

T H E B A D M A N



THE BAD MAN

BAD ideology

See also: List of political ideologies

In social studies, a political ideology is a certain ethical set of ideals, principles, doctrines, myths, or symbols of a social movement, institution, class, or large group that explains how society should work, offering some political and cultural blueprint for a certain social order. Political ideologies are concerned with many different aspects of a society, including (for example): the economy, education, health care, labor law, criminal law, the justice system, the provision of social security and social welfare, trade, the environment, minors, immigration, race, use of the military, patriotism, and established religion.

Political ideologies have two dimensions:

Goals: how society should work; and Methods : the most appropriate ways to achieve the ideal arrangement.

There are many proposed methods for the classification of political ideologies, each of these different methods generate a specific political spectrum.[citation needed] Ideologies also identify themselves by their position on the spectrum (e.g. the left, the center or the right), though precision in this respect can often become controversial. Finally, ideologies can be distinguished from political strategies (e.g., populism) and from single issues that a party may be built around (e.g. legalization of marijuana). Philosopher Michael Oakeshott defines such ideology as "the formalized abridgment of the supposed sub-stratum of the rational truth contained in the tradition." Moreover, Charles Blattberg offers an account that distinguishes political ideologies from political philosophies.

A political ideology largely concerns itself with how to allocate power and to what ends power should be used. Some parties follow a certain ideology very closely, while others may take broad inspiration from a group of related ideologies without specifically embracing any one of them. Each political ideology contains certain ideas on what it considers the best form of government (e.g., democracy, demagoguery, theocracy, caliphate etc.), and the best economic system (e.g. capitalism, socialism, etc.). Sometimes the same word is used to identify both an ideology and one of its main ideas. For instance, socialism may refer to an economic system, or it may refer to an ideology that supports that economic system.

Post 1991, many commentators claim that we are living in a post-ideological age, in which redemptive, all-encompassing ideologies have failed. This view is often associated[by whom?] with Francis Fukuyama's writings on the end of history.

Contrastly, Nienhueser (2011) sees research (in the field of human resource management) as ongoingly "generating ideology."

Slavoj Žižek has pointed out how the very notion of post-ideology can enable the deepest, blindest form of ideology. A sort of false consciousness or false cynicism, engaged in for the purpose of lending one's point of view the respect of being objective, pretending neutral cynicism, without truly being so. Rather than help avoiding ideology, this lapse only deepens the commitment to an existing one. Žižek calls this "a post-modernist trap." Peter Sloterdijk advanced the same idea already in 1988.



Character concept and development

See also: Batman in film

Batman first appeared in DC Comics stories in 1939 as the writers were adding more costumed superhero characters for the company's lineup. He was first portrayed in film in the 1940s with two film serials from Columbia Pictures: *Batman* in 1943, and *Batman and Robin* in 1949, with Lewis Wilson and Robert Lowery portraying the caped crusader in each respective series. In 1966, following the success of the television series on ABC, 20th Century Fox released a film for the series, with Adam West reprising his role from the show as Batman.

After years of waning popularity and development hell for the character, Warner Bros. decided to develop a new Batman film in the mid 1980s, having recently adopted fellow DC Comics character Superman for film with a successful movie in 1978 and subsequent series. Tim Burton was hired as director of the film, which was released in 1989 with Michael Keaton taking on the role of Batman. Following the film's success, Burton made a sequel to the film, *Batman Returns*, with Keaton reprising his role, but both Burton and Keaton left the franchise after the film's release in 1992, being replaced by Joel Schumacher and Val Kilmer, respectively. Schumacher's additions to Burton's film series, *Batman Forever* in 1995 and *Batman & Robin* in 1997 (which saw George Clooney replace Kilmer as Batman), saw mixed-to-negative critical reviews. Following the latter's critical and box office failure, the Batman film series was put in jeopardy.

Development of the Dark Knight film series

In January 2003, Warner Bros. hired *Memento* director Christopher Nolan to direct an untitled Batman film, and David S. Goyer signed on to write the script two months later. Nolan stated his intention to reinvent the film franchise of Batman by "doing the origins story of the character, which is a story that's never been told before". Nolan said that humanity and realism would be the basis of the origin film, and that "the world of Batman is that of grounded reality. [It] will be a recognizable, contemporary reality against which an extraordinary heroic figure arises." Goyer said that the goal of the film was to get the audience to care for both Batman and Bruce Wayne. Nolan felt the previous films were exercises in style rather than drama, and described his inspiration as being Richard Donner's 1978 film *Superman*, in its focus on depicting the character's growth. Also similar to *Superman*, Nolan wanted an all-star supporting cast for *Batman Begins* to lend a more epic feel and credibility to the story.

Goyer wanted to reboot the franchise; he and Nolan saw Batman as a romantic character, and Nolan envisioned a large, sweeping film like *Lawrence of Arabia*. Nolan did not have a problem with the studio's requirement that the film not be R-rated because he wanted to make the film that he wanted to see when 11 years old.[7] His personal "jumping off point" of inspiration was "The Man Who Falls", a short story by Denny O'Neil and Dick Giordano about Bruce's travels throughout the world. The early scene in *Batman Begins* of young Bruce Wayne falling into a well was adapted from "The Man Who Falls".[8] *Batman: The Long Halloween*, written by Jeph Loeb and drawn by Tim Sale, influenced Goyer in writing the screenplay, with the villain Carmine Falcone as one of many elements which were drawn from *Halloween's* "sober, serious approach".[8] The sequel to *Halloween*, *Batman: Dark Victory*, also served as a minor influence.[9] Goyer used the vacancy of Bruce Wayne's multi-year absence presented in *Batman: Year One* to help set up some of the film's events in the transpiring years.

A common idea in the comics is that Bruce saw a *Zorro* film with his parents before they were murdered. Nolan explained that by ignoring that idea – which he stated is not found in Batman's first appearances – it emphasized the importance of bats to Bruce and that becoming a superhero is a wholly original idea on his part. It is for this reason Nolan believes other DC characters do not exist in the universe of his film; otherwise, Wayne's reasons for taking up costumed vigilantism would have been very different.

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Covenant of shadows





Historical martial arts

Main articles: History of Asian martial arts and Historical European martial arts

Further information: History of boxing and History of fencing

Detail of the wrestling fresco in tomb 15 at Beni Hasan.

The martial art of boxing was practiced in ancient Thera.

Human warfare dates back to the Epipalaeolithic to early Neolithic era. The oldest works of art depicting scenes of battle are cave paintings from eastern Spain (Spanish Levante) dated between 10,000 and 6,000 BCE that show organized groups fighting with bows and arrows. Similar evidence of warfare has been found in Epipalaeolithic to early Neolithic era mass burials, excavated in Germany and at Jebel Sahaba in Northern Sudan.[6]

Wrestling is the oldest combat sport, with origins in hand-to-hand combat. Belt wrestling was depicted in works of art from Mesopotamia and Ancient Egypt c. 3000 BCE, and later in the Sumerian Epic of Gilgamesh.[8] The earliest known depiction of boxing comes from a Sumerian relief in Mesopotamia (modern Iraq) from the 3rd millennium BCE.

