Volume 20 Issue 50
Originally issued as A12

Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 20 Issue12 Version 1.0 Year 2020
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

The Mad Hero of Cinema: Scientist as a Mirror of Existential Fears

By Francisca Foortai

Leningrad State University n.a. A.S.Pushkin

Abstract- This article is dev oted to one of the archetypal images in cinema, which have been presented in this art from the first years of its appearance. The author considers the image of a mentally inadequate scientist not only from the point of view of his dual goal-setting (the search for personal immortality and the desire for total power), but, for the first time, his different semantic content is associated with a stable visual embodiment, reproduced in films over the past hundred years.

The author argues that despite the «external» (historical-political) and «internal» (figurative-stylistic and technical) conditions, this type of media-hero preserved its semantic functions and visual characteristics. According to the author, this is an objective phenomenon, because the image of a mad scientist is an archetypal image and acts as a reflection of collective fears that reflect the drama of human existence, namely, the insoluble contradiction between his desire for immortality and at the same time, the fear of losing all that is the essence of man.

Keywords: media-hero, mad scientist, and the archetypal characters in the film, existential fears, a leading art, immortality, world domination, the collective unconscious, artistic anthropology.

GJHSS-A Classification: FOR Code: 890499

THEMADHERODFCINEMASCIENTISTASAMIRRORDFEXISTENTIALFEARS

Strictly as per the compliance and regulations of:

© 2020. Francisca Foortai. This is a research/review paper, distributed under the terms of the Creative Commons Attribution-Noncommercial 3.0 Unported License http://creativecommons.org/licenses/by-nc/3.0/), permitting all non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

The Mad Hero of Cinema: Scientist as a Mirror of Existential Fears

Francisca Foortai

Abstract- This article is devoted to one of the archetypal images in cinema, which have been presented in this art from the first years of its appearance. The author considers the image of a mentally inadequate scientist not only from the point of view of his dual goal-setting (the search for personal immortality and the desire for total power), but, for the first time, his different semantic content is associated with a stable visual embodiment, reproduced in films over the past hundred years.

The author argues that despite the «external» (historical-political) and «internal» (figurative-stylistic and technical) conditions, this type of media-hero preserved its semantic functions and visual characteristics. According to the author, this is an objective phenomenon, because the image of a mad scientist is an archetypal image and acts as a reflection of collective fears that reflect the drama of human existence, namely, the insoluble contradiction between his desire for immortality and at the same time, the fear of losing all that is the essence of man.

Keywords: media-hero, mad scientist, and the archetypal characters in the film, existential fears, a leading art, immortality, world domination, the collective unconscious, artistic anthropology.

I. Introduction

Cinema as an art form, as it moved further away from documenting reality and whose internal action more and more obeyed the laws of drama, naturally perceived the impersonal typing of actors, coming from the ancient theater and the medieval farce. We can say that feature films were born when Georges Méliès wrote scripts and staged mise-en-scenes for his films, that is, he followed the theatrical tradition.

The actors in the ancient theater, who were born from religious processions, as reflected in its name (Θέατρο –"procession of the gods:") were personifications of natural forces (gods), or demigods-heroes. In essence, the theatre of conflict reflected the collective view of the world inherent in the ancient civilization, and theatrical action, the Genesis of which required physical time and space inside the shaped structure built your own chronotope – a metaphysical mirror, which were reflects the ideas of the divine mind, embodied in the world through prototypes (archetypes) whose relations, in turn, manifested through myths, images of gods and epic heroes. Taking on the role of divine forces and epic heroes, actors (essentially performing the role of "dolls" that replaced "real" actors) hid their faces under masks that acted as visual-sensory images of abstract archetypes.

The idea of ideas and archetypes as concrete forms of the collective unconscious was adopted from antiquity and by The Church Fathers. The term "archetype": has already been found in Philo the Jew (Alexandrian), when he discussed the image of God in the Man. (De Opif. Mundi, § 69).Also Irenaeus of Lyons has a thought close to Platonic when he discussed the creation of the forms of the world, according to the image of archetypes "*Mundi fabricator non a semetipso fecit haec, sed de aliens archetypis transtulit*".[1] Although the word "archetype" does not occur in St. Augustine, the term "*idea" is close in meaning when he discussed certain universal ideas contained in the divine mind*.[2]

Having such a philosophical background, the medieval theater, being a cultural marginal, preserved the previous tradition of images-archetypes. However, in the changed socio-cultural conditions, the actors did not represent the personification of divine forces and epic demigods-heroes, but generalized ideas about the types of human characters. This was due, first, to the fact that the old mythology was no longer an official religious doctrine and the images of former theatrical characters could not be used on the stage, and secondly, the "discovery" of the human soul by Christianity, of course, strengthened interest in culture to a person, his fate and character. The medieval interest in human mental and emotional types from the world point of view was based on a new interpretation of time in culture, its understanding and perception. Medieval intellectuals were based on the idea of St. Augustine: "*There is no doubt that the world was created not in time, but with time."*[3] Since in this created world the main actor is the "likeness of God" – man, then the inherent time can also be mastered by man. It is the increased interest in the category of time, both in philosophical terms and on a mental level, that has caused an increased interest in astrology, as an activity that allows

