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THE MYTH OF THE AMERICAN DREAM BETWEEN THE ILLUSION OF HEROISM AND THE CORRUPTION OF POWER IN THE DESIGN OF THE MOVIE POSTER
(RAMBO) AS A MODEL

Assist. Prof. Dr. Ahmed Obaid Kadhim Al-Ghazali

University of Kufa / College of Education / Department of Art Education.

Abstract:

The myth occupies an important place in the heritage of humanity. No society or civilization is free of myths associated with its heritage and culture. The heroes of the myth are men of great bone, who have exceptional qualities in terms of the ability to explain the causes and origins of natural, social, and cultural phenomena. As thought evolved, the myth rose to symbolism as an organized social consciousness, explaining in the language of symbols a bunch of ideas that reflect the philosophy of its time and the national spirit of its historical series of novels, expressed through myth as guarding society against its enemies and achieving its desires and aspirations, and capable of finding growing excuses for conflict. Here, the American dream is rooted in the soil of mythology, as a cultural force for keeping America unable to solve its problems, as a constant and unchangeable emblem. These myths have been at the center of Hollywood's groundbreaking cinematic discourse in American interaction with the world, a speech that vindicates claims of difference, exclusion, and condescension and does not justify flaws, errors, and drowning in the sea of delusions, produced for economic and commercial motives and marketed within an aesthetic character that lures consumers by seducing him into the myths of delusion and the digital seduction of a dysfunctional and troubled cultural reality that is a domestic and global nightmare. Here's the question: Has American cinematic discourse contributed to the reality of the American dream in Rambo, in its material and idealistic aspect and promoting a culture of violence? The research is based on the pursuit of the American dream in the mythology of

cultural Hollywood cinematic discourse, while the aim is to uncover the myths of the American dream and justify the ideological rhetoric of an American identity that elevates the American man to establish dependence, obedience, and hegemony.The result of the search came from the thriller and suspense film (Rambo) colonizing the imagination and future of all other cultures.

Chapter one:

The research methodological framework:

Research problem:
Art is a path of salvation that can stand in the wheel of time, like sunshine that cuts through a storm that is indifferent to place, time, and malaise. It is the link between the artist connected to the intuitive vision and nature as a beauty perceived by the artist, and the recipient may be fooled by the images of endless, lasting, and changing desires. Each time the recipient returns to the vacuum struggle and the resulting boredom and regressive and possibly bloody mood, within a consonant and possibly hostile relationship in the other, while art has its metaphysical vision, that is, to see the inner truth of existence and what is fundamental and real and still within an aesthetic contemplative cognitive vision[1].
Salvation has two ways, one representing art and the other representing morality. In the first case, the will of the artist dissolves and fuses spiritually out of his anxiety and pain to reach harmony and happiness, when he strips his will of desire towards knowledge and Platonic ideals that exude in the soul the transcendence, greatness, and sublime as a fertile imagination capable of filling the lack of nature as Aristotelian values, to rise to the status of creativity, which is generally temporary salvation, while lasting and eternal salvation is found in moral values and the sovereignty of love, mercy, and virtue[2].An artist may find himself interred between birth and death in an adventure whose end is never guaranteed. So it's just trying and communicating to push the rock up, it might be punishment, but it's kind of challenging to get up. This is the optimism and courage that an artist must-have. There is no denying or tampering with ends, beyond doubt, probability and coincidence[3].Within an ideal philosophy that mimics nature and emphasizes the primacy of the essences over existence, and the essence of things, which are perceived only by thought. The French artist Eugène Delacro (1768-1863) has argued that nature is no more than a lexicon or a dictionary, the object of color and form, within an individual performance that he sought to express and possess[4]. With the scientific, industrial, and cultural revolution of the European society, which crowned the mind as an absolute master, classical philosophy in its different forms has been replaced by physical philosophy, to satisfy the concerns of expression with diversity and difference in the human spirit, as in thought and life, within a technical and utilitarian position, capable of disrupting the lifestyle towards the effectiveness of the capitalist economy[5]. Therefore, the fragmentation of color in the Impressionists, distortion of forms in the expressions, and the fragmentation of forms as flat manifestations of the Cubists and the demolition of the Surrealists of time and place and forms derived from the speed of movement, accuracy, and power of the gods of the Italian futurists in addition to Dada and Pop Art that adopts collage and open things, within a scene in which a lot of tampering with a sterile aesthetic that expresses anxiety, tension and the cohesion of the internal and external worlds confirms the beginning of a new civilization far from

the traditions and heritage towards the decline of social values and the absence of an ethical standard, and the rejection of restrictions,values, and laws of a corrupt and inevitable reality. Here the onus is on

the artist to reveal this reality, question its truth, expose it, and declare war on the corrupt society and its moderating values[6].

This modernist adventure is carried out with the desire to destroy and undermine one of the most established and universal elements of cultural and social life, the narrative. Ancient human myths, religions, and cultures have shaped the theories of the creation of the universe and the interpretation of its phenomena with stories of sacred tales. They are the times of the oral beginnings, in the beginning, then the epic, the theatrical, the narrative and the graphic, up to the cinematic, which presented to the human being an account of his dreams and troubles, man is a tale made of the past, the present and the future[7].

A view of the reality may have established a tradition of realism and impressionism in cinematic art. Realists emphasize their great interest in the storytelling aspect of content first, rather than form or technique, and turn to documentaries in portraying real events and people. Narrative and storytelling represent a system linked to a rational and structured approach, its prosperity corresponds to the takeover of power by the bourgeois class. All elements of the narrative embrace a chronological narrative that is sequential within an ethical and human path organized for emotions, behavior, and thought. It aims to impose images of an organized, stable, and logically interconnected world, since the clarity of the world has not been the subject of questioning or doubt in the narrative of an invented or composite tale, within the character of certainty, silence, and innocence of stereotypical roles[8]. Impressionist cinema emphasizes the form and technique of events imbued with imagination, psychological and spiritual dimensions within a subjective vision[9]. With the new, super-modern Hollywood cinema, the hero finds himself in conflict with a society driven by a profit incentive and disregard for human values to grow malevolent authoritarian parasites to produce rotten, fossilized structures[10]. When reality becomes extreme, it empties all its credibility and invokes and corrupts history, it empties all its credibility into history, corrupting history, in a hybrid manner that confuses the past with the present with the historical future with the imaginary.Thus, fantasies and all dreams crystallize in a molded form within an approach that links cinema and opera as huge mechanisms of deception and exaggerations of supernatural scenes as the temptation for individuality that leads to the downfall of organized forces of institutions, giving a joyful sense of double play with the joy of exploding in the rave of relationships and images of crazy collisions that are not homogeneous in meaning. Myths reflect the emptiness of meaning[11], here the researcher poses the following questions:

1. Has American cinematic discourse contributed to the reality of the American dream in Rambo?
2. Has American cinematic discourse contributed to highlighting the values of the American dream in its material and idealistic aspect?
3. What's the content of American film discourse in general and Rambo in particular?
4. Does the American cinematic discourse have a role in promoting the culture of violence in society?

