

## Space and Dystopian Imagery in *Batman Begins* (2005)

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**ABSTRACT:** *Batman Begins* is a 2005 Hollywood movie directed by Christopher Nolan, with a screenplay by Bob Kane, David S. Goyer, and Christopher Nolan. The movie is set in Gotham, a fictional corrupt society in the US, dominated by crime and fear before the arrival of Batman. It follows Bruce Wayne's journey from witnessing his parents' murder as a child to becoming a vigilante. The film uses space and dystopian imagery to depict Gotham's poverty, corruption, and crime, emphasizing Bruce's internal struggle and transformation into Batman. The paper will explore how *Batman Begins* employs space metaphors and Gothic imagery to convey a sense of dystopia. Space and place, as defined by Tuan (1977), highlight the differences between freedom and security, abstract and concrete reality. The repeated use of darkness in the film underscores Gotham's moral decay, aligning with the concept of dystopia—a theme common in modern science fiction that portrays dehumanized, fearful societies. The discussion will delve into how these elements create a vivid dystopian setting in the movie.

**KEYWORDS:** space, dystopia, batman, capitalism, public identity.

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### INTRODUCTION

*Batman Begins* is a 2005 Hollywood movie directed by Christopher Nolan. It was written by Bob Kane, David S. Goyer and Christopher Nolan. The main casts of the movie are – Bruce Wayne/ Batman played by Christian Bale, Ducard played by Liam Neeson, Ra's Al Ghul played by Ken Watanabe, Alfred played by Michael Caine, Dr. Jonathan Crane/ The Scarecrow played by Cillian Murphy, Rachel Dawes played by Katie Holmes and Carmine Falcone played by Tom Wilkinson (<https://www.imdb.com/title/tt0372784/fullcredits> (rephrased)). This movie illustrates an imaginary corrupt society in the US, named 'Gotham', and shows how crime and fear rule peoples' lives before the dawn of Batman as its savior. As most superhero movies, it is also a movie of dystopia and searches for ways to get rid of social decadence. It shows the protagonist Bruce Wayne as helpless as a child while his parents were killed in a dark alley at Gotham. Bruce was shocked to witness his parents death and decides to fight the crime in the society. Overall, while depicting Bruce's internal trauma and his gradual transformation into a

vigilante as a Batman, the movie uses numerous space and dystopian imagery to show the poverty, corruption, manipulation and crime in the society of Gotham. In this paper, I will look in-depth into the use of space, place and dystopian expressions in the movie *Batman Begins*. I will show that *Batman Begins* employs space metaphors, especially from Gothic imagery, to communicate a sense of dystopia.

Before delving into the details, I would like to define space and dystopia first.

“Space” and “Place” are familiar words denoting common experiences. We live in space. [...] Place is security, space is freedom. We are attached to the one and long for the other. [...] Space and place are basic components of the lived world; we take them for granted. When we think about them, however, they may assume unexpected meanings and raise questions we have not thought to ask. (Tuan 1977:03)

Tuan also says, “An object or place achieves concrete reality when our experience of it is total, that is, through all the senses as well as with the active and reflective mind” (p.18). He believes “In experience, the meaning of space often merges with that of place. ‘Space’ is more abstract than ‘place’. What begins as undifferentiated space becomes place as we get to know it better and endow it with value” (pp.06). In *Batman Begins*, repeated use of darkness portrays the Gotham city as a morally degraded society. This brings us to the concept of dystopia. Dystopia is a common theme of the modern science fiction movies. “Ever since Thomas More established the literary genre of utopia in his 1516 work of that title,” (Gordin et al. 2010: 01) in opposite to that, dystopia has also sprouted as a genre after Aldous Huxley published *Brave New World* in 1932. According to *Merriam-Webster Dictionary Online*, “Dystopia is an imagined world or society in which people lead wretched, dehumanized, fearful lives” (accessed on 25 Dec. 2023). In fact, “Every utopia always comes with its implied dystopia—whether the dystopia of the status quo, which the utopia is engineered to address, or a dystopia found in the way this specific utopia corrupts itself in practice. Yet a dystopia does not have to be exactly a utopia inverted” (Gordin et al. 2010:02).