Author: Leningrad State University n.a. A.S. Pushkin, e-mail: ira_oza@msn.com

[1] Migne. J.P. PG, t.7; врус. пер.: Op. of St. Irenaeus, Ep. of Lyons. - M., 1871; reprint. ed. - M., 1996;Proofs of the Apostolicsermon / / HCH. - 1907. - № 4-6.;

[2] «Ideae, quae ispae formatae non sunt… quae in divina intelligentia continentur» De Divinae Quaestionts; 46

[3] Cit. on "Anthology of world philosophy". Vol. 1, part 2. M.; Thought, 1969, p. 589

© 2020 Global Journals

you to connect the time of the cosmos and the time (fate) of a single human life.[4]

One of the goals of this class was to draw up a horoscope or combinations of houses of genituras that determined not only the fate, but also the type of human nature, i.e. cosmic "modules" (archetypes), according to which human characters were formed. Medieval ideas about the zodiacal types of human nature by the Renaissance allowed us to come to the doctrine of the four temperaments. All this was reflected in one way or another in medieval theatrical booths, in which each character had only its own makeup-a mask and a specific manner of behavior, which steadily moved from performance to performance. Thus appeared Punch, Judy, Tartaglia, Truffaldino, Piero, Smeraldina, captain Fracasse…

The return of the theater to the sphere of official culture and the further increase in interest in man in the Renaissance and New Times (XVI – XVIII century) led to the fact that the actor increasingly became an individual, placed among the dramatic circumstances. The anthropology of the theater hero at this time was very nonhomogeneous: first, as a legacy of the Renaissance era, the ancient gods and heroes returned to the theater stage, but then they were not a reflection of the collective worldview, and performed only an aesthetic function. In the folk (area) theater, psycho-emotional types of human nature that were formed in the middle ages still existed, but there was also something new. At that time, the theater hero was more and more often not only an individual character, but also acted as a representative of a particular social stratum. It is noteworthy that the main actors of the theatre of that time, as a rule, stood at the top of the social ladder. When P. Beaumarchais was one of the first to make the main character of the servant in the play "Mad day or the marriage of Figaro:" - contemporaries called this performance as the first act of the French revolution.

After the revolutionary transformations of the end of the XVIII-first half of the XIX century, theatrical characters finally became a mirror not of collective ideas about higher transcendent forces, and not carriers of psycho-emotional types of human nature.

Nevertheless, early cinema at the turn of the XIX and XX centuries, as if, again turned to the "medieval" tradition of images-archetypes, when acting began to focus on generalized ideas about the types of human characters, with their inherent makeup masks and specific behavior. Obviously, here, in addition to metacultural and stylistic echoes (in our opinion, the modern style as the style of the epoch of civilization in its typological foundations was consonant with the Gothic (or ideas about it), just as once the intellectuals of the Renaissance were inspired by antiquity),[5] there were also figurative and artistic features of the new art form.

In cinema as an art that was born on a threefold ontological basis (man, nature, machine), technical and technological factors played a significant (if not decisive) role in the image structure, determining creative techniques that corresponded to the available technical capabilities. Thus, in the early silent movies, "*... when the main means of expression were gesture and facial expressions, the movie image was built like the image of the ancient Greek dramatic dance, which was an alternation of dance figures (sheme), separated by pauses-signs (semeion). Being the oldest of the arts, dance was based on the principle of universal mimesis (pantomime) and, like its natural prototype, was devoid of internal goal-setting. Gestures and facial expressions of silent film actors outlined the nature of the relationship between them..*,"[6]

However, to create a full-fledged dramatic image of gestures and facial expressions was not enough, it was necessary to have a visually recognizable personal type that would contain both the ethical characteristics of the actor (good, evil, funny, scary, etc.), and social affiliation (poor, rich, lady, servant, etc.), thereby determining the motivation for their actions. That is why in early cinema there are stable visual variations of images-archetypes, formed even within the framework of medieval theater (among the most famous is the example of Chaplin's Tramp, who wandered from film to film or the image of a femme fatale, typical features of which were repeated on all screens of silent movies, regardless of whether Vera Kholodnaya or PolaNegri performed in this archetypal role.

[4] Thus, the astrological scheme of the sun and the moon following the zodiac circle appeared to the medieval man as a dial of cosmic time, which harmonized the entire earthly life of a man. It was the circle of the Zodiac that gave Herbert of Rheims (Avrilac) the idea of a mechanical clock with a round dial divided into twelve parts. The astrological images and symbols were found on the stained glass Windows of cathedrals, the book of hours, David, masalah. In the XIII century, astrology, along with alchemy, was the most common occupation of intellectuals and nobles, it was even called "princely science".

