development, and the State in Cairo* US: Duke University Press

21.     Mohanty, Chandra. 1988. "Under Western Eyes: Feminist Scholarship and Colonial Discourses" *Feminist Review* no. 30

22.     Dossa, Shiraz. 2007. "Slicing Up 'Development[1]: Colonialism, political theory, ethics." *Third World Quarterly* 28(5):887-899

23.     Salwen, Michael B. 1991. "Cultural Imperialism: A Media Effects Approach." Critical Studies In Mass Communication 8, no. 1: 29. Communication & Mass Media Complete, EBSCOhost

24.

Tan, A.s., Tan, G. K., & Tan. A.S. (1987), American TV in the Philippines:A test of cultural

25.     Kang, J. G., & Morgan, M. (1988). Culture clash: Impact of U.S. television in Korea. Journalism Quarterly

26.     Sparkes, V. (1977). TV across the Canadian border: Does it matter? Journal of Communication,

27.     Lechner, Frank J. and Boli, John (2009). *The Globalization Reader* (4th ed), Wiley-Blackwell. p.341