



RESEARCH ARTICLE

## The Impact of Mass Communication on Cinema, Its Messages and the Dimensions of Its Impact on the Arab World

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ARTICLE INFO	ABSTRACT
Received: Aug 11, 2024 Accepted: Oct 24, 2024	The study aims to explain the Arab cinema industry's awareness and competitiveness against international production companies in their dimensions (the need to address all the negative effects of exporting foreign cinema to Arab markets) in developing the optimal tool to create a new image and identity for the Arab country in general, as well as opening up a new space and horizon for various disciplines and jobs serving the industry. Take the historical aspect approach: presenting a historical overview of the most important events that contributed to the development and renaissance of the film industry and its achievement of today's achievement. The inductive aspect: Arab societies are studied and understood in terms of their direction and relevance to film work, what the implications are in terms of positive and negative effects, and how to deal with messages sent through cinema. Analytical aspect: a comprehensive and broad understanding of several axes and aspects associated with the nature of the film industry, including a detailed study of the messages and ideas deepened through the industry, in order to arrive at a set of facts and findings that should be used as a basis for a real methodology to counter the negative messages and concepts of the film industry.
<b>Keywords</b> Film industry Mass communication Film Advertising through cinema	
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### INTRODUCTION

Visual images have always had the greatest power to influence and be able to survive longer in the recipient's mind if compared to the power of the word or text, how if this image is moving? Based on the fact that visual images have the greatest and deepest impact on sending messages and ideas to different audiences, the need and necessity to exploit and become this reality has come in order to further serve, instil and deepen many ideas, cultures and principles on a broad global scale. That fact was the seed that contributed to the plant of a great tree that is now known as the film industry and whose evolution is taking on an exponentially growing trend over time, The film industry has been credited with the development of many industries, technologies and innovations that are mainly aimed at the development of this industry The film industry also has a profound and visible imprint in developing diverse artistic methods that have contributed to taking this industry out of its shell in being just an industry that aims to earn and make a lot of money and provide a lot of jobs for a large number of people to turn into an art industry that needs a high sense coupled with the public's ability to meditate and taste for the work generated by this industry. It is thus able to convince them and

make them adopt many thoughtful and systematic ideas based on studying and understanding the nature and behaviour of the masses according to several different data.

Since the first day of the screening of the first film in history, the audience has probably been one of the biggest motivations that has driven many to take risks and invest in such an industry and try to take it and expand it on larger scales. As the mass element with its requirements, desires and needs is an essential element that cannot be advocated and excluded while we are talking about the film industry, While audiences are driving and influencing the industry, it will also remain the part that is heavily influenced by filmmakers and movies. And so it's a symbiotic relationship in which one side gives and the other takes and vice versa.

It certainly cannot be overlooked that the film and film industry has been the key to many cultures and has become more like a message that travels from one place to another and bears in its lines different and diverse ideas, experiences, news and cultures that have contributed greatly to the dissolution and fusion of many peoples, the unification of many principles and the promotion of many ideas and freedoms that would be with or even against man. With all these implications and realities, the film industry must be viewed as an important industry that deserves us to stand up, reflect and study in many respects so that we can understand the reality of this industry and thus be able to insist on and drive it to serve lofty goals and ideas.

For many centuries, people have been living in small communities, in small villages or cities, with limited contact with other regions. The proportion of large cities was very simple. For example, when Rome was at the height of its magnitude, its population was only 1 million. The majority of people lived in small circles centred on ties of kinship, friendship and mutual interest. Their relationships were limited to a relatively small, closed society, but wars, invasions and migration made people more connected. and began to mingle with foreigners, listen to their opinions and be influenced by their customs and traditions, yet the personal circle of man remained narrow.

With the beginning of the twentieth century, the situation changed completely, due to two reasons: The first: the outbreak of the two world wars and massive military movements between States, and the second: The proliferation of mass media such as radio, television and the press has brought about dramatic changes in citizens' perceptions around the world, and the horizon of individuals and their semantic framework has expanded unprecedented, so that people can no longer be mentally or psychologically isolated from each other, because what happens in any part of the world leaves its effects on all other parts. Today's world is yesterday's village, as the old traditional perceptions of a simple individual have expanded and he has to strive to understand the news that the media floods him daily about the conditions of other nations and peoples of different colors and beliefs.

Digital advertising design is a phenomenon that works to improve and expect better human life, as it enjoys speed, accuracy, and quality of performance (Abdalla et al., 2022). Digital advertisements have become part of the upcoming society and technology of society, in addition to celebrating the importance of new technology that helps in the development of graphic design (Ali, 2023).

The media has become an integral part of our daily lives, playing a prominent role in the evolution and progress of communication, opening up wide space for the flow of information and the flow of knowledge to all parts of the world, bringing human distances closer, and creating a new human civilization. Owing to the growing role of the media and enormous technical developments on these means, especially since the 1990s, scientists and researchers have completed extensive studies on the media's role and various influences.

At the end of the nineteenth century, it became clear to sociologists at the time that the print media (Books, newspapers, magazines and advertisements) make the most radical changes in human conditions, for example the American sociologist confirmed (Charles Horton Cooley) in 1909 that the print media was more influential in its ability to express and transmit news and feelings widely and

overcome the distance by its speed in reaching the reader, As well as through the property of spread and access to all classes, it was clear that the age of mass communication would eliminate the limits of isolation among the world's people, It will bring about significant changes in the organization and functioning of society, as he said The new media represents a revolution at all stages of life, in trade, politics, education and even social and chatty matters.

