

Autostereotypes and heterostereotypes in the visual propaganda of wartime: the dynamic aspect

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Abstract. The article considers autostereotypes (representations about oneself) and heterostereotypes (representations about the enemy) of the conflicting parties in the wartime propaganda in the dynamic aspect. The material of the study is the propaganda materials of Great Britain, the USA, Germany and the USSR during the Second World War, as well as Ukraine, including the Donetsk People's Republic (DPR) and Syria of the modern period. It is established that auto- and heterostereotypes of perception of the belligerent countries in wartime materials are presented in general cognitive models with the opposite sign for the belligerents. It was revealed that these stereotypes are independent on time, since the image of the enemy under different time and socio-political conditions is translated by the common mental schemes: standard behaviors, zoo symbols and ornitosymbols, political doctrine, political and ethnic symbols, nationality, etc., built on archetypes and basic cultural models. Analysis of gender stereotypes has shown that masculine gender image of Germany, Britain and the US demonstrates the archetypal "gender order". Ukraine and the Donetsk People's Republic are represented in feminine images. The USSR (Russia) is represented in a female image endowed with masculine features. The cognitive gender map shows Russia's special position in gender space. Stereotypes based on archetypes are most easily assimilated and effectively act on mass consciousness. It is promising to conduct an experimental study of the nature and extent of the impact of propaganda materials on the representatives of the conflicting parties, as well as to consider stereotypes in a more distant historical retrospective.

1 Introduction

Propaganda is an unconditional form of communication in situations critical for society, when speaking of "good" or "bad" propaganda [1; 2] does not make sense. Following P. Bourdieu's position that there is no public opinion [3], and E. Bernays's postulate that rational manipulation of public consciousness is a condition for the existence of a democratic society, [1] it is impossible to deny the necessity of propaganda in critical situations. The simplest and most effective way of forming public opinion is to build a system of stereotypes (simplified cognitive models) that, on the one hand, explain the

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surrounding social and moral chaos, and, on the other hand, have a defensive function, forming an understandable coordinate system [2]. Stereotypes based on archetypes are most easily assimilated and effectively act on mass consciousness. The purpose of influence in this case is irrelevant. It is no coincidence that the book by E. Bernays (who dealt mainly with "peaceful" PR: from the promotion of Sergei Diaghilev's ballet in the US, and then the products of "Procter & Gamble Company", "General Motors", "American Tobacco Company", "General Electric", etc.) "Crystallizing Public Opinion" (in the Russian edition - "Propaganda"), according to the propaganda minister Goebbels, formed the basis of the Nazi campaign against German Jews [4]. It is said that E. Bernays was shocked, as he was not only a nephew of Sigmund Freud, but also a great-grandson of the chief rabbi in Hamburg Isaac Bernays.

Wartime always brings chaos in the world order and the people's consciousness, which requires explanation, i.e. concluding this chaos in understandable cognitive models that organize consciousness and behavior of people in a critical situation.

The aim of the study is to identify autostereotypes (representations about oneself) and heterostereotypes (representations about the enemy) of conflicting parties in the visual propaganda of wartime in the dynamic aspect.

2 Material and methods of research

The material of the study was propaganda materials (about 350 posters, leaflets, cartoons, posters, photoadjacks, memes, demotivators, etc.) of the UK, the USA, Germany and the Soviet Union during World War II, as well as Ukraine, including the Donetsk People's Republic (DPR), and Syria of the modern period. Ukraine and Syria are the territories on which military operations are being currently conducted. The methods of research are comparative semiotic and gender analysis. The time period for creating propaganda materials is 75 years (1942-2017), which will allow us to trace the dynamics of changes in autostereotypes and heterostereotypes in military conflict situations.

3 Results of the study

3.1 Autostereotype

Autostereotypes of Germany, the USSR, the USA, Great Britain during the Second World War and of modern Ukraine, the Donetsk People's Republic and Syria are universal:

- include only positive estimates;
- warrior-liberator / leader is always courageous, strong, handsome, bringing freedom and peace (Figure 1);
- wise, strong and caring leader of the nation, showing the way for his people (Figure 2);
- the liberating warrior / leader of the nation is the bearer of the historical tradition (soldiers in the military uniform of the past) and the patriot: war as a way of restoring justice (Figure 3);
- Typical behaviors (i.e. typical scenarios) - the child and the warrior / leader (Figure 4.), a suffering child / woman (Figure 5).

In the propaganda materials of Germany WWII, modern Ukraine and the DPR soldiers look severe and adamant (Figure 1a, 1e, 1f, 1g), the Soviet warrior is represented as a tough fighter (Figure 1b) and as a good-natured charming guy (Figure 1d), allied soldiers are usually charming and cheerful (Figure 1c).

