



Clear hero and dark hero in the cinematographic narration [

Ediciones Complutense,
2016-10-28

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Artículo revisado por pares

Analítica

The role of the hero is changing, slightly irregular, but its purpose is constant. The line that separates good from evil is frequently so thin that sometimes the main hero can act in a negative way, casting doubts about his own nature in the pursuit of good. This paper aims to inquire into the character's heroic condition showing two variations of this archetype in the context of postmodern cinema: the "clear hero", and the "dark hero". The former keeps the most traditional values of the hero, while the latter provides a dimension which distinguishes it from the previous one: his experience executing evil as a part of his process to heroicity. Postmodernity implies an ambivalence in the character's identity which can be comparable to the hero's role, and to his way of making good. The "clear hero" does not imply negative features in the active nature of the hero, whilst the "dark hero" does include them. Through the protagonists of *Gladiator* (Scott, 2000) and *Batman Begins* (Nolan, 2005) are offered both heroic perspectives based on a selection of their principal actions which have been subjected to analysis according to some parameters: behavior, implication, and cause. The decisive action will also be signalized, according to the narration's teleonomy in reason of the favorable or unfavorable sense for the hero. Finally, each character will be observed from its archetype. By analyzing their actions from these perspectives, we observe the clear hero and the dark hero as affordable categories for the heroic role

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Editorial: Ediciones Complutense 2016-10-28

Tipo Audiovisual: Clear hero; dark hero; cinema; postmodernity Héroe claro; héroe oscuro; cine; posmodernidad

Variantes del título: Héroe claro y héroe oscuro en el relato cinematográfico

Documento fuente: Área Abierta; Vol 16 No 3 (2016); 1-16

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Lengua: Spanish

Enlace a fuente de información: Área Abierta; Vol 16 No 3 (2016); 1-16 Área Abierta; Vol. 16 Núm. 3 (2016); 1-16 1578-8393

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