The research importance:

The importance of the research is demonstrated by:
1. The pursuit of the American dream in the likeness of Hollywood cinematic discourse as an important actor and cultural force at the local American and global levels as a hub for the commercial, economic, political, and cultural dream industry capable of sustaining American interaction with the world and vice versa, regardless of the flaws and shortcomings of its dream as a prelude to the perpetuation of internal and external conflict as part of an extreme, deep-seated plan to wreak havoc in America as elsewhere in the world.
2. Highlighting American cinematic discourse as a planetary project to make cultural myths to convey ideas, symbols, secrets, and facts in remarkable harmony between reality and symbolism by visualizing and absorbing the history of other cultures and civilizations to melt them down in the intuition of their worldview and convince others that their forces have saved the world from evil, fought against bastards, restored freedom and human values, in harmony with Hollywood's function of asserting American hegemony and domination by reproducing and making wars and crimes with deadly and destructive technological power.

Research objectives:

The research aims to the following:
Unveiling the myths of the American dream in Hollywood cinema and justifying the ideological rhetoric of an American identity that transcends the American man over the rest of humanity.

Research limits:

The research limits are as follows:
1. Objective limits: The mythology of the American dream in the design of the movie poster, Rambo, is a model.
2. Spatial limits: United States of America.
3. Temporal limits: 1982-2008.

For further clarification of the reasons for choosing this film, the following are mentioned:

First: Rambo solidifies dependency, obedience, and domination over one another in a sensory or nonsensical way. American cinema is a deadly weapon and an open field for producing films that are not subject to restrictions or boundaries that separate reality from fiction.

Second: Rambo's film reflects the potential of American cinema in terms of suspense, glamour, persuasion, and the formulation of opinions, attitudes, tastes, behavior, thinking, and appearance for a wide audience worldwide.

Third: Rambo shares with other films the violence, fighting, crime, propaganda, and mass media of the U.S. military by:
1. The involvement of the most prominent stars in the propaganda and media aspect.
2. The magnitude of funding and investment in violent and combat films.

Terminology identification:

The myth in the lexical approach:
1. Myth(s): Legends. Stories that have no order, means delivering stories that resemble falsehood, as they have no origins, that is, synthesized, and it is also said that they mean the decoration and embellishing of words[12].

2. Astara: means the row of something, it is said: built a line, and planted a line. Also, it means the line in writing, the plural is Asateer or in English language (myths) and myths: falsehood[13].
3. Myths: Falsehoods, lies, and stories have no order.It is said: he embellished gossip[14].

Myth idiomatically:

1. The legend is a traditional tale of events that took place in the early days, aimed at establishing the ritual acts of human beings, that is, the establishment of all forms of action and thought by which man sets out his position in the world[15].
2. The myth is a sacred tale, played by the gods and demigods whose events are not made or imagined, but rather events that took place in the first sacred times, as part of an integrated system of thought that absorbed man's existential anxiety and his eternal eagerness to uncover the mysteries raised by his surroundings, in the sense of a tool that provides us with a guide in life and a moral standard of behavior[16].
   Accordingly, the legend has several meanings:
a. The Myth is a fictional story of popular origin, in which natural powers are represented by people whose actions and adventures have symbolic meanings that explain the occurrence of the phenomena of the universe and nature by the influence of multiple gods.
b. Myth is a poetic or narrative depiction of a philosophical doctrine in a symbolic manner in which the illusion is mixed with truth, such as the legend of the cave in the Republic of Plato.
c. The legend calls the image of a fictitious future that expresses people's emotions and works to get them to perpetuate the act, and in a book by George Sorrell a reference to that meaning, like that: If you exaggerate talking about revolution and disobedience, and you don't have a myth with which people's hearts move, you can't get them to revolt, and legends can be said to include a description of the actions of gods or supernatural events that vary among nations. Every nation and people have myths. They express the truth in the language of symbol and metaphor[17].

The operational definition of myth:

A sacred tale of a present that reflects the desires and wishes filled with the psychological, historical, and economic symbols of a virtuous intellectual adventure of American capitalism that is cinematically expressed in the view that existence is nothing but life and life is only the will of power, the future of existence, as a vision that sees ideas, values and morality as nothing but an endless game of interpretation that spreads dreams, illusions, and imagination except the product of such reincarnation of the accumulated interpretations behind which the will of power is hidden.
Second: The American Dream
1. The national spirit of the people of the United States of America, through which he believes that the goal of democracy is the promise of prosperity, as expressed by the American historian and writer James Traslow Adams in 1931 in his "American Epic" to achieve social justice for men and women, and equal opportunities based on talent and creative abilities without regard to identity, belief or wealth[18].

2. The root of the concept of the American Dream goes back to the American Declaration of Independence of 1776, in which the words "human beings are created equal," "every creature has uncontroversial rights" and "life, liberty and the pursuit of happiness," while the Statue of Liberty of New York City on the island of Manhattan is a symbol of free and democratic liberal thought and the icon which embodies the American dream[19].

The operational definition of the American dream:

The American Dream is a nihilistic idea in its social form in the life of American society in general and Hollywood cinema in particular, which beliefs in the supreme human being capable of reconciling real and imagined reality with the ability to incorporate the illusion of historical necessity from the culture of qualities to abstract quantities of the reciprocal value of a free, globalized cinematic commodity that accepts the wide range of cultural links to deceptive images of power, violence, desire, beauty and the delivery technique of coercive tendencies filled with power and hegemony.

