

American Movies as Promoters of American Values: A Study of Owen Wilson's "Behind Enemy Lines" and Harrison Ford's "Air Force One"

Dr. Zakaria Coulibaly

Université des Lettres et des Sciences Humaines de Bamako (ULSHB)
Enseignant-Vacataire, e-mail : coulibalyz19@gmail.com

Abstract

This article is based on analyzing American movies as promoters of US values in Owen Wilson's "Behind Enemy Lines" and Harrison Ford's "Air Force One". The problem of the study is that many people are still unaware of the great role that American movies play in the promotion of American values all around the world. The objective of the study is therefore to account for how US movies promote American cultural and social values. Theoretically, psychoanalysis and postcolonial theory were used to analyze and interpret the data of the study. As far as the results of the study are concerned, they clearly indicate that American films actually play a paramount role in raising Americans' patriotism and pride. They also unveil that American films are widely spread and promote a very good image America and its worldwide influence.

Key-words: America, films, influence, promotion, psychoanalysis, world.

Résumé :

Cet article est basé sur l'analyse des films américains en tant que promoteurs des valeurs américaines dans « Behind Enemy Lines » d'Owen Wilson et « Air Force One » de Harrison Ford. Le problème de l'étude est que beaucoup de gens ignorent encore le rôle majeur que jouent les films américains dans la promotion des valeurs américaines partout dans le monde. L'objectif de l'étude est donc de rendre compte de la manière dont les films américains promeuvent les valeurs culturelles et sociales américaines. Théoriquement, la psychanalyse et la théorie postcoloniale ont été utilisées pour analyser et interpréter les données de l'étude. En ce qui concerne les résultats de l'étude, ils indiquent clairement que les films américains jouent en réalité un rôle primordial dans l'élévation du patriotisme et de la fierté des Américains. Ils révèlent également que les films américains sont largement diffusés et promeuvent une très bonne image de l'Amérique et de son rayonnement mondial.

Mots-clés : Amérique, films, influence, monde, promotion, psychanalyse

Introduction

The meteoric rise of the United States as the world superpower is linked to several factors, among which the role of films in promoting American values around the world. In fact, the expansion of American film industry throughout the globe had an impact on Americans on the one hand and the rest of the world on the other hand. Given the large range of their audience of American films, some films are devised to spread and advertise the American policies, power, and values. In regard to that, the war films like Owen Wilson's "Behind Enemy Lines" in 2001 and Harrison Ford's "Air Force One" in 1997 are the embodiments of the type of films that advertise the braveness and power of American Army.

However, it seems to the researcher that the role of American films in making and consolidating the America's status as the leader in the world is lightly tackled by researchers. Therefore, this investigation aims at demonstrating that American films, mainly war films, play a significant role in the making of the America as the world superpower. In doing so, the study resorts to postcolonialism and psychoanalysis, focusing on the following tools: "othering" and Louis Althusser's "interpellation or hailing".

The study is split into three main sections. The first provides a concise overview of the American cinema. The second one deals with the perception and conception of the American movies in the American mainland. The last section is about the tremendous roles of American films in the promotion and consolidation of American values worldwide.

1- An Overview of the American Cinema

The debut of American cinema as we know it today can be traced back to early 1900s with the making of short films which were mainly produced in New York. Metz (2006) writes that, "American filmmaking was mostly New York-based, and specialized in the production of short films (circa 1909, a one-reel short, or approximately 10 minutes). At the time, French film companies dominated global film distribution, and it was more likely that one would see a French film in the United States than an American-produced one." (p.1). It means that at the given period, American films had limited audience in the United States as well as in the world. American societies were dominated by European films, especially French ones which were popular. However, it is also true that movies existed in America in silent form many years before the indicated period. To corroborate the foregoing information, Monaco (2010) puts as follows:

From their first projection in 1895, movies existed for more than thirty years as silent cinema. That is, the movies were produced without synchronous sound—not that audiences watched them in silence: Live musical accompaniment, ranging from a single piano player to a full orchestra, was the norm for movie exhibition throughout the "silent" era of cinema (p.3).