Based on defining the concept of communication as: "Who says what to whom, how (by what means) and what impact", considering the effect "Effect", which is the result and purpose of communication, is an element of the study in the sociological analysis of communication, and this element is the final outcome of the communication process.

Media effect is meant to make others obey you or defer to you. or simply maximize the similarity in thought and behaviour between the sender and the future, Impact differs from education, understanding, information acquisition, meaning, interaction and attention But it may be all these things, and so far there is no complete understanding of the media impact process. There is no theory that provides a complete analysis of the effects of communication, and there is still debate among researchers about the impact of media in contemporary life.

So the effect is the result of the communication process, when the sender starts planning the communication, It carries out this process and uses appropriate means by which it conveys to the recipient his or her thoughts or feelings in the form of a message, He expects the return from this process in the form of a reaction from the recipient he targeted to contact And the reaction may be positive, positive, and that means achieving the intended effect, The reaction may be negative Negative, i.e. the effects required from the communication process have not been realized. Based on this, it can be said that the effect is the bottom line of the communication process, and this is reflected in changes in the behaviour of the recipient as a result of receiving the message, so when we talk about effective communication or "impact" effectiveness we mean communication that results in changes in the behaviour of the audience that were intended by the source.

### **Historical overview of cinema and its beginnings**

Cinema's history is essentially related to the evolution of cinematography and its reliable equipment during that period. And since photography is the result of displaying a set of static images sequentially and rapidly on a special display screen, this concept was the result of many scientific endeavors aimed at advancing this field towards higher levels. These endeavors began during the nineteenth century until they reached their achievement during the current century of tremendous progress and development so that this industry became a source of employment for thousands of people across their fields of specialization and became a means of collective entertainment as well as well as a means of communication and cultural exchange. (science and media museum, 2011)

Based on the foregoing, there is not a single person to whom the invention of cinematography is attributed, as it is a compendium of many experiences and inventions whose results have been in this field, and it has been Quintoscope was one of the most influential inventions on the development of this field in 1891, where the owner of this invention was the scientist Thomas Alpha Edison, but the real applicant was William Dixon, and this invention allows one person to review a series of images more effectively and less expensive than the inventions that preceded it. And in 1895, the French brothers Louis and Auguste Lumier made a big move in this area. For the first time, we were able to show a series of short films that were about a minute long for each film, One was showing Auguste and his wife feeding their little boy and another was

A train arrives in the southern French city of La Siotte And another film that many historians consider to be the first comedic film in cinema history that features a scene of a boy deceiving a gardener and dropping him into the water prompting the gardener to pursue that boy in a cynical way, The Lumière brothers, through their invention of Cinematograph, were able to present these films initially to a

group of journalists, directors and friends and then public performances that reached the enemy of social and cultural levels. (science and media museum, 2009)

As before, the movies at their beginning were very short, stretching for several minutes or less. and was displayed in music halls, exhibitions or any other place with a screen that could be completely blacked out, These films have dealt with many topics including local activities and screening of some foreign regions as well as short comedies as well as a series of events considered to be of a news nature. And these films were shown in conjunction with some music and were attended by many different characters.

By 1914, several national films had been created in Europe, Russia and Scandinavia, following the example of the evolution of American cinema. And these films became longer and the narrative and storytelling style became the dominant in that period, Since there were a large number of people who were willing to pay money to watch these films, the film makers that grew exponentially were also willing to invest a lot of money in the production, display and distribution of the film industry,

This prompted developers of the industry to build huge studios and private galleries that starred theaters and opera houses in luxury and pomp With the First World War and its catastrophic aftermath, its impact extended to European cinema, weakening its filmmaking and reducing its potential to play any role in the development or even exploitation of this field on a variety of scales, after France was one of the first countries to contribute to a landmark impact in the early history of cinema alongside the United States of America, which seized the opportunity of European States, including France, in the First War. On the eve of World War I, the United States of America was able to attain a dominant position on global markets, allowing it to develop and increase new technologies used in the film industry, making it today the world's largest film market. (Smith, 1996, pp. 28,29)

During the same period and in the United States of America, its filmmaking centers headed to Hollywood, making movies coming from Hollywood studios sweep the world's markets into our time. However, this does not negate the presence of competitors who have been as much as enduring competition with Hollywood, For Italian industries that pioneered fiction films, they were threatened with collapse at the time. The film industry in France and Scandinavia was not in a position to compete with its film-makers' peers. Germany at the time proved to be industrially flexible in this area. For both the Soviet Union and Japan, cinema has evolved commercially isolated from other countries. (Smith, 1996, p. 30) The film industry in the Arab countries was mainly represented by Egyptian cinema, which was in keeping with this field from the beginning of its appearance to today, where it presented its first motion picture cinema show (Cinematograph) in Alexandria in 1896, and in 1907 the first Egyptian documentary was screened as documented in Ahmed al-Khudari's Film History in Egypt. (Saqqa, 2017).

