

WEBVTT

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Yeah.

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Oh my god I linked you to that book.

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Oh you did I think he did, cuz I was like look at the title of this book that's going to trigger so many people have no idea.

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But here's the thing, ruffling some feathers, it's fine because to be tongue in cheek and kind of, but the number of people who really think that's literally what the book is about this is you know 300 pages with us.

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Yes.

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It's a coffee table book I just pictures and stuff that it's literally about Superman's foreskin, there's there's also the logistics of how you circumcise a crypt Tony and everything right like that's that's worth at least 100 pages on its own, I have

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an answer for you because I get asked that now. Usually it's asking good humor and people ask you know just

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just as a joke.

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So I came up with the answer. You know on planet Krypton he was his father was George L.

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And he was born Kal el, so he was circumcised by Mario.

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All right, well with that we invested.

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So Roy, whenever you're ready.

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Hold on let me okay we're recording and everything is fine. Shall we begin.

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Yeah, whenever you're good to go. Wonderful. Hi everybody.

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I'm going to start screen sharing so bear with me as I do.

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No, that's not right.

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Hold up with me.

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What we did earlier Tim is.

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I first started the slide and then we did screen share right.

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Let me see. I'll try that again.

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Sorry I just, I was muted yes that worked better.

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No, it's not really.

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So let me just ask you really quickly. If you are seeing the full screen slide.

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We're not seeing your slides yet at all, no

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technical difficulties.

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Let's do.

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Okay, it started now.

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For this, yet we can see your full slide good to go full side nothing cropped your perfect.

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Wonderful. So thank you and thank you for your patience.

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I will be talking today the paper is American alien Superman is the mythic other given that it's the topic of the con.

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My name is guys moving.

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There we go.

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My name is Rory Schwartz, and I recently wrote the book is Superman circumcised, the complete Jewish history of the world's greatest hero. What are we talking about today in part comes from research for that book.

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To those of you who came in late and miss out on, Tim.

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Tim in my conversation.

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The book is not literally about that it's just the cheeky title.

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Superman.

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Superman is probably the most famous fictional character in the world right from Australia to Algeria, to Alaska, from toddlers to seniors. Pretty much everyone knows who Superman is

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what he's not just universally recognized he's seen as iconic people who've never read an issue of Action Comics, or seen Superman the movie.

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I've been given him a second thought, they still wear his t shirts they evoke him in everyday speech or what am i Superman right they have his tattoo on their arm.

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He can be found in every book clothing toy and magazine store every costume party. Every city and every village around the world, pretty much anywhere you go, you're likely to encounter something of Superman.

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Which is ironic, because the character has very humble beginnings.

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More than just modest. He was created as a Jewish reaction formation to the rise of Nazi ism and domestic anti semitism in the character itself was a pariah

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Superman was created in 1934 by 217 year olds to Jewish high schoolers in Cleveland, Jerry Siegel and Joe Schuester.

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Both were children of Eastern European immigrants.

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Originally scholar words, and Schuster Raj.

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Both were outsiders.

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They were others, they were children of immigrants, they were Jews and 1930s, Ohio, and both were socially awkward unpopular kids at school

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was Superman, they created the very first superhero.

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But as original as the concept was they drew inspiration from a variety of sources and their cultural orbit, including their culture and their faith.

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They gave their hero the origin story of Moses, right, if you look at the site it's it's a baby who's rescued from his people certain do by being placed in a small vessel and sent the drift to an unknown fate.

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He's found and raised by people not his own until he grows in adulthood, to be a great Savior.

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They gave him the strength of Samson.

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And they made him an indestructible defender of the innocent, like the golden.

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Now, this isn't just conjecture.

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Jerry Siegel the writer when the two co creators acknowledges these inspirations in his unpublished memoir, which you read in 1979 was only uncovered in 2011.

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But that's only half the equation that Superman.

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His secret identity, Clark Kent is bespectacled never she anxious neurotic yet cerebral writerly wisecracking.

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The based him on themselves. Superman was their fantasy their wish fulfillment, but Clark Kent, was the reality.

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And they acknowledge this in numerous articles and interviews all kinds of occasions, and Siegel even model this Clark Kent for Schuster.

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And of course Clark Kent is also a checklist of Jewish stereotypes no certainly then

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the two boy chicks started chopping their brilliant idea around, and no one wanted it.

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it. They got responses that the concept lacked appeal that it didn't have lasting power my personal favorite, that it was too fantastic for kids who ever relate to.

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And here's the thing to understand, Superman was the first superhero the first of its kind. There was nothing like him before he was or cowboys cops soldiers of Fortune fortune treasure hunters that kind of stuff.

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And he was a man who can fly, and he can punch through walls and bullets bounce off his chest, who's actually from outer space. And he dresses in skintight long johns Wellington boots and a cape and he wears his underwear on top of his pants.