[5] Foortai F. Style and civilization: features of interaction//Fundamental and applied in ethics and aesthetics. Saint Petersburg: 2005-p. 158-162; Garbage of history and garbage of the masses: new axiological components in modern mass culture. / / Bulletin of the Saint Petersburg state University series No. 6. Philosophy. Culturology. Political science. Right. International relations. Issue 3. September 2009. - p. 291-301; Metaphor of "escaping" or fashionable idiom as a manifestation of mentalities of modern mass culture/ / Fundamental problems of cultural studies. Volume 5. Theory and methodology of modern culture. Moscow, "Eidos", 2009; Cinema of the XXI century: twilight zone// Bulletin of the Leningrad state University named after A. S. Pushkin. No. 3, Vol. 2 (philosophy Series). Scientific journal. - Saint Petersburg: LGU, 2011. - p. 222-229; To the question of archetypal continuity of neo-Gothic/ / Omsk scientific Bulletin: series philosophy, psychology, social Sciences, cultural studies and art history. - no. 1. 2012. / / Scientific journal. - Omsk, 2012, P. 213-223;

[6] Foortai F. Text in the movie as a desire for existence/ The cinematography of desire and violence. Saint Petersburg, Publishing house "Petropolis", 386 P., 2015, Pages 292-301

© 2020 Global Journals



One of these archetypal images that appeared in the first years of the new art was the image of "amad" scientist. Already in 1910, the film Frankenstein (Frankenstein, directed by J. S. Dooley), based on Mary Shelley's novel Frankenstein or the new Prometheus. The scientist here appears as a somewhat anemic student with a white face and the appearance of a gentleman who, in seclusion in an old tower, creates a creature (Monster) that cannot live without its Creator. The fate of both Frankenstein and his creation in the film is not clear (although the student marries the girl he loves, the Monster runs away), but at the end of the film in the mirror, the Monster sees not himself, but the reflection of the student, and Frankenstein sees the reflection of his creation.



20 years later, James Weil (1931) made a film of the same name, in which the image of the scientist Frankenstein acquired more vivid and complete features. Now it is no longer a student, but a young aristocratic researcher, still of impeccable appearance, who has left the University for a secluded mountain castle with his stupid assistant-servant, to give himself up to his scientific passion – the creation of artificial man through electrical influence and brain transplantation. As a result of the unfortunate awkwardness of the assistant who broke the bottle with the heart of a talented person, Frankenstein got the heart of a criminal. His artificial man turned out to be evil and cruel. If in the 1910 film the reflections of the scientist and the monster he had created appeared as two hypostases of the same person, in the film of Wale, the scientist died at the hands of his creation.

In 1920, Robert Wiene – one of the founders of German expressionism, whose artistic concept (and expressionism in General) tended to archetypal generalization and experienced Freudian influence, brought to the screen the mystical figure of the scientist Dr. Caligari, engaged in a very fashionable subject at the time, namely, the study of somnambulistic sleep, in

© 2020 Global Journals

the film "The Cabinet of Dr. Caligari" (Das Cabinet des Dr. Caligari). Perhaps, there for the first time appeared the external image of the scientist, which will then appear in cinema until the XXI century: dressed not very neatly, tousled hair, bulging eyes, giving the impression of strange eccentricity (the estimated characteristics of this image in the history of cinema were both with a minus sign, and in a comedic, laughing version). In Robert Viene, this was certainly a sinister character who existed on the verge of crime, could demonstrate semantic "shifters" of real actions, and besides, as an archetypal entity, could manifest itself in the guise of different people.

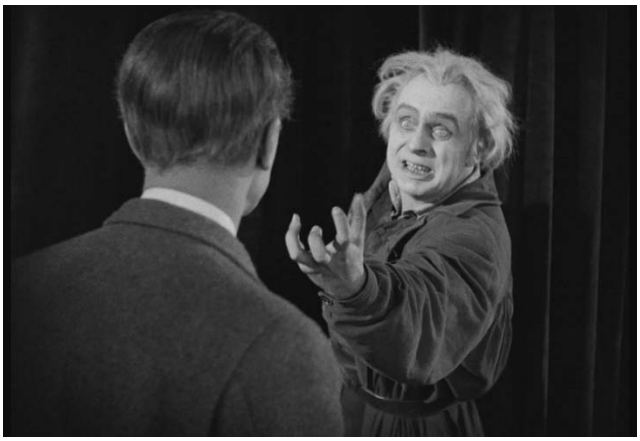


In 1927, Fritz Lang filmed his famous “Metropolis" at the UFA Studio, which was, along with the BAUHAUS, the most notable achievements of the Weimar Republic. In this fantastic dystopia, one of the key images was a scientist – an inventor Rotwang, who created a machine with a human appearance that could influence large masses of people.