In the aftermath of this period, Hollywood continued to claim to make movies artistically and industrially, as they are pivotal and inseparable from each other. And Hollywood has had a great response in the audience. Hollywood has developed a star system that has given a new dimension to on-screen acting performance It has recruited representatives and modern techniques from European countries to emphasize their dominance in this area, In contrast, the rest of the world tried to keep abreast of the evolution of Hollywood's filmmaking field by mimicking it as it was under pressure from audiences to demand a production that was compatible with the needs that Hollywood could not provide. and there has also been a trend towards films that are artistic, adventurous and those that deal with the issues of the Khaji world, It is worth mentioning that the Soviet Union at that time might be at the forefront of artistic development in the field of filmmaking and cinema. (Smith, 1996, pp. 30,31).

Turning to the reality of the techniques accompanying the preparation of film films from the very beginning, we have to address the concept of silent films and here it is worth noting that the movies

themselves were silent, but the cinema was not, it was the screening of films in addition to its synchronization with music. - Whether it's piano improvisations or entire pieces of music by famous authors - It often coincides with a lecture or a seminar explaining the nature of the film or the scenes in which it was shown. Japan had a clear precedent in this area, introducing a new system known as " This system was represented by a person performing two functions, namely commenting on the event and pronouncing the interpersonal dialogue, which subsequently resulted in Japan's delay in catching up with the talking films. (Smith, 1996, pp. 34.35).

Speaking of silent films and audio, it must be noted that since the beginning of the film industry, there have been tireless endeavours to synchronize the sound with the images shown in the films. This began with Thomas Edison's attempts to act in synergy between the inventions of the quintoscope and the phonograph in 1895. and Charles Bate tried to combine movies with discs in 1896, but these attempts lacked many possibilities, so they were useless at the time.

Printing the sound directly on the film is the alternative to the process of servicing the sound with the image. This was demonstrated in 1906 by the presentation by Eugene Auguste of a machine that could record the sound and image on the same film pillar, and it was not until the film was screened before the First World War. "The Jazz Singer" in 1927, produced by Warner Co., with the participation of actor Al Johnson. The phytaphone, which allows sound to be recorded on a wax cylinder, is mechanically played simultaneously with the cinema projector, and this invention has thus formed the fundamental basis for the development of sound synchronization technology with the image in the movies that followed the film "Jazz Singer." (Smith, 1996, pp. 48.49).

As for the colored films, they have also been the target of many inventors and developers in this field since the beginning of the advent of cinematography. The techniques used have varied between manual attempts to color the images one by one, using a very thin brush to use (The colors of Bate) or (the painter), as well as a less expensive way of coloring movies, each film image is given a single color, giving it a cosmetic character and dramatic effect, followed by several attempts that lasted until the beginning of the 1930s, where many films of color appeared elaborately. (Smith, 1996, p. 45)

### **Making and producing cinema:**

When talking about cinema and film production, the first thing that comes to mind is "Hollywood," where Hellwood is synonymous with the word cinema in the minds of many, Hollywood is northwest of Los Angeles, where it was founded in 1903, and it was a film. Count de Monte Cristo was the first film to be filmed in 1908, after which small film companies succeeded with delegations in order to eliminate the monopoly of a company that Thomas Addison founded for the film industry under his kentoscope patent. Accompanied by the arrival of these companies, a group of directors, actors, celebrities and workers in this field led to the establishment of the film industry in this city in 1911, As before, World War I contributed to the depression of European cinema and the uniqueness of American cinema, essentially Hollywood, in this industry. Many laboratories and studios were built in that period and were a source of many profits. Thus, to this day, Hollywood has led the world's markets in this field through its most important production companies. Fox 20th Century, Metro Goldwin Meyer, Paramon. (and Warner Brothers), Universal, Walt Disney and Colombia. (Al Jazeera Net, 2015)

Hindi cinema, known as Bollywood, is a cornerstone of Indian film production, with Sakharam Bhatavdekar (1899) becoming the Hindi cinema's cornerstone and Bombay becoming the hub of the industry. (Grant, 2017)

In addition to Indian cinema, East Asian cinema, especially Korean cinema, must be touched by the great suspicion of the Korean War and the resulting destruction of many theaters and cinemas. And yet, at the end of the 1950s, a group of cinema lovers and monologues tried to re-infuse this cinema, marking the beginning of its golden age, At its beginning, she sought to transform fiction books into

movies, most famous of which were films. (Stray Shot) 1961, after which various film productions, as well as Korean series and dramas that meet Raj and spread greatly in our present days. (KBS word , 2015)

We must talk about Turkish cinema and dignity, which constitute a large part of the proportion of Arab citizens seen during the past years. It is a modern cinema compared with other nations where the first film was filmed in 1915 and it was a documentary, Gradually, Turkish cinema evolved until 1947, a major development caused by tax relief in some artistic fields, including cinema. and thus the number of production companies increased, contributing to a major shift in the Turkish film industry. (Idemir, 2015)

### **Economic role:**

In this focus we will review the relationship of cinema and economics and how cinema is able to make enormous profits that often outweigh its production costs. and how this profitability can be an instrument used culturally and politically, In order to understand this axis, it is necessary to know how the major producers earn their profits by studying all stages of the film industry from scriptwriting to presentation.

