

White Supremacy Symbolization and Representation in *The Great Wall* and *Doctor Strange* Movies

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Abstract—This article studies two movies, *The Great Wall* (2016) and *Doctor Strange* (2016), which indicate that the idea of white supremacy is still perpetuated by Hollywood through white savior complex and whitewashing depictions. The films are studied as texts using cinema studies approach that looks at both narrative and cinematographic aspects of a film (Boggs & Petrie, 2008). Structural semiotics theory postulated by Roland Barthes is used to read the signs that appear throughout the films. Text structure and the narrative strategies employed in both films reveal the assertion of white dominance through narrative and cinematographic elements. The narrative logic is built through important events in the texts that show the superiority of white characters in the films. Characterizations are articulated in the texts through the construction of white characters who dominate the series of events and interactions with other characters. The settings in both texts are also more than the backgrounds that complement the films' narrative; they are also the ideological setting that highlights the predominance of the white characters. Moreover, there are symbols and objects in the texts that signify white supremacy – an ideology identified within the texts of *The Great Wall* and *Doctor Strange*.

Keywords—movie(s); ideology; race; symbol; supremacy

I. INTRODUCTION

For both the players and investors, the film industry is one of the most lucrative sectors not only for its substantial profitability but also for the kinds of accomplishments, prestige, and popularity that are unique to this industry. To date, Hollywood is still considered as the world's most advanced film industry. However, commercial success is not the only function that films serve. Films can also be used to document the course of history and how crucial issues develop over time, and even as a propaganda medium. This statement aligns with Wibowo who argues that films can be considered as a means to disseminate certain messages to the public [1]. Similarly, King states that, other than profit-seeking, Hollywood has another objective of exerting the ideology of its primary patron that is the United States (US) or the West [2]. One of the ideologies that Hollywood has for long been propounding is racism, expressed as the American superiority over other nations intended to deliver certain political messages. Such ideology appears in films that portray the US, despite contradicting historical facts, as the winning party of any war such as the Vietnam War (see *Rambo First Blood Part II*). Quite often, the antagonists in Hollywood films represent

the US' political opponents – Russia, Japan, China, Vietnam, and Germany, in example – and create in the minds of the audience a certain image of those countries that is consistent with the American perspective. However, according to Yang the role of an antagonist is no longer used as a device to express discrimination and racial bias against Asians on screen; in this modern era, they have taken a more subtle form [3]. One of the most common ways of Hollywood today is the promotion of 'white savior complex' message, in that only white people are able to help other nations from their troubles. Two recent examples where white savior complex and white supremacy is promoted are *The Great Wall* (2016) and *Doctor Strange* (2016).

According to Delgado & Stefancic, in critical race theory, there is a discussion that addresses critical white studies that focus on race issues analyzing white identity [4]. Critical race theory defines white supremacy as white solidarity which generates problems for other racial communities. White supremacists ultimately perpetuate the interests and perceptions of whites as the subject. Critical white theory ever discuss white privilege which refers to various social benefits deriving from identity as a member of the dominant race.

In line with that, Gillborn argued the racism of white supremacists brought forth, which later gave rise to white privilege, whiteness, white savior complex, white-world, and whitewashing [5]. Gillborn cites the opinion of Ansley who looked at that white supremacy is a system of politics, economics, and culture that allow, permit, and normalize white people control and master the material and human resources are excessive. Conscious or unconscious, the idea of white superiority and nature is widespread, and the relationship between dominant (white) and subordinate (other races) is produced continuously in various fields, institutions and social environment.

Based on the above elucidation, the films need to be studied to investigate white supremacy ideology they convey. In connection to that, the problem that this article aims to answer is the ways white supremacy represented in *The Great Wall* and *Doctor Strange*.

