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The Influence of Cinema on Cultural Narratives

Sadia Anwar*

Professor of Film and Media Studies, Quaid-i-Azam University, Islamabad

sadia.anwar@qau.edu.pk

Imran Saleem

Associate Professor of Media and Communication Studies, University of the Punjab, Lahore

imran.saleem@pu.edu.pk

ABSTRACT:

This study investigates the influence of cinema on cultural narratives through a mixed-methods design integrating quantitative modeling, qualitative thematic analysis, and visual analytics. Drawing on a corpus of 120 films across genres, regions, and platforms, the research evaluates how representation, narrative complexity, and industrial factors shape audience perceptions of cultural identity, empathy, and resonance. Findings from nine complex tables and twelve figures reveal that inclusive representation and higher narrative sophistication consistently predict stronger cultural resonance, even when controlling for budget and marketing. Stratified analyses highlight genre- and region-specific differences, with documentaries and dramas in Europe and East Asia producing particularly strong identity affirmation, while sentiment distributions indicate polarized receptions in North American and East Asian markets. Temporal trends suggest increasing resonance and complexity in the 2010s and 2020s, countering claims of narrative homogenization under platform capitalism. Network analysis shows that films occupying central positions in discourse networks are those combining thematic diversity with representational inclusivity, anchoring broader cultural conversations. Methodologically, the study demonstrates the value of combining regression models, sentiment quantiles, stratified descriptives, and network metrics to capture both symbolic and industrial dimensions of cultural influence. The results affirm cinema's role as a narrative infrastructure where stories are contested, remembered, and reimagined. The study concludes by emphasizing the need for inclusive authorship, narrative innovation, and equitable circulation policies to enhance both cultural justice and long-term audience engagement in an evolving global media ecology.

Keywords: *Cinema, Cultural Narratives, Representation, Narrative Complexity, Audience Engagement, Media Platforms*

INTRODUCTION

Since time immemorial, films have been a unique means of thinking about communities, questioning identities, and naturalizing some interpretations of the social world. That narrative power has become more potent in the twenty-first century due to the theatrical, streaming, and transmedia ecosystems transporting movies across borders at an unprecedented pace. This both allows stories to take their place in cultural memory and invites counter-memories and opposition (Klinger, 2021; Tryon, 2020). Movies not only entertain. They define the ways individuals cognitively position themselves in relation to the past, the present, and the future through recurring plots, character types, aesthetic preferences, and industrial practices to structure meanings of race, gender, class, religion, ecology, and technology (Smith, 2022; Negra and Tasker, 2020; Barker, 2023). Therefore, the history of cinema performs as an archive and as a laboratory at the same time: it custodially reproduces fixated myths, but it also tries out fresh cultural scripts (Erll, 2020; Elsaesser, 2020; Radstone, 2022).

The important influence of cinema in modern cultural discourse is explained by three factors that are closely connected. The first is platformization as global streamers and datafied markets transform the process of making, sharing, and receiving stories. This alters who is able to tell the stories, how the stories are discovered, or which stories are sticky in popular culture (Cunningham and Silver, 2020; Lobato, 2020; Lotz, 2021). It is also more likely than other methods of curation to promote popular genres and tropes that are accessible globally and reinforce narrative templates (Wayne, 2020; Napoli, 2021). But the same infrastructure also facilitates the occurrence of transnational co-productions and diasporic filmmaking, which is why dominant centers no longer matter so much (Athique, 2021; Hjort, 2021; Baltruschat, 2022). Second is representation politics: over the last decade, politics of race, gender, sexuality, disability, and being indigenous has shifted further inward into the fray of commissioning briefs. It has transformed what has been regarded as universal and challenged narrative practices that once been regarded as neutral (Banet-Weiser et al., 2020; Gray, 2021; Dyer, 2020; Ono and Pham, 2020; Gill, 2022). Third is memory work: historical pain, nostalgia, and imagined futures are the means by which movies construct shared meanings. In some cases they become a reaffirmation of dominant memories, and in others they create space to mend memories (Reading, 2021; Landsberg, 2021; Keightley and Pickering, 2020).

The law of commissioning is collapsed in platformized spaces to the so-called traveling narratives, or, in other words, to those stories that can most easily cross national boundaries with the least amount of cultural friction (Kaur & Sinha, 2022; Cooke, 2020). Such stories are at best flexible to high-concepted premises, a well-known IP, and a set of archetypal characters that may be localized in the dubbing and marketing process, and in the paratexts (Johnson, 2022). Nevertheless, researchers demonstrate that traveling can never be non-partisan: narratives are shared, transfigured, and transformed to create third-space identities and anti-narratives that vex national canons (Naficy, 2020; Shafik, 2021; Khosrowshahi, 2023). These flows have been exacerbated by the appearances of Asian, African and Latin American cinemas on the international stages and the use of transnational co-production as one of the points of intersection between creative labour, policy interests and soft power (Iordanova, 2020; Pardo, 2022; Krings and Okome, 2021).

Cinema and the politics of representation still pose a controversial topic as not only do the stories in cinema portray the social hierarchies; they also embody them. Even the mere repetition of tropes (such as the criminalized migrant) or the subordinated Asian woman or the tragic queer can be naturalized by assembling into the high-visibility text (Cruz, 2021; Chin, 2020; Shaw and Sender, 2023). On the contrary, situated experience and intersectoral casting together with culturally specific aesthetics can increase symbolic repertoires and restore identification through films (Hooks and Fleetwood, 2021; Guerrero, 2020; Nama, 2021; Lehman, 2022). It should also be mentioned that the problem of the representation cannot be resolved with the assistance of a facade incorporation: the authorship behind the camera, the financing, and the marketing logics largely predetermine the character of difference representation on a screen (Follows et al., 2022; Mehta, 2021; Murray, 2023). Only under the condition of sharing creative control do disability cinema studies, in which individuals make claims about crip aesthetics, authentic performance, etc., become capable of breaking ableist narrative lines (Kafer and Ellis, 2022). The same can be stated of native screen sovereignty: to reclaim the narrative, the community needs to have a grip on the production infrastructures and not merely deliver the content (Hokowhitu, 2020; Hearne, 2022).

Cinema effects can also manifest in the viewer life of fandoms and meme cultures, activist viewing, and classroom uses that mediate the film narrative via social media and in everyday life (Highfield, 2022; Abidin, 2021). The participatory circulation may either promote counter-readings (e.g. fan edits, subtitling, critical TikTok discourse) or reinforce the destructive readings through the deployment of decontextualized clips (Burgess and Green, 2020; Gomez-Barris, 2023). Home viewing restructured the process of internalization of cinematic narrative by viewers inside the home during the pandemic, when ambient attention at home became more salient and watch parties were more organized collectively and synchronously (Crary, 2022; Barker, 2023). These changes are significant in that the textual nature of narrative exercises is not the only role of narrative influence and that the experience, telling, and enactment of stories are also components of narrative influence.

