



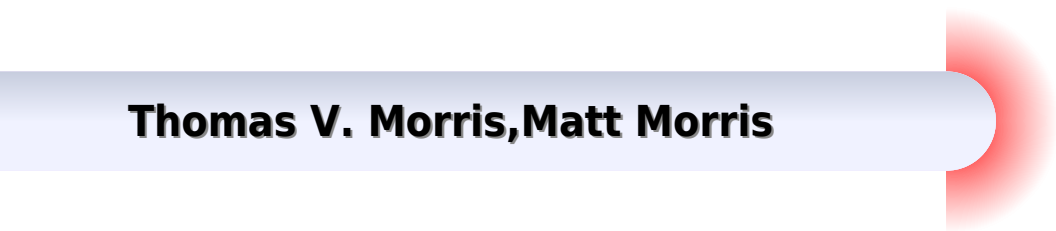
WAR, POLITICS and SUPERHEROES

Ethics and Propaganda in Comics and Film

MARC DIPAOLO

War Politics And Superheroes Ethics And Propaganda In Comics And Film

Thomas V. Morris, Matt Morris



War Politics And Superheroes Ethics And Propaganda In Comics And Film:

War, Politics and Superheroes Marc Di Paolo, 2011 Superhero adventure comics have a long history of commenting upon American public opinion and government policy and the surge in the popularity of comics since the events of September 11 2001 ensures their continued relevance This critical text examines the seventy year history of comic book superheroes on film and in comic books and their reflections of the politics of their time Superheroes addressed include Batman Wonder Woman Spider Man Superman the Fantastic Four and the X Men and topics covered include American wars conflicts and public policy Instructors considering this book for use in a course may request an examination copy here **Race, War, and the Cinematic Myth of America** Eric Trenkamp, 2022-03-09 In this book Eric Trenkamp addresses a question that many American cinema fans may have asked themselves over the past 20 years why is everything superheroes now Although it might be easy to dismiss Hollywood's last two decades of comic book movies as nothing more than overly simplified morality tales the reality is much more complex The pervasiveness of the comic book genre throughout American culture Trenkamp argues perpetuates a subtextual myth about what it means to be an American in the contemporary world At the core of this myth is the image of who Hollywood considers to be the ideal American hero the White male savior This book explores the evolution of this ever changing image of White superiority in American cinema which can be traced from the earliest silent Westerns through decades of war films and up to the modern day comic book genre Through provocative and engaging analysis of a wide variety of Hollywood films Trenkamp demonstrates the industry's history of popularizing White supremacy and the ways in which these films can act as propaganda to support various dehumanizing U S policies both abroad and at home Scholars of film studies comic studies genre studies American studies race studies pop culture and history will find this book particularly useful The Comic Art of War Christina M. Knopf, 2015-07-28 For military cartoonists the absurdity of war inspires a laugh or cry response and provides an endless source of un funny amusement Cartoons by hundreds of artists at arms from more than a dozen countries and spanning two centuries are included in this study the first to consider such a broad range of military comics War and military life are examined through the inside jokes of the men and women who served The author analyzes themes of culture hierarchy enemies and allies geography sexuality combat and civilian relations and describes how comics function within a community A number of artists included were known for their work with Disney Marvel Comics the New Yorker and Madison Avenue but many lesser known artists are recognized *Politics Go to the Movies* Joel R. Campbell, 2022-03-14 Movies and television series are excellent tools for teaching political science and international relations Understanding how stories in various film and television genres illustrate political ideas can better assist students and fans understand and appreciate the political subtext of these media products This book examines politics through five film genres and their variants Gangster movies focus on American and other organized crime They reached their zenith in the films of Francis Ford Coppola and Martin Scorsese Political thrillers

express paranoia about secrecy and political conspiracies while action movies channel anger at foreign and domestic threats to order Superhero films and TV present modern characters who seek to serve society as they face personal struggles about their individual identities War movies promote positive images of wars when conflicts are perceived as successful but often include antiwar messages when wars turn out badly Western movies fell out of favor in the 1970s and 1980s but have undergone a renaissance since the 1990s Westerns can be taken as either political parables or as meditations on policing anarchy community organization The author argues that while these genres all offer escape they also offer important political lessons

The 100 Greatest Superhero Films and TV Shows Zachary Ingle, David M. Sutera, 2022-02-15 A fascinating exploration of the most significant superhero films and television shows in history from the classic serial Adventures of Captain Marvel to the Disney hit show WandaVision In The 100 Greatest Superhero Films and TV Shows Zachary Ingle and David M Sutera celebrate over eighty years of superhero cinema and television Featuring blockbusters such as Black Panther and The Dark Knight Ingle and Sutera also include lesser known yet critically acclaimed shows like The Boys cult films such as The Toxic Avenger and foreign series like Astro Boy to provide a well rounded perspective of the genre All one hundred selections are evaluated based on qualities such as plot and character development adherence to the original source materials technological innovations and social impact The entries cover both live action and animated films and TV series and almost a third of the entries are not associated with Marvel or DC a testament to the genre s variety in its eighty year history The 100 Greatest Superhero Films and TV Shows includes an analysis of the superhero s evolution and its relevance to the feminist movement auteur theory convergence culture critical race theory and more Featuring more than 80 photographs alongside the authors selections the diverse entries are sure to inspire debate and entertain all fans of superhero movies and television shows

