The success of the vigilante hero archetype: science, technology, and ethics in the "Dark Night" cinema trilogy[1]

O sucesso do arquétipo do herói vigilante: ciência, tecnologia e ética na trilogia cinematográfica "O Cavaleiro das Trevas"

Sílvio Antonio Luiz Anaz[2]

Abstract *Narratives about Batman reveal an imaginary in which the hero archetype is filled by the image of the vigilante, which may be the central element in the identification of the audience with the protagonist. In the film trilogy "The Dark Knight," the vigilante hero's main resources are his use of scientific and technological knowledge, his detective-like (empirical-rational), the development of his physical potential, and his ethical qualities. Supported by Gilbert Durand's anthropology of the imaginary, this article develops a myth-critique of the trilogy and shows how archetypes and myths related to science, technology, and deontological ethics take on a central role in the imaginary of "The Dark Knight" and my contribute to their success.*

Key-words: *Cinema; Imaginary; Cultural identification; Archetype; Myth-critique*

Resumo *As narrativas sobre Batman revelam um imaginário no qual o arquétipo do herói é preenchido pela imagem do "vigilante", que pode ser o elemento central na identificação da audiência com o protagonista. Na trilogia cinematográfica O Cavaleiro das Trevas, os principais recursos desse herói vigilante são*

[2] Universidade de São Paulo - USP, São Paulo, SP, Brazil.
E-mail: silvioanaz@hotmail.com

o uso do conhecimento científico e tecnológico, a atitude detetivesca (empírico-racional), o desenvolvimento do seu potencial físico e suas qualidades éticas. Apoiado na antropologia do imaginário de Gilbert Durand, este artigo desenvolve uma mitocrítica da trilogia e mostra como arquétipos e mitos relacionados à ciência, à tecnologia e a uma ética deontológica assumem um papel central no imaginário de O Cavaleiro das Trevas e podem contribuir para o seu sucesso.

Palavras-chave: *Cinema; Imaginário; Identificação cultural; Arquétipo; Mitocrítica*

The Batman monomyth

Batman is, among contemporary fictional heroes, probably the most human. Unlike many others, whose powers come from being aliens (Superman) or the result of a scientific accident (Spiderman), or a genetic mutation (X-Men), Batman's powers are the results of his own virtues, such as his physical and intellectual efforts, his use of science and technology, and the economic power he has to finance his activities.

Since its creation in the nineteen-thirties, up until the conclusion of the film trilogy of "The Dark Knight" in 2012, the narratives about Batman - in comics, graphic novels, television series, cinema films, and videogames - made his one of the most successful heroes in terms of popularity and sales. His adventures formed a powerful imaginary, a framework of images, symbols, myths, stereotypes, and archetypes that went beyond the narratives themselves, and became present in contemporary life, creating intertextualities that went beyond the immediate meaning of these symbolic elements.

The Dark Knight trilogy - *Batman Begins* (2005), *The Dark Knight* (2008), and *The Dark Knight Rises* (2012) - written and directed by Christopher Nolan, presents the hero during three moments of his trajectory: his origin, his peak, and his rebirth. The narrative structure is characterized as a "monomyth" (Campbell), telling the story of the classic hero's journey, revealing a Batman who is violent, distressed, and living on the edge of sanity but who, despite all this, is a virtuous character.

This paper seeks to analyze the main elements of the imaginary built and shared by the trilogy, and to use Durand's myth-criticism to identify the dominant archetypes and myths of this imaginary. Archetypes and myths that, according to this hypothesis, may have fundamentally contributed to the success of the series (the three films were among the top ten global in box office numbers in their respective years of release).

Imaginary as an anthropological path and "social cement"

Michel Maffesoli (2001, p. 76) considers the imaginary as a "social cement" that binds the individual to the collective. In contemporary

society, film production, especially one that achieves great popular success (mainstream), is one of the phenomena that contributes to "the essential cement of all societal life" (ibid, p. 51). It is in the realm of imaginaries that are built, reproduced, and shared by successful films that a significant portion of individuals establish their identification processes with characters, trajectories, worldviews, behaviors, lifestyles, and aesthetic standards.