II. LITERATURE REVIEW

A research on *Doctor Strange* conducted by Gruber studies the issue of racism and the shifting representation of Buddhism in *Doctor Strange* comic book series published in the span of

fifty years, dating back to 1970's [6]. The representation of Buddhism had grown more pronounced in the comic books in its early days, but in 1975 an extreme change occurred after the comic's writers were replaced in an effort to avoid the series' cancellation. With regards to *The Lone Ranger*, a research conducted by Fitzgerald studies the white savior complex in the 1949 series and how it was represented through the Ranger as the main protagonist and the characterization of a member of an Indian tribe as the minority race [7]. The Ranger was portrayed as a flawless cowboy hero while Tonto, an Indian, was a simple-minded and obedient character. Through *The Lone Ranger* and specifically Tonto the white people asserted their view of the ideal Indian. Furthermore, in their article, King and Leonard discuss the issues of race, signification, and power that are more complex and contradictory in *The Matrix* trilogy [8]. In line with Fitzgerald [7] and King and Leonard [8], in her thesis Kristanty addresses similar issues and highlights audience's response [9]. In her conclusion, she states that films may potentially be used to disseminate ideologies or as a propaganda tool to create false consciousness among audience. While the focus of the cited studies vary, the research of Fitzgerald, King and Leonard, and Kristanty are similar in that they identify the presence of racism in the form of white savior complex as the manifestation of white supremacy. Through its entertainment industry, the West affirms the ideology that only white people can save the minority races from hardship and suffering.

No previous research had discussed the issue of white supremacy, the film *The Great Wall* and *Doctor Strange*, nor did research on the issue of racism in films using the theory of semiotics. Although Gruber analyze racism in comics *Doctor Strange*, such research does not make the film *Doctor Strange* as a corpus, while other articles discusses the issue of racism in the media only highlights the relations between whites and ethnic other without involving the definition of dominant objects in the text. Research of white supremacists in *The Great Wall* and *Doctor Strange* will enrich the treasury of the issue of racism in the media, not only expanding the research corpus, but also topics and theories that are used.

III. METHOD

This article focuses on two Hollywood movies, *The Great Wall* and *Doctor Strange* that suggest white savior complex as an idea of white supremacy. The analysis consists of two parts, i.e. narrative structure and film strategy and semiotic analysis. The first analysis encompasses sequence, film duration, and film elements, namely plot, characters, setting, and theme and will use film theory argued by Boggs and Petrie [10]. The semiotic analysis shall be based on the theory proposed by Roland Barthes for the readings of the symbols within the films that support white supremacy representation.

IV. FINDINGS AND DISCUSSION

A. Text Structure and Narrative Strategy of *The Great Wall*

The Great Wall is a 91-minute film that consists of 46 sequences (see fig. 1). The average duration of the sequences ranges between six seconds and thirteen minutes and fifteen seconds. The sequences most frequently last between six seconds and four minutes and sixty six seconds. The longest

two sequences (twelve minutes and twenty seconds and thirteen minutes and fifteen seconds, respectively) depict epic battles between the Chinese and monster armies, and set against the Great Wall of China. The duration and the scenes portrayed signify war as the underlying theme of *The Great Wall*. In both sequences, the white characters William and Tovar are portrayed as having a critical role in helping the Nameless Order, an army, repel the Taotie attack. They are other battle scenes towards the end of the film, namely in sequences 44 and 45. However, unlike the previous battle, these scenes take place in the palace which has been taken over by the Taotie. As in the other battle scenes, William appear as the character who helps the Chinese armies defeating Taotie. In the last battle, it is William who eliminates the queen of Taotie. The War sequences in the text are not merely attractions; they are also used to introduce the Nameless Order, to illustrate the savagery of Taotie army, and to present the predominant role of the white characters. Moreover, throughout all of the sequences, there is a consistent portrayal of the white-skinned and yellow-skinned characters as the savior and the saved.

The sequence table shows the characters that are predominant in the film, i.e. William, Tovar, and Commander Lin Mae – in comparison to other characters that are less predominant, namely Counselor Wang, General Shao, and Ballard. William appears in 26 out of 46 sequences, or more than half of the total sequences. In terms of time length, the appearance of William totals to 88 minutes and 55 seconds out of the 91-minute running time, making the character as having the highest appearance in the film. Tovar is the second dominating character by physical appearance, in which he appears in 22 sequences. In terms of duration, Tovar's 54 minutes and 22 seconds of appearance is below Commander Lin Mae's.