It is popular to say that the film is a popular success if its profits exceed its production costs. Is that the truth? Or are there other influential factors? Taking Hellwood as an example, it is worth noting that the production companies in Hellwood do not accurately disclose their production costs for movies, as these costs are apportioned within the budget paid for the scenario, montage and photography and are called this budget. (Negative Cost) That is, it includes everything that is spent on the materials used in filming the film except the wages of the actors and directors, which are usually linked to the percentage of the film's profits within a website contract In order to demonstrate their ability and intelligence in the production process, some companies are announcing a budget below the real production figures. Others are increasing the production budget from their real figures to conform to the principle that mass output equals huge profits and as a type of film marketing.

In addition to the "Negative Cost", there is another budget paid after the completion of the film industry. This is through traditional or non-traditional campaigns, such as street advertisements, posters, Teaser campaigns and paid videos, as well as the so-called Branded Items, which are designed for objects inspired by the film. It should be noted that most production companies borrow for the costs of the film and, therefore, when it is urged that the film's profits have reached \$100 million, for example, it should be taken into account that at least the 10% will be repaid for the loan or for the wages of directors and actors.

As for the profits generated by the movies, it is not right to say that they are limited to the pounds of ticket nets and cinemas, although it is the first indicator of the success or failure of the film, as well as the largest source of profit, as these profits extend to the products sold for the film after its release such as the sale of copies of the (DVD), video games and (Action Figures), as well as profits from platforms Video on Demand, an online video platform that offers movies for a material return, as well as other actors such as TV, which is the second largest source of profit after cinemas, as well as companies that contract movies with a view to focusing on a particular commodity of their own when filming the film for a sum of money. Indeed, what applies to Hollywood's production companies also applies to other production companies around the world. (Full, 2017).

According to the foregoing, the film industry is an industry that aims to make a profit like any other industry. hence the keenness of film producers and even series to provide thoughtful content that ensures that they achieve the profits they want. For example, production companies are changing some of the terms, dialogues and even full scenes in proportion to the State in which the company's

films or series are screened because the public's satisfaction with the content is the key to profit. Here are some statistics on production costs and profits in Hollywood films:

**Table 1: The first ten Hollywood films in terms of production costs. (The Numbers, 2017)**

date of issuance	name of the film	production cost	Gross domestic profit	Global Profit	Gross Profit
2009/18/12	Avatar	425,000,000\$	760,507,625\$	2,783,918,982\$	
2011/20/5	Pirates of the Caribbean: On Stranger Tides	410,600,000\$	241,063,875\$	1,045,663,875\$	
2015/1/5	Avengers: Age of Ultron	330,600,000\$	459,005,868\$	1,408,218,722\$	
2015/18/12	Star Wars Ep. VII: The Force Awakens	306,000,000\$	936,662,225\$	2,058,662,225\$	
2007/24/5	Pirates of the Caribbean: At World's End	300,000,000\$	309,420,425\$	963,420,425\$	
2017/17/11	Justice League	300,000,000\$	229,024,295\$	655,953,446\$	
2015/6/11	Spectre	300,000,000\$	200,074,175\$	879,620,923\$	
2012/20/7	The Dark Knight Rises	275,000,000\$	448,139,099\$	1,084,439,099\$	
2013/2/7	The Lone Ranger	275,000,000\$	89,302,115\$	260,002,115\$	
2012/9/3	John Carter	275,000,000\$	73,058,679\$	282,778,100\$	

**Table 2: Table shows the first five Hollywood films in terms of profits. (The Numbers, 2017)**

date of issuance	name of the film	revenue	expenses	profit
2009/18/12	Avatar	\$1,790,814,352	\$516,262,000	\$1,274,552,352
2015/18/12	Star Wars Ep. VII: The Force Awakens	\$1,217,655,614	\$381,704,000	\$835,951,614
2005/18/11	Harry Potter and the Goblet of Fire	\$996,560,618	\$208,064,000	\$835,951,614
2013/22/11	Frozen	\$1,027,536,544	\$245,904,000	\$788,496,618
2012/4/5	The Avengers	\$995,255,213	\$300,290,000	\$781,632,544

#### • Cultural Role:

This is one of the most important themes influenced by the film industry. where cinema can be likened to an identity that reflects the nature of the producing country, especially if we are talking about real-life films or those that address diverse societal issues as well as drama, Thus, cinema and series alike are a powerful weapon that can be used to convey an ideal and thoughtful image of a country or nation. and is able to convey a set of customs and traditions that prevail in the climate of certain societies and thus a whole culture from country to country, Conversely, cinema is not an ideal means of transporting and exchanging cultures, but it may cause the destruction and corruption of many cultures at the expense of others or through their subjective or fabricated transmission.

Over the past few years, there has been a significant impact of various kinds of international film industries on the Arab world, as well as the acknowledged Western and American cultural influence, mainly with Hollywood films. which has begun and continues to have a strong and visible impact on

Arab cultural aspects and the many customs that have been conveyed to Arab peoples and certainly convey many concepts and freedoms that have been difficult to talk about within Arab societies, but the broad presence of both Indian cinema (Bollywood) as well as Turkish drama and series had a clear impact and imprint on Arab peoples. It has contributed greatly to the transfer of the Indian and Turkish peoples' culture to many Arab homes and this has been very prominent in the Arab Gulf States. This may be more related to the fact that it is a more stable and affordable situation than the rest of the Arab countries and thus the nature of Indian cinema full of adventure, imagination and passion has allowed many young people to experience many events and scenes they have never seen. and the same with regard to Turkish drama and series, which, despite their long episodes and intertwined events, had a strong impact on the nature and behaviour of Arab audiences. A large part of this kind of drama may also relate to the nature of the actors' forms and their proximity to Arab culture, making them more familiar and loving than others.