The greatest number of posters depicting the nation leader is found in the USSR and Germany during the Second World War. They are usually works of authorship, saturated with artistic images, metaphors and symbols (Figure 2a, 2b, 2c, 2d). In modern propaganda

materials of Ukraine (Figure 2f) and Syria (Figure 2h, 2i) leaders are revealed weakly (single images). In Syria, Bashar al-Assad is depicted on the background of the national symbols (Figure 2h). There are also home-made posters, drawn by Syrians (Figure 2i).



Fig. 1. Warrior-liberator.



Fig. 2. Leader of the nation.

It can be assumed that weak actualization of the nation leader in visual propaganda materials is conditioned by the position of the leader in a specific conflict situation. There is no doubt that Stalin (Figure 2a, 2c) and Hitler (Figure 2b, 2d) played the main roles in uniting the nation during World War II. At the same time the leaders of the DPR (Figure 2g), Petro Poroshenko (Figure 2f) and Bashar al-Assad (Figure 2h, 2i) are not recognized as authorities for the majority of the population.

It is well known that patriotism is one of the main conditions for the victory in a military conflict. It is belief of people in the rightness of war, high sacrifice in the name of freedom and defense of the country, support on the centuries-old history, cultural and heroic traditions of the country. Analyzed visual materials exploit a sense of patriotism and reflect involvement of the warring parties in the history and culture of their country. This is usually a historical retrospective of warrior images (knights, revolutionaries) or historical figures of the past (Figure 3).

The reference to patriotism on the posters: "Ukraine to be! Thank you, patriots!" (Figure 1f), «Our cause is just. The enemy will be defeated» (Figure 1b), "He fights for freedom» (Figure 1c), "Americans are always fighting for freedom» (Figure 3c), "The Russian people fate is to repeat the feats of fathers defending their native land» (Figure 3h), etc.



Fig. 3. Warrior-patriot is the bearer of the historical tradition.

A typical technique for wartime propaganda materials is exploitation of children and women's images in two opposite positions: a happy baby on the hands of a warrior or leader of the nation (Figure 4), or, vice versa, suffering, murdered, mutilated by the enemy children or women (Figure 5, 6).

Suffering children and women increase the emotional tension of propaganda, cause natural shuddering of human hearts, turning images of children and women into a powerful weapon of information war (Figure 5, 6).



Fig. 4. Warrior / leader and child.



Fig. 5. Suffering child / woman.

Photos that capture actions of the conflicting parties are also a powerful means of propaganda in military conflicts. Sometimes there are literal repetitions of the plot lines (Figure 6). In military propaganda, the issues of morality recede into the background: an impartial fixation by a photojournalist of military history (Figure 6a) or "staged" photo in order to solve geopolitical problems (Figure 6b). The company Innovative Communications & Strategies replicated the photo of a drowned Syrian refugee boy, which helped convince Europeans of the need to accept the flow of migrants.

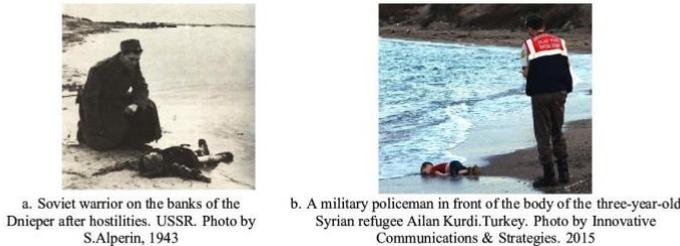


Fig. 6. Children suffering from military conflicts.

3.2 Heterostereotypes

Heterostereotypes of Germany, USSR, USA, Great Britain during the Second World War and modern Ukraine and Syria are also universal and contain extremely negative assessments of the opposing countries:

- hypertrophically cartoonish (very thin or fat, ugly, pathetic) image of the enemy (Figure 7),
- hypertrophically caricature leader of the country / nation (Figure 8);
- enemy in the image of an animal, beast (monkey, spider, snake, wolf), birds (Stalin falcons against fascist vultures) (Figure 13);
- enemy in the image of a mutant, monster or ogre (Figure 9).



Fig. 7. The caricature image of the enemy.



Fig. 8. Caricature image of the leader of a country / nation.



Fig. 9. Enemy / leader in the image of a mutant, monster or ogre.