From this assertion, it is clearly ascertained that American films in the 19th century was a silent cinema, and in those occasions, the audience would only watch images and motions while listening to music.

American film cinema has gradually become famous as of the 1910s, and have continued to evolve up to the now. Subsequently, Metz (2006) upholds that by 1917, as the World War I had hampered the global film distribution by severely limiting French companies' abilities to release films worldwide, the Hollywood film industry has started to expand and stabilize. Thus, the evolution of American film industries became more and more palpable on American mainland as well as the international sphere. It is in this context that American filmmakers and politicians have assigned movies with the task of the promotion of the American culture, lifestyle, greatness, uniqueness, etc. Because of the paramount importance that films can play for America, Decherney (2005) reveals that a film program was created in the United States following the publication of "The Art of the Moving Picture by Vachel Lindsay in 1915:

The publication of Lindsay's book helped to spur the creation of the Columbia film program, but Columbia's faculty quickly produced several of their own textbooks to replace The Art of the Moving Picture. They followed Lindsay in thinking of film as a new battleground in the definition of American national identity (p.41).

This passage demonstrates that since the debut of the evolution of American films, American film specialists, like Lindsay, have realized that they could use films to make double profits. On the one hand, the first advantage of American-made films was the construction of the American identity and its promotion worldwide. The second profit of the full expansion of the American films worldwide was its economic and political tenures. The foregoing is likely one of the plausible explanations underlying the longevity of the America's supremacy in the world since the World War II.

In the similar dynamics, it has to be noted that, with time, American films came to portray not only fictional realities but also some actual situations that prevail in America. In this regard, according to Francisco Javier Ramos Zamorano (2016) most of the movies are created in the United States; however, they do not all portray what the American society is really like. Nevertheless, the movies that show the true nature of Americans are varied and cover a great variety of themes that can be analyzed to better comprehend American culture. In the same fashion, Zamorano illustrates that in Antoine Fuqua's film "Training Day" in 2001, the two protagonists of the film, namely Denzel Washington and Ethan Hawke, "are immersed in the underground world of corruption of Los Angeles, a world that is probably unknown to people outside that city, and especially unfamiliar to some people across the globe" (p.4). From the passage, it is shown that American film-makers use films to talk about some social problems like corruption or crimes. By screening fictional characters to tackle social realities, these film-makers not only raise the awareness of the American viewers, but also denounce corruption without targeting any specific citizen.

In addition, the same writer reveals that the super hero films have become popular in America since they are entertainment tools. Accordingly, they are used to reinforce the pride of Americans because of the high interest the American citizens bear for them. Wolfgang Petersen's 1997 film Air Force One, featuring Harrison Ford as the president of the United States who becomes a one-man army, is about "an action hero that saves the day and the

country. The same happens to Bruce Willis as John McLane in Michael Kamen's 1988 *Die Hard* and to Matt Damon as Jason Bourne in Paul Greengrass's 2002 *The Bourne Identity* and its sequels" (Zamorano, 2016, pp.4-5). Such films as indicated previously are intended to show American viewers that they are unique and any single American citizen can be a soldier to defend their nation. These films not only entertain them but also teach them to love and protect their nation like the different featured heroic actors.

In the similar framework, there are many other films that could be used in the context of portraying American realities. Thus, American cinema went from short and silent motion films, to long ones in which a lot of themes are tackled to convey the intended message for the American audience and beyond.

2- Perception and Conception of Films in American Society

This section accounts for the role that movies play in the American society. With this regard, it puts an emphasis on how American films are entertaining tools and how they can be factors of social cohesion. Lastly, it reviews the role of American films in the consolidation of American power and influence in the world.

