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Superhero Movie: Breaking the challenges of topics in the modern epos

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Abstract

The purpose of this study is to determine whether the collective unconscious always has irrational fears or unconsciousness - the most rational actor in modern times via comparative qualitative research methods. As a result, mythological consciousness creates the image of a protector and in this image there is an immanent image of the threat from which a little person wants to find a protector. In conclusion, when viewer forget the current heroes and love others, fundamentally others, this will mean that tectonic shifts have occurred again in the public consciousness and new times come.

Keywords: Superhero, Movie, Modern Epic, Marvel.

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Película de superhéroes: Rompiendo los desafíos de los temas en los epos modernos

Resumen

El propósito de este estudio es determinar si el inconsciente colectivo siempre tiene miedos irracionales o inconsciencia, el actor más racional en los tiempos modernos a través de métodos comparativos de investigación cualitativa. Como resultado, la conciencia mitológica crea la imagen de un protector y en esta imagen hay una imagen inmanente de la amenaza de la cual una pequeña persona quiere encontrar un protector. En conclusión, cuando el espectador olvida a los héroes actuales y ama a los demás, fundamentalmente a los demás, esto significará que los cambios tectónicos han ocurrido nuevamente en la conciencia pública y que llegan nuevos tiempos.

Palabras clave: Superhéroe, Película, Épica Moderna, Marvel.

1. INTRODUCTION

Today it is hard to meet a man who would know nothing about Superheroes. The modern and fantastic world created this phenomenon. They are loved and hated, people want to be like them and have their strength and capabilities. They are bright, all-powerful, they can save and can destroy. Many fans of superheroes do not even realize that the history of their idols' existence begins a lot before the Second World War, as is commonly believed. Ancient epics and myths described superheroes. When people could not explain what was happening, when science was not even there, but there were imagination and fantasy that created the god-heroes. With the help of

them, ancestors explained unknown phenomena and endowed them with the power to protect them.

Thus, it is possible to form a statement that a superhero character acts as an analogue of a modern mythical hero. And as in a myth, one can look for references to collective archetypes of the culture that created them, so in a superhero movie, one can look for references to the wrong side of the collective culture of modernity. The superheroic narrative itself can be called a modern epic and modern mythological system. Humanitarian disciplines do not give so many answers to the question about the nature of the similarity of mythological systems, based on the very nature of cognitive experience.

With the most approximate description of how a person images a myth, it is impossible to do without such words as primary elements, prototypes, schemes, types, and their synonyms... The point is to identify the recurring patterns and systematize them in a more adequate way. To understand the nature of mythogenesis, it is very important to find out what these patterns are. The most famous of the concepts to solve this problem is the theory of Jung and his followers.

They manifest themselves in consciousness and behavior when a person gets into certain typical situations and his conscious activity for some reason is interrupted. At such moments, the person no longer acts as individuality, the general qualities of the human race begin to dominate the individual characteristics of the individual. It can be said

that the voice of ancestors wakes up in him if you focus on the initial presence of the archetype as the basis for the formation of the way of relating to the world (ARNAUDO, 2013)

Taking the law into their own hands, these unelected figures gain supernatural power to rid the community of its enemies. A broad overview of books, movies, TV shows, video games and places of worship for superheroes on the World Wide Web (WINTERBACH, 2006) allows tracing the development of the American superhero in the twentieth century. In addition, the mythical patterns underlying the most successful elements of pop culture are revealed. LAWRENCE & JEWETT ROGERS (2011) call for a reconsideration of attitudes toward superheroes and their traditional religious and social values, and they show how, ultimately, these anti-democratic narratives acquire spiritual loyalty.

ARNAUDO (2013) investigated the influence of religion and myths on the history of superheroes, as well as their connection with the classical epic and baroque style. According to his text, a refugee from his broken planet who is saving the earth, Superman was sent to America as the last act of his father before his death. Disillusioned with the underworld, Bruce Wayne seeks guidance from the shaman and turns into immaculately moral Batman (many moviegoers may not remember the comic Batman Codex, the Batman Codex is a set of rules that the dark knight adheres to. The main and probably the main point in the charter paragraph is - not to kill! In compliance with the code, Batman is helped by his wisdom and composure. Basically,

Batman tries not to kill at all. And the phrase Batman's Code has become an independent expression, and many the heroes adhere to it (ARNAUDO, 2013; SLOTKIN, 1973)

In the work Gospel of Superheroes: Religion and Popular Culture, the authors TREAT (2009) offer an intriguing view of superheroes in the light of the spiritual and mythological role they play in our lives. Comic book superheroes are created to show that there is something wrong with the world and that, despite our shortcomings, we must do something about it. Only when the True Hero lives in our hearts can we overcome the powers of sin and death. LANG & TRIMBLE (1988) point out that American superheroes are a monomyth that secularizes Judeo-Christian ideals by uniting a selfless person who sacrifices himself for the sake of others and a zealous crusader. This super rescuer replaces the figure of Christ.

