

Abstract

Sofia Coppola's cinema is distinguished by stories about women. This thesis studies the representation of adolescent women in periods of transition, in the four most popular films of the director: *The Virgin Suicides*, *Lost in Translation*, *Marie Antoinette* and *the Bling Ring*. To do this, a qualitative research of a descriptive nature is carried out. To know the characteristics of the protagonists of the films analyzed is of interest both for the field of Communication Sciences and for studies on cinema and social representations. Throughout the six chapters are described loneliness, isolation, seduction, consumerism and cult of celebrities as the distinctive characteristics of young girls, as well as adolescent rites of passage that are reflected in the changes of clothing of the protagonists, the evolution of their style, the staging of the rooms of the feminine subcultures and the lighting and colors used by the director to represent them. The characteristics of the protagonists are common features of adolescents in Postmodernity. The existential vacuum, the search for famous references, youth as an ideal and the enjoyment of unlimited pleasures are part of the contemporary Social Imaginary. Coppola's films are classified within author's cinema, far from the feminine stereotypes of the cinema of the XX and XXI centuries. They present strong and autonomous women, who struggle to discover the role they wish to fulfill in society, go through the stage of adolescent crisis and seek their place in the world, while discovering the meaning of love and freedom.

Key Words: Cinema, Adolescence, Women, Sofia Coppola, Loneliness, Incommunication, Seduction, Consumerism, Rites of Passage, Postmodernity.