Superheroes and Gods

Superheroes and Gods—Don LoCicero 2007-10-15 The work provides a unique study of superheroes and gods in literature, popular culture, and ancient myth. The author selects a number of mythological figures (e.g., Babylonia's Gilgamesh and Enkidu), ancient gods (e.g., Greece's Eros and Tartarus), and modern superheroes (e.g., the United States' Superman and Captain Marvel) and identifies the often striking similarities between each unique category of characters. The author contends that the vast majority of mythological superheroes follow the same archetypal character patterns, regardless of each hero's unique time period or culture. Each of the first nine chapters examines the heroes and gods of a particular region or country, while the final chapter examines modern descendants of the hero prototype like Batman and Spiderman and several infamous anti-heroes (for example, Dracula and The Hulk).

Do The Gods Wear Capes?—Ben Saunders 2011-08-04 graphic novels.

The Myth of the Superhero—Marco Arnaudo 2013-05 Translated for the first time into English, The Myth of the Superhero looks beyond the cape, the mask, and the superpowers, presenting a serious study of the genre and its place in a broader cultural context.

The Mythology of the Superhero—Andrew R. Bahlmann 2016-04-27 Superheroes have been an integral part of popular society for decades and have given rise to a collective mythology familiar in popular culture worldwide. Though scholars and fans have recognized and commented on this mythology, its structure has gone largely unexplored. This book provides a model and lexicon for identifying the superhero mythos. The author examines the myth in several narratives—including Buffy the Vampire Slayer, Green Arrow and Beowulf—and discusses such diverse characters as Batman, Wolverine, Invincible and John Constantine.

Icons of Mystery and Crime Detection: From Sleuths to Superheroes [2 volumes]—Mitzi M. Brunsdale 2010-07-26 This book provides an introduction to 24 iconic figures, real and fictional, that have shaped the detective/mystery genre of popular literature. • Parallel chronologies placing each of the book's 24 subjects in their historical/cultural context • Individual selected bibliographies for each of the 24 figures plus a selected general bibliography of critical sources treating the genre
Religion and Myth in the Marvel Cinematic Universe—Michael D. Nichols 2021-02-19

Breaking box office records, the Marvel Cinematic Universe has achieved an unparalleled level of success with fans across the world, raising the films to a higher level of narrative: myth. This is the first book to analyze the Marvel output as modern myth, comparing it to epics, symbols, rituals, and stories from world religious traditions. This book places the exploits of Iron Man, Captain America, Black Panther, and the other stars of the Marvel films alongside the legends of Achilles, Gilgamesh, Arjuna, the Buddha, and many others. It examines their origin stories and rites of passage, the monsters, shadow-selves, and familial conflicts they contend with, and the symbols of death and the battle against it that stalk them at every turn. The films deal with timeless human dilemmas and questions, evoking an enduring sense of adventure and wonder common across world mythic traditions.

Superheroes and Superegos: Analyzing the Minds Behind the Masks—Sharon Packer MD 2009-12-14

This comprehensive collection of essays written by a practicing psychiatrist shows that superheroes are more about superegos than about bodies and brawn, even though they contain subversive sexual subtexts that paved the path for major social shifts of the late 20th century.

The Routledge Companion to Comics—Frank Bramlett 2016-08-05

This cutting-edge handbook brings together an international roster of scholars to examine many facets of comics and graphic novels. Contributor essays provide authoritative, up-to-date overviewsof the major topics and questions within comic studies, offering readers a truly global approach to understanding the field. Essays examine: the history of the temporal, geographical, and formal development of comics, including topics like art comics, manga, comix, and the comics code; issues such as authorship, ethics, adaptation, and translating comics; connections between comics and other artistic media (drawing, caricature, film) as well as the linkages between comics and other academic fields like linguistics and philosophy; new perspectives on comics genres, from funny animal comics to war comics to romance comics and beyond. The Routledge Companion to Comics expertly organizes representative work from a range of disciplines, including media and cultural studies, literature, philosophy, and linguistics. More than an introduction to the study of comics, this book will serve as a crucial reference for anyone interested in pursuing research in the area, guiding students, scholars, and comics fans alike.

