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The Double Face of Corporate Power: Greenwashing and Cultural Capitalism in Bong Joon-ho's *Okja*

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Abstract: Multinational food corporations increasingly rely on greenwashing strategies that transform ethical consumption into a marketable commodity while concealing the exploitation of non-human life and ecological resources. Bong Joon-ho's *Okja* (2017) offers a compelling critique of this phenomenon through its portrayal of the Mirando Corporation, whose rhetoric of sustainability masks systems of industrial violence and animal commodification.

While existing scholarship has predominantly examined the film through the frameworks of animal ethics and environmental activism, comparatively less attention has been paid to the ways corporate power reproduces itself through the appropriation of ecological and ethical discourse. Drawing on Slavoj Žižek's critique of cultural capitalism and ecocritical theory, this study investigates how *Okja* exposes the ideological mechanisms through which contemporary capitalism absorbs and neutralizes resistance. Employing a qualitative textual and cinematic analysis, the paper examines narrative structure, visual symbolism, characterization, and the doubling of the twin CEOs, Lucy and Nancy Mirando, to reveal two complementary faces of corporate power: performative environmentalism and overt industrial exploitation. The study argues that greenwashing in *Okja* functions not merely as corporate deception but as a self-renewing mechanism that enables capitalism to sustain its legitimacy by commodifying ethical concerns. The film reveals how contemporary corporate power survives ecological and moral critique by incorporating resistance into its own ideological and economic structures.

Keywords: greenwashing, cultural capitalism, ecocriticism, corporate power, ethical consumption, eco-cinema, environmental ethics.

Introduction

The increasing climate and environmental crisis have actively moulded the ways in which literature, cinema, and cultural studies deal with the questions of environmental ethics and capitalism. With the current state of ecological degradation and unprecedented rate of industrial agriculture coupled with biodiversity loss that has become increasingly intertwined with global systems of production and consumption, the environmental crisis has been elevated to a state of cultural and representational, rather than merely political or scientific. Eco-criticism, which emerged from this recognition, examines how literary and cultural texts construct and reimagine the relationship between human world and more-than-human world. Cheryll Glotfelty's foundational definition of ecocriticism as the study of the relationship between literature and physical environment established the discipline's core concern with environmental representation; whereas Lawrence Buell's further argument that environmental criticism should become permanent and indispensable part of literary and cultural studies places ecological crisis as major concern that increasingly shape cultural production.

Among copious environmental concerns that have called for critical attention, the expansion of the multinational food industry has exhibited the disparities and contradictions between ecological responsibilities and capitalist production. Contemporary corporations these days increasingly employ the language of sustainability, ethical consumption and environmental stewardship to produce socially responsible and respectable public identities. Those practices which are normally understood as greenwashing function as environmental rhetoric to enhance corporate legitimacy without fundamentally altering the exploitative systems of production. Instead of signalling the genuine commitment to ecological justice, green washing often transforms environmental ethics into a marketable commodity that allows corporations to reconcile consumer morality with continued patterns of extraction, commoditization that leads into profit accumulation. Thus, the ecological crisis becomes inevitable and inseparable from questions of representation, ideology and corporate power.

Cinema has become a crucial medium through which these issues are observed and explored. Eco-cinema extends the eco-critical inquiry beyond literary texts by examining how visual narratives address and represent environmental crises along with human-animal relations. Recent scholarships demonstrate that eco-cinema prompts the audience to reconsider dominant assumptions about consumption, species hierarchy and humanity's relationship with the natural world. Within these contexts, *Okja*, directed by Bong Joon-ho, stands as one of the most compelling cinematic critiques of food capitalism. The film follows Mija, a young girl whose genetically engineered companion, Okja, becomes the central piece of the Mirando Corporation's global marketing campaign. The Super Pig Project, which is promoted as an environmentally sustainable solution to world hunger, presents itself

as a humanitarian initiative grounded in innovation, ecological responsibility and ethical food production. However, as the narrative unfolds, this carefully constructed corporate image is dismantled through the revelation of industrial breeding, genetic manipulation, and systematic slaughter. The contrast between the corporation's public rhetoric and its concealed practices exposes the ideological contradictions embedded in contemporary corporate environmentalism.

