

Methodology for the Study of the Representation of Professional Profiles in Cinematographic Fiction

Metodología para el estudio de la representación de perfiles profesionales en la ficción cinematográfica

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Abstract:

This article proposes a methodology for the study of professional profiles portrayed through cinematographic fiction and the values associated to them, introducing a tool of analysis that permits reflection on the perception of certain society about different professions through the cinematographic fictions it produces. This is a procedure for identifying the most recurrent stereotypes associated with professionals from different fields within filmographies of different production origins, genres and periods, as well as possible ruptures of the standard, based on the importance of the cinematographic story on the creation of collective imaginaries. The application of this methodology will be subjected to the objectives and academic interests of the analyst who will decide which of the above-described guidelines to apply and which profession will constitute the object of study. Under a mixed approach, this work proposes a system of search and selection of film titles through, mainly, the IMDb web platform, structured by a set of general categories for their classification by periods, genres, rating and origin of production. It also proposes a set of specific categories on which to apply the analysis of the story and its characters, focused on the study of the relevance and function of the professional role in the plot.

Keywords:

Representation; Professions; Cinema; Characters; Symbolism

1. Presentation

From its very beginning, cinematographic arts have translated to the screen the portrayal of professional profiles associated to characters and values through which the story is articulated. Thus, a wide variety is offered, from heroic professionals within the legality and service to their civilization to antagonists whose work activity is corrupted towards criminality, passing through all kinds of rogue heroes or comic workers, close to pantomime, whose way of life can be situated in what is known as outside the law. This all takes place in an environment where the cinematographic story has both the capacity to represent recognizable professional profiles within the mundane reality, and to imagine jobs that belong to a world of fantasy or science fiction. The methodological proposal presented here takes the fictional cinematographic story as a cultural manifestation of great significance in terms of representation, symbolic or figurative, of transcendent human and environmental issues, having been highlighted its potential as a way to raise awareness and as a pedagogical tool within the academic field (Seeling, 2019; Leyda *et al.*, 2016). According to this criteria, filmic fiction can constitute a gateway to reflection on sensitive events such as climate change, armed conflicts or political, economic or humanitarian crises. (Sánchez-Biosca, 2006a; Vicente-Mariño y Vicente-Torrico, 2014; Navarro, 2016; Caleri, 2021); besides having the capacity to dialogue about social problems among which this proposal (given its study perspective) highlights aspects connected with the world of work, such as prestige, implication and responsibility, ambition or public confidence in the labor performance in certain professional sectors.

This paper proposes a tool that permits to relate the analysis of film and characters with socio-political and cultural aspects of the historical context of production of those cinematographic stories taken as sample. This paper proposes a tool that permits to relate the analysis of film and characters with socio-political and cultural aspects of the historical context of production of those cinematographic stories taken as sample. It is a proposal based on the prior research of I. Rodrigo-Martín *et al.*, (2020), who focused on the study of the representation of professional roles in the specific field of Communication in fiction series, alluding to their role as an element of socialization and their possible influence on their youngest audience -according to the authors the most numerous- in terms of their future professional election. Although this methodology does not include the valuation of the mentioned influence on the Academic or professional election, since it is an objective that would require the addition of external elements to the analytical work contemplated here, such as statistical samples of enrollments in University or Vocational Training centers, representative surveys, et cetera, it is complementary to this type of research as an element of deepening in the analysis of the films or audiovisual fictions object of study. The aforementioned research led to consider the convenience of a methodological design oriented to the analysis of the fictional filmic representation of any professional profile that captures academic attention. Furthermore, under this interest in studying representativeness, it is useful to add questions such as the relationship of fictional creativity with its historical context of production in terms of the presence of crises in whose impact and confrontation certain professional sectors are especially relevant; as well as the

existence of socio-cultural conditioners through which to articulate the results of the analytical work (for example, contexts of proliferation of fake news and information control, environments of crisis or economic or political scandals, levels of prestige associated with certain jobs, et cetera). On the other hand, this proposal is open to the approach towards all types of fictional audiovisual communicative productions, although this work is focused on the cinematographic story for considering it the reference of the narrative present in the series of the 21st century (Cortés-Selva and Rodríguez, 2011) and in the development of a significant number of video games (Gosciola, 2009).