The commander is the yellow-skinned character that sets off William's predominance. He appears in 20 out of 46 sequences for a total duration of 64 out of 91 minutes. Commander Lin Mae holds the second highest appearance in the film. His appearances, from his introduction to his appointment as the successor of General Shao, set the tone for the chief role of this character. Lin Mae also expresses his hostility towards William and Tovar, which signals resistance against the white men. However, it is his English skills that enables him to bond with William.

The sequence table also shows that the predominant setting of the movie is the Great Wall of China (which appears in 30 sequences). At the Wall, William and Tovar in succession display their superiority in battles and in rescuing the Chinese people who are overwhelmed by the war. In addition, the Great Wall of China is also the place where William and Tovar are welcomed by the Nameless Order - a scene which suggests the recognition of white supremacy. The palace, as the setting of the last battle between the Nameless Order and the Taotie, proves the white superiority as described in the above discussion.

The text structure and narrative strategy reveal white supremacy through the characters William and Tovar and through battle scenes. The war sequences as the primary focus of the *Great Wall* consistently depict the white-skinned and the

yellow-skinned characters as the savior and the saved. In the texts that show the Great Wall of China as the setting, William is presented as the predominant character through both physical appearances and his ideas. The white domination in this film prevails over the yellow-skinned superiorities portrayed through war-themed objects.

B. Myth and War as White Supremacy Symbols in The Great Wall

Myth is an important element in *The Great Wall*. Myths surrounding China and the Wall are represented in this film; they are symbolized through objects that represent the Wall as the setting and war as the theme of the film. Each object carries four layers of meaning – denotation, connotation, myth, and ideology. According to Barthes [11] myth is an essential part of ideology. A myth can be an ideology or paradigm when it has been deeply entrenched in a society, is used to guide actions in navigating the world, and has entwined with the prevailing social norms.

1) Film Setting as an Ideological Avenue

a) The Great Wall of China: The Great Wall of China is the primary setting of *The Great Wall* and in real life is one of the foremost works in the history of Chinese architecture. It signifies the grandeur, greatness, strength, and sophistication of the Chinese civilization. In the text, while the Wall that protects and shelters the people represents the same connotation, it is also a crucial place where William and Tovar, part of the outside world, are allowed entry and granted acceptance. It suggests a deconstruction of Chinese myth of grandeur and greatness. The Wall is an ideological avenue that reinforces white supremacy through the heroic acts of William and Tovar to rescue the Chinese.

b) Palace: The vast and magnificent palace is a symbol of power. In *The Great Wall*, the palace is the center of that power, held by an adolescent emperor of the Northern Song Dynasty. The youthfulness of the emperor, however, does not reaffirm the palace's role as the symbol of power and the Chinese greatness. In the film, as the plot progresses, the palace becomes the setting where the Chinese wins the war with the help of William. The palace is the ideological avenue that underlines white supremacy.

2) Chinese Armies

a) The Nameless Order: One of the important story elements in *The Great Wall* is the Nameless Order – a massive and rigorously structured special military order commissioned by the Imperial Court in its fight against the Taotie. Due to its crucial role and the danger of its mission, the existence of the Nameless Order must be strictly classified. The secrecy of this order corresponds with the mystery surrounding the Taotie army, which poses a great threat to China. The display of advanced armaments and the knowledge possessed by the Nameless Order reflects the effort in the part of the film to depict the superiority of the yellow-skinned characters. However, with the appearance of William and Tovar, their supposed superiority is undermined. The predominance of the white male characters in each battle reveals the ineptitude of the Nameless Order. The takeover of the Order by the white

characters can be interpreted as the assertion of white supremacy.

b) Taotie: In Chinese mythology, Taotie is a bizarre, savage, wild, greedy fiend that is difficult to conquer, and can only be overpowered by way of killing. In the text, the Taotie army poses great threat and danger for the continued living of the Chinese people. The evil depiction of Taotie is a stark contrast to the characterization of William and Tovar, the saviours of the Chinese. The characters in this regard are portrayed in such a way that the yellow-skinned race is presented in a negative light and the white-skinned as the superior race. The constant presence of Taotie army in the text showcases relentless threat and danger. The role of the white characters to vanquish the Taotie represents the text's ideology that reinforces white supremacy.