Let's not forget about the Asian drama and films, mainly in Korean cinema, which also stormed Arab markets in a short period of time. and contributed to very significant cultural changes. This Korean drama has worked especially to lighten the prospects of Arab peoples towards a culture that is very different from Western culture and even both Indian and Turkish culture, It created a kind of curiosity and desire to explore everything related to the Korean cinema industry and drama.

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It should be noted that these three types of cinema have influenced and greatly affected the Arab country and its followers with special doubt India, Turkey and South Korea have all attracted tourist attractions. These industries have portrayed many features and areas that attract Arab audiences, especially the Gulf countries, to visit. And a large group of followers of these film industries are very interested in learning these countries' languages, The contribution of cinema has been very clear in this area. The Arab countries in their governments, especially the United Arab Emirates, are interested in these industries. They also aim to attract and target celebrities from these countries. The Emirates is an important destination for the film industry, especially Hollywood films, through its large buildings and desert. (Amin, 2017) In return, the various cinematic industries have begun heading to the Arab world, whether as a filming environment or through the screening of scenes involving Arabic-speaking actors or wearing clothes that are second in character Arabic.

As previously stated, the culture derived from the film industry in general is a double-edged weapon, as there are positives. There are also a lot of caveats and apprehensions regarding this culture coming into the Arab world. And there are a lot of habits and concepts that are trampled on in films and series that vary greatly with the nature and way of life that we follow in Arab peoples because they are of a rather traditional and conservative nature, Here it should be noted that the traditions and concepts in question are those that are not necessarily associated with the stereotype of Arab society or the fear of breaking customs and traditions or those that predominate the rights and freedoms of specific groups at the expense of other groups. culture ", but those high customs and values, which represent the ancient and inherent character of Arab peoples and their culture.

Here, a distinction must be drawn between the laudable cultural exchange between different nations and the cultural invasion aimed at the absence of awareness and the origins of a culture. which is a form of control and control over peoples and possibly their wealth and potential, The Arab youth, in particular, have been directed towards a range of behaviours and customs that will keep them away from their active and essential role in their societies rather than taking care of secondary matters that are useless and may even have a significant negative impact on these peoples.



Within the cultural axis, we need to address the concerns and learn about the most interesting topics about audiences following the film industry in general. In which the largest proportion of followers of adventurous and action-themed films tend to be followed by drama and comedy, All these statistics are an important reference to be taken into account in the process of film production and the export of thought and culture from one country to another.

**Table 3: The table shows the leading types of American films produced by Hollywood between 1995 and 2018 in terms of the total number of films produced within that type and the profits earned. (The Numbers, 2018)**

Film Type	Total films produced in this genre	Box Office Earnings
Adventure	973	\$57,671,356,377
Action	915	\$41,915,490,503
Drama	4,791	\$34,812,861,666
Comedy	2,182	\$32,524,086,297
Thriller/Suspense	980	\$17,915,994,673
Horror	531	\$10,249,434,228
Romantic Comedy	557	\$9,572,888,847
Musical	162	\$3,816,773,170
Documentary	2,028	\$2,045,181,618
Black Comedy	167	\$1,390,843,652
Western	72	\$1,079,148,876
Concert/Performance	62	<b>387,382,946\$</b>
Multiple Genres	<b>37</b>	\$28,793,610
Reality	<b>5</b>	\$623,723

#### • Religious Edor

This theme should discuss and analyse why there is a leading stereotype of the majority of Hollywood films and productions about the Arab individual, especially the Muslim. This image did not emerge from nowhere, but appeared among European artists and writers in the eighteenth and nineteenth centuries and, yes, who reduced the Arab world to the image of the colony and portrayed its deserted deserts, corruption-ridden mansions, dirty public markets and the savage Arab-Muslim human beard. They focused on all the negative aspects and worked to amplify them and exaggerate them. This image has thus become the cornerstone of Arab reality and has subsequently begun to be embodied in many cinematic works. The directors and writers deliberately demonstrate the worst aspects of Arab barbarism and bloody wars and their killing of each other and have focused heavily on the shaping of their appetite, desires and interest in money and women. (Shaheen, 2001, p. 23)

Today's world cinema still uses this stereotype and even deepens a new concept. "Islamist terrorism" has shown many films, including Muslims, as murderers targeting civilians, women and children without mercy. Some have urged segregation and racial discrimination against them and their ostracism. All these stereotypes have dramatically affected the lives of Muslims, especially those in Europe and America, and limited their ability to integrate with their societies.

In fact, it must be noted that a large part of the responsibility lies with the masses and followers of Arab and even Islamic peoples. In spite of the grotesque and exaggerating nature of what is shown in many different cinematic industries from Islam, Muslims and Arabs in general, these works remain a focus of attention for Arab youth. They are followed with indifference or attention to the distortion and disparagement of the personality of the Arab Muslim citizen. And perhaps some can believe and be convinced of what is being broadcast in this industry, and we find many standing up for the defender and encouraging attitude of such a distortion and systematic stereotyping. The subject will be talked about in Arab cinemas and members of Arab societies, disaggregating this image and

presenting a decent picture in line with objective realities that correctly reflect Arab and Islamic reality.

