

American Horror Story Season 2 Marxism

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Marxist Framework and Social Class in American Horror Story

Season two of the American Horror Story series describes not only the social conceptions of Karl Marx but also the different theories that can be applied in the series, such as social work, suicide, and the organization of society. The paper explores season two with Karl Marx's *The Origin of Social Classes and Freedom*. The modernization of Marxist theories is in addition to many theories of other thinkers that no matter what the time is using on all of these plane responder from Marx's point of view how they happen and when in societies happen).

For this purpose, the paper will explore the origin of the classes, social services, social work as a commodity, and the development of the rule of social classes in the series. Before we talk about the origins of social classes, we must talk that it is a social class, before that it has origin in Karl Marx, which can be used for the social classes. Alternatively, in common with the means of production or class consciousness, it is understood as the belief in a community of interests between specific types of socio-economic relations. The social classes then appear as antagonistic dualities in the historical context of a conflict whose central axis is historical materialism. From this confrontation mediated by history arises the struggle of social classes that is the very manifestation of the conflict of the material interests of individuals in social relationships based on exploitation. (Marx & Engels, 1848/2002)

Institutional Power and Moral Ambiguity

Season two of The American Horror Story tells you a completely different story. You will plunge into the surreal and cruel world of the psychiatric hospital of the 60s (with a full set of barbaric methods of treatment, such as electric shock), feel the hysteria about UFOs, face the perverted world of the serial killer psychopath, and the intrigues of intrigues and the duplicity of the Catholic Church will not leave you indifferent. The whole series is very original, original, acting at a height. It is interesting that many actors wander from season to season but reincarnate into completely different images.

Very often, the second season is the continuation of the first, and the third – the second, and so on. New American horror stories went according to their scenario. The second season is a completely autonomous and unique story. Even the minimal structures-skeletons of the first season were not preserved. In the second season, the action goes along with the love line, unlike the first, where love outweighs.

In the second season, the psycho, the supernatural things were mixed ironically. . The plot of the second season is quite complicated. However, it does not cause tension, despite its unexpected twists. It is not necessary to think or long to recall this or that detail to connect them. It was pleasant that the horror genre is achieved not by standard heaps of blood and sharp moments. Everything is calculated and thought out to the smallest detail: there is practically nothing left without explanation, and the characters are endowed with their unique and relatively complete history. Even second and third-rate characters are created to maintain a common plot; they are not a slightly gray mass but differ in their unique character and charisma.

Heroes are not shown as completely bad or completely good. There is no idealization of the characters because sympathy and understanding evoke any character, and the notion of good changes very quickly. Familiar faces, if in the first series, were still involuntarily associated with the images of the first season, and then the viewer perceives them completely separately and uniquely. Very pleased with the ending that causes such pleasant and bright feelings. One of the most interesting features of the series, in my opinion, is, roughly speaking, the lengthening of the ending. It is like one more series after the Happy End, a bonus track to the life of the main characters. In general, the American horror story in the second season has not lost its individuality and uniqueness.

Narrative Setting, Characters, and Social Conflict

The plot line of the adventure television series unfolds around an ordinary family who decided to move from a city apartment to a village to a private house. Husband, wife, and their son have long chosen a beautiful country house on the shore of the lake and finally decided to acquire it. After a short time, the family moved to the house, tired of the bustle and working days. It would seem that everyday problems are left behind, and ahead of our heroes is waiting for outdoor recreation, fishing, kebabs, and sunbathing. However, the people do not know that there are other residents in their house besides them – ghosts who do not like the new neighborhood at all. Every night, strange things begin to happen in the house – the objects are completely in a different place than they were before, and there is a howling howl.

In fact, everything in this season needed intrigue, bright characters, flashbacks, and exact replicas. The atmosphere of the psychiatric hospital, the patients, the staff, the history of the patients , and the people who got there accidentally are all great. The game of actors is aerobatics, not to mention replicas. In them, there is irony, wisdom, and humor, especially when you are not in a hurry to find out what it is all about. This is not the primitive fear of the otherworld but the unadulterated horror of reality – the atrocities of the Nazis in concentration camps, the inhuman experiences of people, the tragedies of ordinary people, and the cruelty and indifference of others. The whole series is very original, original, acting at a height. It is interesting that many actors wander from season to season but reincarnate into completely different images.

