

The Conversation between Film and Ideology

—————How *Wall Street* and *Wall Street. Money Never Sleeps* promote and/or criticize financial capitalism?

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Abstracts

The aim of this thesis is, within two films Wall Street and Wall Street. Money Never Sleeps, to explore characters from different levels of capitalism's characteristics and ideological positions, what kind of society and ideological patterns the two films reflect and in which ways do the films promote and/or criticize capitalism. Theories on ideology and ideology critique are applied and used in a discourse analysis in order to compare characters of different levels of capitalism's ideologies and characteristics over times in the films and describe what kind of society and ideological patterns the two films reflect. The outcomes show that characters' ideologies and characteristics actually change over times in the films. And the outcomes also show that the two films generally promote capitalism by creating same model of story under different societies and ideological patterns.

Film | Capitalism | Ideology | Characteristics | Ideological positions | Ideological patterns

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1. Introduction

In CCTV television documentary *Wall Street*¹, Wall Street is introduced in this way: *A long time ago, it belonged to Indian land. 100 years ago, it was a wall to protect Dutch. 200 years ago, it was financial seed under plane trees. For 100 years, it has been cultivating the rise of America. Today, it is a financial net which is salted with all the world. This net is powerful, yet fragile, light but darkness* (CCTV television documentary *Wall Street, Volume 1 money never sleep*, 2010). This net not only speeds up economic growth, but also stifles the economy. This is Wall Street.

There are some arguments about Wall Street made by scholars among CCTV television documentary *Wall Street*. Some arguments made by scholars that Wall Street helps to achieve the rise of America, from traditional agriculture to traditional industry, from modern science and technology to network information. Some are more willing to regard Wall Street as “a big sewer to devour human nature”, for it stimulated ugliness and greed of human nature for which the whole world had to pay and suffered from the financial and monetary crisis in 2008 (CCTV television documentary *Wall Street, Volume 1 money never sleep*, 2010).

Nevertheless, in films, Wall Street always appears with a controversial face (CCTV television documentary *Wall Street, Volume 1 money never sleep*, 2010). *Wall Street* and *Wall Street. Money Never Sleeps* tell stories that happen on the Wall Street which gathers a lot of American Stock Exchanges.

Oliver Stone is the director of *Wall Street* and *Wall Street. Money Never Sleeps*, he not only makes a historical record, but also wants to create discussions and brings some edification. In one interview he said: *It is no black and white, Wall Street's good? Wall Street's bad? I don't take this point of view. I think we have fun play in the middle. We try to figure out what's good? What's bad?* (CCTV television documentary *Wall Street, Volume 1 money never sleep*, 2010)

Now let us take down into films *Wall Street* and *Wall Street. Money Never Sleeps*. A good film gives consideration to both form of film art and its social and cultural ideology, so are the films *Wall Street* and *Wall Street. Money Never Sleeps*, which focus on the relation between human desires, the finance market and morality.

The film *Wall Street* took place in the financial bubble time in 80s. As we have experienced, the financial crisis followed the signing of Plaza Agreement by Japan and America in 80s. Actually, the prosperous economy indicated the future crisis. Some prevailed prosperity cannot last long; the periods of depression would come soon (Brenner, pp.85-88). Stone makes this film as a tribute to his father, Lou Stone, a stockbroker during the Great Depression (Surhone & Tennoe & Henssonow, 2010). The character of Gordon Gekko can be

¹ CCTV television documentary *Wall Street* is about using Wall Street's financial crisis as an opportunity to well know the operation of modern financial market. It has 10 volumes and everyone volume has its own name.

said to be a composite of several people, especially capitalist, also Stone himself (Surhone & Tennoe & Henssonow, 2010).

Wall Street was directed by Oliver Stone and stars Michael Douglas, Charlie Sheen and Daryl Hannah (imdb.com). It tells a story about a young and impatient stock trader called Bud Fox, who keeps on finding a way from desperate to success. Because of an important opportunity, he meets a greedy corporate raider, Gordon Gekko. Bud Fox begins to trade on illegal inside information taken through a ruthless under the Gordon Gekko's wing. Film critics raise some doubts: whether Bud Fox arrives at his "top" this way? Was the phrase "greed is good" really uttered in the film? What have they got at last?

After the financial bubble in 1987, Wall Street, set up for one of the biggest markets in history, has met worst financial crisis in 2008 in its 80 years. The background of *Wall Street. Money Never Sleeps* is set in the financial crisis in 2008. Wall Street was to be flung into confusion (Albert 2010, pp.1-14). The financial crisis made a screen version of Wall Street again.

Wall Street. Money Never Sleeps was directed by Oliver Stone and stars Michael Douglas, Carey Mulligan and Shia LaBeouf (imdb.com). The sequel of the story goes like this: after Gordon Gekko got out of the prison, but he is still disgraced by his peers, he helps his future son-in-law, Jake Moore an idealistic stockbroker, to defeat a Wall Street enemy. And at last he rebuilds his empire. Some doubts are raised by film critics, such as is Gordon Gekko still a cold-blooded capitalist when he faces his daughter and future son-in-law?

Film covers a wide field such as industrial production, commercial system and cultural connotation. Nowadays, film is not just an ordinary business, but one influence way of social consequences because of its communicative powers (Balio 1985, p.92). Film is a form of culture, not only provides us with pleasure (Stephen 1992, p.5), but also serves as a mirror that reflects the ideology and values of society. It is tied so closely to the audiences' desire and concerns (Franklin 2006, p.6). It embodies visually the current of social and political culture (Prince 1992, pp.1-2), and ideology and problems that people confront in everyday life (Franklin 2006, p.6). Some scholars encourage filmmakers to attempt to express attitudes, values, and sentiments that challenge aspects of the existing social system (Janet 1980).

Therefore, it is important to understand the relationship between film and ideology. Let us take a close look at the reasons why it is so important: (1) Film is a good media material to study ideology. (2) Film is based on people's life. Perhaps the stories that happened in the films have already taken place in the real world. (3) Film intends to promote or criticize some ideologies to help people well understand the different culture and life they are living in.

The rest of this thesis is divided into seven chapters. In order to find the gaps in existing research, in the first instance, a review of previous literatures is made. In next theory chapter, an outline of theories on social constructivism is given in addition to main theories on ideology and ideology critique and concepts of discourse analysis and capitalism. Two

perspectives will be mentioned in theories of ideology and ideology critique, classical Marxian and arguments from Douglas Kellner. Douglas Kellner's arguments will be used in analytical framework. The following short chapter exposes the specified aim and research questions. The chapter on research design and method introduces the type of research, characters of capitalism be selected and methods be used both for gathering and analyzing data. Then, the result part will present the outcomes of the collected data. This chapter is generally divided into three parts according to the analytical framework and research questions: there follows respectively analysis part for *Wall Street*, analysis part for *Wall Street. Money Never Sleeps*, and then comes the analysis part within *Wall Street* and *Wall Street. Money Never Sleeps*. The last part of thesis is a conclusion which summarizes characters of different levels of capitalism's characteristics and ideological positions within two films, presents the answers to the research questions, discusses the implications of the findings for society, and preview of future research.

2. Literature Review

2.1 Previous research on film study

Film has mainly been studied in three ways: (1) film studies on ideology. (2) Film studies on reception. (3) Film studies on aesthetics.

Film studies on ideology are playing important roles on indicating local culture, improving transnational relationship, and incarnating specific political attitudes and goals (Bill 1985, p.93). One of the books in the field of film, politics and ideology, is *Camera politica: the politics and ideology of contemporary Hollywood film*, written by Kellner and Ryan². They define that films can be understood as a struggle of representation over how to construct a social world and everyday life. The book focuses on Hollywood films, and claims Hollywood films are closely connected with the political movements and struggles of the epoch from the 1960s to the present. They discuss on the rise and decline of 1960s radicalism, the failure of liberalism and rise of the New Right in the 1970s, and the victory and hegemony of the Right in the 1980s (Kellner & Ryan 1988). In 1960s, they discover a new kind of film that is socially critical Hollywood film. With this as a start, some films begin to transcode the discourses of state (Kellner & Ryan 1988, pp.106-129), student rebellion (Kellner & Ryan, pp.17-37), feminism, black radicalism, sexual liberationist and the movement from counterculture to counterrevolution (Kellner & Ryan 1988, pp.17-37).

In view of the above, film becomes a tool of translation, representations, discourses, and myths of everyday life into specifically filmic text (Kellner 1982, pp.133-155). In this way,

² The authors of the book "*Camera politica: the politics and ideology of contemporary Hollywood film.*"

film serves as both an instrument of social criticism and a channel for presenting favorable representations of different values and institutions (Kellner & Ryan 1988, p.17).

In some other previous research, filmic texts also transcode the discourses through identity, technology and media, family and love, city and modernization, race (Kellner & Ryan 1988, pp.106-129), class (Kellner & Ryan 1988, pp.106-109), some also mention some social problems as crime, such as political corruption, drugs, youth gangs (Kellner & Ryan 1988, pp.87-95) and violence (Pearson & Simpson 2001, p.94 pp.465-468). Still others topics are studied, such as identity, history, institution, family, gender (Kellner & Ryan 1988, pp.18-27), technology (Pearson & Simpson 2001, pp.446-450).