- **Social axis:**

This axis is very much related to the cultural axis, since any effect resulting from the change of certain habits or cultures and the adoption of new ones will naturally create a kind of inability to control many new behaviors and tendencies, Thus a profound and direct impact on the social life of Arab individuals and peoples But unfortunately, these concepts constitute only a small part of what is intended to reach our Arab societies through cinema industries, The production companies are very focused on creating a kind of virtual world that is probably full of emotions and feelings that are absent from thought and mind, especially in young people, and they have come up with dangerous turn-ups that greatly affect their lives and future for the halls and simulate their daily films and series and may take them to drift into nefarious relationships and practices. And this overall virtual reality makes a real gap in young people in terms of cultivating some kind of comparison between the real life they live and their economic, political and social problems and with what exists in the fantasy world that is painted and designed by the production companies to often serve economic objectives through which they achieve vast profits. Like young people simulating some kind of fashion and fashion or haircuts that are made in movies and series. In addition to deepening the role model for many young people, many, especially females, are motivated to undergo venerative processes with a view to obtaining the appearance of a prominent actress or film personality.

When talking about social problems, the problem of divorce and family disintegration must be addressed. s negative impact on social relations but it can never be said that she is innocent of it, Viewing romantic series in particular creates a kind of comparison among many couples between what they are like and what is on the screens and TV. All film industries always show women perfectly and focus on their enticement aspects by displaying many inappropriate scenes and behaviours and using them as a means of promoting and attracting film industry viewing.

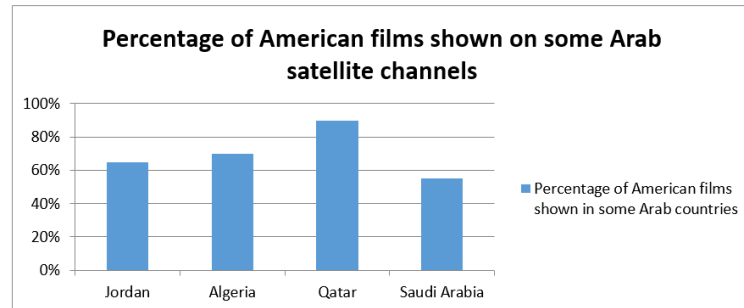
In fact, the conversation in this axis is overwhelming with a lot of problems and their causes, but the conclusion that we must not lose sight of is that all these systematic policies and messages that destroy reality and social life create a complete state of dissatisfaction with reality. And here there is an important point: the attempt of many to escape this reality and stay locked up for very long hours in order to satisfy the shortcomings that exist in many aspects of their lives and their distraction from their duties ranging from family and social relationships to their duties towards their dependants and studies, thereby creating a whole generation of preoccupations on television. (Radi, 2011)

It must be noted that all these intercourse problems adversely affect an individual's psyche and make them locked in ideas that are perhaps mostly the product of their imagination or derived from their excessive exposure to an enormous amount of messages and thus increase the chance of these individuals becoming depressed, isolated and other psychiatric diseases.

- **Political axis :**

To complement what we have begun in the relationship between cinema and the economy, a State's ability to monopolize and impose its presence in such an area must be justified by diverse objectives and at different levels. As we have already spoken, the United States of America is represented by the Hollywood cinema industry as monopolized and singular as it has been since the First World War, even if it has been through several crises or stages where it has been weaker than it is now, but it has been able to rise from it and achieve tremendous achievements and profits. Here it must be noted that cinemas around the world are a large part of them dedicated only to the screening of American films. And focusing on the region of the Arab world, we see that American films occupy a greater record if compared to other foreign films, These films may be viewed at around 70% in some Arab countries. The percentage of American programs imported by space stations, most notably films, is

about 90% of the total imported. These programmes are viewed according to daily broadcasting hours in Arab stations to 30% of what is broadcast.



**Illustration 1: The following chart shows the proportion of American films shown in some of the Arab States' aliens in 2011. (Radi, 2011, p. 77)**

Of course, the United States of America's control of this amount of movie theaters as well as television stations serves one fact: that this control is necessary to spread or convey a thought that may be political, cultural, social, and even religious. In the late nineteenth century and at the beginning of the twentieth century, many great Powers sought to exploit the cultural aspect and mass communication in order to achieve political objectives. France and the United Kingdom took the lead in these areas, followed by the United States of America, where the perception in this area was that cinema and the colloquial aspect in general were able to reach out to the largest number of audiences and influence them either by instilling new ideas into their minds or by working on melting their cultures and other cultures. By influencing these societies, some kind of pressure and influence can be created on governments and dominant policies in the state. and thus impose their policy on other States, The great Powers such as America, in their monopoly and dominance of the film industries, aimed to convey the nature of their policies to the graduate States and their emergence in a glorious manner in order to serve their purely different objectives. (Radi, 2011, p. 80)

When talking about the political aspect, it is necessary to touch on the social axis. As we have already stated in this area, social problems of different kinds, which are increasing dramatically among Arab societies in particular, have an exclusive impact on the nature of the psychological situation and the satisfaction and conviction of the Arab citizen in his life and reality, are one of the disincentives and means of drugging people and diverting them from many problems that constitute pivotal transformations that are indeed important and thus also a form of control and consistency imposed by these countries through cinema.