Comparative Evaluation of the Second Season

The second season of the American horror story is a completely different story. Other characters, a different scene, etc. In addition, although the first season, in my opinion, is inferior, it still did not turn out quite badly. These two were among the first people who, in 1961, claimed to have been abducted by aliens. Their experience was widely discussed in the media and became the basis for the bestseller *Interrupted Journey* and as the basis for the television film *Incident with UFOs*, released in 1975. Just like Keith and Alma, Barney and Betty were an interracial couple, which, by the way, was an integral part of the storyline of the second season of the American Horror Story. This season, there was a hero played by Frank Potent, who claimed she was Anna Frank, a 15-year-old Jewish girl who managed to document her terrible experience during the Holocaust and until her death. However, in the series, it is not proven that Charlotte is the real Frank. In addition, nevertheless, her story remains the most tragic and mysterious of the entire American horror story. (FX Networks, n.d.)

Pepper is one of the few obvious links between the seasons. For the first time, we saw hero Naomi Grossman in Briarcliff in 1964, but in *The Circus of Freaks*, we again met the beloved character, not as a patient of a psychiatric hospital, but as an actor of the circus Elsa Mars. Another clear link between the two seasons, in which everyone is exactly sure. The penultimate series of *The Freak Circus* revealed that Dr. Arthur Arden (James Cromwell) from *The Hospital*, also Hans Group, was the same German who, in 1932, deprived Elsa Mars of both legs (by the way, both in the second season and in the fourth young Hans-Arthur played the son of James Cromwell – John). It turns out that in the 64th century, Hans moved to America, called Arthur, and from habits to chopping off his limbs, he did not refuse.

The fact is a little pulled by the ears, but oh well. Murphy created many assassins who traveled, so you cannot help wondering if there is any parallel between them (you can still include fantasy and imagine that they could hear something about each other). First, there was Tate Langdon (Evan Peters) from the *Homicide House*, an uncomprehended teenager who, in 1994, killed 15 of his classmates. The second season was just killing by maniacs, beginning with the *Bloody Face* (aka *Oliver Treason*, played by Zachary Quinto) and his son Johnny Morgan (Dylan McDermott), and ending with imitators in the modern period. In addition, in the *Hospital* was Lee Emerson (Ian McShane) – *Santa Claus*, who killed 18 people at Christmas. Then the fourth season gave us a couple of psychopaths: *Clown Twisty* (John Carroll Lynch) and *Dandy Mott* (Finn Whittrock), who at the end of the series, in one fell swoop, killed almost the entire circus troupe (the style of murder is very much like Tate Langdon).

Private Property, Labor, and Marxist Alienation

Karl Marx believes that private property is the source of all social disasters and evils in society. Private property contributes to the emergence of social inequality, which leads to the emergence of

classes and the state. The state, according to K. Marx, always carries a class character and stands guard over the interests of the ruling classes and privileged classes. In a class society, there is a phenomenon of alienation of a person. The fundamental basis for any alienation of a person is economic alienation, or alienated labor, which Karl Marx considers in different aspects. The first type of alienation: the worker uses in the process of labor natural materials that do not belong to him; he produces objects that are left to the owner of the production. It turns out that the source material and the labor products do not belong to the worker; they are strangers to him.

The very process of labor for the worker turns out to be compulsory. The worker is not free, he cannot choose to work or not, because he cannot otherwise provide the possibility of his existence. The worker in the process of labor remains controlled and dependent – the management of production is completely independent. Forced labor, in general, takes the so-called family life from the worker. The worker treats both production and nature aloof, opposing them to himself, hating them in the soul, seeing in them something alien and hostile. This kind of unfree labor generates alienation between people and competition in a capitalist society, where every person speaks only for himself, despising and neglecting the good of other people and society as a whole. Life in a bourgeois society can be described by the formulas war of all against all and man a wolf to man. The phenomenon of alienation is caused by private property, which Marx considers a prerequisite for all social contradictions. The destruction of private property is the path to liberation and the formation of a new universal and harmonious person. In the proletariat, Marx saw a special class capable of destroying the existing world order.

References

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