

Hes The Hero Gotham Deserves

AW Rasmussen

Riddle Me This, Batman! Kevin K. Durand, Mary K. Leigh, 2011-10-10 From his first comic-book appearance in 1939 through his many incarnations on the big screen, the archetypal superhero known as The Batman has never been far from the American consciousness. The character shaped the way we read comics and graphic novels, view motion pictures, and analyze the motifs of the Hero, the Anti-Hero and the Villain. He has also captured the scholarly imagination, telling us much about our society and ourselves. These essays examine how Batman is both the canvas on which our cultural identity is painted, and the Eternal Other that informs our own journeys of understanding. Questions relating to a wide range of disciplines--philosophy, literature, psychology, pop culture, and more--are thoroughly and entertainingly explored, in a manner that will appeal both to scholars and to fans of the Caped Crusader alike.

Batman, Superman, and Philosophy Nicolas Michaud, 2016-07-05 Batman or Superman? Which of these heroic figures is morally superior? Which is more dramatically effective? Which is more democratic? Which shows us the better way to fight crime? Who is a morally better person? Whose actions lead to the better outcomes? Superman vs. Batman and Philosophy tries to decide “for” and “against” these two superheroes by comparing their contrasting approaches to a wide range of issues. Twenty-six philosophers evaluate Superman vs. Batman in order to decide which of them “wins” by various different criteria. Some of the writers say that Superman wins, others say Batman, and others give the result as a tie. Since both Batman, the megalomaniacal industrialist, and Superman, the darling of the media, sometimes operate outside the law, which of them makes the better vigilante—and how do they compare with Robin Hood, the anonymous donor, the Ninja, and the KKK? Which of them comes out better in terms of evolutionary biology? Which of the heroes works more effectively to resist oppression? Does Superman or Batman function better as a force for embodied intelligence? Who does more to really uphold the law? Which one is better for the environment? Which of these two supernormal guys makes a better model and inspiring myth to define our culture and our society? Is Batman or Superman the more admirable person? Who conforms more closely to Nietzsche’s Übermensch? Which one makes the more rational choices? Who makes the better god? Who is more self-sacrificing in pursuit of other people’s welfare? Who goes beyond the call of duty? Which one does better at defining himself by resolving his internal conflicts? Whose explicit code of morality is superior? Which superhero gives us more satisfying dramatic conflict? (And why does a battle between the two make such a compelling drama?) Which of our two

candidates comes closer to Christ? Which has the sounder psychological health? Whose overall consequences are better for the world? Which one more perfectly exemplifies C.S. Lewis's concept of chivalry? What's the deeper reason Batman is so successful in videogames whereas Superman isn't? What are the advantages and disadvantages of having the two extraordinary heroes work together? Is either superhero logically or metaphysically possible? How can each of them be diagnosed as psychotic? How do they compare in masking their real identity? Whose motives are more worthy? Which one is more self-aware? Superman vs. Batman and Philosophy comes out at the same time as the movie Batman v Superman. The book cannot discuss what goes on in the movie, yet it also can't avoid doing so, since by sheer probability, many of the controversial issues between the two superheroes will be the same in both. The book will therefore naturally fit in with the numerous raging controversies that the movie unleashes.

Soul of the Dark Knight Alex M. Wainer, 2014-06-04 This is a book about the comics genre and language, how these were used to create Batman, and how that character's longevity is largely due to the medium's unique formal qualities. It argues that Batman's core appeal is his mythic nature which allows him to transcend changes in reader tastes, the vicissitudes of the comics industry, and the changing media landscape. While including some historical elements, it is mostly a study of how the formal aspects of comics are able to evoke uniquely mythic qualities that have made Batman such a long-lived cultural phenomenon and how efforts to adapt these qualities into other media, particularly live-action feature films, have succeeded or failed based on the strategies employed. The book sheds light both on comics as a medium and art form with its own language, syntax and codes and on the process of adaptation--a growing area of study, given Hollywood's continuing interest in working with comic book superheroes.

Luke Skywalker Can't Read Ryan Britt, 2015-11-24 The perfect gift for anyone who embraces the joy of fandom and geeking out, this collection of essays celebrates the fans of Star Wars, Star Trek, Doctor Who, Sherlock Holmes, Lord of the Rings, and much more. Pop Culture and sci-fi guru Ryan Britt has never met a monster, alien, wizard, or superhero that didn't need further analysis. Essayist Ryan Britt got a sex education from dirty pictures of dinosaurs, made out with Jar-Jar Binks at midnight, and figured out how to kick depression with a Doctor Who Netflix-binge. Alternating between personal anecdote, hilarious insight, and smart analysis, *Luke Skywalker Can't Read* contends that Barbarella is good for you, that monster movies are just romantic comedies with commitment issues, that Dracula and Sherlock Holmes are total hipsters, and, most shockingly, shows how virtually everyone in the Star Wars universe is functionally illiterate. Romp through time and space, from the circus sideshows of 100 years ago to the Comic Cons of today, from darkest corners of the Galaxy to the comfort of your couch. For anyone who pretended their flashlight was a lightsaber, stood in line for a movie at midnight, or dreamed they were abducted by aliens, *Luke Skywalker Can't Read* is full of answers to questions you haven't thought to ask, and perfect for readers of Chuck Klosterman, Rob Sheffield, and Ernest Cline. "Ryan Britt is . . . the Virgil you want to guide

you through the inferno of geekery.” —Lev Grossman, author of the bestselling Magician's trilogy

