

Thor Love & Thunder: Comic book evolution to the film

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Abstract

The Marvel Cinematic Universe has brought many of the best-known Marvel Comics stories to the big screen. But just because they use these stories it doesn't mean they reproduce them faithfully. As it has been seen over the years, Marvel Studios' film projects follow their own storylines that do not correspond to the main narrative of the comics. Starting from this premise, this research aims to study the evolution to Thor: Love and Thunder (Waititi, 2022) from the comic book series Thor: The Butcher of Gods (Aaron, 2018) on which it is based. Focusing both on what aspects they share and the differences that make Thor: Love and Thunder a standalone project.

Keywords: Culture, comics, cinema, fantasy, Marvel, Thor

INTRODUCTION

Cinema has been nourished by great fantasy sagas that have brought great success. Without a doubt, one of the greatest successes in recent history is the cinematic universe that Marvel Studios has created based on the stories and characters that Marvel Comics (Denson, 2011) has been showing for over 60 years in its comics (Berninger, et. Al, 2010). These stories have been inspired by many elements and events from reality to create their plots and bring new characters to life. Marvel has employed a wide variety of mythologies in its stories, from the gods of Olympus to King Arthur and the Knights of the Round Table, but in this case, we will focus on the elements of Norse mythology (SmashMéxico, 2020).

Comic titles from the late 20th century, such as Daredevil (Stein, 2021) or Spiderman (Adkinson, 2008), have been studied as a representation of the evolution of contemporary

social code. We argue that these movies and series reflect the symbolic evolution of these codes, shifting them towards new narratives. As a case study, we focus on the adaptation of the character Thor carried out by the Marvel Cinematic Universe.

Marvel has shown a great deal of elements from Norse myths (NotiNerd, 2022) over the years, with the most obvious being the recurring presence of characters such as Thor, Loki, and Odin (Llanos Martínez, 2019), (Garrido, 2020) and (NotinNerd, 2022). They have also shown several of the worlds that make up the ten realms of Yggdrasil (Riba, 2022), from Asgard, home of the Aesir gods and characters like Thor (López Pousa, 2017) and (Marín, 2019); Nidavellir, home of the dwarves; or Jotunheim, land of the ice giants, enemies of the Asgardians (Branagh, 2011). That is why, once Marvel Studios released the movie Thor: Love and Thunder (Waititi, 2022), we couldn't help but notice that the main

story, based on the comic book series Thor: God Butcher (Aaron, 2018), shows significant variations from its original work.

We decided to investigate in order to determine to what extent a film adaptation can be considered faithful, or if it is simply a mere inspiration to create something new and completely unrelated to the original plot. Marvel Studios has always been known for not following the comics they base their projects on exactly. Instead, they use them as a source of inspiration to create a new story that, while maintaining essential elements and plotlines of the original story (David, 2021), brings freshness to the characters and allows the audience to enjoy a new experience without knowing everything they will see in the movie beforehand. That's why it's expected that in every Marvel Studios project, there will be more or less significant variations in the evolution of characters and stories to the big screen.

Evolution of Superhero Comics

According to Elizabeth Robins Pennell (1886), the world of modern comics has evolved significantly from its early comic strips. Jerry Siegel created the first mainstream superhero for DC Comics: Superman (1938). However, this character has little to nothing to do with, for instance, the Avengers, created by Stan Lee in 1963 (Robb, 2014).

Romero Jodar refers to the 1980s as the "Heroic Age" of comic books. The appearance of Thor dates back to 1962, along with Moon Knight and the Vigilante, being part of the introduction of the "darker superhero" (Lopes, 2009) and their integration into the mainstream that existed in the new independent comic scene.

Comics have been an essential part of popular culture. According to David Palmer (2010), we are entering the third wave, known as the "Third Wave." American comics started with the first wave, characterized by mass distribution with very low costs. The second stage focused on niche genres, targeting a specific audience of fans

and collectors. And now, in the third wave, which we are currently experiencing, the medium is expanding beyond paper thanks to the internet and cinematic adaptations.

Indeed, comics can be a suitable form of representation for the evolutionary narrative through recent history. The visual and textual elements of comics serve as perfect tools for adapting characters and creating stories that incorporate methods of character evolution within a contemporary setting (Malik Nordahl & Palle, 2020). Society demands characters inspired by familiar comic figures but adapted to current moments and historical concerns.