2-1 Film in American Society: Instrument of Raising Awareness and Patriotism

Being the world number one in film broadcasting, American film makers have managed to captivate the American public by proposing what fascinates them and what makes them feel proud. It is important to indicate that not all American movies portray what American society actually is. Some movies are created just to entertain the American people; however, others are produced to strengthen the patriotism of Americans, especially by making them proud. Among these films, we have super hero, science fiction, war films, etc. In all of the enumerated film genres in American context, there is one common feature. In producing their films, some film makers present American societies as exceptional with brave and the most talented citizens. The two selected films, namely Owen Wilson's "Behind the Enemy Lines" (2001) and Harrison Ford's "Air Force One" (1997), are the type of the films that portray American people as brave and powerful. The "Superman" serial from 1978 to 1987 starred by Marlon Brando is another good example of the films that are produced not only to entertain American viewers but also to show them how it is important to be ready to defend and protect one's country and those in need. In the mentioned movies, Brando has saved his people several times whenever it was necessary. He possessed a superpower permitting him to fly from one side to other side of the country. The targeted objective of the similar films is to invite all the Americans to be ready to give their lives to protect their nation and fellow citizens.

In science fiction and war movies in the light of "Behind Enemy Line", film producers most often make the promotion of Americans' technological progress on the one hand and the power and efficiency of their army on the other hand. In those films, the viewers are always shown extraordinary scenes and virtual weaponry which most of time do not exist. These exhibitions are not only intended to entertain Americans but also for the entire world. In the selected films namely Wilson's "Behind Enemy Line" and Ford's "Air Force One", there are a lot of scenes and actions that not only entertain Americans but also strengthen their patriotism. For instance,

in “Behind Enemy Line”, the bravery of American navy officers is personified during the Bosnian War. Chris Burnett and his partner Jeremy Stackhouse, during an aerial reconnaissance mission, were hit by a missile. After ejecting themselves off the burning plane, Stackhouse was caught by the Bosnian Serb forces and executed. As for Burnett, he contrived to escape but was chased down by Bosnian Serb paramilitary forces. Indeed, prior to the missile attack on their reconnaissance plane, Burnett and Stackhouse had photographed Serb forces burying the massacred civilians in mass grave. As a result, the paramilitary Serb soldiers were determined to catch Burnett in order to recover the incriminating photographs. The following conversation between Burnett and Stackhouse shows how their plane have been shot down in the demilitarized zone:

I got two missiles in sight, both tracking for the fireball. That's it! One down.
 Up we go. - Where's the second? - No joy. I don't have it in sight. - He's back on us. Push over! - Copy. Hard left. - I'm going for a head-on pass. - Here he comes! Head on, right side! He clipped us! Part of the tail's gone! - Flight controls going to shit! - Where is it? He's coming back. Missile arcing right.
 Break! I got no turn left, Chris! The controls are shot! Nose break, right! Shit!
 Shit! Seat eject! Eject, eject! (Script.com, pp.10-11).

After this incidence of missile attack following which his partner was executed by the “renegade forces”, the term used by NATO forces to refer to the Serb paramilitary soldiers in the film, Burnett had to get himself out of the trouble. In the film, Burnett was left alone in a zone where the NATO forces did not have the right to enter to save him. So, he had to fend his way out of that dangerous zone as he was hunted down by the “renegade forces”. However, because of his braveness and courage, he has been able to survive despite the delay of the rescue mission of the NATO. These particular scenes are very fascinating and can fill Americans with pride. Seeing their servicemen raising the flag of their nation is a unique feeling that all American citizen may experience. In their mind, their country is on the top the world, thus their army unbeatable.