## LITERATURE REVIEW

Superhero narratives in American popular comics has a long history that goes back to the 1930s. “*The Great Depression* called for heroes who could set an example by showing how to solve the biggest problems in times of crisis [...]. Unemployment in 1933 was as high as 25 percent. It was still a time for heroes” (Reichstein 1998: 329). Timely enough, Robert Kane and William Finger created the comic figure *Batman* in 1939. They gave the hero dual identity as well as a dark costume in black and gray with a hood and cape. As they wanted their superhero to be different from Superman – the first superhero ever, they contrasted each possibility carefully. In contrast to Superman, Batman is a human, and is from the city Gotham, which is a ‘sinister, dark place’ (cf. Reichstein 1998: 329, 331). Tyree says, “A keynote of the Batman story has always been its vision of Gotham as a corrupt, crime-riddled, mob-run Sodom, dirty and almost worthless, but also fragile and deserving protection” (2009:32). Although, the first superhero movie to hit the theatre was Richard Donner’s *Superman* (1978), the real growth of the superhero movie happened in the twenty-first century (cf. Koole, Sander L., et al. 2013: 135). “Since 2000, more than forty major feature films with superheroes have

been adapted to the silver screen, a number that is steadily growing” (Koole, Sander L., et al. 2013: 135). Nolan’s *Batman* movie series, which is also known as *The Dark Knight Trilogy* includes *Batman Begins* (2005), *The Dark Knight* (2008) and *The Dark Knight Rises* (2012). Each of the three films was successful in the Box Offices worldwide (cf. [boxofficemojo.com](http://boxofficemojo.com)). Yet, according to McGettigan (2011: 02), “[...] most superhero films are pretty much identical. The stories revolve around a central character, who is often a loser, and who experiences some sort of tragedy”. However, concerning the movie, *Batman Begins* of 2005, director Christopher Nolan says,

Few superheroes have the sense of purpose and destiny that Batman has. He is driven by an incredible sense of rage, sadness and grief because of the tragedy of his parents’ murder at an early age. To me, Batman is the most interesting superhero because he doesn’t have any superpowers. He is very human. (Graser, M., & Dunkley, C. 2004)

Tyree (2009:31) mentions, “While *Batman Begins* dwells in back-story and preamble, *The Dark Knight* does not admit a single break in its pacing: the second film has virtually no back-story”. Basically, in all the superhero movies, the encounter of the hero with the evil force is significantly related to the place. The film directors want the audience to experience and to relate the place of crime or fight or an epic scene, with their everyday lives. Perhaps, when something is vague or not culturally relatable for the general audience then it becomes uninteresting. As Tally (2013) opines, “mapping” is “the most significant figure in spatiality studies today”, movies are using places to create geographical maps into audiences’ mind. Thus, spatiality, even if it is a key concept in literary and cultural studies (cf. Tally 2013: 04), it has been used repeatedly in the movies to show the relationship of place with the characters.

### **Space and Spatiality**

Robert Tally, in his book *Spatiality* (2013), scrutinizes “different approaches to space and different kinds of place, focusing especially on the nuanced dichotomy of rural and urban spaces” (p.08). Most superheroes are based on modern American cities (cf. Koole, Sander L., et al. 2013: 136); as a result, depiction of urban space plays an important role in the making of the superhero movies. As the movie *Batman Begins* deals with the urban life and the problems of the urban life, places have been chosen specifically to show the continuous decay of the city. As director Nolan says, “the [sic!] world of Batman is that of grounded reality. [It] will be a recognizable, contemporary reality against which an extraordinary heroic figure arises (cited in Graser & Dunkley 2004). “Space is a common symbol of freedom in the western world. Space lies open; it suggests the future and invites action” (Tuan 1977: 54). However, for the Gotham city, as the city space remained open, it became a breeding ground for the mafias and the terrorists. For example, one of the villains of the *Batman Begins* is the Scarecrow or namely Dr. Jonathan Crane. He is a bio-terrorist. He uses biological chemicals such as hallucinogens to put fear, and create chaos among his victims. Therefore, “On the negative side, space and freedom are a threat. A root meaning of the word ‘bad’ is ‘open’. To be open and free is to be exposed and vulnerable” (Tuan 1977: 54). From the beginning of the movie *Batman Begins*, the reality of Gotham shocks and prepares the audience for further dystopian imageries. The Gotham neighborhood is shown not only as the dirty, unlivable place for the people, but also as an undesirable place to live in. Transforming a society from unpleasant to beneficial for all