This paper is based on the notion that the codification inherent to cinematographic genres has led to a great influx of stereotypes and reiterative patterns in the design of characters and the values they represent, which can also include their professional activity and attitude in the story. This last idea tends a connecting thread with the position of I. Rodrigo-Martín *et al.* (2020). In this sense, the analysis of the design of characters -where their professional roles and performances would be placed- as well as the functions that these categories exercise in the story, is a relevant point of reference in consideration of the emotional reaction that the objective audience experiences towards them (González Requena, 2012) and the degree to which the latter may wish to "be" or "look like" a certain character, or despise another, in a process of vicarious learning (Bandura, 1965). Consequently, it is offered a working procedure that contemplates qualitative aspects, derived from the objectives of the film analysis on the structure, functions and particularities of the diegetic world and its actors, as well as the narrative and stylistic peculiarities of the selected sample; and quantitative, as it is required to sample, order and compute a number of cinematographic stories, characters, professional roles and particular characteristics that will also lead to the interpretation of numerical data. In both aspects, this methodology contemplates the use of the IMDb web platform as main search, selection and gathering of information under the proposal of a set of general and specific categories distributed, respectively, in two phases (sampling and analytical reading) prior to the interpretation of data. Additionally, it is appropriate to announce that the analytical work will be subject to the different perspectives presented in the Theoretical Framework, so that methodology and theoretical review are connected. It should be pointed out at this point that this work, despite referring to a cultural diversity in terms of the origin of different filmographies, has a pre-eminently Western focus. This is due to the fact that it comes from research on Occidental and, mostly, Anglo-Saxon audiovisual fictions under academic approaches of similar origin, so the analyst should feel free to complement this proposal with those theoretical approaches that best fit the sociocultural perspective of his object of research.

2. Theoretical Framework

2.1. The cinematographic story in the creation of a collective imaginary

The role of the cinematographic story in the construction of the collective imaginary of its target audience, as a mass media and cultural manifestation, is a basic perspective for this proposal. To this is added the capacity of the characters, who act as loudspeakers of certain social concerns present in their historical context of production, orienting the

emotions of their target audience (Aumont y Marie, 1990; Bordwell y Thompson, 1995; Said, 2016;). Regarding the information about a certain society, within a certain historical context, that can be obtained by means of the study of fictional characters created within it, Falcón Díaz-Aguado (2008) states that it is "one more contribution of that collective imaginary that, although it does not always respond to how those who share it are, it does allude, at least, to how they would like to be or how they are told to be" (p. 36). The author's vision is close to the interest of this work in offering a way of approaching a specific aspect of character design, such as their professional role and the way they exercise it (to which we could add "or how they are told not to be" to quote). In this sense, González Requena (2012), who refers to symbolic story as that structured around mythological values that strengthen the cultural foundation and values of their mother civilization, offers a relevant reference to illustrate the connection between cinematographic story and collective imaginary upon which this methodological proposal is sustained. The author, by contrasting the concept of symbolic storytelling with the Hollywood cinematographic story, points out the presence of a force that retains the spectator in its plot. The author, by contrasting the concept of symbolic storytelling with the Hollywood cinematographic story, points out the presence of a force that retains the spectator in its plot. A phenomenon that he associates with the creation of genres, "strongly conventionalized stylistic patterns (...) epic characterization, and therefore stylized and emblematic of its characters, always closer to those of myths and legends" (González Requena, 2012, p. 497), key in the sense experienced by the spectator, who is pushed to return to the same narrative structure. Stylistic and structural convention that, however, under our perspective, on numerous occasions leads to the design of stereotyped characters, even in their professional role; which motivates, therefore, the establishment of the cinematographic genre as a general category of search and selection.