Third: Rambo

John Rambo is a fictional literary character born (6 September 1947) first appeared in a novel entitled "First Blood" By David Morell in 1972, a German-born figure who was recruited into the United States armed forces in the Vietnam War, arrested at theSino-Vietnamese border in 1971, tortured by the Vietnamese army, he escaped from torture and returned to his native America in 1972[20].

Theoretical framework:

Chapter one:

Myths of the American Dream in Hollywood Cinema:

Mythology is a world parallel to our existence, richer, more powerful, and more durable than ours, and the truth is a faint shadow of its original model. It is an incomplete version. Human beings are mortal and fragile and their dreams can be realized only with the participation of that world, and with their wise and mature personalities, living apart from nature. Mythology is not about theology, it is about the human experience. There is no existential gap between the world of heaven and the world of Earth. When people talk about something divine, they talk about an aspect of the Earth. The world of gods is not separate from the world of unbridled emotions and feelings of anger and love in a man. Mythology is an image of human immortality[21].

Human beings are the makers of myth to control the nature of their surroundings, to subject them to their wishes and interests, to eliminate their enemies, and to drive disasters away from them. It is a method of knowledge, detection, and truth-finding, within an understandable and reasonable system that convinces and limits the place and effective role of man as a tool for creative human thinking until the 19th century in Europe, with an artistic and aesthetic revolution, the legend was restored to its rhythm and its fascination as an expressionistic art form of folk literature and folklore, as Romanticism and its profound meaning, to help man understand his behavior, spiritual and psychological life, mechanisms of thinking, emotions, and motives.[22]

By the end of the nineteenth century, American cinema had grown up and spread dramatically in its size and speed, becoming a media phenomenon that has dominated the cinematic culture as a result of the economic and media nature of the production machine that makes hundreds of films every year, owing to its links to scientific and technological progress and industrial development, to achieve global leadership and dominance, with innovative new and distinct additions to the intellectual content and ideological directions of cinematography to draw and impress public attention with indelible films that made American cinema the myth of the modern visual age, within a miraculous cinema that is decorated by the magic of a picture rich in human norms, values, and emotions, as mixed into violent movies, adventures, crime, etc., in communication that brings together all the arts and knowledge[23].

The planetary hegemony of American cinema has become parallel to the process of exporting American history and heritage, imposing it on all as universal values, imposing it on all as universal values, leading to the melting of all cultures and civilizations, creating a unified holistic view, within the scope of American domination[24]. In theory, American society seems to be a regular stable, swinging between the poles of political integrity and the puritanical religious right of republican and democratic administrations, however, internally and deeply we find the mythological anecdotalthat constitutes the nation's consciousness and its collective heritage of dissertations, whether expressed or missed, rooted in the national conscience, whether in poor or rich communities or marginalized minorities of color, black immigrants, Asians or Latinos, and even white men's groups in control.[25]

The myths of the American Dream in the history and heritage of America can be defined by:

1. The myth of fear, anxiety, constant sense of danger, the need to resort to arms, and the annihilation of the enemy due to industrial, technological, health, natural and environmental threats[26].

2. The myth of the desire to be free from the flaws of corruption, tyranny, poverty, unemployment, and ills that ancient world societies have known.

3. The myth of difference, exclusion, isolation, and alienation from other diseases and the pain of the world, to be a new beginning for humanity in a pristine land-based on great freedom and opportunity, as a logic that justifies ignorance of the outside world.

4. the myth of nationalism and patriotism, the dream of democracy and individual freedom as a cornerstone of America's enterprise, the sanctity of the nation's icons, heroes, and culture, and the series of values and ideals that peoples and nations must pursue, including the dream of a consumer model and the dream of making a lifestyle that is thirsty for stardom, advertising and owning arms.

5. Intrusioninto the heritage and narrative history of America as an iconic dimension of the American project versus the cynicism and demonization of other cultures.

6. The myth of becoming a global power capable of expanding beyond borders, as the only way to spread democracy and the virtues of freedom for security and peace.[27]

7. The legend and dream of fame and stardom to promote and sustain power politics, as the star embodying values and ideas that strengthen the influence and dominance of the American Empire.

8. The myth and dream of war as a necessity of cosmic hegemony. Its economy, science, and technology are deeply rooted in the soil of the military machine, and war is its raison.[28]

Here's the question: What does Hollywood have to do with the American dream? The answer is as follows:

1. Employing American narrative literature formats by telling tales of American Western films as the iconic cinematic incarnation of a Western hero.

2. The means of American self - expression, restructuring, amplification, and development as a cultural model that is part of America's past, present, and future heritage.

3. Cinema is deeply investigating the fertile roots of the American spirit of fear formulas that have characterized America's history internally and externally, rooted in time and space[29]. the American film novel goes toward evoking the central elements of a novel that seeks to balance the difficulties and cries of collision and reconciliation with the wild, savage wilderness on the one hand, and the series of battles for land on the other, and to express the meaning of savage tramp as the mythical extent of American character on the other, and as an icon that makes a line between civilization and barbarism as an internal reference, and, on the other hand, externally charged with Christian ideology and teachings as people living beyond Europe and the seas are barbarian peoples, both by nature and outside the laws defined by Christian civilization[30].

4. American cinema expresses its philosophy of the essence of human civilization through Christian identity, bound by the origins of faith and rituals that see the vast wilderness as a powerful Torah thesis. so from the heart of this wilderness, the people of Israel were led to the land of Canaan, the promised land of milk and honey. This idea means that the land of milk and honey is a land of land that must be reclaimed, cultivated, and subjected to the laws of civilization. The idea of a wild and savage land means a place beyond civilization that is a monumental place with danger and seduction. In the wilderness of the seduction of Jesus of Nazareth, where Bliss offered him the sovereignty of all the places of the Earth, what we would expect from the wild is the physical and moral danger, and so we find that the words "temptation" and "seduction" in American heritage are meant to be free from the flaws and shortcomings of ancient Europe through the creation of a new civilization as a kind of temptation for a city that is the light and model of the world. The phrase "seduction" is intended to not tolerate barbarity, roughness, and cruelty from the absence of civilized norms and the fall in genuine regression everywhere in the world, one of the most serious implications of this enduring fear expressed in American literature and cinema.[31]

From the above, we wonder what the Jews have to do with American cinema, and the answer is that it was the Jews who invented Hollywood. America was the magnetic pole attracted to Eastern European Jews in the nineteenth century, to avoid the persecution and deprivation they faced in Europe, it brings them together categorically to reject their past and their attachment to their new homeland, America[32].

