

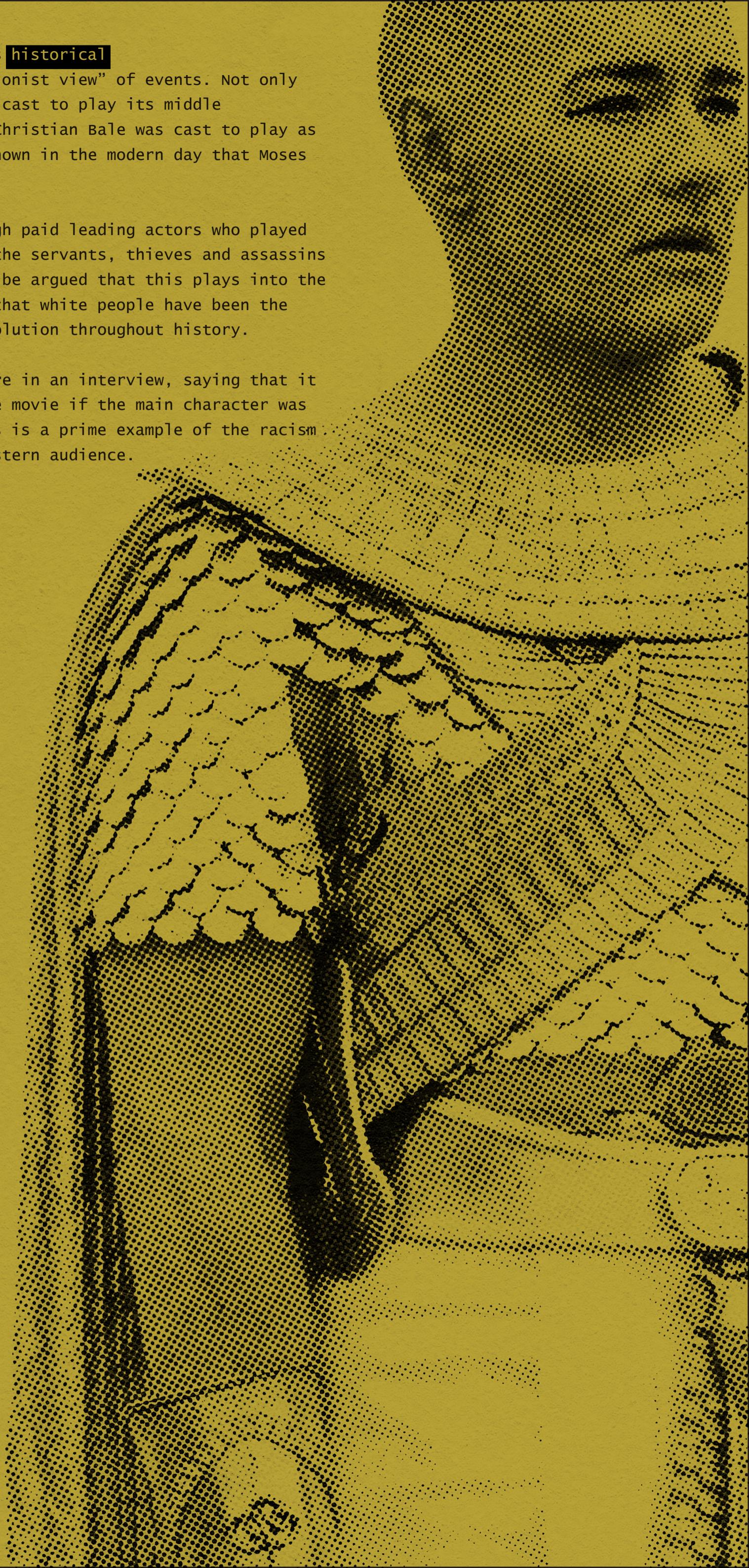
Banned in Egypt for its countless **historical inaccuracies** and presenting a “Zionist view” of events. Not only that, they had an entirely white cast to play its middle eastern and African characters. Christian Bale was cast to play as Moses, even though it’s widely known in the modern day that Moses was a black man.

To make things worse, all the high paid leading actors who played kings and queens are white, but the servants, thieves and assassins are played by Africans. It could be argued that this plays into the **white saviour complex**, the idea that white people have been the driving force for change and revolution throughout history.

Ridley Scott added fuel to the fire in an interview, saying that it would be impossible to finance the movie if the main character was named **“Mohammad-so-and-so”**. This is a prime example of the racism of Hollywood creators and its western audience.

# EXODUS: GODS AND KINGS

RIDLEY SCOTT



# ISLE OF DOGS

WES ANDERSON

Anderson self-consciously uses a very stylised, Shōwa version of Japan – as a kind of costume, and Isle of Dogs depicts a heightened essence of the Japanese culture as filtered through a sensationalised western understanding.

There are very few Japanese voice actors in the movie apart from Yoko Ono, majority of the people profiting from this movie are white westerners.

Anderson fails to treat people of color as living, breathing humans. At best, they're comic relief; at worst, they're foils used to propel other, almost without fail English-speaking white characters. This is a common theme throughout his work. Just like in Isle of Dogs, the foreign context is warped and exoticised so much that it becomes nothing but a western fantasy.



