

WHEN WONDER WOMAN MEETS TAKESHI KITANO: ANALYSING LEADERSHIP PREFERENCES ON THE BASE OF HOLLYWOOD AND JAPANESE MOVIES

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Abstract: In academia there is a growing attention toward the figure of the leader. Numerous studies have already been conducted to determine leadership preferences in diverse cultures and contexts. The universalism or particularism of leadership preferences is, however, still open to debate. This article offers an original contribution to such discussion by analysing and comparing how US and Japanese movies have represented on the screen the concept of leadership.

Methodologically, the article concludes that the film is designed specifically to achieve a specific goal, and therefore certain characteristics of its main characters are deliberately designed to please such an audience, and it can be considered that the film is a dynamic work of art that can be read through various lenses, depending on the background of the audience (cultural, social, educational), it can be considered a dynamic work of art that can be read through various lenses.

In the article, the authors scientifically substantiate the fact that in Hollywood films personal loyalty and outstanding communication skills are considered as a support for a leading person, and the script depicted in Japanese films looks versatile and dynamic.

Keywords: leadership preferences, movies, USA, Japan, comparative analysis.

Basic provisions

“Leadership” is one of the most popular – and, often, misused – concept nowadays. In the higher-education system worldwide, there is a growing attention toward the formation of the so called “leaders of tomorrow”: people whose abilities and personalities are so outstanding to successfully motivate others in achieving their most complex goals. Although there is a widespread tendency to associate certain common values and features (e.g. a strong charisma, advanced decision-making abilities and exceptional critical-thinking skills) to the globally-idealized figure of the leader, there is still a certain misconception on the extent to which leadership preferences are a cultural-universal or cultural-relativism phenomenon. In other terms, are the leadership preferences the same in all countries of the world or, instead, there are some important differences associated to the considered cultural framework? The roots of such debate are intertwined with the wider discussion over the impact of globalization in “flattening” world

society or producing only a superficial perception of homogenization [1-2]. This study offers a preliminary answer to such question by critically analysing and comparing the ideal figures of leaders emerging from US and Japanese movies.

The believe that movies have a pedagogical and educational utility beyond their entertaining values is, nowadays, widespread in academia [3-5]. The value in analysing sources of popular culture like movies is twofold. On one side, popular culture tends to ‘endorse prevailing power structures’ [6, p. 1]. In other terms, the majority of blockbuster movies mostly mirror prevalent social perceptions instead of articulating alternative perspectives. After all, as claimed by Richard Barsam and Dave Monahan, ‘the film industry, for the most part, seeks to entertain, not to provoke, its customers’ [7, p. 10]. Even if the narrated stories are fictional, the actions and decisions taken by their protagonists reflect diverse assumptions of contemporary society. As a result, through a critical analysis of movies is possible to uncover underling aspects of leadership theory and practice [8]. On the other side, movies directly shape people’s perceptions about reality by immerging the viewers in their fictional plots. As suggested by Jutta Weldes, popular culture produces discourses whose meanings contribute to the creation of public images. As such, movies do not only reflect the dominant view of leadership in a certain society, but they also actively contribute to its creation [9].

Methodologically, the analysis of movies as a source for understanding leadership features has already been successfully used by other authors [8, 10]. Still, there are also authors like Jim Gritton who has stressed the flaws of this method in relation, for instance, to gender equality [11]. Therefore, using film to study leadership preferences seems a valuable method to gain a general understanding of the examined phenomenon, but it looks like an imperfect medium to provide detailed conclusive statements.

Introduction

The focus on US and Japanese movies is justified by the willingness to verify the universality of desirable leadership skills and values: the cultural framework and the cinematographic style characterizing the American and Japanese film industry are so diverse that cross-cultural differences on leadership preferences would inevitably come into view. Still, this study does not intend, and neither pretend, to provide any sort of generalization between “Western” and “Eastern” cultural values on leadership. Moreover, although this study offers an overview of the positive features of leadership expressed by the American and Japanese cinematographic industry, it does not examine how other factors like gender, age, area of reference (e.g. academia, business, politics or military) affect leadership preferences and neither provides an assessment over the tensions in the

leadership styles that might be observed in a single culture. Further studies in this regard are, therefore, necessary to gain a holistic interpretation of the phenomenon of leadership preferences.