Thor Throughout The Marvel Cinematic Universe

The movie Thor: Love and Thunder (T. Waititi, 2022) marks the fourth installment of the character within the Marvel Cinematic Universe (Yockey, 2017) and (Canavan, 2018). Directed by the New Zealand director Taika Waititi and produced by Kevin Feige, it is the twenty-ninth film within this shared universe. It was released on June 23rd, 2022, and has managed to gross around 760 million dollars worldwide. (IMDB, 2022)"

The MCU (Marvel, 2022) version of Thor Odinson, portrayed by the Australian actor Chris Hemsworth (Gallego Guzman, 2011), (Barker, 2017), and (Fernández, 2018) has starred in three previous standalone films before Thor: Love and Thunder, and four installments of The Avengers (Whedon, 2012), Avengers: Age of Ultron (Whedon, 2015), (Alberto Ventura, 2016), Avengers: Infinity War (Russo and Russo, 2018), and Avengers: Endgame (Russo and Russo, 2019), (Cashin, 2019) and (Frankel, 2015).

Objectives and Research Questions

Taking this into account, and with the aim of comparing the movie Thor: Love and Thunder (T. Waititi, 2022) with the comics Thor: The



ILLUSTRATION 1. Thor: Love and Thunder Poster. (M1, 2022)

God Butcher (Aaron, 2018), we have a series of initial questions that can guide the research:

Q1. Is Marvel Studios' evolution faithful to the originals comic? The entire subsequent investigation will revolve around this issue, whether the movie truly adapts to the main story around which the comic collection revolves, or whether it treats it as mere inspiration to create something entirely new.

Q2. In what aspects does the movie depart from the original version of the story? As a continuation of the previous issue, it is interesting to know what the most notable differences are between both stories. Within this issue, it is important to clarify whether the differences are in terms of the plot or whether they focus on aspects such as characters or locations.



ILLUSTRATION 2. Design of Thor in Comics and Movies. (Infobae, 2021)

Q3. How can we determine whether an adaptation is faithful or not? In order to provide an answer about the level of faithfulness that the movie has in relation to the original story, it is necessary to determine what can be considered faithful or not. For this, a decision must be made once data from both projects have been gathered and put into relation with each other.

To be able to give an answer about the level of fidelity that the movie has regarding the original story, it is necessary to determine what can be considered as faithful or not. For this, a decision will have to be made after the data about both projects has been collected and put into relation between them (Price, 2013).

Hypothesis

As an initial hypothesis prior to the development of the research, the following statements have been chosen oriented towards the lack of fidelity of the film in relation to the comic: H1. The film does not represent a faithful evolution of the original story shown in the comics.

We believe that the film has not been able to adapt the original story and has separated in key aspects (Randell-Moon, 2019), creating an independent work. H2. The story shown in the comics is more complex than the cinematic adaptation (Quintero, 2021). The story and elements shown in the comics have greater depth than those shown in the film, which only shows a fraction of the original plots and arguments.

METHODOLOGY

The comparison between the film *Thor: Love and Thunder* (Waititi, 2022) and its original story in the comics *Thor: The God Butcher* (Aaron, 2018) will be the main topic of this research. Initially, we will analyze both works with a fully analytical approach (Piñeiro, 2000), paying special attention to the characters, locations, and objects that appear and their level of importance (Arteaga, 2021).

In this article, we propose to analyze the figure of Thor as a reflection through which the economic and cultural processes of contemporary society are expressed in the film industry (Storey, 1996). The methodology provides a small but in-depth analysis of three categories directly related to the stories, which we have distinguished as items, characters, and locations. It is a complex (Romero, 2006) and interconnected system where connections need to be established between the two versions of Thor.

Regarding characters, we will differentiate between those who are main and secondary, and we will relate their importance to the number of appearances they have throughout both projects and whether they are represented differently in each of the works.

For locations, character races and objects, we have used a similar dynamic to that for the treatment of characters will be followed, highlighting the plot differences that may arise in the film adaptation.

To carry out this research, we will break down all the elements of both the movie and the comics to create a database that allows us to identify all the aspects that we consider interesting in both works (Almeida, 2016).

Finally, we will review the importance of the analyzed items within the plots, with the intention of showing not only plot differences but also possible structural differences that may arise.

RESULTS AND ANALYSIS

In total, the number of observed items is 647, divided into 375 for the comics and 272 for the movie. It should be noted that several elements are repeated throughout the collection as they appear in various scenes or issues within the graphic work, and are considered a different element on each occasion.