Jews are determined to create American values, myths and traditions by making America, and here Hollywood has successfully created a powerful package of images and ideas by colonizing American fiction so that American values are defined by films made by Jews, and Jews have once again successfully invented their Americans and worn them perfect garments on the movie screen.[33]

Jews employed the economic and commercial side in producing the most expensive and long-running films, overcoming elite class and cultural barriers in the preparation, production, and translation of the world's theatrical culture and turning it into cinematography by crafting new content for those films and building a castle of planetary cultural dominance so that Hollywood's share of film screenings ranged

from 75 percent to 95 percent of total global production, and movie stars became the centerpiece of cultural mythology[34].

Chapter two:

The legendary hero between the illusion of heroism and the corruption of power:
Myths are theoretical constructions, created by a dialectical relationship between man and nature, and human nature is one in its confrontation with existence and different in its expression, it is of two kinds: Sacred myths that tell about gods, and heroic myths that tell about heroes from humans, and they reveal the attempt of man to escape from the boundaries of reality and the geographical environment, also, from his borders as a biological being, employing supernatural actions. It's probably much more powerful to move large masses of human beings based on the power of imagination and belief than it is to move them by sheer physical forces. Thus, myths have played a distinct role in people's political, social and cultural life[35]. If the myth is, in essence, a sacred tale, because it is the speech of the sacred, truth and loneliness, but the myth may lose the character of grandeur and holiness, and that's what makes a turn in the function of some mythology when it goes towards the literary, philosophical and ideological dimension expressed in words, images and symbols like tales in ancient and modern rhetorical formations due to the creative human thought, in a speech that combines seriousness, fun, play, and entertainment.[36]
All societies have an asset of mythology, as does America, whose legendary heritage has been created from its heritage to be consciously composed, recruited with determination, and published after being subjected to a series of changes over time, inspired by characters who play a role that feeds into the ideals, meaning and self-awareness of the American nation. It is naturally cinematographically crafted to reflect America's multiple cultures in its messages, experiences, and remodeling past, present, and future[37]. if contemporary American cinema is the weapon of the times because it has upended all dimensions of the cinematic world by creating, representing, producing, promoting, distributing, and consuming, upside down with an all-inclusive technology, economic and media synchronization, a dynamic cinema of super-globalized capitalist through capital flows from Japan, Germany, Britain, and France to finance Hollywood through co-production contracts. At the same time, major studios financed several European and Asian films within the free movement of capital and internationalization of financial investments with increased liberalization of trade, it dominates not only the physical but also the creative and imaginary side, in the narrative of the great scene and the glamorous image of war movies, disasters, and science fiction worlds. Technology allows it to embody the craziest dreams, but to capture ideas, tastes, and behavior[38]. Cinema has a camera that reflects a colonial Hollywood vision that seeks to change and confront the concept of capitalist society, and to use the artistic, aesthetic, and technical dimension of cinematic scenes to control the iconic signs of cinematic discourse. It promotes the culture of glorification of American men and the export of the image of a muscular American citizen as superhuman, encouraging greed, opportunism, and merciless killing to reach targets, by all means, crush rivals and introduce terror into the population of other nations until the movie star has occupied the Hollywood front, the Star System has become the foundation of its global domination, igniting fans' enthusiasm for millions of photographs, signatures,and dedications. The advertisement about the stars created an epic atmosphere[39], even the most important high-cost film companies have big stars, marketed as the hero of the times, with special characteristics such as strength, courage, handsome, smartness, gentleness, and with good morals. This hero seems to inspire the American dream to turn the power of a handsome, muscular hero into violence in a sensational, artistic manner that draws the elements of suspense into the plot of events that are not without anxiety and tension,

evokes a sensory state of tenacity and attraction, especially with the mastery of the viewer's construction and the rapid pace of the rhythm to create the element of surprise and shock, and to raise the anticipation and motivation of the recipient to seek meaning within a mental and emotional thrill

associated with the levels of consciousness, knowledge, and experience[40]. The suspense in the cinematic film is achieved through several important procedures such as directing treatments, building scenes, and the actor's incarnation of the role with places that are a source of attraction with the ingenuity of drawing overlap and interwoven events, within the storytelling paths, in the growth of expectations, in the creation of times and available solutions, and in the mechanism of linking and cutting scenes with sound and musical effects to create unfamiliar and innovative worlds and climates to a visual form characterized by style and presentation[41].if cinema is the vessel in which most of the arts have fused, including theater, music, formation, freedom from classical concepts and theories, the fall of aesthetic barriers and moral taboos, and the loss of the barrier between art, industry, and commerce, toward the production of super films with huge mass success and the growing overlap associated with the alliance of opposites, which is one of the trends of the new era of cinema, through the mass and elitist culture, they exchange dialogue and share to establish aesthetics and a culture of extreme, risky behaviors, aggression, fragmentation, such as violence, addiction, and drugs, employed in an artistic manner that raises admiration and surprise as a therapeutic outlet for a horrific nightmare of a cancerous disease separated by exaggeration[42].The myth of war in American theology claims that it is a necessity and that all of America's wars are the result of its act of wanting to do well. If it goes to war, it is rarely motivated by gain or glory, but rather to serve lofty and noble goals such as the freedom of navigation in international corridors, the right to self-determination, the cessation of aggression, the spread of freedom, democracy, justice, and international law[43]. Perhaps one of the most famous literary novels to express the American dream and its mythological dimensions is(The First Blood) by David Morle, one of his best-known novels published in 1972, has been made into a film series (Rambo) (*) The famous 5 films, the first movie was 1982 and the last film was 2019, and this series pushed the actor, writer and director Sylvester Stallone (*) to the top,with total revenue of more than one billion dollars for his first four films[44].

