



Facultad de Ciencias Humanas y Sociales  
Grado en Comunicación Global

Trabajo Fin de Grado

*To what extent is cinema  
used as a tool to maintain  
the status quo?*

Estudiante: Gonzalo Ramos Carranza

Director: Marina García Yelo

Madrid, junio 2023

# INDEX

	Page
1. Introduction -----	3
1.1 Purpose and motives-----	3
1.2 Status and theoretical framework-----	5
1.2.1 Theories about the use of cinema as a political tool-----	6
1.2.2 Theories about the use of cinema an economic tool-----	8
1.2.3 Theories about the use of cinema in the social sphere ---	9
1.2.4 Theories about the use of cinema in the cultural sphere -	10
1.3 Research question -----	11
1.4 Objectives -----	12
1.5 Methodology -----	13
2. Analysis -----	15
2.1 Economic <i>status quo</i> -----	15
2.2 Social <i>status quo</i> -----	19
2.3 Political <i>status quo</i> -----	26
2.4 Cultural <i>status quo</i> -----	29
3. Conclusion -----	34
4. Bibliography -----	36
5. Annex -----	41
5.1 Films cited -----	41
5.2 Relevant pictures -----	42

## 1. INTRODUCTION

### 1.1 Purpose and motives

As a kid, “*Pinocchio*” taught me that lies always make things worse, “*Beauty and the Beast*” that we should not judge by appearances, “*Lilo and Stitch*” that family should always be united, “*Forest Gump*” that we should always pursue our goals no matter what, “*Billy Elliot*” the value of diversity and inclusion, “*Shawshank Redemption*” the importance of hope and redemption. We could go on to list a plethora of films of all sorts and kinds, from Walt Disney to Warner Bros passing through Hollywood, that prove cinema has always been about much more than pure entertainment. All of them have not only played an integral role in my formation as a person, affecting and shaping my values, but they have also come to inadvertently influence personality and style by helping to profile my taste, perception and preferences. Having said this, it is not only the impact that cinema has on people that moves me to conduct this investigation, but also my personal admiration - since I was a child - for the ability of actors and actresses to convey sadness, fear, happiness... and other more complex emotions through a simple screen.

In this way, cinema can be considered a powerful tool that can bias and impact societies, direct them towards a specific **ideological tendency** and even facilitate the execution of geopolitical strategies. The capacity that screens have to make us think about certain topics or events in a specific way is frightening. A clear example of this can be “*Titanic*”, as when we remember the tragic accident that took place in 1912, we do not think compassionately about the 1300 people who perished, but rather Kate Winslet in the arms of a young DiCaprio watching the idyllic sunset from the bow of a luxurious ship. Cinema has the capacity and power to shape our vision towards past, current, and even future events, boasting the power to reinforce a particular narrative or completely change it within ourselves.

It has also been responsible for **setting trends** in the world of beauty and fashion, the actress Marlene Dietrich (Lemay, 2017) was the first woman to wear pants on a screen in a world where women only wore dresses or skirts. This was a complete revolution in women's fashion which eventually led to a repositioning of the female star in the social scale. Jean Harlow (Río, 2020) was also the one to blame for making plucked eyebrows fashionable, a trend that became so popular that currently, women in places like Asia have evolved to desire such thin eyebrows that they have become quasi nonexistent.

In the world of **language**, cinema has also made an impact, many words now used on a daily basis have originated in the world of cinema. For example, the word “*paparazzi*” (Bellolio, 2014) comes from the journalist called Paparazzo that appears in Federico Fellini's film, “*La dolce vita*”.

Equally, cinema has been used historically to portray a **desired socioeconomic model**. The aspirational aspect that cinema boasts creates a greater impact among spectator, who will generally identify characters as the version of them they should aspire to be. The close tie between the economic and social portrayal of a society can become explicit through cinema, as a character's position and role within a story is usually preconceived according to their socioeconomic status. By associating particular statuses with certain roles within the screenplay, cinematographers have the capacity to portray specific outcomes as desired and others as “negative”. The effect naturally works both ways, with spectators witnessing how their **own position becomes reinforced** within the system, even if normally distant from the one portrayed in the production.

On the other hand, it is interesting to contemplate how cinema has often served as an entertainment tool for **evasion**. This has been demonstrated during times of crisis (Beorlegui, 2016), when people have the need to forget the harsh reality they suffer at home and are driven to consume entertainment to help them forget or avoid, even for a few hours, the harsh reality they live in their homes or in their countries. In the 1930s, during the Great Depression, one of the most popular films was Walt Disney's film, “*The Three Little Pigs*”. This tender film brought a simile to those suffering from the terrible situation of those years. The wolf would be the Great Crisis that threatened the people, while the three little pigs showed three different approaches to overcome the adversity. In this sense, cinema clearly also acted as a tool of **emotional liberation** and support for the population, sending a message of hope.

In other periods of crisis (Beorlegui, 2016), such as the oil crisis of the 1970s, there was a boom in horror movies with films such as “*Poseidon*”, “*Earthquake*” or “*The Burning Colossus*”. Thanks to the intensity and emotion that usually characterizes films belonging to this genre, people are able to obtain a greater and better experience of escape and distraction. Also, it allows a greater emotional release of emotions such as fear or anxiety, common emotions in times of crisis and instability.

Therefore, we can see how cinema has had an impact on a multitude of areas and in a multitude of ways, from the creation of new words to the creation of new fashions. However, one area that we have not yet analyzed but remains equally important, is the **political sphere** (Romero, 2000). Within the strategic dynamics of different countries, cinema has had a major impact on the planning and implementation of different geopolitical strategies. Many countries have used cinema as a tool to carry out their objectives, to obtain a greater **impact on the population**, to attack other countries or even to strengthen existing relations with other states. A quick example of the use of cinema as a political tool is the 1966 film “*Battle of Algiers*” (Ortega), this Italian-French film directed by Gillo Pontecorvo reflects the struggle for independence in Algeria against French colonial rule. It served as a propaganda weapon for the Algerian National Liberation Front to further their cause and disparage the French government. This is an obvious illustration of how the Algerian government used film to attack the French administration politically and strategically. There are additional instances that demonstrate how film has been utilized to forge alliances and relationships that promote peace and stability on a global scale. For instance, two such examples are “*Goodbye Lenin!*” (Intxausti, 2003), a German comedy-drama directed by Wolfgang Becker that tells the story of a family in East Germany after the fall of the Berlin Wall. The film reflects the culture shock and the political and social adaptations suffered during those years. This film helped to promote empathy and understanding between West and East Germans. The second example would be “*Eat Drink Man Woman*” (Dilley, 2014) a Taiwanese film, directed by Ang Lee, which shows the culture and tradition of a Taiwanese family. This film not only allowed the international community to get to know and better understand the culture of this country, but also served as a bridge to establish cultural and commercial relations with other countries.

This work will therefore follow an approach that encompasses politics, culture, economics, and society, in an attempt to create a general picture of the variety of areas and the extent in which cinema can establish determined perceptions within a society. Later, we will focus on concrete strategies and specific film cases that will allow us to visualize the power of this tool more clearly.

## **1.2 Status and theoretical framework**

Following our research topic which is the use of cinema as a tool to mold and maintain structures and norms in a society, we must be aware of everything already studied in this

subject, analyzing theories and concepts used within this framework of study. To do so, we will analyze the different theories for the use of cinema as a tool in the political, economic and social spheres.

### **1.2.1 Theories about the use of cinema as a political tool**

Firstly, within the **political sphere**, cinema has been the subject of study for many years, and within the world of international and political relations, numerous theories have been developed that include cinema as a fundamental element. Among these theories we find, on the one hand, "**Cinematic Realism**" (Labayen, 2008). This theory is based on the fact that cinema is used with the aim of reflecting political and social reality in an objective manner. Therefore, by dealing realistically with conflicts, interests and actors, films are able to influence public opinion or international strategic dynamics. The perfect example would be the aforementioned film, "*The Battle of Algiers*" (Ortega), a film that reflects the struggle against French colonialism by Algerian citizens during the Battle of Algiers in 1957. The way in which the events are depicted is extremely realistic, thus reflecting the harshness and the devastating attacks carried out by the French government against the Algerian population. The impact of this movie on the French government was immediate since it sparked a movement against colonialism and raised concerns about the legitimacy of the Algerian War among the French populace.

On the other hand, we encounter a theory widely used in the world of international relations called "**Soft Power Theory**" (Ballejos, 2022). This theory, developed by the expert Joseph Nye, argues that film can be an effective form of political influence throughout the world. According to Nye, movies can convey a country's values, culture and way of thinking, creating empathy and fascination with the country. One example we will investigate is the 2012 Ben Affleck-directed film, "*Argo*." In brief, this movie tells the story of a group of American diplomats who were rescued from Iran during the hostage crisis of 1979. This film perfectly represents how the United States has used cinema as a tool to improve its external image and strengthen relations with foreign countries. The film demonstrates the smooth functioning of the CIA and the successful operation that the U.S. carried out hand in hand with Canada in Iranian soil. In addition, this film not only points to the United States as the ultimate hero and protector of its citizens, but also casts a shadow on Iran, creating a negative view of this country and depicting the United States as a more legitimate political entity. In this particular case, cinema acts as a political

and diplomatic tool by improving the positioning of the United States, not only among the American population, but also among the international community.

The "**Film propaganda**" idea (Jowett, 1986), which contends that movies have been used as a propaganda tool to advance ideologies, shape perceptions, and legitimize acts in the international sphere, is another significant theory. This theory is well explained and exemplified in Michael F. Hopkins' book, "*Cinema as an Instrument of Cold War*". This book shows us how both the Soviet and American sides made use of cinema as a propaganda tool during the course of the Cold War (Jowett, 1986). One of the main points highlighted in this book is how through cinema, Americans promoted their values and the Western way of life. American values of democracy, freedom and capitalist lifestyle were presented as superior to the communist system. Thus, the Soviet Union was portrayed as an oppressive system while the Americans won the public's opinion as a system that defended freedom and democracy. An example is "*Top Gun*", this film highlights the cultural values and technological advances acquired by the United States, in addition to the bravery and strength of its soldiers.