The results reveal that the character of Thor, protagonist of both projects, is the one that appears the most. However, he has greater importance in the movie than in the comics,

where he is actually surpassed in appearances by the main antagonist, Gorr the God Butcher.

It is worth noting that, two of the characters with the most appearances in the movie, Jane Foster and Stormbreaker, who, while being a weapon in the movie, is depicted as having its own personality and feelings. Neither of them is present in the original comics. Conversely, the character of King Thor, an elderly version of Thor who has been reigning in Asgard for centuries and fighting against Gorr, only appears in the comics and has no presence in the movie.

There is a great disparity of locations between the comics and the movie, where the vast majority of settings are not shared between both works. The most noticeable difference is the assignment of the meta-verse of our planet: Earth-616-14412-199999, in which much of the plots develop. However, we consider that this is not relevant to our study since, as independent works, they are set in different universes where, despite being the same place, conditions and stories diverge. It is interesting to note that in Marvel Database (Marvel Database, 2022), the comic is identified as Earth-616.

Leaving aside the aspect of the universes, another major difference is the main location of the protagonists. In the comics, the plot develops almost entirely in Asgard, while in the movie, this location no longer exists since it was destroyed within the MCU and has been replaced by the city of New Asgard, which moved to our planet. In particular, to an unspecified area in Norway.

Another major difference within the locations is Omnipotence City, a setting that appears in both works but with greater importance in the comics, and with a very reduced presence in the movie where it only appears in one scene.

Although most of the objects that appear in both works have very few appearances and do not have a prominent function within the plots, we have found 6 elements that appear 5 or more times in both works. Upon reviewing the data obtained, the two tools with the most appearances are Mjolnir and the Necrosword, the main weapons of

Thor and Gorr. The rest of the objects with more appearances are exclusive to each of the works.

Regarding the movie, there is Stormbreaker, the axe wielded by Thor, which only appears in the movie since in the comics, it belongs to another character unrelated to the entire plot. In the comics, three objects of certain importance appear, which are exclusive to the graphic work, such as Jarnbjorn, a weapon belonging to a young version of Thor, and the Godbomb, which is the tool that Gorr creates to be able to instantly end all the gods and the plot centres on it (Fernández, 2022).

DISCUSSION

In general, we have observed in the analysis section that the movie does not maintain most of the elements present in the comics on which it is based, and it presents significant differences that prevent it from being considered a faithful adaptation (Flanagan, 2016).

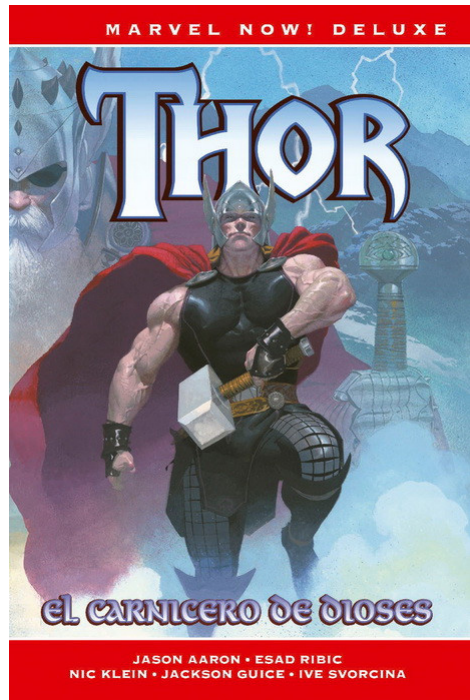


ILLUSTRATION 3. Cover of Thor: God Butcher. (Aaron, Ribic, 2013)

Regarding the initial division by scenes, it can be said that in the comics the average number of items per issue is more homogeneous than in the scenes of the movie, which is also much lower in quantity except for the second scene. This scene has the highest number of items in both works, as it serves to introduce the main characters of the film and acts as a summary of Thor's adventures and his physical and emotional state after the events of *Avengers: Endgame* (Russo and Russo, 2019).

Secondarily, we have identified other significant differences. We will break them down following the same outline presented in the analysis (Rufi, 2016), that is, analysis by items, characters, locations, and objects.

Items Discussion

Regarding the items, the most significant element is that there are 10 objects that monopolize the appearances, mostly characters and objects of great relevance in both projects. The item with the most appearances is the character Thor (26 appearances), which has a significant difference in appearances when compared to the next items of greatest importance; which are: Mjolnir (19 appearances), the Necrosword (16 appearances), and Gorr (16 appearances).

