



HWA CHONG INSTITUTION (HIGH SCHOOL SECTION)

Project Work Web Report

Group: 2a-07

Topic: Comparing the evolution of the portrayal of Antagonists in Spiderman Films

Slant: Literature

Student's Name: Ng Wei Ming

Class: 3H1

Name of Teacher-Mentor: Ms Soh Sook Shan Susan

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Chapter 1: Introduction

1.1 Background Information

The superhero film genre has evolved greatly since the start of the 21st Century. Superhero films have increased greatly in popularity after the films *X-Men* (2000) and *Spiderman* (2002) have achieved financial success. Singer's grounded approach to the characters and world of *X-Men* paved the way for Sam Raimi's equally ambitious but a tad more colorful *Spider-Man* in 2002—which broke out huge at the box office and officially made the superhero genre a “thing”—*X-Men* prepared audiences for comic book movies that could simultaneously treat the source material with respect but also work as genuinely great pieces of art paving way for Christopher Nolan to double down on that take with *Batman Begins* in 2005. (Chitwood, 2016)

The superhero film genre has had much financial success in the 20th Century, with superhero movies such as *Black Panther* and *The Avengers* regularly clinching top spots in the box office, grossing more than 1 billion USD.

However, even in such popular superhero blockbusters, we are starting to see a trend where the antagonist reveals a moment of goodness. There has been a gradual change towards the blurring of good and evil in the characters, producing more realistic and layered characters. A more recent example can be seen from the recent *Black Panther* (2018), where the antagonist Erik Killmonger is driven by the death of his father and believes that the “blacks” were being oppressed and they need to rise against their “oppressors”. When defeated, he chooses to die a free man rather than be imprisoned. A BBC article explained it well, writing that “In this film you meet a villain and you see where he's coming from, he's so empathetic, it can hopefully spark a really robust debate in the real world.” (Rackham,2018)

This paper will uncover the gradual change and shift in the morality of antagonists, evaluate the differing motives and personalities of these super villains.

1.2 Rationale

Superhero films have had a great influence on the film industry. They occupy 5 out of the top 10 highest grossing films. The highest grossing superhero film, *Avengers: Infinity War* has grossed over \$2 billion. There has also been an increase in the number of superhero films throughout the 21st Century. The increasing financial successes of superhero films prove that these changes in the superhero genre have worked in gratifying audiences.

As Superhero films centre on the idea of good against evil, challenging this good and evil binary in superhero films marks a significant change in the entire superhero genre as a whole as the superhero genre is centred on the battle between good and evil. Hence, this paper is necessary to analyse this fundamental change in superhero movies and to see how it reflects the public's beliefs.

1.3 Thesis Statement

Since the beginning of the 21st Century, the portrayal of the antagonists in superhero movies has changed from traditional one-dimensional villains to form more layered, humane and complex characters

1.4 Research Questions

- a. What has been the difference and evolution in the portrayal of the antagonist over time?
- b. How had the relationship between the protagonist and antagonist evolved over time?

- c. How does the portrayal of antagonists in superhero films affect audience's impressions of good and evil?

1.5 Scope of Research

This paper seeks to analyse the change of portrayal of super villains over time, and would thus be applying the conclusions to several superhero films over a period of time. The paper would focus on *Spider-Man (2002)*, *The Amazing Spider-Man (2012)* and *Spider-Man: Homecoming (2017)*.

All three films had been financial successes. *Spiderman* has grossed \$821 million worldwide. *Spider-Man: Homecoming* has grossed \$880 million and *The Amazing Spiderman* has grossed \$757 million. Combining all the Spiderman movies, their total gross averages \$807 million.

Spiderman (2002) has been nominated for many awards, including the Favourite Motion Picture for USA's 29th People's Choice Awards. *The Amazing Spiderman* won IGN Summer Movie Awards for Best 3D Movie. *Spiderman: Homecoming* has received numerous nominations for awards, winning the 2017 Teen Choice awards for Choice Summer movie and Choice Summer Movie Actor and Actresses. Their popularity and influence make them a suitable representation of the superhero genre.

These films are also selected as their presentation of the same character would be different and could provide more reliable insights into the change of the antagonists over time.

1.6 Usefulness

This research paper hopes to provide more insight into the evolution of the representation of antagonists through the examples of *Spiderman*, *The Amazing Spiderman* and *Spiderman Homecoming*.

In doing so, this research paper hopes to let people understand the different changes in public perception over time. People can also further understand the appeal of these forms of films and literary text.