On the other hand, from a post-structuralist perspective and within the context of the relationship between geopolitical power and culture, the ideas expressed by Said (2016) on the creation of a collective imaginary offered a pertinent approach to illustrate a significant part of the working perspective from which our methodological proposal comes up. The author, in his study on the cultural relations derived from the imperialist experience, talks about "pure (and even purged) images" to refer about the creation of a collective imaginary that legitimizes a certain power structure. The author, in his study on the cultural relations derived from the imperialist experience, talks about "pure (and even purged) images" to refer about the creation of a collective imaginary that legitimizes a certain power structure. An idea that the theorist associates to the existence of "a cultural authority, thanks in large part to the increase, unprecedented in the system, of the dissemination and control of information" (Said, 2016, p. 449), which, from our position, leads to attend to the origin of production of each cinematographic story (cultural, but, also entrepreneurial) or to the presence of the vision of its authorship in the narrative (Chatman, 2013). In this respect, Said (2016) conceives Culture as "structures-humanly produced-of authority and participation at the same time, benevolent with respect to what they include, incorporate, and value and less benevolent with respect to what they exclude and disdain" (p. 51). This perspective leads us to consider the degree to which these pure or purged images and exalted or disdained elements are represented in cinematographic fiction through the portrayal of the professional roles of its characters and their functions in the story, as well as the degree

to which they may be a reflection of their historical and cultural context of production as a part of a specific collective imaginary.

2.2. The study of the cinematographic story as a reflection of its historical context of production.

The analysis of the portrayal of professional roles in the cinematographic story, as it is conceived from the methodology proposed here, requires a first basic delimitation based on genre, origin of production and date of release. This makes possible an organization by historical periods from whence it is possible to distinguish a proliferation or decline of certain genres and themes in the filmographies from different countries, as well as the audience's assessment by including the IMDb portal as a tool. Therefore, relating historical context of production and story is for this methodology an essential theoretical foundation for the analysis of the modes of representation of the professional profiles of the characters, since it will seek to describe how the performance of their profession guides the flow of a plot capable of illustrating synchronous concerns to the real world from which it is created. A possible first approach in this sense is to take the perspective of a cultural ecosystem during a specific chronological period (Occident, Orient, the Anglo-Saxon sphere, the Latin sphere, Asian cultures, the Arab world, specific nations, et cetera) and establish a series of criteria for the selection of relevant historical events for the study, such as their media and literary presence (McCombs, 2004), as well as their transcendence from the point of view of the academic study of History. This exercise will lead to an evaluation of the presence and treatment of the selected events in the cinematographic fiction created within the culture contemporary to it. At this point it is important to clarify that at no time is it intended to minimize the importance or seriousness of other historical events of lesser presence in the media; the selection would be based on the influence in the creation of stories given their diffusion and, thus, in the creation of a collective imaginary.

Under the approach presented here, this methodological proposal, in its focus on the story as a reflection of its historical context of production, is indebted to Said's (2016) notion of analysis in counterpoint. The author proposes a methodology consisting in the study of artistic manifestations of a certain period and origin -in his case imperialism and the subsequent decolonizing processes and liberation policies that lasted until the early nineties of the twentieth century- fully aware that they are the product of a specific historical context and a system of interwoven relationships involving the artist himself. We find several theoretical perspectives that can complement this analytical vision, as is the case of the concept of disaster imagination by Sontag (2005, pp. 274-295), who in the context of American and Japanese science fiction of the 1950s, during the first decade of the Cold War, identifies a conventionalized narrative structure, typical of the western, where the roles of the good scientist and the military tend to emblematically occupy the role of the Hero destined to eliminate any menace. Triguero-Lizana (2013) provides a perspective focused on the subgenre of apocalyptic film fiction, mostly Occidental. The author covers an extensive timeline that extends from the end of the First World War to the beginning of the second decade of the 21st century. Through the textual and historiographical analysis of a chronologically ordered sample, Triguero-Lizana confirms his discursive adaptation to imaginaries of, for example, the different phases of the Cold War, globalization, the world after the September 11 attacks or the economic crisis that