the people requires determined effort from the civil society, however, as in Gotham, even the law enforcement authority such as the Police was corrupted, it was not easy to change the place to a good livable one. A place can have any good or bad aspects but unless it is a peaceful and inspiring one, living there could be a constant challenge because “Human beings are not only social animals but also spatial animals” (cf. Tally 2013: 16). In *The Dark Knight* (2008), we can see how the place of two passenger ferries was manipulated by the villain *Joker*. He created a locked space for the passengers on the water by setting bombs on both the ferries and letting the on board passengers decide who to save. As spaces can have effect on human emotions throughout their lives, humans judge places both consciously and subconsciously, as seen in *The Dark Knight Trilogy* by Christopher Nolan. As Tuan says, “Human beings require both space and place. Human lives are a dialectical movement between shelter and venture, attachment and freedom” (1977: 54). Nolan is very tactful in showing the homeless people in Gotham. Thus, the displacement of the poor and the unfortunate is visible in Gotham in the beginning of *Batman Begins*. In the next chapter, I am going to analyze further the space and dystopian imageries in the movie *Batman Begins*, based on Tuan (1977), and Tally’s (2013), space and spatiality concepts.

### **Space and Dystopian Imagery in *Batman Begins***

“Space is an abstract term for a complex set of ideas. People of different cultures differ in how they divide up their world, assign values to its parts, and measure them” (Tuan 1977: 34). The cultural difference between the higher class and the lower class people are prominent in some of the scenes of the *Batman Begins*. It will be analyzed later. “*Batman Begins* reflects the hopes and anxieties of modern urban American culture [...]” (Di Paolo 2011: 50). As the film was released after four years of the American twin tower tragedy of September 11, 2001, people still had the image of the destruction in their minds. It was the destruction of the American pride. The film “reflects contemporary anxieties about the destruction of the World Trade Center, the ‘war on terror’, and the invasion of Iraq” (Di Paolo 2011: 51). In fact, the film’s main villain Ra’s al Ghul wants destruction of Gotham because its corruption and vice personally offends him (cf. Di Paolo 2011: 51). Di Paolo in his book, *War, Politics and Superheroes* (2011), argues,

Although the Gotham City of *Batman Begins* derives certain significant architectural features, like its elevated train, from Chicago, its overall feel is certainly inspired, in part, by the archetypal “corrupt” New York of the 1970s, [...]. [...] *Batman Begins* blends the visual feel of the dirty, overtly “immoral” New York with the subtler corruption that infests the cleaner, tourist friendly New York of today (p. 51).

Therefore, the place Gotham has multi-level meanings and functions in the film. In the following sections, I will analyze the dystopian imageries in the film *Batman Begins*.

### Space and Death Imagery

Before analyzing the space and death imagery in *Batman Begins*, I would like to define gothic fiction. “The term *Gothic fiction* refers to a style of writing that is characterized by elements of fear, horror, death, and gloom, as well as romantic elements, such as nature, individuality, and very high emotion. These emotions can include fear and suspense” (Greaver & Wilkerson: *study.com*, accessed on 25 Dec. 2019). In the film *Batman Begins*, the director used gothic elements repeatedly to define different places; sometimes to create the horror feeling, sometimes for the audience to sympathize with the protagonist. For example, at 14:32 of the movie, the place where the parents of Bruce Wayne were mugged and killed by a thug, was portrayed as a dark, muddy and despicable place. The place depicted the modern dystopia of Gotham, unsafe for people, no sign of law and order for protecting the citizens, even the end of the alley represented the dead end of Bruce’s parents’ life. The scene showed overwhelmingly scattered garbage mixed with water all around the place, which is never an ideal condition for a city street.



**Image 1**, *Batman Begins* (2005): Scene at 14:32 showing child Bruce lamenting a sudden death of his beloved parents in a dark alley of the Gotham city.

Before Bruce become an orphan, there was only one scene showing his childhood, the beginning scene of the movie, which was shot during the daytime. Most other scenes of Gotham during the adulthood of Bruce were portrayed in dark or at night showing the dystopian existence of the city. Besides, in the other installments of *The Dark Knight Trilogy*, death and fear has been used to intensify the importance of a situation.

### Moral Amplification of the Places

I have taken the term “moral amplification” from Haidt & Algoe (2004).

