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<https://doi.org/10.26577/JPoS.2022.v80.i1.11>**A. Mussin** Al-Farabi Kazakh National University, Kazakhstan, Almaty  
e-mail: jcoolj@mail.ru

## VIOLENCE AS A KEY FORM OF ENTERTAINMENT IN THE COMICS INDUSTRY

The culture of consumption of comics by the young generation is actualized by a wide range of preconditions and consequences in the formation of brutal thinking due to imitation of the favorite characters in the comic book industry. The aim of the study is to define comics as the leading agent of socialization of generation "Z", to elucidate the nature of violence in comics and anime through determining the degree of popularity of superheroes, supervillains and antiheroes among the younger generation of Kazakhstan. The aim of the study is to determine comics as the leading agent of socialization of generation Z and in this direction to find out the essence of violence in comics and anime, to determine the degree the popularity of superheroes, supervillains and antiheroes among the younger generation of Kazakhstan. The main results of the research show the fact that the products of the comic book industry are perceived by the younger generation as the norm and consequently reflected in the aggression towards peers. Consumers of the comic book industry are becoming more obedient and reverent to authoritative directors, with little or no opinion on their creations. The instincts of the younger generation transform their inner state depending on what they see on the screen. In the world of comics, a logic of good and evil is formed, which has equal forces of opposition. The viewer is given the choice of which side to take. The paradox is that antiheroes and supervillains have more admirers than some superheroes. The binary logic of the comic book industry creates an imbalance in the mindset of a teenager. The study of the problem is based on a sociological survey of 600 respondents.

**Key words:** violence, media comics, comics industry, superheroes, supervillains, antiheroes.

A. Мусин

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.  
e-mail: jcoolj@mail.ru

### Зорлық-зомбылық комикстер индустриясындағы ойын-сауқтың негізгі түрі ретінде

Жас ұрпақтың комикстерді тұтыну мәдениеті комикс индустриясында өздерінің сүйікті кейіпкерлеріне еліктеу салдарынан қатыгез ойлауды қалыптастырудың алғышарттары мен салдарының жеткілікті кең ауқымымен маңызға ие болып келеді. Зерттеудің мақсаты комикстерді «Z» ұрпағының әлеуметтенуінің жетекші агенті ретінде анықтау, комикс пен анимедегі зорлық-зомбылық сипатын қазақстандықтардың өскелең ұрпағы арасындағы суперқаһармандардың, суперзұлымдар мен антиқаһармандардың танымалдылық дәрежесін анықтау арқылы түсіндіру болып табылады. Зерттеу жұмысының негізгі нәтижелері комикс индустриясының өнімдерін өскелең жас ұрпақ норма ретінде қабылдайды, ол өз кезегінде олардың құрдастарына деген агрессивтілігінен көрініс табады. Комикстер индустриясының тұтынушылары әлдеқайда мойынсұнғыш және беделді режиссерлерге табынғыш келеді, ал олардың туындыларына деген жеке көзқарасы болмайды. Жас ұрпақтың түйсіктері экранда көргендеріне байланысты өздерінің ішкі күйін өзгертеді. Комикстер әлемінде қарама-қайшылықтың тең күшіне ие жақсылық пен жамандықтың логикасы қалыптасады. Көрерменге кімнің жағына болысу керектігі туралы таңдау беріледі. Мұндағы парадокс – бұл антиқаһармандар мен суперзұлымдардың кейбір суперқаһармандарға қарағанда жанкүйерлерінің көбірек болуында. Комикстер индустриясының екілік логикасы жасөспірімнің ой-өрісіндегі теңгерімсіздікті тудырады. Мәселені зерттеу 600 респонденттің социологиялық сауалнамасына негізделген.

**Түйін сөздер:** зорлық-зомбылық, медиа комикстер, комикстер индустриясы, суперқаһармандар, суперзұлымдар, антиқаһармандар.

А. Мусин

Казахский национальный университет им. аль-Фараби, Казахстан, г. Алматы  
e-mail: jcoo1@mail.ru

### **Насилие как основная форма развлечения в индустрии комиксов**

Культура потребления комиксов молодым поколением актуализируется широким спектром предпосылок и последствий в формировании жестокого мышления из-за подражания любимым персонажам индустрии комиксов. Целью исследования является определение комиксов как ведущего агента социализации поколения «Z», выяснение природы насилия в комиксах и аниме через определение популярности супергероев, суперзлодеев и антигероев у молодого поколения казахстанцев. Основные результаты исследования показывают, что продукты индустрии комиксов молодое поколение воспринимает как норму и впоследствии отражается в агрессивности по отношению к сверстникам. Потребители индустрии комиксов становятся более послушными и преклоняющимися перед авторитетными режиссёрами, практически не имея своего личного мнения к их творениям. Инстинкты молодого поколения трансформируют свое внутреннее состояние в зависимости от увиденного на экране. В мире комиксов формируется логика добра и зла, которая имеет равные силы противостояния. Зрителю дается выбор того, чью сторону стоит занять. Парадокс состоит в том, что антигерои и суперзлодеи имеют больше почитателей, чем некоторые супергерои. Двоичная логика индустрии комиксов создает дисбаланс в мышлении подростка. Исследование проблемы основано на социологическом опросе 600 респондентов.

