

Hollywood Myth, a base for intercultural communication

Anton Escher, University of Mainz, Germany

This paper is using the Moroccan City Tangier and its cinema produced myth as example for the mingling of fiction and reality. It demonstrates how Hollywood myths foster intercultural communication. The Hollywood productions of the 1950s (Casablanca 1942, Tangier 1946, The Captains Paradise 1953, Tangier Incident 1953, Flight to Tangier 1953 and Espionage in Tangiers 1965) transport and create the myth of this North African city. The chosen movies are analyzed for their constitutive places and their specific action. The historical and more recent conditions of the city's everyday set up another important focus of the study. In the middle of the 20th century the historical Tangier became the "Place in the shadow of time" (Truman Capote) and the "Place on the margin" (Rob Shields) to Europeans and Americans. The myth of Tangier consists of hard to believe fictitious and filmed stories, with real and possibly real background. The crucial focus of Tangier's myth are border-crossings which are beyond existing rules and values: sensuality, espionage and smuggling. Hollywood helps to strengthen a myth which uses common backgrounds and offers a communicative base to culturally different ways of life. This is carried by the extraterritorial place of action and the almost permanent border-crossing of the main characters. The fictitious Hollywood narrative offers connectivity to Moroccans, Europeans and Americans and can be discussed to the present. Casablanca (1942) and Tangier. Legend of a city (1998) are just two examples to justify the latter.