1.7 Limitations

This research paper is limited as it only selects Spiderman films from different reboots. The inferences drawn may not apply to other superhero films. However, the Spiderman series has been very popular and garnered positive reviews and has been a constant box office success throughout the 21st Century. Its popularity and frequent reboots makes it a good representation of superhero films.

1.8 Delimitations

Though there may have been multiple supporting heroes and villains in the comics, this paper would only analyse scenes involving the main antagonist. There are insufficient developments in supporting characters to see a clear change in their morality over time. The supporting characters also vary from movie to movie and it is unfair to compare them on the same scale.

Chapter 2 – Literature Review

2.1 Introduction

This chapter will elaborate on the present research and theories that can be applied to analyse the change in character portrayal of super villains in films.

2.2 Freudian Psychoanalytic Criticism

One of Sigmund Freud's most popular and lasting ideas was the conception of the Ego, the Superego and the Id. It covers the different aspects of the human mind and is one of the most popular theories about the unconscious and human psychology.

The Superego is a "Representative of the internal world...reaching deep down into the id and for that reason is farther from consciousness than the ego is." The superego is one that represents one's values and ideals. It comes from deep down in the unconscious, and it is these values and ideals that ultimately affect the actions of the individual.

The id is instinctive desire. The id is guided by the pleasure principle - that is, by the perception of unpleasure - fends of tensions in different ways. It strives for the satisfaction of the directly sexual trends. It may be said of the id that it is totally non-moral. The id is one that represents primitive desire.

Sigmund Freud's Theory states that "in each individual there is a coherent organization of mental processes; and we call this the ego. It is this ego that consciousness is attached; the ego controls the discharge of excitations into the external world; it is the mental agency which supervises all its own constituent processes" (Freud, 1923) The ego is ultimately the conscious part one sees of himself and the one most based in reality.

The ego has interesting relationships with the superego and id. The id is unknown and unconscious, upon whose surface rests the ego. The ego's "relation to the id is like a man on

horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces.(Freud, 1923) The ego is one own self, and has to balance the desires of the id and the morals of the superego with reality.

This paper uses Freudian Psychoanalytic criticism to analyse the motives of the antagonists. It allows us to see the antagonist's motives more clearly under this framework by spreading it into three sections, the Ego, the Super-ego and the Id.

2.3 Critical Film Analysis

Critical Analysis Framework created by Mariano Prunes, Michael Raine and Mary Litch provides a framework to analyse movies structurally. It provides a framework with categories such as Mise-en-scene, cinematography, editing and sound. This Paper aims to utilise these categories to better analyse the different scenes throughout the films to gain a more balanced understanding of the film apart from all the action and dialogue.

2.4 Evolution of Villainy

Throughout the years, there has been an evolution of villains from one that is totally evil, to one that is more complex and relatable. Where there is a set villain, there are two ways in which they are evil. Either they have always been evil, or there was a pivotal moment in their life that caused them to go from being good to evil. (McClure, 2014)

2.4.1 Traditional Villain

Even though there isn't a set theory for villains, there have been papers discussing the evolution of villains from the past.

A traditional villain, as outlined by a paper by OE Klapps, is one that often does counter-moral actions as a result of an inherently malicious will. Villains often have negative

character traits and a flawed moral compass. They are at heart monsters, hated and shunned as enemies of social organization, of the good and of the weak. (Klapp, 1954) These “bad to the bone” villains are inherently evil, clearly villains with ambition and desires that most people would hope to shun from society. (Campo, 2017)

The role of a traditional villain is more often than not just an obstacle, a plot point for which the hero has to overcome and learn from. If the hero is a defender of mores, the villain is an offender, his acts creating a crisis from which society is saved by a hero. People draw together to applaud a hero, or fight a villain. (Klapp, 1954) The villain has traditionally been the antagonist in many works. The villain’s defeat typically heralds the end of the story that the protagonist has triumphed in a physical, ethical or spiritual sense. The villain can illuminate the protagonist’s morality and character in a way that the hero’s story can never accomplish (Campo, 2017). The traditional villain is mainly a one-dimensional character for the hero to overcome and grow as a result. He is created to be hated and not sympathised with, his story is merely a subset of the hero, his existence secondary to the more important hero’s journey.

The villain’s function is just, if not more, important than that of the hero in creating or passing on ideology for he is symptomatic of those traits or values we most fear. We use depictions of one-dimensional villain to influence readers’ behavior by teaching them that emulating such characters or exhibiting similarities will be met with negative social consequences. In this way, one-dimensional villains play a significant role in shaping and reinforcing the hegemonic social values and behaviours deemed acceptable. (Hoffman, 2014).