This study focuses exclusively the attention on movies released in the last 20 years in order to provide a comprehensive examination of contemporary leadership preferences. A total of 10 movies has been selected for this study: 5 Hollywood movies and 5 Japanese movies. Such movies have been randomly selected from a wider selection of recommended movies related to leadership which were found in academic articles, IMDB users' suggestions, or simple Google research results using key-words as "leadership and movies", "leadership and Hollywood movies", and "leadership and Japanese movies". The final list of analysed movies is the following (ordered by the year of release): *Brother* (2000), *Remember the Titans* (2000), *Thirteen Days* (2000), *We Were Soldiers* (2002), *Zen* (2009), *13 Assassins* (2010), *The Wolf of Wall Street* (2013), *Wood Job* (2014), *Wonder Woman* (2017), *Oz Land* (2018).

Description of materials and methods

Movie Analysis: Hollywood Movies

Remember the Titans (2000) is a drama-sport movie inspired by a true story. The plot is set in the 1970s and it turns around the determination of coach Herman Boone (Denzel Washington) to create an integrated and successful high-school football team (the Titans) regardless the highly discriminatory surrounding framework. His leadership style is severe, but fair and inspirational. This feature clearly emerges in the scene where he forces students to an early-morning run to the Gettysburg cemetery where he provides a highly motivational speech: 'This is where they fought the battle of Gettysburg. Fifty thousand men died right here on this field, fighting the same fight that we are still fighting among ourselves today... You listen, and you take a lesson from the dead. If we don't come together right now on this hallowed ground, we too will be destroyed, just like they were. I don't care if you like each other or not, but you will respect each other. And maybe... I don't know, maybe we'll learn to play this game like men' [12]. Since the beginning of the movie, coach Boone's vision is clear: only through a sincere cooperation and hard-work the students' team will be able to accomplish its objective. As a result, the coach sets clear expectations (e.g. punctuality for the trainings, gaining good grades in all subjects, and learning more about other teammates) to accomplish his mission and he uses self-confidence, dedication to work and a strong determination to overcome any obstacle as his main tools of power. Thanks to such characteristic, coach Boone is able to succeed both in spreading a spirit of equality in the whole city of Alexandria (Virginia) as well as

in creating an undefeatable football team. Interestingly, the movie shows also an alternative style of leadership impersonated by the assistant coach Bill Yoast. Differently from coach Boone, coach Yoast counts more on nurturing trustworthy personal relations with the team members and he uses empathy as his main strategy for success. Still, he is also one of the first one (with his daughter) to recognize the efficiency of coach Boone's approach in such difficult context.

Thirteen Days (2000) is an historical-political movie set during the Cuban missile crisis of 1962. The movie focuses the attention on the difficulties faced by US President John F. Kennedy (Bruce Greenwood) in front of a complex scenario characterized by uncertainties – the leading question is: what are the real intentions of Soviet Union? – and fears that a misstep could lead to a nuclear war between the USA and USSR. From a leadership standpoint, the film emphasizes the ability of US President Kennedy (and his personal staff) to make reasoned decisions under intense pressure. Differently from other members of the Executive Committee of the National Security Council and notwithstanding the dramatic situation, the US President is shown as a figure capable of maintaining emotional control and a responsible attitude. Multiple options are simultaneously considered in order to identify the best available solution and the possible consequences of each of them are openly debated before taking a decision. Through the leadership ability of the US President and the negotiating capacity of his brother, Robert F. Kennedy, the situation is finally solved by reaching a secret agreement with the Soviet ambassador.