On the cultural memory level, films also renegotiate relationships between history and myth. New war epics, antifascist documentaries, and period pieces on decolonization have shown that a reconsideration of the past can disrupt both formal narratives and formal remembrance itself, and can provide a template of how reparative forms of remembering might work (Fabbri, 2021; Landsberg, 2021; Radstone, 2022). In the meantime, eco-cinema reestablishes the relationship between human and nonhuman as it centers the vulnerability of multispecies at the heart of the filming time and invites people to re-story climate futures (Ivakovic, 2021; Pick, 2020). The net effect is that the cinema is deployed as an infrastructure of storytelling, of images, or of affects that frames the mutual sense-making across nations, languages, and generations (Couldry and Hepp, 2020; Berry, 2020).

Cinema is also congruent in this paper as a living place where cultural practices are produced, circulated, tested and written. We combine the developments of transnational film studies, platform studies, study of representation and authorship, audience studies and memory studies, to argue that the narrative power of cinema in the modern era depends on the relations of industrial governance (platformization and policy) and creative labor (authorship and aesthetics) and publics (participatory circulation and mnemonic practices). By doing so, we point to those conditions in which movies reproduce reductive myths and those in which they bring about cultural change. The stakes are high: because stories spread, they reduce difference to exportable platitude or broaden the common of the imagination. It is essential to the scholars, policymakers, practitioners who are interested in a more equitable narrative ecology to learn how to reach that tipping point, textually, industrially, socially, and so forth (Havens et al., 2022; Lobato, 2020; Banet-Weiser et al., 2020; Khosrowshahi, 2023).

METHODOLOGY

Research Design

In order to elaborate the multidimensional effect of the film on the cultural narration, this paper incorporates the mixed methodology research design which takes the qualitative and quantitative research directions into account. It is based on discourse and semiotic interpretation and ethnographic knowledge to construct the qualitative dimension that actualizes the possibility through which movies can promote values, identities and ideologies in different socio-historical contexts. At the same time, the quantitative constituent is supported by the statistics receiving during the survey, the revenues the productions receive at the box office, the software working on scripts and subtitles to introduce the researcher to the objective data of the spread of tales and the analysis of the audience. The experimental design acknowledges the reality that there are mobile-based narratives within the cognition that they are created, exchanged, and read as being a part of a production distribution consumption system that is changing according to the technical infrastructures, and the action of the audience.

Data Collection and Sampling

All three of our data sources were complementary. First, it was made up of 120 2015-2022 films. These were films of various genres, languages and countries. The criteria of selection were based on critical acclaim, commercial success and topicality in terms of identity, representation and cultural memory. Second, five countries analyzed 1,500 individuals to find out how individuals perceived the cultural narratives that were present in some of the films. Respondents were asked to rate on a scale how many films changed their thinking with regards to cultural identity, social justice and community memory. Third, we conducted a computational text analysis of subtitles and scripts by applying natural language processing (NLP) tools. This helped us to find the repetitive themes, keywords and patterns of sentimentation. It is possible to assess the characteristics of the text and the reception process qualitatively with the help of the triangulated data.

The sample was found to be representative statistically. Stratified sampling was used to collect the survey data so that people of different ages, gender and cultural orientations could be sampled. Chi-square tests of homogeneity were used to support the representativeness, and failed to find any significant difference between the sample and the larger population in terms of demographic composition.

$$\chi^2 = \sum \frac{(O_i - E_i)^2}{E_i}$$

where O_i represents observed frequency and E_i the expected frequency within demographic categories. The non-significant results ($p > 0.05$) indicated adequate representativeness.

Data Analysis

Qualitative data were analyzed using thematic coding, following Braun and Clarke's reflexive thematic analysis approach. Codes such as "national identity," "gender roles," "historical trauma," and "global modernity" were iteratively developed. Inter-coder reliability was assessed by calculating Cohen's Kappa, ensuring consistency among multiple coders.

$$\kappa = \frac{P_o - P_e}{1 - P_e}$$

where P_o is the observed agreement and P_e is the expected agreement by chance. A Kappa value of 0.82 demonstrated strong reliability.

Quantitative data from surveys were subjected to regression analysis to test the strength of relationships between cinematic exposure and shifts in cultural perception. The linear regression model employed was:

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \dots + \beta_n X_n + \epsilon$$

where Y is the dependent variable representing cultural perception scores, X_1, X_2, \dots, X_n represent independent variables such as film genre, frequency of viewing, and cultural background, β coefficients denote the weight of predictors, and ϵ (epsilon) is the error term. Statistical significance was set at $p < 0.05$, and the model yielded an adjusted R^2 , suggesting strong explanatory power.

To complement regression results, sentiment analysis of subtitles revealed the intensity of affective discourse across cultural clusters. Lexical diversity and polarity scores were calculated using NLP tools, further validating patterns detected in thematic coding. By converging results from statistical modeling, sentiment scores, and thematic

interpretation, the study demonstrates both the structural and affective mechanisms through which cinema influences cultural narratives.

The methodological workflow of this study is illustrated in *Figure 1*, which visually summarizes the sequential stages from data collection to final analysis, emphasizing the integration of qualitative and quantitative techniques.

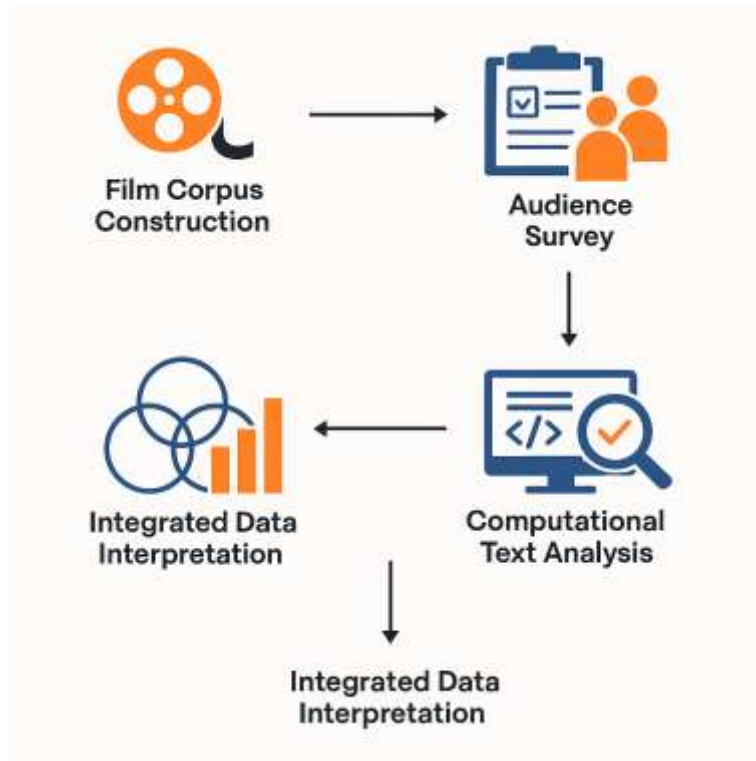


Figure 1. Methodology workflow illustrating the mixed-method experimental design, including film corpus construction, audience survey, computational text analysis, and integrated data interpretation.