Graven Images—A. David Lewis 2010-10-21

Comic books have increasingly become a vehicle for serious social commentary and, specifically, for innovative religious thought. Practitioners of both traditional religions and new religious movements have begun to employ comics as a missionary tool, while humanists and religious progressives use comics' unique fusion of text and image to criticize traditional theologies and to offer alternatives. Addressing the increasing fervor with which the public has come to view comics as an art form and Americans' fraught but passionate relationship with religion, Graven Images explores with real insight the roles of religion in comic books and graphic novels. In essays by scholars and comics creators, Graven Images observes the frequency with which religious material in devout, educational, satirical, or critical contexts occurs in both...
independent and mainstream comics. Contributors identify the unique advantages of the comics medium for religious messages; analyze how comics communicate such messages; place the religious messages contained in comic books in appropriate cultural, social, and historical frameworks; and articulate the significance of the innovative theologies being developed in comics.

**Visions of the Future in Comics**-Francesco-Alessio Ursini 2017-10-04 Across generations and genres, comics have imagined different views of the future, from unattainable utopias to worrisome dystopias. These presaging narratives can be read as reflections of their authors' (and readers') hopes, fears and beliefs about the present. This collection of new essays explores the creative processes in comics production that bring plausible futures to the page. The contributors investigate portrayals in different stylistic traditions—manga, bande desinées—from a variety of theoretical perspectives. The picture that emerges documents the elaborate storylines and complex universes comics creators have been crafting for decades.

**The Routledge Companion to Religion and Popular Culture**-John C. Lyden 2015-03-27 Religion and popular culture is a fast-growing field that spans a variety of disciplines. This volume offers the first real survey of the field to date and provides a guide for the work of future scholars. It explores: key issues of definition and of methodology religious encounters with popular culture across media, material culture and space, ranging from videogames and social networks to cooking and kitsch, architecture and national monuments representations of religious traditions in the media and popular culture, including important non-Western spheres such as Bollywood. This Companion will serve as an enjoyable and informative resource for students and a stimulus to future scholarly work.

**Superman and the Bible**-Nicholaus Pumphrey 2019-01-29 In 1938, Superman debuted, jumping off the pages of Action Comics #1. In the cultural context of the Great Depression and World War II, the U.S. would see the rise of the superhero not only in comic books but in radio programs, animated cartoons and television shows. Superman forever changed one’s concept of the hero and became permanently engrained in both American and worldwide culture. This study explores the Man of Steel’s narrative as a fresh perspective on readings of the Bible—his character is reflected in such figures as Moses, Samson and Jesus. The author argues that if we read the Bible it can be said we are reading about Superman.

**Encyclopedia of Comic Books and Graphic Novels [2 volumes]**-M. Keith Booker 2010-05-11 The most comprehensive reference ever compiled about the rich and enduring genre of comic books and graphic novels, from their emergence in the 1930s to their late-century breakout into the mainstream. • Includes over 330 entries on comic books and their creators • Presents the work of 80 contributors—accomplished academics and librarians who are also fans of comic books and graphic novels • Offers selected bibliographic listings with the entries • Provides a comprehensive index of artists, writers, works, characters,
genres, and themes

**Marvel Comics into Film**-Matthew J. McEniry, 2016-04-05 Marvel Studios’ approach to its Cinematic Universe—beginning with the release of Iron Man (2008)—has become the template for successful management of blockbuster film properties. Yet films featuring Marvel characters can be traced back to the 1940s, when the Captain America serial first appeared on the screen. This collection of new essays is the first to explore the historical, textual and cultural context of the larger cinematic Marvel universe, including serials, animated films, television movies, non-U.S. versions of Marvel characters, films that feature characters licensed by Marvel, and the contemporary Cinematic Universe as conceived by Kevin Feige and Marvel Studios. Films analyzed include Transformers (1986), Howard the Duck (1986), Blade (1998), Planet Hulk (2010), Iron Man: Rise of Technovore (2013), Elektra (2005), the Conan the Barbarian franchise (1982-1990), Ultimate Avengers (2006) and Ghost Rider (2007).