2.4.2 Modern villain

As the years grow and attention spans shorten, the villains develop into more complex individuals with backstories that draw empathy and understanding from the audience. The

reasoning behind their wrongdoings makes for a more in-depth plot. This new form of antagonists may have as much airtime as the hero to give them more backstory. (McClure,2014) When the villain's story is just as developed and complex as that of the hero, this new kind of villain is a more complete character than a single archetype.(Vale, 2014) The new villain does not simply oppose the protagonist in the traditional narrative sense. Rather, it is a character that entralls the audience and often steals attention from the designated hero. (Campo, 2017)

Modern villains are more relatable to the audience and can draw more empathy and understanding from the audience. This paper is able to track the evolution of the villain from a traditional "evil" villain to an a more realistic and complex portrayal of the villain. Instead of one that is completely evil, it is one that induces sympathy and is more relatable to the audience. The modern villains shows redeeming and familiar qualities, blurring the line between the classic concepts of hero and villain. (Campo,2017) These villains serve as not just a antagonist to detest, but evolves into a character that sheds light on the flaws of the heroes.

2.5 Audience Identification Theory

The Audience identification is a mechanism through which audience members experience reception and interpretation of the text from the inside, as if the events were happening to them (Cohen, 2011). Audiences are able to identify with the character. When the Audience manages to step into the world of the character and experience it from their perspective, he is able to increase enjoyment, involvement, and intense emotional response. It may be hypothesized that identification increases the persuasive and imitative effects of media on audiences. (Cohen, 2011) As the portrayal of the antagonist change to become more easily identifiable and layered, it may pass across a stronger message to the audience.

This paper uses the Audience Identification Theory to explain that Audiences can be prompted by these films to obtain a more layered understanding of good and evil. Audiences are able to identify with and accept the multi-layered attributes of these antagonists.

Chapter 3: Research Method

3.1 Introduction

In this Chapter, this paper will use Freudian Psychoanalytic Criticism and the Critical Film Analysis Theory to discuss the different personalities of the antagonists in Spider-man Films. The paper uses Critical Film Analysis with tools for analysing such as Mise-en-scene, cinematography, editing, sound and lighting (Yale Film Studies, 2002). The paper uses the *Id, Ego and Superego* by Sigmund Freud to gain a deeper insight into the mindset and traits of the antagonists.

The paper will relate the antagonist to either the Traditional Villain example or the Sympathetic Villain example and see if there is a change in this portrayal over time. Audience Identification Theory will be used to see the impacts this change has on audiences.

The Scenes selected for analysis will be scenes that show a large part of the antagonist's motives and personality. For example, In Spiderman: Homecoming, I have selected a scene where the Vulture tells Spiderman his worldview and the reason for him resorting to a life of crime. In The Amazing Spider-Man I have selected a scene where The Lizard eventually decides to be a test subject for an experiment. This paper hopes that the Scenes selected will be useful in the analysis of the character.

3.2 Spiderman

Spiderman (2002) is the first film in the original Spiderman Trilogy created by Sam Raimi. Its antagonist is Norman Osborn, with his attempts at maintaining the company a main driving force of the story. After drinking a performance-enhancing chemical vapour, Norman Osborn adopts the persona of the green goblin.

3.3 The Amazing Spider-Man

The Amazing Spider-Man is a 2012 film featuring The Lizard as the primary antagonist of the story. Similar to The Green Goblin, he is created after a science experiment involving an unstable science serum.

3.4 Spider-Man: Homecoming

Spider-Man: Homecoming is a 2017 superhero film and is the first Spider-Man Film to be part of the Marvel Cinematic Universe. The plot is centred on Peter Parker's efforts to stop the Vulture's criminal organisation and the Vulture's attempts to preserve it