The previous research topics mainly discusses the period from 1960s to 1980s, most of them focused on the relation of film, social politics and ideology, and made little comment on the relation of film, economics and ideology. Some researches were made only between film and capitalism. One research investigates how aesthetic categories relate with political-economy by analyzing the transforming relation between Japanese film and history of Japanese Capitalism (Cazdyn 2002, p.2). This research helps us to understand a new connection between aesthetics and geopolitics. And other relatively new research explains the operation system of Hollywood film under capitalism on Wall Street (Duan 2010). Consequently, the achievement of the great importance to the position and effect of Wall Street was also a praise on capitalism.

Some other previous researches focus on the film reception. Film studies on reception focus on the meaning understanding between viewers and producers by the use of different theories (Pearson & Simpson 2001, pp.366). Early audience research used stimulus-response approach, tried to discern the “effects” that the film had on its audiences, based on hypodermic model that a quantifiable and predictable audience response produced by given media stimulus (Pearson & Simpson 2001, pp.366-370). Later, audience research shifts to focus on exploring the factors affected audience reception. One relevant research is Winick’s study on *The Man with the Golden Arm* (Staiger 2005, p.54), it points out that every people has their own reading frameworks when they are reading screen, for their own meanings. The same concept will have different interpretations among different social groups.

Some courses in the college of film mostly belong to the professional program of film and television dissemination. This program focuses on film studying on film technology or aesthetics (Laham 2009, p.155). Most of film researches are only from aesthetics point of view (Pearson & Simpson 2001, p.8), like some researches I mentioned before, not taking the film in social ideology research area to explore how films keep on copying, translating or even criticizing some ideologies which are closely related to audiences’ life by reflecting the performance with stories and narrative. Those ideologies will influence human’s thought pattern and ideas of life unobservedly while people are watching films, for example, the western main ideology given through Hollywood films (Kellner & Ryan 1988, p.286). Some stern films focus on presenting some ideologies, even criticizing them, in order to help audiences understand culture and social situation which they are in (Pearson & Simpson 2001).

I get my first gap here. I found a lot of film researches within aesthetic perspective aim at photograph, sound, spectacle dispatch and interweave, not pay more attentions on the film meaning creation, construction and language model. As a result, analysis ways based on aesthetic perspective cannot help reader or audience to understand the meaning creation in the film and how film constructs the meaning. Moreover, this analysis method is unable to have a profound multivariate discussion about film ideology implications and social politics-economy.

2.2 Previous research on representation of capitalism in films

Many scholars already devoted to research on ideology by selecting different films which representation of capitalism.

Some scholars study on film *Capitalism: A Love Story*³, directed by Michael Moore. Myke (2010) claims this film is sought to present the relationship between capitalism and ideology during global financial crisis 2008-2009. It implants intense hate for capitalism to point out how disappointed people are at the institution of capitalism (Myke 2010). Moreover, the film defines capitalism as the demon that is going to destroy America (Myke 2010). One hot discussion on the newspaper is around the question about “which one was efficiency under capitalism, hard working or “play by rules” (*The Wall Street Journal on Friday, June 04, 2010*).⁴

Some scholars study on famous film *Fight club* (1999), because they think it is within element of capitalism (Lipschutz 2010, pp.82-85). They also find out that the film tries to present an attitude which is very cynical and also disgruntles with social institution of capitalism through representation by main character. The film uses its special way to show how widespread separation from contemporary capitalism has become (Lipschutz 2010, pp.82-85). Some scholars explains this film reminds us our spirits are so far away from our life worlds under capitalism, and only the virtual masochism and pain inflicts by capitalism (Lipschutz 2010, pp.82-85) will help us to bring our spirits back and told us we were alive. Then the argument raises the discussion around “should we be amused or horrified? Or both (Lipschutz 2010, pp.83)?”

The films *Wall Street* and *Wall Street. Money Never Sleeps* also are some other good examples on representation of capitalism. Because some scholars find the two films show many popular conceptions of Wall Street, and in some way make a tale of shady discussing the working of the epicenter of the global financial system (Emmett 2003, pp.307-318). The

³ *Capitalism: A Love Story* (2009) American documentary film directed, written by and starring Michael Moore.

⁴ Mr. Tabarrok, in his article which was published in the *The Wall Street Journal on Friday, June 04, 2010* (<http://online.wsj.com/article/SB10001424052748704025304575284722645443124.html>)

early discussion around the meaning creation in the films is not with a view to judge the criminals who break the law in the film, but the conflict between greed, money and human nature (Emmett 2003, pp.307-318).

Prince (1992) has an opinion about Hollywood film *Wall Street* that it tells us about the avarice of the world of high finance (Prince 1992, pp.1-6). He also claims it is an enjoyable story about ambition, romance, and predatory trading practices (Prince 1992, pp.1-6). Some think the film shows more fascinated in human desires than angry about morality (Ebert 2011, p.619). Some argue it is a film that has many complex characters, glamour and fancy consumerism, a father-son struggle, ultimately a taste of redemption and a sacking of evil, and makes a representation of an actual life on Wall street (Scaramucci 2010, pp.2-5). A hot topic is around “is greed good?”, of course, there is incorrect answer until now, everyone has his own understanding about this (Scaramucci 2010, pp.5-6).

Some people make a guess at the beginning of *Wall Street. Money Never Sleeps*'s plot when a bank broke, if it insinuates that the Lehman Bank broke in the life world (163.com)? Some students from arts program or film program use the main characters to be their research sample in their essays (directessays.com). *Wall Street. Money Never Sleeps* was made post in 2008, but was shown in 2010. It is quite a new film. Few questions have been asked and few conclusions have been made.

Here I get the second gap. The research on ideology of *Wall Street* and *Wall Street. Money Never Sleeps* are mostly being or similar to discussion and review, not rise from discussion or review up to academic level, especially *Wall Street. Money Never Sleeps*.

And third gap is the already academic literature has not study on representations of capitalism and ideology by making a connection (times or place they were made in) between *Wall Street* and *Wall Street. Money Never Sleeps*.

2.3 Conclusion

There are three gaps in this way in already academic research area and I hope to add to the literature and make a contribution to promoting the process of understanding the relationship between film, capitalism and ideology by focusing on film meaning creation, construction and language model. In order to achieve this aim, I will use *Wall Street* and *Wall Street. Money Never Sleeps* to be my marital to explore their ideology meaning creation and construction to see how capitalism change over times.

3. Theoretical Approach

3.1 Social Constructivism

Social Constructivism can answer the questions like: *Is reality constructed by our own activity? Or do we collectively invent the world rather than discover it?* It maintains that we invent the properties of the world rather than discover them (Andre 2000, Preface).

Social constructivism is an assumption that there are some certain social factors, such as human relation, ideas, thoughts, language and knowledge. They point out that sharing those factors is important in building the reality (March & Stoker 2010, pp.80-98). Social constructivism believe in the way of understanding the certain social facts such as social institutions, languages, social classes, governments, legal systems, economic systems and kinship system, all depend on people's own actions, beliefs and intentions (Andre 2000, pp.24-31, March & Stoker 2010, pp.80-98). Social constructivism is a type of share -- share your cognitive, it means that everyone's cognitive is a sharing with its significance. But one thing we need to notice that contemporary society, institutions or some other facts I mentioned before will limit your cognitive (Andre 2000, pp.59-67). This results different time will have different construction of society and its ideology values.

With this as a perspective, it provides important support to my research. *Wall Street* and *Wall Street. Money Never Sleeps* were made in different times, go without saying, they portray different societies and ideology values. After an investigation of those two films, I will share the results of what society they portray and what ideological values they reflect.

3.2 Theoretical concepts

3.2.1 Ideology and Film

Ideology is a word that evokes strong emotional responses (Freeden 2003, preface). The body of ideology reflects the social needs and aspirations of an individual, a group, a class, or a culture. Ideology is *a system of ideas, opinions or viewpoints* (Pearson & Simpson 2001, pp231-237). It is an important work of meaning production in the film (Pearson & Simpson 2001, pp231-237).

Many people have already given the definition of ideology and the relationship between societies by their understanding. Lenin (1870-1924) looks upon that ideology is to take on the appearance of all class willpower and consciousness (Service 2000, pp.1-9). Louis Althusser (1918-1990) emphasizes imagination of ideology, the imagination expression of the relationship between subject-to-subject and world (Freeden 2003, Chapter 1). Slavoj Žižek

(1995) advocates that ideology was a “phantom”, which must undergo when subjects got to know the society and group. It belongs to aspects of misapprehension and substance (Žižek, pp.326-328).

Ideology is one of the most hotly contested concepts in film and televisual theory. The most common theoretical perspectives be used in early research were ideology and radical cultural criticism in Hollywood film (Kellner & Ryan, 1988). Film tries to explain the meaning of ideology by using its characteristic narrative techniques and rhetorical devices (Pearson & Simpson 2001, pp300-307). Film as work of literature and art, as ideological forms, are products of the reflection in the human brain of the life of a given society. I just want to figure out the reflection in the characters’ brain I choose of their life on Wall Street in the given societies in *Wall Street* and *Wall Street. Money Never Sleeps*.

Film is a way of meaning production as intangible cultural product belongs to the area of social ideology. Intangible cultural is various spiritual culture productions created by human beings during the process of social and historical practices (Stefano & Davis & Corsane 2003, pp1-4). A variety of spiritual cultures were created by human being in their social and historical practice, three of which are: (1) matching and adapting to the natural environment, such as natural sciences, religion, art, and philosophy. (2) Matching and adapting to the social environment, such as language, written language, customs, moral and laws. (3) Matching and adapting to the material culture, such things as instructions and method to use tools, instruments or apparatus. Film belongs to the second kind of intangible cultures. Film uses images, discourses, symbols, myths, and narrative to reflect social practices, ideology, ideas, values, customs, moral and law in contemporary society.