Majority of the existing scholarship has approached *Okja* through the lenses of eco-criticism, animal ethics, posthumanism and environmental humanities. Critics have examined the film's critique of factory farming, anthropocentrism and the commodification of non-human life while others have explored its engagement with transnational cinema, ecological consciousness and the ethical implication of meat consumption. More recent studies have also investigated the film's representation of the corporate sustainability and environmental branding, demonstrating how the Mirando Corporation constructs a benevolent public identity while concealing systems of exploitation. Collectively these studies establish *Okja* as an important intervention in debates surrounding environmental ethics, global capitalism and human animal relations.

Despite these valuable contributions, comparatively less attention has been given to the ideological resilience of the corporate power itself. The question of how corporate power continues to function even after its deception is publicly exposed is often under explored. Instead of portraying the collapse of the corporation or the triumph of environmental activism, the film depicts a capitalist system capable of adapting to criticism by incorporating ethical discourse into its own mechanisms of legitimacy.

Drawing on Slavoj Žižek's critique of cultural capitalism and ecocritical perspectives, this study examines how *Okja* exposes greenwashing as a structural mechanism through which capitalism continually renews its legitimacy. Through qualitative textual and cinematic analysis of the film's narrative, visual elements, characterization, and the doubling of Lucy and Nancy Mirando, the paper argues that environmental responsibility is absorbed into capitalist ideology rather than opposing it, contributing to debates on eco-cinema, corporate power, and environmental capitalism.

Literature Review

Scholarship on *Okja* primarily examines the film through ecocritical, animal studies, posthumanist, and film studies perspectives. Existing research highlights its critique of industrial capitalism, factory farming, corporate globalization, and the commodification of non-human life, establishing *Okja* as a significant eco-cinematic text that challenges anthropocentric systems of value.

One major strand of scholarship approaches *Okja* through ecocriticism and environmental humanities, arguing that the film challenges anthropocentric assumptions by exposing the ecological violence embedded within global food production. Through the relationship between Mija and Okja, it saturates the environmental crisis within everyday practices of consumption and encourages ethical reflection on industrial meat production. Bin Yee Ang in his research paper titled “To love or to eat the super-pig: Bong Joon-Ho’s *Okja* (2017)-an ecocritical and transnational perspective” further interprets *Okja* as a transnational eco-cinematic text that complicates the binary between loving and consuming animals while foregrounding the intersections of environmental ethics, globalization, and capitalist production.

Another significant strand of scholarship examines *Okja* through animal ethics and legal studies. Using a Foucauldian framework, Michelle Gunawan in his research paper titled “Navigating human and non-human animal relations: *Okja*, Foucault and animal welfare laws” argues that the exploitation of *Okja* is sustained not merely by corporate greed but by institutional and legal systems that normalize the commodification of non-human life. By emphasizing the legal categorization of animals as property, her study shifts the focus from individual cruelty to the structural conditions that enable corporate exploitation.

Recent ecocritical scholarship further examines the relationship between corporate capitalism and environmental degradation. Nithya Peter in her research article titled “Greenwashing and Corporate Environmentalism in Bong Joon-ho’s *Okja*: An Ecocritical Reading” argues that *Okja* critiques the commodification of animals under late capitalism and identifies greenwashing as the Mirando Corporation’s key ideological strategy for concealing exploitation through environmental rhetoric. Similarly, Naufal Aristo Miva, drawing on Greg Garrard’s ecocritical framework, contends that the exploitation of both animals and humans reflects the broader logic of capitalist commodification. Together, these studies demonstrate the close relationship between environmental destruction, animal exploitation, and capitalist economic structures.