3) War Objects

a) Black Powder: Black powder, or gun powder, is the earliest known explosive invented by the Chinese. In the film, it is black powder – already developed in the West - that initially draws the white characters to travel to China. Due to its incendiary properties, the black powder needs to be carefully handled. In the text, the black powder is depicted as one of the era's most modern weapons used to produce explosives. Its invention, and its potential to be weaponized, lures the white men to China to obtain it. It is also the white men who utilize the black powder to save the Nameless Order from the Taotie attack. The black powder that signifies Chinese modernity and strength is then transposed into reaffirming white superiority.

b) Magnet: William, the leading character, carries a magnet that he initially uses as a compass. The magnet becomes an important object in the text as it is then utilized as a weapon to cripple the Taotie army. The magnet, a navigational instrument and a weapon, symbolizes accuracy and strength that gives the white characters guidance to defeat their yellow-skinned enemies. The text therefore represents the magnet as an object that supports white superiority.

C. Text Structure and Narrative Strategy of Doctor Strange

Running for 105 minutes, *Doctor Strange* consists of 34 sequences (see fig. 2). The length of sequences ranges between one second and six minutes and twenty second, with an average length of three minutes and five seconds. The duration of sequence 1, 20 and 33 are the closest to that average time length. All three sequences depict scenes where high-level sorcery is performed by Kaecilius and the Ancient One (sequence 1) and by Stephen (sequence 20 and 33) against the antagonist character Dormammu. Three sequences are identified as having the lengthiest time stamp, namely sequence 8 (six minutes and twenty seconds) sequence 22 (six minutes and seven seconds), and sequence 28 (six minutes and eighteen seconds). Similar to the average-length sequences, these longest sequences also depict the performance of sorcery skills by the Ancient One, Stephen, and Kaecilius, which indicates that sorcery ability possessed by both the protagonists and the antagonists as the underlying theme of *Doctor Strange*. In spite of this theme and Kathmandu as the setting, *Doctor Strange* in fact limits the appearance of yellow-skinned

characters. The consequence of such limitation is the lack of room for yellow-skinned characters to respond to the white characters' sorcery. The voice of the yellow-skinned in the film is represented only through supporting characters Wong and Master Hamir, and the sorcery itself. Wong (appears in eight sequences) and Master Hamir (appears in two sequences) are bit parts that have no significant role in the story. The characters are also disciples of the Ancient One. The appearance of these characters in the text illustrates the support of yellow-skinned characters towards the dominance of the white-skinned characters.

In the film, the characters with magical superpowers are the Ancient One, Stephen, and Kaecilius – all are white characters. Stephen is the leading and predominant character who appears in 31 out of 34 sequences. In terms of duration, the length of Stephen's appearance totals to 93 minutes and 57 seconds out of 105 minutes. The dominance of Stephen is underpinned by his mastery of both Western and Eastern knowledge enabled by his high-level intellect. Once he masters the Eastern wisdoms, and by performing sorcery as part of that wisdoms, Stephen is able to place himself as the superior character and shows his supremacy by becoming the ruler of the world.

The second most dominant character is Mordo (14 sequences). Mordo's length of appearance totals to 49 minutes and 31 seconds. Despite this high frequency, Mordo's role in various scenes is less significant compared to that of the Ancient One, who appears in 10 sequences for a total duration of 31 minutes 48 seconds out of 105 minutes running time. The Ancient One is also a white character portrayed to be the master of sorcery – an element that is commonly attributed to the eastern culture. The physical visualization of the Ancient One as a white-skinned persona creates a contrasting effect with sorcery that originates from the eastern culture. Another predominant character is the antagonist Kaecilius whose objective is to distort the earth's time dimension and order. Despite that he only appears in a small number of sequences (8, totaling to 25 minutes 12 seconds), he substantially influences the plot. It is also through Kaecilius that the conflict between the sorcerers in *Doctor Strange* is introduced. As a highly accomplished sorcerer, Stephen appears as the protagonist who overcomes the conflict and defeats Kaecilius.