**Ключевые слова:** насилие, медийные комиксы, индустрия комиксов, супергерои, суперзлодеи, антигерои.

#### **Introduction**

The younger generation is the basis of the future of our civilization. Therefore, the education of a new person in the era of globalization is an important issue. The present generation in the global world is diverse in its interests, multicultural and with a very rapidly changing self-identification. This generation is the main consumer of media products and freely chooses its own path of personal development. Information flows of the media industry are changing the perception of objective reality and lifestyle among the younger generation. At the present stage, the education of generation Z is also largely based on the comics industry. Comics are one of the most popular genres of mass culture, very accessible, entertaining and considered as a product of modern visual culture. In addition, they are diverse in genre, subject matter and target audience.

Many academics in the field of philosophy, psychology, and the media evaluate the influence of the comics industry as propaganda of the cult of violence and cruelty. The main spate of violence comes from superhero films, cartoons, computer games and graphic novels of the world of comics, as well as manga and anime. The comics industry itself functions on the basis of creating a rating of the popularity of comic book characters in the world space. Comic book fans feel a huge social impact from advertising, which creates consumer demand.

The authors of comics are not aware of their responsibility towards young people and do not understand that their product fills the childhood of readers and leaves a deep imprint on their mental health in the subconscious. The character of the younger generation of modern society in future depends on creators of comics and superhero movies.

Therefore, it is worth considering an issue of the world in which children and adolescents receive media education based on violence. The level of aggression on the TV screen, in cinemas and on the Internet increases the level of crime in society among young people. Violence as a key form of entertainment in the comics industry is a latent process of developing mental regression. Violence in comics is like a progressive virus in the minds of children who have risk of becoming criminals.

#### **Rationale for the choice of topic and goals and objectives**

The research topic is relevant due to the fact that the values of generation Z are transforming during the period of globalization. The place of our object, namely comics, in the general model of violence in the media industry contributes to the understanding of their social impact on the minds of young people and the choice of their life strategy. The proposed design of the research allows the assessment of the problem of violence, which has become a key form of entertainment in the comics industry.

The purpose of the research is to identify comics as the leading agent of generation Z socialization, and to determine the essence of violence in comics and anime in this direction, to determine the degree of popularity of superheroes, supervillains and antiheroes among the younger generation of Kazakhstan.

It should be noted that philosophers, cultural specialists, psychologists, media researchers, sociologists pay great attention to the issue of demonstrating violence in the media and the comics industry and determine its different aspects and degree of influence on the younger generation. Marzan M.A. believes: “academics agree on one thing: this is a great evil that destroys public health.” (Marzan, 2017: 5). The reason for the constant interest in violence is a deep genetic problem that destroys our consciousness and forms disunity in society. Psychologist Anis Jahan concluded: “violence can also be associated with genetic problems” (Khan, 1997: 42). Neuroscientists believe that “the brain works as an associative network” (Bushman, 2006: 2). The thirst for violence is like a GMO product that enters our body and fixes at genes level. Martynenko B.K. in the article “The Psychological Theory of Violence” pointed to a quote from the researcher V. Reich: “there is a conflict between instinct and the outside world in the theory of violence”, and he also quotes the academic Rene Girard, who states about “biological predisposition to human violence” (Martynenko, 2008: 3). The author emphasizes that harmless games as a form of youth leisure are based on animal instincts and adrenaline rush from violent action scenes. Krasikov V. I. notes that it is possible to conduct “scanning of the violence level shown on various channels” (Krasikov, 2008: 76-77), and Zhabsky M.I. considers that: “the level of the presence of entertaining violence in the movies range is being increased and encouraged.” (Zhabsky, 2018: 78). Several authors of media education confirm the opinion of the sociologist E. Fromm: “there are two forms of violence: playful and reactive” (Borisova et al., 2013:222). Spectacular combat in modern comics is also a vehicle for selling superhero movies and cartoons.

Several scientists characterize the comics industry as an information product that is a carrier of media violence and media aggression. New York University psychology professor Steven Jay Kirsh states that: “violence in comics has both short-term and long-term effects” (Kirsh, 2002: 1173). The image of the Joker is an example of a long-term influence on the minds of people for about ten years.

Journalist Bharat Dogra notes that “imitating cartoon characters by children often led to negative and fatal outcomes” (Dogra, 1994: 2198).

There is a process of depreciation of human life and moral values in modern world. Human life has ceased to have any value, since the very attitude towards death has changed. In this regard, Chelysheva I.V. noted that: “the audience is getting used to the demonstration of violence and it removes psychological barriers to committing a crime” (Chelysheva, 2009: 98). Krasikov V. I. confirms it with a quote from Sigmund Freud: “violence is renamed, as a result of which it exempts itself from any responsibility” (Krasikov, 2008: 75). Denisov V.V. states that the display of violence in the comics industry leads to the “formation of obedient soulless masses” (Denisov, 2008: 5), and Shaveleva M. B. correctly noted that “ethereal uncertainty creates confusion of consciousness” (Shaveleva, 2009: 78). Burovsky A.M. concludes that “people start to confuse the real world and the fictional world.” (Burovsky, 2009: 147). Fortunatov A.N. quotes academic D. Naisbitt and emphasizes: “violence on our screens penetrates our memory, dreams, conversations, but we continue to justify educational violence” (Fortunatov, 2009: 302). Paul Duncum notes that Shakespeare’s term “forced pleasure” is appropriate here, people really enjoy violence (Duncum, 2006: 21).