We Were Soldiers (2002) is set during the Vietnam War and it narrates about a group of American troops who are ambushed in the Ia Drang Valley. Trapped and outnumbered, the US soldiers succeed in avoiding a catastrophic outcome only thanks to their bravery and the wise leadership of their commander. In this regard, the figure of Lieutenant Colonel Hal Moore (Mel Gibson) plays a key role in this story. One of the leitmotifs of this movie is that, under Moore's guide, none of his men will be ever left behind. This phrase is explicitly expressed by Moore in a scene of the movie before the beginning of the mission: '...when we go into battle, I will be the first to set foot on the field, and I will be the last to step off, and I will leave no one behind. Dead or alive, we will all come home together' [13]. Such statement is also graphically represented with the iconic scenes of him being the first to get off the helicopter on the battle field as well as the last to get back once the battle is over. This symbolic act reveals a high responsibility toward his platoon, an intent to inspire a shared vision of teamworking and a clear intention to professionally behave as a reference model. Moore focus on the development of trustworthy relations with people around him is repeated in multiple other scenes (e.g. during the pray before the battle, speaking with war reporter Joe Galloway or

talking with chopper pilots). Moreover, in the film Moore reveals two other important leadership skills: an uncommon ability to understand the circumstances despite the uncertainties as well as a strong decisional capacity under pressure. The first of these features emerges when Moore is able to anticipate the risk of an ambush. The second one occurs when Moore calls for a “Broken Arrow” (a code phrase which implies an immediate massive air attack against enemy positions in a circumstance of extreme emergency). All these skills reveal a strong leadership and a passionate dedication to his work.

The Wolf of Wall Street (2013) is a movie that turns around the figure of Jordan Belfort (Leonardo DiCaprio) a controversial stockbroker of New York involved in multiple financial crimes. Interestingly, Belfort is the antithesis of an ethical leader: his entire life is based on sex, drugs and frauds. This movie, nevertheless, tends to glorify certain personal characteristics and skills of the protagonist as features of an immoral, but effective leader. In particular, the attention is posed on three aspects. First, Belfort’s power of persuasion. In one scene, Belfort shows to his employees how to manage a phone call with a client. Notwithstanding a first resistance from the side of the potential customer, Belfort successfully accomplishes his sale by using an aggressive pitch and diverse communication tricks. In such a way, Belfort establishes a “best practice” to be taken as model by his employees. Second, Belfort’s motivational power. In a famous scene, Belfort shows an extraordinary capacity to trigger his audience by providing a highly stimulating and powerful speech: ‘I want you to deal with your problems by becoming rich!’ [14]. A similar circumstance also occurs toward the end of the movie, when Belfort is supposed to communicate that he is leaving his own company, but suddenly he changes his mind provoking an enthusiastic and passionate reaction among his employees. Third, Belfort’s determination. Despite the numerous challenges faced in the course of his career (e.g. losing his job after the Black Friday and a series of other missteps) Belfort is a transformational leader who is able to adapt to the new circumstances in order to realize his vision of success. As a result, despite his decadent lifestyle, Belfort has nevertheless the capacity to pass several challenges thanks to his charisma, dedication and achievement-oriented style.

Wonder Woman (2017) is a superhero film where the protagonist (Gal Gadot) is an Amazon princess who will try to stop Ares’ plans to destroy humanity. Bravery, determination and commitment to her cause (saving humankind) are features repeatedly shown during the whole movie and pushed to the extreme in the scene where she launches herself alone in the “no man’s land” (an expression used to indicate the unoccupied space between two trenches during the World War I). By pushing forward the limits of possible, such gesture inspires

the Allied soldiers to join her on the battlefield. At the same time, Wonder Woman reveals a great empathy toward the whole humankind. This characteristic is revealed in multiple lines and further accentuated at the end of the movie, when she reveals her mission: ‘Only love can save this world. So, I stay. I fight, and I give... for the world I know can be’ [15]. A last note. Differently from the previous movie, morality is here represented as a key feature of leadership. Among the moral principles critically examined during the movie there are, for example, importance of telling the truth (figuratively represented by the Lasso of Hestia) and the necessity to do the right thing regardless the possible risks (a factor raised by Wonder Woman when she affirms that she ‘cannot stand by while innocent lives are lost’). The underline lesson is that only by following a virtuous approach a true leader can find his/her path in this world.