A Chinese martial artist preparing to throw his opponent during a lei tai contest in Ancient China.

The foundation of modern East Asian martial arts and South Asian martial arts is likely facilitated by cultural exchanges of early Chinese and Indian martial arts. During the Warring States period of Chinese history (480–221 BCE) extensive development in martial philosophy and strategy emerged, as described by Sun Tzu in *The Art of War* (c. 350 BCE).[10] Legendary accounts link the origin of Shaolinquan to the spread of Buddhism from ancient India during the early 5th century CE, with the figure of Bodhidharma, to China.[11] Written evidence of martial arts in Southern India dates back to the Sangam literature of about the 2nd century BCE to the 2nd century CE.[citation needed] The combat techniques of the Sangam period were the earliest precursors to Kalaripayattu.

Pankratiasts fighting under the eyes of a judge. Side B of a Panathenaic prize amphora, c. 500 BC.

In Europe, the earliest sources of martial arts traditions date to Ancient Greece. Boxing (pygme, pyx), wrestling (pale) and pankration were represented in the Ancient Olympic Games. The Romans produced gladiatorial combat as a public spectacle.

A number of historical combat manuals have survived from the European Middle Ages. This includes such styles as sword and shield, two-handed swordfighting and other types of melee weapons besides unarmed combat. Amongst these are transcriptions of Johannes Liechtenauer's mnemonic poem on the longsword dating back to the late fourteenth century. Likewise, Asian martial arts became well-documented during the medieval period, Japanese martial arts beginning with the establishment of the samurai nobility in the 12th century, Chinese martial arts with Ming era treatises such as *Ji Xiao Xin Shu*, Indian martial arts in medieval texts such as the *Agni Purana* and the *Malla Purana*, and Korean martial arts from the Joseon era and texts such as *Muyejebo* (1598).

European swordsmanship always had a sportive component, but the duel was always a possibility until World War I. Modern sport fencing began developing during the 19th century as the French and Italian military academies began codifying instruction. The Olympic games led to standard international rules, with the *Fédération Internationale d'Escrime* founded in 1913. Modern boxing originates with Jack Broughton's rules in the 18th century, and reaches its present form with the Marquess of Queensberry Rules of 1867.

Modern history

Further information: Modern history of East Asian martial arts
Late 19th to early 20th century

The mid to late 19th century marks the beginning of the history of martial arts as modern sports developed out of earlier traditional fighting systems. In Europe, this concerns the developments of boxing and fencing as sports. In Japan, the same period marks the formation of the modern forms of judo, jujutsu, karate, and kendo (among others) based on revivals of old schools of Edo period martial arts which had been suppressed during the Meiji Restoration[citation needed] Modern muay Thai rules date to the 1920s. In China, the modern history of martial arts begins in the Nanjing decade (1930s) following the foundation of the Central Guoshu Institute in 1928 under the Kuomintang government.

Western interest in Asian martial arts arises towards the end of the 19th century, due to the increase in trade between the United States with China and Japan.[citation needed] Relatively few Westerners actually practiced the arts, considering it to be mere performance. Edward William Barton-Wright, a railway engineer who had studied jujutsu while working in Japan between 1894 and 1897, was the first man known to have taught Asian martial arts in Europe. He also founded an eclectic style named Bartitsu which combined jujutsu, judo, wrestling, boxing, savate and stick fighting.

Fencing and Greco-Roman wrestling was included in the 1896 Summer Olympics. FILA Wrestling World Championships and Boxing at the Summer Olympics were introduced in 1904. The tradition of awarding championship belts in wrestling and boxing can be traced to the Lonsdale Belt, introduced in 1909.

20th century (1914 to 1989)

Bruce Lee (right) and his teacher Ip Man (left).

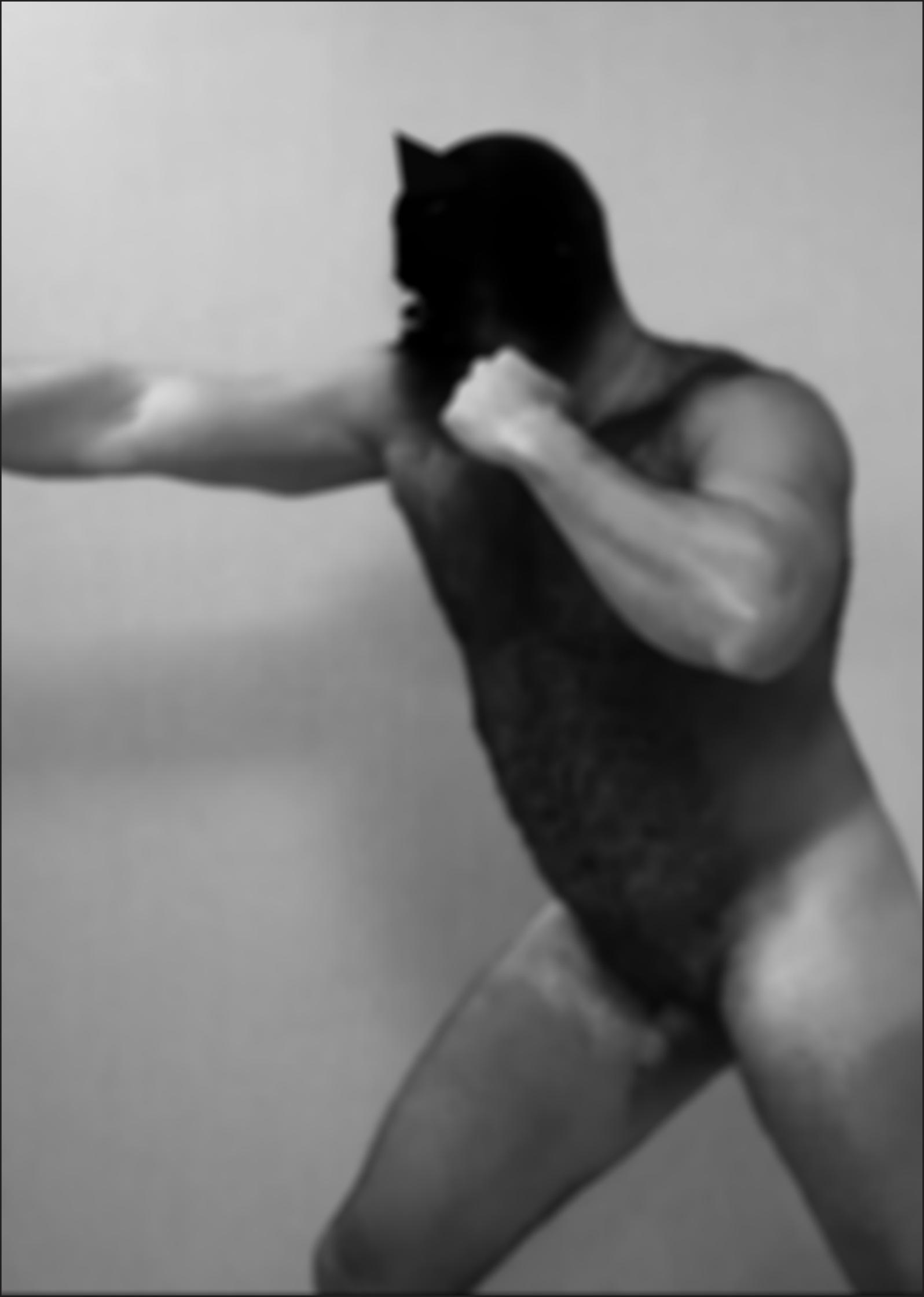
Jackie Chan, one of the best known actors and martial artists.