The film directed by (Tedkochev) revolves around a fighter returning from Vietnam who is received with the disapproval of the American community, as part of a cinematic vision whose content is that every soldier who participated in the Vietnam War should feel ashamed as his government, it is a clear condemnation of the American policy of hostility to other peoples, which caused tragedies and woes committed against the Vietnamese people, and also brought frustration and discontent to the American community, even though the soldiers sacrificed their lives for the sake of principles and to save Americans from the prisons set up by the Vietnamese and Russians, as they participated in the battles of Vietnam and Afghanistan to defeat the Russians, The fighter (Rambo) did not appear as a person shattered by war, as in the original of the novel (The First Blood) by David Morrell. Rather, the society that punishes him appears to be crumbling and psychologically ill, as it is a message of optimism and the infusion of new blood that inflames youth's enthusiasm and upholding patriotism and the American spirit[45].

The hero, John Rambo, is a legendary figure who portrays and markets America's self-image and its most favorite story. The hero, however, is forced and driven to represent the legend of the great power. Americans are obliged to assert themselves only in the interest of the noblest goals as the interpreted and justified mother of the exercise of universal power[46]. The hero Rambo, however, performs the

perfect aspect of the American character to justify the violent and aggressive conduct of the American Empire. We can define the dimensions of this myth by:

1. The new nation has the right to monopolize superiority as the ideal of the richest and most powerful nation in history.
2. The will to conquer, spread and expand is rooted in the depth of American cultural heritage.

3. The hero remains a central figure, eager to enable the innocent people of the nation to live in peace and security by owning arms and using force for self-defense.
4. countering internal and external opposition, threats of force, and murder.

The hero is more powerful, indestructible, ruthless, and determined in his quest to win the war while affirming the physical, psychological, and technological dimension aimed at the annihilation of the enemy. From that point of view is the result of the declaration of American cosmic history and the consideration of others outside the United States (dead in graves).so the remembrances of others across the world are of no importance[47]. Perhaps the American thinker Francis Fukuyama, who is one of the promoters of the American empire, offers the rest of the world three options:

1. The demise has no full effect on its culture and values from history and the future.
2. Surrender to American military technology and transformation into a colony belonging to the Empire.
3. The initiative to embrace the American consumer faith as a whole and to become just a number, code, or symbol

In the novel "American Cosmic Soldier," produced in 1992 by director Ronald Emmerich, Fukuyama addresses three competing ideologies (nationalism, culture, and religious fundamentalism). Culture is seen as a form of resistance to America's values and consumerism that carries some threat, and the association of religion with culture makes it a form of resistance to the spread of the mythological tendency of American imperialism. Fukuyama also believes that the history and civilization of Islam will not have any luck in the true exam against Hollywood cinema and star-making arts. Fukumaya's thoughts on the idea of a truly American Empire is a formula of the pathological fundamentalism of the Christian right, which states that he will not give up, and will win and prevail. Fukumaya is a student of Samuel Huntington, Professor of International Relations at Harvard University, and author of the theory of the clash of civilizations and his famous thesis that future conflicts are not ideology and economics but cultural.[48]

The elite actors in American culture were influenced in their philosophical side by the theory of power will at Nitsche (*) and the criticism of power at Michel Foucault (*), and their employment in the film industry, whether in cowboy films of the American West or Superman films that promoted the concept of the power of the invincible American man who possesses all the solutions to all the problems and the other must surrender to his power and obey his orders. Here Nietzsche mixes two theories, Darwin's theory that human conflict in this life is a struggle for the survival of the fittest while Nietzsche made him a struggle for greatness and strength[49]. Indeed, Nache went on to say that a powerful human being is a God and we must take him into account, American cinematography sees the unhappy white man, always in search of glory, wealth, power, and control, as a symbol of sovereignty over the Earth, representing moral values and the spread of civilization, and it is powerful who writes history and makes history a servant of power and control.[50]on the other hand, Michel Foucault sees when he criticizes authority, he believes that the power of authority is the true bearer and manipulator of meaning, as required by hegemonic relations, with a call for the abolition of history as a monopoly on meaning, within the framework of a Western philosophy that transmits cognitive data to a world devoid

of meaning and all value, focusing on the dismantling and destruction of the words of status, origin, and basis, and undermining the moral authority speaking for truth under an authoritarian mechanism.[51] The mystery of power dominance and control is knowledge because it confers the factors of progress, which are at the core of the struggle of political, economic, media, and cultural institutions. After all, it is aimed at controlling the minds that create power, provides money, and create new, unfamiliar, extremely dangerous, and flaming patterns of relationships that threaten renewed conflict. Power

depends on three factors: violence, wealth, and knowledge. Violence within the conflicts of interest of political, economic, and cultural institutions, through self-affirmation and denial of the other, loses confidence and spreads a climate of psychological anxiety. Killing becomes a demand for self-defense and freedom[52]. According to the world system, culture is linked to ideology and the prevailing kind of mythology, it is also linked to the economic aspect and it promotes consumerism that contributes to the continuity and survival of capitalism. Indeed, the cultural ideology of consumerism leads to the cohesion of the world system. Without consumerism, the logic of capital accumulation is fading away. In this advanced industrial society, culture and social order have come to reflect the famous Beacon saying (knowledge is a force) and this technological optimism is matched by political pessimism. Technology is the total force defining the life and culture of the times, and the power of technology must be a force capable of turning things into tools, not people into tools[53]. The age of technological progress, which dominates the cultural, economic, political, and social dimension, has a rational character, stripping every protest and opposition of its weapons. It wears individual needs and all the appeals of temptation, for which there are vast fields of satisfaction, free from all control, in the direction of lust, power, and irrational motives[54]. At the same time, anxiety and fear of isolation arise as a result of how he uses his technical powers.

Human needs may be illusory in the making of propaganda campaigns, advertising, and mass communications, including cinema. Irrationality is growing, aggression is becoming more prominent, the threat of war is growing, and unrest is worsening in the direction of dehumanization at the hands of media institutions and communications and information companies. The vast production of power relationships that mimic the codes of shapes, images, and symbols in the media is a symbolic simulation of a digital virtual reality that exercises power rather than the actual exercise of power[55].