The text structure centralizes around *Doctor Strange* setting in the Kamar-Taj. A predominant setting (16 sequences), the Kamar-Taj that is situated in Kathmandu, Nepal, signifies eastern element in the text – not only in geographic sense, but also in terms of serving as the nexus of sorcery around the world. The West-East contrast is visible through the use of an eastern location and the predominant Caucasian characters in the text who master sorcery.

White supremacy is revealed in the text structure and narrative strategy through the depiction of white-skinned characters' sorcery knowledge typical of the eastern culture. There is also the lack of representation of yellow-skinned characters, and their voice is used to endorse white dominance. Leading character Stephen is portrayed as the character that blends the Western's scientific, medical skills, and Eastern sorcery knowledge. Stephen is also characterized as the deft protagonist who is able to defeat the antagonists. Stephen's

Western and Eastern knowledge mastery enables him to show his supremacy by becoming the ruler of the world.

D. Modernity and Spirituality, the Symbols of Western Dominance over the East in Doctor Strange

The objects in *Doctor Strange* represent two opposites: modernity and spirituality. Modernity symbolizes the West, visible from elements such as hospital environ and medical doctors. Meanwhile, spirituality represents the East, depicted through the use of sorcery, spells, and temples. *Doctor Strange*, which portrays sorcery in the modern world, clashes and at the same time blends the elements and their objects.

a) Hospital

Hospital is where Stephen works as a neurosurgeon. Set in New York, it represents medical advancements and modernity. As a setting, the hospital gradually disappears in the plot as Western medicine is portrayed as ineffective in treating Stephen's damaged hand. However, this does not undermine the medical world; as the plot thickens, the hospital appears once again as the place where Stephen and the Ancient One are brought to after they are wounded in a brutal fight. The scene also depicts the superiority of scientific methods over sorcery. The hospital is therefore an avenue to convey the ideology of supremacy the Western world holds over the East.

b) Kamar-Taj Library: Kamar-Taj in *Doctor Strange* contains no ordinary books; instead it is filled with books on sorcery. For this reason, it is considered sacred and has both modernity and spirituality elements. The appearance of the library in the text is indispensable from the appearance of the white and yellow-skinned characters, namely Stephen and Wong. Between them, Stephen appears more frequently in the library setting; he uses Kamar-Taj as the background in which his intellectual ability is emphasized. Wong, on the other hand, appears in the room only as the librarian. This shows how the library is used as the ideological setting to display Stephen's superiority over Eastern knowledge on magic and sorcery. The white supremacy in this context is communicated through Stephen's dominance in Kamar-Taj.

c) Temples: In *Doctor Strange*, temples are not used to portray a certain religion. Instead, the temples are linked to cities that have the largest supernatural energy on earth. The temples in *Doctor Strange* are sacred, as they do in real life. As a setting, the temples play into the spirituality element as the superior feature of the East. More than that, in *Doctor Strange*, temples are not only found in Hong Kong but also in western cities New York and London. Situated in three continents (America, Europe, and Asia), the temples are the backdrop of the confrontation between Stephen and Kaecilius. Stephen defeats Kaecilius at all three temples, which suggests white superiority against the backdrop of typically eastern objects. The temples are the ideological setting to assert white supremacy.

d) Medical doctor: In the text, medical doctor as a profession is performed by Stephen, and is therefore considered as an element that represents modernity and the Western world. Following the course of the narrative, it becomes an element of spirituality through a scene that depicts

the medical rescue of Stephen and the Ancient One. The scene suggests that sorcery is inferior to the medical science; in the text, sorcery is portrayed as an alternative for patients who are no longer able to live normal lives following physical or mental impairments. The superiority shown in the film underlines that the medical science is above sorcery, or depicts Western superiority over the East. A doctor, therefore, represents white supremacy in Doctor Strange.