The International Boxing Association was established in 1920. World Fencing Championships have been held since 1921.

As Western influence grew in Asia a greater number of military personnel spent time in China, Japan and South Korea during World War II and the Korean War and were exposed to local fighting styles. Jujutsu, judo and karate first became popular among the mainstream from the 1950s–1960s. Due in part to Asian and Hollywood martial arts movies, most modern American martial arts are either Asian-derived or Asian influenced.[13] The term kickboxing (キックボクシング) was created by the Japanese boxing promoter Osamu Noguchi for a variant of muay Thai and karate that he created in the 1950s. American kickboxing was developed in the 1970s, as a combination of boxing and karate. Taekwondo was developed in the context of the Korean War in the 1950s.

The later 1960s and 1970s witnessed an increased media interest in Chinese martial arts, influenced by martial artist Bruce Lee. Bruce Lee is credited as one of the first instructors to openly teach Chinese martial arts to Westerners.[14] World Judo Championships have been held since 1956, Judo at the Summer Olympics was introduced in 1964. Karate World Championships were introduced in 1970.

The “kung fu wave” of Hong Kong action cinema in the 1970s, especially Bruce Lee films, popularized martial arts in global popular culture. A number of mainstream films produced during the 1980s also contributed significantly to the perception of martial arts in Western popular culture. These include *The Karate Kid* (1984) and *Bloodsport* (1988). This era produced some Hollywood action stars with martial arts background, such as Jean-Claude Van Damme and Chuck Norris.



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A black and white photograph featuring a person's arm and shoulder in the lower-left quadrant. The skin is light-toned and shows some hair. The background is dark and textured, possibly a draped fabric. In the top-right corner, there is a large, white, triangular shape that overlaps the dark background. The text 'no limits' is written in a large, white, sans-serif font, oriented vertically and centered horizontally across the image.

no limits

Those who make themselves look like badman.