The universe of the superheroes - that appear and develop in the comic book stories, as an update of the hero archetype, especially in American society under the effects of the Great Depression of the 1920s and 1930s, and the Second World War - has been a source of imaginaries that permeates generations in different cultures and languages, in comic books and video games. Since the beginning of the 21st century, these imaginaries have been updated and gain communicational strength as superheroes become a major theme, and a source of success of the film industry. The superhero films from 2001 to 2013, according to Box Office Mojo, were among the biggest worldwide box office successes. *Spider-Man* (2002), *Spider-Man 3* (2007), *The Dark Knight* (2008) and The Avengers (2012), for example, obtained the largest global box office numbers the years they were released.

But how are these imaginaries, which are largely unrealistic, capable of seducing an audience?

One way to understand this phenomenon is to analyze it from the perspective of how the imaginary functions, according to the ideas of Gilbert Durand (1921-2012). This French thinker sees the imaginary as the result of imaginative attitudes produced by humans in an "anthropological trajectory," which links the individual's biological characteristics to culture and vice versa. It is during the anthropological trajectory that the symbolic elements, such as archetypes, images, symbols, stereotypes, and myths are produced. These symbolic elements arise from the interaction of basic human bio-psychological characteristics (dominant postural, digestive, and copulative reflexes, and psychological schemes and structures derived from these reflexes) with elements from the natural and social environment. Along this two-way street, each dominant

reflection is connected to specific schemes and structures, which result in archetypal symbols and images.

The schemes and structures were grouped and classified by Durand (2002) in two image regimes: daytime and nighttime. In the daytime, the heroic structures exist that are related to the postural gesture and are governed oppositional logic (antithesis), ascension, virility, separation, and polemics, representing the "victory" over death and time - essential human anxieties. In the nighttime regime, there are mythical structures, derived from the digestive gesture, and synthetic structures, derived from the copulative gesture, that seek to build harmony and unity (fusion), governed by the logic of intimate plunge, stillness, joy, warmth , the cyclical, and the progression of time. These structures represent the nighttime "euphemization" and the reversal of the symbolic meanings of death and time.

The imaginary is a "product of biopsychic imperatives through the summoning of the mean" (DURAND, 2002, p. 41), and is thus composed by a set of images, symbols, myths, archetypes, and stereotypes (degradation of archetypes) and the connection of those elements to each other.

In this conception, the role of the archetype in the processes of identifying the individual with the collective imagination is highlighted. Based on the Jungian hypothesis of the archetype as a "primordial image," that is universal and ahistorical, the Durandian perspective sees the processes to update and substantiate the archetypes as the basis for myth development. Thus, it is through the completion made by a particular culture, at a particular historical moment of the archetypal matrices, that the mythological narratives develop - narratives understood as a result of rationalization of the archetypes and the combination of images and symbols - which make up a specific imaginary.

The substantial hero archetype (related to epithetic archetypes of light, tall and pure), have been completed and updated by different myths over time, like Hercules, among the ancient Greeks, Momotaro, among the 17th century Japanese, and Superman, throughout the world since the 20th century. Durand (2004) believes that the founding

myths - such as the Greek Dionysus and Apollo - are always circulating in societies under their influence, with the predominance of some in the cultural production at certain times - as with the Promethean myth, that reigns during the Enlightenment and at the height of scientific rationalism:

> For example, the from the late 18th century to the middle of the 19th century, the legacy of the Enlightenment, the shock of the French Revolution, put in the foreground among all authors, from Maistre to Marx - as R. Trousson showed - the use of myth of Prometheus, the angry and blasphemous Titan who steals the divine fire to offer it to humanity (DU-RAND, 2004, p. 12).