A number of foreign researchers note the negative impact of comics on the fragile psyche of the younger generation:

- “children experience their first childhood fears while watching their favorite media character” (Barbara J. Wilson, 2008: 2);
- “there is a strong link between comics and bad behavior” (Berkowitz and Packer, 2001: 15);
- “comics have a direct pedagogical connection with the audience” (Bitz, 2004: 34);
- “people adapt to the problems of the child in his/her free expression of aggression, identification with characters who project his/her problems” (Bender, 2015: 125);
- “TV makes schoolchildren more aggressive”, – academics came to this conclusion as a result of an experiment with “a group of schoolchildren who watched TV all week and a group of students who did not watch TV.” It was observed that “the second group was more calm than the first group” (Felson, 1996: 107);
- “violence in the media excite aggression in three ways (excitement, cognition, affect). (Carnagey et al., 2007: 178);

- "Movies with violence can cause serious physical aggression in a setting where it is contrary to social conventions" (Craig et al., 2003: 85);

- "a blockbuster movie with violence has a direct impact on crime rate as more people are exposed to on-screen violence" (Gordon and Vigna, 2009: 681).

Based on the above, it can be stated that academics have identified the negative social impact of the comics industry on the younger generation. It is true that "a strict limitation of shown violence reduces the violence level. (Craig and Bushman, 2002: 2379).

Thus, it is relevant to research the problem of violence as a key form of entertainment in the comics industry. Since the long-term influence of a comic book character creates not only a way of thinking but may also create a lifestyle. The mindset is distorted, and the fictional reality becomes realistic in the mind of a teenager. Therefore, Debbie Palmer and Kelly Payne correctly noted that in modern society: "many children are growing up with own identification as violent comic book characters in their real life"(Payne, 2008: 5).

### **Scientific research methodology**

The following methods were used in the research of violence as a key entertainment form in the comics industry: a logical analysis method that allows revealing the influence of the comics industry on the upbringing of the younger generation; a systematic approach that forms a holistic system of all interacting elements of the comics industry and their social impact. Content analysis of the themes and characters of comics and anime to determine the main strategies for social influence on the minds of young people.

A sociological survey was conducted in the research of the problem: "Violence as a key entertainment form in the comics industry". 600 people took part in the voting (teenagers from 10 to 24 years old, as well as adults from 25 to 40 years old).

Respondents were asked a series of questions:

- Who is the best antihero?
- Who is the best superhero?
- Who is the best comic book supervillain?

The purpose of the sociological survey is to find out the popular characters of comics and anime, preferred by the respondents.

The task of the sociological survey:

- to determine the nature of violence in comics and anime by analyzing the nature of the characters.

- to determine the degree of popularity of superheroes, supervillains, and antiheroes among the younger generation of Kazakhstan.

Male teenagers under 17 and adults over 18 years old actively participated in the voting for supervillains and superheroes. Men and women over 35 voted the least. Male and female respondent under the age of 17 mainly voted for antiheroes of Japan and America. Thus, the violence in comics is still the male hobby, and it diminishes over the time, leaving only memories and nostalgia. So we may conclude that fascination with violent action scenes is typical for the youth, and a person becomes more mature in the selection of movies with age, preferring movies with philosophical meaning.

### **Results and discussions**

Comics are developing in the context of globalization and mediatization. Speaking of violence in the broadcast, comics industries and Internet, cultural scholar John P. quoted Socrates: "false gods and goddesses undermine the interests of youth" (John, 1997: 261).

Modern society is built on violence and cynicism, there are practically no such media products that teach prudence. Society humbly submits and bows before what is shown on the screen. Today, violence is popular in comics for good or for fun.

From the point of view of psychology, terror on the screen can drive a person crazy. The younger generation confuses what is right and wrong, and as a result, dual bipolar thinking is being formed. There is a negative programming of consciousness, and the idea is formed in the human mind that violence is something like a hormone of pleasure. The media industry exempts itself of any responsibility of demonstrating violence in a hidden and open form. It is considered as harmless creativity, not realizing that they are arming society with aggressive thinking.

The conducted sociological survey identified a list of the most violent and bloody antiheroes, who were chosen among others by respondents of Kazakhstan. Some specifics of superheroes and supervillains were identified.