began in 2008. On the other hand, Navarro (2016), in the framework of a study on the discourse and narrative of the American "post 11-S" horror film narrative, argues that the atmosphere of a traumatic reality enhances the generation of narratives that try to creatively explain what happened. In this way, the author points out the creation of a collective memory that entails "a struggle of meanings, openly political, which makes possible -or impossible- social recognition, symbolic reparations, and dignification of groups" (Navarro, A. J., 2016, p. 85). Consequently, this methodology proposes the study of the professional roles and functions embodied in the characters of film fiction, either as mitigators or saviors, as causers, as victims or as helpers from both the antagonist and the protagonist axis, being able to operate at a symbolic level, in response to concerns coetaneous to their target audience.

In parallel, this analytical perspective would illustrate the presence in the story of a reflection of the social, intellectual and artistic mood of its contemporaneity. The establishment of historical periods would make possible to take into account paradigm shifts in the thought of the maternal cultures of the cinematographic stories in question, such as the contrast between modernity and postmodernity in the West, which affects the professional roles of their characters in terms of their hierarchy of departure, ambition and attitude inside the diegetic world represented. In this respect, this methodology finds an appropriate reference in González Requena (2012), who defines three narrative modes correlative to three periods in the history of Hollywood cinema: classical, mannerist and post-classical. Particularly illustrative for this paper is the connection that the author presents between post-classical cinema (generally from the 1980s to the present, although the classical narrative persists and both modes can be syncretic) and postmodern thought as a questioning of the paradigms of modernity. The author describes the post-classical story as a sinister inversion of the mythological values expressed in the classical story (an anachronism from the point of view of the historical context of the European artistic avant-garde), whereby the mythological epicness expressed in the characters is diverted towards the representation of erratic heroes and destinators, suspicious or distrustful towards horizons of great transcendence or psychopathic in different degrees. Visible aspect through the professional role itself, when it is represented, and the attitude or aptitude of the characters, far from any degree of legendary stylization typical of the classical period. We find a parallel approach among the ideas of Said (2016) who, from the 1980s to the present, describes a lack of belief in what he calls legitimizing narratives of emancipation, enlightenment, and high achievement. Drawing on Lyotard, the author argues the presence of a disenchantment coined in the thought of postmodernity, no longer focused on History or on great realities, but on isolated issues and games. Similarly, the author exemplifies with Foucault, who would abandon his orientation towards marginal forces of social opposition to focus on his so-called "local microphysics" and the study, cultivation and remodeling of the individual (Said, 2016, p. 67). A contrast of intellectual paradigms whose reflection is possible to detect through the design of the characters in terms of their role and professional performance as part of the mechanism of the story.

2.3. *The influence of audiovisual fiction on the perception of the professional environment*

I. Rodrigo-Martín *et al.* (2020), in their research on the specific field of Communication, expose that, within the wide range of types of jobs that the sector brings together, journalism and photojournalism have been frequently portrayed through audiovisual fiction (Bezúnartea Valencia *et al.*, 2010; Osorio, 2016), resulting a determining element in the design of a multitude of plots and subplots given the symbolic density that these profiles have acquired during the History of cinema (Mera Fernández, 2008). Thus, taking the audiovisual fiction story as an element of socialization (Greenberg, 1982; Fisherkeller, 1997), the authors take into account the degree of influence exerted by fiction on its target audience (Tian and Hoffner, 2010). On the other hand, it is possible to find certain studies on professional roles outside the field of Information Sciences or Communication, such as the case of the portrayal of teachers and the values embodied in them in cinematographic fiction (Loscertales, 1999), where the most recurrent stereotypes about the profession in mass cinema are addressed; or the study about the influence of cinema in the construction of the identity of active educators (González-Miñán, Turpo-Gebera, 2020), with a methodology based on the work with focus groups composed of teachers and the viewing of a selection of films representative of their profession.