As for politics's relationship with religious axis, it is a recognized right, especially when talking about Arab-Islamic societies, American films have contributed in particular to the transmission and dissemination of many misconceptions and misconceptions that gave them the status of "Terrorism" and linked it directly to the Islamic religion and the nature of the behaviors of the wagon peoples in general And this was greatly influenced by the visual image of the Arab Muslim peoples, It became a stereotype that cannot be dispensed or removed when talking about Arab countries. s chances of achieving certain goals because they were stereotyped and flipped within concocted boundaries.

Speaking of the influence of cinema on the political and religious side, we cannot lose sight of the 11 Spimmer events in which the two World Trade Center towers in New York City were blown up. and later this incident was used and dealt with in more than many films and film industries. Views varied towards the nature of this incident, but it certainly led to a significant change in the nature of the vision directed at the Arab and Muslim homeland alike.

- **Arab Cinema :**

The need to have this item within the content of this research came from the need to understand the state of Arab cinema at present. In view of the significant decline that Arab cinema has achieved in recent years, it does not live her best day, which was visible at the beginning of the world's cinema. In particular, in Egyptian cinema, which followed the example of major countries in the field of film industry and its development since 1896, however, reality now pronounces a decrease in the number of Arab film films produced, which in turn has led to the closure of many film galleries in some Arab countries and also led to the absence of Arab film production from many international film festivals and stations. (Groom, 2015, page 15)

Based on all previous themes, it is necessary and important to open up a genuine awareness of the creation of a new cinema industry that is of a new nature and concerned with genre before quantum, as is the case in many films and series of today's times that are subjected to subjects and concepts that fall short of what Arab cinema can be. In fact, the problem of Arab cinema decline is a big one with sprawling aspects that we will not be able to see in a few pages. So these reasons will be brief, most notably that the film industry, like any art industry, needs to keep pace with and renew performance, style and technology. The confinement of the Arab world within many cultural and artistic determinants and provisions and, of course, economic issues may have caused this problem. Here again, we must point out that Arab cinema has been greatly influenced by the censorship placed on it by colonial Powers, which have greatly influenced the level of thought, knowledge and awareness broadcast in Arab films, especially the influence of British colonialism on Egyptian cinema (Alexan, 1978, p. 293). The real challenge, however, is the Arab Government's censorship of Arab film and film producers. Although there is a need for objective oversight, such censorship may be exploited and used to suppress and repel many of the various ideas and freedoms and creativity of Arab producers. And so the authorities must raise his holding hand to unleash a lot of potential creativity, especially in young Arabs. This will clearly contribute to the creation of a film product in line with the needs and realities of Arab societies and will work to combat all attempts at cultural invasion or stereotypes that destroy many of the opportunities of Arab societies. s rights, freedoms and duties and contribute to the inculcation of important societal and social values within Arab societies.

Creating a conscious and competitive Arab cinema industry against global production companies is a need and a need to stand up to all the negative effects of foreign cinema exports on Arab markets. And it will be the best tool for creating a new image and identity for the Arab country in general, as well as opening up a new space and horizon for different disciplines and employment opportunities that serve this industry and thus an economic dividend. Where success is achieved on the economic and cultural side, success will be achieved on the political side.

Ibn al-Haytham is the first founder of optics, and Leonardo Davinci is a modern optometrist. 1823m was the first to make the photojournalism "Nisvo Nipsey" and the photographer had to be static 31 hours to take the photo and then became only 13 minutes at the hands of "Mandeh Dakir." 1893 The first film studio in America in New Jersey was founded by Thomas Edison. (Displayed through the 1896 box by William Paul) By establishing the rules of film production, the first to be made from photography, a profitable work to be seen by people in 1905 after an increase in immigration to America, the audience of moviegoing cinema increased, and the number of galleries reached 330,333 in America, more than other countries had cinemas at the time. 1914 Construction of Hollywood Film Production Studios began in Le Los Angeles, California. It was the first Hollywood film feature film "The White Man Married to a Red Indian". In World War I, Europe became preoccupied with wars, and America took advantage of this point to make many films in Hollywood and spread them all over the world <https://www.kutubpdfbook.com/book/> 4:22 PM/1/12/2019.

On 7 December 1941, Japan bombed Pearl Harbor, bringing the United States to World War II. The next day, U.S. Army troops took over half of Walt Disney Studios in Burbank, California, for use. But

space wasn't all Disney gave the troops. Artists, animators and Walt Disney himself recruited Mickey Mouse, Donald Duck and other beloved Disney characters into the war effort throughout the early 1940s, Disney produced military training films, educational shorts (upfront to the U.S. government at cost) and military badges for more than 1000 different units in the U.S. armed forces (provided free of charge). Disney's entire personality group was employed in the name of patriotism, and by 1943 the newspapers were reporting that up to 90 per cent of Disney's studio work was reserved for government agencies.