The Dark Knight Dennis O'Neil, Bob Kane, 2008 The official novelization for Warner Bros. Pictures' highly anticipated sequel to Batman Begins, directed by Christopher Nolan and starring Christian Bale as Batman and Heath Ledger in his final role as The Joker. The film opens in theaters on July 18. Original.

Outlaw Heroes as Liminal Figures of Film and Television Rebecca A. Umland, 2016-04-20 Unlike such romanticized renegades as Robin Hood and Jesse James, there is another kind of outlaw hero, one who lives between the law and his own personal code. In times of crisis, when the law proves inadequate, the liminal outlaw negotiates between the social imperatives of the community and his innate sense of right and wrong. While society requires his services, he necessarily remains apart from it in self-preservation. The modern outlaw hero of film and television is rooted in the knight errant, whose violent exploits are tempered by his solitude and devotion to a higher ideal. In Hollywood classics such as Casablanca (1942) and Shane (1953), and in early series like The Lone Ranger (1949-1957) and Have Gun--Will Travel (1957-1963), the outlaw hero reconciles for audiences the conflicting impulses of individual freedom versus serving a larger cause. Urban westerns like the Dirty Harry and Death Wish franchises, as well as iconic action figures like Rambo and Batman, testify to his enduring popularity. This book examines the liminal hero's origins in medieval romance, his survival in the mythology of the Hollywood western and his incarnations in the urban western and modern action film.

Patterns of Rationality Tommaso Bertolotti, 2015-04-29 This book proposes an applied epistemological framework for investigating science, social cognition and religious thinking based on inferential patterns that recur in the different domains. It presents human rationality as a tool that allows us to make sense of our (physical or social) surroundings. It shows that the resulting cognitive activity produces a broad spectrum of outputs, such as scientific models and experimentation, gossip and social networks, but also ancient and contemporary deities. The book consists of three parts, the first of which addresses scientific modeling and experimentation, and their application to the analysis of scientific rationality. Thus, this part continues the tradition of eco-cognitive epistemology and abduction studies. The second part deals with the relationship between social cognition and cognitive niche construction, i.e. the evolutionarily relevant externalization of knowledge onto the environment, while the third part focuses on what is commonly defined as “irrational”, thus being in a way dialectically opposed to the first part. Here, the author demonstrates that the “irrational” can be analyzed by applying the same epistemological approach used to study scientific rationality and social cognition; also in this case, we see the emergence of patterns of rationality that regulate the relationships between agents and their environment. All in all, the book offers a coherent and unitary account of human rationality, providing a basis for new conceptual connections and theoretical speculations.

Vanity Fair ,1927

Dress & Vanity Fair ,1927

Frank Leslie's Illustrated Newspaper John Albert Sleicher,1891

Reedy's Mirror ,1918

Happy Days ,1906

Comic Book Heroes of the Screen William Schoell,1991 An in-depth, lively look at the favorite, larger-than-life hero movies and the comic books and strips which inspired them, this book covers film and television programs, old-time serials, comic books of the '30s and '40s, as well as the hip, controversial comics of today. Photographs and illustrations throughout.

The Motion Picture Guide ,1993

Photoplay ,1988

The New Yorker ,1996

New York ,2008-05

The Haberdasher ,1918

Time Out Film Guide John Pym,1998 This annual edition of the Time Out Film Guide, now updated to include over 12,000 films, covers every area of world cinema: classic silents and thirties comedies, documentaries and the avant-garde, French and Japanese cinema, Hollywood mainstream and B-rated horror films. Time Out's extraordinarily strong international coverage includes award listings for the Berlin, Venice, and Cannes festivals as well as the Oscar winners since 1927. Fully cross-referenced with extensive indexes covering films by country, genre, subject, director, and actor, this is the ultimate guide for movie lovers of all inclinations. Combining a wealth of practical information -- director, cast, alternative titles, running time, release date -- with thirty years of authoritative analyses from 207 Time Out reviewers, this A-to-Z directory delivers honest, incisive, informed, and contentious criticism. The seventh edition includes 700 new reviews from every genre of world cinema and, for the first time, a readers' poll of all-time top-ten films.

Index de Périodiques Canadiens ,2002

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