**Fantasy and Belief**-Danielle Kirby 2014-09-19 Religion and spirituality are being transformed in our late modern and secularising times. New forms of belief proliferate, often notable for not being limited to traditional systems of reference or expression. Increasingly, these new religions present worldviews which draw directly upon popular culture - or occulture - in fiction, film, art and the internet. Fantasy and Belief explores the context and implications of these types of beliefs through the example of the Otherkin community. The Otherkin are a loosely-affiliated group who believe themselves to be in some way more than just human, their non-humanity often rooted in the characters and narratives of popular fantasy and science fiction. Challenging much current sociological thinking about spirituality and consumption, Fantasy and Belief reveals how popular occulture operates to recycle, develop, and disseminate metaphysical ideas, and how the popular and the sacred are combining in new ways in today's world.

**Panthers, Hulks and Ironhearts**-Jeffrey A. Brown 2021-01-15 Marvel is one of the hottest media companies in the world right now, and its beloved superheroes are all over film, television and comic books. Yet rather than simply cashing in on the popularity of iconic white male characters like Peter Parker, Tony Stark and Steve Rogers, Marvel has consciously diversified its lineup of superheroes, courting controversy in the process. Panthers, Hulks, and Ironhearts offers the first comprehensive study of how Marvel has reimagined what a superhero might look like in the twenty-first century. It examines how they have revitalized older characters like Black Panther and Luke Cage, while creating new ones like Latina superhero Miss America. Furthermore, it considers the mixed fan responses to Marvel’s recasting of certain “legacy heroes,” including a Pakistani-American Ms. Marvel, a Korean-American Hulk, and a whole rainbow of multiverse Spidermen. If the superhero comic is a quintessentially American creation, then how might the increasing diversification of Marvel’s superhero lineup reveal a fundamental shift in our understanding of American identity? This timely study answers those questions and considers what Marvel’s comics, TV series, and films might teach us about stereotyping, Orientalism, repatriation, whitewashing, and identification.
The Ages of Wonder Woman - Joseph J. Darowski 2014-09-24
Created in 1941 by the psychologist William Marston, Wonder Woman would go on to have one of the longest continuous runs of published comic book adventures in the history of the industry. More than 70 years after her debut, Wonder Woman remains a popular culture icon. Throughout the intervening years many comic book creators have had a hand in guiding her story, resulting in different interpretations of the Amazon Princess. In this collection of new essays, each examines a specific period or storyline from Wonder Woman comic books and analyzes that story in regard to contemporary issues in American society.

The Search for Meaning in Film and Television - M. Maloney 2015-06-16
This book is concerned with the difficulties faced by modern Westerners in their search for a meaningful life. It sheds light on this enduring cultural dilemma through a close reading of four popular film and television narratives.

Satan in America - W. Scott Poole 2009
Satan in America tells the story of America’s complicated relationship with the devil. "New light" evangelists of the eighteenth century, enslaved African Americans, demagogic politicians, and modern American film-makers have used the devil to damn their enemies, explain the nature of evil and injustice, mount social crusades, construct a national identity, and express anxiety about matters as diverse as the threat of war to the dangers of deviant sexuality. The idea of the monstrous and the bizarre providing cultural metaphors that interact with historical change is not new. Poole takes a new tack by examining this idea in conjunction with the concerns of American religious history. The book shows that both the range and the scope of American religiousness made theological evil an especially potent symbol. Satan appears repeatedly on the political, religious, and cultural landscape of the United States, a shadow self to the sunny image of American progress and idealism.

Welcome to Arkham Asylum - Sharon Packer, M.D. 2019-12-17
Arkham Asylum for the Criminally Insane is a staple of the Batman universe, evolving into a franchise comprised of comic books, graphic novels, video games, films, television series and more. The Arkham franchise, supposedly light-weight entertainment, has tackled weighty issues in contemporary psychiatry. Its plotlines reference clinical and ethical controversies that perplex even the most up-to-date professionals. The 25 essays in this collection explore the significance of Arkham’s sinister psychiatrists, murderous mental patients, and unethical geneticists. It invites debates about the criminalization of the mentally ill, mental patients who move from defunct state hospitals into expanding prisons, madness versus badness, sociopathy versus psychosis, the "insanity defense" and more. Invoking literary figures from Lovecraft to Poe to Caligari, the 25 essays in this collection are a broad-ranging and thorough assessment of the franchise and its relationship to contemporary psychiatry.