The authors claim CHAMBLISS (2012) that the image of Superman presented to us, imposes a struggle for truth and justice in an American way. Superman was the embodiment of all the values that Americans cherished in the 1930s. For Superman, the truth was not an abstract concept, but an action plan. Superman never lies. He represents personal dignity and moral integrity, faith in justice for all, rich and poor, strong and weak. Superman is fair to all. Captain America was created in 1941, just three years after the first appearance of Superman. At first glance, you see a lot of superficial similarities between the two characters, but you can also see significant differences. Captain America is more suited to the mythical superhero:

he has a hidden origin and exceptional abilities. His personality is secret, and he often plays the role of an idealistic loner (BEATTY, 2008).

2. METHODOLOGY AND MATERIALS

To identify the main trends in the transformation of a superhero image and in the formation of a modern-day concept defining a superhero, this study reviews and analyzed relevant films and research papers about superheroes.

Where Superman's alter ego is shown, portraying the philosophical goal, the secret personality of Captain America, was a simple plot technique. Superman resides in his divine invulnerability, while Captain America is not so powerful or godlike. His authority was given to him through the intervention of science and American know-how, thus promising the possibility of every American being a strong and powerful super-soldier. As sociologists note, the American mood changed after the appearance of Captain America from despair to faith in the best. The basic concept that makes Wonder Woman a modern epic is that which her character comes across on a regular basis.

Wonder Woman was created in the 1930s by Harvard psychologist William Moulton Marston who viewed comics as a way to convey myths and ideas. In a world full of gender discrimination, Moulton created a woman who could not only stand on an equal

footing with men but in fact stand far above the majority. Although Wonder Woman was aggressive and belligerent, she was also compassionate and loving. She expressed her femininity even in the weapon she used. Her arsenal of tools consisted mainly of weapons jewelry, a tiara capable of cutting through almost everything, and bracelets that are almost indestructible. This superhero in the modern epic exists primarily as a symbol of the inherent strength of femininity (GREY & MAYNARD, 2009).

Studying the image of the Incredible Hulk, many researchers JURGENS (2007) characterize him like a study of the internal struggle of man. A very little known fact about the Hulk is that there are many incarnations of the character. Each of them represents its own psyche aspect of Bruce Banner, a miserable person who turns into a superhero when he gets angry or agitated. As psychologists note, the constant war inside Banner was always a key point in the character's history. Scenes often depict individuals fighting with each other, or several individuals working together to stop the Devil Hulk.

War exists not only between individuals, but also between Banner and the Hulk. Hulk said many times that the person he hates the most is Banner. What hides behind the veil of a superhero image? You see in this image how humanity as a whole fight, and never gives up. He is an inspirational figure, not because he will ever prevail in his fight, but because he simply refuses to stop the fight. This image is a victory of the human spirit over a constant confrontation and the idea of an endless battle within the human soul.

3. RESULTS AND DISCUSSION

Let us return to the ancestor of modern superheroes. The image of Superman was the first to find widespread popularity and, therefore, is not differentiated, it collects in itself many archetypical features. Superman struggles with both emotional problems and the ubiquitous problems of saving the world hanging on his shoulders. Besides fighting with opponents, even more powerful than himself. The most striking example of this constant struggle is the classic story of the tragic death of Superman and his triumphant return. Throughout history, Superman struggles to save the world by fighting with merciless monsters.

Ultimately, Superman sacrifices his life to save the world from an uncontrollable beast, but proves that even death itself cannot keep it from fighting. Through a combination of powerful alien technologies, unwillingness to indulge in his fate even in the afterlife, Superman returns. Returns to save the world from the vile impostor and return to his place as the champion of humanity. Superman inspires not because of his strength, but because of his spirit.