Another important book that refers to this same theory of cinematographic propaganda is "*Cinema and Political Propaganda*" by Douglas Kellner. In this book, Kellner talks about the political propaganda carried out through cinema in different historical moments, emphasizing the period of the Second World War. In addition, the author highlights how cinema can be able to reinforce certain political ideologies and influence opinions through emotional manipulation. He also defends how films can be able to construct political narratives that support certain positions through the strategy of "constructing heroes and villains". An example would be Charles Chaplin's "*The Great Dictator*", this film is a satirical critique of the Nazi (Girves, 2018) regime and a call for mobilization against oppression and dictatorship. In this film, Chaplin plays two characters, one of them is a parody referring to Adolf Hitler, while the other is a Jewish barber. The former represents the villain being a cruel and ruthless person, while the latter reflects the values of humanity and goodness.

Finally, "**Neocolonialism and cinema**" (Fernando Solanas) have been two frequently related concepts since cinema has often been used as a tool to perpetuate cultural and political domination over other countries. Thus, the dominant country would be able to impose its culture and ideology on the colonized region. Some examples of films used as tools to carry out neocolonialism are "*The Birth of a Nation*" or "*Indiana Jones and the*

*Temple of Doom*". "*The Birth of a Nation*" (Ourselves, 2022), a film directed by Griffith, is considered a milestone in the history of cinema, however, the racist way in which it depicts African Americans has been widely criticized. Throughout the film, the glorification of white supremacy and the presentation of the racist Ku Klux Klan group as heroes can be appreciated. Another example is "*Indiana Jones and the Temple of Doom*", this film directed by the great Steven Spielberg was heavily criticized for its stereotypical and sensationalist portrayal of Indian culture. In addition, Spielberg was singled out for portraying Indians in a derogatory and demeaning manner. In both cases, cinema is used to demonstrate the supremacy of one culture over another, casting the colonizer as the hero and relegating the colonized in a simplistic manner.

### **1.2.2 Theories about the cinema as an economic tool**

Secondly, we find theories that demonstrate how cinema has been used in order to maintain or impact the dynamics of countries. Among these theories two stand out, the first one is the "**Film Tourism Theory**" (Karpovich, 2010), this theory defends how a country through cinema can be able to present its landscapes or emblematic places through the screen. As a consequence, the tourist level of the country would increase boosting the local economy with tourists spending on accommodation, restaurants... Visits to the museum of the coin and stamp of Madrid doubled in quantity after the broadcast of "*La Casa de Papel*" (Roba, 2019). Or who hasn't felt like going to New Zealand after watching "*The Lord of the Rings*"?

Additionally, the "**Theory that links cinema as a tool to promote the image and system of a country**" (EGEDA, 2016) has been developed in recent years and argues that cinema has often been used as a strategic tool to maintain the image or reputation of a country's economic system. In this manner, it reinforces and highlights the achievements of this specific economic system and how it has been an engine for the wealth of a given country. By doing so, you actively work to prevent the population from changing their perception or ideology regarding the economic system of their country. An example of this could be "*The Death of Stalin*", which comically and critically portrays a crucial historical moment such as the death of Iósif Stalin. This film uses humor and satire to ridicule the Soviet system and demonstrate the weakness of the leaders who govern a society ruled by fear and repression. By deriding and demonstrating the ineffectiveness of this type of system, it indirectly reinforces all those based on contrary principles, namely American capitalist democracy.



### **1.2.3 Theories about the cinema as tool in the social sphere**

Within the social sphere, cinema has also been widely used as a tool to maintain trends and dynamics and reinforce pre-established structures. We can identify three different theories that help us understand how this industry can be used to define social notions and interactions. Firstly, "**Social Reflection Theory**" (Harvey, 2012) explains how cinema can act as a mirror to represent relevant issues, dynamics, morality and even problems within a society to become a fundamental tool for the sociological analysis of a country. An example of this theory could be the "*Green Bicycle*" (Ginalska, 2012) movie, one of the first to be filmed in Saudi Arabia and which crudely reflects the gender inequality and oppression experienced by women within Arab countries.

On the other hand, many academics refer to the "**Theory of Entertainment and Escapism**" (Aldana, 2019) and to how cinema often acts as an escape from reality. Therefore, this industry usually blooms in periods of crisis when countries' societies traverse a precarious situation and are in need of a peaceful distraction. Particularly notable is the case of horror cinema, often identified as the go to genre when looking for a complete abstraction from real life. As already been mentioned above (Beorlegui, 2016), horror movies trigger a wide array of emotions such as anxiety and tension and allow the spectator to feel engaged with the viewing while completely blocking their true concerns at the same time. It is due to this ability to portray a fictional world of immediate abstraction that movies such as "*Poseidon*" managed to become great successes during times of considerable adversity such as the Great Depression.

Finally, "**Representation and Identity Theory**" (Hall, CULTURAL IDENTITY AND CINEMATIC REPRESENTATION, 1989) is also relevant within the social field, due to its portrayal of cinema as a powerful mechanism of representation of diverse identities and collectives. Following this theoretical reasoning, cinema would be helping to reinforce stereotypes and cultural and social identities through a continuous and homogenous representation of a given person or group. Through the decades and different generations of spectators, these notions and visual representations become inextricably linked to the subject and eventually become a norm that younger viewers internalize. Among dozens of examples, we could highlight the simplistic and ignorant representation of slaves in the all-time classic "*Gone with the Wind*", who although playing a central role in the themes of liberation and oppression explored by the film, are portrayed as requiring aid in their struggles and sometimes even as content within their situation.

#### 1.2.4 Theories about cinema as a tool in the cultural sphere

Finally, in the cultural field, cinema has also been relevant in maintaining and preserving cultures in countries with hundreds of years of history. The "**Theory of cinema as a tool for cultural preservation**" (Usai, 2001) refers exactly to how cinema has been used throughout time as a tool to maintain and preserve historical traditions in different areas of the world. In this sense, cinema acts as a means of transmitting rituals, traditions, and customs to future generations, preventing them from being forgotten and reinforcing their importance to a particular social group by portraying them as social heritage. This theory is reflected in the French film "*Amelie*" directed by Jean-Pierre Jeunet. "*Amelie*" shows the charming and bohemian culture that floods the Parisian streets, thus generating a charming portrait of life in Paris, conveying the beauty and elegance of French culture through gastronomy, architecture and different personalities. Another example could be the old Asian film "*Mao's Last Dancer*" this film tells the story of a dancer named Li Cunxin who goes from living a rural and traditional Chinese life to become a renowned international dancer. This film portrays the most conservative traditions of rural China, acting as a means of transmission and preservation of the same customs.

Furthermore, the "**Theory of cinema as cultural reinforcement and homogenization**" (Marks, 2000), argues cinema is capable of reflecting the values, identities and cultural beliefs present in different countries. This theory is similar to the "social reflection theory" mentioned in the previous section; however, this theory refers to culture instead of social dynamics. Thus, cinema would also be acting as an agent of cultural reinforcement, strengthening and preserving the country's culture.

Finally, the "**Theory of cinema as an agent of cultural change**" (Ferro, 1983) would refer to how cinema can also be used to challenge the established cultural *status quo* within a society. This theory defends how cinema is able to challenge and even change the culture of a country by introducing new ideas or narratives which have been minoritarian or non-existent to that point. After all, cinema has the ability to create original content or expose old ideas but in a different way and from diverse points of view. In turn, this can incite to alternative ways of understanding among spectators and trigger cultural change. A notable example would be Marvel's "*Black Panther*" and its ability to break with cultural stereotypes by creating a new fictional African-themed superhero world, going the way to distance it from classic superhero portrayals.

### **1.3 Research question**

All these theories and examples show us how cinema has already been the subject of study in relation to different social, cultural, economic or political spheres. However, it is too often that the focus of the study is solely directed to analyzing cinema's potential to exert change and incite transformation, ignoring the stability or maintenance of values, ideas and perceptions it can also cause. That is why I have decided to engage with this topic of study and pose the following research question: *To what extent is cinema used as a tool to maintain the status quo?*

However, before proceeding with our response and analysis, we must clarify the meaning and implications of the ***status quo***. According to the Collins Dictionary, this Latin expression refers to the state of affairs at a given time, in other words, the order established in a given situation or context. Thus, the ***status quo*** represents the set of rules, structures, dynamics and relationships that prevail in a society or organization. This expression can be applied in different ways and in different spheres. First, we can encounter the **cultural *status quo***, which refers to the norms, beliefs and cultural traditions governing a society, including language, religion, traditions, and cultural values. For example, the predominance of a majoritarian culture over other minorities in terms of visibility and recognition.

Secondly, we can speak of the **social *status quo***, referring to the social norms, values and structures that regulate the dynamics within a society. An example of this could be the Indian caste system or the persistent presence of gender inequality or other forms of discrimination when it concerns access to opportunities.

The **economic *status quo*** would constitute the third facet and refers to the economic structure of countries, the socioeconomic model present within them and the relation it entails with social standing and prosperity. A clear example would be productions in countries with capitalist systems, where the spectators' position within the system is further reinforced through stereotypical representations of who occupies each position in the social standing and the characteristics required to achieve it, despite these oftentimes being grossly inadequate.

Finally, the **political *status quo*** refers to the configuration of a political system, whether it is a party, a current or a ruling coalition that maintains order and dynamics within the country's political system. Of course, it also includes all the laws and political norms that

regulate and control this same system. An example of political *status quo* would be the enduring permanence of a political party in the government of a given country. In addition, this term can also refer to the dynamics and relations between countries, making clear the structure of the international system. Following this line, the political *status quo* within the international arena would refer to the world order. This is given by the distributions of power, geopolitical alliances and international agreements. One of the first events that marked the *status quo* among the different sovereign states was the Treaty of Westphalia in 1648, which established legal equality and the principle of non-intervention in the internal affairs of other countries. Other relevant international agreements within the international political *status quo* can be the Nuclear Non-Proliferation Agreement in 1968 or the Paris Agreement in 2015 establishing a common strategy to face the international challenge posed by climate change. International Organizations are also a key piece in maintaining order and structure within the global system. Institutions such as the UN or the International Monetary Fund have the power to foster cooperation and dialogue between different states, maintaining and protecting the *status quo*.

By following this thematic line, we will analyze how cinema has been one more tool to maintain the *status quo*, dynamics and structures within countries.