Characters Discussion

One of the most notable differences among the characters is that Thor (Velasco, 2022), the protagonist of both projects, has a greater importance in the movie than in the comics, where the character of Gorr the God Butcher can also be considered a protagonist as he surpasses Thor in appearances (Ayala García, 2022). Another significant difference is that several of the characters with great weight in both stories appear exclusively in one of the two projects. For example, the movie introduces the character of Jane Foster with the powers of Thor as she wields Mjolnir, but in the original comic story, she does not appear nor is mentioned at any point.

Similarly, Stormbreaker, the tool used by Thor throughout the film (CulturaOcio, 2018), does not appear in the original comics as it is the weapon of another Marvel character who is not part of this story.

In the comic, the character of King Thor has a great importance in the background of the story and in the conflict between Thor and Gorr, but he is completely discarded in the movie, and the plot moves away from his conflict, allowing the story to unfold without the need for this character to appear.

Locations Discussion

Locations are one of the points where there is a greater difference between projects. Setting aside the problem previously explained regarding the names of the lands and universes in which both stories take place, one of the biggest and most important differences is Asgard. In the comics, the realm of Asgard is the main setting in which much of the events take place, while in the movie, due to the events of *Thor: Ragnarok* (Waititi, 2017), Asgard no longer exists and the Asgardians have found a new home on Earth, more specifically in Norway, where they have formed the city of New Asgard.

The City of Omnipotence is another major difference in the film adaptation, where it is the setting where the gods gather to hear Zeus' judgment and is only shown in one scene. In contrast, City of Omnipotence is the center of knowledge for the gods and a vital source of information to know Gorr's intentions.

The main tools of the protagonist characters, Thor and Gorr, are the ones that appear the most and have the most importance for both plots, although they have a greater narrative weight in the movie since it does not present other elements from the comics (Cutting, 2016), such as the Godbomb, an artifact that Gorr creates to instantly kill all the gods, which is replaced by the character of The Eternity in the film.

While it is true that Gorr's plans to achieve the immediate disappearance of all gods remain

in both projects, in the original story, he manages to enslave a large number of gods to manufacture the bomb, while in the movie, he embarks on a solitary quest to find The Eternity so that it grants him his wish.

CONCLUSIONS

Daniel Stein identifies the evolution of the superhero subgenre into four stages. The first stage, "Negotiating Paratext: Author Bios, Letter Pages, Fanzines" (2021), highlights how the original texts of Bob Kane fit into Batman comics in the 1940s. This stage includes interspersing letters to the reader and the author's opinion, where fans began to feel that their voices were being heard. This initial evolution can be observed in *Thor: God of Thunder Vol. 1 Thor* (2018), where Jason Aaron adds this important interlocution with the reader for the development of the story. Aaron establishes a relationship between the reader and the author, always mediated by the artistic hand of Esad Ribic, resulting in Gorr comics that focus on the content of events that happened to a set of characters and the analysis of the original Thor series by Stan Lee, Larry Lieber, and Jack Kirby.

During the 1960s, the Metaverse emerges, where fans take the leap into creating their own stories, plots, and characters. This can be observed in Spiderman comics from the 1960s and the way Stan Lee constructs them, drawing inspiration from himself as the ultimate fan. Stan Lee's style is simple; he outlines the foundation of characters and allows young writers like Roy Thomas or Gerry Conway to continue with the creative reins of his most significant superheroes.

Delving into this relationship of attachment established between the reader and fictional characters, this evolution allows for the creation of a loyal fan base that feeds back into the construction of a universe like that of Marvel comics. According to Stein, the Marvel universe is built as a metaverse shaped by the collective efforts of all the agents involved in its development, including, with a crucial role, the fans.

The next step in the evolution comes with the emergence of superhero parodies towards the end of the century. Initially, these parodies were external to Marvel and DC, appearing in magazines like MAD. However, they eventually became part of the editorial policy of these major companies. The proliferation of these parodies is further evidence of the presence of superheroes in the collective imagination and the possibility of constructing their image through hyperbolic versions of these characters.

As the parodies were absorbed by the publishers themselves, both Marvel and DC began to mock their own characters, turning them into additional paratexts that served as commentary on what was happening within their now well-established metaverse.

Technology has played a significant role in evolving comics, especially with the advent of the internet and mobile devices. This has deepened the relationship of loyalty and engagement between readers and creators. Events like San Diego Comic-Con International have evolved to become platforms for showcasing industry updates, encouraging the creation of new formats and materials that the entertainment industry stimulates.