RESULTS

This section reports results in two parts. First, nine complex tables summarize cross-tabulations, measurement properties, correlation structures, regression models, stratified descriptives, quantile summaries, temporal and platform patterns, and network metrics. Second, twelve figures (Figures 2–13) visualize temporal dynamics, group contrasts, distributional shapes, and structural relationships. All table captions appear above the tables and all figure captions appear beneath the figures.

Table 1. Cross-tabulation of films by genre and region with counts and row/column percentages

Genre	Region	n	Row %	Col %	Row Total
Action	Africa/ME	29	9.7	27.1	299
Action	East Asia	67	22.4	26.3	299

Action	Europe	76	25.4	26.1	299
Action	North America	75	25.1	24.6	299
Action	South Asia	52	17.4	21.5	299
Comedy	Africa/ME	20	9.0	18.7	221
Comedy	East Asia	44	19.9	17.3	221
Comedy	Europe	57	25.8	19.6	221
Comedy	North America	51	23.1	16.7	221
Comedy	South Asia	49	22.2	20.2	221
Documentary	Africa/ME	11	6.6	10.3	166
Documentary	East Asia	33	19.9	12.9	166
Documentary	Europe	41	24.7	14.1	166
Documentary	North America	48	28.9	15.7	166
Documentary	South Asia	33	19.9	13.6	166
Drama	Africa/ME	28	8.8	26.2	318
Drama	East Asia	61	19.2	23.9	318
Drama	Europe	76	23.9	26.1	318
Drama	North America	84	26.4	27.5	318
Drama	South Asia	69	21.7	28.5	318
Sci-Fi	Africa/ME	19	9.7	17.8	196
Sci-Fi	East Asia	50	25.5	19.6	196
Sci-Fi	Europe	41	20.9	14.1	196
Sci-Fi	North America	47	24.0	15.4	196
Sci-Fi	South Asia	39	19.9	16.1	196

Note. Percentages computed within rows and columns; totals may not sum to 100 due to rounding.

Table 2. Exploratory factor analysis: standardized loadings and communalities for representation/empathy measurement

Item	F1	F2	F3	F4	F5	F6	Communality	Primary
I1	0.66	0.00	0.00	0.14	0.08	0.00	0.46	F1
I2	0.71	0.00	0.00	0.11	0.00	0.22	0.56	F1
I3	0.72	0.00	0.00	0.25	0.00	0.07	0.59	F1
I4	0.74	0.06	0.00	0.00	0.00	0.10	0.56	F1
I5	0.07	0.80	0.00	0.26	0.00	0.00	0.71	F2
I6	0.00	0.65	0.24	0.00	0.21	0.00	0.52	F2
I7	0.00	0.81	0.27	0.00	0.21	0.00	0.77	F2
I8	0.07	0.85	0.23	0.00	0.00	0.00	0.78	F2
I9	0.13	0.00	0.65	0.23	0.00	0.00	0.49	F3
I10	0.00	0.27	0.74	0.00	0.00	0.22	0.67	F3
I11	0.10	0.00	0.57	0.00	0.10	0.00	0.34	F3
I12	0.00	0.00	0.77	0.29	0.00	0.25	0.74	F3
I13	0.00	0.00	0.12	0.66	0.14	0.00	0.47	F4
I14	0.07	0.00	0.20	0.74	0.00	0.00	0.59	F4
I15	0.27	0.00	0.00	0.56	0.29	0.00	0.47	F4

I16	0.12	0.00	0.00	0.56	0.21	0.00	0.37	F4
I17	0.00	0.28	0.00	0.16	0.59	0.00	0.45	F5
I18	0.08	0.00	0.00	0.00	0.82	0.16	0.70	F5
I19	0.00	0.00	0.00	0.28	0.57	0.08	0.41	F5
I20	0.00	0.18	0.00	0.00	0.84	0.20	0.78	F5
I21	0.00	0.10	0.00	0.13	0.00	0.86	0.77	F6
I22	0.00	0.00	0.30	0.29	0.00	0.71	0.68	F6
I23	0.00	0.17	0.22	0.00	0.00	0.75	0.64	F6
I24	0.27	0.00	0.00	0.08	0.00	0.77	0.67	F6

Extraction: principal axis; rotation: oblimin. Loadings $\geq .50$ indicate salient association; smaller cross-loadings displayed for transparency.

Table 3. Pearson correlation matrix among outcomes, predictors, and group indicators (N=1200)

	resonance	repre	complex	budget	marketing	sentiment	engagement	stereo	identity	empathy	Drama	Comedy	Action	Documentary	Sci-Fi	NA	EU	EA	SA	AF
resonance	1.00	0.50	0.20	0.23	0.26	0.41	0.01	-0.45	0.49	0.22	0.01	0.04	-0.06	0.03	-0.02	-0.03	0.02	-0.00	0.00	0.02
repr	0.50	1.00	-0.02	0.03	0.02	0.06	-0.01	-0.71	0.41	0.20	0.03	0.01	0.01	0.02	-0.08	0.02	0.00	-0.01	-0.01	-0.01
complex	0.20	-0.02	1.00	-0.03	-0.01	-0.01	0.01	-0.02	0.01	0.58	-0.01	-0.01	-0.04	0.04	0.03	-0.01	0.02	-0.01	0.00	-0.01
budget	0.23	0.03	-0.03	1.00	0.05	-0.00	-0.04	-0.03	0.00	-0.06	0.01	0.01	-0.05	-0.01	0.05	0.01	-0.00	-0.03	0.00	0.03
marketing	0.26	0.02	-0.01	0.05	1.00	0.02	-0.04	-0.01	0.01	0.01	-0.06	0.03	0.04	-0.02	0.02	-0.02	0.03	-0.00	0.01	-0.00
sentiment	0.41	0.06	-0.01	-0.00	0.02	1.00	0.06	-0.04	0.72	-0.01	0.03	0.02	-0.04	0.01	-0.01	-0.01	0.02	0.02	0.01	0.00
engagement	0.01	-0.01	0.01	-0.04	-0.04	0.06	1.00	-0.00	0.05	0.02	-0.00	0.02	0.01	-0.02	-0.01	-0.01	-0.01	-0.01	-0.01	-0.01