#### **1.4 Objectives**

Briefly recapitulating on everything mentioned thus far, we have established my great passion for cinema as an art form as well as my interest in its impact as a persuasive tool within the economic, political, social, and cultural spheres. As we have identified through the theoretical framework, this theme has been a repeated subject of study over time, prompting the development of theories over the years that seek to capture the extent and power of its influence on society. Narrowing the subject further, we have focused our research on the *status quo*, referring to the capacity of cinema to maintain order and dynamics within a structure, society or country. From this we have drawn our research question: *To what extent is cinema used as a tool to maintain the status quo?*

Before engaging with the analytical investigation, it is fundamental we establish the objectives of this research and the conclusions we are looking to extract from this work. The **overall objective** of this project is to evaluate how particular collectives encourage the maintenance of the current *status quo* through film and the messages and values

conveyed in them. However, we can also identify other important specific objectives being pursued when carrying out this research. These objectives are the following:

- To explore the cinematic impact on countries' geopolitical strategies.
- To identify the use of soft power to shape society.
- To analyze the dynamics of the international system through entertainment tools.
- Reflect the double impact of commercial products on the behavior of society.
- To demonstrate how cinema can, in an unconscious way, come to control or influence a society, particularly in terms of achieving lasting order and stability.

Targeting specific objectives is as important as working to achieve the overall objective, as only through the completion of the former will we successfully reach our main objective. Moreover, all of them are interconnected and serve as evidence to sustain each other, so it is essential to exercise a continuous control over them.

During the research, all of them will be pursued and later a brief evaluation will be made to see if we have been able to achieve them. Furthermore, it is essential to keep them in mind at all times and to maintain a coherence between the work methodology and the achievement of these objectives. In this fashion, we will achieve a complete and consistent analysis, in addition to answering the question in a clear and concise manner.

### **1.5 Methodology**

In order to achieve all the objectives mentioned in the previous section and to answer our research question in a resounding manner, we are going to proceed to carry out a first-hand analysis that will lead us to draw our own conclusions, accompanied by a lengthy investigation of secondary sources.

In more detail, this research will have two fundamental parts. The first part will be based on an analysis of key films throughout history that have influenced society and reflected a positive message of the present *status quo* discouraged potential change against it. This first part will be divided into four sections, according to the type of *status quo* they have sought to maintain and influence. Within the political *status quo* section, we will analyze the films:

- “*The King’s Speech*”

In the social *status quo* section:

- “*Birth of a Nation*”
- “*Ocho Apellidos Vascos*”
- “*Ocho Apellidos Catalanes*”
- “*Parasite*”

In the economic *status quo* section:

- “*Pursuit of Happiness*”
- “*Wolf of Wall Street*”

Finally, in the cultural *status quo* section:

- “*Coco*”
- “*Spirited Away*”
- “*The Godfather*”

This selection of film material will allow us to carry out an exhaustive analysis of scripts, scenes, actors, actresses and even clothing, throughout different periods and engaging with different styles and themes. This exhaustive method will allow us to reflect the varied use of cinema during different periods while extracting an overall image of its homogenous use over time to pursue one main objective: to maintain the political, economic, cultural and social *status quo*. In other words, this first-hand analysis will allow us to corroborate our robust **hypothesis** which supports and defends that cinema has been used as a tool to maintain the structures, norms, dynamics, traditions and even culture within countries. In addition, by using films of different genres we will demonstrate how this tool has also adopted different shapes and uses according to the section of society to which it is addressed or according to the type of *status quo* it seeks to maintain.

Finally, all this analysis will be linked to a second, more descriptive part based on relevant secondary sources. The main source will be, on the one hand, the book by Steven Mintz and Randy Roberts, “*Hollywood's America: Understanding History Through Film*”. This book allows us to analyze how film has influenced public opinion as well as more subtle elements of American culture and politics. Although the book focuses on America and the soft power exercised by Hollywood, the theories and arguments put forward can easily be applied to other countries to extract generalized conclusions.

Apart from this book, which has been used as a reference by numerous experts, we will also use secondary sources such as academic articles, previous similar research, essays and other books written by academics such as “*The Skin of the film*”, written by Laura Marks. All of them combine to provide a complete background on the theoretical framework regarding this subject, and just like Mintz’s and Robert’s book, will be used as a source for comparison and complementation of potential takeaways from the investigation.

Both parts are fundamental for the research and for the analysis, since they will allow us to draw strong and robust conclusions on the subject of study by combining firsthand impressions and significant academia.

## **2. ANALYSIS AND RESEARCH**

### **2.1 Economic Status quo**

Identifying films which contribute to the perpetuation of the economic *status quo* is possibly the most challenging of the four. Movies, particularly in recent decades, have commonly acted as one of the main sources of critique and opposition to ruling economic systems. For instance, despite Hollywood being widely perceived as a clear example of the power of American elites and the capitalist machinery, it often produces movies which seek to challenge the most established notions about capitalism. Films like “*The Big Short*”, “*Parasite*” or “*American Psycho*” have reached global fame thanks to their cynical breakdown of the capitalist system and its ability to pervert our morals and ambitions to frightening extents. Moreover, the negative consequences of our current model of consumption and excess are becoming apparent to ever younger audiences through films such as “*Wall-E*”, which try and educate younger audiences on the “dark side” of our current way of living. Furthermore, the “rebel” figure, fighting against the oppressive elite trying to accumulate all the resources has become repeatedly idolized in the great screen through renowned serial productions such as “*Snowpiercer*” or “*The Last of Us*”. It is therefore not unusual that cinema is used for the opposite purpose and is actually utilized as a tool to raise awareness and encourage a change with respect to our established economic and market models.

Nevertheless, the release of these movies oftentimes accumulates such attention that we tend to look over those which actually reinforce long-established notions of capitalism such as fate depending on hard work or the infamous “American Dream”. A perfect

example of this is “*The Pursuit of Happiness*”, a touching and profound film which captures the struggles of Chris Gardner on his ascent towards becoming a successful broker in San Francisco (see *Image 1* from the annex, page 42) . Although the film is inspired in real events and captures a beautiful story of overcoming and resistance, the way in which the story is framed and the messages which are emphasised lead the spectator towards constructing a specific view about the film. Gardner struggles to find his place in society despite his more than obvious talents and he has to place his and his family’s lives at stake just to get a chance to succeed. While the film explores to great length the situations of despair and misery that the Gardner’s face, the reasons behind their situation seem to be largely ignored and even seem to be credited to a matter of luck or fate. The film fails to delve into the asphyxiating schedules of capitalism and how established principles of success, such as long-term investing, do not correspond to the reality of a vast majority of the population. For instance, the film portrays Gardner as a persistent genius who holds firm with his business idea and does not give up easily, despite having a 5 year old to raise and his family barely generating his wife’s income as a hotel maid. In the film this is portrayed as an act of courage and determination which eventually distinguishes “winners” from “losers”, when in reality, this would probably be deemed as irresponsible and would likely result in failure.

This theme of persistence and ability to sacrifice as the keys to success becomes apparent throughout the film and reinforces the capitalist notion of “earning what you work for”. For instance, the spectator is conducted to feeling similar emotions of joy and relief to Chris when he is accepted in the non-remunerated internship program for the stockbroker firm. However, the reality is that we are cheering for a fully-grown adult with evident capabilities and a natural talent for his job getting a 60-day trial while receiving no income to maintain his 5-year-old. Internship programs have long been perceived in society as an exploitative practice of which larger firms tend to take advantage of to avoid justly remunerating employees for their work, yet in this film it is somehow portrayed as a magnanimous act from the company. Admittedly, every major obstacle which Gardner faces is turned around in the film to produce moments of resilience, love and determination. Although these are values that clearly must be educated to spectators, it cannot be done at the cost of avoiding exploring the crude reality Gardner faces. Another example of this would be the scene where he must spend a night in prison for unpaid receipts or when he is forced to sleep in a bathroom with his kid, atrocious situations



nobody should have to face in real life but in the movie play their part as one more of those obstacles one must face on their way to the top. This would corroborate existing theories such as the aforementioned "Theory linking cinema as a tool to promote a country's image and system" (EGEDA, 2016). "*Pursuit of Happiness*", despite expressing a moving and touching story, reflects the system of a country in which stark inequalities and economic gaps divide society to this day. The film normalizes obstacles and falsely portrays insurmountable challenges as mere additional steps on the road towards a dignified and successful life.

Therefore, although this is a beautiful movie and I do not wish to discredit its huge influence in reinforcing the values of unity, commitment and resilience, its objective of making Gardner's story seem relatable to anybody is manipulative. 99% of people who have reached Gardner's levels of success have never had to go through situations remotely similar to those he faces in the movie, while those who do face them rarely get the chances to strive for success that Gardner does. It is therefore a dangerous practice which can lead spectators to constructing false realities about principles such as sacrifice, long-term planning, employment, or recognition of talent among many others.

The second subject of our study is "*The Wolf of Wall Street*", a Martin Scorsese-directed film that depicts the story of Jordan Belfort, a stockbroker who amassed a substantial fortune through deceit and manipulation. Because of its vivid depictions of drug usage and sexual themes, the movie gained notoriety and has been the focus of various controversy. The film is also praised for its compelling plot, character growth, and depiction of capitalism (see *Image 2* from the annex, page 42). By emphasizing free markets, entrepreneurship, and individuality, "*The Wolf of Wall Street*" reinforces capitalist ideology. The movie depicts the potential for substantial wealth and success in a free-market economy and highlights how individuals can use their entrepreneurial skills and ambition to succeed through Belfort's character. In the movie, Belfort is shown as a highly ambitious businessman who believes in the power of free markets and who constantly displays a burning desire to generate money and become successful, which he eventually does. This picture is consistent with the fundamental ideas of capitalism, which place a strong emphasis on a person's capacity to pursue their goals and succeed via their own efforts. Once more, this utopian idea of achieving everything you set your mind to is in sharp contrast to the reality of most people living in a capitalist society.

The value of individualism in capitalism is another theme that “*The Wolf of Wall Street*” emphasizes. By portraying Belfort's success as a result of his own traits, including his uncompromising ambition, cunning, and entrepreneurial talents, the film exalts the notion of the self-made person. Belfort is portrayed in the movie as a charismatic character with the ability to manage circumstances, make snap judgments, and take risks—all of which enabled him to attain his desired success. This perspective on capitalism reinforces the notion that individuals are responsible for their success or failure, obviating the huge amount of external and contextual factors which equally determine one’s chances of success. The strength of the stock market as well as its functioning is additionally highlighted in the film. It underlines the function of investors, who provide capital to enterprises and then profit from their success. The stock market is portrayed in the film as a crucial tool of capitalism that allows companies and entrepreneurs to generate profits and promote economic growth. Despite the film's overt depiction of the benefits going to an elite few with little regard for the rest of society, this viewpoint supports the idea that capitalism is a system that can provide wealth and prosperity for both individuals and society as a whole. This perspective reinforces the idea that capitalism is a system that can lead to the creation of wealth and prosperity for individuals and society alike, despite the film blatantly portraying how the benefits are reaped by an elite few with no real regard for the rest of society.