The image of the opposing country is presented through

- political symbols: the Soviet Union – star (Figure 1 d, 1c, 4b, 7d, 7e, 9a, 9c, 9d), hammer and sickle (Figure 1c, 4a, 7f), budenovka (Figure 7d, 12d); Germany – swastika (Figure 1a, 2b, 2d, 4c, 7b, 7c, 5b), the sign of **卐** (Figure 3f); Syria – star (Figure 2h);
- political doctrines: USSR – Bolshevism (Figure 1a, 3e, 7d, 7e, 9c), Germany – fascism (Figure 5b, 7a, 7b, 8b, 9a, 9b);
- nationality: the USSR – the Jews: "Zhidorevolution", "Stalin and the Jews are your sworn enemies" (Figure 7e, 7f, 9d); Germany – the Germans: "Kill the Germans", "Baltiets! Save your girlfriend from shame. Kill the German", "Daddy, kill the Germans" (inscriptions from WW II posters); Russia – Muscovites, quilted jackets, Russian: "Who does not jump – that's a muscovite" (Figure 7h, 7i, 13) ;
- mythological and ethnic symbols: USSR – birch, falcon, warriors, Kremlin, quilted jacket (Figure 1c, 3a, 3b, 7i); Germany – oak leaves, eagle, knights (Figure 2b, 3e, 3f, 9a, 11d); Syria – stars, eagle (Figure 2h); Ukraine – wreath, chub, trident, embroidery (Figure 1e, 3j, 5f, 11g, 11h, 13) and others.

In modern propaganda, a typical technique is to show the leader of the country in the image of Hitler (Figure 10).



Fig. 10. Leader of the country / nation in the image of Hitler in modern propaganda

The above cognitive models are universal and archetypal and are used in the propaganda of the Second World War and modern military operations. Differences are presented at the level of political and ethnic symbols and gender stereotypes.

3.3 Gender stereotypes

In gender autostereotypes Germany, Great Britain, the United States appear in male images. USSR, Ukraine, DPR – in the image of a woman (Figure 11).

Ukraine (Figure 11g, 11h) and DPR (Figure 11i, 11k) in autostereotypes appear in the image of the young beauty to be protected, showing typical signs of femininity (subordination, weakness, impotence, chaos, passivity).

Masculinity in autostereotypes of Germany (Figure 11c, 11d), the UK (Figure 11a), the US (Figure 11b) – demonstration of masculine characteristics: light, strength, activity, rationality, courage.

In autostereotypes of the USSR Russia appears in the image of a middle-aged woman, excluding temptation (Motherland). The feminine character is endowed with masculine attributes: strength, activity, rationality, masculinity (Figure 11e, 11f, 12). It is also an archetype (mother earth, mother nature), although many researchers link this image to the state formation of gender ("totalitarian androgyny").



Fig. 11. Gender autostereotypes.

Masculine femininity is well illustrated by the sculpture "Motherland Calls" (sculptor E.V. Vucetich) at Mamayev Kurgan in Volgograd (the place of the bloody Battle of Stalingrad) a very feminine figure from afar in the vicinity shows clear masculine features (powerful arms, neck, stiff face) (Figure 12). This woman will protect her family and Motherland.



Fig. 12. Masculine femininity; the USSR.



Fig. 13. Feminic images of countries in heterostereotypes.

In gender heterostereotypes European countries (Figure 13), Europe as a whole (Figure 13a), the US (Figure 13i) are often associated with the actualization of the typical signs of femininity (obedience, weakness, helplessness, chaos, passivity).

Russia in modern Western propaganda appears exclusively in the image of Putin and the bear. If in the period of World War II the USSR was visualized as a disgusting Bolshevik (Figure 7d, 7f), a Jew (Figure 7e, 7f) or Stalin (Figure 8c, 8d), but all the same as a person, the promotion of modern image of Russia has finally lost his human form (Figure 14).



Fig. 14. Russia in modern heterostereotypes.

Classification of countries-opponents on gender in auto- and heterostereotypes supports "gender order" in the broad sense of the word. The USSR (Russia) is an exception in autostereotypes: the feminine features are endowed with masculine features, which is also an archetype (mother earth, mother nature), although many researchers associate this image with the state formation of gender ("totalitarian androgyny"). The image of modern Russia is devoid of gender traits and is visualized through the animal, beast.

4 Conclusions

As a result of the study, it was established that auto- and heterostereotypes of warring countries' perception in wartime materials are presented in general cognitive models with the opposite sign for belligerents. These stereotypes do not depend on time: the image of the enemy is always transmitted by means of common mental schemes. However, over time, genres become more diverse (photoads, memes, demotivators, etc.) and channels (social networks, the Internet, etc.) of communication. With the universality of the cognitive content of visual materials, differences only in ethnic and political symbols are observed. It is obvious that 'propaganda will live forever. And a reasonable person should understand that propaganda, in fact is a modern tool with which one can fight for fruitful work and bring order to chaos' [1]. The universality of propaganda techniques is conditioned by the specificity of mass consciousness and target audiences of influence. It is promising to conduct an experimental study of the nature and extent of the impact of propaganda materials on the representatives of the countries of the conflicting parties, as well as to consider stereotypes in a more distant historical retrospective.

References

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