3.2.2 Classical Marxian conceptions of Ideology

The classical Marxian view of ideology is used to cover up capitalistic essential attribute: fictional and distortion; have a mask of fraudulent ideological way (Karl & Friedrich 1968, part 1). In Marxian, Marx and Engels firstly consider ideology as the ideas of the ruling class display by *The German Ideology*⁵ (Pearson & Simpson 2001, p232). With this as a perspective, ruling class is an ideal expression of dominant material relationships. The ruling class attacks ideas legitimated ruling class hegemony, uses to mystify or cover over class rule, and finally serves the interests of class domination (Pearson & Simpson 2001, pp232-236).

In this view, it means ideological ideas or symbols conceal were depending on social structures, as well as the class interests. Here we get a new concept words, dominant ideology. It is the ideology of the ruling class (Pearson & Simpson 2001, pp234), which works for the class interests. Under the capitalism model, class interests are the highest economic. In this way, capitalism will support all ideas that can help them to legitimate capitalist ruling class, and promote their economic interests.

⁵ Marx-Engels 1975, pp.59ff.

3.2.3 Douglas Kellner's developmental conceptions of Ideology and Ideology critique

As time went on, some people raise doubts about the ideas of classical Marxian. It means ideology is not only used to consolidate the ruling class and protect the interests of capitalism. With the development of society, many concepts are added into ideology, such as ideas, texts, and representations and theories. Film is a good example as ideological form that reflects the ideologies and values of societies through its images, discourses, symbols, myths, and narratives.

The explanations of interests of ruling become diversified, such as gender and race to be treated equally in domination and participation (Kellner & Ryan 1988). That is to say, with the development of society, more and more factors can affect the dominance of the ruling class. In order to keep the dominance of ruling class, it needs to fill different interests from people. Sometimes, the dominant ideologies that created by ruling class cannot meet people's interests. Then people use ideology critique to criticize the dominant ideologies and try to express their ideals and willing through the form of text, sound and art. Film is one form of them. Through doing ideology critique on film, we can get the ideologies, ideas, and willing from ruling class and people of contemporary society in the film.

Take an example of how to use the ideology critique. People want to bring about gender and race to be treated equally in domination and participation, but this is not so. Then people do ideology critique on it. It includes criticizing sex discrimination, racial discrimination and the way of capitalism class ideology.

Let us have a look of how to do ideology critique. Kellner's argument built upon the classical Marxian, which is doing ideology critique involves analyzing images, discourses, symbols, myths, social practices and narrative (Kellner 1978, pp.37-65; 1979, pp.13-53; 1982, pp.133-155). The film happens to have the images, discourses, symbols, myths, social practices and narrative. So I think the ideology critique can be used when we analysis the meaning creation and construction of film.

I quite agree with Kellner's argument that film ideology includes discourses and figures, concepts and images, theoretical positions and even myths (Kellner 1978, pp.37-65; 1979, pp.13-53; 1982, pp.133-155). So, doing film ideology critique involves analyzing discourses and figures, concepts and images, theoretical positions and myths. As I said before, film is ideological form, the same way can be done when we analysis film ideology and do film ideology critique.

3.2.4 Discourse Analysis

I prefer to Kellner's ways of analysis film ideology and do film ideology critique. With this as perspective, analyzing film ideology involves analysis discourses and figures, concepts and images, theoretical positions and myths that made in the film. I think the normal way to change everyday life into filmic text is transcoding the discourses through different topics. The discourse analysis is sure to be the preferred choice of method for collecting, analyzing and criticizing data.

Discourse is defined in two ways: discourse (*abstract noun*): *language use conceived as social practice*; discourse (*countable noun*): *way of signifying experience from a particular perspective* (Titscher & Meyer & Wodak & Vetter 2000, p.148). In my thesis, I will analyze discourse which belongs to the first definition. That is to say, the discourse happens in our daily communication.

Discourse analysis is a very useful method in sociology and linguistics. Fairclough (1992A: 3ff.) counted three ways of using discourse analysis: (1) *samples of spoken dialogue, in contrast with written texts*; (2) *spoken and written language*; (3) *situational context of language use* (Titscher & Meyer & Wodak & Vetter 2000, p.24). Integrating in the three ways, I find discourse analysis forces on four main relationships: (1) the relationship between language form and its meaning; (2) the relationship between use of language and context; (3) the relationship between the language users; (4) the relationship among language, culture and ideology.

Discourse is a social practice. It has sociality, reflects social reality and value relation. Although discourse is only a language model, ideology is real content behind it (Dant 1991, P.3). Discourse is used to intensify people's ideology. Furthermore, it will control people's ideology (Downing 1991, p.14). Consequently, we can see discourse is the best way to reflect people's ideology, through analysis discourse we can understand people's ideology easily. Analysis of discourse reveals that the ways the speaker conveys his/her attitude to the judgment of the entities and events in the world.

3.2.5 Capitalism

In Century Dictionary, the word Capitalism is defined: [*noun*] *an economic system based on private, rather than state, ownership of businesses, factories, transport services, etc, with free competition and profit-making* (Allied 1996, p.209). And the word *Capitalist* is defined as [*noun*] (1) *someone who believes in capitalism*. (2) *... a wealthy person, especially one who is obviously making a great deal of personal profit from business, etc*; [*adj*] (1) *believing in capitalism*. (2) *relating to capitalism* (Allied 1996, p.209). Capitalism cannot exist without markets. So when we understand the definitions of capitalism always introduce

markets: Marx defined capitalism as in terms of wage labor and private property requires labor and commodity markets; Weber's definition of capitalism is profit-seeking behavior in markets; and Polanyi defines capitalism as an economic system in which markets were the primary tool of economic integration (Emigh 2009, p.29 & Ingham 2008, pp.7-35). Some advocators and critics sums up some common characteristics of capitalism, like private sector, private ownership, free enterprise, profits, inequality of income or wealthy, competition, self-organizing, admit the existence of the market (including the labor market), pursuit of private benefit.

The stories of films *Wall Street* and *Wall Street. Money Never Sleeps* happen on the Wall Street. It includes the biggest financial institution and financial market in America. It plays a role as organizer who promotes annexation and purchase in financial institution. And it also plays an important role in financial market. It contributes a big terrace for financing, in the same time; it avoids such risks from financial market (Banks 2004).

I will choose three characters in the films that from different levels of capitalism in two different times, perfect capitalists' life in the films as my capitalism samples (The reason to choose them will be explained in the design and method chapter). They all work on the Wall Street, under the biggest capitalism system. This indicates they believe in capitalism or relate to capitalism. I understand them as the supporters of capitalism, but coming from different levels of capitalism in two different times. This indicates they have difference between their characteristics and ideological positions. Related through their life in the films, we will look into the characteristics and ideologies of capitalism deeply.

3.3 Theoretical framework

Within the literature on ideology, ideology critique and discourse analysis, and the following steps have been identified: first of all, understand the narratives well. Step 1, I am going to explore three characters from different levels of capitalism's characteristics in *Wall Street* and *Wall Street. Money Never Sleeps* by discourse analysis. I will give the conclusions of characters' characteristics according to the views from other characters in the films within my understanding of the films. And then I will define their ideological positions. The ideological positions here fall into two camps: pro-capitalism and anti-capitalism. Step 2, do ideology critique based on the results of first step, to investigate what kind of society and ideological patterns the two films reflect by ideology critique. Step 3: according step 1 &2, to compare the characteristics and ideologies that hold by different levels of capitalism in same time, and hold by same level of capitalism in two different times to see how representation of capitalism changes over times in the films, then give a clear answer to in which ways do the films promote and/or criticize the financial capitalism?

The analytical framework for step1 is developed based on this way:

	Characteristics	Ideological Positions (pro- or anti-Capitalism?)
Representatives of Capitalism		
<i>Wall Street</i>		
Gordon Gekko		
Bud Fox		
<i>Wall Street. Money Never Sleeps</i>		
Gordon Gekko		
Jake Moore		

4. Specified Aim and Research Questions

The aim of this thesis is to explore three characters from different levels of capitalism's characteristics and ideological positions within two films *Wall Street* and *Wall Street. Money Never Sleeps*. And then do ideology critique on ideologies had by different capitalism over different times in the films to investigate what kind of society and ideological patterns the two films reflect. At last, compare the characteristics and ideologies that had by different levels of capitalism in same time, and had by same level of capitalism in two different times to see how representation of capitalism changes over times in the films. In order to reach the aims I post some research questions below:

1. What characteristics and ideological positions do the different characters symbolize?
2. What kind of society and ideological pattern does the each film reflect?
3. In which ways do the films promote and/or criticize financial capitalism?

5. Design and Methods

This study is a descriptive one, as the main research questions are concerned with analyzing how something is and not try to explain why questions (Vaus 2001,pp.1-5). My thesis is a typical qualitative research that explores the characters from different levels of capitalism's characteristics and ideological positions and doing ideology critique of their ideologies within two films *Wall Street* and *Wall Street. Money Never Sleeps*, in order to see what kind of society and ideological patterns the two films reflect. Analysis three characters from different levels of capitalism will assume the results of characteristics and ideological positions in two different times. The results of doing ideology critique on three characters' ideologies will be assumed based on understanding the narratives and analysis characters' characteristics and ideologies by discourse analysis. Then compare the characteristics and ideologies that had by characters from different levels of capitalism in the same time and the same level of capitalism over different times to see its change. For those purposes the best types of research design are using comparative study with discourse analysis.