Therefore, films like “Behind Enemy Line” are very appreciated among Americans since they present Americans, their institutions, and army as unique. The characters like Burnett, who can face an entire army alone are created just to show the bravery of American soldiers and raise the patriotic feeling of the population. The concept of “interpellation” by Louis Althusser is necessary for the analysis of this phenomenon. Thus, these particular films interpellate the American population to act bravely as they are unique. For instance, the following passage is an exchange between Burnett whose military code is Zero Six and his commander in the NATO station in the region, Admiral Leslie Reigart. It shows that American soldiers are trained to face any tough situation in the world, and that they are prepared to get themselves out of any situation: “Zero Six, you are a combat naval aviator. Start acting like one. You've been shot down. Life is tough. I am very sorry. Now you pull yourself together. You do whatever it takes (Script.com, p.15).” The above extract of the film, Admiral Reigart is telling Lieutenant Burnett that he had to defend himself given the fact that they could not immediately send soldiers to rescue him. As an American soldier, the Admiral believed that Burnett could fend off his pursuers before they could prepare his rescue. In most of American films, the concept of

“othering” is frequent. They always present Americans as better than the other nationals. That is why the commander of Burnett assured him that he was capable of stopping the Serb paramilitary forces who were chasing him down.

For Americans, such films make them feel proud and strong. The latter would regard the heroic scenes as a reality or close to reality. In addition, many of them believe that they could reproduce the brave and heroic action they see in films just like demonstrated by Althusser in his presentation of the concept of “interpellation or hailing” in *Ideology and Ideological State Apparatuses*. In war movies like “Behind Enemy Line”, American army is portrayed as invincible, possessing the bravest and the most sophisticated weapons. For instance, even a commando of five soldiers could decimate an entire army. The exact example of such film is the main protagonist of the above-mentioned film Burnett. Alone, he has been able to stop several members of Serb forces. Hence, the Serb forces are portrayed as the “others” that is low qualified soldiers, and Burnett is presented as a highly qualified soldier because he is an American.

As for the “Air Force One”, one notices that its producers have put an emphasis on the character of the American president. In this film, it has been depicted that all the American citizens can be heroes, even the president of the republic. Hence, the director of this film sets the scene for a very heroic US president who, after being taken hostage in his presidential plane, has put brave and patriotic acts in fending off the gunmen. At the beginning of this film, it is delineated that American and Russian forces had conducted a joint antiterrorist mission leading the arrest of General Ivan Stravanavitch, Turkmenistan's self-proclaimed dictator. Some weeks later, the US president James Marshall paid a diplomatic visit to Moscow. At his trip back to US, president's Air Force one plane was infiltrated by disguised terrorists of General Ivan Stravanavitch pretending to be journalists. They were helped by a mole called Gibbs. Soon after, they took the plane hostage threatening to kill everyone, including the president and his family. President Marshall has then decided to take the bull by its horns given the fact that all his guards were neutralized. Subsequently, He became a hero who would save the whole crew and his family.

The mentioned action of the film which stages an unusual scenery of a president ready to protect his people is captivating and “interpellating” as referred to Althusser's theory of “interpellation or hailing”. In fact, a president is supposed to be protected by his guards and not the other round. However, in “Air Force One”, it has been shown that all American citizens no matter his/her status should be patriotic and brave like president Marshall. Like “Behind Enemy Line” this film shows the American viewers the braveness, courage and the uniqueness of American people. The message of this film is that because of the greatness of American people, every American citizen is a soldier, thus, has the duty to protect the nation. It is in this line that the scheme of most of the American made films are conceived. The use of the president of the first world economy and army as the savior of his crew and family has a symbolic meaning in this fiction. It means that all the Americans no matter their social rank or status have the responsibility to be useful for the nation if need be. Through this film, the American citizens are hailed to be believe in that ideology of their superiority, uniqueness.

Most of the American films in the light of the selected films play the role of social educators as they are devised to enhance the level of patriotism and self-confidence of the American people, especially the youth. Since early ages, these films gradually inculcate into the mindsets of the American children the notions of Americans' superiority over other nations. American children would then grow up with victorious mentality and regarding the other countries as not with condescension.