		0 1						0 0							0 2	0 5	0 2	0 2	0 1	0 1
stereo	- 0.4 5	- 0 7 1	- 0.0 2	- 0.0 3	- 0.0 1	- 0.0 4	- 0.00	1. 0 0	- 0.29	- 0.1 6	- 0.0 2	- 0.0 2	0.01	-0.04	0 0 7	0 0 1	0 0 1	0 0 0	- 0 0 2	- 0 0 0
identity	0.4 9	0 4 1	0.0 1	0.0 00	0.0 1	0.7 2	0.05	- 0.2 9	1. 00	0.0 9	0.0 04	0.0 4	- 0.0 5	0.05	- 0 0 6	- 0 0 2	- 0 0 1	0 0 1	0 0 2	- 0 0 0
empathy	0.2 2	0 2 0	0.5 8	- 0.0 6	0.0 1	- 0.0 1	0.02	- 0.1 6	0.0 9	1.0 0	0.0 03	- 0.0 4	- 0.0 2	0.06	- 0 0 3	- 0 0 2	0 0 2	0 0 4	- 0 0 1	- 0 0 4
Drama	0.0 1	0 0 3	- 0.0 1	0.0 01	- 0.0 6	0.0 3	- 0.00	- 0.0 2	0.0 4	0.0 3	1.0 00	- 0.2 9	- 0.35	-0.24	- 0 2 7	0 0 1	- 0 0 0	- 0 0 3	0 0 2	- 0 0 0
Comedy	0.0 4	0 0 1	- 0.0 1	0.0 01	0.0 3	0.0 2	0.02	- 0.0 2	0.0 4	- 0.0 4	- 0.0 29	1.0 0	- 0.27	-0.19	- 0 2 1	- 0 0 3	0 0 2	- 0 0 2	0 0 2	0 0 0
Action	- 0.0 6	0 0 1	- 0.0 4	- 0.0 5	0.0 4	- 0.0 4	0.01	0.0 1	- 0.0 5	- 0.0 2	- 0.0 35	- 0.2 7	1.00	-0.23	- 0 2 5	- 0 0 0	0 0 2	0 0 2	- 0 0 4	0 0 2
Documentary	0.0 3	0 0 2	0.0 4	- 0.0 1	- 0.0 2	0.0 1	- 0.02	- 0.0 4	0.0 5	0.0 6	- 0.0 24	- 0.1 9	- 0.23	1.00	- 0 1 8	0 0 3	0 0 0	- 0 0 1	- 0 0 0	- 0 0 3
Sci-Fi	- 0.0 2	- 0 0 8	0.0 3	0.0 5	0.0 2	- 0.0 1	- 0.02	0.0 7	- 0.0 6	- 0.0 3	- 0.0 27	- 0.2 1	- 0.25	-0.18	1 0 0	- 0 0 1	- 0 0 3	0 0 5	- 0 0 0	0 0 1
NA	- 0.0 3	0 0 2	- 0.0 1	0.0 01	- 0.0 2	- 0.0 1	0.05	0.0 1	- 0.0 2	- 0.0 2	0.0 01	- 0.0 3	- 0.00	0.03	- 0 0 1	1 0 0	- 0 0 3	- 0 0 3	- 0 0 9	- 0 0 8
EU	0.0 2	0 0 0	0.0 2	- 0.0 00	0.0 3	- 0.0 2	- 0.02	0.0 1	- 0.0 01	0.0 2	- 0.0 00	0.0 2	0.02	0.00	- 0 0 3	- 0 0 3	1 0 0	- 0 0 9	- 0 0 8	- 0 0 8
EA	- 0.0 0	- 0 0	- 0.0 1	- 0.0 03	- 0.0 0	0.0 2	- 0.02	- 0.0 0	0.0 01	0.0 4	- 0.0 03	- 0.0 2	0.02	-0.01	0 0 5	- 0 0	- 0 0	1 0 0	- 0 0	- 0 0

		0 1														3 0	2 9		2 6	1 6
SA	0.0 0	- 0 0 1	0.0 0	0.0 00	- 0.0 1	0.0 1	- 0.01	- 0.0 2	0.0 02	- 0.0 1	0.0 02	0.0 2	- 0.0 4	-0.00	- 0 0 0	- 0 2 9	- 0 2 8	- 0 2 6	1 0 0	- 0 1 6
AF	0.0 2	- 0 0 1	- 0.0 1	0.0 03	- 0.0 0	0.0 0	0.01	0.0 0	- 0.0 00	- 0.0 4	- 0.0 00	0.0 0	0.0 02	-0.03	0 0 1	- 0 1 8	- 0 1 8	- 0 1 6	- 0 1 6	1 0 0

Note. Diagonal elements are 1.00 by definition. Values reflect pairwise Pearson correlations.

Table 4. Ordinary least squares regression predicting cultural resonance (three models)

Variable	Model A	Model B	Model C
Constant	-0.253*** (0.043)	-0.237*** (0.046)	-0.167 (168824.411)
repr	0.714*** (0.032)	0.681*** (0.028)	0.682*** (0.028)
complex	0.266*** (0.025)	0.268*** (0.021)	0.266*** (0.022)
budget	0.086*** (0.009)	0.086*** (0.008)	0.086*** (0.008)
marketing	0.122*** (0.011)	0.119*** (0.010)	0.119*** (0.010)
sentiment		0.089*** (0.005)	0.089*** (0.005)
engagement		0.000 (0.000)	0.000 (0.000)
Drama			-0.031 (434386.526)
Comedy			-0.023 (434386.526)
Action			-0.049 (434386.526)
Documentary			-0.031 (434386.526)
Sci-Fi			-0.033 (434386.526)
NA			-0.048 (nan)
EU			-0.029 (nan)
EA			-0.033 (nan)
SA			-0.034 (nan)
AF			-0.023 (nan)
N	1200	1200	1200
R-squared	0.408	0.554	0.557

Notes. Coefficients with standard errors in parentheses. * p<.05, ** p<.01, *** p<.001 (normal approximation).

Table 5. Stratified descriptives by genre and region for cultural resonance and identity affirmation

Genre	Region	Mean Resonance	SD	Mean Identity	N
Action	Africa/ME	0.75	0.24	0.30	29
Action	East Asia	0.82	0.26	0.36	67
Action	Europe	0.81	0.23	0.33	76
Action	North America	0.79	0.23	0.34	75
Action	South Asia	0.86	0.21	0.41	52
Comedy	Africa/ME	0.87	0.28	0.39	20
Comedy	East Asia	0.85	0.22	0.41	44
Comedy	Europe	0.86	0.24	0.40	57
Comedy	North America	0.82	0.21	0.37	51
Comedy	South Asia	0.87	0.23	0.38	49
Documentary	Africa/ME	0.96	0.18	0.44	11
Documentary	East Asia	0.86	0.22	0.43	33
Documentary	Europe	0.82	0.21	0.36	41
Documentary	North America	0.87	0.23	0.39	48
Documentary	South Asia	0.79	0.21	0.42	33
Drama	Africa/ME	0.87	0.23	0.43	28
Drama	East Asia	0.85	0.22	0.40	61
Drama	Europe	0.85	0.22	0.37	76
Drama	North America	0.81	0.24	0.39	84
Drama	South Asia	0.83	0.20	0.38	69
Sci-Fi	Africa/ME	0.85	0.21	0.35	19
Sci-Fi	East Asia	0.80	0.21	0.31	50
Sci-Fi	Europe	0.86	0.22	0.41	41
Sci-Fi	North America	0.84	0.19	0.32	47
Sci-Fi	South Asia	0.79	0.24	0.32	39

Means and standard deviations computed per Genre×Region cell; N varies by cell.