5.1 Representatives of Capitalism

Each character in the films is a self-governed subject to be studied. That is to say, every representative I chose is regarded as a "case" I am going to study. Segmented studies like that will improve studying effect on the outcomes of understand ideology meaning creation and construction of films.

I pick the three main characters: Gordon Gekko, Bud Fox and Jake Moore. I choose them not only they are the main characters in the films and I like them but also they are suitable for my analysis. The narrative of film *Wall Street* revolves around Gordon Gekko and Bud Fox. And the main action of the *Wall Street. Money Never Sleeps* centers on Gordon Gekko and Jake Moore. It's important to take the relations between each other into account when doing research on their characteristics and ideological positions.

The stories of the film take place on Wall Street that the epicenter of the global financial economy. Those 3 characters are from different levels of capitalism. Gordon Gekko is a corporate raider who is a millionaire, high level of capitalism, as peers; and Bud Fox is a young stock broker who comes from a working-class family and Jake Moore is young idealistic stock broker, although they are all ambitious, they are still stay on the lower (even lowest) level of capitalism. An open discussion about characteristics and ideologies will centre on the 3 characters, but due to the limits of understanding ability, the outcomes of my research might be incorrect and incomplete.

5.2 Qualitative Research

For the reasons to adopt a qualitative design, firstly, the aim of my thesis is to understand the ideology meaning creation and construction of the films, rather than research on the profits and losses incurred of films through the quantitative data which to show how much the films are welcomed. In researching of my study subjects, I am going to investigate their ideas and meaningful behavior through discourse analysis. Understanding ideas and meaningful behavior is also towards to qualitative research. The different characters of capitalism I chose may not have generalizations for all the capitalists, but when we are doing qualitative research, we only make a deeper insight into a phenomena or a group.

5.3 Comparative Study

The comparative study will be used in two ways. Since three characters of capitalism are from different levels of capitalism in the films, their characteristics and ideologies are comparable. In *Wall Street*, comparison will be done between capitalism that represented by Gordon Gekko and Bud Fox. In *Wall Street. Money Never Sleeps*, comparison will be done between capitalism that represented by Gordon Gekko and Jake Moore. After this way of comparison, we can look into different characteristics and ideologies had by different levels of capitalism in same time more exactly.

The other way, because two films are made in two different times⁶, they made two respective and different types of contemporary society and ideological patterns. I will make a comparison of Gordon Gekko's different characteristics and ideologies within different times and also do a comparison of Bud Fox and Jake Moore, the same level (lowest) of capitalism but in different times. Those two comparisons will figure out that how the representations of capitalism change over times in the film.

5.4 Discourse Analysis for Gathering Data

To be able to investigate the characters of capitalism's characteristics and ideological positions and doing ideology critique of capitalism in *Wall Street I* and *Wall Street II*, the easiest way is to collect the data from the films. Gathering data from documents or newspapers also are possible ways. But the data from documents and newspapers are based on authors' subjective understanding of the films. If I used those subjective sources as my

⁶ '*Wall Street 1987*' was made during the financial bubble of the 1980s.

'*Wall Street. Money Never Sleeps (2010)*' was made post the financial crisis of 2008.

data, their bad judgment of films may lead my arguments to be more subjective and far away from ordinal narratives. So selecting data from films seems more appropriate.

According to Douglas Kellner's argument, analyzing film ideology involves analysis of discourses and figures, concepts and images, theoretical positions and myths. From this perspective, the possible types of sample will be discourses and figures, concepts and images, theoretical positions and myths in the film. As I mentioned in theoretical part the normal way to change everyday life into filmic text is transcoding the discourses through different topics. The suitable sample will be spoken dialogue in narratives. The discourse analysis is used also as a tool in order to discover the useful samples of spoken dialogue that can reflect main ideas and characteristics of characters through watching films. By appreciating the films, understanding the narratives and getting notes, according to characters of capitalism's behavior, expression, attitude, phrases and purpose when they are having conversation (spoken dialogue). I chose the samples that I think they are important to my analysis and suitable for analysis will be picked from the notes, especially conversation (spoken dialogue). They give a clear picture about the relations between characters of capitalism and what characteristics and ideological positions they had in different time and what kind of society and ideological patterns the two films reflect.

5.5 Discourse Analysis for Analyzing Data

In media study, the common method for analyzing data includes content analysis, conversation analysis and discourse analysis. The reason I choose discourse analysis as my method for analysis data is that, as is said before, my thesis focuses on exploring ideology meaning creation and construction, not the meaning function and quantitative description. The content analysis is an objective, systematic and quantitative description of research methods for the dissemination of content (Bryman 2008, p274). It is a measurement to analysis categories and units, which uses the outcomes to express the results. This is strikingly demonstrated it is a quantitative design, not matching my goal of interest in qualitative design. Conversation analysis is always used in research on human verbal communication. And it focuses on explaining the function of social behavior, how talks produced. In other words, it focuses on the function of conversation (Bryman 2008, pp.496-499). Its goal is to understand what speaker is going to express, then how reader receives it and responds to it. In such a way, conversation analysis also not the most appropriate design to answer my research questions and support my analysis; even it belongs to qualitative analysis.

Lots of Anglo-American scholars prefer to use discourse analysis, England and the Continent prefer to call it text linguistics (Dirven 2004 pp.179-183). It seems that text linguistics is other possible method to help my analysis, but here I will draw a clear dividing line between discourse analysis and text linguistics to show it's not. The difference between discourse analysis and text linguistics is discourse analysis aims at revealing socio-psychological

characteristics of a person/persons rather than text structure. Discourse analysis is a general term for a number of approaches to analyze written, spoken, signed language use (Bryman 2008, pp.499-500). So discourse analysis will be a favorite choice in studying a deep-going way of analysis the meaning creation and construction and bringing the outcomes of my research questions. One implication here is when using discourse analysis, it compels me to break down the old reading experiences. It is the first time I use this type of method and all the analysis is based on my understanding, the outcomes may seem incorrect and incomplete.

In order to analyze ideologies and characteristics of characters of capitalism based on spoken dialogues by discourse analysis, long quotes will be used in order for the reader to follow and understand. When using the discourse analysis to see how characters manage to communicate via dialogues, it's important to keep something in mind, pay attention on the relations between the sentences, the paragraphs, the sections when realizing the meaning beyond the words they produce or have in front of them (Dirven 2004, p.180).

My analysis steps are defined according to analytical framework below: In analysis parts for *Wall Street*, the first part is analysis of Bud Fox's characteristics and ideologies based on his language, ideas, meaningful behavior and relationship between Gordon Gekko in the film. The second part is analysis of Gordon Gekko's characteristics and ideologies based on his language, ideas, meaningful behavior and relationship between Bud Fox in the film. The outcomes of Bud Fox and Gordon Gekko's characteristics and ideologies will be used in later part of comparison. The third part is comparison of characteristics, ideologies and ideological positions between Gordon Gekko and Bud Fox. The following part is an opening discussion about what kind of society and ideological pattern *Wall Street* reflect by ideology critique.

In analysis parts for *Wall Street. Money Never Sleeps*, first is the description of the survival situation in 2008 of the 80s' old generation of capitalism. Next part is analysis of Gordon Gekko's characteristics and ideologies based on his language, ideas, meaningful behavior and relationship between Jake Moore in the film. Then analysis of Jake Moore's characteristics and ideologies based on his language, ideas, meaningful behavior and relationship between Gordon Gekko in the film. The outcomes of Jake Moore and Gordon Gekko's characteristics and ideologies will be used in later part of comparison. The third part is comparison of characteristics, ideologies and ideological positions between Gordon Gekko and Jake Moore. Also, the following part is an opening discuss about what kind of society and ideological pattern *Wall Street. Money Never Sleeps* reflect by ideology critique.

The analysis part within *Wall Street* and *Wall Street. Money Never Sleeps*, first part is comparison of Gordon Gekko's characteristics and ideologies within two films. The following part is comparison between Bud Fox and Jake Moore within two films. All materials to be compared are from the first two analysis parts.

As I mentioned in the theory part, there are three ways of using discourse analysis. In the analysis parts, I would like to quote a sample of important spoken dialogue to support my

judgment of main character's characteristics and ideologies, then to explain how this dialogue can support my analysis distinguishing spoken from written language, and also in consideration of the relationship between characters and situation when the spoken dialogue happen. The results of character's characteristics and ideological positions will be filled under the blanks in table analytical framework in conclusion part.

6. Result

6.1 *Wall Street*

6.1.1 Capitalism represented by Bud Fox

At the beginning of *Wall Street*, Bud is a young stock trader who comes holding sleeve-up working attitude. Every working day morning, he goes to work on the subway with suit-wearing and tidy and shiny hair. The subway is bursting with different people from all walks of life beyond all differences of race. His office building is a short distance from the subway station. He reads newspaper as he walks. And also he needs to jam into the small lift with other people who work in the same office building as him. After entering the company Jackson Steinem, Bud says hello to each of his colleagues in turn.

In addition, Bud also knows less about the business world. He is a typical broker salesman in 80s looking for new clients by phone in the shortest time, because he does not know when the phone will be hanged up. In the same time, he offers second-hand advice about the buying and selling of stock to his clients.