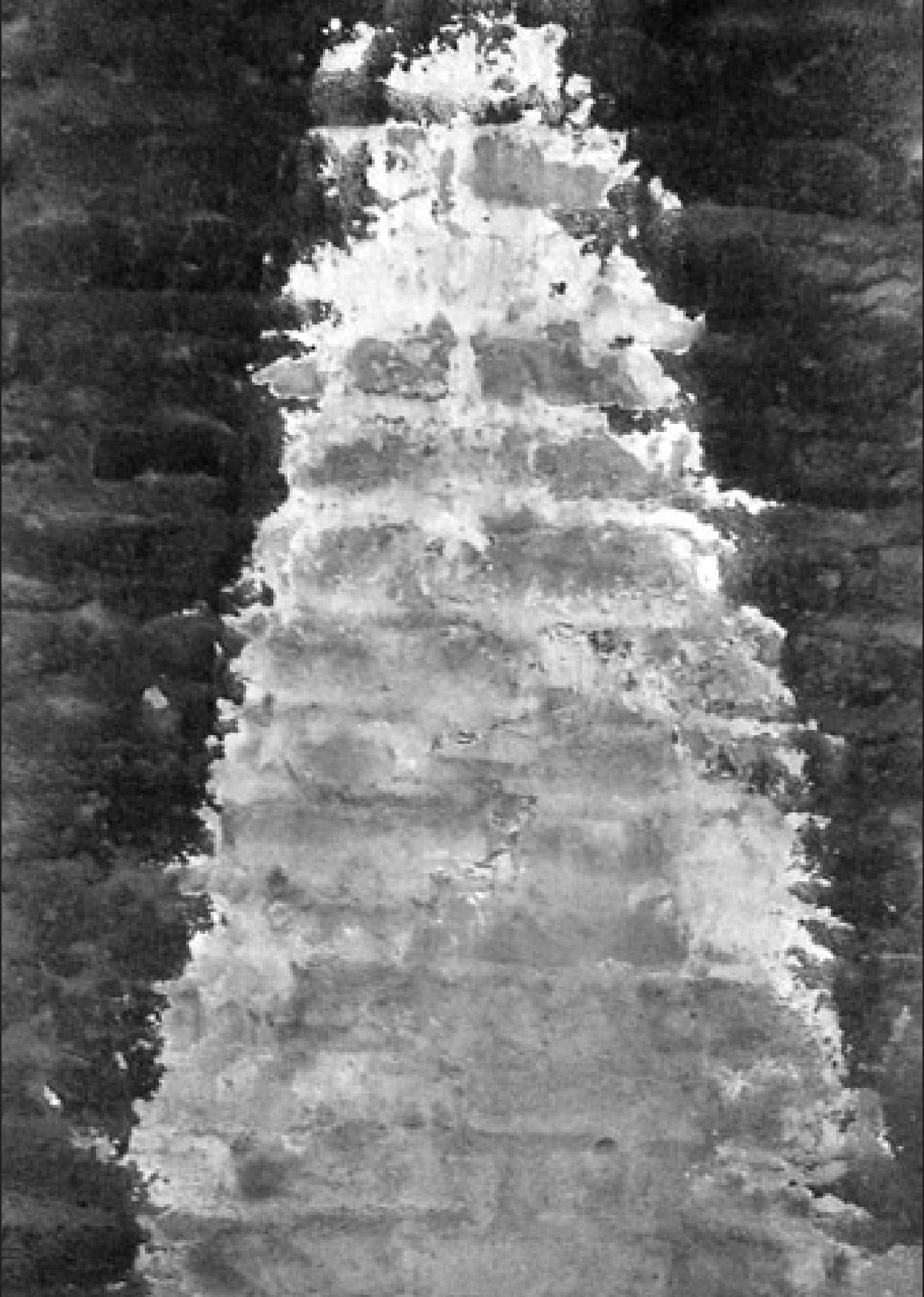














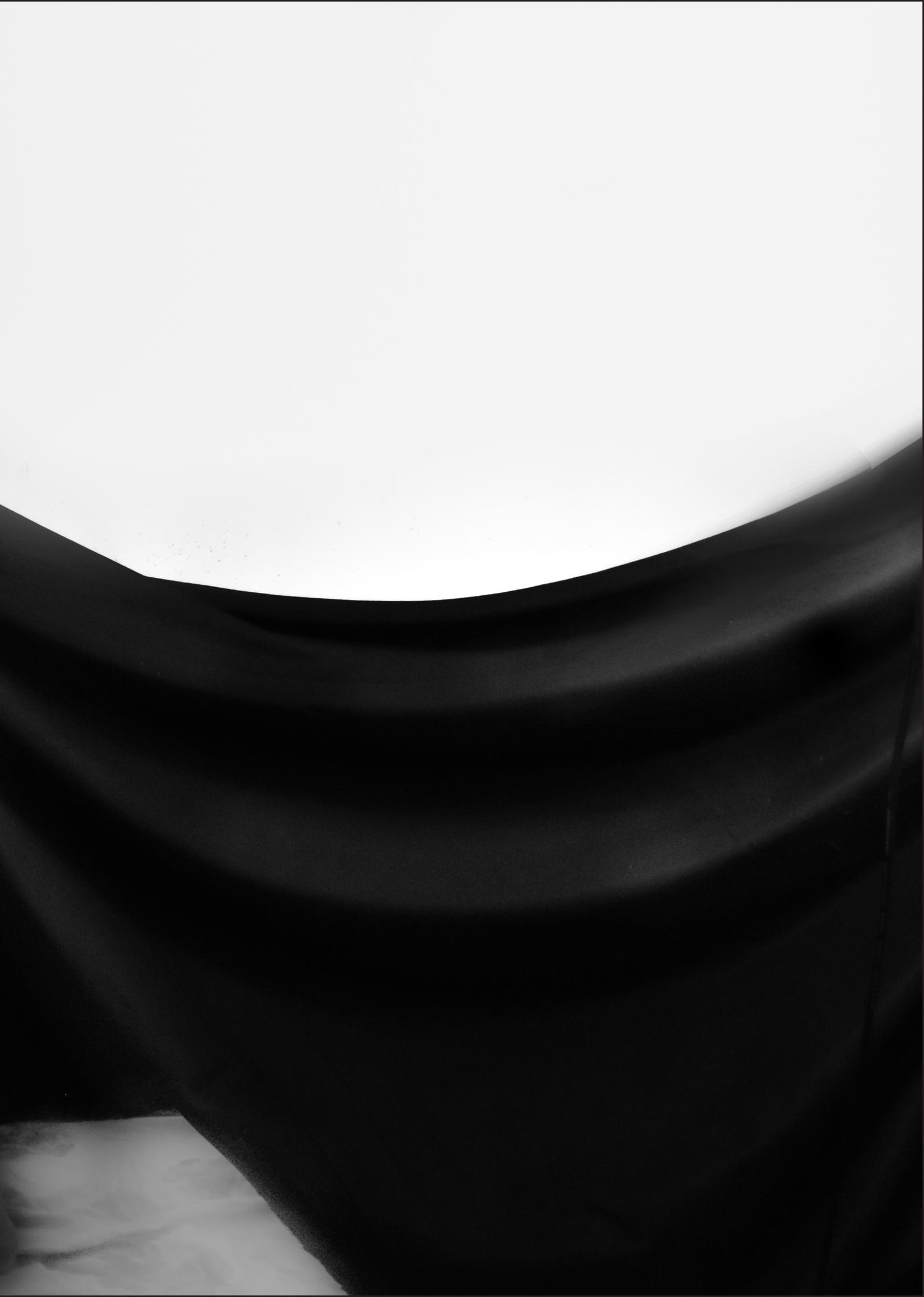






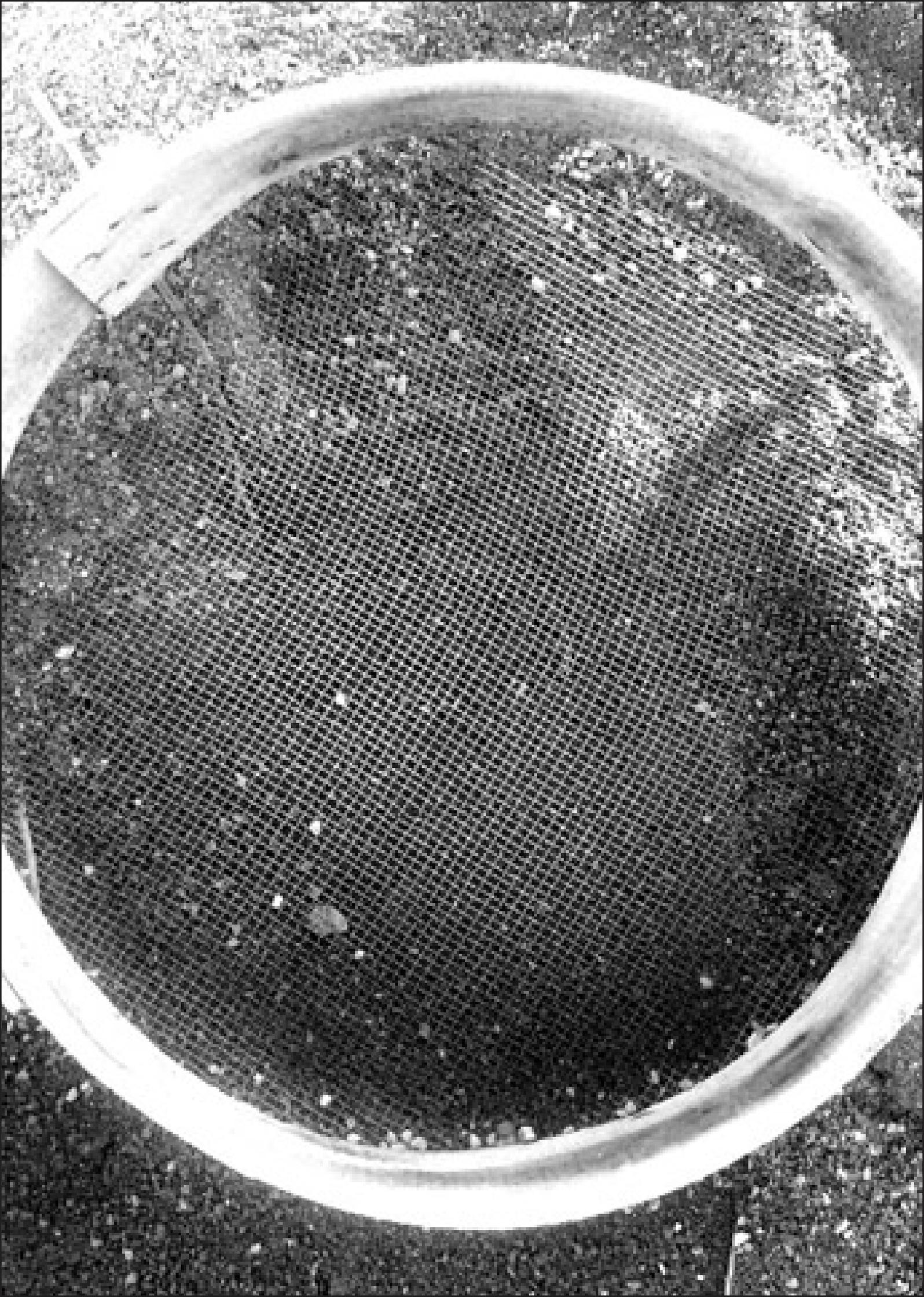
















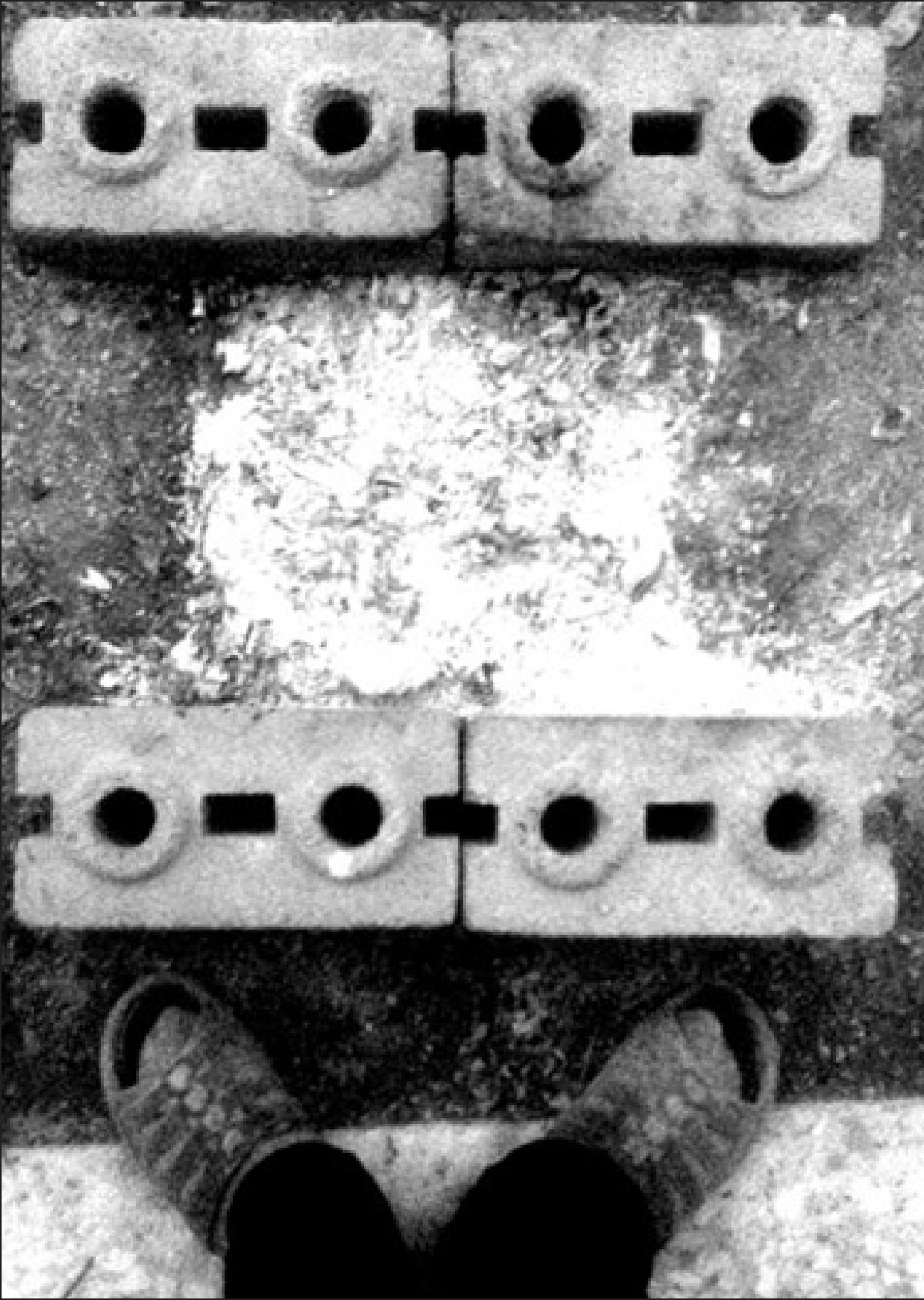








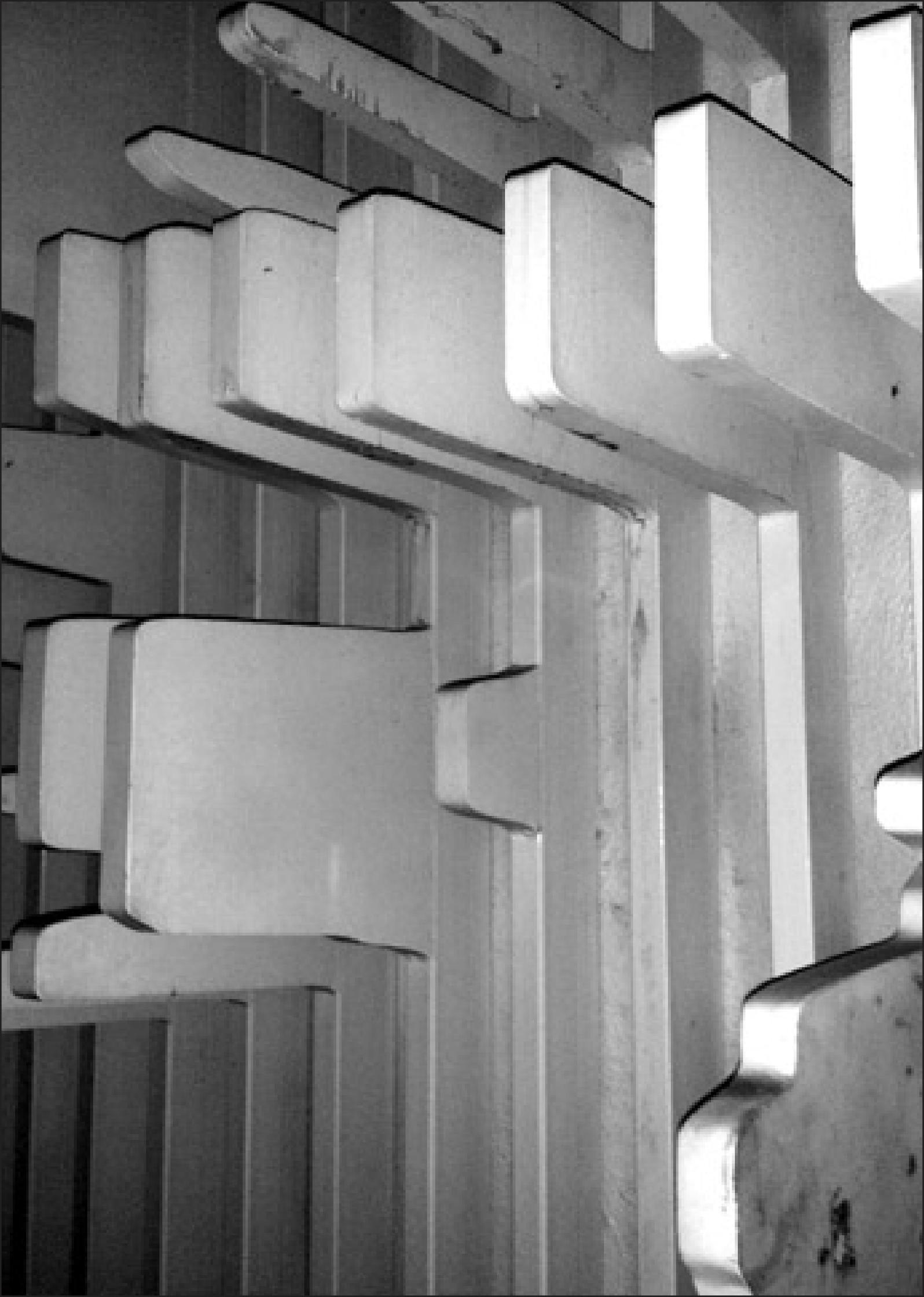
















Characterization

Bruce Wayne is very dedicated to his work of crime-fighting. He sometimes employing illegal and morally dubious tactics, gaining the moniker "The Dark Knight", as opposed to Harvey Dent, who fights crime through legal methods as Gotham's "White Knight" before his transformation into Two-Face.