However, beyond the valuation of the fictional cinematographic story as a tool for divulgation and an element of socialization, we perceive a certain lack of academic literature oriented to a methodological proposal that addresses the analysis of the representation of any job or profession, together with the values assigned to them and their function in the plot, as an element of creation of a collective imaginary and reflection of a specific historical and cultural context of production; besides detecting how the range of professions analyzed, nowadays, seems to be very limited. Taking this last approach, this paper proposes a methodology that suggests a starting point for the study of the representation of all types of professional roles in the filmic narrative in a conventional way, considering them, it is worth repeating, as part of the mechanism that moves the plot.

3. Objectives

The main objective of this work is to present a methodological proposal that, by conceiving the cinematographic story as a creator of social imaginaries and a reflection of its historical and cultural context of production, provides a tool for film analysis to assess the dominant social perception of a given profession through its representation in the cinematographic narrative, whose choice will be determined by the academic interest of the analyst.

This adds an important second objective, to propose a methodology for the analysis of a significant element in the design of characters such as their professional role, and the valuation of its relevance in the structure of the story.

Thus, a third objective is formulated: to present a tool of analysis, in perspective to the theoretical framework in which it is circumscribed, complementary to studies oriented

to the evaluation of the effect of the fictional story on the attitude and perception of its target audience regarding contemporary concerns, as well as to the study of stereotypes that transcend to sociocultural issues, as is the case of the prestige associated with certain professions and their treatment in this respect within fiction.

The establishment of these three objectives leads, consequently, to the definition of a fourth one: to propose the design of a multidisciplinary and intertextual methodology, oriented to complement the narratological and textual analysis with transversal theoretical frameworks that can transcend the strict limits of cinematographic study and whose academic orientation will obey to the discursive and thematic particularities of the films that constitute the sample and of the object of study treated.

4. Methodology

4.1. Establishment of general categories and application to the search and selection of cinematographic stories through IMDb.

In the following, four general categories are proposed, which have been defined under the criteria of the relationship between the filmic fiction story and the historical and cultural context of production exposed in our theoretical framework. These categories will guide the search and selection of films through the IMDb platform in order to compile a representative number of cinematographic stories in accordance with the research carried out. A large amount of relevant information about a multitude of films (both released and in production) can be obtained through the Internet, the official websites of the films are points of distribution of accurate data, and can be complemented by generically specialized sites, generalist film content pages, online repositories of film libraries or even from fandom-oriented sites that delve into the background and universe of the story and its characters (Lopez Yepes, 2001; Pearson, 2010). In this wide range of options that the analyst can resort to depending on his objectives, the IMDb portal, currently owned by Amazon, is a very relevant source of information as it hosts a huge amount of movies and data about them (more than eight million movies, series and other entertainment content according to Amazon's corporate website). The information available includes elementary aspects that allow establishing the general search and selection categories of the research, such as the synopsis of the film to be treated, its technical-artistic file, cast description linked to its characters, genre and subgenre, age rating, awards and nominations, duration and release date, as well as user ratings from which IMDb grants a score based on a private algorithm in order to avoid bad practices in the voting process. In addition, in the case of the best rated films, it is possible to incorporate complementary data that may be of interest through sections dedicated to curiosities and frequently asked questions from users about a particular film.