From the development of the idea of "emotional community '(Max Weber) to explain the phenomenon of urban tribes in contemporary times, Maffesoli (2010, pp. 35-66) sees the collective imaginary as an atmosphere or, adopting the idea of Walter Benjamin, as an "aura". More specifically, the imaginary is the vector for what is emotionally common to a group, the vector for a shared ethos, where the aesthetic (the feeling in common) builds an ethical relationship (the collective bond) and from there, customs are established (common uses that enable a group to recognize themselves as they are). Thus, different imaginaries permeate society - especially through the archetypes and their dominant myths.

The imagery is, in this case, a field in which creators and audience share worldviews, adhering fluidly to a certain ethos.

Thus, the Batman narratives can bring archetypes and myths with the potential to establish the identification of the audience with the imaginary that emerges from them, and their success can express the penetration rate and reach of their imagination in the sociocultural context.

Based on Durand's methodological proposal to make a critique of cultural products by analyzing their myths - the myth-critique - we will attempt to identify some of the main archetypal matrices and some of the dominant myths in the film trilogy "The Dark Knight" (there is no intention in this article to provide an exhaustive analysis that point all the archetypes and myths present in the trilogy).

Myth-critique of "The dark Knight" Trilogy

The myth-critique proposed by Durand (1985, p. 252) focuses on the symbolic forms, specifically the myths:

> The myth-critique addresses the being itself of the "work" in the confrontation between the mythical universe, that shaped taste or the understanding of the reader, and the mythical universe that emerges from reading this particular work. In is at this junction, between what is read and the reader, that the gravitational center is located for this method that you attempts respect the contributions of the different approaches that demarcate the trihedron of critical knowledge (ibid, ibidem).

Based on archetypes - and the archetypes can be identified only through the effects they produce (Shelburne, 1988, p. 37) - myth-critique, as a methodology for the scientific study of the imaginary, has power to make an analysis of the communicational and cultural processes that overcomes any considerations focused on the intentions of the creators, the oblique reading of the audience, or the strict socioeconomic and materialistic determinism, that are all so very questionable. The myth-critique is thus a method to identify the aesthetic and ethical content that is potentially shared in the collective imaginary.

Barros (2009, p. 6) explains that myth-critique aims to verify themes or obsessive metaphors present in cultural works in general. Its importance is in collaborating to understand a work when:

> The myth, is somehow the matrix "model" of an entire discourse, structured by patterns and fundamental archetypes of the *sapiens sapiens* psyche, our own. It is, therefore, necessary to research which myth or myths, that are more or less explicit (or latent!) encourages the expression of a second, non-mythical "language." Why? Because a work, and author, or an epoch - or at least a "moment" within an epoch - is obsessed (Ch. Mauron), either explicitly or implicitly, for one (or more) myth that, in paradigmatic fashion, becomes aware of its aspirations, desires, doubts, and fears... (Durand, 2002, p.131).

For Iranzo (2001, p. 7), "the myth-critique is done analyzing the archetypal dimensions of the object or cultural product, identifying their

minimum units, "mythemes", and comparing them with an ideal version of the myth to which they are related."

The first step to apply myth-critique the "The Dark Knight" trilogy is to map themes, motifs, and the most recurrent archetypes ("obsessive") in the trilogy's films. This mapping reveals the most redundant elements identified and their convergence (Table 1), according to their functions in the narrative, to one of the images regimes established by Durand:

Daytime Regime	Nighttime Regime
Vigilante Hero (function: ascension - defeat evil and be victorious. Exp: Batman, Commissioner Gordon, Robin)	**Dark City** (function: coziness - create a gloomy landscape of decadence and corruption - Gotham City - as an appropriate "home" for the actions of the heroes and villains)
Villain (function: opposition - defeat the hero and conquer Gotham City, imposing the reign of fear or destroying the city. Exp: The Joker, Ra's Al Ghul, Bane, Miranda Tate/ Talia Al Ghul)	**Fraternity** (function: unity - house and protect the members of a secret organization or not - League of Shadows, Mafia, Police)
Murdered Parents (function: separation - feed and sustain the orphan sensation (unprotected) of the hero and his desire for vengeance and crime fighting - Thomas and Martha Wayne)	**Friend / Ally** (function: unity - support heroes and villains. Exp: Rachel Dawes)
Vengeance (function: ascension/opposition - avenge parent's death by crime fighting)	**Refuge** (function: coziness - place where heroes and villains hide and prepare their activities. Exp: Bat Cave, League of Shadows hideaway in the Himalayas)
Courage vs fear (function: ascension/opposition - overcome and use fear is a key element in the construction of the hero's courage and his actions against the criminals)	**Chaos** (function: mix/fuse - disorganize the world, confuse the hero. Exp: The Joker, Scarecrow, Bane, Miranda Tate/Talia Al Ghul)
Material Wealth (function: ascension - make the hero powerful and support his double life as an entrepreneur, playboy, and philanthropist)	**Bat** (function: unity - nocturnal creature that, at first, scares the hero, and then becomes his inspiration, becoming his main symbol: bat-man)

Daytime Regime	Nighttime Regime
Detective (function: opposition/ascension - use of scientific methods (empirical-rational) to solve cases and reach the truth. Exp: Batman, Robin, Commissioner Gordon)	**Loved one** (function: unity/coziness - one of the main rewards for the hero's journey and sometimes, the motif of the adventure. Exp: Rachel Dawes; Selina Kyle, Miranda Tate/Talia Al Ghul)
Double (function: division - show the ego divisions into heroes and villains. Exp: Bruce Wayne/Batman, Harvey Dent/Two Face, Selina Kyle/Cat Woman, Jonathan Crane/Scarecrow, Miranda Tate/Talia Al Ghul)	
Weapon and technological equipment (function: ascension - used to defeat enemies and death. Exp: Batmobile, electrical discharge weapon, boomerang, cape with memory)	
Wiseman / Master (function: separation/hierarchy - to be the mentors of the heroes and villains. Exp: Ra's Al Ghul, Alfred Pennyworth, Lucius Fox)	
Mental institution (function: separation/division - maintain sane people far from society - Arkham Asylum)	
Corporation (function: ascension - Wayne Enterprise is the source of funds - financial, scientific knowledge, and technology - for the ascension of the hero and the villains)	

Table 1: The most redundant themes, motifs, and archetypal images in "The Dark Knight" Trilogy
Source: Sílvio Anaz, 2015

Table 1 shows that "The Dark Knight" trilogy has a predominant presence of symbolic elements that converge toward the heroic structures of daytime image regime. The films have a belligerent tone, based on disputes between opposite poles (hero vs villain, mentor vs follower), the use of high-tech weapons to defeat and eliminate enemies, divisions and

separations (sane/insane behavior, social/secret personality), and especially in the rise of the hero.

Although the trilogy is predominantly "daytime", it is deeply steeped in "night" images, with gloomy backgrounds of Gotham City that serve as a "home" for heroes and villains, the symbolism of the bat that merges with the protagonist's, and internal plunges into the hidden feelings of the hero. This plunge into the intimacy of the protagonist, revealing his struggle against fear, guilt, and doubt, also shows the thin line between "virtuous" and "vicious", which are exposed in ethical issues generated during the hero's journey.