Bruce's strongest characteristic is his strong moral code: while he often severely injures the criminals he fights, he refuses to kill them, as he believes that doing so would make him no better than them.

To the public, Bruce Wayne puts on the façade of a shallow, dim-witted playboy so that no one will take a serious look into his life and discover his secret. As Batman, he employs the image of a monstrous, shadowy, bat-like creature that is not intimidated by criminals and can disappear at will, in order to strike fear into the hearts of criminals and provide the people of Gotham a symbol of hope and justice.

Abilities

Batman is a highly skilled martial artist, having been trained by Ra's al Ghul in ninjutsu. Batman has achieved such feats as single-handedly subduing a team of trained S.W.A.T. officers and taking out a group of the League of Shadows with minimal injury. Even prior to his training, Bruce Wayne is able to fight an entire gang of convicts in a prison brawl, with the guards locking him in solitary for the other inmates' "protection."

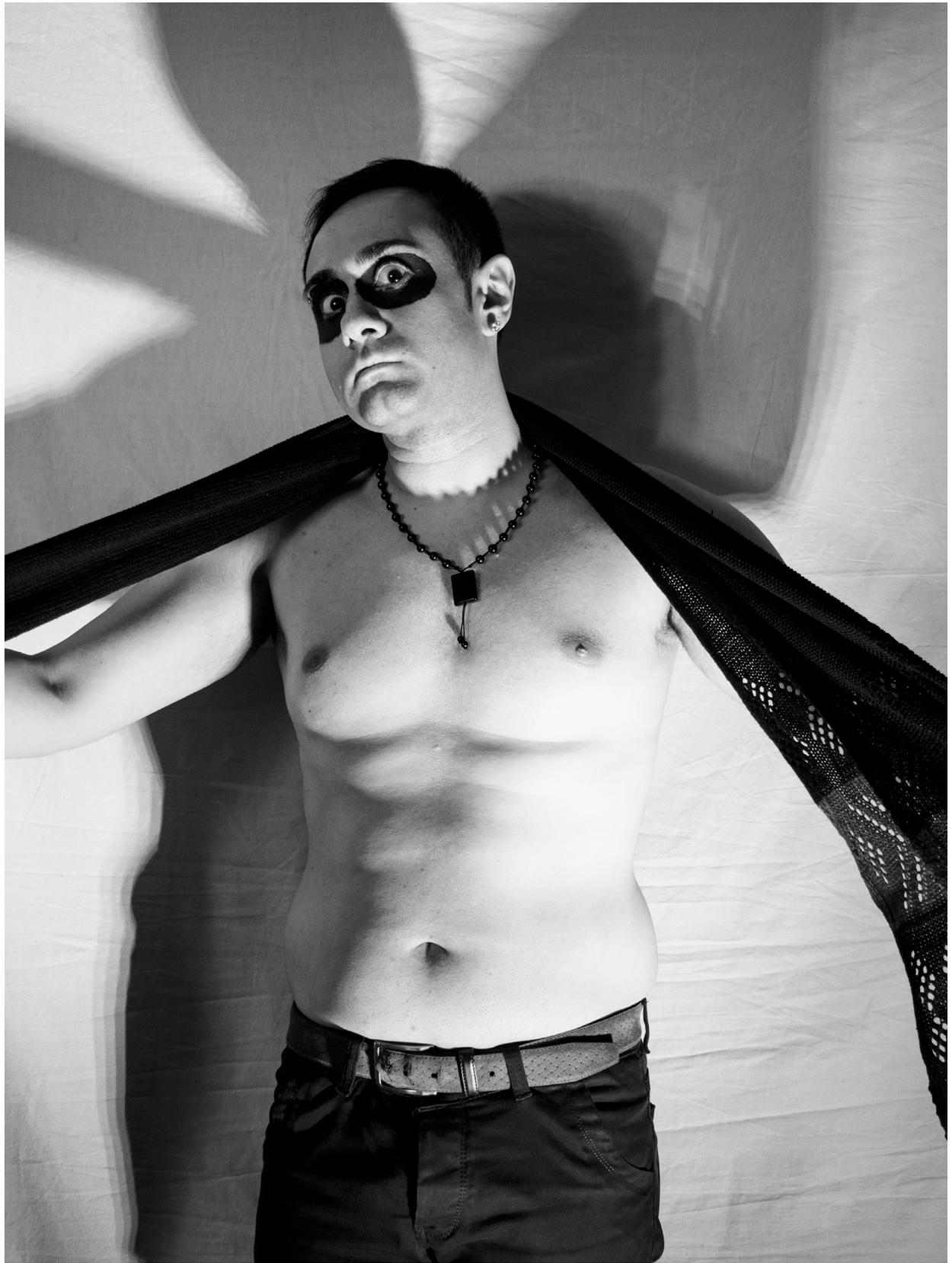
Batman is also highly intelligent, being a brilliant detective and an expert tactician. He has proven himself exceptionally good at stealth, being able to disappear at will and sneak up on others unexpectedly. With his vast wealth, Batman has access to cutting-edge technology to help in his war on crime.