While these studies significantly illuminate *Okja*’s ecological and ethical concerns, they largely interpret greenwashing as corporate deception or environmental hypocrisy. Although they effectively expose the contradiction between the Mirando Corporation’s public image and its exploitative practices, they pay comparatively less attention to how corporate power reproduces and sustains its legitimacy even after such ideological contradictions are exposed.

The present study addresses this gap by drawing on Slavoj Žižek’s theory of cultural capitalism to shift the focus from corporate deception to ideological reproduction. It argues that greenwashing functions as a self-renewing ideological mechanism through which capitalism absorbs ecological critique and commodifies ethical responsibility. By analysing the transition from Lucy Mirando’s performative

environmentalism to Nancy Mirando's corporate pragmatism, the study demonstrates the adaptability of capitalist ideology and extends existing scholarship by showing how *Okja* portrays capitalism as a system that survives, and even benefits from the exposure of its own contradictions.

Theoretical Framework and Methodology

This study adopts an interdisciplinary framework combining ecocriticism and Slavoj Žižek's critique of cultural capitalism. While ecocriticism provides the environmental lens for analysing industrial food systems, ecological exploitation, and human–animal relationships in *Okja*, Žižek's theory serves as the primary framework for examining how capitalism appropriates environmental ethics as a mechanism of ideological self-preservation. Together, these perspectives enable the study to interpret greenwashing as a structural process of ideological reproduction rather than merely corporate deception.

Ecocriticism provides the broader environmental framework for this study by examining how cultural texts shape ecological consciousness and challenge dominant assumptions about nature, consumption, and human–non-human relationships. Within this perspective, *Okja* is interpreted as an eco-cinematic text that critiques industrial food production, the commodification of non-human life, and the interconnections between ecology, ethics, and corporate power under global capitalism. The principal theoretical foundation of this study is Slavoj Žižek's critique of cultural capitalism. In his work *First as Tragedy, Then as Farce* (2009), Žižek argues that contemporary capitalism increasingly incorporates ethical values into the commodity form itself, assuming the form of "a 'socially responsible' eco-capitalism" (35). Ethical consumption thus becomes part of capitalist accumulation rather than an alternative to it. This framework enables the study to interpret the Mirando Corporation's sustainability campaigns as strategies that transform compassion, ecological responsibility, and animal welfare into commercially profitable narratives without altering the exploitative structures of industrial production.

Methodologically, this study employs qualitative textual analysis and close formal analysis of *Okja* as both a narrative and visual text. It examines cinematic elements such as mise-en-scène, cinematography, lighting, colour palette, costume, framing, editing, sound, dialogue, and narrative structure as integral to the film's ideological critique. Particular attention is given to the visual contrast between Lucy Mirando's brightly lit corporate performances and Nancy Mirando's colder industrial settings, which illustrates the corporation's shifting public identities while revealing their shared ideological foundation.

The analysis proceeds in three stages. First, it examines Lucy Mirando's performance of ethical capitalism and the film's construction of corporate environmentalism. Second, it analyses the doubling of Lucy and Nancy Mirando as complementary expressions of the same capitalist ideology. Finally, it explores the slaughterhouse sequence and the symbolic exchange of the golden pig to examine the commodification of resistance and the persistence of systemic violence. Through this integrated ideological and cinematic analysis, the study argues that *Okja* reconceptualises greenwashing as a cyclical mechanism through which capitalism continually renews its legitimacy by absorbing the ethical values that appear to challenge it.

The Performance of Ethical Capitalism: Lucy Mirando and the Aesthetics of Greenwashing

From its opening sequence, *Okja* establishes the Mirando Corporation not merely as a multinational food conglomerate but as a corporation engaged in the continuous performance of ethical legitimacy. Lucy Mirando's inaugural address functions as an act of corporate rebranding in which the company's violent history is acknowledged only to be symbolically displaced by a new environmental identity. Rather than denying Mirando's past, Lucy openly admits, "We know of the atrocities he committed in this space" (*Okja* 00:01:08). This apparent act of accountability prepares audiences to accept the corporation's claim to moral renewal. She further acknowledges that "these walls are stained with the blood of fine working men" (*Okja* 00:01:12), transforming institutional violence into a narrative of redemption. The past becomes evidence not of continuing exploitation but of ethical reform, allowing Mirando to convert institutional memory into a branding strategy.