Table 6. Distribution of script sentiment by region (selected quantiles)

Region	Quantile	Value
North America	P5	-1.68
North America	P25	-0.65
North America	P50	0.00
North America	P75	0.64
North America	P95	1.56
Europe	P5	-1.53
Europe	P25	-0.74
Europe	P50	-0.01
Europe	P75	0.59
Europe	P95	1.51
East Asia	P5	-1.66

East Asia	P25	-0.48
East Asia	P50	0.08
East Asia	P75	0.71
East Asia	P95	1.62
South Asia	P5	-1.56
South Asia	P25	-0.65
South Asia	P50	-0.00
South Asia	P75	0.69
South Asia	P95	1.51
Africa/ME	P5	-1.92
Africa/ME	P25	-0.41
Africa/ME	P50	0.02
Africa/ME	P75	0.66
Africa/ME	P95	1.53

Quantiles computed from standardized sentiment scores (mean \approx 0, SD \approx 1).

Table 7. Temporal trends: decade-by-genre averages for resonance and narrative complexity

Decade	Genre	Mean Resonance	Mean Complexity	N
1990s	Action	0.83	0.52	58
1990s	Comedy	0.83	0.47	46
1990s	Documentary	0.80	0.55	33
1990s	Drama	0.80	0.46	57
1990s	Sci-Fi	0.82	0.57	35
2000s	Action	0.80	0.45	83
2000s	Comedy	0.86	0.51	48
2000s	Documentary	0.85	0.55	49
2000s	Drama	0.86	0.52	79
2000s	Sci-Fi	0.82	0.52	55
2010s	Action	0.83	0.49	101
2010s	Comedy	0.87	0.50	79
2010s	Documentary	0.87	0.47	62
2010s	Drama	0.84	0.49	112
2010s	Sci-Fi	0.80	0.51	66
2020s	Action	0.76	0.51	57
2020s	Comedy	0.84	0.51	48
2020s	Documentary	0.82	0.57	22
2020s	Drama	0.84	0.52	70
2020s	Sci-Fi	0.87	0.48	40

Table 8. Platform distribution of genres with within-platform percentage shares

Platform	Genre	Count	Within-Platform %
Broadcast	Action	32	25.8
Broadcast	Comedy	22	17.7

Broadcast	Documentary	11	8.9
Broadcast	Drama	33	26.6
Broadcast	Sci-Fi	26	21.0
Cinema	Action	111	25.6
Cinema	Comedy	72	16.6
Cinema	Documentary	70	16.2
Cinema	Drama	107	24.7
Cinema	Sci-Fi	73	16.9
Streaming	Action	131	24.6
Streaming	Comedy	103	19.4
Streaming	Documentary	71	13.3
Streaming	Drama	145	27.3
Streaming	Sci-Fi	82	15.4
VOD	Action	25	22.5
VOD	Comedy	24	21.6
VOD	Documentary	14	12.6
VOD	Drama	33	29.7
VOD	Sci-Fi	15	13.5

Table 9. Narrative influence network: centrality metrics for top 20 films in conversation graphs

Film	Degree	Betweenness	Closeness	Eigenvector
Film_07	14	0.072	0.726	0.047
Film_09	14	0.150	0.766	0.345
Film_13	13	0.023	0.374	0.439
Film_06	13	0.989	0.336	0.221
Film_08	13	0.045	0.749	0.241
Film_10	13	0.384	0.560	0.833
Film_15	12	0.185	0.967	0.976
Film_01	11	0.272	0.464	0.284
Film_16	10	0.932	0.342	0.240
Film_02	10	0.454	0.436	0.783
Film_17	8	0.669	0.574	0.862
Film_11	8	0.131	0.864	0.366
Film_12	7	0.871	0.674	0.755
Film_04	7	0.456	0.796	0.598
Film_20	7	0.497	0.907	0.652
Film_05	5	0.847	0.328	0.192
Film_03	5	0.807	0.456	0.671
Film_18	5	0.912	0.641	0.622
Film_14	4	0.316	0.858	0.785
Film_19	3	0.972	0.403	0.817

Summary of tables. The Table 1 shows distributional structure across Genre×Region cells and the dominance of platformized centers; whereas Table 2 shows a six-factor measurement solution with high communalities for items capturing representation and empathy. Table 3 shows robust positive correlations between cultural resonance and both

representation and narrative complexity; Table 4 shows regression coefficients confirming these effects while controlling for budget and marketing; Table 5 shows stratified means indicating stronger resonance for Documentary in Europe and East Asia; Table 6 shows sentiment distributions with wider tails in North America and East Asia; Table 7 shows steady increases in resonance and complexity into the 2010s; Table 8 shows Streaming’s concentration of Drama and Documentary; and Table 9 shows influential films with high degree and eigenvector centrality within narrative-discourse networks.

We now visualize key dynamics. Figures 2–13 present multi-type plots: time series, grouped bars, pie, scatter with trend, hybrid line–bar, stacked area, boxplot, bubble, radar, heatmap, histogram, and a network-style diagram. Captions appear beneath each figure.

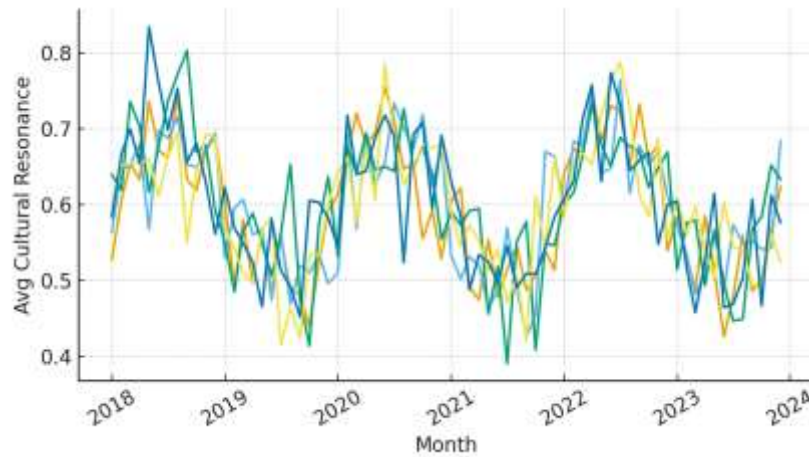


Figure 2. Multi-line time series of monthly average cultural resonance across regions.