It is noteworthy that his appearance, with upturned hair, wide-open eyes, a somewhat exalted character, echoed the image of the sinister doctor Caligari. It was obvious that already in the first decades of the game, acting movies in the image of a person from science, two types of appearance were outlined: the first was a pale, slender and strange young man, well-dressed enough; the second was an older researcher, exalted, with tousled hair and casually dressed. Both types were very clearly already in early cinema presented as NOT-normal, if not completely crazy, then to some extent. It was noteworthy that a hundred years ago there were two goals of this kind of madness.

© 2020 Global Journals





The first archetypal image presented by Frankenstein was driven primarily by the passion of knowledge and in the subconscious/consciously seeked to compete with the Creator. The second-seeked to manipulate people, to power, and ultimately to world domination.

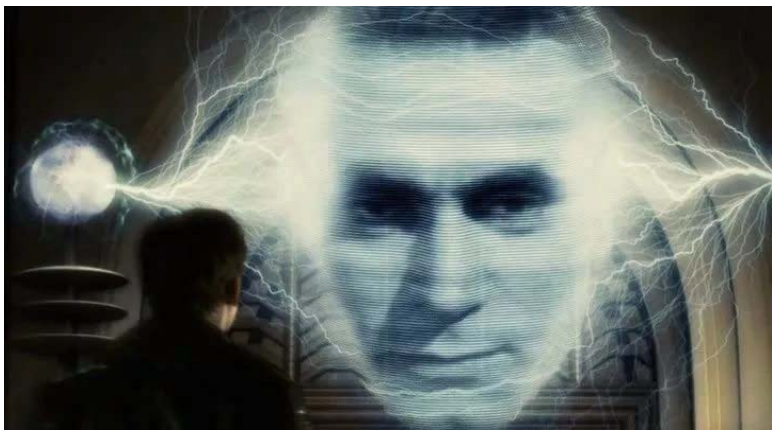
For two decades (the 40s and 50s), the subject of the eccentric (mad) scientist hardly appeared in movies. However, the post-war formation of two world camps with different socio-economic systems, which entered into a historical competition for survival, re-activated the theme of man from science. This was due to the fact that the cold war and the arms race provoked by it relied primarily on scientific resources.

Reflection on the changed socio-cultural situation was not long in coming. At the very beginning of 1964 (January 29), the brilliant black Comedy of the great Stanley Kubrick "Doctor Strangelove, or How I stopped being afraid and loved the bomb" ("Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb") was released. After all the British-style witty games with "talking" names of the main characters (for example, the name of the paranoid General Ripper-in English means the Ripper), funny collisions of circumstances and positions-it became clear that at the center of the nuclear Apocalypse was the figure of an expert in strategy, confined to a wheelchair, Dr. Strangelove. At the time, it was he who started the rumor that the United States created a doomsday Machine, and which was actually built in the USSR, since it was cheaper than spending on the country's defense. The peculiarity of this machine and its "cobalt-thorium bomb" was that it was impossible to stop it, which led to the destruction of all life on the planet within a few months. In the conference room, Dr. Strangelove enthusiastically recommended that the President of the United States gathered several hundred thousand of the best representatives of the "human race" in underground shelters, so that they could reproduce freely and intensively, and after a few decades returned to the "cleared" surface of the Earth. At the end of the film, Dr. Strangelove miraculously got up from his wheelchair, took a couple of steps, and exclaimed joyfully: “My Fuhrer, I can walk!” while one after another, nuclear bombs were exploding all over the planet.It is noteworthy that the appearance of Strangelove echoes the mad inventor Rotwang from the Fritz Lang movie “Metropolis”: the same tousled hair, somewhat scruffy appearance, and even the same black glove on one hand. However, Kubrick's scientist is even more insane, as he suffers from the “alien hand syndrome”, which itself sometimes strangles its owner, then throws up in a Nazi salute.As a great artist Kubrick managed to express an almost universal fear of a force that could not be handled, that wanted to dominate and that was not burdened with love for people, for it ethical laws did not exist, because it was associated with machines. This power was science, which was even more frightening because it was in the hands of a semi-madman, who, moreover, did not manage to tie his hands and head through the heart (if you remind the slogan of the film ”Metropolis”).

© 2020 Global Journals



Almost the same message is conveyed by the film, shot exactly forty years later in 2004 by the English director Kerry Conran "Sky captain and the World of Tomorrow". This fantastic Thriller, shot in retro style, brings the idea of human insanity from science to the extreme of absurdity: when the main characters find out that the kidnapping of other outstanding scientists, the troops of giant killer robots and the gathering of representatives of flora and fauna to create a new biota is the work of not even a scientist, but his preserved head, which has long been acting as an evil computer planning its world domination. Perhaps the prototype for creating the image of Totenkopf ("Dead head") was the famous novel by Russian science fiction writer at the beginning of XX centuries – Alexander Belyaev"The Head of Professor Dowel?"