Kung fu

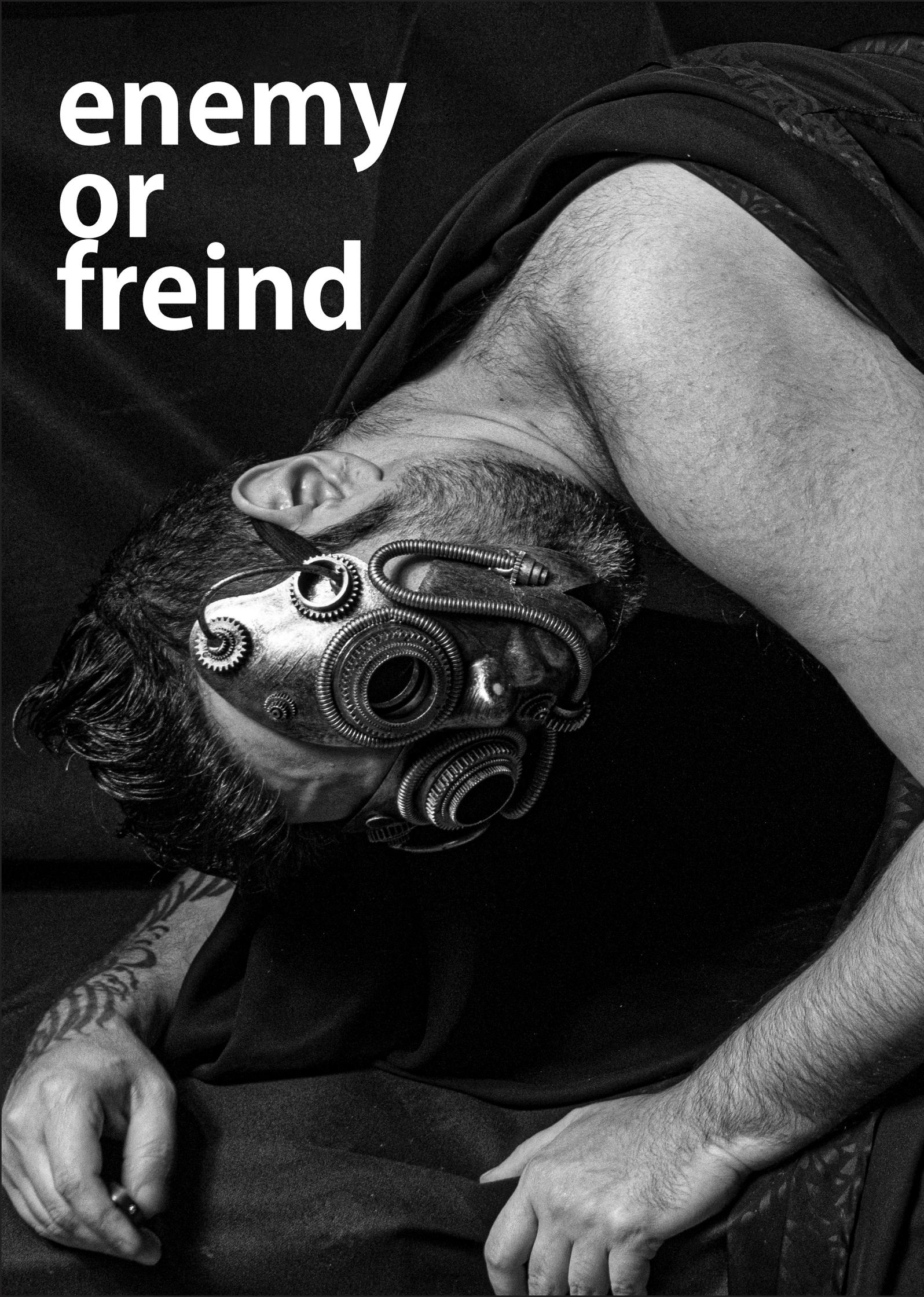
References to the concepts and use of Chinese martial arts can be found in popular culture. Historically, the influence of Chinese martial arts can be found in books and in the performance arts specific to Asia. Recently, those influences have extended to the movies and television that targets a much wider audience. As a result, Chinese martial arts have spread beyond its ethnic roots and have a global appeal.

Martial arts play a prominent role in the literature genre known as wuxia (武俠小說). This type of fiction is based on Chinese concepts of chivalry, a separate martial arts society (武林; Wulin) and a central theme involving martial arts. Wuxia stories can be traced as far back as 2nd and 3rd century BCE, becoming popular by the Tang dynasty and evolving into novel form by the Ming dynasty. This genre is still extremely popular in much of Asia and provides a major influence for the public perception of the martial arts.

Martial arts influences can also be found in dance, theater and especially Chinese opera, of which Beijing opera is one of the best-known examples. This popular form of drama dates back to the Tang dynasty and continues to be an example of Chinese culture. Some martial arts movements can be found in Chinese opera and some martial artists can be found as performers in Chinese operas.

In modern times, Chinese martial arts have spawned the genre of cinema known as the Kung fu film. The films of Bruce Lee were instrumental in the initial burst of Chinese martial arts' popularity in the West in the 1970s. Bruce Lee was the iconic international superstar that popularized Chinese martial arts in the West. Martial artists and actors such as Jet Li and Jackie Chan have continued the appeal of movies of this genre. Jackie Chan successfully brought in a sense of humor in his fighting style into his movies. Martial arts films from China are often referred to as "kung fu movies" (功夫片), or "wire-fu" if extensive wire work is performed for special effects, and are still best known as part of the tradition of kung fu theater. (see also: wuxia, Hong Kong action cinema). In 2003, the Fuse (TV channel) began airing episodes of a half-hour television show titled Kung Faux that married classic kung fu films with hip hop sensibilities and comic affects to gain resilient critical success

**enemy
or
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Eight years later, Bruce has become a recluse, still mourning Rachel's death and rarely leaving Wayne Manor. In addition, Wayne Enterprises is losing money after Bruce discontinued a fusion reactor project when he learned that it could be weaponized. His efforts to rid Gotham of crime have been successful, however; using Dent's image as a martyred hero, Gordon and Gotham's politicians have eradicated organized crime in the city with the Dent Act, a bill giving police increased authority. Bruce hosts "Harvey Dent Day" at Wayne Manor, but does not join the festivities. Cat burglar Selina Kyle (Anne Hathaway) steals a pearl necklace belonging to Bruce's late mother, and overpowers him when he tries to stop her. Bruce discovers that the real target was his fingerprints and not the necklace. Bruce tracks Selina to a gala and takes back the pearls, but Selina escapes again.

Shortly afterward, Wayne is visited by police officer John Blake (Joseph Gordon Levitt), who tells him about an attack on Gordon by Bane (Tom Hardy), an excommunicated member of the League of Shadows. Blake also tells Bruce that he has deduced his secret identity as Batman and can relate to him; Blake is also an orphan and has learned to hide his anger. He asks Bruce to return as Batman.