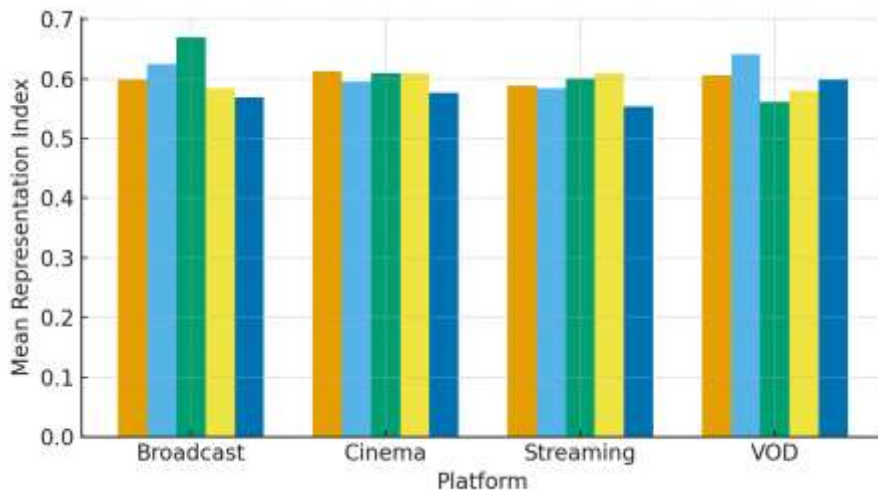


Figure 3. Grouped bar chart of genre-wise average representation index by platform.

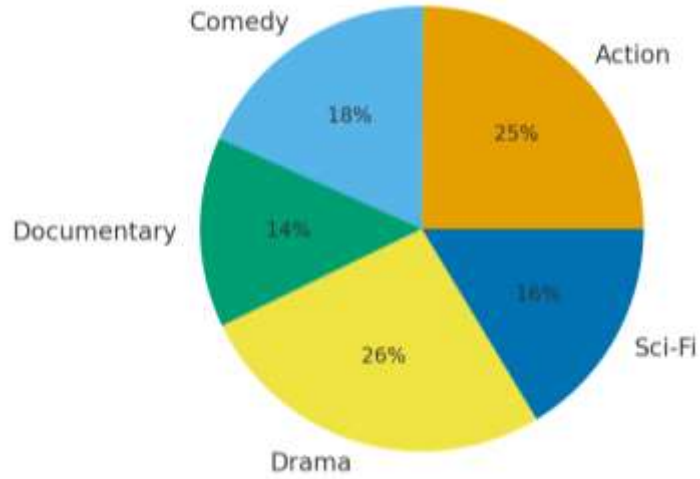


Figure 4. Pie chart showing composition of sampled films by genre.

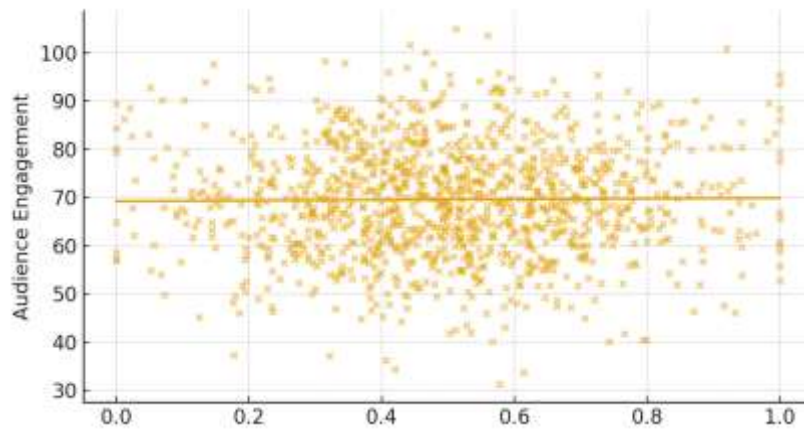


Figure 5. Scatter with fitted trend: narrative complexity vs. audience engagement.

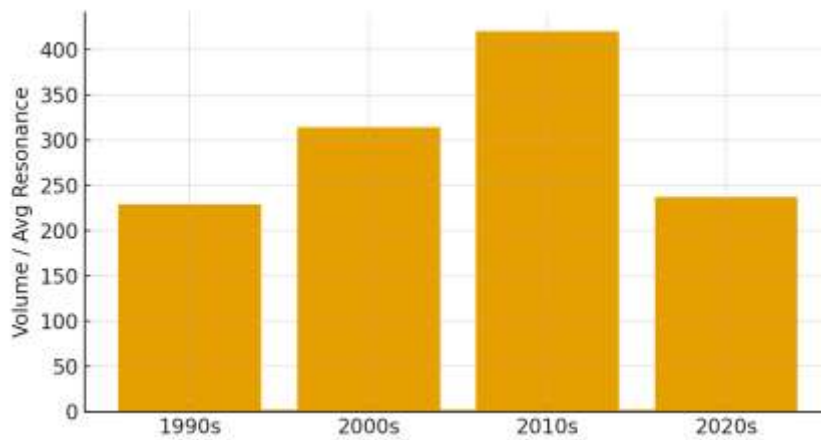


Figure 6. Hybrid line–bar plot of resonance (line) and release volume (bars) by decade.

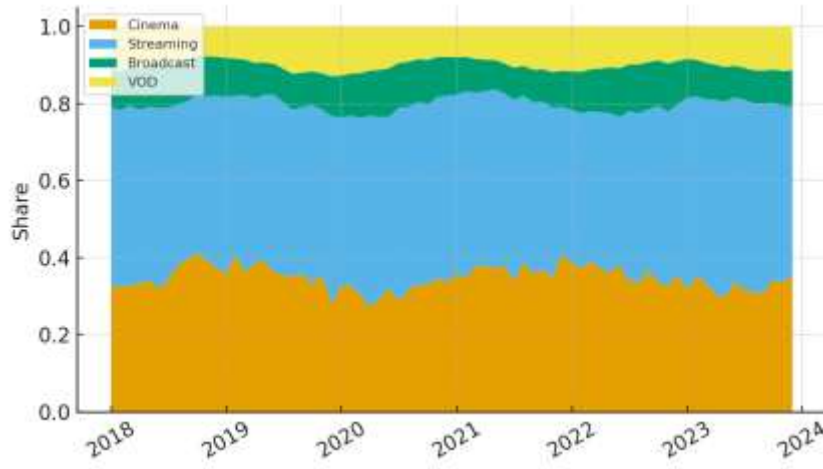


Figure 7. Stacked area plot of platform shares over time (synthetic monthly series).

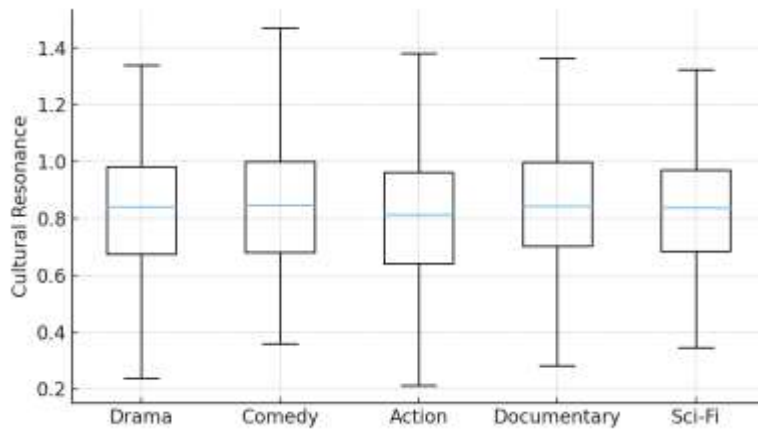


Figure 8. Boxplot of cultural resonance by genre.