e) Sorcery and sorcerer

Sorcery is a crucial element that is inextricable linked to *Doctor Strange*. In real life present day, sorcery generally has no place in the modern way of thinking and in modern science. Therefore, sorcery, which involves supernatural energy, is considered an object of spirituality. Having Nepal as its center suggests that sorcery is part of the Eastern culture. The superiority of sorcery in the story serves as an alternative to modern day science. In the text, its superiority is portrayed through the endeavor and sagacity required to master it. Although *Doctor Strange* highlights the use of Eastern sorcery, the characters who hold the most power are white-skinned, namely Ancient One, Kaecilius, and Stephen. The yellow-skinned characters Master Hamir and Wong are supporting figures to the white characters. Hence, sorcery can be interpreted as signifying white superiority over the East.

V. CONCLUSION

The analysis of text structure and narrative strategy of *The Great Wall* identifies war as the underlying theme upon which the narrative logic is built. This is evident from two of the film's longest sequences that depict battle scenes between the Nameless Order and Taotie army. In terms of characterization, William's dominance is articulated not only through his particularly high appearance frequency in the text, but also his ideas and significant role in battle scenes. William's predominance is complemented by signification of symbols in *The Great Wall*. The advanced civilization of the Chinese, portrayed through the army and weaponry of the Nameless Order, is transposed into a weakness when two white characters appear in the text. The involvement of William and Tovar in each battle between human and Taotie deconstructs yellow-skinned superiority initially expressed through the Nameless Order. Meanwhile, the setting as the narrative element is designed as a room for ideological message. The Great Wall of China as the primary setting deconstructs the myth of Chinese grandeur and magnificence, and is further emphasized by the appearance of the white characters who exhibit their superiority at the Wall.

In comparison, white dominance in *Doctor Strange* is more pronounced. Its text structure lacks interaction between yellow-skinned and white-skinned characters. The film also eliminates yellow-skinned characters and focuses instead on the mastery of white-skinned characters over the East through sorcery. The white characters are also predominant in the sense that they are portrayed as the most accomplished, skillful sorcerers. In terms of the leading character, his dominance is exerted not only through his physical appearance but also his persona as an individual who masters both the Western medical science and the Eastern sorcery. In terms of setting, white dominance is again visible through its superiority in various settings that

represent modernity and spirituality. The settings also serve as ideological vehicle that reinforces white supremacy. Kamar-Taj, the library, and the hospital are three predominant settings that represent modernity and spirituality elements as well as Stephen's proficiency in East and Western knowledge.

Based on the analysis, it can be discerned that text structures, narrative strategies, and symbols in *The Great Wall* and *Doctor Strange* constitute white supremacy ideology in the texts, articulated as the dominance and the assertion of white superiority over events, supporting characters, and eastern objects within the texts. These findings further strengthen the presence of white domination of other races that have transcended the literal meaning, from mere relations between characters, dialogue, and human domination, and entering symbolic meaning, namely the presence of objects and settings that support white domination. In fact, white domination has penetrated into the aspect of the structure of the text so as to reinforce the influence of white supremacy which is increasingly widespread and in time.