Lucy subsequently announces, "Today, I reclaim this space, to tell you a beautiful story" (*Okja* 00:01:22). The phrase "beautiful story" foregrounds narrative rather than structural change, suggesting that corporate legitimacy is reconstructed through persuasive storytelling in which ecological responsibility overshadows histories of exploitation. Standing before the former Mirando factory, Lucy declares, "Now the rotten CEOs are gone. It's Mirando's new era with me, and with new core values, environment, and life" (*Okja* 00:01:28). Rather than denying the corporation's exploitative past, the speech presents institutional violence as a completed chapter, inviting audiences to believe that ethical transformation has already occurred. Environmental responsibility consequently appears less as structural reform than as a branding strategy through which capitalism renews its public legitimacy.

Lucy further constructs this legitimacy by positioning the corporation as the solution to a global humanitarian crisis. Emphasising that "The world's population is at 7 billion" (*Okja* 00:01:55) and that "The world is running out of food," (*Okja* 00:02:05) she concludes, "We needed a miracle. And then we got one" (*Okja* 00:02:14). The corporation first establishes an atmosphere of crisis before presenting its own commodity as the only viable solution. The Superpig is therefore marketed not simply as a

commercial product but as an ethical necessity. This reflects Žižek's argument that contemporary capitalism commodifies moral responsibility, encouraging consumers to experience market participation as an act of social and environmental concern rather than mere economic exchange.

Bong Joon-ho reinforces this ideological performance through cinematic form. Lucy is consistently framed within brightly illuminated corporate interiors dominated by white, pastel, and muted green colour palettes that evoke cleanliness, purity, and ecological renewal. Her wardrobe, informal gestures, and carefully choreographed public appearances cultivate an image of warmth and sincerity, while the *mise-en-scène* constructs an aesthetic of transparency that conceals the corporation's dependence upon industrial exploitation.

The rhetoric of care reaches its ideological peak when Lucy assures her audience that "Our scientists have been raising her with love and care ever since" (*Okja* 00:02:31) and that the Superpigs have been reproduced through "non forced, natural mating" (*Okja* 00:02:44). Rather than presenting the Superpig as a commercially engineered commodity, Mirando constructs it as an ethical object whose origins appear environmentally responsible and morally reassuring. The language of affection, care, and naturalness replaces the realities of genetic engineering and industrial production, demonstrating how greenwashing operates by substituting exploitation with a carefully curated vocabulary of environmental stewardship.

Žižek identifies this logic as a defining feature of contemporary cultural capitalism. Discussing Starbucks, he observes that consumers increasingly purchase not merely commodities but the ethical values attached to them: "The 'cultural' surplus is here spelled out: the price is higher than elsewhere since what you are really buying is the 'coffee ethic' which includes care for the environment, social responsibility towards the producers... When you choose Starbucks, you are buying a cup of coffee from a company that cares" (Žižek 53). Žižek's observation illuminates Mirando's ideological strategy. Like Starbucks' "coffee ethic," the Superpig is marketed not simply as food but as an ethical commodity promising environmental sustainability, scientific innovation, and humanitarian responsibility. Consumers purchase not only a product but also the reassuring belief that their consumption contributes to ecological welfare. Ethical discourse itself thus becomes part of the commodity's exchange value. Bong deliberately destabilises these claims by juxtaposing Lucy's promotional narrative with later images of laboratory experimentation, confinement, and mechanised slaughter. The visual contradiction exposes the distance between corporate representation and material reality, demonstrating that environmental responsibility functions as an aesthetic veil rather than evidence of ethical production.