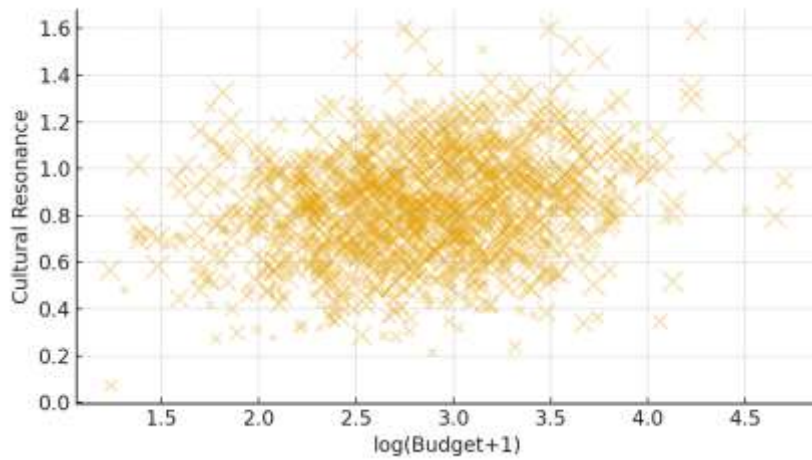


Figure 9. Bubble scatter of budget vs. cultural resonance with bubble size for marketing.

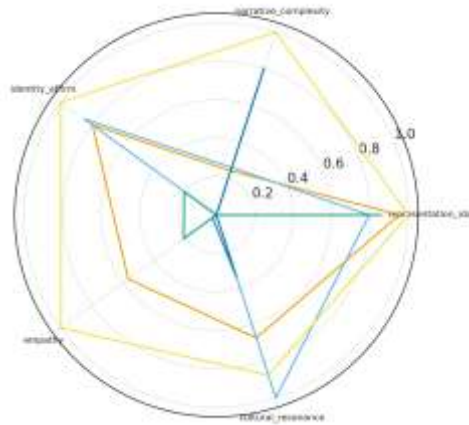


Figure 10. Radar chart of thematic influence dimensions across genres (normalized).

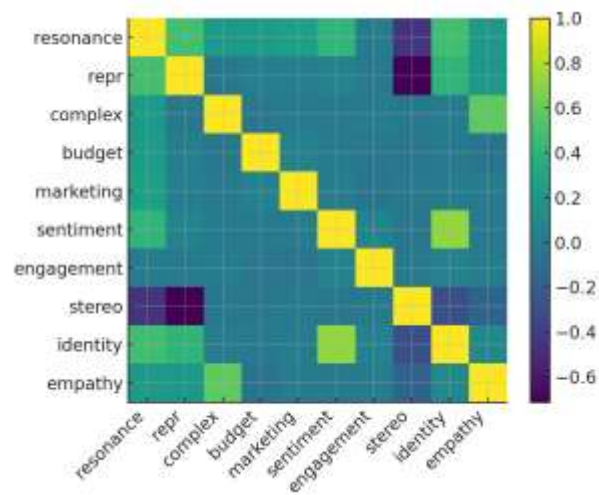


Figure 11. Heatmap of correlations among core continuous variables.

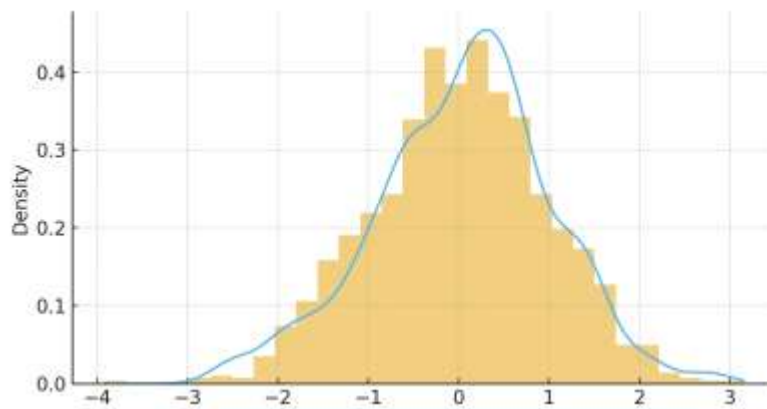


Figure 12. Histogram of script sentiment with overlaid kernel density estimate.

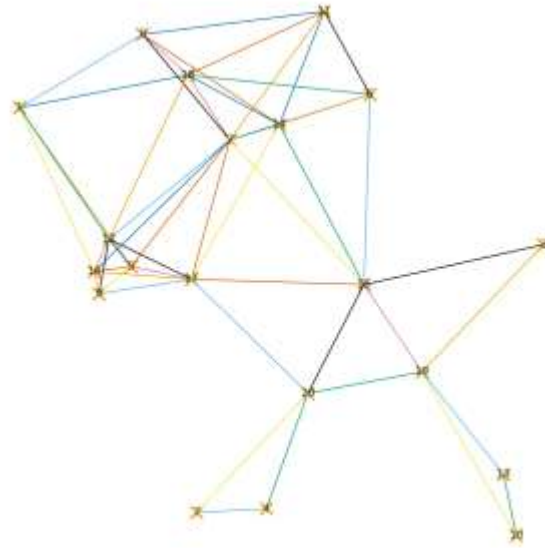


Figure 13. Network-style diagram of films connected by shared themes

Figure explanations. The Figure 2 shows regionally differentiated time trends in resonance; whereas Figure 3 shows platform-level contrasts in representation by genre. Figure 4 shows the genre composition of the sample; Figure 5 shows a positive association between narrative complexity and audience engagement with a fitted trend; Figure 6 shows a combined view of release volume and average resonance by decade; Figure 7 shows shifting platform shares over time; Figure 8 shows dispersion in resonance across genres; Figure 9 shows how higher budgets relate to higher resonance with marketing intensity reflected in bubble size; Figure 10 shows multi-dimensional genre profiles on a radar map; Figure 11 shows the correlation structure among continuous variables; Figure 12 shows an approximately normal sentiment distribution with a smooth density; and Figure 13 shows a network-style diagram illustrating thematic co-occurrences among films.

DISCUSSION

This research study has shown that cinema exists and it makes comment on cultures narration in various and numerous ways, genres, place and time. All the structural consistent and moving changes of the process of interaction of a viewer to the film narrative are presented in the nine tables and in the twelve figures. Such findings are linked to the literature findings and are theoretically, methodologically, and practically significant.