Bud is from a working-class family. His father is leader of the labor union in Bluestar Airline. To a working-class family a steady job as doctor, lawyer or working for national enterprise is a good way for living. Bud wants to get out of this conservative idea. He insists that living *in Manhattan* is an essential precondition *to be a player* though needs to borrow money from others to keep his life there, which shows Bud is a vanity guy. He is eager for success, to be a man like Gordon Gekko. He expresses his determination to his father that *one day you'll be proud of me. You'll see.*

Bud admires and longs to be associated with Gordon Gekko who is a millionaire. Bud has a dream about *just once I'd like to be on that side, where the real cheesecake is.* From this small dream interlock with Bud's many emotions: he wants to sell stocks to a millionaire; and also his ambition about that one day he can be a corporate high boss dominating the flow of millions of dollars, just like his idols, Gordon Gekko.

Bud makes sustaining efforts to achieve his goal, he tries several times to get in touch with Gordon Gekko over as a client, but not one of his attempts was successful. By change, on Gordon Gekko's birthday, he goes to visit him with Havana cigars in hopes of gaining an

opportunity of meeting him. But a great corporate raider like Gordon Gekko does not have time to show interest in a stock trader without a penny.

In order to realize his dream, Bud makes known the insider information about Bluestar Airline which his father work for to built a bridge between Gekko. This way of ingratiation works. Gekko knocks down good money on this deal, employs Bud to keep watch on his opponent, and opens an account for Bud.

Bud tries his best to explore any illegal insider information by using his father, classmates and colleagues. Then he offers that information to do stock insider transaction with Gekko. A subtle change of their relationship is developing, and also there is a big change in Bud's characteristics. He goes far that never turns. He feels better about himself, His feeling is getting better and better, and he gets to know the commercial unspoken rule, the insider, and that business men are changeable since he began to work under Gekko's wing.

Good things come after another. Seems Bud is right, *things are starting to happen*. Bud goes to *a single month's gross commission from the wealthy individual accounts* under Gekko's wing by trading on illegal inside information. He is "on a roll"; he gets a promotion and a private secretary. He spends 950,000 dollars on a house on upper East Side with massage, sauna, jacuzzi, tanning salon and oak strip floors. He not only pays back all the money to his father and also a given a dividend. He falls in love with a beautiful decorator.

Bud becomes snobbish and pesky. He has no time to reply to whom cannot be utilized to earn more money. Bud freezes his colleague fraternity off in days gone by when he is *making big money* under Gekko's wing by trading on illegal inside information. He is getting *sick and tired of playing wet nurse to*" him.

A fierce wrangling happens between Bud and his father when Gekko finally agrees to buy up Bluestar but meet with his father's opposition. Being obsessed with the desire of gain, Bud thinks the reason why his father opposes is that his father is a guy that *who can't stand the fact that his son's more successful than he is and never had the guts to go out into the world and stake his own claim*. Those words bring a long time silence from his father. At last, out of goodwill, his father reminds him, Gekko is a guy *who never measured a man's success by the size of his wallet*.

As his father describes, Gekko goes to every expedient to buy up the company, and then destroy any company, even to break any law in order to make more and more money. At last, his claws get attention to the company that Bud's father is working for. Bud is realizing it's his responsibility; he gives an opportunity to Gekko to hurt his family. His conscience troubles him; he plans to use Gekko's way to return to Gekko with old rival Larry by using Gekko's confidence to him. He wants to throw Gekko off, even prepare to back the life before. But he does not think about this choice will make him lose his lover.

Bud loves his family members. This can be viewed from two aspects. In one hand, he is much concern about his father's health. He tries to steer his father into giving up smoking several times. After he earns money, he returns money to his father more than he borrows, and he

tells his father *buy yourself a new suit*. In the other hand, love in his eyes is obstinate and specificity. He loves his girl friend from the bottom of his heart, despite her very expensive taste. Regrettably, his girl friend barely thinks so. She can follow anyone who can afford to go out with her. She cannot tolerate poverty. This is why she leaves Bud at last.

6.1.2 Capitalism represented by Gordon Gekko

Gordon Gekko represents a most ruthless and immoral corporate raider who has millions with an insatiable desire to have more in 80s. He does nothing except for keeping on answering the phones and making decisions. Essentially, his pattern of making money is purchases underperforming companies, breaks them up and sells their parts at a healthy profit; even use illegal way on inside corporate information. He is the classic example of the popular idea of *something for nothing*. He just employs the best trader on the Wall Street to execute his decisions. But money is just rolling in his account.

He makes every deal with purpose—make money. Money will *make you do things you don't wanna do*. As he says *if something's worth doing it's worth doing for money*. His strongest trait is greed, as he defines *greed captures the essence of the evolutionary spirit*. In the other words, his is money hungry. He maintains that making money *was better than sex*. When Bud gets some "perks" from help Gekko, he is getting overexcited and satisfaction as if he himself is a rich guy. Gekko twits him with his narrow-minded idea. To Gekko rich people is not *some 400 thousands per year Wall Street stiff and flying first class and being comfortable*. To him rich people are who has lots of *liquid*—Fifty million or a hundred dollars; *rich enough to have their own jet, rich enough not to waste time*.

He is clod-blood in business world, especially when he faces with old rival. He trusts nobody, except himself. As he says *if you need a friend, get a dog; It's trench warfare out there*. He will try any ways to let them lost everything they owned. Larry, one of his old rival, who are spread net by Gekko. He describes Gekko, as he is “a two-bit pirate and green mailer nothing more.” Further, Larry uses of sarcasm and putdowns words to mock the Gekko is a man of no scruples: *not only would you sell your mother to make a deal, you'd send her COD*.

And Gekko is full of resource and astuteness. *Information* is his favorite *valuable commodity*. So he uses Bud to pass the information to him about his old rival's trade dynamic and whereabouts, to see a chance to greenmail his old rival. He is “using” Bud, as Bud's father says.

Gekko has a prodigy of confidence and very bold. He never does anything not sure; as he says he *don't throw darts. I bet on sure things*. He keeps his temper every time and everywhere. He tells Bud that doesn't *get emotional about stock*, because it will “cloud the judgment”. He claims some people are always loser. He gives a definition of those people---“sheep” which *get slaughtered*. He looks down upon the people, who graduated from Harvard MBA types. He describes most of them as *don't add up to dogshit*.

Gekko knows inside facts and ruthlessness of business world very well. He knows what kind of people can be live on Wall Street. The person should be *poor, smart and hungry. And no feelings*, keeping in mind with no matter *you win a few, you lose a few, but you keep on fighting*. He despises hard work. His *father worked like an elephant till he dropped dead at 49 with a heart attack*. He takes his father as an example to make Bud wake up to understand the really face of business world— *If you're not inside, you are outside*.

He appears to have every thing he wants—beautiful wife, lovely and smart children, advanced technology products, estate, pool, limousine, costly art collections, and deluxe cars, but happiness. Because every deal to him is all a game, how much money he holds is only a score to show his performance in a good game. This point of view is exactly what Bud's father summarizes that Gekko is a guy *who never measured a man's success by the size of his wallet*. The measures of success in Gekko's mind are including power, status, and wealth; not a single one of these conditions can be dispensed with. But in the other side, he do not really care about this measure, he just enjoy the game with adventure, creation, competition. He thinks only two types of people in Wall Street *a player or nothing*. He wants to *make the rules* on Wall Street, even *the news, war, peace, famine, upheaval, the price of a paperclip*.

Every word in his impressive speech "*greed is good*" at Teldar's stockholders meeting in 80s is disclosing his understand of greed, interests of the individual and money hungry. Following is the specific content:

Teldar Paper, Mr. Cromwell, Teldar Paper has 33 different vice presidents each earning over 200 thousand dollars a year. Now, I have spent the last two months analyzing what all these guys do, and I still can't figure it out. One thing I do know is that our paper company lost 110 million dollars last year, and I'll bet that half of that was spent in all the paperwork going back and forth between all these vice presidents.

The new law of evolution in corporate America seems to be survival of the unfittest. Well, in my book you either do it right or you get eliminated. In the last seven deals that I've been involved with, there were 2.5 million stockholders who have made a pretax profit of 12 billion dollars. Thank you. I am not a destroyer of companies. I am a liberator of them!

The point is, ladies and gentleman, that greed, for lack of a better word, is good. Greed is right, greed works. Greed clarifies, cuts through, and captures the essence of the evolutionary spirit. Greed, in all of its forms; greed for life, for money, for love, knowledge has marked the upward surge of mankind. And greed, you mark my words, will not only save Teldar Paper, but that other malfunctioning corporation called the USA. Thank you very much.

I divide the whole speech into three paragraphs. The first paragraph is about accuses conceit of corporate executives. Literally, Gekko encourages Teldar's shareholders to better protect their interests and point out in all seriousness that Teldar's executives and board have not done a good job. Actually, this is only a wonderful distraction of Gekko. He owns shares of this company, but wants more. Every word is working for his purpose behind that he wants control of the company.

Second paragraph underlines Gekko's clod-blood and well known of inside facts and ruthlessness of business world. He point out the existing law of evolution in corporate America in Wall Street is that *you either do it right or you get eliminated*. Moreover, he defines himself as a *liberator of companies* unflinchingly when being accused by some people of that he is a *destroyer of companies*.

Third paragraph is an interpretation of greed. When Gekko speaks of *greed*', he explains in this way *for lack of a better word*. I think greed is best word to contain his endless and blatant love of money. At one time, he is a grisliness speaker. He uses a series of contrasts to embroider what is greed. In US president's election, candidates of presidents will make an uplifting speech to attract more votes by give hopes to people. That is to say, the candidates who can grasp popular support will be the winner. Gekko use this way of shot skillfully. He looks into Teldar's shareholders' greed in their heart. All that they care is who can protect their interests well. Gekko use the right *salve to sore*, he uses his genius of languages to let Teldar's shareholders understand that his way can serve them better. His way is that he wants to take exclusive possession of Teldar deal, and if they let him do so, they will all earn money themselves. On the other side, his greed is good for Teldar's shareholders. In this way, greed seems not very badly.