The unpredictability of the comics plot contributes to the creation of characters on the verge of two worlds of good and evil, between life and death. The depressiveness of these images is expressed in the fact that they toughly hate evil. They enjoy from how painfully they kill the villains. These comic book characters do not do good, but their action for the benefit of their own pleasure and revenge on

evil. Their personal tragedy, the maximum approach to death due to supervillains, leads to the fact that a situation is created where evil gives rise to even worse evil in the guise of good. Comic book characters break the duality of the mind, they don't help the good as they only help themselves, feel better about erasing any kind of evil from the face of the earth. Therefore, they are often deeply depressed, as they feel only loneliness in their souls, they are not able to fully trust other superheroes and often threaten to kill them. An antihero is like death, he also has no principles, unlike heroes and villains, since there are no rules for them, and their fate is always tragic. The antihero always takes the neutral side, at will, he can do both good deeds and bad ones. It is a dangerous factor that may negatively affect the youth, as for young people, superheroes are often boring, as well as many supervillains. This is also confirmed by the statistics of the sociological survey on comic book characters, and antiheroes received the most votes.

According to the results of the sociological survey, the first place is taken by Deadpool (nicknamed as "The Talkative Mercenary"). His real name is Wade Winston Wilson, who is the most bloody, violent, humorous character in Marvel Comics. The character was created by Fabien Nicieza and Rob Liefeld. This antihero, with 43% of the votes of the respondents, enjoys the highest popularity among the younger generation, gifted with an amazing sense of black humor and funny cunning. An immortal, hired killer working for himself, killing crime bosses, and getting big money for it. Deadpool cannot be seen as a completely positive character. The movie version of the character and the comic book version differ. He is more violent in the graphic novel than in the movie. For example, he used the child as a bait, and the girl almost died, he killed a girl and his parents. Deadpool can be a friend, but at an unexpected moment, he can shoot in the face. The comics demonstrate how toughly he hates Spider-Man and wants to kill Peter Parker's parents. A horrific series of events has turned Deadpool into a comic madman with an unstable mental state who only dreams of death. Many antiheroes do not see the point in life since the goal is only the complete destruction of evil. Deadpool received the most votes, being the biggest sources of comic action violence (Figure 1). His character makes the violence funny and there is an attempt to present death as something insignificant and not serious. All this is transferred to society, where a person can be attacked for fun.

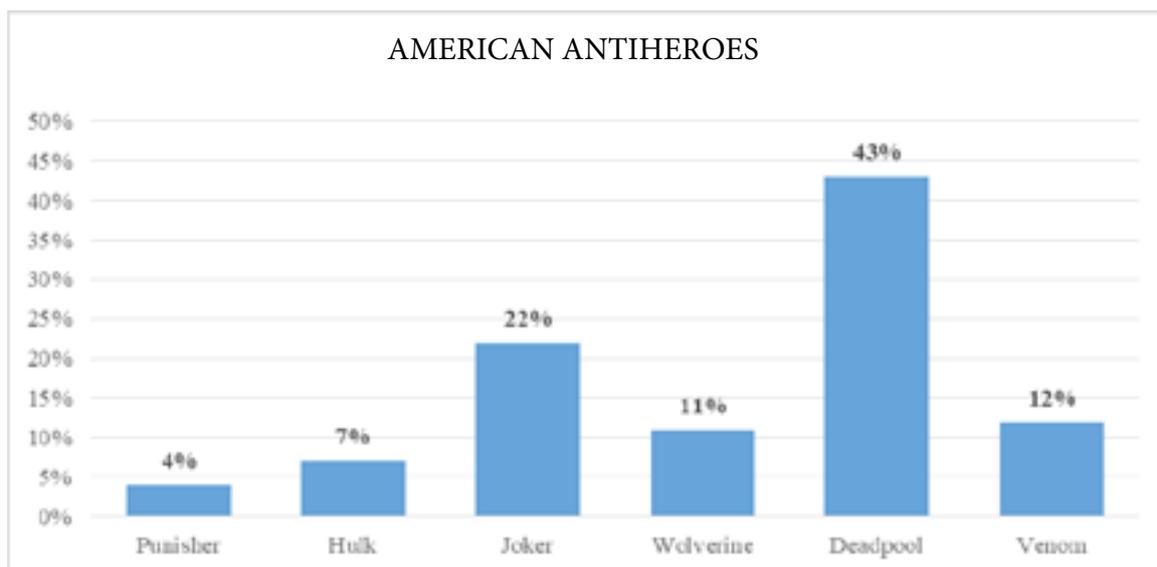
The Joker, who kills for fun, takes the second place with 22% of votes. He is the embodiment of

chaos and madness, the main supervillain of Batman. The authors of the cult character: Jerry Robinson, Bob Kane, and Bill Finger. The clown of the underworld belongs to the negative group of comic book characters. More recently, he has been attributed to the Antihero. The Joker has become rational evil (an understandable evil). As proof, he has repeatedly shown that he is not a monster since people themselves are insanely evil. The comic book series "Joker's Asylum" is a perfect demonstration for that. In comics "The Joker in Joker's Discharge" he took the TV channel hostage, but did nothing wrong, the ratings of the channel skyrocketed, and he proved that he was not the madman, but people who like violence and shows. He tried to prove that people are selfish in *The Dark Knight* (2008). One of the worst things that this iconic comic book character has done is how he brutally beat his girlfriend Harley Quinn, drove to complete insanity, and gave birth to a new antihero Jason Todd (Red Hood), etc. The Clown Prince of Crime has always sought to show that only madness lurks under the mask of a person, which he denies in himself. The Joker has always created an excuse for violence and rationalized his actions in the fact that there is more laughing evil in people than good. He cannot be seen as a villain completely, as in one of the series of cartoons and in comics, the Joker sided with Batman and saved the boy from the explosion, and he admitted several times that "Clowns love children". This character creates uncertainty in the character of the hero; thus violence receives a justification for its existence. The social influence of this character is revealed by Lilia Relm: "it is worth remembering the Jokers in real life, who were inspired by the famous supervillain: James Holmes – 82 victims, 12 of them died. Jerad Miller killed 2 police officers, a 15-year-old girl in England cut her mouth to look like the Joker, killed one person. A teenager from Edmonton used a machete to cut another boy's smile. Enrique Dominguez dressed up as the Joker and killed his boss. A 24-year-old Quebec man threatened to kill Muslims in the clothes of the Joker. Kim De Gelder, dressed up as the Joker, killed 2 babies and a nurse at the nursery. Christopher Clancy set fire to his school in Ireland" (Relm, 2019).

