

Ethnics studies 2



Crash 2004 is crime drama film, in relation to racial tensions casted in Los Angeles California The movie presumes that most people feel discriminated and hatred against members of other ethnic groups, and observes the penalty of those feelings. The assumptions held by people prevent them from seeing the definite person standing before them. Shaun Toub Iranian is considered as an Arab, even though a Persian. Mutually the Iranian and the white wife of the district legal representative (Sandra Bullock) consider a Mexican-American locksmith (Michael Pena) is a gang member and a criminal, although he is a family man.

A black police officer (don Cheadle) who gets into a relationship with a Latina colleague (Jennifer Esposito), but he is never certain about the real background that she comes from. Another police officer (Matt Dillon) perceives that a light-skinned woman but actually from the black race (Thandie Newton) is white. Racial discrimination is also evident when a white producer says that black character " doesnt sound black enough," to the black TV director (Terrence Dashon Howard) it never occurs to him that even the executive doesnt also sound " sound black," either. These characters say precisely what they think about the other race, without the filters of political appropriateness. The district attorneys wife is so terrified by the encounter on the street that she is forced to change the locks, she then has a feeling that the locksmith will get back with his gang to attack the family. The white policeman is not able to access to health concern for his vanishing father, and thus sets to accuse the black woman at his HMO that she is intriguing gain of privileged ethnic treatment. When the Iranian is not able to comprehend what the locksmith is trying to tell him, he becomes insecure, and gets a gun for personal defense.

In the recent world, white elites' fabricated race and racial discrimination to defend their supremacy and that of the white people in general. The whites' have acknowledged the privileges they get from the structure and helped sustain it. The problem does not arise from the personality prejudices that are present in a variety of ways in all groups but from white race superiority, which is articulated not only by persons but also in universal and institutional behaviors. There is tiny insinuation of such perception in the film, which makes it specifically more hazardous in a white-dominated culture in which white people are enthusiastic to keep away from confronting the dispensation. Crash is white supremacist for the reason that it tries to cover up the certainty of white incomparability. It's unreal humanism and one-dimensional meaning of tolerance drives concentration away from a white-supremacist structure and looks down on white responsibility for the upholding of that system. The problem of Crash can be summed up through one phrase from the studios promotional material, which asserts that the film boldly reminds us of the importance of tolerance. On the face, the movie tends to be audacious, verbal communication of racial discrimination with the type of raw sentiment that is infrequent in this custom. On the other hand, the sentiment turns out, to be ill-schemed and diversionary. The predicament is that the movie cannot move further than the perception of broadmindedness, and patience is not the answer to America's race predicament. The white community know how to - and often do - to put up with difference exclusive of ever troubling the systemic, institutional nature of racism.

The central part of the crisis is not prejudice but white superiority and the way in which, day to day, the white community acknowledge white

superiority and the unjustified privileges it brings. Crash paints a multihued representation of multi-racial culture realizing that multiplicity is of great significant.

References

<http://www.free-tv-video-online.me/player/novamov.php?id=xuj4nw9zukn5x>