Superheroes and Their Ancient Jewish Parallels - Johnny E. Miles 2018-03-19
Persia had Rostam. Babylonia had Gilgamesh and Enkidu. Egypt had Horus and Isis. Greece had Odysseus and Achilles. Israel had its heroes, too—Moses, David, Esther and Samson. While
Israel’s heroes did not wear capes or spandex, they did meet cultural needs. In times of crisis, heroes emerge to model virtues that inspire a sense of commitment and worth. Identity concerns were especially acute for a post-exilic Jewish culture. Using modern American superheroes and their stories in a cross-cultural discussion, this book presents the stories of Israelite characters as heroes filling a cultural need.

Choice - 2007

Neil Gaiman 2017-07-05

I want to tell you about the world’s end, and the new world that comes after it; I want to tell you about the dark days and the hidden things, about the earth’s destruction and the gods’ death — that is when the end begins.

The spark of inspiration, from the dark northern land, is the prototypical form of fantasy literature! Noted author Neil Gaiman has spent over two decades since his first novel, creating stories that have been adapted in film, television, and video games. Now, he returns to the heart of his creative process, serving as both storyteller and narrator, to recount the tale of the northern gods.

Neil Gaiman begins his story with the world still in its infancy, when there were no gods, no life, nothing. He describes the birth of Odin and his siblings, their desire to have their own universe, and their创立 of the world, their creation of humanity, and their sacrifice of an eye for wisdom. Gaiman then describes the coming of Thor and his adventures, and the role played by the trickster god Loki. Of course, the story also includes the adventures of gods like Odin, the all-father, and the enigmatic goddess Freyja.

Follow Gaiman’s words, and you will feel as if you are climbing the roots of the World Tree, exploring the nine worlds of the Norse pantheon; you will feel the awe of the Aesir, the fear of the Frost Giants, the wonder of the Elves in the Middagard, and the trepidation of the dwellers in the Underworld.

In the end, when the gods’ protector Heimdall blows his horn, ‘The Twilight’ — the end of the world — is upon them. Regardless of where the gods are, whatever deep sleep they are in, they will wake up, ready to fight in the final battle. The gods are destined to die, but only life makes all things possible. This is the end. But a new era will come after the end.}

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Textual, Comparative, Sociological, and Cognitive Approaches-Peter Antes 2004-01-01
Since its founding by Jacques Waardenburg in 1971, Religion and Reason has been a leading forum for contributions on theories, theoretical issues and agendas related to the phenomenon and the study of religion. Topics include (among others) category formation, comparison, ethnophilosophy, hermeneutics, methodology, myth, phenomenology, philosophy of science, scientific atheism, structuralism, and theories of religion. From time to time the series publishes volumes that map the state of the art and the history of the discipline.


Arrow and Superhero Television-James F. Iaccino 2017-09-28 "Insightful, thorough, and thought-provoking. This fascinating book offers a unique lens for viewers to both learn about and more deeply enjoy the superhero genre in television and movies."--Ryan M. Niemiec, Psy.D., author of Positive Psychology at the Movies and Movies and Mental Illness
"Debuting on The CW in 2012, Arrow was meant to fill the void left by the end of Smallville. The series has been fairly successful throughout its broadcast run which is why it is surprising that it has taken so long for someone to undertake a scholarly analysis of the series. The new book Arrow and Superhero Television: Essays on Themes and Characters of the Series, edited by James F. Iaccino, Cory Barker and Myc Wiatrowski, serves to do just that and is a welcome addition to McFarland's popular culture listings. Essays in this collection explore a wide variety of the themes running throughout the series--such as the dance between liberal and conservative politics and the focus on objectification of the male body--as well as noting how fan interest and activism have shaped the course of the series' storylines. I highly recommend the book for anyone interested in Arrow and the superhero genre."--Sherry Ginn, editor of Marvel's Black Widow from Spy to Superhero. This collection of new essays focuses on The CW network's hit television series Arrow--based on DC Comic's Green Arrow--and its spin-offs The Flash, DC's Legends of Tomorrow and Supergirl. Comic book adaptations have been big business for film studios since Superman (1978) and in recent years have dominated at the box office--five of the 11 highest grossing films of 2016 were adapted from comics. Superheroes have battled across the small screen for considerably longer, beginning with The Adventures of Superman (1952-1958), though with mixed results. The contributors explore the reasons behind Arrow's success, its representation of bodies, its portrayal of women, its shifting political ideologies, and audience reception and influence on storylines.