The character Venom (which means Poison from English) takes the third place in the sociological survey with 12% of respondent votes. He is one of the main enemies of the Spider-Man and personifies independence. Venom is also a supervillain, having the character of a humiliated antihero. This character demonstrates that hatred eats

a person inside and gradually destroys a person and gives a sense of false strength. Over time, he turned into a complicated hero who only wanted justice through violence. Villain Carnage is like character Venom, and he got 1% of respondent votes. Both villains (alien symbionts) of extra-terrestrial origin tear apart almost everyone who gets in their way, arranging a bloodbath wherever they appear. These characters during bioorganic synthesis (merge of organisms) lose their vitality

and there remains a cold feeling of hatred and a gradual approach to death. In *Venom*, it is vividly shown how the negative of the past destroys the humanity in the mind of the individual. Eddie Brock, the carrier of *Venom*, is like the personification of resentment. The biggest source of violence is formed precisely because of resentment and a sense of injustice that they seek to restore through deviant and criminal actions (deviation from the norm).



**Figure 1** – Ranking of respondents' attitudes towards antiheroes of American comics

Wolverine takes the fourth place with 11% of votes of respondents. He is a living example of atrocity. A superhero named Logan was created by evil during World War II. He was subjected to cruel experiments by the Nazis, which is why he is driven by distrust. This character is not able to trust anyone, prefers to act alone, brutally kills almost everyone who gets in his way. Like the wild animal after which he was named, he literally brutalizes at the sight of villains and sometimes does not control himself at all. In addition, he also killed such superheroes as Ant-Man, Northstar, a child and his son. In one of the comics, he killed the entire group of X-men. Logan is like a wolf that moves in the desert, he is among friends, but there is only emptiness in his soul. Logan's character is a demonstration of the formation of violence through uncontrolled aggression and wild animal nature.

The Hulk takes the fifth place with 7% of votes of respondents. This character is the embodiment of

burning anger. The Hulk is like a child who does not want anyone to offend him, he has infantility and an unstoppable force of violence. The authors of the comics show how to deal with the feeling of anger inside yourself, that there is a much more powerful force inside, which is called peace of mind and that is how the Hulk turns into Bruce Banner. To some extent, Hulk and *Venom* are similar, as these characters carry terrible monsters within them. Like *Venom*, Bruce Banner and Eddie Brock were not in their minds for a long time and they did not know how much trouble they had done. This is a demonstration of blind rage and duality in consciousness. This confirms that because of anger, a person loses everything that he loves and remains alone. The Hulk killed his wife, destroyed entire cities, helped kill the homeless, betrayed and killed the entire group of Avengers superheroes more than once. We see that the main force of violence is anger and no humanity.

The Punisher takes the sixth place with 4% of respondent votes. He is one of the craziest and most brutal antiheroes that Marvel Comics has ever created. This comic book character is the personification of revenge, terrible violence. The negative trait of an antihero is a constant hunger for killing, a constant thirst for revenge on everything and everyone, without any consolation.

Thanos turned out to be the most favorite one among the supervillains of the world of comics with 42% of votes of Marvel Comics fans (Figure 2). This villain also manifests himself as a rational evil, acting for the good of the universe, seeking to destroy half

of all life in the entire cosmos in order to restore the balance of life – this is an uncountable number of living beings. He's actually worse than all the villains and antiheroes put together. Thanos is the epitome of absolute cynicism. Cynicism gives powerful force to violence in the world, which is associated with the blindness of feelings and emotions, a complete lack of empathy. Such insensitivity gives rise to the moral decay of society. Thanos is a cruel madman who has no compassion even for his own family. In our society, people are mentally and physically harmed or killed primarily because of selfishness, that is, false righteousness and false justice.