Movie Analysis: Japanese Movies

Brother (2000) is a criminal-drama movie. After a war between yakuza clans the main character, Aniki (Takeshi Kitano), faces a difficult choice: submit to the winners or die. Still, he opts for an independent life by hiding himself in Los Angeles. Since the storyline develops in the USA, it shows the cultural difference between the Japanese and American society. In Los Angeles, Aniki appears to locals as a strange and mysterious person. Hence, he develops his double leadership style. On one side, he is a highly determined and action-oriented person who shows no fear. In a scene where he could get killed, he answers with overwhelming confidence to the mafia henchmen to just try it. He is a severe and strict leader. None has the opportunity to remain unpunished if he/she encroached on the pride of him or his clan. For example, he hurts the eye of a stranger when he calls him Chinese. At the same time, he is a meticulous thinker who foresees dangerous situations and preventively plans possible solutions. For instance, he hides a weapon in advance during negotiations with other criminals. On the other side, Aniki is a self-confident philosopher who spends a lot of time just wisely thinking while smoking cigarettes. Thanks to his charisma – his confident silences, calmness, and fearlessness – many people from different culture decide to follow him. In an emblematic scene, he asks his friend to shoot him as for him death is just a game. These peculiarities lead him to the same final as many famous brave loners.

Zen (2009) is a film, set in the XIII century, about a Japanese monk called Dogen (Kantarou Nakamura) and his path of learning and spreading a new religious thought (Zen Buddhism). From the beginning of the movie, the protagonist reveals a reformatory leadership style: he is a humble, but highly

determined person whose goal is to reverse some acknowledged Buddhist practices. Dogen's style of leadership shows a servant attitude toward others. This feature is clearly understandable from two scenes. First, when he does not allow his friend to kill a little child who stole his food and, actually, impart him a lesson: a ruler has the task to create a better world where children could live in better conditions. Second, when he bravely explains to the violent ruler Tokiyori that 'no one who has employed weapons to subjugate his people can rule forever' [16]. Even in front of death, Dogen's calm manner does not change and, in the end, his moral speeches peacefully manage the whole situation. In other parts of the movies, Dogen uses empathy as a tool for persuading and inspiring people around him. Visually, such feature is revealed in the scene where, while holding dead child in his hands, a teardrop falls from one of his eyes. Likewise, when one of the monks decides to leave the monastery after committing a perverted action, Dogen does not blame him and, instead, he is just sad for his leaving. This ability to understand people's emotions make the protagonist a highly charismatic person. Another important feature is his fairness. He always wants to help people regardless their social status. He provides a place for an ill repute woman when she tries to find help and no one else in the monastery wants even to look at her. After that, this lady finds her life goal and supports Dogen's teach after his death. Thanks to these features, the challenge to widespread a new direction in Buddhism is accomplished.

The film *13 Assassins* (2010) is a thriller sets in Japan during shogunate times (1844). The story turns around Shinzaemon (Kōji Yakusho), a samurai whose objective is to defeat Naritsugu – the evil brother of the shogun. In such attempt, Shinzaemon shows bravery, but also reasoning and self-control: 'Do you know the secret to fishing?... Wait till the fish swallows the hook... Reel it when it swallows. It's simple... But if you reel in too soon, the fish will escape with the bait' [17]. Moreover, he reveals advanced time management skills. Before starting an attack, for example, he wisely considers the appropriate time without taking impulsive decisions. At the same time, he reveals some atypical characteristics for a samurai: he protects people instead of serving only his lord and he has a charismatic impact on his followers: they call him "teacher" (while he refers to them as "brothers") and they are ready to sacrifice their life for him. This fact is best seen in the scene where he and his fighters bravely and confidently face a much larger enemy army. The climax is reached in the final scenes of the movie, when the protagonist faces death with pride and honor, while the antagonist tries (unsuccessfully) to cowardly avoid it.