The analysis of images by most authors, although correct in its essence, ignores the fact that superheroes resolve situations with the old individualistic methods of knocking the crap out of the bad guys. SLOTKIN (1973) calls this regeneration through violence. Regeneration through violence offers a world view in which the most influential or clever members of the community are also the most

moral. The superhero's formula thus becomes only a logical continuation of this idea in the present time. However, according to SLOTKIN (1973), the hero can originate in the community and can reenter it after the violent act is completed. American myth represents a superhero who must separate from the community in order to remain clean.

For the first time superheroes appeared in America, because it was there that immigrants gathered, and shared national epics. Wars, technological danger, explosions of skyscrapers - all these monsters contributed to the birth of a new epic in this country. In 1933, two teenagers, Siegel and Schuster, whose parents immigrated to America, wrote an illustrated story about the seizure of the world by psychopaths with super abilities. Together they came up with the characters, the plot. Siegel wrote the story, Schuster illustrated it. When it came to Superman, the friends decided to make the character not a villain, but a positive hero who saves people and the world. They embodied in the image of the superman, which in many ways surpasses mere mortals. Such a perfect man in the image of Hercules: a human appearance and inhuman strength, super-fast, super-tolerant, super-intelligent, reading mind and seeing through walls. Appearance for Superman was copied from the actor, sex symbol of Douglas Fairbanks.

The image of Superman was dressed in a tight-fitting, bright suite with a raincoat over his shoulders. The result: a cloak like a knight, underwear over a suit, like a fighter in the ring. In one character, the elements of different-ages heroes were collected. Not all

American superheroes fit the categories, but the cult costume is worn when they participate in the missions shown to the viewer in films. From the outside, it functions as a single element that binds and defines symbols. This is a visually iconic representation and comes from the environment in which it evolved.

Given that most of the characters are comic characters, the easiest way to represent the personality of a superhero is to give them a visually and thematically distinctive costume. When a superhero fought to protect society, it was important for creators to present a character in such a way as to distinguish his actions from others. Superhero movies represent a very narrow definition of masculinity. This goal is intended to encourage the identification of the viewer with the empowerment of the character (INDICK, 2004).

During the release of Superman, a lot of comic books and films were released for hire and it was hard for young writers to compete in this market. For the first time, the story of Superman was published in 1938 in Action Comics magazine. The publisher of this almanac is Detective Comics, later renamed DC Comics. Having released a series of comics about Superman, the publishing house gained success and encouraged other authors to create new superheroes and supermen. After that, DC Comics released to the world comic books about Batman, Flash, Wonder Woman, Green Lantern, Aquaman, and many others.

All these heroes are still very popular. In 1939, Marvel Comics appeared on the market, but for a long time did not have such success as DC. The creator of the urban epic was still DC. The analysis of differences between the Marvel and DC heroes reveals that Marvel heroes are ordinary people disguised as superheroes. Whereas Superman DC is indeed a foreigner (Kal-El) disguised as a guy (Clark Kent), Marvel Spiderman is just an ordinary teenager named Peter Parker. Even Batman is from DC (District Columbia) and uses the playboy persona millionaire Bruce Wayne. Iron Man, whose real identity is Tony Stark, the playboy millionaire.

Marvel heroes are complex characters, with all the flaws of a real person. They are not so heroic as Superman, who came to embody a kind of idealized moral perfection. The original DC heroes are mostly aliens (such as Superman and Wonder Woman). Marvel heroes are imperfect, ordinary people who acquire unusual abilities. They have extraordinary abilities and a craving for learning these abilities. In addition, the Marvel heroes are always faced with other real problems, except the fight against crime. For example, the Fantastic Four often argues as a dysfunctional family. The Hulk was modeled as a monster who was misunderstood by society.

They are outcasts. In fact, many of the Marvel heroes have their own health problems and other weaknesses that are difficult to imagine in DC heroes. X-Men (Professor Xavier) - paralysis, confined to a wheelchair; Iron Man (Tony Stark) has a heart condition; Daredevil is

blind; the original version of Thor in the Silver Age was the alter ego of the crippled human doctor who walked with a cane.