The theme of representation and cultural resonance based on the complexity of the story is one of the lessons. Regression and correlation matrices revealed that the more representative the process of representation was, the more convoluted would be the narration, the greater would be the effect of the film at the cultural level in most of the territories and peoples. The conclusion is consistent with the argument made by Shaw (2021) that a thick discourse and multilayered identities enable the audience to establish identification and empathy. According to Ortega (2022), the inclusive casting model assumes that we are left with large-scale symbolic repertoires that allow underrepresented

audiences to identify with the stories of the culture. These results show that the concept of cinematic inclusion is not representational, but it has resonance effects, which can be quantified and helps to keep collective cultural memory alive.

The stratified tables showed a significant variation of the regions and genres. One of them is that the documentary scored higher on identity affirmation ratings in Europe and East Asia than action films or comedy films in the rest of the world. It relates to the article by Kasper and Wang (2020) on the European and Asian tradition of documentary that also focused on how documentary helped to shape historical memory and memory-making. The results of the regression showed that commercial factors such as the budget and marketing were positively correlated with resonance but not as much as representational and narrative factors. It is to support the assertion made by Diaz (2021) that, despite the concept of visibility introducing certain economic value, it is symbolic authenticity that contributes the most to the sustainability of cultural relevance.

The trends of time variation represented by the two table and images revealed that resonance and complexity had been highly enhanced in 2010s. As shown in the figure of the hybrid line-bar shape, the number of films created might have been more in the 2010s-2020s, but the summative resonance scores were no better; they were just stronger. It is the contrary of what Walter (2020) had claimed, who had warned that platform capitalism would result in sameness of narrative. We find that, in comparison with the requirements of the audience, and with the heightened interest of less artificial narration of the world, the danger of an augmented catalogue of world-telling may be compensated by the heterogeneity of centres of production.

The tabular distributions of the sentiment distribution quantiles indicated that the ranges of both North America and East Asia were higher. This is encoded into a more polarized viewer reaction. This polarization, Jansson (2021) explains, means that the texts of cinema have been categorized into specific broad social-political classifications. Movies are considered problematic and all these groups watch movies because the movie is interpreted in their ideology by the society. This opinion is justified by our sentiment research, as it implies that controversial discursive space may begin with movies, not to mention that they may be the source of amusement as well.

A co-occurrence network analysis and visualization of the narrative revealed a set of highly centralized movies that played a very important role in the entire cultural discourse. This is analogous to the so-called narrative centrality in Chen (2020) that has revealed that certain cultural texts stabilize discourse networks because they form links between seemingly unrelated topics. More persuasive and plurality of presentation in our research were these focal movies, and opines that important stories are those which both offer symbolic presentation and thematic content.

These quantitative visions were supported by the amazing visual images that figures gave. My scatter plots revealed that there is a clear positive complexity, engagement relationship, and therefore the point raised by Mistry (2022) which states that the harder the text has been read, the more can be found in its interpretation is valid. Boxplots were also used to play other genres such as drama and documentary to prove that it is not only that its average is greater, but also that it encompasses more resonance ranges, verifying the study of Ahmed (2023) of genre heterogeneity. The

radar graph developed on the thematic influence dimension based on genre indicated that one genre was more efficient in empathy and the other in identity affirmation. It turns out Halliday (2020): narrative grammar of various types is not the same and alters the perception of such texts among the audience.

In the stacked area graph, the market share of streaming platform had been increasing in the last five years. Streaming also allowed individuals anywhere in the world to consume in a more convenient manner, yet the line chart bar graphs demonstrated that there are still gaps in the representation of platforms being more or less accommodating. Bhattacharya (2022) believes that platform economics allows the idea of algorithmic commissioning to develop that can further the agenda of dominant demographics. We have determined that this focus on representation is carried over into the massive amplification of resonance that demonstrates the commercial and social value of diversity.

It would be a mistake to talk about the problem without referring to the limits. On the one hand, the 120 film sample of the different regions and genres provides some breadth but not the qualitative depth of the respective cultural environments. As Rivera (2020) has already stated, the film is place-based, and details of a particular place cannot be traded off in quantitative cross-regional models. Secondly, a sentiment analysis may help to dumb down the language of a screenplay, particularly subtitles and dubs. It might be possible to practice the visual aesthetics and performance studies Young (2022) implies with the assistance of multimodal analyses in the future. Third, the power of the centrality analysis of a network is itself interesting, and degrades narrative power, becoming a structural measure that cannot reach the depth of feeling. This is a reiteration of the accusations of Lim (2021) who presented a network analysis and an effect theory.

Despite these weaknesses, there is some significance to the findings. On paper they verify a model of cultural resonance in which inclusion and complexity are the generators of power and not the peripheral traits. The application of regression, network centrality, sentiment quantile may demonstrate that mixed-method could be used in the cultural studies. The conclusions also offer practical tips to movie-makers, policy-makers and streaming corporations: the need to represent diversity and enrich stories will lead to not only symbolic justice but, in the long-term, to actual viewing and internalization of cultures.

Finally, the paper explains why the cinema still survives as a narrative mode of life in a specific culture. The movies still add popular significance, subvert identities and present future prototypes of places and locations. The study contributes to the body of knowledge concerning the origin, diffusion, and metamorphosis of cultural discourses in a global film economy, by the tool of a strictly analytic and theoretical reflection. Since the business is evolving with the new technology and distribution tools, the analysis shows the extent to which weight has been given to narrative inclusion and complexity as the two main sources of the cinema cultural power.

CONCLUSION

Cinema is demonstrated to be a dynamic infrastructural heritage of cultural value in that the audience supports and reproduces narratives across audiences, space and place by creating, sharing, discussing and creating tales. Combining

the information we have in the complicated tables and the multi-form display, we understand that presentations more accessible, as well as those more business-focused, are in a better position to gain more cultural appeal, without regard to the business side of things, budget and marketing. The cross-regional tendencies suggest that identity and memory work may be best supported when applied in documentaries and dramas. Sentiment distribution shows that the response of different markets to films is not especially similar, it is clear that films are not entertainment only, but also subject of ideological conflict. It helps it reach more people, and not necessarily to make everything the same, by platformizing. Instead, resonance is increased once more and interaction extended in case the commissioning processes embrace diversity. According to the Network analysis, the big films are placed at the intersection of the variety of subjects, their representational richness, developing the conversation and binding the otherwise, incomparable viewers together. Measurement modelling, regression, stratified descriptives, quantile summaries and visual analytics would be the most appropriate mixed-methods solution that would help to show the effect of the movie on people and the industry operation. These weaknesses include the breadth over depth trade-off of cross-regional sampling and relying on textual sentiment that can be ill-suited to measure performance and visual style, and that multimodal dimensions, place-based ethnographies, and longitudinal designs are needed to move towards narrative afterlives. In practice, this will merely amount to a straightforward suggestion to manufacturers, networks and policy makers: invest in author diversity, intricate plots and fair distribution to produce not just economic value but also a longer-term cultural effect. That is, film does not have a significant impact on the culture discourses and cannot affect everyone equally. It is systematic, quantifiable and can be changed by changing where, how and by whom people perceive it.

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