Cross-Cultural Influences between Japanese and American Pop Cultures Kendra N. Sheehan, 2023-05-26 This collection features examinations of popular culture including manga music film cosplay and literature among other topics Using interdisciplinary sources and analyses this collection adds to the global discussion and relevancy of Japanese popular culture This collection serves to highlight the work of multidisciplinary scholars who offer fresh perspectives of ongoing cross cultural and cyclical influences that are commonly found between the US and Japan Notably this collection considers the relationships that have influenced Japanese popular culture and how this has in turn influenced the Western world

Working-class Comic Book Heroes Marc Di Paolo, 2018 The first book to tackle the blue collar hero and working class creators

Champions of the Oppressed? Christopher Murray, 2011 This book explores the relationship between American superhero comics and propaganda during World War II It contends that superhero comics were an important means by which the war was represented to the American people and argues that the ideological links between superhero comics and propaganda resides in the imagery and rhetoric they both employed in order to fashion maintain and reshape conceptions of identity power and morality for political purposes

Comics and Conflict Cord A. Scott, 2014 The comic book

which emerged in its modern form in the 1930s was initially a form of simple visual entertainment that gave readers especially children a form of escape from daily life. However, as World War II began, comic books evolved into a form of propaganda providing information and education for both children and adults. Comics and Conflict examines how comic books were used to display patriotism, valor, and adventure through war stories and eventually to tell of the horrors of combat from World War II through the current conflicts in Iraq and Afghanistan. Provided by publisher.

The 10 Cent War Trisha Goodnow, James J. Kimble, 2016. The story of how the comic book industry anticipated the fight against fascism and helped sustain America's war effort.

Reborn of Crisis Annika Hagley, Michael Harrison, 2020-08-09. This book examines the dominant popular culture convention of the superhero situated within the most significant global event of the last 20 years. Exploring the explosion of the superhero genre post 9/11, it sheds fresh light on the manner in which American society has processed and continues to process the trauma from the terrorist attacks. Beginning with the development of Batman in comics, television, and film, the authors offer studies of popular films including Iron Man, Captain America, The X-Men, Black Panther, and Wonder Woman, revealing the ways in which these texts meditate upon the events and aftermath of 9/11 and challenge the dominant hyper-patriotic narrative that emerged in response to the attacks. A study of the superhero genre's capacity to unpack complex global interplays that question America's foreign policy actions and the white militarized masculinity that has characterized major discourses following 9/11, this volume explores the engagement of superhero films with issues of authority, patriotism, war, morals, race, gender, surveillance, the military-industrial complex, and American political and social identities. As such, it will appeal to scholars and students of cultural and media studies, film studies, sociology, politics, and American studies.

The Superhero Symbol Liam Burke, Ian Gordon, Angela Ndalanian, 2020. Bringing together superhero scholars and key industry figures, *The Superhero Symbol* unmask how superheroes have become so pervasive in media culture and politics. This timely collection explores how these powerful icons are among the entertainment industry's most valuable intellectual properties yet can be appropriated for everything from activism to cosplay and real-life vigilantism.

Superhero Culture Wars Monica Flegel, Judith Leggatt. The reactionary Comicsgate campaign against alleged forced diversity in superhero comics revealed the extent to which comics have become a key battleground in America's Culture Wars. In the first in-depth scholarly study of Marvel Comics' most recent engagement with progressive politics, *Superhero Culture Wars* explores how the drive towards greater diversity among its characters and creators has interacted with the company's commercial marketing and its traditional fan base. Along the way, the book covers such topics as major characters such as Miles Morales's Spider-Man, Kamala Khan's Ms. Marvel, Jane Foster's Thor, Sam Wilson's Captain America, and the Secret Empire series turncoat Captain America. Creators such as G. Willow Wilson, Jason Aaron, Nick Spencer, and Michael Bendis. Marketing the Marvel Universe and online fan culture. *Superhero Culture Wars* demonstrates how the marketing of Marvel comics as politically progressive has both indelibly shaped its in-world universe and characters and led to conflicts.