However, the magnitude of the catalog and the information available in IMDb makes it necessary to define the objectives of the research beforehand. It is necessary to decide the categories from which to organize the selection, as well as the size and characteristics of the sample according to the focus of the study. I. Rodrigo-Martín *et al.* (2020) propose the possibility of conducting a study based on statistical representativeness, which would allow a comparative analysis between well rated films

and others with poor scores, so that the level of public acceptance or rejection is reflected in the results. However, the authors also suggest a second option: to focus on the most highly rated film stories in order to obtain a representative sample of the influence of these stories on their target audience. From the point of view of the methodology proposed here, it is pertinent to establish a starting search based on genres, historical periods, origin of production and impact on the public (valuation of this) to be covered by the sample, independently of the focus on a particular profession embodied in the characters, an aspect that will be included in the specific categories as we will see later on. These four general categories are coherent with approaches in which the research aims, for example, to work on the most represented professional roles in the cinematography of a historical period in a specific genre, a chronological study of the most represented professions in the most popular films (for example, IMDb in its "Top 250 Movies" section covers chronologically from 1921 to 2024), the professions reflected in a specific genre within an origin of production -without specifying a historical period- or focusing directly on a specific profession so that the choice of one or more genres and periods is determined by the analyst. Nonetheless, from the perspective of this work, a study organized by genres is recommendable due to the stylization that they provide to the cinematographic story, also deciding which historical period to take.

Cinematographic Genre

IMDb distinguishes 27 film genres, allowing the simultaneous selection of several, which makes it possible to contemplate the sub-generic character of certain stories. This would lead to a reflection on the professions represented in stylistically conventionalized stories, taking into account the values involved in them.

Release Date

The lists obtained through the IMDb portal can be sorted by categories such as alphabetical organization, rating, duration or release date. The possibility of chronological organization of the films makes it possible to design a taxonomic study by historical periods, which would relate each film story to a historical context of production.

Production Origin

A representative category of a society and culture is the origin of production, encompassing nationality, production system (major studios, subsidiaries of these or independent production companies) or authorship (in cases of prominent presence of the author's vision). However, IMDb does not offer the nationality, so, beyond the information derived from other sections of the portal or from the knowledge provided by the researcher, it is necessary to consult alternative sources, such as the Filmaffinity website.

User Rating

The rating given by users generally gives an indication of the impact of a film on its target audience. While it is possible to find examples of films that, upon their release, were critical and box-office failures, in several famous cases such titles have acquired an iconic and paradigmatic status over time, earning high ratings. Therefore, within the methodological approach proposed here, this selection criteria is more representative than others such as box office, which in IMDb is limited to the USA and which, on the other hand, would be blurred by the existence of various viewing platforms.

4.2. Specific categories for the analysis of professional roles portrayed in film fiction.

Sampling according to general categories implies a fundamentally quantitative perspective given the compilation of films and characters. It is in the definition and application of the specific categories where the study takes a pre-eminently qualitative turn towards the set of relationships, functions and characteristics that the characters design determine in the story. As a result, it is aimed to stipulate the degree to which the profession of an actant and the way it is performed determines the structure of the story and the resolution, positive or negative, of conflicts and tasks, including the Heroic Task as the guiding axis (González Requena, 2012). This development also makes possible the creation of character cards that could reflect a percentual computation of the presence of different characteristics of the professional portrayals collected.

Thus, the work with the specific categories is based on the narratological study (Casetti and Di Chio, 1990; Chatman, 1990; Gaudreault and Jost, 1995; Propp, 2011) followed by the application, in perspective to the positions illustrated in our theoretical framework, of the Audiovisual Text Theory (González Requena, 2012); according to which the symbolic story is composed by the articulation of the figures of the Hero, the Destinator, the Antagonist and the Object of Desire around the resolution of the Task, an idea that guides the analysis about the relevance that the professional performance of the characters has in this regard. On the other hand, from a structural analysis perspective (Barthes, 1977), the study can take a direction towards how the role and professional attitude of the character can condition both its external and internal characterization, as well as determine its characteristic spaces and objects (utensils, tools, weapons, et cetera), the moral values assigned and its function in the structure of the story. In view of the different models of analysis mentioned above, it is pertinent to note that we find an adequate antecedent in Panofsky's method of synchronic analysis (1972), which relates artistic creation to a context of production where the motivations and concerns of both the author and the receivers or authority that commissions a given artistic expression are contemplated. Additionally, the author proposes the intertextual analysis as a comparative method, an aspect also present in the approach of the Theory of the Audiovisual Text and in the conception of this methodology. Finally, it should be noted that this analysis model, given the adopted perspective, claims to complement the cinematographic analysis with transversal fields such as Sociology, Philosophy, Anthropology, History, Geopolitics, Art History or Psychoanalysis (Lyotard, 1973; Deleuze and Guattari, 2002; Gubern, 2002; Sontag, 2005; Navarro, 2016; Said, 2016) in order to precisely define the world, diegetic context and temperament of the character, as well as its relationship with its historical and cultural context of production.