Chapter three:

Research procedures:

First: the research community
The current research community for Hollywood movie posters and Rambo posters is defined from 1982 to 2019, according to the five-part series of the film, 100 diverse posters as a wall poster, video products, electronic games, newspaper advertisements, magazines, and websites. The researcher adopted 40 wall posters and excluded similar, repetitive, and unclear, and the remaining 40 posters represent the original society of the study sample.
Second: the research targeted sample
The researcher has adopted the "selective" sample method, as 10% of the total number of posters have been selected in cooperation with the Committee of Experts (*).in accordance with the diversity of its subjects, its different titles, and its methods. The number of posters selected was 4, on the following grounds:

1. The selected models allow uncovering the myths of the American dream in Hollywood cinema and justify the ideological rhetoric of an American identity that characterizes the American man and elevates him from other human races.
2. The fame of these posters and their influence in advertising for a world market for movies controls the keys to success.
3. Models for the Rambo film series vary but are uniform in purpose:
    a. confirm the culture of violence and the rapid and unbridled rhythm of movement.
    b. affirm the worlds of individualism that move away from everyday reality towards vandalism, despair, and frustration.
    c. A dynamic and vibrant film poster free of classical standards in aesthetic, moral, educational, and realistic mores.
    d. Looking for what is out of the ordinary and prevalent on the theoretical and auditory side of effects that reach the limits of excessive, overindulging senses and destabilizing cognates of an extreme sensory phase that imposes an elaborate, ultra-modern illusion.
    e. To invest the modern technology of super-terror, kill and destroy war machines as visual and audio stimuli in addition to assert the meaning of merit and dominance.

Third: research tools
To reach the objectives of the research, the researcher took the following steps:
1. Access to a wide range of local, regional, and global art posters dealing with the film poster and the poster's art schools and expressive shifts.
2. The researcher has had various discussions with many print designers and specialists at the Colleges of Fine Arts of the University of Baghdad and Babylon to increase information and enrich the field of research.
3. The researcher adopted a new research tool for this purpose, using the theoretical framework literature and classifying it into paragraphs grouped into main and secondary axes, as in the following model:

Fourth: Validity of the tool and analysis of paragraphs:
After identifying the paragraphs and designing a preliminary observation form, they were submitted to several experts (*) and specialists in typographic, formative, and educational design to express their views on their terms of reference to analyze the research objective. Based on their views, some of the characteristics of the axes were modified, and the researcher returned the form, as amended, to the Committee of Experts once again, for final validation. Using Cooper's equation, the ratio of agreement among experts was (0.82), this is an agreement ratio that can be relied upon in calculating the tool's validation, so that the tool acquired the content's validation after the apparent validation was acquired, and the final tool became applicable.

Fifth: analysis toolreliability
The researcher extracted the stability of the analysis in two ways:
1. Agreement between analysts: It is meant for analysts to arrive at the same results when analyzing individually the same content and classification, based on the same steps and rules of analysis.
2. Time agreement: It means that the researcher reaches the same results after reanalyzing, after a certain period for the same classification and content using the same procedures when analyzing, the researcher used both methods. The search sample was taken from Rambo posters and tested randomly, with 5 posters per analyst, and external analysts were asked to analyze the

3. posters separately. Here, the researcher analyzed the same sample twice in succession and with a time interval of 21 days between the two analyses, to find the researcher's agreement with himself during the time, and after calculating the agreement coefficient between the analysts (0.82) and between the first analyst and the researcher (0.81) and between the second analyst and the researcher (0.83) and the researcher over time (0.88).

Sixth: Tool application:
After completing the tool's objective and scientific requirements, the researcher applied it to the study research sample. The analysis was done along the lines of the main tool to uncover the myths of the American dream, and the researcher will present the results of the research and explain them in chapter four.

Seventh: Statistical methods
1. The researcher used the (Cooper) equation in calculating the validity of the tool

$Pa = \dfrac{Ag}{Ag + Dg} \times 100$ Pa: Agreement percentage

$Ti \dfrac{Po - Pe}{1 - Pe}$ Ag: Agreement number

Dg: disagreeing number
2. (Scoot) the equation for calculating the stability of the tool as:

Ti = coefficient of stability
Po = first percentage (agree)
Pe = second ratio (disagree)
3. Arithmetic mean:
X = arithmetic mean
Mj k = total frequency of values
N = number of values

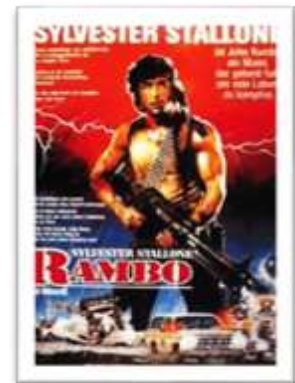**Observation tool form:**

Sample analysis:

Sample No. (1)
Poster Name: First blood cloning
Size: 100 x 70 cm
Date: 1982
Source: www.amazon.co.uk
General description: The poster contains many typographical elements (title, text, lines, colors), which are functional elements to convey a legible visual message, distributed to the sides of the poster in varying sizes, colors, and shapes to confirm the visibility and appearance of the contents of the message.

Criticism and analysis: This poster presents us with the discourse of American heritage and history as two novels based on the universal unipolarity of great power through the character of a powerful and compelling hero as a striking force that no one can confront that emphasizes the need to make history a servant of power for the survival theory of the fittest for an ideological logic that justifies murder and domination, of the radical intellectual content of violent behaviors, devoid of moral judgment, of a remarkable temptation achieved by a star capable of shaping tastes and behaviors into aesthetic orientations that reflect the ideological dimension of a political system capable of structuring an

industry that plays cinema's economic equation capable of invading the market violently, to create shock and employ the technological warfare machine capable of crushing everything in all directions, as a sadistic necessity for violence. Power here becomes a commodity whose powers multiply in times of information, technology, and digital images, able to define meanings, values, and measures of freedom according to its vision.