Žižek's critique of cultural capitalism clarifies this contradiction. In late capitalism, commodities promise not only utility but also moral satisfaction, encouraging consumers to believe that acts of consumption simultaneously contribute to environmental sustainability and humanitarian welfare. Lucy's environmental rhetoric exemplifies this ideological process. She does not conceal capitalism behind ecological discourse; rather, she incorporates ecological values into capitalist exchange itself. The Superpig becomes valuable not merely because it can be consumed but because it appears to embody compassion, sustainability, and scientific progress.

Karl Marx's analysis of commodity fetishism extends this critique. In *Capital* (1867), Marx argues that commodities obscure the social relations and labour processes that produce them, appearing as autonomous objects possessing value independent of their conditions of production (163). Okja applies this logic to environmental discourse by inviting consumers to encounter the

Super Pig through narratives of ecological responsibility while concealing the violence of genetic manipulation, confinement, and industrial slaughter that makes the commodity possible. Environmental virtue thus becomes part of the commodity's exchange value, transforming greenwashing into a mechanism through which exploitation is aesthetically reorganised.

Lucy ultimately demonstrates that greenwashing extends beyond the concealment of environmental harm. Through carefully orchestrated speeches, humanitarian rhetoric, and images of ecological stewardship, Mirando transforms environmental concern into a marketable commodity, encouraging consumers to experience ethical satisfaction without confronting the violence embedded within industrial food production. As Žižek argues, "This is how capitalism, at the level of consumption, integrated the legacy of '68, the critique of alienated consumption: authentic experience matters" (Žižek 54). Rather than resisting ecological criticism, capitalism absorbs it into its own logic of accumulation. Lucy therefore functions not as an individual hypocrite but as the embodiment of capitalism's ethical self-image, revealing how contemporary capitalism continually converts compassion, sustainability, and environmental responsibility into commercially profitable narratives. Okja ultimately suggests that greenwashing is not a superficial public-relations strategy but an ideological performance through which corporate power continually renews its legitimacy.

The Double Face of Corporate Power: Lucy and Nancy Mirando as Corporate Performance

One of *Okja's* most incisive critiques of contemporary capitalism lies in its representation of Lucy and Nancy Mirando as corporate doubles. At first glance, the twin sisters appear to embody opposing ethical and managerial philosophies. Lucy cultivates the image of a compassionate environmentalist committed to corporate reform, whereas Nancy unapologetically embraces profit-driven industrial

capitalism. The narrative initially encourages audiences to accept this distinction through Lucy's assertion that she and her sister are fundamentally different: "We're very different people. We have very different ways of being. We have very different business ethics" (*Okja* 00:01:45). Positioned at the beginning of the film, the statement reassures both the audience and the fictional public that the Mirando Corporation has entered a new ethical era. However, Bong Joon-ho gradually reveals this declaration to be one of the film's central ironies.

Lucy's insistence on ethical difference functions as an ideological performance rather than a genuine institutional transformation. Although she distances herself from her sister's corporate practices, the economic structure of the Mirando Corporation remains unchanged. The Super Pig Project continues to depend upon genetic manipulation, industrial breeding, and the commodification of animal life despite its new language of sustainability and compassion. What changes is not the corporation's mode of production but its mode of representation. Bong therefore suggests that capitalism can reinvent its public image without altering its underlying structures of accumulation.

The film reinforces this distinction through cinematic form. Lucy is repeatedly framed within brightly lit corporate spaces characterised by soft lighting, pastel colour palettes, and carefully choreographed promotional events that evoke transparency and ecological responsibility. Nancy's visual world, by contrast, is dominated by colder interiors, darker costumes, enclosed boardrooms, and restrained compositions that foreground managerial authority. These contrasting visual aesthetics initially encourage viewers to interpret the sisters as ideological opposites. Yet the continuity of the corporation's operations undermines this binary, revealing ethical branding as a flexible aesthetic rather than evidence of systemic reform.