Chapter 4: Discussion and Analysis

4.1 Spiderman

4.1.1 Freudian Analysis of Norman Osborne

Norman Osborne is a traditional villain. By splitting up his personality into the id, the ego and the superego we can see clearly his motives for becoming a villain. The id of Norman is his most primitive desire is to protect his contract to build up his reputation and ensure his financial success. The ego translates this desire into reality. He bypasses the common science practices and takes on dangerous experiments to fulfill his ambition. He disregards the advice of his colleagues that the performance enhancers have side effects such as rage, aggression and insanity and that the performance enhancers are not ready. He disregards an offer to wait two weeks and even mocks his colleagues for not willing to take risks despite there being extremely high risk involved. Norman Osborne rejects the idea of having a “proper medical staff and a volunteer if given two weeks”, believing that in “two weeks, we’ll have lost the contract.” He is willing to take dangerous risks against the advice of his scientists in order to fulfill a monetary gain on behalf of his own company. He prioritizes the financial incentives and reputation of his company over scientific practices and takes huge risks. Here, he is depicted as being greedy, overly ambitious and willing to do anything for his goals. His superego, consisting of his morals, are clearly one that believes in risk-taking, even saying “Risks are part of laboratory science.” It is a dangerous assumption. Since the beginning of the film, he is already portrayed as a Traditional Villain, one that often does counter-moral actions as a result of an inherently malicious will. (Klapp, 1954)



Figure 1: Norman Osborn ignores his colleague's warnings against conducting human trials on himself, prioritizing his company over safety measures

4.1.2 Norman as a Traditional Villain

After Spiderman failed to defeat Norman, Norman kidnaps Spiderman and offers a deal for Spiderman to join him. He attempts to persuade Spiderman to join him by saying that "there are 8 million people in this city and those teeming masses exist for the sole purpose of lifting the few exceptional people onto their shoulders. You, me, we are exceptional."

Norman's attempt at persuasion reveals his values and what he believes in. He is one that believes in elitism and his own self-worth that he is the elite. He does not care about the masses and believe that only the exceptional such as he is deserving of power. His elitist belief and desire to rise above the masses, fits in neatly to the idea that Norman is a traditional villain, as he is one who is an enemy of social organization, of the good and of the weak. (Klaff, 1954)



Fig 2 The Green Goblin proposes a deal for Spiderman to join him, asking him to think about it



Fig 3 Norman is defeated and appeals to Peter to spare his life

Norman is eventually defeated by Peter. As the Green Goblin is forced into a corner, he takes off his mask to reveal his identity. Despite murdering countless individuals and even trying to kill Peter's loved ones, Norman tries to buy time to control his glider to impale Peter.. Norman appeals to Peter by appealing to Peter's need for a father figure. He is manipulative and is willing to go to any extreme to get his means. When Peter refuses,

Norman remotely controls his glider to impale Peter. Even Peter jumps away in time and the glider impales Norman. He pleads to Peter, "Don't tell Harry (his son)", before dying,

The *Mise-en-Scene* shows that the characters have taken off their masks and are finally looking at each other as people and not merely adversaries. The lighting is dim and the camera angle is placed higher to show how much danger the Green Goblin is in. The audience are merely spectators, an unobserved observer in scenes of the lives of characters in the story world. (Oatley, 1999) The audience is unable to relate and personally identify with the Green Goblin.

Norman dies without a redemption arc, staying a unrepentant selfish villain till death. He makes a selfish request to hide the truth of his death from his son, resulting in his son's hatred for Spiderman. His lack of a conscience makes it difficult for audiences to feel sympathy for such a character. The elitist and selfish worldview that propelled him to become the Green Goblin is not one that is easily identifiable, potentially reducing its "the persuasive and imitative effects." (Cohen, 2001) This identification is supposed to be a process of "adopting the identity and perspective of a character" (Cohen, 2001), but we are unable to make that connection because Norman's values are too extreme and his position is too unique for us to relate to. The purpose of Norman Osborne, rather than to draw sympathy from the audience, is to use depictions of this one-dimensional villain to influence readers' behaviours by teaching them that emulating such characters or exhibiting similarities to these villains will be met with negative social consequences. Norman Osborne serves as a warning to shape and reinforce the hegemonic social values and behaviours deemed acceptable. (Hoffman, 2014)

4.2 The Amazing Spider-Man

4.2.1 Freudian analysis of Dr Connors

Dr. Connors is a scientist researching on a lizard DNA formula that would help regeneration. The owner of the company he is working for requires the regeneration formula to cure his illness. Dr. Ratha, his colleague, pressures Dr Connors to start human trials immediately to help save the owner of the company. Dr Connors resists Dr. Ratha multiple times, repeatedly saying he won't. However, Dr. Ratha eventually threatens Dr. Connors that he will perform human testing on veterans at veteran hospitals. He also punishes Dr. Connors by telling him to "say goodbye to that arm you dreamed of." He fires Dr Connors and threatens to confiscate his research. Only then, does Dr. Connors give in to Dr. Ratha's demands. Connors stays firm in his belief, but only falls prey to temptation when other disabled people such as veterans are threatened. This shows he is inherently good and draws more sympathy from the audience when he eventually decides to perform human trials onto himself. There is also a scene before Connors performs human trials on himself where he looks at his arm and fantasizes about having two arms. It draws more sympathy to the character and we are able to empathize more with the reasons he decides to become the Lizard. He is not an inherently evil being, but rather a victim of circumstance.