“Moral amplification can be defined as the motivated separation and exaggeration of good and evil in the explanation of behavior. Moral amplification is a way of stating in psychological

terms what was known in history as the doctrine of Manichaeism: the belief that the visible world is a product of an eternal struggle between the forces of good/ God/ light and the forces of evil/ Satan/ darkness. (Haidt & Algoe 2004: 329-330)

Places such as the lavish mansion of Bruce Wayne, and the Wayne Tower illustrates the moral high ground for Batman. As Tuan says, “In the mythical space of traditional societies the idea of center or ‘middle place’ is important. The idea of a center or heartland is also important to American space” (1977: 99). In several scenes in the movie, it is mentioned that the Wayne Tower is at the center of Gotham, which makes it a symbol of pride and hope. It can be compared to the real world twin towers of the World Trade Center in New York, which were destroyed in a terrorist attack on September 11, 2001. These were also the symbols of dignity of the American culture. Besides, as Batman lives in the American society, he manages his moral high ground by arranging parties and inviting higher-class people, which shows that his big house is also the center of culture and aesthetics of Gotham. Thus, he maintains his dual identity under the pretence of a spendthrift billionaire. Even the Batcave that he discovered under the south-wing of the Wayne mansion has a morally amplified history as said by Alfred “In the civil war your great great grandfather was involved in the Underground Railroad secretly transporting freed slaves to the north and I suspect these cabins came in handy” (scene at 52:10).



**Image 2.** *Batman Begins* (2005): scene at 52:00 showing discovery of the Batcave and the underground foundation.

Alfred’s dialogue indicates that the underground of Wayne mansion has also been an important place and the Wayne family has been helping people since long in history. As the scene shows, the structure of the Batcave and the underground are almost dark and gothic designed, therefore, it can be said that, this place has also been morally amplified to show the audience the origin and the history of the protagonist’s family.

### **Capitalism and Dystopia**

Space is a resource that yields wealth and power when properly exploited. It is worldwide a symbol of prestige. The 'big man' occupies and has access to more space than lesser beings. [...]. The thirst for power can be insatiable – especially power over money or territory, since financial and territorial growths are basically simple additive ideas that require little imaginative effort to conceive and extrapolate (Tuan 1977: 58).

In *Batman Begins*, among other things Bruce/ Batman struggles to restore his father's "capitalist enterprise" (Fisher 2006). "The takeover of Wayne Industries by shareholder capital means that Thomas's name has been stolen" (Fisher 2006) and Bruce as the only heir of his father strives to restore his father's name. "Since Wayne Industries is at the heart—literally and figuratively—of the city" (Fisher 2006), Bruce has to fight against both internal forces (people who wants to take the company public) and external forces such as Ra's al Ghul, who wants to destroy the city with microwave emitter. In both the cases, the vision of capitalism is strong. Besides, even the tall building of Wayne enterprises represents the capitalist Gotham. The monorail towers that run way over the ground, and goes under the Wayne Tower, is also a symbol of capitalist society. The problem with capitalism is that not everyone is an equal benefit getter although the poor people are the most sufferer. In one of the scenes (at 26:52) where Bruce travels in a car with his childhood friend Rachel, we can notice the dystopian background where homeless people are living on the street, garbage and dirt everywhere, and even the area is full of scattered slums. The dark atmosphere made the scene more realistic and gothic. One thing common between the places of Wayne Tower and Wayne Mansion is that both has underground spaces. Under the Wayne Mansion, there is the Batcave and under the Wayne Tower, there is the arsenal of the advanced weapons and gadgets manufactured by the Wayne industries. Although weapons, when in wrong hands, can ignite dystopia, yet weapons are produced in a capitalist society with an excuse to protect itself from outer enemies.

### **Prison as Dystopian Imagery**

Two different kinds of prison are shown in *Batman Begins*. One is maintained by the Scarecrow, which is named as Arkham Asylum and is located in Gotham, and the other is the prison in Tibet where Bruce met Ducard and learnt about the *League of Shadows*. Both the prisons share some common characteristics such as both invoke fear and horror in the mind of the people. Both can be manipulated to lock up healthy or innocent people. For example, in Arkham Asylum, Dr. Jonathan Crane aka the Scarecrow prisoned Falcone on false accusation of mental illness, when the latter did not want to cooperate with him. Thus, the prison shows that Gotham is a place of dystopia. People are either poor or sick. Moreover, Gothic prison imageries are also present in the latter movies of *Batman* directed by Nolan. For example, in *The Dark Knight Rises* (2012), Batman was sent to an underground prison by the terrorist and villain Bane. Before sending him to that pit prison, he also broke *Batman's* back. Although, ultimately *Batman* was successful in escaping the prison, yet he learned the importance of that hopeless place and made sure all other prisoners could escape after him. Therefore, prison space and the fear of dying in that underground space motivated the hero to overcome his disadvantages of a broken body and tortured soul. In the second installment of Nolan's *Dark*