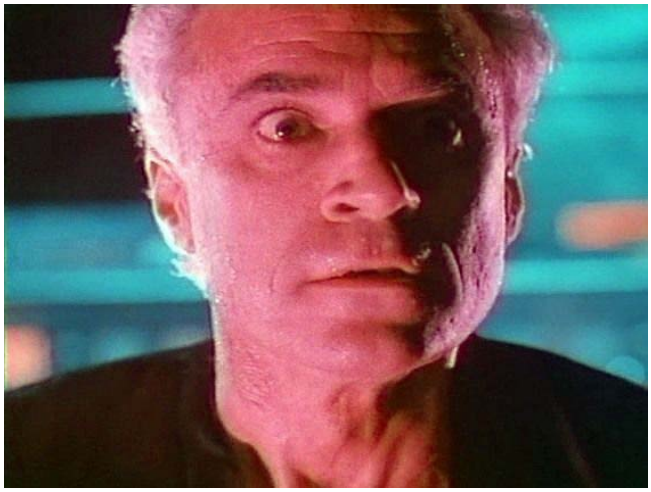
In any case, the next half-century since the release of "Dr. Strangelove" movies in which this character appears have been released constantly. However, if in the post-war cinema the leitmotif of man's madness from science was still present somewhere more clearly, once more hidden, then at the same time there were new aspects in the image of the scientist. Obviously, under the influence of genetics and microbiological research, whose intensive development was characteristic of the 60-80 years of the XX century, the image of a medical scientist, a biologist, who sought to learn the complex secrets of the human body, appeared in the cinema.





© 2020 Global Journals

Let's turn to three cult films made in the mid-80's.[7] The main characters – a brilliant inventor Seth Brundle, a prominent physicist Edward Pretorius, doctor Herbert West – they are all a bit preoccupied at first glance, noble goals – one ideas of teleportation, another study of the human psyche, and the third a man's return to life after severe injuries. And to some extent, all of them cause certain positive emotions, caused by the dedication to their work and the high tasks that they declare. It is interesting that the appearance of the scientists, which was set back in 20 years, is quite clearly recognized in these tapes: a tall, a slender, a dark-haired Seth Brundle and Herbert West echo the image of a young Frankenstein. Just like their predecessor, they tend to work in secret, secluded places. They do not seek power over the world, but the ultimate goal of their risky experiments is a maniacal desire for personal power. This idea is brought to the final point in the image of Edward Pretorius ("From Outside"), when, having come under the influence of the psycho-magnetic resonator invented by him, the scientist becomes a monster, seeking to absorb the entire creation, i.e., in essence, to become a God. It is noteworthy that his appearance modestly echoes the external characteristics of both Rotwang and Dr. Strangelove.



The fate of all three scientists ends either in death or in prison. In all the tapes, the idea that even a good person during experiments is not immune from fatal accidents that can lead to his death is clearly heard, that the uncontrollable desire to expand the horizons of human knowledge either balances on the verge of ethical norms and law, or contributes to the release of such forces that far exceed the capabilities of man and also lead the scientist to death.

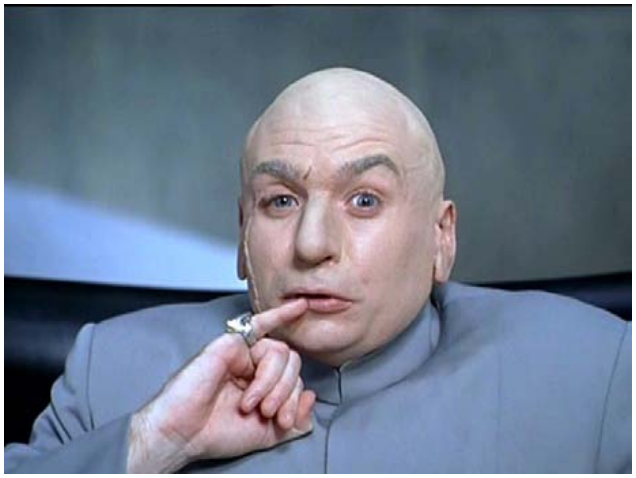
The theme of the scientist's competition with the Creator (despite its, in our opinion, futility in existential terms) still appears in movies, in particular, "Reanimator" has two sequels – "Reanimator-2: the Bride of the Reanimator" (dir. Brian Yuzna, 1989) and "Reanimator-3: Return of the Reanimator" (dir. Brian Yuzna, 2003).



[7] There are in view films "Re-Animator" - dir. Stuart Gordon, 1985; "The Fly" - a remake of the 1958 film of the same name - dir. David Cronenberg, 1986; "From Beyond" dir. Stuart Gordon, 1986.