“*The Wolf of Wall Street*” also promotes capitalism by showing the negative effects of corruption and greed. The movie depicts the results of Belfort's dishonest and deceptive actions, which ultimately result in his collapse. By depicting Belfort’s story, the movie emphasizes the importance of ethical conduct in capitalism and highlights that corrupt practices can have severe consequences. This message reinforces the idea that capitalism is a system that works best when individuals operate with transparency, ethics, and a sense of social responsibility. By doing so, the story includes a moral aspect to capitalism which cleanses its image, despite Belfort’s most capitalistic attitudes of greed and accumulation precisely being the main reasons for him having reached such a position. While the movie depicts that the capitalist system is kept under control through judicial power and an ethical code of conduct, it dedicates the previous 3 hours to exposing how the system is controlled precisely by those who theoretically have no place in it.

“*The Wolf of Wall Street*” therefore reinforces capitalism through its emphasis on free markets, individualism, entrepreneurship, and the power of the stock market. While the

movie is not without its controversies, its portrayal of capitalism as a system of opportunity, growth, and prosperity contrasts with its “playboy” portrayal of those who have exploited the system to the detriment of the general society.

These two films are a clear example of how s, despite pursuing a critical approach, films can often end up producing the opposite effect. Both "*The Pursuit of Happiness*" and "*The Wolf of Wall Street*" encourage an unequal system and promote as "heroes" those who profit from abusive activities or are willing to endure inhumane and unjustified treatments to escalate economically. These films also normalize unethical activities such as unpaid internships or operations carried out outside the radar. As mentioned by Egea and Hernandez in their conferences "Cinema and Economy in Modern Times" (J, 2012) , "*the international economic situation in which we find ourselves has for its representation another no less suggestive ally, the cinema. Several exemplary and significant films have given a good example of the vicissitudes that have given rise to the current state of affairs*".

These two Spanish academics have not only demonstrated the importance of cinema throughout history, but have also reached a series of relevant and noteworthy conclusions (Rubio, 2012). One of their main arguments is regarding the enormous power granted by film industry and how expensive ensuring control over it can be. This has meant that historically, especially during periods of crisis, this industry has remained in the hands of those powers that sought to promote and strengthen the economic system that has previously generated immense wealth for them. This struggle for control over the industry was exacerbated in times of crisis and tension as the capitalist system became unpopular among affected segments of society. As a result of this aggressive increase in activity, cinema has been historically utilised to portray instances of crisis and anguish such as The Great Depression in a positive light, both to distract viewers from their troubles and to dissociate their poor reality from their country’s economic structure.

## **2.2 Social Status quo**

The film "*The Birth of a Nation*", released in 1915, was one of the most controversial films in the history of cinema. The movie, which was helmed by D.W. Griffith, is a historical epic that explores the American Civil War and Reconstruction periods. However, the movie's depiction of the Reconstruction era as a time of anarchy, corruption, and violence advanced the perpetuation of the social *status quo* to continue in the United

States. "*The Birth of a Nation*" provides as a vivid illustration of how movies may be exploited to support negative stereotypes and uphold destructive social standards.

African Americans are portrayed in the movie as aggressive and unmanageable, which assisted in upholding the social order that prevailed during the Jim Crow era in the United States. The portrayal of African Americans as uncivilized, animalistic and dangerous reaffirmed the idea that they were less capable than white people and could not be relied upon to fulfil the obligations arising from their emancipation. In addition, the movie portrays the Ku Klux Klan, a hate organisation comprised of white supremacists, as heroic and essential to defending American culture from the perceived threat posed by African Americans (see *Image 3* from the annex, page 43). This furthered racist views by giving the Klan a new level of legitimacy and portraying its actions as essential to upholding American social order.

Moreover, the film presented a pro-Southern perspective, portraying the Confederacy and the Old South as a noble and heroic society guided by moral values, ratifying to a large portion of American society their identification with a falsely glorified society. The film went so far as to praise slavery and portray its abolition as a tragic mistake which guided the country into chaos and uncertainty. This depiction of the South as an idyllic society perpetuated the idea that racist norms and customs of the time were acceptable and necessary in trying to uphold the values of the "good old days". These attitudes popularised by films such as "*The Birth of a Nation*" clearly became prevalent throughout American society, as values reinforced by such productions continued to be cause of division and societal disorder well into the 20<sup>th</sup> century. Often, the consequences of these films perpetuating certain criticisms and social divisions do not become apparent unless they are observed over time, when the ideology of hate takes root among certain social collectives. In the case of *The Birth of a Nation*, its controversial message was so popular among a large majority and received so much publicity that its legacy endured even as society progressively underwent a supposed evolution. It was the first film ever to be shown in the White House and according to more recent research (Eric Niderost, 2010) we can now determine it became the largest grossing film of its day, with an estimated 200,000,000 spectators eventually watching the production. Its legacy therefore cannot be understated, with the film even achieving a mythical status as the origin story of a whole country. During this period when racial segregation and racism flooded the streets of the entire American continent, cinema was used as a tool to perpetuate and maintain

social stereotypes and hatred towards a specific group. In this way, it demonstrates (Martínez, 2012) how the use of force to maintain social structures and norms can often be effective in the short term. On the contrary, in the long term it is necessary to use soft and discrete incentives, such as cinema and other mass media, to maintain social dynamics and perpetuate the image and stereotypes of different social groups. As in the case of "*The Birth of a Nation*", these softer and camouflaged means of message reinforcement reap their effects years or decades after the original screening, as took place here with the reinforcement of racial division in the States.

Unfortunately, to this day we can still observe the precarious situation of many African Americans in the United States, a suffering and discrimination that the popular "Black Lives Matter" movement has tried to alleviate and revert in recent times. Despite an evident and generalised change in mentality, racial division and discrimination persists and continues to be the trigger behind a vast number of confrontations and violence, not only in America, but in the rest of the world. As we have now analysed, productions like *The Birth of the Nation* have historically played a great role in reinforcing and catapulting these social cleavages from the very beginning, exposing the extent to which cinema has a responsibility in educating social norms. In the aforementioned book "*Hollywood's America: Understanding History Through Film*" authors Steven Mintz and Randy also reflect and explain how film can reinforce and promote simplified narratives of history. The book uses the 1939 film "*Gone with the Wind*" as an example to demonstrate how film is used to portray a romanticized and distorted view of a gruesome event such as the American Civil War era. In this way, the film completely ignores the complex historical context of the country at the time, where racism and slavery abounded, tearing a society apart. Therefore, both analyses allow us to affirm that cinema is capable of perpetuating and generating social cleavages, strengthening stereotypes, and moulding society to particular norms. We can equally state that cinema is oftentimes responsible for historic revisionism and pushing false narratives which lead to specific desired reactions among spectators.

When it comes to the social *status quo*, we can observe, perhaps better than in any other scenario, how cinematographers adapt to the particular elements of the society they're targeting. Just like the cultural *status quo*, social *status quo* follows a long history specific to each country, in which diverse historical factors have led to the birth of a wide array of social structures. Economic and political *status quo* become more easily transposed to

other countries and areas of the world due to the universal presence of some economic and political structures. On the contrary, social norms and order can vary from one country to the next, thus providing a significant variability in the final commercial product. Due to my own personal connection with the Anglo-Saxon world and the enormous popularity of American movies, it has fortunately been relatively common for me to observe the adaptability of cinema when targeting different societies by contrasting American and Spanish movies. Previously, we have analysed how “*The Birth of a Nation*” is a production suited to the American spectator and how its controversial nature is consequence of the particular characteristics of American society. That very same movie would still cause controversy among European spectators, but its impact and influence would surely be less. European movies are produced in reflection of historic values and traditions and often capture very different social issues than American films. Spanish films are no exception to this, as Spanish cinema can boast a vast history of productions reflecting and reinforcing the social *status quo* in a series of areas, like most productions under the Francoist regime did. Socioeconomic position and success were constantly linked to certain values, traditions and ideologies in films such as “*La Ciudad no es Para Mi*”, while gender roles were constantly reinforced through films such as “*Las Chicas de la Cruz Roja*”.

Other relevant films in maintaining the Spanish social *status quo* are the saga of “*Ocho Apellidos Vascos*” and “*Ocho Apellidos Catalanes*”. The vast majority of Spaniards will remember the Spanish comedies starred by Dani Rovira and Karra Elejalde as two straight outs of simple and innocent fun. Nevertheless, these films are not only the perfect example of the Social Reflection Theory (Harvey, 2012), but also of the perpetuation of the identity division within the Spanish territory. On the one hand, “*Ocho Apellidos Vascos*” highlights the differences between Basques (people from the Basque Country in northern Spain) and the rest of Spaniards, presenting regional identity as a personality trait to be proud about and highlighting to what extent it can lead to diverse customs and traditions. Throughout the film, the Basque individual is portrayed as a hard, rough, strong, brute and even rude in some cases. A simple and honest person who likes to eat well and abundantly, play fronton and frequently utilise foul language. This profile is contrasted to the character represented by Dani Rovira, Rafa, a Sevillian who likes to dance, go for peaceful strides in Triana, eat “*pescaito*” and work as little as possible.

The significant differences between the two personalities become apparent in the moment when Rafa seems himself having to pretend to be Basque in order to have a chance to court Amaia, a Basque girl with a strong character played by Clara Lago. Rafa is forced to adapt and mould his personality to his new homeland, reflecting along the way how different Sevillians are from Basques. Although this story was generally taken light-heartedly and was found amusing by most spectators, it is a perfect example of how cinema can serve to ratify stereotypes and reinforce cultural differences. The constant negative portrayal of Andalucians and the emphasis placed on regional identity present a scenario in which our cultural differences are practically unsalvable. This is not only dangerous due to its potential divisive effects, but it is particularly sensitive in this particular case in which a Basque independence, which has been the source of terrible conflict in Spain in recent times, is presented as practically the only natural solution.