*Knight Trilogy, The Dark Knight* (2008), the villain *Joker* was shown to escape from a modern city prison as well. In all the three *Batman* movies directed by Nolan, shows the vulnerability and fragility of a modern day prison. Prison became a space for both the hero and the villains to ponder on their life decisions and get motivation in distress. Basically, prisons as locked spaces are used to develop the characters in *The Dark Knight Trilogy*. On the other hand, “In *Batman Begins*, Nolan chose as co-villain one of the unexploited figures in the filmed versions of *Batman*, Scarecrow (played by Cillian Murphy), who dumps nightmare hallucinogens into Gotham’s water supply” (Tyree 2009: 31). His target, like all other villains in the movie, is also to destroy the city of Gotham. The place where his team made the hallucinogens is the underground where the water supply lines of Gotham are connected.



**Image 3.** *Batman Begins* (2005): scene at 1:25:53 showing people working in a dark underground compound.

The scene above warns and prepares the audience for the upcoming chaos and fight. It also represents a sense of dystopia as people are working in an unhealthy condition risking their lives.

### **Cultural Space and Public Identity of Batman**

“Human beings can be treated as objects so that they are no more in one’s way than are bookshelves. A rich man is surrounded by servants, yet they do not crowd him, for their low status makes them invisible – part of the woodwork” (Tuan 1977: 59). When Batman is at home, he is helped by his old household butler Alfred, and, when he is at Wayne Tower, he is assisted by the loyal employee Lucius Fox, who also takes care of the gadgets and weapons section of the Wayne industries. Besides, dozens of managers (scene at 48:07) work for the company that Bruce’s father built. In a sense, all the people Bruce deals with at home or at office are lower in status than he is. Even if Bruce did not have a social life for seven years when he was training at the valley of Tibet, he pretends to be social in his birthday party at his house with all the high-class people of Gotham. Director Nolan presented the stereotypical cultural space in a rich and corrupt society to portray Batman as a clean and generous public



figure. Batman does not only occupy the space at home or at Wayne Tower, he also draws attention at newspaper articles. To show his public importance, newspapers always cover him (scene at 1:05:54). However, a contrast in Gotham is that, rich do luxurious parties while the poor struggle for survival with minimum support (scene at 26:53). It also proves Tuan's (1977) idea that, "Space, a biological necessity to all animals, is to human beings also a psychological need, a social requisite, and even a spiritual attribute [...]" (p. 58). Thus, homeless and destitute people have a different meaning of life compared to the rich and dishonest.

### **Fear and Vulnerability to Place**

"To use an animal as a means of showing the dual side of man's nature was a prominent motif in the 'decadent Gothic' novels of the 1890s (Reichstein 1998: 346). In *Batman Begins*, the director justifies the use of bat symbol through the dialogue of Batman at scene 59:35, "Bats frighten me, it's time my enemies shared my dread". As fear was a recurring symbol in the movie, it was presented through different places. The Arkham Asylum showed the horror of a mental institute, the wet and dirty city roads revealed the failure of the city administration of Gotham, the 'narrows' are described as insecure and dangerous (scene at 1:21:47) places for a girl. Even the monorail lines become a trap for the lonely passengers (scene at 1:04:00). On the one hand, Batman used mask to put fear into the minds of the villains, on the other hand Dr. Crane used mask to manipulate his victims for his own interest. Fear and vulnerability are two basic requirements of a Gothic narrative. "The image of the bat links Batman to Dracula, and the dual personality to the other modern Gothic novels" (Reichstein 1998: 346). One of the weaknesses of Batman is that he does not feel safe unless he is in the Batcave underneath his house. In fact, the entry and exit to the Batcave through a Batmobile "resembles the birth/ exit canal out of a mother's womb. At the same time, 'womb' rhymes with 'tomb'; the Batcave is like a tomb in which the dark side of Bruce Wayne is buried" (Reichstein 1998: 342). In the Batcave, he works with his butler Alfred (scene at 58:43). He does not work alone. As Tuan says, "Fear of space often goes with fear of solitude. To be in the company of human beings – even with one other person – has the effect of curtailing space and its threat of openness" (1977:59).

### **Sound – Spatial Impression**

Tuan (1977) used the term sound and spatial impression in his book *Space and place: The perspective of experience*. In *Batman Begins*, background sound was mostly used to provoke thrill and suspense. These sounds were also space specific, that is, the sound was calm and relaxing in a social gathering, like the birthday party of Bruce Wayne/ Batman. However, the sound got intense and high-pitched during a scene of fight or a scene of high tension. The screeching sound of the bats (scene duration 46:33 – 46:56), when Batman first discovered the cave, was also stress provoking for the audience. Besides, it shows the protest of the bats when their abode was violated by an outsider. As Tuan says, "Sound itself can evoke spatial impressions. [...]. Musicologists speak of 'musical space'. Spatial illusions are created in music quite apart from the phenomenon of volume [...]" (1977: 15). Thus, music presented and influenced the perception of different places in the movie *Batman Begins*.