It is believed that the idea of both Marvel and DC is an image of a hero who, using unique abilities, fights with himself to overcome his personal weaknesses. For example, they were able to conclude that Superman was faced both realistic and fantastic struggle. Superman appeared as a champion for everyone: an ordinary person and for those who are rich and in power. Superman used his powers to bring more equality to this unequal relationship. He represented American values - equality, justice, individualism and the American dream. Over time, his powers, enemies, and feats became more fantastic, but the main problems of equality, justice remained, especially in his battles with Lex Luthor. After all, regardless of whether it is Luthor as a cunning businessman or a manipulating politician, Superman confronted him and his corruption of the American dream. Since Superman represents national and cultural identity, he acts as an example of an American mythical hero. The character illustrates what it means to be a good person who is involved in creating a better community and world.

Today, DC Comics and Marvel Comics produce most of the graphic novels that are published. All the superheroes we know belong to one or the other of these giants. But the most interesting thing is that the very word superhero is registered for both companies as a trademark. This is a unique case.

Another of the amazing superheroes is Iron Man, Tony Stark. This is a character without supernatural abilities. He is almost an ordinary person, but at the same time, he is a genius and a businessman, successful and promising. He himself creates a costume of hero, his weapon is the mind, his associates are science and struggle. If the ancient heroes were demigods, bastards of Olympians, then Iron Man is the child of mankind from the connection with the gods of Science and War. It is important that the characters in the myths, legends, comic books live at the same time as the listener or reader. This fact impoverishes comics with epics and myths. In spite of the fact that the story is about the past or a possible future, the world existing at that time is described.

The suggestion that people identify themselves with superhero stories is nothing new. Umberto Eco, in his foundational essay of 1972, The Myth of the Superman, concisely indicates that: Clark Kent personifies a typical average reader who is haunted by complexes and disliked by his peers. In this case, the obvious process of self-identification. For example, an accountant in any American city secretly nourishes the hope that one day his real identity can give rise to a superman capable of redeeming years of mediocre existence. This identification fantasy underlying superhero films fits well with theories of gender-based identification in film art.

As Zimerman describes, these films sew-up the viewer into the narrative when he takes the point of view of the heroes and accepts the complicity of the characters and participation in their victories. We are

so deeply identified with the characters and the thrill of their adventures. What Hollywood films offer is a clear example of the dominance of Western culture about the vision of masculinity as strong, powerful, resourceful, intelligent, and triumphant. Superhero films perpetuate this traditional concept of masculinity and take it to the extreme. The current wave of cinematic superheroes is the desired model of masculinity. It is very hard drawn and demonstrate the presumption of the traditional role of men, political ideals and American values.

4. CONCLUSION

Thus, the superhero genre identifies a series of characters appearing in a range of history. Regardless of the story being told, the characters provided the basic defining parameters for the genre, and their conflicts became the means by which creators and viewers could see problems in the real world. It can be said that all genre literature is built on stable forms, repetitive plots and practiced techniques, so are the genre movies, and so is the mass culture. No exception and superhero scenes in which you can identify sustainable forms, the archetypes of heroes and through the analysis of these sustainable forms to draw conclusions about the problems of modern society, as well as about how to solve these problems, which are considered to be acceptable by modern society.

The described properties, of course, cannot be applied immediately to all modern heroes. At this moment there are so many supermen from comics that they cannot be counted. Plots and archetypes are reinterpreted, the fashion on the types is changed. In the sixties, all flawless and pathetic titans were overshadowed by a teenage superhero, Spiderman. Now there are almost no new characters, but the old ones thanks to cinema are more popular than ever. Modern Hercules and Cuchulains are not going to give place to anyone, and this means that the world is still dangerous, but already predictable in this danger. When viewer forget the current heroes and love others, fundamentally others, this will mean that tectonic shifts have occurred again in the public consciousness and new times come.

Finding a stable set of mythological images contributes to a more visual selection and detailed analysis of cultural interactions, including religious and secular, since it becomes possible to separate the traditional and innovative parts of cultural content. The use of the theory of archetypes, in our opinion, is combined with the use of phenomenology as the chosen methodological basis for the study of a myth in general and of social myth in particular. The elimination of the problem of the myth genesis as a form of worldview and an emphasis on identifying the specificity of the phenomenon under study allow us to consider the mythological content as a holistic phenomenon and focus on its structure and internal properties. At the same time, it is worth noting that the theory of archetypes is an open system that has a number of lacunae and allows its further expansion and addition. This

should be taken into account when using it in the analysis of mythological systems.

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