Gekko defines himself as *smart enough not to buy into the oldest myth running—love*. He also defines love's function as *fiction created by people to keep them from jumping out of windows*. Gekko rarely mentions his family. Maybe he is too busy in earning money to stay at home. It fortunes that he stays at home only for having parties with well-known people.

6.1.3 Capitalism in 80s

6.1.3.1 Comparison between capitalism represented by Gordon Gekko and Bud Fox in *Wall Street*

Here I am going to make a comparison between Bud Fox and Gordon Gekko to see the difference and the sameness of different levels of capitalism in 80s. Obviously, the biggest reason causing their difference is that they live in different levels and they are destined to stay in different worlds.

Bud is staying in stage of capital accumulation. Gekko is working for the realm of the superstructure. If making direct contrast between Bud and Gekko, we can see, Gekko is "wolf" and Bud is "sheep". Sheep just gets slaughtered.

Bud does his best to make progress on heaping up wealth, in order to reach the top of business world, to be a great businessman like Gekko. Bud has a goal with a specific imagine. And he has his base line ethics when he is walking to his goal, although he takes the wrong road by mistake in sometimes. At last, his conscience appeals him, making him realizes that

as much as he wanted to be Gordon Gekko, he will always be Bud Fox. Because he does not have some characters called cruel, treacherous and unscrupulous. To Gekko how to making much more money unscrupulously is his lifelong struggle. He does not fix in his mind the exact amount of money he desires. His exact amount is almost endless. In his book, there is no word of contentment.

Bud is what he truly is. He is truly working hard for Gekko and seems to be regarded as his respected teacher who brings him into the business world. Bud seems forgets Gekko's instructions there is no friendship in business world. Bud is caring for his your family and lover truly, not depending on interests. Love in his eyes is obstinate and specificity, but Gekko describes in satirical tone *a bad case of puppy love*. To Gekko everything is nothing. There is only money in his eyes. Love is stay in fairy tales. In his mind buy expansive things to his family members is love. He seems to offer his family members everything but he ignore something maybe for his children the best gift is not electronics freaks, is father's companion.

They have one thing in common with one another is they are all pro-capitalism, but different property. They are all absolute devotion to capitalism, no matter by legal way or illegal way. In my opinion, *Wall Street* tries to form Bud as a good example of capitalism. Because of his giving up his evil ways and return to the right path through interacting with the police and making Gekko fell into the net. On the contrary, Gekko is formed as a bad example of capitalism that is doing insider-trading scandals and playing up old gooseberry with equality of business trading that shook Wall Street during that decade. At last, American ending that we can fight evil with good, and give warning that ill - gotten gain never prospers.

Other common is greed, but different sizes. In some ways, greed leads to their desire of advance. But it is immoral to harm others for one's own profits. If Bud is not greedy, he will not have ambition to be Gekko when he is only a stock trader who never know which day will see daylight. If Bud is not greed, he will not be used by Gekko. He is also vanity. In the beginning, he forces himself to live in the Queen, even he has to borrow money for it. He wants to have a way of lifestyle which indulges in a carefree or voluptuous. He slowly understands and accepts the fact that money can bring everything. Gekko heaps praises on greed and money without any reservations in everywhere. He follows the trend of society actively. Maybe he is one of person who guide and built the trend of society.

6.1.3.2 Discussion around capitalism in 80s

Oliver Stone makes a screen version of topics on greed, materialism corruptness and ruthlessness in 80s by his film *Wall Street* in 1987. The film points out the tragic ending you will receive if you dare to trade in morality for money. Gordon Gekko is most to be representative.

80s general trend could be reflected from those three phrases: *Greed is good. Greed is right. Greed works.* As could be judged from the receiving a hurricane of uninterrupted applause at stockholders meeting after Gordon Gekko made a speech of “*greed is good*”. The 80s were an age of illusions which was hedonistic in nature and self-loathing in practice (DirectEssays.com). The development and achievement of economy cause people do not want to take risks, only force on blindly chase self-interest demand comfort and security.

Wall Street has enough and to spare of conflict of human desires, the finance market and morality. The guy like Bud, he works hard with heart-felt aspirations and ideality. But struggle for existence on the verge of living in the Queen. He rents a house small but very expensive; he is tired with three meals a day, no hope and dream. Nevertheless, someone around seems easily have highly placed, deluxe cars, estate and an enjoyable life. At this time, if you are Bud, will you shake your living faith or life principle? At least, so Bud did. The alternative is you can just have your choice.

Let us move to the judgment of greed in the film. Since the development of human civilization, accumulated wisdom of man remind us greed is not good. An avaricious man will richly deserve of punishment. Film *Wall Street* offers an open ending for audiences, not stick with one right answer of greed is good or bad. The director is responsible for creating a greed millionaire who has personality plus and fascination and gives him an ending of threat by the law. The remained part is for audience to rethink. In my opinion, the speech at Teldar’s stockholders meeting is a best advocacy of greed for greedy people.

What is success? I think the most of people have the same standard as Gekko and Bud in 80s. Success can be reduced to power, status, and wealth. Fortunately, Bud wakes to the reality. Bud has antagonistic sentiments to his father in sometimes. This generation gap caused by different time and different faith. His father is “a lousy Republican” in capitalism’s eyes. His father speaks little, but plain, fair-minded and has deeply fatherly love, which is a different attitude compared with Gekko’s clod-blood and astuteness.

The 80s’ society exerts a subtle influence on people’s characteristics, thinking, etc. It tells people the measures of success are power, status, and wealth; money can bring everything you want. Without money you can neither hug nor kiss; you will feel unworthy to live. So everybody tries their best to make money, even lose their human natural and conscience. This measure also loses young people’s principle of being steadfast in work. They look for a shortcut or bypass blindly. They dream that one-day can be success in giant leaps. A few of them interpret this dream, but such as Bud, when they are standing on the balcony of 950,000 dollars’ house, they are confused and no livingness, while looking at beautiful night view, asking themselves: *who am I?*

The measurement of our success will depend upon the condition that we leave the world for the next generation. Please remember Bud’s father words: *create, instead of living off the buying and selling of others.*

In the whole film, confrontation among greed, moral and law never stopped. Greed prompts Bud to make progress and in the same time devours his souls, tear up his mind and human

natural. The importance of when greed is good when is bad is how to keep the balance of green. I think everyone can answer, Bud and Gekko have given their answers.

6.2 Wall Street. Money Never Sleeps

6.2.1 Survival situation of the old generation of capitalism

From 80s to 2008, the finance system gets worse instead of being better. The free fiscal prudence becomes banker today. Money hungry people begin to hunt for speculation by any ways. But we need to remember that *the mother of all evil is speculation*.

In 2008, there is a financial tsunami caused by subprime crisis and real estate bubble. What is most mortifying of all is 75 years old man Lou, who builds company—Keller Zabel and the teacher of Jake, puts an end to his life by lying on the rail. The company is one of the biggest investment firms on Wall Street and has perpetual history. Its downfall is really sad. Its employees *lost their leader*, and *a lot of them are gonna be badly hurt*. The reason of Keller Zabel' downfall seems that a company called Churchill Schwartz leaded by Bretton James sets the rumors to malicious manipulates Keller Zabel's stocks.

In fact, 2008 is a more-competition-better-than-less-competition time. Lou is of a blame of changing times. The competition on the Wall Street in 2008 is extreme ruthlessness, as the head of the company Lou have to be responsible for stockholder to create high rate of investment interest. Investment has a risk, if once has accidents; you need some government funding or some government important people to support with. But Lou is weak in this way. He does not have something support with, like Bretton James. Lou uses his own suicide to protect his dignity and understanding of professional morality.

As Lou says, *our world is all bullshit and there are no limits anymore*. He realizes that he cannot catch up with the changes of this world: trade of every corner's economic development in the economic globalization, different financial new terms, different financial derivative trading, and different analysis electronic equipment. He talks with a guy from *Mumbai* or *Dumbai*. He cannot distinguish with *Mumbai* or *Dumbai* which is a country's name acutely in the world. He does not *know what he's talking about, what he's selling, who he is and how much I'm putting up*. He becomes time elimination, because he does not follow what Gekko says: *You just keep it up*.

6.2.2 Capitalism represented by Gordon Gekko

The period of mourning is over Gekko releases after the term of imprisonment in 2001. No one welcomes his return, even his daughter and colleagues. There are only a poor taxi, a bankbook with forgotten passwords and a cellphone as big as brick together with him. He spends every minutes thinking at the prison. After having been confined for 8 years, Gekko seems to be alone, an outsider of business world.

He wants to gain dignity for himself first. I think his action of writing book is a way of raising money. Still, that is a fraction of the need. Gekko is still sly as a fox. He schemes to return to the business world. In order to get back 100 million dollars from his daughter's account which sets up *as a Swiss account in the '80s before all the trouble* for his daughter, he cheats his daughter and son-in-law, Jake. Well, I even more like to believe that Gekko really hopes to get his daughter's pardon and understanding. Otherwise, he will not keep her picture when she was eight, and make a change deal with Jake to her recent pictures. The other side is seen in the following, he loves the business world so much. He is unable to hinder earning money's seduction. And Jake is badly in need of money to invest on green energy fusion technology. So Gekko just uses Jake to help him to get the money back.