In addition, other American films are made to reflect social realities, delineating the problems of society. For instance, we have films that tackle racial issues, namely race-based discrimination and how typical Americans should behave in life in order to have successful life. In relation to that Zamorano (2016) writes as follows: "films about racial issues and discrimination; films about young Americans and their concepts of freedom, and even films about people overcoming difficulties and becoming successful businessmen, (...) (p.5). This category of American films serves to castigate social injustice and its related implications on the one hand. On the other hand, they promote that through hard work and self-devotion, any American citizen can go from rags to riches. In a work, American films have played a major role in the expansion of American identity inside and outside of the American mainland. Thanks to some films, ordinary Americans have been indoctrinated with the notion of the greatness and uniqueness of American nation and people.

3- Films: A Reinforcing and Promoting Instrument of American Values

This section accounts for the overall contribution of the American films in promoting, consolidating the American values and influence in the world. In a word, it aims at showing how American films are used as tools of domination in this era of globalization.

3-1 Expanding and Consolidating American Influence

After discussing the role of American films in entertaining Americans, raising their consciousness and feeling of patriotism towards their nation, American films play another more crucial and bigger role for American foreign policies and image. Hence, given the fact that the influence of American film industries like Hollywood has reach the whole globe, and they have become perfect political instruments for the promotion of American culture and vision in the world. In this regard, Wanwarang Maisuwong (2012) writes that "The American's films are not only viewed in the America, but they are viewed by the massive audience around the world. (...) The promotion of American culture through films is a phenomenon where America subtly wants to dominate the world by spreading out its own culture and tradition through the movies" (p.1). This passage substantiates that American filmmakers, aware of the tremendous influence of American films, have taken advantage of them to expand American visions. The latter means that American movies are used to influence the worldwide audience, by teaching them that Americans, their lifestyles, army and living conditions are the best.

In the light of the passage above, "Behind Enemy Lines" and "Air Force One", which are the corpus of this research, are the types of the American films that make the promotion of the Americans' strength internationally. Taking "Behind Enemy Lines", we notice that there is an idealized presentation of the American army and how brave and unique an American soldier is.

The incarnation of such a special soldier is Lieutenant Chris Burnett whose mission aircraft was shot down over Bosnian territory when he and his partner Stackhouse were taking photographs of the Serb paramilitary forces. The latter were digging and burying the body of Bosnian civilians in mass graves. As a result, as mentioned earlier in the previous section, Lieutenant Burnett who has survived the attack, has been able to foil all the attempts and actions of the Serb forces. In the film, it has been unfolded that the American forces stationed in a nearby region did not intervene to rescue Burnett quickly. Instead, the latter was left alone to make it out of the contested zone before any intervention. The next conversation between Burnett and his commander Admiral Reigart evidences the mentioned point: “Create some angles between you and your pursuers. Use your training. Use your head. Evade and survive, and we will bring you home (Script.com, p.15).” In the excerpt, Burnett’s superior Reigart told him to do his utmost to survive attacks of the assailants. It means that Burnett, like all the American soldiers, receive special and consistent military training which can give American soldiers an outright advantage over their adversaries. To put it otherwise, the other armies are downgraded to show their inferiority to the US army. In almost all the American war movies, armies of other countries are othered.

Coming back to “Behind Enemy Lines” despite being all alone in the front, the chief of the heroic Burnett believed that he was capable of outfacing his opponents. These kinds of scenes are intended to present American soldiers as supreme and invincible, and the targeted audience is both local and international. Knowing that, logically, it is almost impossible for a single soldier to outface a whole army. However, in American movies, such situations are fabricated to promote the American people, particularly their soldiers and military might. In addition, “Behind Enemy Lines” also shows how efficient and performing American military technology is. This idea is manifest in all the parts of the film as the American forces who were positioned in the nearby station were in contact with Burnett all along his survival struggle. The following notes sustain the postulated idea:

Sir, we were able to track the emergency radio signal to somewhere in this radius. It's pretty far away. But we think the pilot transmission came from here. This is imagery from a Northrop Grumman relay satellite downlinked through Stuttgart. We've hot-wired it for heat image, and it's streaming in now. This isn't strictly legal, sir (Script.com, pp.15-16).