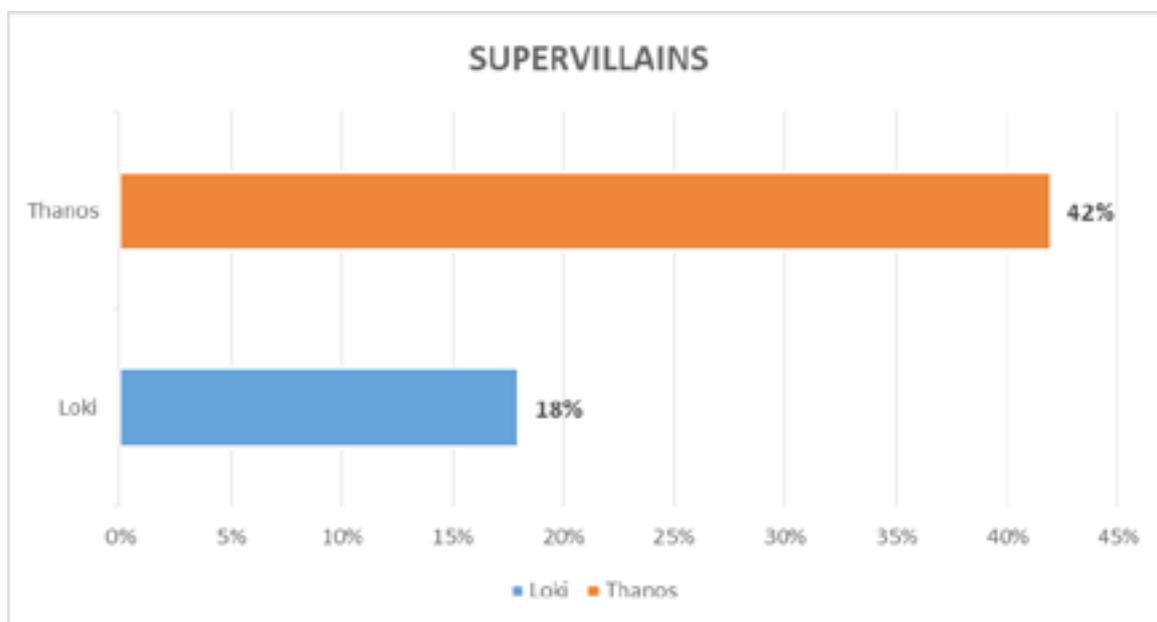


Figure 2 – “Favorite” supervillains of American comics

The second popular antihero was Loki, who embodies deceit and naughtiness. He received 18% of the fan votes. He is the God of cunning and therefore cannot do anything with his own nature. He is in the eternal dilemma between good and evil. However, his cunning is always meaningless, like violence itself. The reason for the first step towards violence is cunning, a false sense to justify a deviant act.

Speaking of the positive side of comics, it's the superheroes that motivate us to nobility. The absolute idol of almost all children is still Spider-Man, who received 28.23% of the respondents' votes (Figure 3). He defeated almost all supervillains with his comical cunning and ingenuity. The Iron Man with 16.13% of respondent votes is an example of prudence. The respondents chose Pikachu with 16.13% of the re-

spondents' votes among the Japanese positive heroes where the superhero theme is practically not developed. He is followed by Naruto with 15.32% of the fan votes. This hero is the personification of virtue and unity who neglects his own family.

In the sociological survey, anime characters, who are also famous by their cruelty, scored fewer respondents than comic book antiheroes. To a greater extent, respondents singled out the characters of the Naruto manga published by Weekly Shonen Jump and only one character from the graphic novel Death Note by Shueisha. “Manga and anime have greatly influenced the terrorist group in Japan, also known as the Aum Shinrikyo sect. Its leader, Asahara Shoko, was an avid reader of manga” (Thomas, 2012; 128).

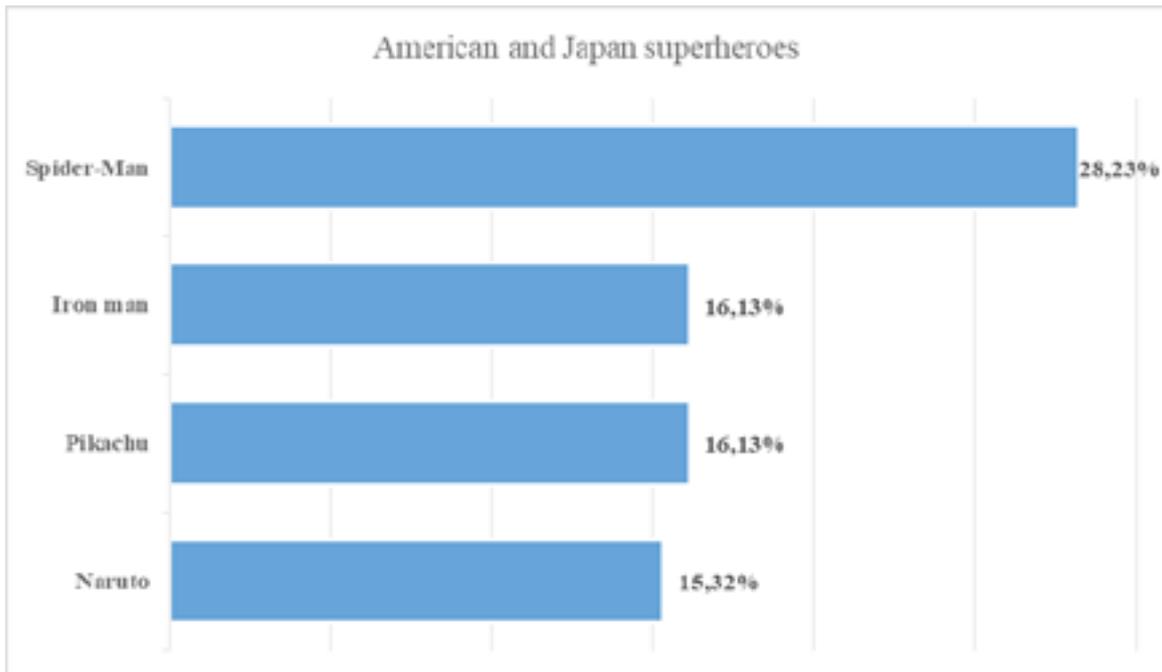


Figure 3 – American and Japanese superheroes: respondents' preferences.