Mise en Scene focuses the camera angle on Dr Connors, and he is visibly conflicted by Dr Ratha's demands. The audience is able to see the inner turmoil he is going through and see the world from his point of view. The id of Dr Connors wants to have his arm back and function like a normal being. It is this underlying desire to regrow his arm that prompts Dr Connors into years of medical research into finding the Decay Rate Algorithm in order to create the regenerative lizard serum. The superego is one that cares about other people. He had resisted demands to perform dangerous human trials on other people and one of the triggers that prompted him to perform the test on himself was Dr Ratha's threat that he will perform the tests on innocent veterans. This conflict between the id and the superego is

solved when the ego decides to perform the dangerous human trials on himself. Not only does it fulfil his id's desire for curing his disability and maintaining his job, he overrides his superego desire for the safety of lab rats but can fulfil his innate desire to help the vulnerable disabled veterans.



Fig 4 Dr Curt Connors is visibly conflicted when he is under pressure to conduct dangerous human trials



Fig 5 Dr Curt Connors fantasizes about having two hands, which can only be granted if he performs the human trials

4.2.2 Dr Connors as a Traditional Villain

After Dr Connors turns into the lizard for the first time, he throws a few cars off the Brooklyn Bridge, causing a huge fire. He has experienced enhanced abilities such as “clotting rate vastly improving, marked enhancement in muscle strength and elasticity, improved eyesight.” He ends off by saying “this is no longer about finding ills, this is about finding perfection.” Hence, he decides that “In attempt to regress regenerative relapse, dosage has been increased to two hundred milligrams.” so he gains greater powers as the lizard. After growing an arm and achieving all these other physical feats, he is greedy for greater successes and increases the dosage so as to receive stronger abilities.

Using Mise en Scene, we can see the lighting in the scene is dark, showing that Dr Connors is becoming increasingly dangerous. His dirty appearance and the beating of the drum in the creepy background music only makes him seem even more dangerous. The film, from here on, presents Dr Connors as a dangerous man. This may have changed the audience feelings of sympathy to fear. In identification the reader takes on the protagonist's goals and plans. The reader then also experiences emotions when these plans go well or badly (Oatley, 1999) Identification also takes place best when the current conceptualization of identification focuses on sharing the perspective of the character; feeling with the character, rather than about the character. (Cohen, 2011) By causing fear about the character, the audience is unable to truly connect with him and identify with him.



Fig 6 Dr Connors injects himself a second time with higher dosage

4.2.3 Dr Connors as a Modern Villain

After Spiderman has successfully defeated the Lizard, the Lizard starts degenerating back to Dr Connor. Dr Connor loses the left arm he gained from the Lizard serum, and uses his human right arm to save Peter Parker who is wounded and about to fall of the building. The camera zooms in on Dr Connor to see his facial expressions and one can see his deeper emotions, drawing sympathy from the audience. Dr Connor's last act is an act of redemption where he saves the hero. Dr Connor returns with one final act of goodness, even asking Peter Parker to check on Officer Stacey. Dr Connor is able to draw some sympathy of the audience, and is a more complex villain than the Green Goblin from Spiderman, being more human and having some good in his nature. However, due to his position as a scientist, it may be difficult for regular audiences to "experience reception and interpretation of the text from the inside, as if the events were happening to them." (Cohen, 2001)



Fig 7 Dr Connor's last act of redemption, saving Spiderman

4.3 Spider-Man Homecoming

4.3.1 Freudian Analysis of Adrian Toomes

Adrian Toomes is a man that is inherently good, and thus portrays different characteristics of villainy compared to previous villains discussed. The id, instinctive part of Toomes, believes that he needs to defend himself and his family. It is his natural inclination to protect his loved ones. His superego focuses greatly on protecting the people he is responsible for, from poverty or otherwise. Hence, when this translates to his ego in real life, we see that he is a self-sacrificial husband and leader. His villainy comes from his excessive ruthlessness and rule bending to protect the things he loves and is responsible for.