Following this argumentative line, we can identify something similar happens with the second film of this saga, "*Ocho Apellidos Catalanes*". This time, the film reflects the differences between Spanish and Catalans in a time in which social tensions among both collectives were escalating abruptly. This region had a much stronger pro-independence sentiment at the time than the Basques, having held referendums and provoked great social destabilization within the Spanish society. Today, the rivalry between Catalans and Spaniards remains strong in a wide variety of areas and is ironically best captured by the iconic sporting confrontation between Madrid and Barcelona. "*Ocho Apellidos Catalanes*" tells us the story of Amaia, the same Basque girl from "*Ocho Apellidos Vascos*", who decides to marry Pau, a Catalan who comes from a conservative family with very pronounced Catalan traits and customs. Throughout the film, the stark differences between Catalans, Basques and Sevillians are again exposed, further exacerbating regional identity as a personality trait and inciting a further distancing between Catalans and other Spaniards. Thus, cinema manages to perpetuate the desire for independence and notions of social destabilization within the Spanish territory, becoming an obstacle for the impulse of a feeling of national union and reinforcing social norms and divisions present at the time in Catalan society.

In the book, Steven Mintz and Randy Roberts talk about how film is able to make people think and reflect in a particular manner, sometimes unconsciously. Cinema can place an idea or a thought into people's heads in a subtle manner, predisposing them to think about a subject in a particular way. In the case of these two films, cinema is capable, through a

comedic and relaxed format, of reinforcing differences between people of the same country and even instigate concrete ideologies such as secessionism. It should also be noted that the entire narration and the mundane occurrences taking place in the film are portrayed through characters with whom any viewer can feel perfectly identified due to their ordinary appearances and traits. (Alarcón, 2019). By doing so, the movie ensures spectators receive information from an emotional and not rational perspective, generating a much larger cinematic impact.

Finally, another interesting example to analyse is the Korean film “*Parasites*”, a film that could not be a better mirror of the Korean social structure and which critiques and reinforces it to equal extents. “*Parasites*” tells the story of two parallel families, one of them living in a semi-subterranean basement and struggling to make ends meet. Their living conditions are minimal, having barely a bowl of rice to eat, earning money by making pizza boxes and with low levels of hygiene detrimental to their health. The other family, lives in the antipode, enjoying high socio-economic status, residing in a large villa with spacious rooms, with cook, cleaner, gardener at their service....

Throughout the course of the film, many scenes change from focusing on one family to another, with the shot transitioning abruptly from a reality of poverty and misery to the utmost lust and comfort. In what is a great example of the Social Reflection Theory, the film is able to reflect and convey the great inequality that exists in South Korean society and the great economic gap between different social classes. There is a scene which anyone ought to find shocking, namely the moment when the city suffers strong storms that produce terrible floods that rampage the streets. At this moment, the Kims, who are the poor and vulnerable family see their home completely flooded and heavily damaged by the storm. Successively, another scene shows how their counterparts, the Park family, is calmly tucked away in their large mansion without suffering any consequences from the heavy flooding in the country. These two scenes symbolize the vulnerability of people at the bottom of the social structure in the face of the unforeseen natural disasters that this region of the world often suffers. In addition, this predisposition of audio-visual material teaches us how this language based on image and movement (Alarcón, 2019), such as cinema, has an enormous persuasive capacity. Cinema, having undergone an evolution over time, does not need the participation of the receiver's mind to be completed, which would be necessary if it were a fixed image. In this way, the spectator is guided by the audio-visual material to which he or she attends, that is to say, the cinema engages the



spectator and seduces him or her. This is what happens in this film, particularly in the listed scenes. This transmission of opposing images and situations persuasively places and establishes an idea in the spectator's head, allowing the internalization of social inequality.

However, this film not only reflects social inequality, but also gives voice to other problems present in the society of this country. Among them are labour exploitation and mistreatment of people of low social class. It also reflects the lack of meritocracy within this society, where the person with talent and ability is often not the one who succeeds, but rather the one who has resources and privileged contacts. Nonetheless, this social reflection allows a reinforcement of the structure and the social gap and stereotypes laying within it. Although “*Parasites*” is a critique that seeks to denounce this gap and inequality implanted in South Korean society, the film ends up acting as a tool for the reinforcement and perpetuation of an unequal and poor society, where the lower classes not only suffer a frightening vulnerability, but also suffer enormous discrimination. This is because despite one of the movie's main themes being the devastating consequences of extreme capitalism, it once again creates a narrative in which the elite lifestyle becomes an aspiration for both the film's characters and the spectator. While director Boong Joon-ho brilliantly depicts the potential perils of excessive greed and ambition, his production also dedicates extended periods of time to focusing on the extreme comfort and luxury of the Park family, as well as in their professional and academic success. The film portrays an idyllic lifestyle which the Kim's rightfully aspired to have, creating a sensation that the drastic end of the story is more related to the execution of the plan than to its actual conception. It fails to delve into some of the serious problems South Korean elites face such as systematic depression, ruthless competition and asphyxiating hierarchy. It places a much heavier focus on the struggles of the Kim family, explicitly sharing their problems with the spectator. Although this is intentional in wanting to clearly depict the crude reality of South Koreans, its failure to correspond with an equal treatment of the Park family eventually creates a feeling of righteousness and naturalises the situation of both families. Thus, the social separation and the marked social structure within this country is reinforced and prolonged using the screen as a tool for reflecting and maintaining the social order and the state of social structure. In other words, maintaining the South Korean social *status quo*.

### **2.3 Political Status quo**

The use of cinema to subtly support the established political *status quo* can be traced back as far as the early 20<sup>th</sup> century. American directors became the first to master this “propagandistic” technique through productions such as the aforementioned “*The Birth of a Nation*”, eventually producing the first pieces portraying the political *status quo* in a positive light. Already by the start of World War 1, American viewers were being shown productions advocating for internationalism and the country’s participation in the conflict (Aumont et al., 1992), despite the general public not perceiving these productions as propaganda. These practices eventually became commonplace, and the insertion of political content evolved into a routine in Hollywood. Mintz and Roberts even present to us the case of a 1941 US Senate investigation launched to determine the presence of pro-British and pro-interventionalist propaganda in American commercial movies, demonstrating the extent to which the framing of political messages in movies has taken place historically. To this day we continue to encounter similar cases of politically tinted production, such as Netflix’s “How to get away from murder”, which throughout its six extensive seasons delves into a devastating political critique of the functioning and principles of the American legal system. Naturally, we must understand that a huge number of films addressing political themes pursue contrary objectives and actually seek to change or revert established political principles, which is why identifying movies that work to perpetuate the reigning *status quo* requires an attentive analysis. Openly expressing support for a particular socio-political model without producing a blatantly propagandistic piece is a complicated task, yet many directors have successfully integrated unconscious or subtle messaging to do so.

Sometimes, movies find themselves contributing to the perpetuation of the political *status quo* in an involuntary manner due to contextual impositions. An evident example of the extent to which cinema has served to withhold established political principles is post-war Hollywood, in which directors were practically forced to portray American politics in a benevolent light and deter potential socialist movements through their productions. Despite a generalised liberalisation in the World of Hollywood, the strict socio-political codes of post-war America saw many adapt if they wanted to avoid the infamous “Black List” and eventually become cancelled or even processed by leading conservative figures. In their Book, Roberts and Mintz depict the extent to which the then known as “Red Scare” shook the foundations of Hollywood and influenced the commercial end product. They

highlight the two occasions (1947 & 1951) in which the House Un-American Activities Committee, an organism specifically set up to combat potential communist uprisings, launched a full-scale investigation into the pro-Soviet and anti-American content of Hollywood films. Despite many accusations being poorly founded, the social and political pressure experimented in a time of social mistrust and political cancellation drove many directors and producers to adapt their content to avoid any potential problems. By doing so, they unwillingly triggered the single largest contribution to the perpetuation of a political system, namely American capitalist democracy, yet we now fondly associate this period with the birth of modern cinema and the hegemony of American entertainment.

In order to avoid narrowing our subject of study exclusively to the American industry, we can draw from many great examples on how this process takes place in other regions of the world. A great example is "*The King's Speech*", a movie which perfectly depicts just how precisely political cinema can adapt to the local context to become more effective. Despite American and British culture and society enjoying a close relationship in many aspects, this movie represents how subtle yet vital differences in social and political principles are captured by filmmakers. The critically praised movie "*The King's Speech*," which was directed by Tom Hooper, depicts King George VI's battle with a stammer and his quest to overcome it with the aid of speech therapist Lionel Logue. The movie is essentially a personal story, but it may also be seen through a political lens to show how it supports the current quo in British politics. This section will critically examine many aspects of the movie, such as how the monarchy, class structure, and function of institutions are portrayed, to show how "*The King's Speech*" upholds established political ideas and power structures in Britain.

First of all, "*The King's Speech*" portrays the British monarchy in a favourable light, casting King George VI as a noble and valiant character. He is portrayed in the movie as a reticent king who is troubled by his stammer, illustrating the hardships and frailties of a monarch who, at his core, is simply human. By making the king more relatable to the viewer, the movie strengthens the legitimacy and significance of the monarchy as an institution. Even the process of reigning is portrayed as an unwilling sacrifice made for the good of the general populace. Furthermore, the movie romanticizes the monarch's position by highlighting the king's obligations to the country. The overcoming of King George VI's speech impediment can be understood as a metaphor for his personal development and growth, which in turn represents the determination and might of the

monarchy. This representation serves to support the idea that the monarchy is an essential component of the British political system and deserves respect and veneration. Therefore, the monarchy serves as an example of progress and accomplishment that the general population can look up to when seeking inspiration.

Through its depiction of opulence and elitism, "*The King's Speech*" also subtly sustains the British class structure. The film presents an aristocratic perspective, focusing on the life of the royal family and their upper-class lifestyle. The movie's protagonists, especially King George VI and his family, are portrayed as sophisticated, cultured, and polished. This portrayal not only glorifies the aristocracy but also reinforces the notion of their inherent superiority and entitlement to govern over others. Moreover, the film overlooks the wider socio-political context of the time, failing to address the social inequalities and struggles faced by the working class and their own perspectives on politics and society. It also fails to delve into the undeniable role the established political mechanisms played in creating the dire context which led to both World Wars, cleansing their image and flirting with historic revisionism. By centering the narrative on the experiences of the privileged few, "*The King's Speech*" perpetuates the idea that the British political *status quo* is synonymous with aristocracy, privilege, and elitism, neglecting the perspectives and aspirations of the broader population.