Furthermore, the comic book publishers themselves engage in activities such as promoting, authorizing, creating compilations, and reissuing old editions adapted to modern times. Examples include Marvel Vault, DC Vault, Batman Vault, and Spiderman Vault, which offer fans a chance to revisit and rediscover their favorite characters and stories in updated formats. This continuous feedback loop between readers and creators, facilitated by technology, has fostered a thriving and ever-evolving comic book industry.

The process of updating characters and content, authorized or initiated by the comic book publishers themselves, aims to create a universe of multimedia that enhances the connection between the audience and the characters. This contemporary approach allows for a closer relationship with the viewers, who are able

to identify with the characters and stories presented.

The integration of the comic book characters into various media platforms, particularly the film industry, has been instrumental in evolving and perpetuating the superhero genre. Deliberate efforts, as well as unintended consequences, in the cinematic industry have led to the adaptation and preservation of superhero comics, ensuring their enduring popularity and cultural significance. This interconnected and evolving universe of multimedia has allowed fans to engage more deeply with their favorite superheroes and their stories, cementing their place in popular culture.

Indeed, when analyzing the evolution of Thor and his narrative ecosystem systematically, focusing on a small sample of material from the Marvel Cinematic Universe (MCU), especially the characters Gorr and Thor, clear differences can be observed between the comic and the film.

However, this limitation becomes a strong point as it allows for character development without losing generality. Viewers who are familiar with the graphic narrative understand Thor's evolution, making it easily generalizable for other characters within the MCU.

Consequently, the evolution of an imaginary so deeply rooted in American comics does not disappoint the audience's expectations when they attend the theaters to enjoy the movie. Taika Waititi's narrative skill, similar to Jasson Aaron's comic storytelling, immerses the viewers in the film. If one has read and watched both versions, they will see both perspectives reflected to some extent.

This adaptation retains the essence of the original comic while still providing an engaging cinematic experience, making it enjoyable for both comic book fans and general audiences alike.

Once the differences between both projects have been shown, it is time to contrast our initial hypotheses:

5.1. The Film Does not Represent A Faithful Evolution of The Original Story Shown in The Comics.

As we have demonstrated, *Thor: Love and Thunder* (Waititi, 2022) presents a series of differences that are significant enough to not consider it a faithful evolution. Not only does it



ILLUSTRATION 4. Duel Between Gorr and Thor. (Arros, 2022)

omit key elements of the plot, but it also changes it substantially.

In the original comics, the plot revolves around a distraught Thor due to the god-slaying murders committed by Gorr, who not only defeated him once before, but he also enslaved various gods to create a bomb that will kill them all. Aware that Thor cannot face this threat alone, he teams up with a younger and older version of himself (Berenbaum, 2018) in order to take down the threat of Gorr, even if it may cost them their lives.

In contrast, the movie shows us a Thor focused on finding himself, and he is not aware of the threat posed by Gorr until he attacks New Asgard with the intention of luring Thor and stealing his Stormbreaker, which is the only weapon capable of creating a path to eternity.

Leaving aside the argumentative aspect, we consider that one of the key points that make the movie not a faithful adaptation are the characters. The comics focus on the rivalry between Thor and Gorr through various stages of the god of thunder's life, who is forced to delve into the nature of the gods themselves to truly understand what it means to be a god. This is a solitary journey in which there are barely any characters accompanying him since this is an adventure of self-discovery for Thor, an adventure in which being strong, being powerful, even being a god is not enough.

In the movie, the characters are the main element in which the plot revolves since Thor is at a moment of introspection, so he needs the collaboration of different characters to make him become the protective character who confronts the great threat posed by Gorr. Characters like Valkyrie and Jane Foster make Thor connect with that protective character he must be, with what it really means to be a god.

In summary, the stories share the same premise, but in such a generic way that the differences present between both projects make it impossible to consider the movie a faithful adaptation (Tarín, 2007), (Tomasovic, 2018). It is true that both deal with Thor's need to

understand what it means to be a god, but from that moment on the arguments separate to the point of being two completely independent works from each other.

5.2. The Story Shown in The Comics is More Complex Than The Film Adaptation.

This is a somewhat more complex point than the previous one, as it is necessary to clarify what "complex" means. In this case, by "complex" we do not mean the number of characters or elements presented, but rather the treatment given to those elements.

To begin with this point, we will focus on comics. We see a tormented Thor due to the encounter he had years ago with Gorr, and who, aware of the actions of this character, must undertake a journey, both physical and self-discovery to find a way not only to stop Gorr's plans but to understand the motivation that drives this character.