In 1943, The New York Times referred to Donald Duck, in particular, as "Ambassador General, Seller of the American Way" for his representation of the United States at home and abroad. But by the end of the war, the nickname "American Road Seller" may have belonged to the Walt Disney Company itself. The use of Disney characters in war-related business has helped enhance Disney's brand perception as a symbol of the United States and its values. Disney was prolific during the war as a moral force for the troops. The company's artists created images of Disney characters to correct the units, and eventually provided badges to about 1,300 units in the United States Armed Forces. Requests were so numerous that the studio had to set up a five-person unit dedicated to badges, under the leadership of artist Hank Porter, to get close to fulfilling the demand.



**Model No. (1) Vivenella Dance worn by pioneer trainee women in what became WASP (pilots in the Women's Air Force service). According to the RAF British pilot, Vivinella was one of many winged beaches that vandalized their aircraft. Roald Dahl popularized the story in 1943 with illustrations by Walt Disney, who obtained the rights of the characters. (Armed Forces History Section)**



It emerged from the April 1944 edition of Scientific American, which shows some of Disney's most iconic badges. (Armed Forces History Section)

Disney has partnered with many other government programs to educate citizens and encourage them to play their part in the war effort. Disney characters appeared on posters, in books, and even on war links to enhance their appeal to children. Examples from the museum collection include a series of posters made for the California War Council's Food and Nutrition Commission, as well as a

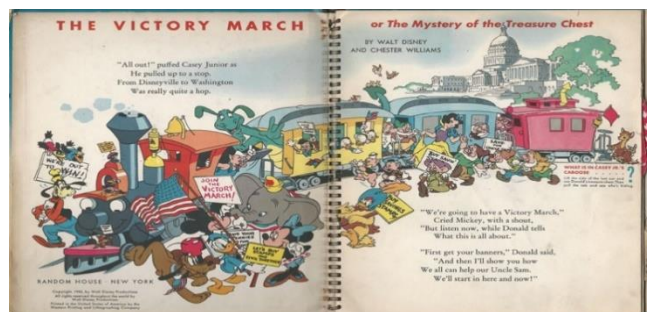
book with movable characters created at the "suggestion" of the U.S. Treasury. Disney designed The Victory March to teach children the importance of providing stamps for war bonds.



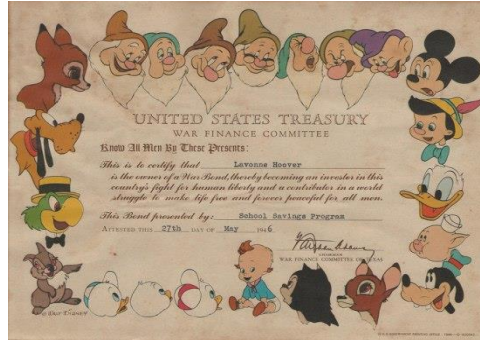
He visited the victory of an aircraft worker worn by a worker at the Lockheed Martin Ammunition Plant in Burbank, California (over the hill from the Disney studio), where thousands of aircraft were manufactured during the war. (Political History Section)



Poster distributed in service of the National Wartime Nutrition Programme, around 1943 (Political History Section)



An interactive book from 1942 featuring Disney characters protecting an important treasure - The Seal of Savings Bonds (Political History Section)



The bond certificate was printed from the U.S. Treasury War Finance Committee during the Fifth War Loan Campaign in 1944. The certificate recognized the purchase of a bond before or for the recipient. This special certificate was granted to Lavonne Hoover in 1946, although we do not know when the bond was purchased. (Political History Section)

At the beginning of World War II, Disney's most popular product was animation, which was logically used for national use in short educational films and training films - it also played a role in international diplomacy. Moving pants have been used for many different purposes. The new spirit helped explain the income tax laws enacted in 1942 to help finance the war, while Fall Out - Fall In provided entertainment in line with current events and enhanced national service, as evidenced by Donald Duck.



Torrent of "Donald Gates", the first of Disney's entertainment shorts, premiered in 1942. (Department of Culture and Arts)



A preliminary map of the 1943 short film "Fall Out - Fall In", in which Donald Duck starred specially in the army having problems setting up his tent after a long career. (Department of Culture and Arts)

The studio's work was not only useful in the United States war effort; The use of Disney characters to speak on behalf of the U.S. government has also reinforced the idea - built since Disney's animation work in the 1930s - that the brand was associated with patriotism and a symbol of America. This

association is still being strengthened today as seen at the overnight flag retreat ceremony held at Disneyland and Walt Disney World, where visitors to the park gather to pay tribute to the American flag and the country's veterans.



The tie-up clip of the United States Marine Corps was attached to Ernest "Janie" Napper, the security guard leading the Saturday flag retreating at Disneyland. The daughter of a World War II veteran who regularly attended the retreat asked to give the tie clip to Napper after his death thanks to his role in ensuring veterans and properly honoring the flag at Disneyland. These buttons were created by ordinary citizens in the collection "I Support the Disneyland Flag Retreat," which regularly gathers for the event. (Political History Section)



This challenge coin was awarded to Susan Emsley in recognition of her service to veterans at Disneyland Flag Sanctuary in 2015.

(Political History Section)

The objects displayed here are only a small sample of what Disney studios produced during World War II, but they provide a window into how one of America's favorite brands contributed to the nation's triumph and became inextricably linked to the country itself - with a little Disney diplomacy and a wide range of Mickey Mouse morale.

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