The technical dimension is capable of spreading the power of violence through the use of the principle of force and coercion, of a state of perpetual war that renews the vows of the enemy's industry simply for standing outside its circle, and submission to the world order under the slogan of openness and democratization without recognizing national identities.

Sample No. (2)
Poster Name: First Blood / Third Part
Size: 100 x 70 cm
Date: 1988 Source: www.amazon.co.uk

General description: The poster has a dramatic rhythm that is instrumental in organizing typographical elements as primary and secondary titles and organizing photographic creation in such a way as to achieve an asymmetrical balance of vitality and diversity of elements that have a structured distribution of trends and variations in touch, form, and color to create an amazing visual atmosphere for attractive formations of narrative variables that give rise to horror and suspense.

Criticism and analysis: In this poster, legendary narratives have a bundle of inherited values and meanings that constitutes a speech-language of ideas that society employs as a symbolic language that is recounted to control the course of change required, including the myth of escaping all other ills of peoples, escaping persecution and unemployment for a new pattern free from restrictions, practices, and controls. The American Code of Rights (1791) allows individuals to acquire weapons or light artillery with high technology, and the Constitution protects these rights. The Constitution, which is the sacred iconic aura of the Constitution, prevents Americans from examining the shortcomings and disadvantages of this Constitution. This pattern of rights is evolving across the collective unconscious to establish a culture of violence. The designer was able to arrange elements of power, violence, manifestations of fire, explosions, land and air chase in creating meaningful symbolic patterns that the recipient takes as mental images of a message capable of imposing warning and deterrence to achieve hegemony and control in others. Here, the viewer loses himself and unites himself with the character of a hero capable of blowing up aggressive behavior that sums up the idea of perpetual and infinite conflict for the adventure of entertainment in the world of American cinema and the means of communication and technology to adapt movie screenings to create a global culture to form a new stereotypical society that recognizes American supremacy, power, and ideals.

Sample No. (3)
Poster Name: First Blood / Fourth Part
Size: 100 x 70 cm
Date: 2008
Source: www.cinematerial.com

General description: The poster has functional headline elements and secondary texts that play a role in the psychological state and climate of danger, blood, and violence, The black value of the film's protagonist's clothes

is high stress, anxiety, and willingness to fight in a design capable of bringing attention to the gravity of the adventure acquired by the skill of craftsmanship and creativity, by using color for expressionistic purposes as a person who is difficult to approach through color and form alarms within the unit of formation.

Criticism and analysis: The poster has key tenets for tasting and receiving based on the suspense of formative construction to control the viewer's attention and influence through the level of dramatic tension, increased conflict, and breaking expectations for a rapid, visually rich rhythm that removes the boundaries between reality and fiction of a speech capable of making the myth of superpower within the illusion of America's right to planetary hegemony as a watershed between civilization and barbarism. he character of the hero Rambo achieves the dream of the power of arms and his physical self-abilities, depicting a constant threat that must be killed or burned as a demonic force. The confrontation was a violent, hysterical, and extremely cruel raid in the face of the absence of the standards of civility of stubborn enemies, who must be eradicated as an American mindset that is superior to the other, influenced by the philosophy of the highest human being, the role model and the faithful, the world film scene is shaped by a rich semantic force, meaning and symbolic content, as it is associated with the intellectual style of his high-tech, code-loaded images in the knowledge of enemy science, knowledge and strategy of defeat. Here's the hero who fills the hearts of the enemies with a horror capable of using his strategy of annihilation and crushing, an idea deeply rooted in the usages of the American myth of the Kapui film hero to satisfy the instincts of destructive war as he did with Amerindians, Japanese-Vietnamese, numerous wars with Spain, France, Mexico, Cuba, Chilean events, Honduras, Nicaragua, and others. American cinema was a means of mobilization and agitation until war films won the greatest share of Oscars of all time, such as Wings, 1927, as the first silent film to win an Oscar, where the film features a spectacular aerial battle series.

Sample No. (4)
Poster Name: First Blood / Fifth Part
Size: 100 x 70 cm
Date: 2019
Source: www.stallonzone.co.uk
General description: The poster has functional and aesthetic elements distributed on the sides of the four axes, which contribute to describing the flow of events as passages from the film's chronicle that contribute to the dramatic image of the event. The poster has aesthetic relationships in achieving asymmetric balance and variation to increase impact and attraction and to achieve sovereignty of the film's protagonist's face, the size of the title, its red color, and another black color on light background related to the actor's name "Stallone" to achieve visibility and clarity.

Criticism and analysis: It's important in cinematic expression, and it has cross-cutting dimensions in terms of connotation, adventure, excitement, and suspense of the film's protagonist Rambo, who has great skills in using weapons that enable him to survive and fight in guerrilla warfare. Perhaps the desire to use arms in self-defense in the official and popular narratives in Hollywood cinema of a nation that can achieve itself and its goals and activate its life only through violence as an ideal model of Hollywood cinema production. It is capable of classifying the most egregious, violent, and cruel facts, encapsulating them with idealism and with humanitarian objectives. The cinema speech remains a pure compliment of the nation's values and critical ideals and a shock demonstration of innocence in the face of abhorrent real-world events, with a persuasive function that draws its imaginary symbols
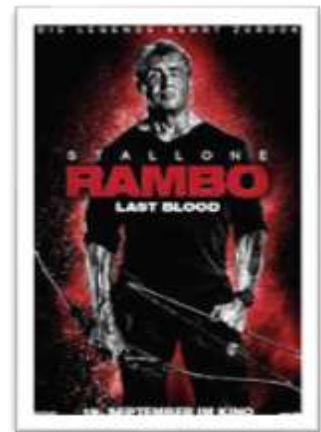
from functional processes of thought in the absence of any moral control and visual culture in the construction of an architecture that compresses to the requirements of supporting ideological meaning. Besides, with economic and technological superiority, they have the potential to satisfy the instincts of war and continue to see themselves as people different from their enemies, as the triumph of American economic and political liberalism is the last stop to the development of mankind to the end of history.

Chapter four:

Research results:

1. The myth of American heritage and history came as cosmological novels applicable in every time and place as America is the refuge and refuge of all ills of the ancient world, and its message is that it is independent of mankind

2. Through hero Rambo, Hollywood movies have brought their machinery towards the uncommon direction of an American soldier embodying and guided by combat experience and skills by a clear perception of the difficult predicament facing the American Empire and becoming the principle of power as an important authority.