Likewise, "*The King's Speech*" portrays institutions such as the monarchy, government, and the Church as pillars of stability and authority. These institutions are depicted as reliable and essential components of British society, reinforcing the idea that they are integral to the political *status quo*. Once again representation of their negative aspects and behaviours is avoided, creating a heavily lopsided positive depiction. The film portrays King George VI's struggle with his speech impediment as a threat to the stability of the monarchy and by extension, the country itself. Through the intervention of speech therapist Lionel Logue, the film suggests that the monarchy can only be saved by conforming to established norms and traditions. In this sense, the film could not be advocating in a clearer manner for what are represented as the essential pillars of British democracy, insinuating that the mere alteration of any of them can lead to the disappearance of the "British lifestyle".

Furthermore, the film downplays the role of democratic institutions and the voice of the people. While the film acknowledges the importance of public speaking and communication in political leadership, it portrays these skills as inherently tied to the

aristocracy and the monarchy. By doing so, "*The King's Speech*" reinforces the notion that political power and authority are bestowed upon individuals by birth right rather than by democratic processes. It also openly explores how political communication is often a strategic process designed to persuade people with specific purposes, creating once again a separation between the elites who understand the functioning of this process and the ignorant majority who is just subject to it.

We can therefore determine that even if "*The King's Speech*" is a captivating and emotionally compelling film, it also serves to perpetuate the British political *status quo*. By portraying the monarchy as a heroic and virtuous institution, romanticizing aristocracy, and privilege, and emphasizing the role of traditional institutions, the film reinforces the existing power structures and political ideologies in Britain. While it is important to appreciate the film's artistic merits, it is equally crucial to engage critically with its underlying political messages and question the implications of perpetuating the *status quo*.

Despite the challenges in identifying the political *status quo* in Western cinema, in some Eastern countries such as China (Staff, 2015), cinema is a common, everyday tool used to maintain the current political system. The Asian Giant (Gómez, 2018) has used cinema as a tool to promote the political values and ideology of the Communist Party in order to maintain homogenization and political stability within the country. Thus, the Chinese government is dedicated in controlling the content of films, influencing their production through different censorship tools. These tools can even eliminate scenes that do not conform to the guidelines of the country's governing Communist Party. Furthermore, besides the common use of harsh censorship tools to maintaining and strengthening the political narrative, the Chinese government favours those producers and films that they know will boost their ideologies and political system on screen. Nonetheless, the control and ethical conduct that this soft but powerful tool must follow must be highlighted. After all, political cinema, like any other form of political communication, must follow ethical principles (BERRIZBEITIA, 2011) in its production. This is to say, honesty and transparency must be the basis of all cinematic action when talking about cinematic politics, avoiding any kind of manipulation and distortion of reality.

#### **2.4 Cultural Status quo**

In the cultural approach we can observe how many films have been able to maintain and perpetuate different cultures through cinema. Many countries have made use of this

entertainment tool to transmit the different millenary traditions to future generations, avoiding their oblivion and preserving them for many years to come. A clear example can be the Mexican animated film, "*Coco*". This movie produced by Pixar focuses on the celebration of the Day of the Dead and the passion of a boy named Miguel towards music. Throughout the film, Miguel begins to explore the adventure of the world of the dead where he learns about the importance of memory and family love and encounters with various cultural traditions. Already in one of the earliest yet most significant scenes of the film, the moment in which Miguel enters the world of the dead, Mexican traditions and customs are evidently reflected. In this scene, Miguel finds an impressive and colorful cemetery full of different altars, all of them accompanied by photographs of loved ones, sugar skulls, candles and marigold flowers (Dillon, 2021), fundamental elements in the Mexican celebration of the Day of the Dead.

Another important scene is the moment in which Miguel and Hector, the skeleton who accompanies him, decide to cross a bridge of petals to reach the world of the living. Here we can identify the representation of a belief present for thousands of years in Mexican society, that flowers are the guide of the spirits towards their loved ones. These scenes, and others, reflect the importance of the Day of the Dead celebration in Mexico. A celebration full of colors, music, people wearing traditional costumes, and most importantly the constant presence of the memory of family members who are no longer alive (see *Image 4* from the annex, page 43). Finally, music is a very important element within this film as it also encompasses different traditional elements within Mexican culture, such as bolero or mariachi, and demonstrates how music can connect people across time and space. A key song in the film is "*Recuérdame*", which represents the emotional and spiritual connection between the living and the dead. This is poignantly reflected in the scene where Miguel sings this same song to his great-grandmother "*Coco*", implying the importance of remembering and remembering those loved ones who have passed away and maintaining intergenerational bonds.

"*Coco*", despite being a cartoon film, can be labelled as a film full of messages and a vector of continuity for Mexican cultural legacy. This film is able to embrace not only the importance of family unity, honoring the non-living and the deep spirituality of this Central American region, "*Coco*" is also capable of transmitting and reflecting the elements and customs that characterize this culture, such as the marigold flowers or the lively celebration of the Day of the Dead.

Another film with a similar purpose to the “*Coco*” but focused on another culture is “*Spirited Away*”. This film pays attention to the detail and in-depth representation of the customs and lifestyle of traditional Japanese society. This cartoon movie, released in 2001 and produced by the iconic Miyakazi, tells the story of a 10-year-old girl named Chihiro who, during a house move, finds herself trapped in a supernatural world. “*Spirited Away*” narrates how Chihiro struggles to get out of this fantastic world where she encounters different elements of Japanese culture and where she will experience a great personal growth. This film is an icon of Japanese culture, with numerous scenes portraying traditions, symbols and customs of this Asian region. Firstly, we can observe how one of the main scenes illustrates one of the most traditional and culturally significant Japanese customs, namely "onsen" baths (Goodmarcher, Japan Experience, 2013). These thermal baths are usually a fundamental element in the process of cleansing and purification in Japan and convey an enormous social meaning across generations.

In the film the legendary festival of the spirits also makes its appearance as Chihiro encounters a spiritual world where the traditional Japanese festivity is celebrated. Therefore, the movie shows how they gather to celebrate this festival, the scene shows the typical Japanese food and how they honor the Japanese gods and spirits. In addition, the film not only shows the customs and traditions, but also the typical Japanese aesthetics and architecture. In the film, Chihiro visits a Japanese temple where you can perceive a calm aura surrounding the temple and where you can appreciate numerous traditional Japanese architectural elements such as the "torii" (Goodmarcher, Japan Experience, 2019), which are the incredible and precious sacred doors of the temples of this country, or the different Japanese deities (see *Image 5* from the annex, page 43).

Finally, there is a scene that I consider relevant in conveying the culture and traditional customs of Japanese society, which is when Chihiro travels by train to cross the traditional world. In it, not only do different characters appear with the traditional clothing of the region such as kimonos or hakamas, but some of Japanese society’s most characteristic traits like punctuality, efficiency and order are also represented. In this way, “*Spirited Away*”, like “*Coco*”, transmits and reflects in a couple of hours, Japanese history and culture. Through scenes that cover everything from the onsen baths to the temples of the region, Miyakazi is able to transmit Japanese tradition and culture in an original and powerful way, so that it will be passed on to future generations and will be maintained for many years into the future.

It is interesting to analyze one of the elements shared by the “*Coco*” movie and the “*Spirited Away*”. movie, which is: both are cartoons. The reason for this is obvious but at the same time intelligent, and it is that these films seek to teach the history, traditions and culture of the countries to the little ones. In this way, it will be perpetuated and kept the same for many years to come. This is one more argument that supports our main theory about how cinema is used as a tool for the maintenance of the *status quo*, in its different spheres and approaches. Both films are the perfect reflection of how through fictional, entertaining and interesting stories, the values and culture of a nation are sustained over time.

The last example that will be investigated is one of my favorite movies, “*The Godfather*”. This work of art made by Francis Ford Coppola is able to reflect the customs and culture of the Sicilian Mafia in the United States, highlighting its values of loyalty, respect and honor. These traditions and values are inherited from generation to generation within this Italian community, and the film is one more element that helps this transfer of traditions and culture.

The film begins with a Sicilian wedding celebrating the marriage of Connie Corleone to Carlo Rizzi. Here the importance of family ties and celebrations of this nature within the Sicilian culture are reflected. In the celebration, the food, the music and the large family presence reflect in all its essence the culture and customs of this community. However, marriage is not the only celebration that appears in the film, we can also observe how after the murder of Sonny Corleone, a traditional Sicilian funeral is depicted. In it they perform all the corresponding traditional practices from mourning to prayer, including the participation of the entire community in the ceremony. This demonstrates the great respect this community has for loved ones who are no longer alive.

Finally, one of the iconic scenes is the oath taking or better known as "Omertà". This law (Boudeguer, 2020) refers to the code of honor followed by Sicilians that forbids reporting on illegal or criminal activities of the community. This scene represents the importance of honor and loyalty within the community, and not only that, it also reflects the hierarchical structure within the Sicilian mafia where members are committed to defend the interests and silence whatever it takes.

This film shows us how cinema is capable not only of transmitting the traditions and culture of an entire nation, but also of minority and underrepresented groups, but with



historical customs and traditions that are equally important. Other pertinent authors in the field of film have also studied this, including Laura Marks. This professor discusses the significance of film as a medium for cultural transmission in her book “The Skin of the Film” (Marks, 2000). In her writing, Marks argues how intercultural cinema has the ability to depict minority and non-dominant cultures in contrast to "amphibious" and dominating ones. She equally emphasizes on the power of discourse of cultural "property" in this medium. The Sicilian Mafia, which is conveyed in "*The Godfather*" in an entertaining way and makes its mark on subsequent generations of this Italian community, exemplifies the minority culture represented.

These three examples corroborate and affirm the aforementioned theory, of “cinema as a tool for cultural preservation”, a concept developed by prestigious academics in the world of cinema such as Robert Stam or Paolo Cherchi Usai. This theoretical framework is clearly reflected in many of their notable works like "The Death of Cinema" (Usai, 2001) or “New concepts of the cinema’s theories” (Stamp, 1999). Both defend this theory as one that signals the power of cinema as a tool for the transmission and maintenance of legacy and traditions among different cultures. However, these three examples not only corroborate the aforementioned theories focused on the cultural *status quo*, but they also allow us to affirm and reinforce our main thesis, which defends cinema is a mean for the maintenance of the *status quo*.

Furthermore, it is remarkable that these same examples show us how cinema has not only been used as a tool for the transmission of national cultures, but also of minoritarian ones. This phenomenon has been studied even in the most remote areas and societies of the world, such as the Nigerian tribes. Student Morolake Dairo (Dairo, 2021) shows us how cinema has allowed the survival of Nigerian history and customs at the local level, and how this same entertainment tool has served to reflect this same culture at the global level. This student, through the analysis of the film “*Efunsetan Aniwura*”, shows us how cinema is able to act as a historical memory and a fundamental means of cultural transmission within the world of African tribes, a place where most cultures are abundant in quantity and form. By preserving cultural legacies, cinema also acts as an agent of transmission even among minoritarian groups with poorly understood cultural identities.