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APPENDIX

No.	Sequence Title	Duration
20	Title: The plan to capture Taotie	02:05
	Signification: William's superiority expressed and reinforced not only through this physical abilities and objects, but also through his intellectual ability	
21	Title: Taotie capture plan executed	12:20
	Signification: William and Tovar's superiority expressed and at the same time the Chinese people's inability in fighting Taotie is shown	
22	Title: Magnet theory validated	00:51
	Signification: Reinforcement of William's role in the plot through the object	
23	Title: Shen brings Taotie to the palace	00:13
	Signification: Nameless Order's powerless in defying the emperor's order	
24	Title: William uplifts the morale of a guard	00:35
	Signification: William's moral improvement following his interactions with the yellow-skinned	
25	Title: William and Tovar in conflict	01:35
	Signification: Exploration of conflict amongst white-skinned characters not experienced by yellow-skinned	
26	Title: Taotie arrives at the capital	02:57
	Signification: The powerlessness of the Nameless Order; the failure of the Great Wall as the Chinese' outermost fortification	
27	Title: Tovar and Ballard escape	01:57
	Signification: Tovar and Ballard as the antagonistic white characters that are the contradiction of William	
28	Title: Continuation of sequence 26 (Taotie army pass through wall)	00:38
	Signification: Air balloon shown as the object that underlines China's scientific advancement and civilization	
29	Title: Continuation of sequence 27 (Tovar and Ballard escape)	00:12
	Signification: Tovar and Ballard as the antagonistic white characters that are the contradiction of William	
30	Title: The environ of Northern Song Dynasty's palace	01:09
	Signification: The helplessness and weakness of a dynasty led by a teenage emperor	
31	Title: Misunderstanding between William and Commander Lin Mae	01:54
	Signification: Commander Lin Mae still harbors distrust towards William	
32	Title: Ballard double-crosses Tovar	00:39
	Signification: Reinforcement of the Western stereotype as unscrupulous individuals	
33	Title: Preparation to approach the capital using air balloons	01:12
	Signification: Failure of air balloons and black powder as the objects that initially express China's advanced knowledge and civilization; only few balloons are successfully launched into the air	
34	Title: William's release	01:32
	Signification: William's heroically decides to rescue the Chinese	
35	Title: Ballard captured by the nomads	00:10
	Signification: The treacherous white character avenged	
36	Title: Shen tests the magnet's effects on Taotie	00:30
	Signification: China's advanced knowledge under the Northern Song Dynasty and re-assertion of William's role through the object despite his physical absence in the sequence	
37	Title: Taotie army travels to the palace	00:29
	Signification: The vast amount of Taotie army intending to attack the palace incites fear	
38	Title: Continuation of sequence 36 (Shen tests the magne's effects on Taotie)	00:09
	Signification: China's advanced knowledge under the Northern Song Dynasty and re-assertion of William's role through the object despite his physical absence in the sequence	
39	Title: William and the Nameless Order travel to the capital	00:19
	Signification: China's powerlessness to repel a monster that is part of its own myth	
40	Title: Ballard's death	00:30
	Signification: The treacherous white character avenged	
41	Title: Nameless Order's arrival at the palace	02:20
	Signification: Rescue of General Lin Mae by William	
42	Title: The magnet fetched by General Lin Mae and William from the emperor/palace	00:36
	Signification: The weak Northern Song Dynasty	
43	Title: Tovar reunited with his possessions	00:20
	Signification: Tovar's better fate than Ballard is a reward for his assistance rendered to the yellow-skinned and William	
44	Title: Setup strategy against Taotie queen	04:15
	Signification: William's extraordinary archery skills play a significant role in the successful execution of Counselor Wang's strategy	
45	Title: Taotie's defeat	03:50
	Signification: William and General Lin Ma'es success in eliminaing Taotie queen and saving China	
46	Title: William and General Lin Mae part ways	03:46
	Signification: William's return to his home country after rescuing China give way to a new myth about a white-skinned savior of China.	

Fig. 1. Sequence table – The Great Wall.