The extract displays how omnipotent American forces are as they are able to see everywhere due to the efficiency of their surveillance technology or the satellites. From the crash of his plane to his eventual rescue, Burnett has always been in contact with the American NATO forces. These kinds of portrayals of American military capacities in films are intended to make their publicity for the viewers of other countries. Such films are also used to send signals or political messages to the rivals of the United States. They are instruments used to promote and consolidate the beliefs of American power in the public opinions of world countries.

Likewise, “The Air Force One” has tremendous and promotional American features which present the American as patriot, unique and brave. The AIR FORCE ONE, the name given to the planes of the American presidents, is generally presented as the safest and the most protected

presidential plane in the world. For America and American army occupy the first place in the world in their respective classification as the world economic and military power. For that reason, the world public opinions as well as the adversaries of the USA believe that the AIR FORCE ONE is very safe plane. That ideology is consolidated in American films and media. However, in the case of “The Force One”, it is the most powerful person of the United States, the president of the republic, who is highlighted. In fact, in this film, the scenario makers have used the character of the president as a brave, patriotic and a well-trained person. He is depicted as a leader who is ready to come out of his comfort zone to help his nation when necessary.

A president of the republic is usually a person who is cared for and protected by a well-trained staff. However, the president of the United States in “Air Force One” is a hero who was resolved to save and protect the staff and his family in the presidential plane. As mentioned already in the current research study, the AIR FORCE ONE plane was taken hostage by disguised terrorists who pretended to be journalists. As they started shooting, Zedeck, one of the terrorists ordered everyone on board to: “stay down, place your hands behind, your head and you will not be shot (Script.com, p.27)!” These words are uttered by Zedeck as they launched their terrorist operation on AIR FORCE ONE. As indicated earlier, the main reason for this attack on the president’s plane was to pressure the Russian government to release the chief terrorist Ivan Stravanvitch, captured by a joint military operation between American and Russian forces. The next words are the first address to the occupants of the AIR FORCE ONE pronounced by Korshunov:

The Chief of Staff, the First Lady, and the First Daughter. Our demands are simple. Arrange the release of Ivan Stravanvitch. Once our leader is returned to Turkuenistan soil, Air Force One and its occupants will be allowed safe passage to Switzerland. You have one hour before we start killing hostages (Script.com,p.42).

Seeing that all his security forces were neutralized and that he and his family were in danger, president Marshall has decided to battle against the intruders. When Vice President Chandler proposed the negotiation, president Marshall has categorically rejected it:

V.P. CHANDLER: “Please, Mr. President. You're going to get yourself killed. Is that your solution?” MARSHALL: “Freeing Stravanavitch is gonna get tens of thousands killed. I can’t live with that. I'm not royalty. I'm an elected official and the integrity of the office of the President is infinitely more important than the man who holds that office. We don't negotiate. Not as long as I'm President. Is that understood (Script.com,p.66)?”

President Marshall expresses in the passage that his own life is not better than the principle of the American government system which stipulates that America does not negotiate with terrorists. Therefore, when Vice president Chandler offered to negotiate the release of the president from the hand of the hostage takers, he, Marshall, did not hesitate turn down that proposal. In the passage, the purpose is to show that like the American people who are depicted in films as atypical, strong and patriotic, the most powerful person of that nation who is the president of the republic possesses all the mentioned traits equally. That is, the president has the duty to respect the principles of the American nation and is ready to protect his/her citizens

even at the cost of his/her life. The scenario of the selected film is devised to send a message to the adversaries of the American nation, and by extension all the viewers of US films. In other words, it means that the American president of the republic is as patriotic as the average American citizens.