Wood Job! (2014) is a comedy about a young man, Yuki Hirano (Shota Sometani), who decides to try a forestry training program after failing his

university entrance exams. His mentor seems a rude man who hates urban youths, especially weak ones. He is a straightforward and severe person who is not afraid and neither ashamed to yell, insult and terrorize his apprentices. Many recruits cannot stand this attitude and leave the camp. Even the main character has a similar thought but decides to stay revealing a strong determination notwithstanding the numerous difficulties which arise during his internship. Subsequently, in the second part of the movie, both the trainee and the trainer reveal different leadership skills. Despite a long series of failures, the protagonist is so committed to succeed that, in the end, he understands what does it mean to become a professional lumberjack and what kind of positive impact he can provide to the surrounding society with such job. Likewise, the figure of the mentor evolves during the movie and he finally turns out to be a charismatic, reasonable and responsible man. A scene of the movie suggests that he could have gotten rich by cutting down the entire forest. Instead, he continues to plant new trees to sustainably preserve the forest and cut them down only when it is necessary. He worries about what will happen to the next generations if the entire forest is cut down. Interestingly, the relationship of these (anti-)heroes turns into friendship at the end of the movie. None of the co-workers want the trainee to participate in a competition for a local festival, but the trainer defends himself with confidence and, at least, he participates to the event with his mentor. Such moment strengthens the personal relation between these two characters so much that, in the final scene, the previously rude mentor shows a “sensitive soul” by crying when Yuki is about to leave due to the end of his internship.

Oz Land (2018) is a comedy where events unfold in a children’s amusement park (“Oz land”). In this movie, the figure of leader is not the park’s boss, but his project manager Yoshiko Ozuka (Hidetoshi Nishijima). Yoshiko shows diverse leadership features along the whole movie. First, he creates a family atmosphere in his workplace by trying to actively involve every employee in their duties. His capacity to succeed in that is enhanced by his genuine caring for his staff. For example, he picks up by car his new co-worker when he knows that she lives far away from work. By supporting a teamwork framework, he makes the relationship between colleagues very close. He is sincere, simple, funny, easy going, and loves to connect with those surrounding him. Second, he gives to his team interesting and exceptional assignments for educative purposes. The first task he generally gives to his new employees, for instance, is to collect trash, place a sheepfold and take care of the dogs. When the new employee asks him the reason for giving her such tasks, he replies with a childish and sincere mockery that like this is more interesting. Third, he is a loyal and dedicated person who is ready to do everything in his possibility to make the park’s visitors happy. His persuasive skills help him

in such task. For instance, he is able to convince his employees to work extra-hours without encountering indignant reactions by simply convincing them about the importance of making children happy. As last point, he shows bravery when he calmly manages a situation of risk (a fake-bomb) without spreading panic among the visitors of the park.

Results

Critical Analysis of the Leadership Skills

Two recurrent leadership features mostly emerge from the analysis of Hollywood movies (Table 1). They are dedication, as the capacity to be completely committed to a task or purpose, and impactful communication, as the ability to generate positive emotional reactions in the listeners. Such result seems to reflect an individualistic style of leadership where the “front-runner” represents the model of reference who has a key role in straightforwardly inspiring the “followers”. This is clearly the outcome of movies like *The Wolf of Wall Street* (2013) and *Wonder Woman* (2017) and it is also a characteristic of *Remember the Titans* (2000) and *We Were Soldiers* (2002), even if these last movies add also a more human-relations oriented direction in their stories. In the film *Thirteen Days* (2000) such aspects are also smoothly reproduced. However, in this case, they do not stand as the most relevant features.

The binary attention toward both “the self” and “the others” is also reflected by further highly represented characteristics. On one side, in Hollywood movies, a leader is a person who can: adapt his/her strategies according to the faced circumstances; operate successfully in situations of uncertainty and/or risk; take prompt, but reasoned decisions even in the most challenging scenarios; stay focused on his/her goals despite the adversities; take responsibilities in virtue of his/her top decision-making position; visualize a clear future of success and create a distinct path for its realization. On the other side, a leader is also viewed as a person who is able to: inspire devotion in others; sense and understand people’s emotions; and push his/her co-workers to results formerly perceived as unreachable. As a result, adaptability, capacity to work under pressure, charisma, decisiveness, determination, empathy, capacity to push the limits of possible, responsibility and vision of success are also viewed as preferential leadership skills. Overall, these results tend to mirror former studies on the perception of effective leadership in the USA [18-19].