3. The Hollywood movies, through Rambo, brought about a logic of constant tension and chronic concern about the distinction between friend and enemy on the internal and external side. The Empire is therefore based on the possession of arms, technological superiority, and the right to self-defense, as well as the need for a comprehensive organization of the nation and its economy, and the initiative to influence international events.

4. Hollywood movies justify the myth's authoritarianism to America's enduring attempt to avoid war while having to go on the military track rarely did so because of economic and political gain or glory and superiority, but for lofty principles.

5. The Hollywood movies, and through the action and suspense of Rambo, colonize the imagination and future of all other cultures, as Hollywood cinema does not let other possibilities and ways of knowledge, action, existence, and so forth. It imagines, on our behalf, our ability to see and describe only, the trade-in cinematography, like the American Empire, that can colonize all minds and undermining imagination.

6. Hollywood movies on the side of the star industry (Rambo) have served as a model for the power of dominant economic and cultural monopolies and their ability to reduce audiences around the world to consumer units of American imperial mythology within the policy of integration and cultural homogeneity at the planet level and to stifle all differences, competition or antithesis of values.

7. The Hollywood movies described Rambo as America's hero-ridden history of a historical novel woven to the narrative of heroes in an attempt to tie reality to myth to purge the truth from the illusion of a fantasy. The essence of it is Hollywood's ability to operate the blessing and fabrication mechanisms of a hero over death and injury.

8. Hollywood movies have brought in celebrities such as the Rambo character Sylvester Stallone to attract and capture the international public to launch a call to endorse American Empire ideologies through the delivery of entertainment services to movies and video games as a market to encourage consumption and to form a publicity hotbed for spreading American values and ideas as a benchmark for success and failure.

9. Hollywood cinema films came through the movie (Rambo) to promote the American dream as the driving forces of American mythology by planting fear, suspicion, and panic from other adventurous people and enemies represented through Rambo's film with the Red Communists, the Vietnamese, Thais, Filipinos, Chinese and Russians, whether in wartime or the Cold War as

well as creating new kinds of horror movies, such as UFOs, dinosaurs and others, to convey the message that they are at constant risk of perpetuating conflict and destabilizing security to solidify the American dream of incitement and domination over other nations.

Conclusions:

1. The ability of American cinema to employ various science curricula and applications in the field of psychoanalysis, propaganda, and persuasion to achieve the mass interaction of the myths of American culture as an essential tool in promoting the American dream.

2. The ability of American cinema to promote American hegemony through the creation and making of celebrities like Rambo to market American political and economic influence to create psychological desire and lure the public to the marketing and trading network of American dream values by describing American self-symbol.

3. The ability of American cinema to employ a technological system of high speed and accuracy and mastery of visual and audio effects towards the globalization of the box office to achieve a gigantic explosion in formulating ideas-making equations, topics, accidents, and the general world of fictional literature within templates simulating a stereotype promoted towards accusing other peoples of being racist, barbaric to justify universal conquest, domination and to instill fear, ignorance, and condescension among American citizens to market other peoples as adventurers, fraudsters and criminals.

4. The American film industry has achieved overwhelming dominance in the movement of the export, distribution, and transit of films and accessories to all world markets, and vice versa is unacceptable and almost non-existent.

5. American movies have been able to present violence as an element of attraction and suspense by getting the recipient to follow the sequence of events in high concentration by exaggerating killing and physical strength, considering that the superhero is the senseless dream of the recipient as an injection capable of ethically and culturally dissociating individuals and groups from the values of reality and its authenticity as a kind of approximation for targeted and systematic political purposes.

6. The ability of American cinema to show and highlight by fine-tuning all the myths of the American dream to deliver a local and global message that the country of freedoms, democracy, and rights was born out of the womb of murder, violence, and blood to dreams made by venerable immigrants, that is, making history for those without history.

Recommendations:

1. Re-examine the form of the relationship between culture and its symbolic presence in its traditional context, based on closed local identity, and society related to globalization processes and social and political changes, in creating intellectual climates and artistic and social practices that assess and interact with virtual environments and contribute to innovation processes and stimulation of creativity in the digital era.

2. Activating local cultural heritage by transforming its historical and heritage memory into audio and visual commoditiesrealized through the digital media to gain global dimensions through the presence in virtual worlds, including cinematic and graphic ones.

3. Looking at local culture and its written, audible, and photographed heritage is part of an industrial good that recognizes the scope of the market economy, trade, and its competitive conditions in information technologies, communication, and media.

4. Recast local history, heritage, and contemporary discourse in the advertising and media aspects of a high-performance, technical aesthetic translation capable of persuading and marketing by evoking the desire to buy, consume and seduce as an intermediary between producers and consumers, by employing the arts of digital simulation and animation films to activate the real world as artistic and ideological images in the dominant virtual knowledge architecture.

Suggestions

To complement the current research, we propose:

1. Digital technology between the legitimacy of domination and freedom of thought and behavior in the design of digital art posters.
2. Contemporary civilization between increased production and human creation in post-modern graphic design.
3. Cultural globalization is a cognitive approach between the natural and the positivist right in graphic design.

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- Experts:
  1. Professor Dr.Nasim Harz al-Din, Print Design, College of Fine Arts, University of Babylon.
  2. Assistant, teacher, doctor.Mahdi Abd Al-Amir Al-Tafili, Art Education, College of Education, University of Kufa.
  3. Assistant Professor Dr.Ali Hammoud Abdul Hussein, Textile Design, College of Education, University of Kufa.

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  2. Assistant Professor Dr.Mahdi Abd Al-Amir Al-Tafili, Art Education, College of Education, University of Kufa.

3. Assistant Professor Dr.Ali Hammoud Abdul Hussein, Textile Design, College of Education, University of Kufa.

- External analysts:
1. Assistant Professor Dr.Mahdi Abdel-Amir Al-Tafili, Theater Education, College of Education, University of Kufa.
2. Assistant Professor Dr. Mahdi Abd Al-Amir Al-Tafili, Art Education, College of Education, University of Kufa.

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