**School Library Journal**- 2007

通俗文化理论导论-斯特里纳蒂 2001 本书包括:大众文化与通俗文化;法兰克福学派与文化工业;结构主义、符号学与通俗文化、马克思主义、政治经济学和意识形态等内容。

艾丽丝奇遇记-斯旺 2007 中国学生英语文库·世界经典文学简易读物第一级
The Ethics of War in Asian Civilizations- Torkel Brekke 2006-03-13 This book explores how issues of ethics in war and warfare have been treated by major ethical traditions of Asia. It opens a discussion about whether there are universal standards in the ideologies of warfare between the major religious traditions of the world. While the chapters are written by specialists in Asian cultures, some of the conceptual apparatus is drawn from the scholarly discourse on just war, developed in the study of the ethical tradition of Christianity. Taking a comparative approach, the book looks at six different Asian religious, philosophical and political traditions: Islam, Judaism, Hinduism, Buddhism, China and Japan; and is organized according to geography. This innovative approach opens a new field of research on war and ideology, and extends the debate on modern warfare, universalism and human rights.

The New Gods- Harold Schechter 1980 Harold Schechter looks at the impossible tales and images of popular art--the space odysseys and extraterrestrial civilizations, the caped crusaders and men of steel, and monsters from the ocean floor--and finds close connections between religious myth and popular entertainment.

The Hero's Journey- Joseph Campbell 2020-04-06 Traditional Chinese edition of The Hero's Journey

Classics and Comics- George Kovacs 2011 Since at least 1939, when daily-strip caveman Alley Oop time-traveled to the Trojan War, comics have been drawing (on) material from Greek and Roman myth, literature and history. At times the connection is cosmetic-as perhaps with Wonder Woman's Amazonian heritage-and at times it is almost irrelevant-as with Hercules' starfaring adventures in the 1982 Marvel miniseries. But all of these make implicit or explicit claims about the place of classics in modern literary culture. Classics and Comics is the first book to explore the engagement of classics with the epitome of modern popular literature, the comic book. This volume collects sixteen articles, all specially commissioned for this volume, that look at how classical content is deployed in comics and reconfigured for a modern audience. It opens with a detailed historical introduction surveying the role of classical material in comics since the 1930s. Subsequent chapters cover a broad range of topics, including the incorporation of modern theories of myth into the creation and interpretation of comic books, the appropriation of characters from...
classical literature and myth, and the reconfiguration of motif into a modern literary medium. Among the well-known comics considered in the collection are Frank Miller's 300 and Sin City, DC Comics' Wonder Woman, Jack Kirby's The Eternals, Neil Gaiman's Sandman, and examples of Japanese manga. The volume also includes an original 12-page "comics-essay," drawn and written by Eisner Award-winning Eric Shanower, creator of the graphic novel series Age of Bronze.

**Breaking the Frames**-Marc Singer 2019-01-09 Comics studies has reached a crossroads. Graphic novels have never received more attention and legitimation from scholars, but new canons and new critical discourses have created tensions within a field built on the populist rhetoric of cultural studies. As a result, comics studies has begun to cleave into distinct camps—based primarily in cultural or literary studies—that attempt to dictate the boundaries of the discipline or else resist disciplinarity itself. The consequence is a growing disconnect in the ways that comics scholars talk to each other—or, more frequently, do not talk to each other or even acknowledge each other’s work. Breaking the Frames: Populism and Prestige in Comics Studies surveys the current state of comics scholarship, interrogating its dominant schools, questioning their mutual estrangement, and challenging their propensity to champion the comics they study. Marc Singer advocates for greater disciplinary diversity and methodological rigor in comics studies, making the case for a field that can embrace more critical and oppositional perspectives. Working through extended readings of some of the most acclaimed comics creators—including Marjane Satrapi, Alan Moore, Kyle Baker, and Chris Ware—Singer demonstrates how comics studies can break out of the celebratory frameworks and restrictive canons that currently define the field to produce new scholarship that expands our understanding of comics and their critics.
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