Below, we present eight specific categories that this work considers fundamental and from which are suggested ways of approach. These categories have a descriptive purpose that allows the simultaneous use of several of them or the incorporation of others adjusted to each investigation.

Description of the professional role of the characters and their temperament

The information classification system offered by IMDb, even when taking into account their character cards, does not consider their professional roles, except for those who, being celebrities or anecdotal performers that can be classified as figurants, are identified by the professional role they play. The synopsis can also provide information in this respect, but it would be limited to the main characters and would not be systematically quantifiable, which makes it necessary the manual search for professional roles in complementary sources, also involving the analytical viewing. The possibility of establishing this category as general would be limited to those studies focused on the study of a specific film or saga, or to a reduced sample that allows data collection during the viewing. The reading and description of the labor role of the characters will come through textual analysis and a theoretical approach adapted to the thematic and discursive characteristics of the filmic text (complementary information on a specific labor sector, such as collective bargaining agreements, may be necessary to know the specific nomenclature of a particular job). To cover a larger sample according to genres, periods or ratings, given the size that can be reached and the time limitation of an investigation, means that a rigorous viewing of all the films collected is not always possible, which will lead to the search for information in alternative sources. This categorization opens up two possible ways of study: the study of a specific profession in films of a certain genre and period, or the study of the professional roles represented within that demarcation. After making this decision, it is pertinent to consider the manner in which the character deals with his profession and how it influences upon his social and family relationships as a portrait of his personality. The latter can be classified according to the four temperaments described by Hippocrates: sanguine, melancholic, choleric or phlegmatic, which, at the same time, can be complemented by degrees of strength-weakness, cruelty-kindness or coldness-warmth portrayed in each character (Schmidt *et al*, 2010)

Analysis of the functions and actancial roles of the characters and relationship with their profession

The present category implies establishing the relationship of the character's profession with the development of his actancial axis and his involvement in "the Hero's Task, the one that the Destinator destines him, the one that forces him to confront the Antagonist, the one that qualifies him to reach -without annihilating- his Object of Desire" (González Requena, 2012, p. 576). The characters card, consequently, will include their functions as hero, villain, protagonist, antagonist, destinator, object of desire, helper or rival (Casetti and Di Chio, 1990; Chatman, 1990; Gaudreault and Jost, 1995; Propp, 2011). Such a disposition should reflect the positive or negative function that a character, in professional performance or having been portrayed in the film, exerts on the fulfillment of the Task and the resolution or establishment of the conflict and the

plot (McKee, 2016), which opens a complementary way of classification according to whether a character (even if he or she has a figurant role) constitutes a savior, an aggressor or a victim.

Degree of professionalism, experience and commitment of the characters

Category associated to the attitude and degree of deontological responsibility portrayed in the characters towards their profession, which also shows the values associated to a certain actant, even taking into account how these qualities may vary in the story depending on the arc of transformation from which the character contributes, from his profession, to the functioning of the plot.

Degree of qualification in the professions depicted

Another aspect that can be associated with the values assigned to the character is the degree of qualification that the character's professional role requires. This aspect can provide information about the background and motivations, as well as on the character's ability to solve the Task set out in the story.

Degree of representation

Level of representation of a given profession, in terms of scenic presence and number of characters dedicated to it.