The first character worth talking about is Orochimaru, who was voted for by 28% of respondents (Figure 4). He has an intellectually developed personality of a ninja magician, who is also a villain with the character of an independent antihero. He is distinguished by amazing cunning and is associated with a snake that acts for his goals. At the end of the story, he was resurrected as a positive character who temporarily took the side of good. Here, the main feature of the antihero is clearly manifested – this is selfishness, which is associated with his personal chakra, which feeds on his power of deceit. This means the dark magic of manipulation, which is a favorable condition for the formation of violence.

Kaguya Ōtsutsuki receives the same percentage of respondents' votes. The main antihero of the *Naruto* manga, possessing the divine power of the energy of the chakras of the entire ninja world. Why is she classified as an antihero? The viewer understands her as an image of rational evil. She sought to get rid of wars by casting all the characters into an eternal dream of illusions, where they are happy. It's called "Infinite Tsukuyomi" in the anime. It is characteristic of antiheroes that they radically seek to destroy the evil in the world. She could also be seen as a positive character, because she sought to act for the good of society, albeit through radical measures of action. But the anime makes the excuse that the violence is necessary to entertain the mass

consumer. Such a problem as violence cannot be destroyed, it can only be put down, as it is present in our animal instincts.

Such good-doers include the image of Sasuke Uchiha, who received 25% of the votes. This hero is the personification of darkness, aggression, betrayal. He is a cynical loner who prefers to do everything alone, as he considers himself superior to other shinobi (ninja). He constantly goes over to the side of good and evil, as a result, he literally destroys Orochimaru himself and Kaguya Ōtsutsuki from the inside. Having betrayed all his friends, since he wanted to kill absolutely everyone and build a new shinobi kingdom, he eventually becomes a lonely wanderer.

The features of an antihero are more pronounced in Sasuke, like many other antiheroes, namely loneliness without love in the heart. The first sign of violence in society is always betrayal. The recognizable anime was the manga "Death Note" by Light Yagami, which received 19% of the votes of the respondents. The only character that anime fans have singled out from Yagami is the personification of the God of death and cunning, with a high level of analytical thinking.

The very calculating genius Yagami cannot be called a villain, but he cannot be called a hero either, because for the sake of his goals he sacrificed his own father, mercilessly killed everyone who stood

in his way. Yagami emphasizes the most important detail of the antihero – justice through death. He sought to eliminate crime in the world, but even

here the justification for violence is given that crime is part of the life of society and its complete destruction is crime.

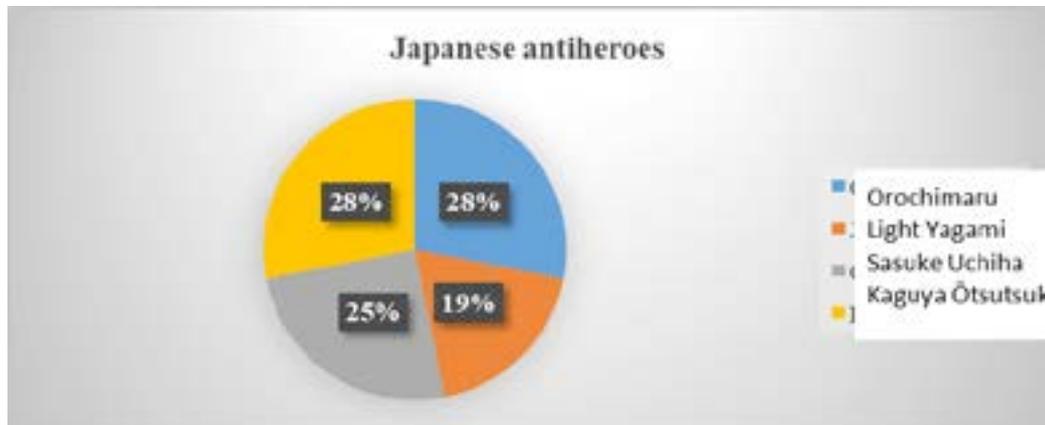


Figure 4 – Respondents on Japanese antiheroes

Based on the sociological survey, we can state that many viewers actually like violence on the screen and in comics, as it is a form of leisure. Many agree that toxicity in comics is normal, and only a few believe that there should be less violence, as it has a bad effect on society. The antiheroes of the comics industry are mostly sociopaths and misanthropes. The younger generation consider violence in comics as part of the storyline, and the characters become idols and role models for them. Viewers don't care about the hidden influence of comics on their mental state. Because the younger generation does not distinguish well between good and evil and accept everything as it is. They see themselves in the characters, as comic books often include the personal staff, and this is close to every person. Violence is like a dream in which a person begins to poorly distinguish between the boundaries of the worlds. Hostile conflicts on the screen are kept in the immature mind and later manifested in the form of infantility. There was a clear distinction between good and evil in comics until the 80s. Antiheroes in Kazakhstan did not have wide popularity. Since the 90s of the twentieth century, people became acquainted with them through comic book characters. The chaos generated by the creativity of the authors of the comics industry reflects in real life and the news about the increase in crime rate among the younger generation is a vivid proof.