© 2020 Global Journals

In the 90s, in connection with the next wave of quasi-gothic moods,[8] the interpretation of the image of the scientist appeared clearly "Gothic", or more precisely, mediaeval features. The image of the scientist began to converge with the image of the evil magician and wizard. One of the most talented examples of this interpretation of the image of the scientist was "The City of lost children" ("La cité des enfants perdus"), a film by Marc Caro and Jean-Pierre Genet, shot in 1995. A surreal fantasy in which a scary sleepless scientist Krank, who looked like an ancient old man, lives in a laboratory-castle on the seashore. His castle was filled with strange creatures – a talking brain, six sleepy clones and their mother – a treacherous midget, creepy Cyclops. The scientist did not just kidnap children, he stole their dreams, perhaps the most intimate part of the human personality. However, the fear that it inspired children penetrated even into their dreams and Krank saw only nightmares. The scientist here was not just presented as a strange and dangerous person, but as a magical evil creature that kept the whole neighborhood in fear.



In the burlesque Comedy "Austin Powers: an International Man of Mystery"(dir. Jay roach (1997) the scientist has a very symbolic name – doctor Evil and generally appears as the personification of planetary evil. In the movies of the first decades of the twenty-first century, nothing new is added to the image of a scientist, whether it is Otto Octavius or Dr. Hayter.[9] All the same failed experiments, during which the scientist turns into an evil monster, or his maniacal passion for research makes unnatural monsters out of the test subjects.

A special feature is the image of the inventor Emmett Brown from the cult trilogy of Robert Zemeckis "Back to the future", (1984-1989). Although the image of the scientist preserved external features that come from Caligari and Rotwang – tousled gray hair, bulging eyes, some exaltation in behavior, the inhabitants of the town consider him crazy, and he is alone, but R. Zemeckis is a kind, funny man who is sincerely friends with the teenager Marty McFly. He does not want world domination, and although his experiments also carry a certain danger (to get stuck in time), but this threatens only both friends and no one else. Maybe that's why Emet brown eventually manages to find his happiness and find a family, even in a parallel temporal reality. However, such an optimistic image of the scientist is rather an exception to the almost century-old cinematic tradition.

[8] F. Foortai. On the question of the archetypal continuity of neo-Gothic. Omsk scientific Bulletin: series philosophy, psychology, social Sciences, cultural studies and art history. - №1. 2012// Scientific journal. - Omsk, 2012-P. 213-223.; Cinema of the XXI century: twilight zone/ Bulletinof the Leningrad state University named after A. S. Pushkin. No. 3, Vol. 2 (philosophy Series). Scientific journal. - Saint Petersburg: LGU, 2011. - p. 222-229; Art of mass culture as a source of its study/ Bulletin of the Leningrad state University named after A. S. Pushkin. No. 2 (11) the Series of philosophy. Scientific journal-Saint Petersburg: LGU, 2008. - p. 108-119);"Digital folklore" as a new socio-cultural and artistic phenomenon. "Cultural Sciences in the perspective of "digital humanities"": materials of internat. scientific Conf., October 3-5, 2013 / edited by L. V. Nikiforova, N. V. Nikiforova. - St. Petersburg: Asterion, 2013. - pp. 290-296 (600 p.); Genesis of the new great art style: philosophical and cultural analysis./Bulletin of the Leningrad state University named after A. S. Pushkin: Scientific journal. - Series: philosophy, cultural studies, art criticism. - No., Vol. 1-Saint Petersburg: LGU, 2014. - P. 121-131; City and design: from the aesthetics of small-scale nobility to the aesthetics of the out-of-shape as a social design strategy/ International journal of cultural research. "Design in culture", pp. 24-39 №4(25), 2016: access Mode: http/ / www. Culturalresearch.ru

[9] "Spider – Man – 2" - dir. Sam Raimi, 2004; "The human centipede" – dir. Tomsix, 2009 and "The Humancentipede-2", 2011.

© 2020 Global Journals



Perhaps only in biographical films, the scientist appears as a sane, anordinary, but a talented person, as in the film by James Marsh "The Universe of Stephen Hawking (the Theory of Everything), 2015.

Why is the entire hundred-year history of the existence of the image of a scientist in the cinema clearly connected, first of all, with such archetypal concepts as Evil and Fear?