In the same way, the US defense secretary Walter Dean in the movie had informed President Marshall that they could not do anything until the plane landed, and the latter assured him that he would do his utmost to resolve the situation: “DEAN: ‘We can't do anything until that plane lands. And when it does land, sir, it's going to be in hostile territory. To be perfectly honest, we don't know what the hell to do’. (.....)MARSHALL: ‘I'll see what I can do’ (Script.com, p.66).” This extract is another element that proves the determination and readiness of president Marshall to defend himself against the attack of his plane. In the same passage, president Marshall means that he is ready to sacrifice himself for the wellbeing of his nation. This didactic lesson in “Air Force One” film is addressed to whole world showing that an American president is different from the other world presidents. For a president is supposed to be the first to be protected in case of an unrest, but the case of President Marshall is unusual. This film is set to promote the executive power of the United States, the world super power.

As illustrations to the above discussion, Maisuwong demonstrates that American movies having made the American lifestyle known to the entire world and consolidated their status of the world superpower, they were also used as a political instrument for foreign politics: “America’s transferring of culture becomes more relevant while the concept of Americanism is known worldwide since it became the world superpower. America tries to make the American values in the films meaningful to others and it tries to make the films as a new political tactic used in world politics” (p.1). From the foregoing excerpt, it can be implied that in American films, American institutions, army and people are represented in a way that their audience of other countries would be captivated and impressed.

All in all, in American war movies like “Behind Enemy Line and “Air Force One”, three or four American soldiers could defeat an entire army. These particular films are intended to present American army as the best and undefeatable. Another good example of such a film is “The Delta Force” films, starred by Chuck Norris and Lee Marvin, produced for the first time in 1986. The goal behind setting such films is not only the promotion of the power of America, but also sending a signal to the US adversaries. For instance, in such films, one observes the promotions of American weapons, warplanes, navy which are presented as unique and the most performing. Indeed, research shows that the mentioned promotion of American military assets has American nation the worldwide recognition. Besides, the because of the publicities conducted on American weapons in the movies, this sparked the interest of other nations to acquire those arms.

Conclusion

The development of the American film industries has engendered two main advantages for America. The first advantage is that American cinema has contributed to raising Americans’ patriotism and pride as far as their nation is concerned. It has also paved the way for enhancing

and promoting the image of America worldwide. In that, the study has demonstrated that in a number of American movies, filmmakers purposefully portray the grandeur of America and its people. As a result, American films have a tremendous influence both nationally and internationally. They have helped maintain and consolidate the ideology of the supremacy of American army, economy, policies and culture locally as well as internationally. In a word, American film industry has played a significant role in the construction of the America's superpower image internationally.

Biography

Air Force One (n.d). Scripts.com. Retrieved July 17, 2023, from https://www.scripts.com/script/air_force_one_349.

Behind Enemy Lines (n.d). Scripts.com. Retrieved July 12, 2023, from https://www.scripts.com/script/behind_enemy_lines_3833.

Decherney, Peter. (2005). *Hollywood and the Culture Elite: How the Movies Became American*. New York: Columbia University Press.

DiMare, Philip C. Ed, (2011). *Movies in American History: An Encyclopedia*. Santa Barbara: ABC-CLIO, LLC

Louis, Althusser. (1970). Ideology and Ideological State Apparatuses. Web: <http://www.marxists.org/reference/archive/althusser/1970/ideology.htm>

Maisuwong, Wanwarang. (2012). "The Promotion of American Culture through Hollywood Movies to the World". *International Journal of Engineering Research & Technology (IJERT)*, ISSN: 2278-0181. Vol. 1 Issue 4, June.

Metz, Walter C. (2006). "Hollywood Cinema". Southern Illinois University Carbondale, wmetz@siu.edu, Department of Cinema and Photography.

Miskell, Peter. (2014). "Hollywood Films and Foreign Markets in the Studio Era: A Fresh Look at the Evidence". Henley Business School, University of Reading.

Monaco, Paul. (2010). *A history of American movies: a film-by-film look at the art, craft, and business of cinema*. Lanham: The Scarecrow Press, INC.

Perren, Alisa and Schatz, Thomas, "Hollywood" (2004). Communication Faculty Publications. 2. http://scholarworks.gsu.edu/communication_facpub/2