The focus of the trilogy is in Batman's path to salvation - the salvation of Gotham City and also of himself - and this journey, science, technology and ethics play a central role in the imaginary constructed by the movies. From this perspective, the combination of the most often recurring motifs, themes and archetypes that were mapped (Table 1) provides some of the major mythemes of the trilogy (Table 2):

Mytheme	Narrative function
Scientific and technological hero (result of the combination of the roles of Vigilante here, Fear, Material Wealth, Detective, Weapo, and Technological Equipment, Wiseman/Master, Corporation)	Batman, as a hero who makes extensive use of high technology and scientific methods and knowledge, who uses the inductive-deductive rational methods to investigate cases, and who dedicated himself for years to training and physical and mental preparation, including learning tricks such as "invisibility".
Technology and a curse and salvation (result of combinations of the functions of vigilante hero, Villain, Fear, Material wealth, Double, Weapon, and technological equipment, Wiseman/Master, Mental Institution, Corporation, Fraternity, Beloved person)	High-tech equipment is an obsession in the movies and is used for both positive and negative purposes, depending on who is handling it. In "Batman Begins" and "The Dark Knight Rises," high-tech equipment - a microwave transmitter used to vaporize the enemy's water reservoirs, and a nuclear reactor - both stolen from Wayne Enterprises, are used to threaten Gotham City by the League of Shadows. On the other hand, the effective fight against these threats is also possible thanks to high-tech features such as the Batmobile, the Batpod, and other equipment.

Mytheme	Narrative function
The logical, order, and justice, as opposed to the emotional chaos and injustice (result of the combination of the roles of Vigilante hero, Fear, Material Wealth, Detective, Weapon, and Technological Equipment, Wiseman/Master, Corporation, Dark city, Fraternity	One of the most frequent disputes in the Nolan trilogy is between order (Batman and official institutions) and chaos (League of Shadows, The Joker). One of the most iconic of these is between Batman and the Joker in "The Dark Knight." Batman's logical and rational methods, which converge toward the daytime image regime, are put to the test when the Joker tests the hero with extreme choices: in one, he must decide whether to save a hero of Gotham (Harvey Dent), in a predominantly rational decision (especially from a utilitarian point of view), or if he saves his beloved (Rachel Dawes), an emotional decision.

Table 2: Main mythemes in "The Dark Knight" Trilogy
Source: Silvio Anaz, 2015

These mythemes remind us of founding myths that govern important aspects of the contemporary imaginary.

A scientific, technological, deontological, and vigilante hero

The power and the functions performed by mythemes for the scientific hero and role of technology in the imaginary of the "The Dark Knight" trilogy may be ultimately related to the fact that part of modern science and the Enlightenment philosophies are the result of imaginative attitudes derived from the heroic structures of the imaginary (daytime regime). The ascension and separation schemes have been dominant, at least since the 19th century, when positivist thought establishes a major influence upon science and technology, with the (idealistic and autistic) ideas of progress, control, and the dominion over nature by man.

As Durand said so well, the Promethean myth is paradoxically what guides the positivist philosophy:

> Auguste Comte, as Saint-Simon before him in *Industrial Religion*, wants to overcome and destroy the obscurantism of myth, but through another myth, another theology that is not new [...] Therefore, there is a kind of

> causal «inversion», because to fight obscurantism the age of myths and «theological» images, we emphasize a progressive mythology where the myth of Prometheus triumphs, and especially where we glimpse the «tomorrows that sing» of the final kingdom of the Holy Spirit (Durand, 2004 pp . 10-11).

In the "The Dark Knight" trilogy, the main mythemes point to a positivist update the Promethean myth - the son of the Titans who deceived the gods in favor of men to steal the fire and the arts from the immortals and offer them to mortals to "illuminate" their lives, resulting in knowledge, progress, and technological advancement for humanity.

The mythemes show that scientific knowledge and what it generates (technology, tricks, methods) are the hero's great allies. But they are also one of their greatest enemies, after all, the technology appears as not only as salvation, but also a curse. It is through technology that Batman's enemies wish to destroy his "home" - Gotham City - and Batman himself.