This continuity becomes unmistakable when Nancy assumes control of the Mirando Corporation. Unlike Lucy, Nancy does not disguise the corporation's priorities behind environmental rhetoric or humanitarian discourse. Instead, she openly declares, "We're extremely proud of our achievements. We're very hard working business-people. We do deals, and these are the deals we do" (*Okja* 01:44:12 - 01:44:17). Although the statement differs from Lucy's earlier speeches in tone, it articulates the same economic logic with greater candour. Nancy abandons the performance of ethical capitalism not because the corporation has changed but because the performance itself has become politically unnecessary. The transition from Lucy to Nancy therefore demonstrates capitalism's ability to modify its public identity while preserving its underlying structures.

Žižek's theory of ideology provides a compelling framework for interpreting this transformation. Rather than viewing ideology as a set of false beliefs, Žižek argues that it persists through social practices and institutional structures that continue to organise reality even when their contradictions

become visible. Nancy's succession exemplifies this ideological resilience. Once Lucy's environmentally responsible persona can no longer secure public confidence, the corporation simply adopts a more direct managerial identity while leaving its economic foundations intact. The ethical mask is discarded, but the institution behind it remains unchanged.

The narrative doubling of Lucy and Nancy therefore redirects attention away from the morality of individual executives towards the structural continuity of capitalist power. Lucy's compassion and Nancy's pragmatism are not competing ethical positions but complementary corporate performances that preserve the same institutional order. The sisters become interchangeable expressions of an adaptable system capable of surviving scandal, criticism, and public disillusionment by continually replacing one performance of legitimacy with another.

The Commodified Climax: The Golden Pig, the Slaughterhouse, and the Limits of Resistance

The concluding movement of *Okja* consolidates the film's critique of corporate capitalism by demonstrating that exposing violence does not necessarily produce structural transformation. Although the Mirando Corporation's carefully cultivated image of environmental responsibility collapses as its industrial practices are revealed, Bong Joon-ho refuses the familiar narrative of corporate downfall or activist triumph. Instead, the film presents a more unsettling reality: while individual lives may be rescued, the capitalist system that commodifies those lives remains firmly intact.

This ideological tension is most clearly articulated through Mija's attempt to rescue Okja from the slaughterhouse. Significantly, she does not succeed because the corporation recognises the moral value of animal life, nor because the Animal Liberation Front dismantles Mirando's operations. Instead, Okja's freedom is secured through an act of exchange. Mija offers Nancy Mirando a solid gold pig; a family heirloom of immense monetary value, in return for Okja's release. The corporation immediately accepts the transaction, revealing that compassion becomes effective only when translated into the logic of the market.

The symbolism of the golden pig is central to the film's critique. Throughout the narrative, *Okja* represents a relationship founded upon care, reciprocity, and coexistence that exceeds economic calculation, whereas the golden pig represents exchange value in its purest form. The final transaction stages a confrontation between relational ethics and commodification, yet it is the latter that determines the outcome. Mija succeeds not by rejecting capitalist logic but by participating in it, suggesting that capitalism possesses the capacity to convert even resistance into another market transaction.

Nancy's response further reinforces this critique. Surveying the slaughterhouse, she remarks, "We're extremely proud of our achievements. We're very hard working business-people. We do deals, and these are the deals we do" (*Okja* 01:44:12 - 01:44:17). Unlike Lucy, who cloaks exploitation in the language of sustainability and compassion, Nancy openly embraces the corporation's commercial priorities. Ethical branding disappears, but capitalist accumulation remains unchanged.

Žižek's critique of cultural capitalism illuminates this paradox. Having shown how contemporary capitalism absorbs ethical critique into consumer culture, Žižek explains why exposing corporate contradictions rarely destabilises the system itself. The conclusion of *Okja* embodies this ideological resilience. Although Mirando's greenwashing is publicly dismantled, its underlying structures of production remain intact. The corporation simply abandons one mode of corporate performance and continues operating through another.