### 3. CONCLUSIONS

This project has hopefully contributed to identifying the different mechanisms through which cinema is utilised as a tool to perpetuate the *status quo*. By drawing from a range of movies belonging to diverse genres and time periods, this work has tried to create a complete picture of the different procedures through which cinema has influenced audiences regarding specific subjects. We have explored the different subject areas that cinema targets most often and established the most common practices designed to shape the spectator's thought process. By delving into four different sub-topics, this project also intended to reflect the adaptability of cinema and the omnipresence of targeted messaging in the media, even within those channels we tend to dissociate from persuasive communication. In summary, this research has strived to educate readers about the vulnerability of the spectator and portray the pressure and enormous resource capacity within the cinematic industry to push specific agendas.

This investigation has been able to recognise a wide array of reasons why producers decide to engage with this type of production, and contrast to existing research has helped us determine the goals and expected consequences of these different types of "*status quo* movies". Through our own extended analysis of the films listed, we engaged with first-hand research to determine targeted cinematic content truly contributes towards the perpetuation of the *status quo* and the extent to which its influence on us can be recognised. Focusing on economic, social, cultural and political *status quo* has allowed us to identify how diverse the motivation behind these projects can be, and how the perpetuation of the *status quo* can range from a negative practice to a necessary tradition. For instance, we have observed how cinema can act as cultural vector for the preservation of traditions and customs, playing a significant role in the continuation of collective cultural identity. Through films such as *Coco* or the *Godfather*, we have observed how cinema can be the ideal mechanism to encourage cultural preservation and reinforce collective identity, allowing for stronger intergenerational bonds within a society. Likewise, we have observed how cinema can be utilised to cleanse the image of a figure or institution or how it can deter socioeconomic change by reflecting selective realities. We can therefore extract that cinema working to perpetuate the *status quo* is not an inherently negative practice, but we must pay close attention to determine the type of stability it is working to promote.

By examining movies that reflect geopolitical tensions and events, we were able to accomplish our first goal, which was to investigate the influence of cinema on nations' geopolitical tactics. We discovered that movies, as a type of media communication, frequently reinforce, contradict, or shape the geopolitical narratives of nations. Even if they are sometimes subtle, these narratives shape public opinion and strengthen national identity, which helps to maintain the *status quo*. The use of soft power to influence society was identified in relation to our second objective through film storylines and messages. This dissertation showed how the film industry frequently acts as a soft power extension by supporting particular cultures, ideas, and values. These movies thus reinforce current power systems by gradually influencing public perception and social norms.

The analysis of the international system's dynamics through entertainment instruments was our third goal. The paper discovered that cinema, as a universal form of entertainment, acts as a channel for spreading and normalizing specific worldviews. These viewpoints, which are included into blockbuster films, frequently coincide with the objectives of powerful international players and support the maintenance of the current international order. Regarding the fourth objective, we assessed the dual influence of commercial products on societal behaviour. We came to the conclusion that movies, as consumer goods, not only promote economic activity and the monetisation of the product, but also have significant cultural and sociological repercussions. They frequently act as a reflection of societal values while also influencing and forming those very values, which feeds a cycle that supports pre-existing social structures and conventions. Finally, through the investigated filmography, this research illustrated how cinema can subtly or directly affect a society to uphold long-term stability and order.

A convincing framework for additional research can be found in the study of cinema as a tool for upholding the *status quo*, perhaps opening the door to the consideration of newer, more diverse kinds of media. This dissertation can act as a model for a broader academic lens that expands its scope to include topics like video games or short-form digital content. For instance, similar to the patterns found in movie narratives, researchers may investigate how gaming narratives and mechanics replicate or challenge social conventions and ideas. Shorter media outputs present another rich area for investigation, particularly given their explosive rise on websites like YouTube, TikTok, or Instagram. Scholars could learn how these outputs support or redefine dominant cultural or political narratives by examining these media. Until we enter this new phase of investigation, we

must educate and raise awareness on the power of cinema and how interacting with the movies we view, recognizing the themes they express, and realizing their greater societal repercussions is a necessity.

#### 4. BIBLIOGRAPHY

- Adkins, T., & Castle, J. J. (2014). "Moving" Pictures? Experimental Evidence of Cinematic Influence on Political Attitudes. *Social Science Quarterly*, 95(5), 1230–1244. <https://www.jstor.org/stable/44072746>
- Alarcón, A. P. (2019). *El cine como pensamiento, representación y construcción de la realidad, educación y cambio social*. Obtenido de Universidad Complutense de Madrid: Tesis doctoral: <https://eprints.ucm.es/id/eprint/58551/1/T41607.pdf>
- Aldana, J. A. (2019). *Academia*. Obtenido de La integración conceptual y la experiencia fílmica: el escape psicológico en el cine de ciencia ficción: [https://www.academia.edu/3619403/La\\_integraci%C3%B3n\\_conceptual\\_y\\_la\\_experiencia\\_f%C3%ADmica\\_el\\_escape\\_psicol%C3%B3gico\\_en\\_el\\_cine\\_de\\_ciencia\\_ficci%C3%B3n](https://www.academia.edu/3619403/La_integraci%C3%B3n_conceptual_y_la_experiencia_f%C3%ADmica_el_escape_psicol%C3%B3gico_en_el_cine_de_ciencia_ficci%C3%B3n)
- Ballejos, G. (2022). *Centro de Estudios Estratégicos de Relaciones Internacionales*. Obtenido de Poder Blando ¿Qué es y cómo influye en los medios audiovisuales?: <https://www.ceeriglobal.org/poder-blando-que-es-y-como-influye-en-los-medios-audiovisuales/>
- Bellolio, P. V. (2014). *Fundéu RAE*. Obtenido de <https://www.fundeu.es/noticia/la-esquina-del-idioma-origen-de-paparazzi-y-su-relacion-con-fotografo/#:~:text=Estas%20voces%20se%20derivan%20del,%2C%20paparazzo%20significa%20'almeja'>.
- Beorlegui, A. (2016). *Revista Esfinge*. Obtenido de <https://www.revistaesfinge.com/2016/10/como-influye-el-cine-en-la-sociedad/>
- BERRIZBEITIA, L. (2011). *ÉTICA&DE&LA&RESPONSABILIDAD&PARA&UN&CINE&DE&LA&DESCONFIANZA*. Obtenido de file:///C:/Users/Isabel%20Ortiz/Downloads/13842-Texto%20del%20art%C3%ADculo-25279-1-10-20150626.pdf
- Boudeguer, D. (2020). *OMERTÀ, LA LEY DEL SILENCIO*. Obtenido de De la Mafia: <https://delamafia.com/blogs/news/omerta-la-ley-del-silencio>
- Camaerero, G. (2002). El cine y las ideologías de izquierdas. En G. Camaerero, *El cine y las ideologías de izquierdas*. (págs. 59-66). Madrid: Akal.
- Dairo, M. (2021). *Journal of Culture, Society and Development* . Obtenido de The Role of Indigenous Films in Preserving Nigerian Culture:: [file:///C:/Users/Isabel%20Ortiz/Downloads/TheRoleofindigenousfilmsinpreservingNigerianculture\\_AnalysisofEfunsetanAniwura\\_MorolakeDairo.pdf](file:///C:/Users/Isabel%20Ortiz/Downloads/TheRoleofindigenousfilmsinpreservingNigerianculture_AnalysisofEfunsetanAniwura_MorolakeDairo.pdf)
- Dilley, W. C. (2014). *Oxford Academic*. Obtenido de Five Globalization and Cultural Identity in Eat Drink Man Woman : <https://doi.org/10.7312/columbia/9780231167734.003.0005>
- Dillon, K. (2021). *LA JOLLA*. Obtenido de The Role Marigold Flowers Play in Dia de los Muertos (Day of the Dead): <https://lajollamom.com/the-role-marigolds-play-in-dia-de-los-muertos/>

- EGEDA. (2016). *EGEDA*. Obtenido de Panorama Audiovisual Iberoamericano: [https://www.egeda.com/documentos/Panorama\\_Audiovisual\\_Iberoamericano\\_2016.pdf](https://www.egeda.com/documentos/Panorama_Audiovisual_Iberoamericano_2016.pdf)
- Fernando Solanas, O. G. (s.f.). *Historia Analítica de los Medios Audiovisuales*. Obtenido de Teoría del 3er cine – 1er parte: <https://hamamarino.wordpress.com/teoria-del-3er-cine-1er-parte/>
- Ferro, M. (1983). Film as an Agent, Product and Source of History. *Journal of Contemporary History*, pp. 357-364.
- Ginalska, K. (2012). *El Espectador Imaginario*. Obtenido de La Bicicleta Verde: <https://www.elespectadorimaginario.com/la-bicicleta-verde/>
- Girves, T. (2018). *Universidad Nacional de Rosario*. Obtenido de El cine como instrumento de propaganda y manipulación de: <https://rephip.unr.edu.ar/bitstream/handle/2133/12157/TESINA%20GIRVES-%20El%20cine%20como%20instrumento%20de%20propaganda%20y%20manipulaci%C3%B3n%20de%20masas%20en%20el%20nazismo..pdf?sequence=3&isAllowed=y>
- Gómez, I. R. (2018). *El cine como transmisor de ideología (II): China y la biología de Wolf Warrior*. Obtenido de La Soga: <https://lasoga.org/el-cine-como-transmisor-de-ideologia-ii-china-y-la-biologia-de-wolf-warrior/>
- Goodmarcher, G. (2013). *Japan Experience*. Obtenido de Japan Onsen Guides: Introducing Hot Spring Culture: <https://www.japan-experience.com/plan-your-trip/to-know/understanding-japan/understanding-onsen-culture>
- Goodmarcher, G. (2019). *Japan Experience*. Obtenido de Torii, the sacred portal of Japan : <https://www.japan-experience.com/plan-your-trip/to-know/understanding-japan/torii>
- GUTIÉRREZ SEPÚLVEDA, S. .. (2020). *Revista Marina*. Obtenido de Relaciones internacionales: El poder blando en la política exterior: <https://revistamarina.cl/es/articulo/relaciones-internaciones-el-poder-blando-en-la-politica-exterior-y-su-aplicacion-por-parte-de-china>
- Hall, S. (1989). CULTURAL IDENTITY AND CINEMATIC REPRESENTATION. En S. Hall, *CULTURAL IDENTITY AND CINEMATIC REPRESENTATION*. The Journal of Cinema and Media.
- Hall, S. (1989). CULTURAL IDENTITY AND CINEMATIC REPRESENTATION. *The Journal of Cinema and Media*, pp. 68-81.
- Harvey, L. (2012). *Social Research Theory*. Obtenido de Quality Research International: <https://www.qualityresearchinternational.com/socialresearch/reflectiontheory.htm#:~:text=The%20sociological%20idea%20of%20Reflection,and%20beliefs%20of%20our%20culture.>
- Intxausti, A. (2003). 'Good bye, Lenin!', un dulce retrato de la caída del muro de Berlín. *El País*.
- J, E. E. (2012). *"Cine y Economía en los Años Modernos"*. Obtenido de [https://e-archivo.uc3m.es/bitstream/handle/10016/20240/tesis\\_hernandez\\_rubio\\_2014.pdf?sequence=1&isAllowed=y](https://e-archivo.uc3m.es/bitstream/handle/10016/20240/tesis_hernandez_rubio_2014.pdf?sequence=1&isAllowed=y)