In this regard, mythemes also refer to the Faust myth, which was an update of various myths, including the Prometheus myth and others like Daedalus and Icarus, myths expressing the risks of the immoderation (hubris) of man in relation to knowledge and technology. The mythological story of Faust reveals the covenant made by a certain Doctor Faust with Mephistopheles who, in exchange for the doctor's soul, would give him access to knowledge that was superior to that of his time. The Faustian myth represents the modern man who, taken over by hybris, tries to overcome God and give meaning to life by deciphering the mysteries of the world through science, and controlling nature through technology. In the modern world, "the Faustian myth becomes a 'living myth', a story that provides a model for human behavior" (Heise, 2001).

Rather than questioning the ethics of those who manipulate technology, in the trilogy, these mythemes reveal the double face of science and technology - remembering that the "double" is one of the archetypes most commonly present in the Batman myth. It refers, therefore, the distinction which the German philosopher Martin Heidegger (1889-1976) made about the relationship that humans have established with technology, especially in modern times. At the "Serenity" conference, presented

in 1955, Heidegger develops the idea that technology can imprison as well as free a man, essentially depending on how it is designed, whether only as a "calculative thinking" - which sees the world as an object shaped by the calculations and predictions, and that shows a design so efficient that it runs the risk of remaining there - or does it include a meditative reflection about it. For Heidegger, this latter kind of thinking thinks about the essence of technology and the human being, and prevents man from becoming a prisoner of the technological virtuous and vicious cycle.

One aspect of the Nolan trilogy is that the technologies seem similar to human reality, as Heidegger has shown, thought predominantly using "calculative thinking" that makes heroes, villains, and the people of Gotham hostages of technical objects, especially high-tech weapons. In this sense, the calculative thinking described by Heidegger is an "autistic" way of thinking, which is consistently related to the daytime image regime that dominates the hero's journey in Batman.

Thus, the "heroic" role of science and technology in the imaginary constructed by "The Dark Knight" film series, contributes to the construction of the protagonist hero's qualities.

Among the qualities of this Promethean hero who emerges from the imaginary of Nolan's trilogy, his ethics stands out.

Batman is a "vigilante", a type of hero who does not believe in the ability and honesty of the authorities and institutions (police, government, judges) and fights against crime in accordance with his own rules and beliefs.

The vigilante, like all archetypes, carries complex and paradoxical qualities. For Gary Hoppenstand (1992, p. 51), the personification of the vigilante is an individual who renounces the bureaucratic mechanisms of the legal system to achieve "justice" with their own hands, since they are disillusioned with the inefficiency of the system, becoming judge, jury and executioner. He challenges the law in order to uphold the ideals of the law. This paradox is not seen as contradictory by the vigilante, because he perceives it as the only viable means to protect the interests of society. Hoppenstand understand this as the "positive" definition of the vigilante.

But there is also a "negative" conception, which is when the vigilante is seen as a member of a group that abuses the law to practice acts of vengeance, without worrying morally if they are righteous or not. This kind of embodiment of the vigilante is, according Hoppenstand, part of the mentality of local mafias and often is the worst type of violence in a real or fictional context. Hoppenstand see the vigilante hero as one of the most powerful archetypes of American culture.

In the "The Dark Knight" trilogy, Batman's trajectory shows that he falls predominantly in the "positive" definition of the vigilante, and even adds virtuous values to it, since he abdicates the role of judge, jury and executioner, in most cases. He's a vigilante who acts predominantly according to a set of deontological ethics (in the Kantian sense), like most superheroes. A humanist ethic in which the moral judgment of an act is confined to the act itself, and not necessarily the consequences - for deontologist the ends never justify the means. Thus, refraining from murder is a categorical imperative. In the trilogy, Batman does not kill, except in self-defense (his or Gotham's), even though (from a utilitarian viewpoint) killing the Joker means the prevention of the death of several people - we must remember that the Joker updates the Dionysus myth, a myth that means the "need to take into consideration all that, in fact, is contrary to this order [cosmological], different, or even opposite ... chance, confusion, contingency, the dilacerations, and other imperfections of the human world "(FERRY, 2012, p. 413). The dispute between Batman and the Joker ultimately recovers the dispute between the Apollonian-Promethean and the Dionysian, which exerts great influence upon Western culture.