between its corporate interests its creators and its audience The 10 Cent War Trisha Goodnow, James J. Kimble, 2018-04-12 The story of how the comic book industry anticipated the fight against fascism and helped sustain America's war effort Superheroes and Philosophy Thomas V. Morris, Matt Morris, 2005 The comic book narratives of superheroes wrestle with profound and disturbing issues in original ways the definitions of good and evil the limits of violence as an effective means the perils of enforcing justice outside the law the metaphysics of personal identity and the definition of humanity Superheroes and Philosophy tackles these and other philosophical questions in an intellectual yet engaging way suitable for any comic book fan Comics and Cartoons in WWII Arthur Williams, The transformation of American comic books from simple entertainment into weapons of war began long before Pearl Harbor but it crystallized in the pages of Action Comics 58 in March 1943 when Superman himself declared his intention to lick the Axis single handed This declaration while fictional represented a fundamental shift in how popular culture would engage with the most devastating conflict in human history Comic books once dismissed as frivolous entertainment for children suddenly found themselves on the front lines of a propaganda war that would reshape both the medium and the broader cultural landscape of America and beyond The comic book industry of 1941 was a relatively young phenomenon having emerged only three years earlier with the publication of Action Comics 1 and the debut of Superman The medium was still finding its voice when world events began to intrude upon the colorful fantasies of superheroes and adventure stories Publishers and creators many of whom were first or second generation immigrants with personal connections to the European crisis began to see their medium as more than mere escapism They recognized that comics could serve as a powerful tool for shaping public opinion and maintaining morale during the dark days ahead The entry of the United States into World War II following Pearl Harbor accelerated this transformation dramatically Within weeks of the attack comic book covers began featuring American heroes battling Japanese and German forces Captain America who had been punching Hitler on comic book covers since 1941 was joined by Superman Batman Wonder Woman and dozens of other characters in what amounted to a coordinated assault on Axis powers through the medium of sequential art The timing was not coincidental it reflected both the personal convictions of comic creators and the recognition by publishers that patriotic themes would resonate with readers hungry for heroes who could fight back against seemingly unstoppable enemies **Superheroes and American Self Image** Michael Goodrum, 2017-05-15 This book offers an interdisciplinary approach to the study of comic books mobilising them as a means to understand better the political context in which they are produced Structured around key political events in the US between 1938 and 1975 the author combines analyses of visual and textual discourse including comic book letters pages to come to a more complete picture of the relationship between comic books as documents and the people who read and created them Exploring the ways in which ideas about the US and its place in the world were represented in major superhero comic books during the tumultuous period of US history from the Great Depression to the political trauma of Watergate and

the end of the Vietnam War Superheroes and American Self Image sheds fresh light on the manner in which comic books shape and are shaped by contemporary politics As such it will appeal to scholars of cultural and media studies history and popular culture

Fire and Snow Marc DiPaolo, 2018-07-11 Fellow Inklings J R R Tolkien and C S Lewis may have belonged to different branches of Christianity but they both made use of a faith based environmentalist ethic to counter the mid twentieth century s triple threats of fascism utilitarianism and industrial capitalism In Fire and Snow Marc DiPaolo explores how the apocalyptic fantasy tropes and Christian environmental ethics of the Middle earth and Narnia sagas have been adapted by a variety of recent writers and filmmakers of climate fiction a growing literary and cinematic genre that grapples with the real world concerns of climate change endless wars and fascism as well as the role religion plays in easing or escalating these apocalyptic level crises Among the many other well known climate fiction narratives examined in these pages are *Game of Thrones* *The Hunger Games* *The Handmaid s Tale* *Mad Max* and *Doctor Who* Although the authors of these works stake out ideological territory that differs from Tolkien s and Lewis s DiPaolo argues that they nevertheless mirror their predecessors ecological concerns The Christians Jews atheists and agnostics who penned these works agree that we all need to put aside our cultural differences and transcend our personal socioeconomic circumstances to work together to save the environment Taken together these works of climate fiction model various ways in which a deep ecological solidarity might be achieved across a broad ideological and cultural spectrum This book is freely available in an open access edition thanks to Knowledge Unlatched an initiative that provides libraries and institutions with a centralized platform to support OA collections and from leading publishing houses and OA initiatives Learn more at the Knowledge Unlatched website at <https://www.knowledgeunlatched.org> and access the book online at the SUNY Open Access Repository at <http://hdl.handle.net/20.500.12648/7137>

The Modern Superhero in Film and Television Jeffrey A. Brown, 2016-11-10 Hollywood s live action superhero films currently dominate the worldwide box office with the characters enjoying more notoriety through their feature film and television depictions than they have ever before This book argues that this immense popularity reveals deep cultural concerns about politics gender ethnicity patriotism and consumerism after the events of 9 11 Superheroes have long been agents of hegemony fighting for abstract ideals of justice while overall perpetuating the American status quo Yet at the same time the book explores how the genre has also been utilized to question and critique these dominant cultural assumptions

Sovereignty and Superheroes Neal Curtis, 2016 *Sovereignty and superheroes* marks a major new contribution to the emerging field of comic studies and the growing literature on superheroes Using a range of critical theorists the book examines superheroes as sovereigns addressing amongst other things the complex treatment of law and violence legitimacy and authority It examines all the main characters including Superman Batman Captain America Wonder Woman and Iron Man along with a host of other heroes and heroines within the Marvel and DC universes The book will be of interest to academics and students interested in the intersection between superhero comics culture and politics In a century

thus far dominated by the war on terror superheroes offer us the perfect opportunity to think through the nature of sovereignty in such times of emergency The book not only guides the reader through some of the major story arcs in superhero comics but also serves as an excellent introduction to a range of writings on the nature of sovereignty

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