Level of symbolism

From a position close to post-structuralism, set of values associated with a given professional role, related functions in the structure of the story and degree of particularities portrayed in each story and character under possible cultural, sociological or derived from a particular historical and cultural context of production. Also, this category implies the degree of metonymy or literalness of the story around the portrayal of the professional role.

Degree of relevance to the development of the plot

It is possible that the professional role of a character is obviated in the flow of the story, or that it is limited to an aspect of the character's background in its construction without apparently intervening in the resolution of the Task or the conflicts proposed. However, as a current aspect that can determine the internal characterization of a character, the skills developed from professional performance can also be decisive in this regard. Therefore, it is necessary to pay attention to how the actant's profession conditions his/her wanderings in the story and the final resolution.

Description of the diegetic world depicted in the story

The study of a diegetic world implies putting the focus on the characteristics of the sets of spaces and contexts in which the functions and actions of the characters are deployed, constituting environments (Casetti and Di Chio, 1990) where tasks and conflicts are

disposed. This pushes to a conceptualization work through which to define whether the filmic story takes place in a certain ecosystem, artificial or natural, what is its temporal setting (past, present or future), what is its degree of similarity with the effective reality of its target audience (realistic world, science fiction world or fantasy world), whether it constitutes a dystopia (which includes a post-apocalyptic context) or whether it is subject to a destructive threat. Likewise, it is pertinent to consider which space is specific to each actant and how it is depicted. In this sense, the professional role of the character can be a determining factor in the plot given the knowledge and skills that, through it, are granted as a way of interacting with those ecosystem and diegetic context. An interesting section in this category is to define the systems of social organization or government embodied, in which the professional role of each character may be involved. In this methodology we propose categories such as: Democracy, Dictatorship, Military Dictatorship, Theocratic Dictatorship, Monarchy, Republic, Feudalism, Totalitarianism, Oligarchy, Tyranny, Technocracy, Tribal Chieftaincy, Tribal Assembly, Banditry, or Corporatocracy. This categorization has been based on Norberto Bobbio's *Dictionary of Politics* (1997), a reference in Political Science, and on Deleuze and Guattari's treatise on nomadology, belonging to chapter X of their work *A Thousand Plateaus: Schizophrenia and Capitalism* (2002), where the authors depict, largely as a metaphor of intellectual dissidence, a complex system of relations between societies with State, nomads and tribes, their spaces and their movements of confrontation, assimilation, subjugation or annihilation. Additionally, a concept such as Corporatocracy is illustrative of narratives where the government falls into the hands of a giant corporation (Giroux, 2011). Once again, the use of one or more of these categories is conditioned by the diegetic characteristics of each story, being susceptible to modification or expansion according to the researcher's criteria and objectives.

3. Discussion and Conclusions

In view of the first objective, we find that this methodology provides a starting guide that orients the researcher in the categorical organization of an investigation on social imaginaries through the jobs represented in filmic stories. This model of analysis motivates to take conscience of the fact that the cinematographic story belongs to a certain historical and cultural context of production, which can determine the representation of the professional roles of its characters and the relation of these with their performance, as well as their relevance in the resolution of the task, conflicts and threats depicted.

Thus, it has been attempted to fulfill our second objective: to propose a methodology for the analysis of a relevant element of character design such as their professional role, and the assessment of its relevance in the structure of the story.

Regarding our third objective, we have tried to propose several ways of analytical approach to cinematographic texts and their characters in order to make it as rigorous as possible. We have also sought to provide a tool to collect illustrative data about the function of cinematographic stylization and the use of stereotypes in the reflection of social concerns, as well as the perception of their target audience, aspects that can be connected to the professional performance in fiction.

Finally, in reference to the fourth objective, we understand that the interdisciplinary zeal shown in this proposal leaves a wide margin for the design of a model of analysis according to the thesis and objectives of each research, being an aspect in which this proposal hopes to provide more determination in a near future. It is desirable in this aspect to underline its quality as a complementary tool for the deepening of the analysis of the story, which can contribute to the precision of the analytical reading from which to provide final data.

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