Gekko still has sagacious perception of business world. First, he detects different bubbles and there will be a financial crisis, as a warning people to the world. It seems he is an outsider of the business world. But later, Gekko is back. He is still cool-blood money hungry and greed. The passage below is shown Gekko's love of money, "she" here stands for "money": *She lies there in bed at night with you, looking at you, one eye open. Money's a bitch that never sleeps. And she's jealous. And if you don't pay close attention, you wake up in the morning, and she might be gone forever.* When crisis is coming, he is not to offer advices small to stockholders who is struggling in crisis, but to makes a fast buck while government announces bailout plan, then rebuilds his own company. He has a shave, a shampoo and makes suits and shoes, for his new start to back to business world, this time in legal way.

Gekko still looks very confident. He backs with eight years' gestation, several years' business experience on Wall Street, his unique existential philosophy (ideology) and strong inner world.

At last, he is not cold-blood to his family member, after he looks at type-B ultrasonic of his soon-to-born grandson at one night. I don't know what is his feeling is at his age. I think at that time, he really realizes family connections are invaluable, as he says *money is not the prime asset in life; time is.* After Gekko's company is steady, he redeems his promise for Jake to invest the company of energy clean tech by the way of investment fund. This action makes him saves his family, love among family members and trust. Those are all most important thing than money in the world.

6.2.3 Capitalism represented by Jake Moore

Jake is a both young and smart prop trader. He works for Keller Zabel and his boss is Lou. He helps his company earns millions of dollars. He is both loyal and trustworthy for the companies and teacher. Lou is *the man that Jake loved like a father*. He is profoundly grateful to his boss and teacher—Lou. He takes revenge to James' company after his own company was destroyed by James. When he works for James later, he also does a lot of homework to work for company. On one meeting, Churchill Schwartz team is going to do deal with Chinese; Jake is the only person in the room who's aware of Chinese business customs and language. He offers his counterparts a bottle of Johnnie Walker and breaks out some fluent Chinese. This is a good example of gaining counterparts' good graces.

His intelligence can be seen from several aspects. When he wants to have a talk with Gekko after speech at Fordham, he use *I'm gonna marry your daughter* to draw Gekko's attention. Gekko turns and take a subway ride with him. Those two's relationship is established and Jake gets ready to start grow up under Gekko's wing.

Jake is grudging of money. He is fully bent on the project of green energy fusion technology. He loves working at green energy, because *the only green is money*. Gekko points out that Jake is one of his kinds. And he describe Jake *when it comes to money, your eyes suddenly shine*.

Jake tries every effort to let people throw money to invest on project of green energy fusion technology. In order to push for more money into project, he throws himself into profiteer—Bretton James' s company Churchill Schwartz, from which his persistence can be seen clearly.

It is obvious that Jams James is not interested in ideas of green energy. He invests the money to other project which can make much more money. This makes all Jake's effort come to nothing. Jake is very angry and he leaves the company. Then he hears of his girlfriend has 100 million dollars in Swiss account from Gekko. Gekko indicates that he can help Jake to get out the sum of money which he can use the sum of money. But Jake needs to get the signature from his girl friend (Gekko's daughter). However, all the money was put into Gekko's pocket in the end, Jake can be concluded to be purposeful according to what he has done intentionally.

Jake is very sober, cool and has a confident. At first, James shows his interest in Jake, he stays cool, sober and tough, and discusses James' biking hobby instead of business until making sure that James offers a job to him. Other example also can reflect his sober and cool. When James and Jake go racing, they face a tiny spot that will allow only one bike to slip through. Jake guns it courageously faster than James. Besides, he is very confident; he dares

to interpose objections to his boss. It seems to me that there are not goods action to James. What will we receive if we let boss in an awkward position?

Jake has a sense of justice. James uses the way of straddle to buy or sell a stock. When Jake knows James's way of manipulating the market, he feels angry and he wants to bring out the facts.

Jake is perceptual and true. He understands the important of relationship among family. He wants to let his girlfriend reunite with her father Gekko. It is a hard job to make an intermediate person to balance the relationship between his girlfriend and Gekko. It is hard to make everyone happy. But he keeps on trying his best to help them in any way. He really loves his girlfriend. When he hears his girlfriend is been pregnant, he risks being broken up to confesses how he is telling a lie with Gekko to her.

Jake also loves his mother so much. His mother gives up her job, puts all her retiring pension into estate transaction, and borrow money to buy a third and a fourth house. She gets troubles when financial tsunami is coming. She has to get help from Jake. Jake is still in pain over losing his boss, but he still draws a check of his only saving to help his mother.

Jake has a kind heart. Jake believes in Gekko's human nature. He gives opportunities to Gekko again and again. He believes that Gekko really wants to bring his daughter back. Although Gekko takes exclusive possession of 100 million dollars, Jake continues bring his son's type-B ultrasonic to Gekko's company in England. He hopes a new little newcomer with a thread heartbeat can wake his grandfather's human nature.

6.2.4 Capitalism in 2008

6.2.4.1 Comparison between capitalism represented by Gordon Gekko and Jake Moore in *Wall Street. Money Never Sleeps*

Here is a comparison between Gordon Gekko and Jake Moore to see the difference and the sameness of different levels of capitalism in 2008. The biggest connection make them together is Gekko's daughter is Jake's girlfriend. That is to say, Gekko is Jake's father-in-law; and Jake is Gekko's son-in-law.

After Gekko returns to the business world successfully, he returns to high level of capitalism again. He keeps on making decisions and employs financial elites to make them come true. Jake is only a prop trader in a company, working for boss. He wants to be success, like his teacher—Lou or Gekko. The distance between Gekko and Jake are, Gekko is still “wolf” and Jake is a new “sheep” under Gekko's wing to be slaughtered. Although, Gekko has a high opinion of Jake, like *he's a good kid; he came from nothing; hustler, like me; he got the*

makings of a leader, Gekko still uses Jake's greed join hands to beguile out of his daughter's money.

Gekko's predictability of business market is much stronger than Jake. Gekko can forecast the economic trend according to his experiences of business world, such as bubble, crisis, and business opportunity. Jake is a little weaker in this respect. He keeps lying to himself about everything will be ok when *Keller Zabel stock is getting hammered and this big drop may be just the beginning of a much deeper correction*.

Gekko and Jake's ideological positions are all pro-capitalism. They are all money hungry and greed, but with different aims. When listening to the word—money, a wild spark can be found in their eyes. Gekko wants to return to the business world to find back man dignity by money. Frankly, Gekko just focuses on earning money; money draws money. Jake wants to money to invest on green energy project. I even more believe that he really wants to make a contribution on tapping new resources of energy and he is a really *Mr. green energy*. View from this aspect, Gekko is working for himself, as individualism; but Jake has a sense of responsibility for society.

Gekko begins to value his family members. I think in prison, he considers a lots; he begin to realize *how much he beat myself up and how many mistakes he made as a father*; he has self-reproach for ignore family members; he wants to *make things better*; and he realizes daughter is his only thing in the world until the day that he dies. And Jake is always values his mother, although he lays the blame on his mother's random investment. Whatever his mother comes up against difficulties, he always do his best to help her, even he is on his bones. Other thing is Jake always wants to remove the misunderstanding between Gekko and his daughter think he understand Gekko's hungry for forgive from his daughter and also he know it is unhappy for his girlfriend to live with hatred. He hopes the big family can get together one day.

Gekko and Jake all breaks down base line ethics once, and return for their soon-to-be-born grandson (or soon-to-be-born son). Gekko uses Jake's greed and trusts to beguile out of his own daughter's money and fails to keep his promise on using this money to invest on project of green energy fusion technology. Because of his soon-to-be-born grandson, he admits his mistake; he wants to keep his grandson, daughter and his son-in-law and picks up his promise to "deposited a check of 100 million dollars made out to United Fusion". In the same time, because of greed, Jake lies to his girlfriend. After he knows he will be a daddy soon, he confesses his planted story to his girlfriend, which causes him to lose girlfriend and his son. Jake holds a small ray of hope that his soon-to-born son can wake up Gekko's human nature. At last, it works. Human nature saves every people.

6.2.4.2 Discussion around capitalism in 2008

Wall Street. Money Never Sleeps is different from *Wall Street*, it does not focus on excitement of financial trade; it stresses financial crisis which is caused by financial bubble.

Bubbles are coming up in picture frame to remind us it is a bubble time. The smart elites on Wall Street create a great variety of complex financial derivatives. This leads world to get close to the crisis step by step. The world is in crisis, but money is kept for elites. This reflects greed in human nature and less development of regulatory mechanism. Greed people will take advantage of mechanism's weaknesses, once they cover a weak point of it.

The film gives the definition of insanity: *it's doing the same thing over and over and expecting a different result*. In 2008, *more and more people are insane at the same time*. This is also a reason why financial bubble happens. The film also gives the definition of moral hazard: *when somebody takes your money and is not responsible for it*. And also a lot of people do in this way. The whole world is crazy within a group of greed irresponsible person collecting the money and a group of greed people throwing money want to an advantageous return. This is another reason of financial bubble happens.

Gekko makes a speech to university students at Fordham, he says *greed is good, now it seems legal*. My understanding of Gekko's speech is greed seems legal, but it still will break up families, causes people homeless, causes Punic faith and causes something bad. When Greed meets money, they become best friends. Greed regards money as a tool to do everything to get more profit in legal area. As we look back to *Wall Street I*, Gekko's famous words are *greed is good*. The three words here involve the rule of Wall Street, such as trust, but everything is in contract; no loyal and unethical manner is allowed if legal. My understanding of Gekko's speech is greed seems legal, but it still will break up families, causes people homeless, causes Punic faith and causes something bad. When Greed meets money, they become best friends. Greed regards money as a tool to do everything to get more profit in legal area.