But there is at least one "negative" aspect of this vigilante archetype in Nolan's Batman: Vengeance. It is vengeance that feeds the initial vigilante character in the hero, a feeling that Bruce Wayne nurtures since childhood, when he saw his parents being murdered. Heir to an immense fortune that will finance the existence of Batman, he promises to avenge the death of parents by fighting criminals in his city. In "Batman Begins" (2005), which shows how the young Wayne transforms into Batman in adulthood, the archetype of hero as vigilante is fulfilled,

in its depth and complexity, as different facets of positive and negative aspects of this archetype are revealed, as per Hoppenstand's definition.

The archetype of the vigilante is exercised not only Batman, but also the character Ra's Al Ghul, the leader of the League of Shadows, an organization that prepares Bruce Wayne to become a vigilante, and also by the Carmine Falcone character, the head mobster in Gotham.

Throughout the trilogy, the apparent dichotomy between "positive" and "negative" aspects of the vigilante archetype is diluted, notably by revealing the ethical intentions that underlie the actions of those who are considered heroes and those who are considered villains. In "Batman Begins", the character responsible for preparing Wayne to become a vigilante, Ra's Al Ghul believes that the fight against crime justifies the destruction of an entire city (Gotham) - which he considers irredeemably condemned by corruption that already infected all its citizens. But, as pointed out by Mark White (2008, p. 34), superheroes are usually not utilitarian. They do not cross the ethical boundary that accepts death of a few to save many. In opposition to this utilitarianism of Al Ghul - who sees in the annihilation of Gotham the only way to stop a criminal outpost - Batman has a Kantian deontological point of view, where the right (the categorical imperative "do not kill," unless in self-defense), takes precedence over what might be "good" (kill a few to save many).

Nolan updates the archetype of the hero with the face of the vigilante, but as paradoxical as it may seem, as a humanist vigilant. After all, the Promethean myth present in the appreciation of scientific knowledge and technology in Batman is, more than anything else, an appreciation of human being's search for salvation, understood as the good and righteous life - based on freedom and happiness. The deontological ethics of the hero is, in this sense, an affirmation of this humanism.

Concluding Remarks

The myth-critique of the "The Dark Knight" trilogy developed here, although not exhaustive, used some of the main mythemes and their functions to point out the strength in aspects of the Promethean myth

(including its updates and antitheses, such as the Faust and Dionysius myths) in the imaginary guidance that emerges from the narratives about Batman, developed in the work of Christopher Nolan.

Analyzed under the Durandian perspective, it was possible to find indications in the films that the strength of the Promethean myth in modern society - with its daytime and heroic characteristics - is manifested in the imaginary of the trilogy in at least two of the three main mythemes of the narrative: "scientific and technological hero" and "technology and curse and salvation."

Moreover, the theme of "the logical, order, and justice, as opposed to the emotional, chaos, and injustice", in conjunction with others, reveals that the hero archetype in Batman is filled with images of a vigilante, scientific, technological, and ethical hero.

The power of the Promethean myth and the vigilante hero archetype, with these characteristics, play an essential role in the construction of an imaginary that is shared with the audience through Nolan's work. After all, the elements of the myths of Prometheus, Faust, and Dionysus, and the vigilante hero, also make up some of the main matrices that stimulate the contemporary imagination. Among other factors, is perhaps this alignment of the mythical set - rationalization of predominantly daytime archetypes and schemes - between the imaginary constructed by the film series, and the dominant myths in society that can act as a vector of the audience seduction process and the success of trilogy "The Dark Knight."

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About the author

Sílvio Antonio Luiz Anaz – PhD in Communication and Semiotics from the Pontifical Catholic University of São Paulo- PUC/SP. Researcher of the Communication and Media Creation research group at Pontifical Catholic University of São Paulo – PUC/SP.