### **Technology and Place**

*Batman Begins* used advanced weapons and technology to show the dystopian society of Gotham. Besides, the use of different weapons also categorizes different spaces. As Tally (2013: 04) says, “To draw a map is to tell a story”. Christopher Nolan used different geographical spaces to show divergent weapons. For example, in Tibet, Batman was trained in using swords, but when he came back to Gotham, he had to deal with technologically advanced weapons. Thus, non-identical weapons defined places such as Tibet and Gotham. Tibet represents a primitive society where people fight with primal arms (such as, swords), while Gotham is an advanced society that uses high-tech firearms and gadgets. Tibet also teaches Bruce to endure extreme weather conditions such as extreme cold, and not lose hope. Ultimately, the clash of weapons occurred in Gotham as an exhibition of “cinematic dystopia” (Fisher 2009: 07). Gotham, where multiple villains have numerous weapons at hand, it cannot be less than a dystopia. Weapons bring the point of money and power. When people have money they can do anything, and, in case of the villain Falcone in *Batman Begins*, he brings drug from outside the country. More shipment of drugs makes him more powerful, thus making Gotham more vulnerable and easy to control. Money controls power and technology. The villains have money by manipulating the system, however, Bruce has money from his father’s empire, thus it makes the balance of power on both sides, although not completely because Bruce inherited billions. None of the villains was described to have such amount of money in the movie. Moreover, Bruce has an upper hand with advanced technology at his disposal. He uses technology to capture the villains, and, not to kill them. He wants justice not revenge. Although, with technology, such as the microwave emitter, the aim of the villains was to destroy the water supply of Gotham. They were unsuccessful, yet it shows the audience that, technology can bring horror, if not controlled. Thus, the use of technology in the movie contributed to the dystopian theme.

### **CONCLUSION**

“Nolan's Gotham is an admixture of the medieval and the ultra-contemporary, of the American, the European and the Third World” (Fisher 2006). Nolan used a number of space and Gothic images repeatedly in the movie *Batman Begins* to show the face of a modern dystopia. In this paper, I have shown that, space and dystopia can be connected. In the beginning, I defined space, place and dystopia. Then in the literature review, I provided a brief background of the superhero narratives in the American culture. After that, I analyzed the concepts of space and spatiality in regard to the movie based on the concepts of Tally (2013) and Tuan (1977). In the fourth chapter, with eight sub chapters, I analyzed different space and dystopian imageries in *Batman Begins*. I used references and captured images from the movie to show the elements of dystopia. In each of these sub chapters, I linked the use of place with the use of Gothic images by the director of the movie. To support my argument I added quotations from scholars, and sometimes, I rephrased some quotations while providing appropriate citations. Thus, to sum up, “Batman is a modern Gothic [...]” (Reichstein 1998: 350), and to understand him we have to recognize the space and dystopian images of the movie, leading us to the proper comprehension of this superhero movie.

## Filmography

- Batman Begins*. Produced by Emma Thomas, Larry Franco, Charles Roven and Lorne Orleans; directed by Christopher Nolan; story and screenplay by David S. Goyer and Christopher Nolan. Cast: Christian Bale (*Bruce Wayne/ Batman*), Michael Caine (*Alfred*), Liam Neeson (*Ducard*). Warner Bros. Pictures, 2005.
- The Dark Knight*. Produced by Emma Thomas, Charles Roven and Christopher Nolan; directed by Christopher Nolan; story and screenplay by David S. Goyer, Jonathan Nolan and Christopher Nolan. Cast: Christian Bale (*Bruce Wayne/ Batman*), Michael Caine (*Alfred*), Heath Ledger (*The Joker*). Warner Bros. Pictures, 2008.
- The Dark Knight Rises*. Produced by Emma Thomas, Charles Roven and Christopher Nolan; directed by Christopher Nolan; story and screenplay by David S. Goyer, Jonathan Nolan and Christopher Nolan. Cast: Christian Bale (*Bruce Wayne/ Batman*), Michael Caine (*Alfred*), Anne Hathaway (*Catwoman/ Selina Kyle*). Warner Bros. Pictures, 2012

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