- Jowett, V. O. (1986). Propaganda and Persuasion. En V. O. Jowett, *Propaganda and Persuasion* (págs. 113-115). Madrid: SAGE.
- Karpovich, A. I. (2010). Theoretical Approaches to Film Motivated Tourism. En A. I. Karpovich, *Theoretical Approaches to Film Motivated Tourism* (págs. 7-21). Madrid: Routledge.
- Labayen, M. F. (2008). *Lecciones del Portal*. Obtenido de Pensar el cine. Un repaso histórico a las teorías cinematográficas:  
<https://jornalismocontemporaneo.files.wordpress.com/2011/02/2008-teorias-do-cinema.pdf>
- Lealtad, F. (2021). *Cámara, acción: El cine como herramienta de cambio social*. Obtenido de <https://www.fundacionlealtad.org/camara-accion-el-cine-como-herramienta-de-cambio-social/>
- Lemay, K. C. (15 de April de 2017). *National Portrait Web*. Obtenido de [https://npg.si.edu/sites/default/files/Dietrich\\_Spanish.pdf](https://npg.si.edu/sites/default/files/Dietrich_Spanish.pdf)
- Marks, L. (2000). The Skin of the Film: : Intercultural Cinema, Embodiment, and the Senses. En L. Marks, *The Skin of the Film* (págs. 293-300).
- Martínez, J. C. (2012). *El Gran Montaje*. Obtenido de Sociología Divertida:  
<http://sociologiadivertida.blogspot.com/2012/06/el-gran-montaje.html>
- Ortega, T. A. (s.f.). *Vuela libre. Revista de Historia*. Obtenido de ANÁLISIS FÍLMICO-IDEOLÓGICO DE LA PELÍCULA:  
[http://www.vuelolibre.revistadehistoria.cucsh.udg.mx/sites/default/files/7\\_analisis\\_filmico\\_ideologico\\_2.pdf](http://www.vuelolibre.revistadehistoria.cucsh.udg.mx/sites/default/files/7_analisis_filmico_ideologico_2.pdf)
- Ourselves, F. H. (January de 2022). *Facing History & Ourselves*. Obtenido de "The Influence of "The Birth of a Nation": <https://www.facinghistory.org/resource-library/influence-birth-nation>
- Río, B. d. (2020). ¿Estamos ante el regreso de las cejas finas? *ELLE Spain*.
- Roba, S. (2019). *La casa de papel*. Obtenido de EsMadrid: <https://www.esmadrid.com/casa-papel-madrid>
- Rojas, E. (s.f.). *El Espectador Imaginario*. Obtenido de André Bazin. Sobre el realismo cinematográfico y la escuela italiana de la liberación:  
<https://www.elespectadorimaginario.com/andre-bazin-sobre-el-realismo-cinematografico-y-la-escuela-italiana-de-la-liberacion/>
- Romero, M. T. (2000). *El cine desde la perspectiva del cine de la ciencia política*. Obtenido de file:///C:/Users/Isabel%20Ortiz/Downloads/Dialnet-ElCineDesdeLaPerspectivaDeLaCienciaPolitica-758097%20(2).pdf
- Rubio, J. H. (2012). *LA CRISIS DE LA GRAN DEPRESIÓN EN ESTADOS UNIDOS. SU REFLEJO EN LA INDUSTRIA DEL CINE Y EN PELÍCULAS*. Obtenido de [https://e-archivo.uc3m.es/bitstream/handle/10016/20240/tesis\\_hernandez\\_rubio\\_2014.pdf?sequence=1&isAllowed=y](https://e-archivo.uc3m.es/bitstream/handle/10016/20240/tesis_hernandez_rubio_2014.pdf?sequence=1&isAllowed=y)

- Staff, B. R. (2015). *Retiran de las web chinas un popular documental sobre contaminación*.  
Obtenido de Reuters: <https://www.reuters.com/article/oestp-docu-china-contaminacion-idESKBN0M30GL20150307>
- Stamp, R. (1999). *New concepts in film theory: structuralism, semiotics, nnarratology, psychoanalysis...* Paídos Iberica.
- Usai, P. C. (2001). *The Death of Cinema*. British Film Institute.

## **5. ANNEX**

### **5.1 Films cited.**

- *La dolce vita* directed by Federico Fellini - 1960
- *The Three Little Pigs* directed by Burt Gillett - 1933
- *Poseidon* directed by Wolfgang Petersen - 2006
- *Earthquake* directed by Mark Robson - 1974
- *The Burning Colossus* directed by Joseph Sargent - 1970

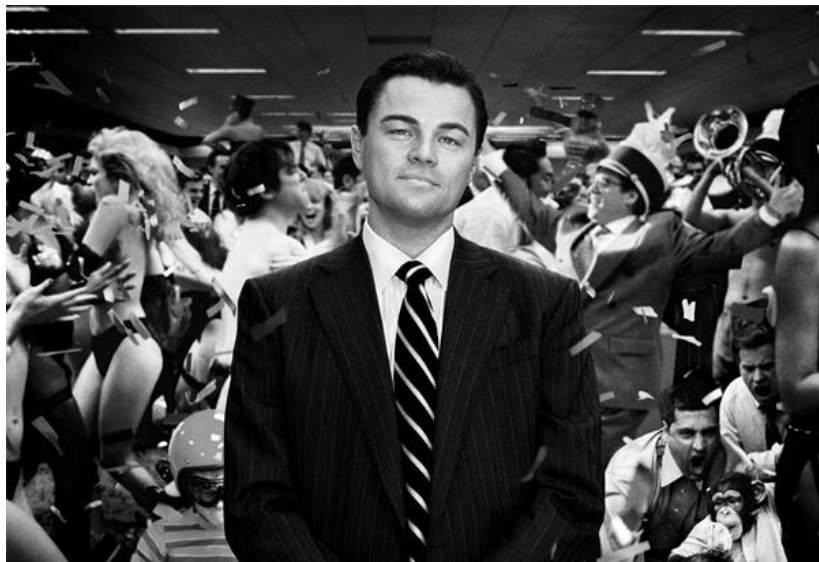


- *Goodbye Lenin!* directed by Wolfgang Becker - 2003
- *Eat Drink Man Woman* directed by Ang Lee - 1994
- *The Battle of Algier* directed by Gillo Pontecorvo - 1966
- *Argo* directed by Ben Affleck - 2012
- *Top Gun* directed by Tony Scott - 1983
- *The Great Dictator* directed by Charles Chaplin -1940
- *The Birth of a Nation* directed by D.W. Griffith - 1915
- *Indiana Jones and the Temple of Doom* directed by Steven Spielberg - 1984
- *La Casa de Papel* created by Alex Pina - 2017
- *The Lord of the Rings* directed by Peter Jackson - 2001
- *The Death of Stalin* directed by Armando Iannucci - 2017
- *Green Bicycle* directed by Haifaa Al-Mansour - 2012
- *Gone with the Wind* directed by Victor Fleming, George Cukor, Sam Wood – 1939
- *Amelie* directed by Jean-Pierre Jeunet - 2001
- *Mao's Last Dancer* directed by Bruce Beresford - 2009
- *Black Panther* directed by Ryan Coogler - 2022
- *The King's Speech* directed by Tom Hooper - 2010
- *Ocho Apellidos Vascos* directed by Emilio Martínez-Lázaro - 2014
- *Ocho Apellidos Catalanes* directed by Emilio Martínez-Lázaro - 2015
- *Parasite* directed by Bong Joon-ho -2019
- *Pursuit of Happiness* directed by Gabriele Muccino - 2006
- *The Wolf of Wall Street* directed by Martin Scorsese - 2013
- *Coco* directed by Lee Unkrich, Adrián Molina - 2017
- *Spirited Away* directed by Hayao Miyazaki - 2001
- *The Godfather* directed by Francis Ford Coppola - 1972
- *The Big Short* directed by Adam McKay- 2015
- *American Psycho* directed by Mary Harron - 2000
- *Wall-E* directed by Andrew Stanton - 2008
- *Snowpiercer* directed by Bong Joon-ho - 2013
- *The Last of Us* created by Craig Mazin - 2023
- *Efunsetan Aniwura* directed by Funmi Holder - 2005
- *How to Get Away With Murder* created by Peter Nowalk - 2014

## 5.2 Relevant pictures



*Image 1. Scene reflecting Chris Gardner's costly and difficult situation. Source: <https://alotroladodeaqaba.wordpress.com/2019/01/19/en-busca-de-la-felicidad/>*



*Image 2. Scene reflecting the excesses and luxury surrounding Jordan as a successful.*



*Image 3. Scene showing the Ku Klux Klan, perpetrator of numerous racist crimes.  
Source: <https://www.hollywoodreporter.com/news/general-news/birth-a-nation-at-100-770620/>*



*Image 4. Scene showing flowers and typical Mexican decoration, as well as reflecting the importance of family relationships in this country. Source: <https://www.sensacine.com/noticias/cine/noticia-18572355/>*



*Image 5. Scene where traditional Japanese architecture and temples are shown.  
Source: <https://www.metalocus.es/es/noticias/la-reproduccion-de-la-arquitectura-en-el-cine-japones-analisis-desde-los-escenarios-del-viaje-de-chihiro>*