Against Alfred's advice, Bruce resurfaces as Batman in order to pursue Bane, but the police opt to chase him instead. When Bruce returns home, he gets into an argument with Alfred, who fears that Bruce will get himself killed; Alfred reveals that Rachel chose Dent over him, and resigns his service.

Batman saves Selina from Bane and his men, escaping in the Bat, a giant aerial craft made by Fox. Surprised that Batman is the "powerful friend" Bruce told her of, Selina informs him that she sold Bruce's fingerprints to John Daggett (Ben Mendelsohn), Bruce's corrupt business rival. Bane uses Bruce's stolen fingerprints to make a series of transactions that leaves Bruce bankrupt. Bruce is fired from Wayne Enterprises' Board of Trustees, but persuades CEO Miranda Tate (Marion Cotillard) to prevent Daggett from taking over the company. Bane then kills Daggett, who had secretly been working with him. Bruce and Miranda spend the night together, before Selina takes him to see Bane in his hideout. Bane reveals that he intends to fulfill Ra's al Ghul's mission to destroy Gotham. Batman fights Bane, but Bane breaks his back and takes him to an underground prison in the middle of a Middle Eastern desert. The inmates tell Bruce the story of Ra's al Ghul's child, who was born and raised in the prison before escaping — the only prisoner to have done so. Bruce helplessly watches news coverage of Bane turning Gotham into a no man's land - freeing its criminals, imprisoning police, and revealing the truth about Harvey Dent's crimes.

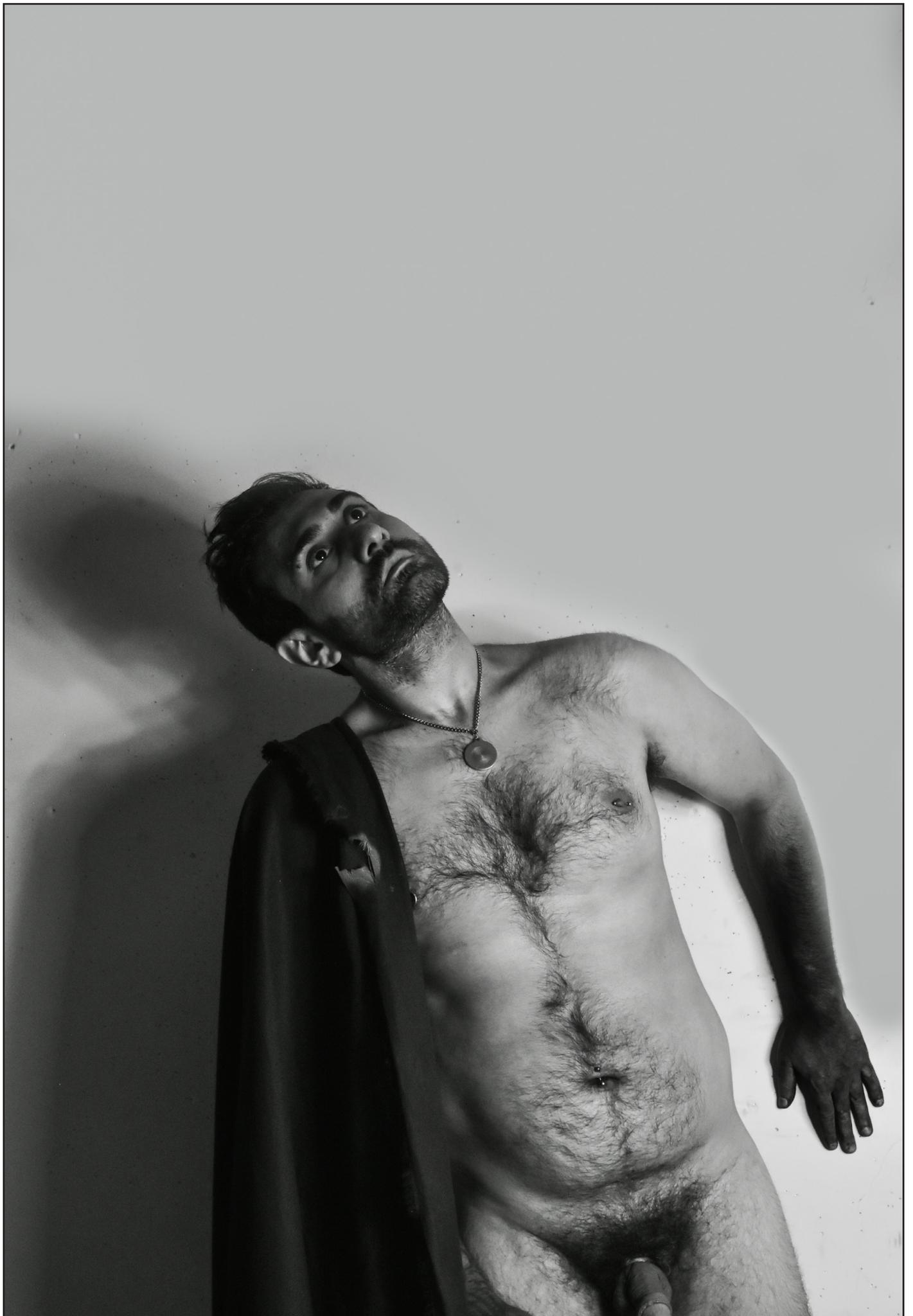
Months later, a recovered Bruce escapes from the prison and returns to Gotham after Bane has taken over the city, planning to destroy it with the fusion reactor. Batman frees the police and they clash with Bane's army in the streets; during the battle, Batman overpowers Bane. Miranda intervenes and stabs Batman, revealing herself as Talia al Ghul, Ra's al Ghul's daughter, and pledging to complete her father's work and avenge his death. She activates the bomb's detonator, but Gordon blocks the signal. Talia leaves to find the bomb while Bane prepares to kill Batman, but Selina arrives and kills Bane. Batman and Selina pursue Talia, hoping to bring the bomb back to the reactor chamber where it can be stabilized. Talia's truck crashes, but she remotely floods and destroys the reactor chamber before dying. With no way to stop the detonation, Batman uses his aerial craft, the Bat, to haul the bomb far over the bay, where it safely explodes. Before takeoff, Batman kisses Selina, and indirectly reveals his identity to Gordon. In the aftermath, Batman and Bruce are both presumed dead, with the former honored as a hero. Wayne Manor becomes an orphanage and Bruce's estate is left to Alfred. Gordon finds the Bat Signal repaired, while Fox discovers that Bruce fixed the malfunctioning auto-pilot on the Bat. While vacationing in Florence, Italy, Alfred discovers that Bruce is alive and in a relationship with Selina. Blake resigns from the GCPD and receives a parcel from Bruce leaving him the Bat-cave and passing on his legacy as Gotham's protector, as Bruce finally moves on with his life.















THE BATMAN