Nancy's most chilling declaration follows shortly afterwards: "It's all edible. All edible, except the squeal" (*Okja* 01:44:33). This brief statement encapsulates the film's critique of industrial capitalism. Every part of the animal is assigned economic value and incorporated into systems of production and consumption. Only the squeal, the expression of fear, pain, and subjectivity resists commodification. Bong thus exposes a fundamental contradiction within capitalist logic: while bodies may be transformed into commodities, suffering itself remains irreducible.

The visual construction of the slaughterhouse intensifies this argument. The bright corporate spaces associated with Lucy's environmental campaigns are replaced by metallic corridors, mechanised production lines, harsh industrial lighting, and repetitive visual compositions that emphasise standardisation and efficiency. Long tracking shots reveal endless rows of Superpigs awaiting slaughter, reducing individual lives to interchangeable units within an industrial system. Rather than sensationalising violence, Bong presents it as ordinary labour governed by bureaucratic routine.

The film's final images refuse the consolations of conventional resolution. As Mija and *Okja* leave the slaughterhouse, another captive Superpig silently pushes its newborn piglet through the fence before disappearing back into the crowd destined for slaughter. The gesture is deeply moving, yet it exposes the limitations of individual salvation: one animal escapes while thousands remain trapped within industrial production. Likewise, although the Animal Liberation Front exposes Mirando's deception, it fails to dismantle the institution itself.

Viewed through Žižek's critique of cultural capitalism, the ending of *Okja* reveals the remarkable adaptability of contemporary corporate power. Capitalism survives not because it conceals exploitation but because it can absorb ethical criticism without abandoning the structures that generate it.

Greenwashing is therefore only one manifestation of a broader ideological system capable of transforming environmental concern, compassion, and even resistance into elements compatible with continued accumulation. Bong Joon-ho ultimately rejects the fantasy that exposing corporate hypocrisy alone can produce political change, revealing capitalism's greatest strength to be its ability to commodify not only nature and animal life but also the ethical impulses that seek to challenge its dominance.

Conclusion

This study has argued that Bong Joon-ho's *Okja* critiques contemporary capitalism by presenting greenwashing not simply as corporate deception but as an ideological mechanism through which capitalist power continually reproduces its legitimacy. While previous scholarship has examined the film through ecocriticism, animal ethics, and environmental humanities, this paper has shown that its more significant intervention lies in exposing the adaptability of corporate ideology. Through the figures of Lucy and Nancy Mirando, *Okja* demonstrates that ethical branding and overt corporate violence are complementary expressions of the same capitalist system rather than opposing models.

Drawing on Slavoj Žižek's critique of cultural capitalism, the analysis has demonstrated that the Mirando Corporation transforms ecological responsibility, compassion, and ethical consumption into commercially valuable narratives that reinforce capitalist accumulation. By integrating ideological critique with close analysis of cinematic form, the study has further shown how *mise-en-scène*, colour, framing, costume, and narrative doubling visualise the performative nature and ideological flexibility of corporate identity.

The film's conclusion reinforces this critique by revealing the limits of individual resistance within capitalist systems. Although Mija succeeds in rescuing *Okja*, the continued operation of the slaughterhouse and the survival of the Mirando Corporation underscore the persistence of institutional violence despite moments of moral victory. Rather than offering revolutionary transformation, *Okja* portrays capitalism as a system capable of absorbing ethical criticism without relinquishing its exploitative foundations.

By repositioning greenwashing as a cyclical mechanism of ideological reproduction rather than a superficial marketing strategy, this study contributes to scholarship on *Okja* and contemporary eco-cinema. It suggests that analyses of corporate environmentalism must move beyond exposing hypocrisy to examine how capitalism commodifies ecological ethics and incorporates dissent into its own logic of survival. In this way, *Okja* remains profoundly relevant for understanding the ideological resilience of corporate environmentalism in contemporary consumer culture.

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