A final note about Hollywood movies. From the analysis of these films emerge a series of leadership features and skills that seem related to specifically-defined circumstances like, for example, the bravery of the warrior in *Wonder Woman* (2017) or the persuasive skills of the seller in *The Wolf of Wall Street*

(2013). In this regard, only through the analysis of a higher number of movies it would be possible to determine the extent to which such features represent general or context-related leadership features.

Table 1. Leadership Features in Hollywood Movies.

HOLLYWOOD MOVIES	MAIN LEADERSHIP FEATURES
<i>Remember the Titans</i>	<ul style="list-style-type: none"> • Adaptability • Dedication • Determination • Empathy • Fair behaviour • Impactful communication • Rigorous habits • Vision of success
<i>Thirteen Days</i>	<ul style="list-style-type: none"> • Capacity to work under pressure • Critical thinking • Decisiveness • Multiple-options assessment • Responsibility • Self-control • Teamworking • Time management
<i>We Were Soldier</i>	<ul style="list-style-type: none"> • Capacity to work under pressure • Charisma • Decisiveness • Dedication • Empathy • Impactful communication • Importance of personal relations • Responsibility
<i>The Wolf of Wall Street</i>	<ul style="list-style-type: none"> • Adaptability • Charisma • Dedication • Determination • Impactful communication • Persuasive skills • Pushing the limits of possible • Vision of success
<i>Wonder Woman</i>	<ul style="list-style-type: none"> • Bravery • Dedication • Determination • Empathy • Inspiration for others • Morality • Pushing the limits of possible • Responsibility

Source: created by authors

Discussions

Overall, the examined Japanese movies reveals three main features about leadership (Table 2). The first leadership feature is bravery, as the moral strength that allows the protagonists to overcome fear and act for the “justa causa”. It develops in two different forms: “offensive bravery” and “defensive bravery”. The first form is directly seen in movies like *Brother* (2000) and *13 Assassins* (2010)

where leaders, notwithstanding the related risks, preventively take the initiative to succeed in their missions. In contrast, the second form appears more as a virtue – in *Zen* (2009) and *Oz Land* (2018) – to keep calm in front of peril and uncertainty. In any case, this ability to act as a “hero” seems intertwined with other personal traits such as dedication and determination. In other terms, the honorable reason – at least for those concerned – behind the action is the spring that justifies the untiring efforts for achieving it.

The second prevalent feature, charisma, is the capacity of influencing others through personal charms. Through charisma people gains new followers and supporters. In *Brother* (2000) and *13 Assassins* (2010) this characteristic is strictly associated with the personal confidence of the protagonists, while in other movies it tends to be connected with other features, respectively persuasion and empathy in *Zen* (2009) and professionalism in *Wood Job!* (2014).

The third main feature is teamworking – a group of people harmoniously working together to achieve the desired results. This characteristic is widely manifested in multiple Japanese films: the ability to jointly face a huge army in *13 Assassins* (2010), the family-framework of *Brother* (2000) or the cooperation for the success of the park in *Oz Land* (2018). Unsurprisingly (considered the published literature) a rooted management-familyism system characterized the relations within the team: ‘the supervisor benevolently guides the subordinate who, in turn, must reciprocate with complete obedience and absolute loyalty’ [18, p. 63].