4.3.2 Adrian Toomes as a Modern Villain





Fig. 8 and 9 Adrian Toomes brings his daughter's painting to work

Unlike the other two films that provide a backstory for Spiderman, Spiderman:Homecoming provides no backstory to how Spiderman got his superpowers. Rather, Spiderman: Homecoming starts off with Adrian Toomes showing off his child's drawing, to his colleague. He is wearing a regular salvage workers outfit. Being the opening scene of the film, it is too early for the audience to realize he is actually going to be the Villain. From the audience's point of view, they are able to sympathize with him. Despite being the boss of the company, he is extremely friendly and helpful to his coworkers. He helps teach struggling coworkers and does not scold his workers even when they come late for the job. He is portrayed as a nice and friendly person, and the audience has no clue that this is actually going to be the Villain later in the film.



Fig, 10 and 11 Adrian Toomes' company is evicted. He tries bargaining with the authorities, but to no avail

Unluckily for Adrian Toomes, he is a victim of circumstance. Despite Adrian Toomes having a “city contract to salvage all this”, the Tony Stark’s company, backed by authorities came to seize control as “In accordance with Executive Order 396B, all post-battle cleanup operations are now under our jurisdiction.” Adrian Toomes has had no chance against them as they just barge in with fully armed security. Adrian Toomes tries bargaining by saying, “I bought trucks for this job. I bought a whole new crew. These guys have a family. I have a family. I’m all in on this. I could lose my house.” We can see Adrian Toomes is a man that

cares deeply about his family and about his men. He knows the responsibility he has to take as the owner of the company as well as the sole breadwinner of his family. The audience sympathizes with him as when his livelihood is threatened; he is one that prioritizes family and responsibility over anything else. He resorts to selling these alien materials in order to protect the livelihood of his people and family and not for some “inherently evil” purpose. He is a victim of circumstance, and this semi-evil character is one audience relate to more.

Later in the film, we get to see Peter Parker go over to Toomes’ house to pick his daughter up for the Homecoming Dance. In his own home, it is obvious that Toomes loves his family. He is very friendly, cracking a few jokes with Peter. He offers to drop off both of them as “he is going out of town” and it is “right on the way.” His wife complains that he is always coming and going, of which he replies “last time”. This scene with his family shows us how nice Toomes is to his family and how deeply he cares for them. Audiences can sympathise having the same worries for their own family. Unlike the other films, it shows us the antagonist with his family, giving us a different perspective of how the antagonist is like.

When Peter Parker and Adrian Toomes both realise each other’s identity, Adrian Toomes takes out a gun and could shoot Spider-Man. However, he lets Spider-Man go because Spiderman has earlier saved his daughter and he believes “nothing is more important than family.” Adrian Toomes then threatens to kill Spider-Man in order to “protect his family”. Adrian Toomes is a more complex character than a one-dimensional villain. His morals are one that is relatable to the audience, protecting and being responsible for family. This type of new villain is one with manners, and some semblance of redeeming qualities. He is a dark reflection of the dangers of a traditionally desirable and universally understandable value if put in the most extreme of cases. When push comes to shove, he is ultimately forced into villainy.



Fig 12 At Adrian Toomes house, you can see how nice he is to his family and how much it contrasts to him as a villain. Spider-Man is clearly disturbed by how good Adrian Toomes seems to be to his family



Fig 13 Adrian Toomes explaining to his men why they have to be careful when performing illegal transactions

Adrian Toomes is not fighting for power or because he is inherently evil, but rather to look after his men and family. He specifically tells them not to attract any attention from the authorities and keep their operations under the channels. Unlike previous villains that become greedy for more power, Adrian Toomes just wants enough to ensure a stable

source of income for him and his men. In this Spider-Man:Homecoming, it can be said that the villain's story was just as developed and complex as that of the hero. Not only does the opening scene and in the post-credit scene focus on the villain, we get to see the villain behind the operations, working with his men and living with his family.

Chapter 5: Conclusion

From the first Spiderman movie, there has been a change from a fully evil traditional antagonist to a more complex villain worthy of sympathy.

This change marks a trend in the Hollywood where villains are becoming increasingly complex. Such a villain is not only more interesting to watch, but is a more accurate representation of what happens in reality.

We see how villains go from being mere one-dimensional antagonists to drive the story of the plot forward, to complex characters that are relatable and draw sympathy from the audience. The one-dimensional traditional villain tries to act as a warning to impart certain values to the audience. However, building up a more sympathetic villain may allow audiences to feel more for the characters.

Perhaps, the true heroes are not our heroes, but rather our villains.

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