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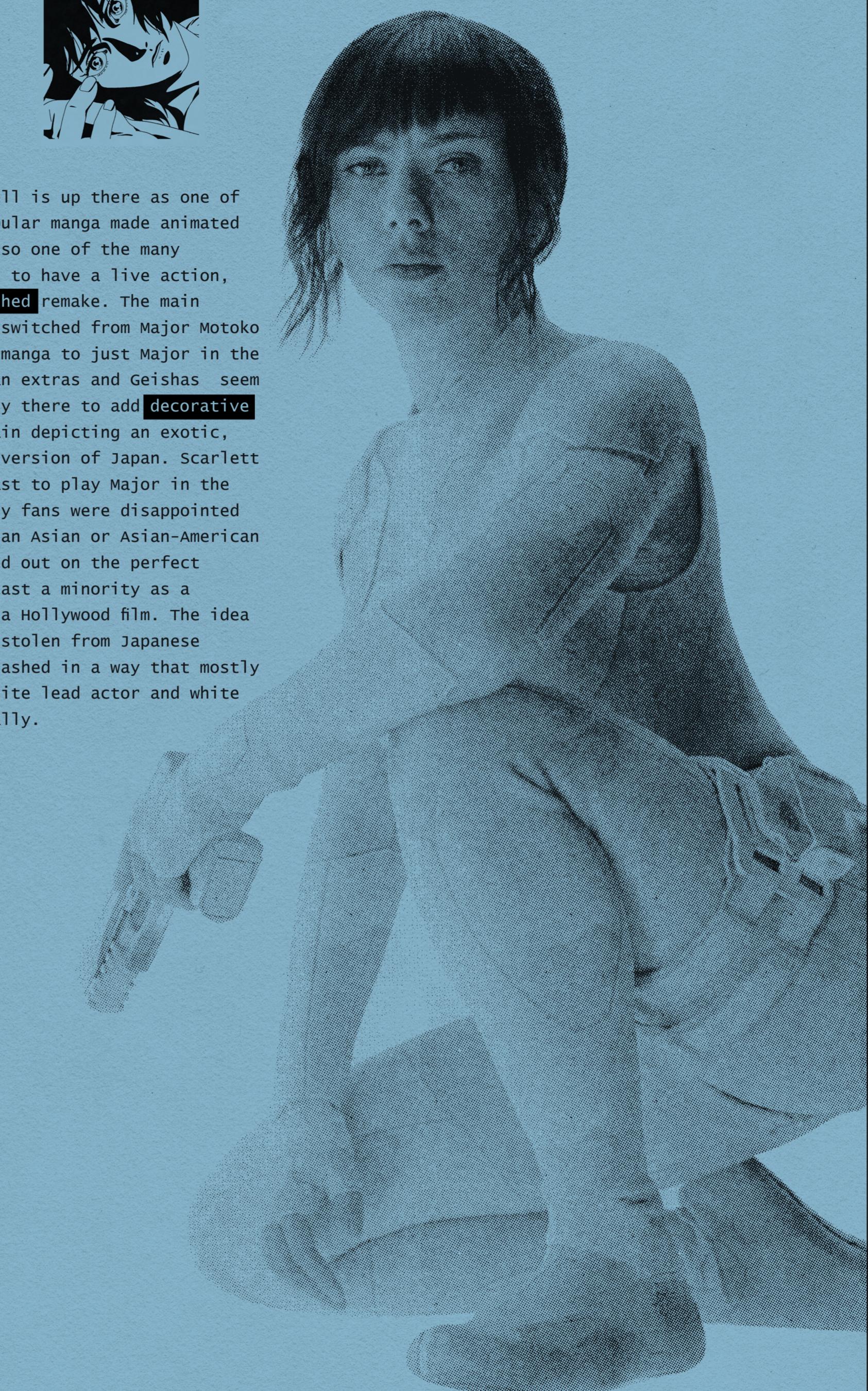
RUPERT SANDERS

GHOST IN THE SHELL

RUPERT SANDERS



Ghost in the Shell is up there as one of Japan's most popular manga made animated movie. It was also one of the many Japanese anime's to have a live action, western whitewashed remake. The main characters name switched from Major Motoko Kusanagi in the manga to just Major in the remake. The Asian extras and Geishas seem that they're only there to add decorative detail, once again depicting an exotic, sensationalised version of Japan. Scarlett Johansson was cast to play Major in the movie, which many fans were disappointed didn't go to an Asian or Asian-American actor, and missed out on the perfect opportunity to cast a minority as a leading role in a Hollywood film. The idea for the film was stolen from Japanese creators and rehashed in a way that mostly benefitted its white lead actor and white director financially.



# BOYS DON'T CRY

KIMBERLY PIERCE

The film is based on a true story – that of the murder of a real life trans man, Brandon Teena in 1993, he was killed by two men, who had learned about him being transgender.

Cis director Kimberly Pierce profited off the disturbing story of Teena, all while misgendering and victim blaming him in countless interviews. Peirce focuses on Brandon not as a man but as a woman, a masculine lesbian. All profits went to cis people at a time where it was extremely difficult for a trans person to find work.

Hilary Swank, who plays the role of Teena in the movie, has acknowledged and understands why her playing a transgender role is problematic. At a time where the rights of transgender people were ignored, it's great that a movie was made highlighting the struggles of a trans person. However, it was done so callously. In the 3rd edition script, Brandon is referred to as 'he' is in bold quotation marks. This not only invalidates Teena, but the trans community as a whole, and makes you question why the movie was made in the first place. To profit off a contentious topic or bring forth the struggles of transgender people?



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# THE CONQUEROR

DICK POWELL

In the film, actor John Wayne plays Mongol Emperor Genghis Khan. John Wayne was considered so racist, that California lawmakers rejected a proposal of dedicating a day to celebrate the actor. Because of the time of its release, this isn't all too shocking as blackface was still seen as the pinnacle of comedy and a lot of people were overtly racist. This isn't the only contention with the movie, as it's often regarded as one of the worst movies ever made. However, it solidifies the point that throughout history, people have been cast to play as figures outside their own identity. Whether it be a historical or fictional figure, this form of appropriation denies the marginalised group that their impersonating of job opportunities to put white people at the forefront.