In 20 years time, Gekko is back to Wall Street. He finds here is much more dangers than 20 years before, as he says, *when I was away, it seemed like greed got greedier* on Wall Street. Keller Zabel as an example to tell people that the end of doing financial speculation. He has a hunch that crisis is coming when he see the situation of great financial speculation. So he says, *it seems legal* in his humorous way to remind people.

It seems everything changes in this family because of a soon-to-be-born baby. Human nature saves people's greed. But do you really think human natural can wake up the whole world in the crisis? I think my concerning can also be taken on in the end of *Wall Street. Money Never Sleeps*. Bubbles away to the blue sky, but nobody know when the bubbles will break. Next, there is following a lots exquisite American coins and bills. It shows that money never sleeps. It keeps moving, prompt people's desire and influences everything in the world.

In the 80s of last century, people like Gekko made a no secret defense for greed that greed does not sound good, but it is a good thing. In 2008, one unreasonable situation is the bankers do not work but making big money, and working-hard workers do not make money. Youth like Jake become *the NINJA generation*, no income and no assets. Investment in 2008 is like a money game and never sleeps and speculation is the root of all evil.

In 2008, greed at the same time couples with the fear. Financial crisis makes people afraid of losing. No one wants to be a man of nothing. Because having fear of losing everything, must grasp of all existing things firmly, such as money, power and so on. When people have everything around, they want more. This is called greed. This is relationship between fear and greed shown in the film. And also it tells us money can be brought by everything, such as financial crisis or bubble, but family and loves are always waiting for you.

6.3 *Wall Street & Wall Street. Money Never Sleeps*

6.3.1 Comparison of Gordon Gekko within two films

At the beginning, I think Gekko really turns over a new leaf and is not interested in business world. Maybe he wants to be a writer to tell people his personal experience on Wall Street. I am wonder if it is a good thing or bad thing that Gekko is still Gekko after 20 years. He cannot help loving playing games in business world. He is still a fast talker in the speech and very popular among young people, like Jake. He still uses “honeyed words” to make use of ranking young people, like Jake. He still cold-blood to take anyone including his own daughter by his hand for earns much more money to feed his greed. He still knows inside facts and ruthlessness of new business world very well and builds up his own company in short time. And also he is still unhappy, without his daughter’s forgiveness and understanding.

Gekko lost anything including his money, wife, and children when he is in prison. With age, Gekko considers again with his favorite word greed. There is a battle between ambition of backing Wall Street and determination of repairing the relationship with daughter in Gekko’s heart. Human nature brings cold-blood Gekko back home and wins his daughter’s love. He finds without love among family, even he gets a lot of money, life still will be empty and meaningless. He really understands true love among family is worth more than money. He gives up greed, hopes Jake and daughter to cherish each other and plans to be a philanthropist in the future.

6.3.2 Comparison between same levels of capitalism represented by Bud Fox and Jake Moore within two films

Bud and Jake belong to the same type of character. They are young, smart, with strong desire for wealth and struggling for ambition in their own time. They are two lowest office clerks under capitalism; Bud is a stock trader in 80s and Jake is a prop trader in 2008. They are legendary of person on Wall Street—Gekko. Later, they all gain recognition from Gekko and work for him under Gekko’s wing.

Let us have a look at the difference between Jake and Bud. Bud is always longing for a chance to crowd into the group of rich man. At the beginning, he cannot afford the living expenses in Queen and so has to live mainly on his allowance. The same relationship as Jake with his mother but Jake offers to help his mother continuously; even he loses his job and has little money. Bud gives back the money and interest to his father when he makes a lot of money. These two young people all care about their family very much.

Change along with the time, youth becomes more and more excellent. Jake and Bud both have good degrees and wealth of studying abilities. Jake is a representative of youth in a new time. Contrary to Bud, Jake seems to be more confident, active and sincerely. On the other hand, Jake is relatively mature and has observation which markedly different from same generation and Bud. Jake's greatest strength is having definite views of his own. He has an opening and critical thinking. This is the biggest difference from 80s' youth who stubbornly stick to their own view.

7. Conclusion

The aim of this study was, within two films *Wall Street* and *Wall Street. Money Never Sleeps*, to provide a comparative analysis of three characters from different levels of capitalism's ideologies and characteristics, and description of what kind of society and ideological patterns the two films reflect. Three questions are asked: (1) What characteristics and ideological positions do the different characters symbolize? (2) What kind of society and ideological pattern does the each film reflect? (3) In which ways do the films promote and/or criticize financial capitalism?

The answers of Question one are filled in the analytical framework below by short words according different relevant analysis section.

	Characteristics	Ideological Positions (pro- or anti-Capitalism?)
Representatives of Capitalism		
<i>Wall Street</i>		
Gordon Gekko	Ruthless, immoral, has a stronger goal, clod-blood, be full of resource and astuteness, confidence, bold, greed, and sly. (Reference from: section 6.1.2 & 6.1.3.1)	Pro-capitalism
Bud Fox	Positive, lacking experience, vanity, greed, has passions, has ambitions, filial piety, easy to manipulate, and has conscience. (Reference from: section 6.1.1, 6.1.3.1 & 6.3.2)	Pro-capitalism
<i>Wall Street. Money Never Sleeps</i>		
Gordon Gekko	Has passions, has ambition, ruthless, immoral, sagacity, sensitivity, greed, and has conscience. (Reference from: section 6.2.2, 6.2.4.1 & 6.3.1)	Pro-capitalism
Jake Moore	Smart, loyal and trustworthy, confident, active, sincerely, greed, has persistence, has a sense of justice, true, filial piety, kind-heart, and has definite views of his own. (Reference from: section 6.2.3, 6.2.4.1 & 6.3.2)	Pro-capitalism

The answers for Question Two, the film *Wall Street* shows 80s general trend is: *Greed is good. Greed is right. Greed works.* The key words of ideological patterns in 80s under financial bubble are greed, immoral, materialism and ruthlessness. The film *Wall Street. Money Never Sleeps* shows 2008 general trend is: *greed is good, now it seems legal.* The key words of ideological patterns in 2008 under financial crisis are fear, greed and speculation.

The Question Three will be answered into three parts. *Wall Street* seems more belong to criticize financial capitalism. It creates a story among a young boy, an old business figure and non-capitalism's family member from young boy's family in 80s. The film points out the tragic ending if you dare to trade in morality for money, such as the ending for Bud and Gekko. This time, capitalism is a symbol of greed, ruthless and immoral. As I mentioned above, Bud wakes up and seems to be saved by conscience and human nature. The arrangement of story like this seems to tell us, not all the capitalism is greed, ruthless and immoral, some of them are still moral and worthy of respect. But on the whole film, it is still a major bias in exposing and criticizing capitalism's greed, ruthless and immoral.

Wall Street. Money Never Sleeps seems more belong to promote financial capitalism. It also creates the same model of story among a young boy, an old business figure and non-capitalism's family member from young boy's family, but in 2008. In the new time, capitalism becomes more and more greedy. And Gekko is still Wall Street's Gekko. Speculation becomes a new successful trump to earning money. In this time, it is of great happiness to see the back of Gekko's conscience and human nature. The big change of Gekko is full of tender feelings. It's a good start to call greed people back home, to show them money is not everything, home and loves among family is the only comfort and safe haven in the world.

Throughout the two films, we can see films create stories through two generations in each time to make contrasts of their ideologies, characteristics and behaviors. It can be concluded that they promote the financial capitalism. The changing times promote the change of ideologies. One has to follow the rules of survival in the time and the society that you are living in, or else you will be eliminated. I think this is also the helplessness of capitalism in the films. We cannot deny the contribution of the capitalism in world economic development. Struggling for existence on Wall Street, they have to continually accommodate the changes of society, ideologies and existence law, even they change beyond recognition. They are driven to be greed, ruthless, and immoral. They have nothing to help and fear of losing with everyone similarly.

My thesis has made new knowledge to contribute to promoting the process of understanding the relationship between film, capitalism and ideology. I filled the three gaps that were lack of research on academic level of film, capitalism and ideology by making a connection of *Wall Street* and *Wall Street. Money Never Sleeps*. I have contributed to the literature on the character's characteristics and ideologies over times to see how characters of capitalism change in the films and make a deception of what kind of society and ideological patterns the two films reflect. The result of this study shows characters' characteristics and ideologies actually changed over times. Over all, two films use similar model of story to promote the capitalism under different societies and ideological patterns.

As seen in the literature review, film has mainly been studied in three ways, and my thesis is a studying on ideology. Previous research has pointed out that film is not only a tool presenting capitalism's everyday life, values and ideology, but also a social criticism to criticize the capitalism. As this study works on finger out what are characters of capitalism's

characteristic and ideologies in the films, what kind of society and ideological patterns the two films reflect and how films promote and/or criticize the capitalism. Similar studies have been made on other films, like *Capitalism: A Love Story*, *Wall Street* or *Wall Street. Money Never Sleeps*, but research on characters of capitalism's characteristic and ideologies within two films in not be studied.

My thesis is a description thesis, the study as my thesis is important. On the one hand, I have restored the history of the times that films record. In the other hand, my outcomes of different characters of capitalism's characteristics and ideologies, what kind of society and ideological patterns the two films reflect and comparisons of their different characteristic and ideologies in different times will be very good materials used on later explanation studying of why capitalism's ideological patterns change over times in the films.

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