On the whole, these findings somehow reflect the results of the study conducted by Dorfman and House, which defined charismatic and team-oriented leadership as the most dominant dimensions of Japanese effective leadership [20]. Partially, these movies seem also to expose the “Seven Spirit of Matsushita” which are still commonly viewed as guiding principles of contemporary Japanese society even though they were created in 1933. The idea to offer a service that would improve public’s well-being is, for example, visible in *Zen* (2009), *13 Assassins* (2010), *Wood Job!* (2014) and *Oz Land* (2018) [21, p. 71-72]. Likewise, fairness and honesty are features that emerge in *Zen* (2009) and *Wood Job!* (2014). As already specified above teamwork for the common cause is a characteristic of (at least) three movies and the focus on constantly striving for improvement is clearly visible in *Wood Job!* (2014). About the last three “spirits of Matsushita” – courtesy and humility; accordance with natural laws; and gratitude for blessings – they are well represented in *Zen* (2009), while they are narrowly considered in the other examined movies.

Table 2. Leadership Features in Japanese Movies.

JAPANESE MOVIES	MAIN LEADERSHIP FEATURES
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<i>Brother</i> (2000)	<ul style="list-style-type: none"> • Action orientation • Bravery • Charisma • Confidence • Determination • Foreseeing ability • Self-control • Teamworking
<i>Zen</i> (2009)	<ul style="list-style-type: none"> • Bravery • Charisma • Determination • Directness • Empathy • Fair behaviour • Persuasive skills • Self-control
<i>13 Assassins</i> (2010)	<ul style="list-style-type: none"> • Bravery • Charisma • Confidence • Dedication • Initiative • Self-control • Teamworking • Time management
<i>Wood Job!</i> (2014)	<ul style="list-style-type: none"> • Active learning • Charisma • Determination • Fair behavior • Professionalism • Responsibility • Sensitiveness • Straightforwardness
<i>Oz Land</i> (2018)	<ul style="list-style-type: none"> • Bravery • Care • Creativity • Dedication • Loyalty • Persuasive skills • Positive thinking • Teamworking

Source: created by authors

Conclusion: Comparing the Results on Leadership from Hollywood and Japanese Movies

In Hollywood movies personal commitment and outstanding communication skills are viewed as pillars for a leading figure, while the scenario depicted in Japanese movies seems more multifaceted and dynamic. Bravery, charisma and teamwork are recurrent features of Japanese leaders. However, the manner in which these common features interact with less common characteristics (e.g. dedication, determination, confidence, persuasion, empathy, professionalism, and others) tend to change in each individual case.

This study reveals how the figure of the leader as a guiding reference for the followers – due to his/her dedication, determination and charisma – is, nowadays, viewed as a cross-cultural phenomenon. An explanation to that is provided by Fukushige and Spicer: ‘as a result of internationalisation and widespread management education which reflects Western values and practices, Japanese

values may well have converged with Western' [22, p. 511]. At the same time, some differences between the two countries are still visible: for example, Hollywood movies show a particular emphasis on the power of communication, while Japanese movies tend to stress more the importance of teamworking for attaining the expected results.

So, the preliminary conclusion of this study is that leadership preferences in diverse countries seem to be affected by a process of homogenization toward Western values but, even so, they still reflect peculiar aspects of the social-cultural context under examination. These conclusions do not necessarily contradict each other: 'the existence of cultural specifics is not the same as rejection of universality, and the existence of universality is not equivalent to not acknowledge differences'.

From a methodological perspective, there are several limitations to this study. Plausibly, the two most relevant ones are: first, that a movie is specifically developed to reach a certain target and, therefore, certain characteristics of its protagonists are intentionally construct to appeal such audience. Second, a movie is a dynamic artwork that could be read through diverse lenses according to the background (cultural, social, educational) of the viewers. Hence, multiple interpretations can be collected about the same film. Nevertheless, this exploratory study shows that the analysis of movies for understanding leadership preferences is a valuable and alternative approach to the matter. Still, as future investigation, it would be preferable to extend the number of movies under assessment, divide them in diverse categories (e.g. political, business, military) to get a better understanding of the diverse leadership styles that might characterized a single culture, and take into account pre-established features already identified in other leadership models (Bass and Avolio's eight leadership styles or House's four styles) in order to provide more standardized results.