In fact, in many occasions, Thor wonders whether Gorr is actually right and if the gods have only brought misery to their believers, or whether they are selfish beings truly driven by their egos who have left behind the times when they cared for other beings.

And, on the other hand, there is Gorr, a being driven by resentment and hatred towards the gods who turned their backs on him when his people were dying. He is a character who, although he has revenge as his main motivation, is cold and calculating to the point of leaving Thor as the last god who will die in the future, with the sole intention of letting him lose faith in himself and recognize Gorr before dying. Gorr understands the usefulness of the gods, which is why he does not massacre them all. The gods whom Gorr spares are turned into slaves for the creation of the Godbomb and are stripped of what made them gods, that is, their power. Gorr understands the mentality of divine beings and is aware that if he takes away what makes them special, they will suffer more than with anything else.

Gorr cannot be defeated, he is a character as powerful or even more powerful than Thor himself, but with a much deeper and dangerous motivation. He only falls when his subconscious betrays him and makes him wonder, with all the power he has gathered, if he can be considered what he swore to eliminate, if he can be considered a god. It is at this moment of doubt that Thor has advantage, and frustrate his plans, making it clear that, if it weren't for the betrayal of his subconscious, Gorr would not have been able to be defeated.

The rest of the secondary characters are limited to presenting different points of views to Thor and Gorr about the internal conflict in which they find themselves, allowing the reader to understand what motivates each character and what results they expect from their actions.

Regarding the movie, at first glance, it can be seen that all the characters have been greatly simplified. Thor is no longer a character who tries to understand the very nature of the gods while finding a way to face a threat that not only defeated him in previous encounters but also made him doubt who is right in this conflict. In the film, Thor is in a period of discovering who he really is and completely ignores the existence and motivations of Gorr. It is not a moral conflict about the true divine nature, but Thor simply sees Gorr as the new threat that must be neutralized for the sake of the universe. There is no doubt, no concern about whether Gorr is right, he is just another villain to defeat.

The case of Gorr is somewhat different. Although he retains his origins and motivations very similarly to the comics, his way of acting presents a crucial difference. In the film, Gorr barely interacts with the gods, he simply kills them and finds the Eternity so he can finish them all off, whereas in the original story, he does not seek carnage simply for revenge, he wants to prove something.

He wants to send a message, to show that the gods are not the protectors of anything, that they only think of themselves and do not deserve to be worshiped. Gorr does not simply want to end

all the gods, he wants the universe to stop believing in the figure of the gods, he wants to end the faith of the universe.

By removing this interest, Gorr is reduced to just another villain on Thor's list, an evil character who seeks to end peace and cause suffering. Gorr degenerates into a flat character who, while having justification for his actions, he feels like another powerful being blinded by rage whom the hero will ultimately defeat and forget. In summary, *Thor: Love and Thunder* (T. Waititi, 2022) is nothing more than a simplification of *Thor: God Butcher* (J. Aaron, 2018) to the point of ignoring or treating in a very simplistic way the powerful philosophical component on which the entire comic revolves (Ward, 2019). It is true that both works share a common plot, Thor's attempt to thwart Gorr's plans, but from there, everything is different, from the characters that appear or disappear, to how Gorr carries out his attempt to kill the gods. Overall, all plots and characters have undergone a process of infantilization, following the tone that Marvel Studios has adopted. The general tone of this universe of films stands out for its continuous displays of humor and a much more lighthearted attitude towards the situations that arise.

Thor has been greatly affected by this tone, as he has lost the essence that he maintains in the comics, which was present in the first two films of the character. The fact that he is a character who feels out of place, a character based on epic and far from the sensibility of the rest of "mortal" characters. In fact, this is the charm of the character in the comics, he is a character so far removed from the common problems of other superheroes that it allows writers to deal with fantastic or mythological themes without having to justify (Santiago, 2022), for example, why Spider-Man is fighting elves (Mieth. 2019).

By trying to humanize Thor in the movies (McEniry, Peaslee & Weiner, 2016), that aspect that made him different has been lost. In the MCU, Thor is just another character, with the same problems and concerns as his colleagues.

This project has not evaluated which of the two works is better or which we like more, but it is evident that the key component, the essence of the original plot, such as the dilemma that Thor faces about the nature of the gods, is missing.

It is clear that the film is not trying to be an exact copy of its original story, it focuses on the action and the threat of the villain, but it forgets the elements that make the comic profound. It is not a comic of action but a moral dilemma.

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