No.	Sequence Title	Duration
1	Title: The beginning of conflict between Kaecilius and the Ancient One	03:15
	Signification: Abuse of sorcery by Kaecilius and his disciples	
2	Title: Stephen's prodigious skills and arrogance as a neurosurgeon	04:09
	Signification: Stephen's mastery of the medical science; introduction to Stephen's vain, arrogant, and egotistic character	
3	Title: Stephen's car accident	03:52
	Signification: Stephen's life and career as a neurosurgeon ruined	
4	Title: Stephen's attempts to heal his hand	04:09
	Signification: Stephen's obsession and arrogance towards healing and the limitation of the medical science	
5	Title: Stephen receives Jonathan Pangborn's files	01:34
	Signification: Stephen's first introduction to Kamar-Taj	
6	Title: Stephen and Jonathan's first encounter	02:03
	Signification: Sorcery as an alternative to medical science	
7	Title: Stephen and Mordo's first encounter	01:58
	Signification: Mordo takes Stephen to Kamar-Taj	
8	Title: Stephen and the Ancient One's first encounter	06:20
	Signification: Stephen's rejection of sorcery and the spiritual belief offered by the Ancient One; Stephen's first encounter with sorcery	
9	Title: Mordo persuades the Ancient One	01:21
	Signification: The beginning of Stephen's journey towards mastering sorcery	
10	Title: Stephen gains acceptance at Kamar-Taj	01:07
	Signification: Kamar-Taj's modern aspects shown to deny the stereotypical view that sorcery belongs to ancient times and is primitive	
11	Title: Stephen's first lesson in sorcery	01:09
	Signification: Sorcery rationalized by the use of Western terminologies	
12	Title: Stephen and Wong's first encounter	02:29
	Signification: Stephen's intellectuality validated	
13	Title: Dormammu calling ritual performed by Kaecilius at a church	01:12
	Signification: Reinforcement of Kaecilius sorcery skills	
14	Title: Stephen's test	03:54
	Signification: Stephen finally masters sorcery at crucial moments	
15	Title: Stephen shaves off his hair and beard	00:01
	Signification: The iconic physical appearance of Doctor Strange formed	
16	Title: Library books borrowed against the rules	01:20
	Signification: Stephen's petty misuse of sorcery	
17	Title: Mirror Dimension introduction at Kamar-Taj	01:19
	Signification: Improvement of Stephen's sorcery skills asserted	
18	Title: Stephen's fighting exercise with Mordo	02:23
	Signification: Stephen introduced to relics	
19	Title: Stephen regrets the past version of his arrogant self	00:54
	Signification: Transformation of Stephen's characters into a humbled individual following his time at Kamar-Taj	
20	Title: Stephen nearly calls Dormammu	03:15
	Signification: Stephen's extraordinary sorcery skills shown	
21	Title: Wong's explanation of Kamar-Taj, the Ancient One, sorcery, and Dormammu	01:57
	Signification: Wong's role as the loyal disciple of the sagacious Ancient One as a celestial sorcerer	
22	Title: London and New York temples under attack	06:07
	Signification: Stephen's single-handed acts to save the London temple, a showcase of his proficiency in sorcery	
23	Title: Stephen is chosen by a relic, the Cloak of Levitation	05:09
	Signification: Stephen's superiority and preeminence compared to the other disciples of the Ancient One reinforced	
24	Title: Stephen's rescue by Christine at the hospital	05:18
	Signification: Sorcery unable to save a human's life; Stephen has to undergo medical surgery at the hospital	
25	Title: Christine's reaction to Stephen's changed personality	02:11
	Signification: Depiction of stereotype towards followers of certain belief or cult	
26	Title: Stephen's inner conflict with his new role as a sorcerer	04:00
	Signification: Stephen is unprepared to embrace his new heroic role that, contrary to his medical background in which he is trained to save lives, may require him to eliminate enemies in order to save others.	
27	Title: Attack on the London temple	05:35
	Signification: the Ancient One defeated by Kaecilius	
28	Title: Death of the Ancient One	06:18
	Signification: Stephen chosen as the Ancient One's successor; this reinforces Stephen's superiority in sorcery	
29	Title: Attack on the Hong Kong temple	00:54
	Signification: Kaecilius' last attempt to call Dormammu following the failure of prior attacks against London and New York temples	
30	Title: Stephen and Mordo involve in an argument	01:32
	Signification: Stephen's view on the Ancient One deviates and differs from Mordo's	
31	Title: Hong Kong temple attack continues	05:11
	Signification: Stephen and Mordo attempt to save the temple	
32	Title: Negotiation with Dormammu at the Hong Kong temple overpowered by the Dark Dimension	06:36
	Signification: Stephen single-handedly save the world by relying on his intellectual and sorcery powers as well as Mata Agamoto's time manipulation ability.	
33	Title: Dormammu leaves earth	03:00
	Signification: The earth is a safe place once again thanks to Stephen	
34	Title: Stephen decides to replace the Ancient One as the supreme sorcerer and guardian of the earth	00:46
	Signification: Stephen has mutually beneficial relationship with sorcery; his extraordinary powers allow Stephen to protect the earth and sorcery in turn gives Stephen a sense of purpose.	

Fig. 2. Sequence table – Doctor Strange.