Still in May of 1922, at a meeting of the Zurich Society of German language and literature, Carl Jung made a report "On the relation of analytical psychology to poetic and artistic creativity". In this report, Jung first formulated a deep ontological connection between the collective unconscious and the artistic image, arguing that: "*The Unconscious contains the source of the forces that set the soul in motion, and the forms or categories that regulate it all are archetypes".*[10]And so on: "*Any relationship to the archetype, experienced or simply referred to, "hurts" us; it is effective because it awakens a voice in us that is louder than our own. The speaker speaks by primordial images, as if in a thousand voices, he captivates and conquers, he lifts what he describes from the one-time and temporary to the sphere of the eternal, he elevates personal destiny to the fate of humanity, and in this way releases in us all those saving forces that have always helped humanity to get rid of any dangers and overcome even the longest night. This is the secret of the influence of art. The creative process, so far as we are able to trace it at all, consists of the unconscious spiritualization of the archetype, of its unfolding and plastic design up to the completion of the work of art. The artistic unfolding of the primordial image is in a certain sense its translation into the language of modernity, after which everyone gets the opportunity, so to speak, to regain access to the deepest sources of life, which otherwise would have remained for him behind seven locks.*

Here the social significance of art lies: it works tirelessly to educate the spirit of the time, because it gives life to those figures and images that the spirit of the time just most lacked. From dissatisfaction with modernity, creative longing leads the artist deeper, until he finds in his unconscious that primordial image that can most effectively compensate for the shortcomings and one-sidedness of the modern spirit. It clings to this image, and as it is extracted from the depths of the unconscious and approaches consciousness, the image changes its appearance, until it opens up to the perception of a modern person. The type of artwork allows us to draw conclusions about the nature of the epoch of its origin. ... Art trends that brought with them what the contemporary spiritual atmosphere needed most of all. The artist as the educator of his century …"[11] This may be too long a quote, but it is extremely accurate in revealing of the origins of the social significance of art and its inextricable connection with the collective unconscious and its manifestations – archetypes. It is clear that the image of the scientist formed in the cinema correlates with the archetype of fear.

Fear – one of the strongest mental States of a person has its roots in the sphere of the subconscious. The feeling of fear and its concrete historical forms-fears-have always been presented in culture. In different historical circumstances, fears were clothed in different objects and phenomena: for example, in ancient Akkad, the demoness Lilith was feared, strangling babies at night, in Europe of the VIII-IX centuries, they were afraid of Viking raids, in the XIV century, the infernal fear was caused by the bubonic plague pandemic, etc. Like all psycho-emotional state of fear has its own scale ranging from the minimum of the feelings of excitement and mild anxiety, to the General horror and fear of a pandemic. If the lower limit of fear is almost not fixed by culture and

[10] Jung C.G. BewuBtes und UnbewuBtes. Walter Vig Olten. 1971. S. 11-53. (Transl. by A.M.Rutkevitch)

[11] Translated By V. V. Bibikhin And A.V. Mikhailov. Electronic resource, access mode: http://e-libra.ru/read/178510-arxetip-i-simvol.html date of access 15.09.2017

© 2020 Global Journals

goes away with its bearers (for example, we will never know how much a scribe who lived in ancient Babylon was afraid of his boss), then images of the upper limit of fear, called in different cultures differently-the Apocalypse, Ragnarök, Mahapralaya, Huntun – have remained in the centuries, finding their embodiment in world art.

At first glance, fears are associated with elements of evil in a person's life, with what brings him harm, failure, pain, difficulties, illness, deterioration of circumstances, i.e. everything that, one way or another, leads to death. There is a certain psychological paradox: if a person knows that he is mortal, why are fears born? What difference does it make to him, a mortal, whether he dies in his own bed or is eaten by zombies, destroyed by genetic experiments, or stabbed with a sword? It is interesting that a person feels a sense of fear even when his life is not in danger, for example, in the movies.

The ability of a person to feel fear not only from physical dangers threatening him, but also from an iconic image, sound, and mental States in a dream – indicates that fear is not a fear of death, but a certain "demarcation line", that delineates the physical and psycho-emotional boundaries of a human being, his living space. The feeling of fear is connected, rather than with death, but with life, with its authenticity, possibilities, experience and knowledge. In this way, fear can be seen as a challenge to a person, and fears can be seen as images of warnings, borders of vital security, which stimulate the creative activity of a person.

Of course, the images generated by fears were largely the result of imagination and fantasy, but what were these phantasmagoric images based on?

Traditional societies were eco-friendly cultures, that is, they were completely included in the natural cycle of life and obeyed it. It is natural, therefore, that the images in which the fears were clothed were also connected with the natural world. These are the most common images in myths and art of the dragon, snake, locust, scorpion, goat, lion. Some of these animals were natural enemies of man, since their habitat never coincided with the habitat of man, others were a merciless pest of crops, which was one of the causes of famine and famine, others could be associated with power, and in the conditions of ancient autocratic societies, most of its members were completely powerless before power and often experienced horror and awe before it.

Among the fear-inducing creatures in traditional societies was an anthropomorphic group, which was a bizarre combination of various animals and humans. So the inhabitants of the "lower" culture, always represented an unnatural being, combining, for example, elements of a goat and a man (it is noteworthy that in nature horns grow only in the goat, while the males do not have them, and the violation of the natural order introduced an additional element of horror). Or the image of one of the most terrible creatures – the Basilisk-was a combination of a snake and a rooster nature, and this creature was also born unnaturally – from an egg laid by a rooster, which was hatched by a toad.