The purpose of media products is high ratings, so there is little high morality. Violence is one of

the best-selling media products, as the younger generation needs vivid and exciting emotions. Playing on the emotions of their audience, the authors of comics manipulate consciousness, like a musical instrument. The abundance of bloody scenes in them reduces the level of rational thinking. Due to this, many viewers in real life become aggressive and depressive. Subsequently, the mind of the younger generation is gradually destroyed from such dependence, consciousness begins to degrade. This is a multi-stage invisible threat, from which the younger generation receives a progressive dependence and a subconscious predisposition to violence is formed in them.

### Conclusion

The problem of media violence is an important interdisciplinary problem at the present stage, which is covered in journalism, philosophy, psychology, sociology since the public is concerned about the abundance of scenes of aggression and cruelty on television screens. Comics in the twentieth century taught that you should always do the right thing and protect the weak, brought up the spirit of superheroes in children. In the 21st century, attitudes towards stories have changed dramatically.

Violence in comics is a popular topic in the United States and around the world. Violent scenes are heavily censored in American superhero movies, but there are no restrictions in comics. There is prac-

tically no censorship in Japanese adaptations and manga. Japan has a different marketing approach and attitude towards scenes of violence. Television seeks to limit it, but there are no limits on the Internet media. It can be unequivocally stated that violence is a stagnation in the thinking of civilization. There is a wide range of action movies with violent scenes in superhero movies. Violence is often sanctioned as part of the entertainment. One of the most important sources of popularization of violence is television and especially the Internet. They form negative forms of influence of the media space on the fragile mental state of young people. Young people are involved into these forms of entertainment and bring experiences into the real world.

The media industry creates many alternative versions of both superheroes and supervillains. The concept of good and evil is highly unstable, and there are many signs of rational evil. Many villains and heroes become anti-heroes in storylines. They are like punishing death, not standing on the side of good or evil, golden mean, which is the most attractive side for the vast majority. The philosophical subtext of the modern comics industry is expressed in the fact that the antihero believes that only death cleanses the earth of evil: “No compromises, even in the face of Armageddon”, “Life is full of violence, and it ends with violence” said the famous antihero in the film “Watchmen” (2009) Rorschach (Walter Kovacs). The violent imagination of the viewer is furthered by the presence of many fantastic weapons in the comics industry, and author Vianca Loraine Tabag is right in this regard, who states: “the presence of weapons increases the likelihood of aggression” (Vianca Loraine Tabag Jeremeeh Aquino Crystal Salvador, 2014; p. 10).

The comics industry has become a full-fledged institution of personality socialization and determines generation Z problems of being in their inner world. The main thing in American heroes is humorous violence. The sociological survey shows that many respondents prefer:

- comical black humor with bloody violence in Deadpool antihero.
- intellectual black humor with humorous ruthlessness in the Joker.

- Venom is a different mood state where heartless humor prevails.

- Wolverine also shows a touch of humor with unstoppable violence.

- angry justice fades into the background as seen in the Hulk and the Punisher.

Japanese antiheroes demonstrate pronounced intellectual cunning and manipulateness. The plot of the anime is a chessboard of strategy, and its characters demonstrate: Kaguya Ōtsutsuki’s rational justice fades into the background; cunning and manipulateness is the main thing for Orochimaru and Light Yagame brutal cruelty and a feeling of deep hatred through which they seek justice, expressed by the ruthlessness of Sasuke Uchiha. It can also be stated that the supervillain Thanos is the embodiment of indifference and cynicism, and Loki is a mixture of a Supervillain with an antihero, which is created from cunning. Cunning is valued both in antiheroes and supervillains.

Characters stand out as a symbol of childhood among superheroes. Naruto, like Spider-Man, is the personification of childish naivety and the embodiment of sincere goodness. It gives some hope, even though many superheroes seem boring to viewers and readers of comics. They bring the fans back to the side of good. However, most respondents empathize with villains and antiheroes, the drama rationalizes their evil deeds. The line between good and evil is blurred, children poorly understand what is good and what is bad. Because the plot shows that you can choose the side of good or evil or be against both sides as an antihero. All this makes children heartless. The comics industry is about the comic violence, and the drama of justice fades into the background.

Comparing to the world of comics to the 90s of the twentieth century, when everything was for children, we can state that entertainment violence turns children into harsh adults. Violence accelerates the maturation of children, introducing them to a harsh world. It is possible that because of the violence on the screen, the indifference, depression and suicides rate increase among young people of modern generation.

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