List of movies

- 1.13 Assassins (Jûsan-nin no shikaku, directed by Miike, T., 2010).
2. Brother (directed by Kitano, T., 2000).
3. Oz Land (directed by Hatano, T., 2018).
4. Remember the Titans (directed by Yakin, B., 2000).
5. The Wolf of Wall Street (directed by Scorsese, M., 2013).
6. Thirteen Days (directed by Donaldson, R., 2000).
7. We Were Soldiers (directed by Wallace, R., 2002).
8. Wonder Woman (directed by Jenkins, P., 2017).
9. Wood Job (Kamusari nânâ nichijô, directed by Yaguchi, S., 2014).
10. Zen (directed by Takahashi, B., 2009).

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«ҒАЖАП ӘЙЕЛ» ТАКЕШИ КИТАНОМЕН КЕЗДЕСЕДІ: ГОЛЛИВУД ЖӘНЕ ЖАПОН ФИЛЬМДЕРІНЕ НЕГІЗДЕЛГЕН КӨШБАСШЫЛЫҚ ҚАЛАУЛАРЫН ТАЛДАУ

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Аңдатпа. Академиялық ортада көшбасшылық феноменіне назар аударылады. Әртүрлі мәдениеттер мен контексттердегі көшбасшылық қалауларды анықтау үшін көптеген зерттеулер жүргізілді. Дегенмен, көшбасшылардың қалауларының әмбебаптығы немесе парциализмі әлі де пікірталас мәселесі болып табылады. Бұл мақалада американдық және жапондық фильмдердегі көшбасшылық концепциясы экранда қалай көрсетілгенін талдап, салыстыра отырып, осы мәселеге өзіндік көзқарас ұсынылады.

Әдіснамалық тұрғыдан мақалада фильм белгілі бір мақсатқа жету үшін арнайы жасалған, сондықтан оның басты кейіпкерлерінің белгілі бір сипаттамалары мұндай аудиторияны қуанту үшін әдейі жасалған деп тұжырымдасап, фильм-бұл көрермендердің фонына (мәдени, әлеуметтік, білім беру) байланысты әртүрлі линзалар арқылы оқуға болатын динамикалық өнер туындысы деп есептеуге болады.

Мақалада авторлар Голливуд фильмдерінде жеке адалдық пен көрнекті қарым-қатынас дағдылары жетекші тұлға үшін тірек ретінде қарастырылатынын ал жапон фильмдерінде бейнеленген сценарий жан-жақты және динамикалық көрінетінін ғылыми негіздеген.

Тірек сөздер: көшбасшылық қалаулар, фильмдер, АҚШ, Жапония, салыстырмалы талдау.

«ЧУДО-ЖЕНЩИНА» ВСТРЕЧАЕТ ТАКЕШИ КИТАНО: АНАЛИЗ ЛИДЕРСКИХ ПРЕДПОЧТЕНИЙ НА ОСНОВЕ ГОЛЛИВУДСКИХ И ЯПОНСКИХ ФИЛЬМОВ

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Аннотация: В академической среде проявляется внимание к феномену лидерства. Были проведены многочисленные исследования для определения лидерских предпочтений в различных культурах и контекстах. Однако универсализм или партикуляризм предпочтений лидеров все еще остается предметом дискуссий. Данная статья предлагает оригинальный подход на эту проблему, анализируя и сравнивая, как в американских и японских фильмах, представлена на экране концепция лидерства.

Методологически в статье делается вывод о том, что фильм разработан специально для достижения определенной цели, и поэтому определенные характеристики его главных героев намеренно разработаны, чтобы понравиться такой аудитории, и можно считать, что фильм является динамичным произведением искусства, которое можно читать через различные линзы, в зависимости от фона аудитории (культурный, социальный, образовательный), его можно считать динамичным произведением искусства, которое можно читать через различные линзы.

В статье авторы научно обосновали, что в голливудских фильмах личная честность и выдающиеся коммуникативные навыки рассматриваются как опора для ведущей личности, а сценарий, изображенный в японских фильмах, выглядит многогранно и динамично.

Ключевые слова: лидерские предпочтения, фильмы, США, Япония, сравнительный анализ.