The special fear that such "combined" beings caused was also connected with the fact that within the framework of the then worldview concepts, the created world is a hierarchy of worlds, blocked by certain screens or mirrors that mark the boundaries between them. The appearance of anthropomorphic unnatural apocalyptic creatures demonstrated the horror of broken mirrors-partitions, the violation of world order and the onset of cosmogonic chaos. One of the fundamental features of this chaos is temporal failures. The reflection of these fears has always been the rising dead or skeletons, representing not only the army of death, but also the violation of the seemingly unshakable relationship of the past, present and future.

With the advent of the phenomenon of science, in its modern sense, based on experience, experiment, cause-and-effect determinant and mathematical system of evidence, images of the archetype of fear began to change. Analyzing the above stories, where scientists appear as artistic characters, we can identify a certain set of fears associated with their activities.

1. Science can create "new creatures" with the hands of scientists-whether they are resurrected dead or changed to monsters as a result of genetic mutations that are perceived as zombies in the mass consciousness. A zombie is a metaphor for a corporeal person without will, obsessed with the thirst for destruction, hatred for a world in which its full existence is no longer possible. A robot-like zombie is a personified fear of losing one's species identity.
2. The Scientist, as a result of mastering some powerful force, becomes so powerful that he can control other people in his own interests, the ultimate goal of this control is world domination. In this case, there is a growing threat not only to the vital, but also to mental security, since the person loses his freedom of thought under the influence of the evil will of the scientist.
3. Not directly, but related to the theme of science is also the theme of machines and artificial intelligence, which also respond in the collective unconscious with fear from stronger, smarter, dexterous machines that can break out of obedience to man and destroy him.

As for the mythologization of the image of the scientist, and the appearance in his image of the features of the magician (since the 90s), in this case, they represent the collective fear of "ordinary people", who are afraid of incomprehensible highly professional

© 2020 Global Journals

scientific language, all new scientific discoveries that may affect the life of an individual citizen, in the face of which he feels more like a victim than the master of the situation.

At the same time, at the socio-cultural level, every modern person understands that it is science that provides him with the most comfortable existence in the history of mankind, fast means of transportation, communication opportunities not seen before, etc. In addition, it is science that has made it possible to extend the duration and quality of life, i.e. it helps a person in his existential super – task-to gain immortality (to become a God). At the same time, the mass consciousness (a phenomenon, in our opinion, very close to the collective unconscious) is afraid of science and its representative – the scientist, precisely because he can, because of his knowledge and power, cease to be a Man and, throwing off the limitations of the human mind (madness), release such cosmic (mythical) forces that will end people.

In this sense, among the types of movie characters, the image of a mad scientist is the most dramatic contradiction of human nature: an insoluble contradiction between his fragility, short-lived and the desire for immortality, while simultaneously being afraid of the force that can lead to this.

References Références Referencias

1. Anthology of world philosophy. Vol. 1, part 2. M.; Thought, 1969, 626 P.
2. Foortai F. Style and civilization: features of interaction//Fundamental and applied in ethics and aesthetics. Saint Petersburg: 2005-p. 158-162; Garbage of history and garbage of the masses: new axiological components in modern mass culture. / / Bulletin of the Saint Petersburg state University series No. 6. Philosophy. Culturology. Political science. Right. International relations. Issue 3. September 2009. - p. 291-301; Metaphor of "escaping" or fashionable idiom as a manifestation of mentalities of modern mass culture// Fundamental problems of cultural studies. Volume 5. Theory and methodology of modern culture. Moscow, "Eidos", 2009; Cinema of the XXI century: twilight zone// Bulletin of the Leningrad state University named after A. S. Pushkin. No. 3, Vol. 2 (philosophy Series). Scientific journal. - Saint Petersburg: LSU, 2011. - p. 222-229; To the question of archetypal continuity of neo-Gothic // Omsk scientific Bulletin: series philosophy, psychology, social Sciences, cultural studies and art history. - №1. 2012. // Scientific journal. - Omsk, 2012, P. 213-223; Text in the cinema as a desire for existence// The cinematography of desire and violence. Saint Petersburg, Publishing house "Petropolis", 386 P., 2015, Pages 292-301.
3. Migne. J.P. Patrologia G, t.7; Paris: Imprimerie Catholique, 1857 // Op. of St. Irenaeus, EP. of Lyons, 1871; (Russian translation), reprint. ed., 1996;
4. Jung, C. G.: Die Archetypen und das kollektive Unbewußte, Ges. W. Bd. 9/I, Walter Olten. 1976; англ. пер./ Collected Works of C.G. Jung, Volume 9 (Part 1)Archetypes and the Collective Unconscious, edited by Gerhard Adler & R. F.C. Hull, 400 P.

© 2020 Global Journals