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The idea was way to strange and to foreign, the idea itself was two other.

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As luck would have it, another thing happened in 1934.

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And that is the comic book was invented. And it's a Jewish invention, a medium in an industry created by others. What you see here on the left is Maxwell max gains Ginsburg, who's widely credited as inventing the comic book magazine formats and famous

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funnies number one from July 1934, the very first comic book in the called comic books by the way because originally they were all comical or humorous content.

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The term other by the way the the capital O term of art. Other is usually associated with famed French deconstructionist Jacques Derrida who stated that every culture is haunted by its other meaning that cultural and national identities are formed through

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juxtaposition to others differentiating between those included in those excluded.

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Basically identifying them helps create us.

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And this process of mothering combined with a did use small number and a Tennessee during two millennia of diaspora, is what Sigmund Freud saw as being at the heart of anti semitism

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Jews had been the other for 100 generations. They were outsiders in virtually every society they were in marginalized and ghettoized, the word ghetto comes from a section of Venice that when you see here, in which Jews were confined during the Venetian

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Republic for 1000 years. That was the neighborhood they couldn't leave.

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And of course, force displacements pogroms Lynch mobs. And ultimately, the Holocaust.

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In America for the first time ever, they were citizens of equal rights, but they still face bigotry and exclusion for respectable business establishment, including newspapers, magazines book publishers ad agencies, etc.

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There was an understanding that Jews need to plot.

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So they created their own industry.

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And it was small it for us mostly republishing old newspaper strips they would license from the syndicates until a few years in a small company a small publisher named Detective Comics later known as DC were 13 pages, short for the first issue of a new

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upcoming anthology titled Action Comics. So in a scramble to make the deadline they pulled the rejected submission from the slush pile and throw it in.

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And so in June, 1938.

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Superman debuted.

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And as it turns out he was not too fantastical for kids to relate to, or for adults for that matter.

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Best Selling comics until then sold around 200,000 copies, the very top successes sold around up to 400,000 copies. Superman sold, 2.2 million copies.

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By 1942, he was selling 12 million copies, his trip the one that got rejected by every single newspaper syndicate United States was syndicated in 230 newspapers reaching 25 million people not to give you a scale, the whole United States population of

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time was around 132 million people so all these numbers you have to multiply by two and a half.

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In 1940, just a year and a half since his debut, and remember this is the depression, everything is collapsing. You know the economy unemployment and all that.

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A year and a half since his debut he got his own radio series The Adventures of Superman, which was immensely popular.

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It had an audience of four and a half million people and it lasted a staggering 2088 episodes.

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He started a cartoon series, the famous Fleischer cartoons shown in theaters before feature films, the first ever live action cartoon it was watched by 20 million people.

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He was the star traction of the 1940 New York World's Fair, with a dedicated Superman day that broke all attendance records. He got his own balloon at the Macy's Thanksgiving Day Parade.

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Time magazine declared him, the number one juvenile Vogue in the United States.

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And once the United States once the us join the war, Superman comics essentially became regulation equipment, about half about 8 million of American servicemen regularly read comic books, more of our army jeeps and tanks.

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That's the, the 33rd reserve it's the ones you see at the bottom right and left became an official and secondly of United States Army Squadron.

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He became the symbol of American might and uprightness which he's largely stayed since, which is not bad for an alien created by a couple of social outcasts rejected by consensus, who debut than a medium, created by outsiders.

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But that's exactly the secret to his success. The metaphor resonates with everyone, we all dream of secretly being invulnerable and super capable and super confident.

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The other capital other in mythic literature, where the Superman or Moses, or Hercules, or Milan, or Frodo or Luke Skywalker is almost always someone who ultimately greatly affects often saves the dominant culture at their core their fantasies of fitting

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in of finding your place in the world, but also of changing the world to fit you.

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In in this specific context of his creation, Superman is essentially.

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He's the story of a Jewish refugee born with the head break sounding name called Ll in Hebrew is God, in case you didn't know who came over from the old country Krypton and anglicised his name to the wasp be Clark kid.

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He's an alien technically an illegal alien.

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We have a Canadian in the audience, I'd like to point out that his Fortress of Solitude in the Arctic means that he's also an illegal resident of Canada, while he's at it.

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And this alien can only interact with human society freely through a disguise. He's a Jew passing for a Gentile, which was the thing to do back then.

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He was his ethnic garb under his clothes, you know, like, a tablet of religious Jews tucked under, and at any given moment, he can change identities and decide which side of himself with internet will interact with the world.

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It's a change of both his personal but also his racial identity, right he's an earth manuscript Tonia and he's Clark and he's Superman.

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He what he is, is the ultimate assimilation slash assertion family. See,

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and he was also a promise.

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Again, we're talking about 1930s 1940s isolationism immigration caps. He showed homegrown Americans that refugees weren't as many at the time insisted dangerous clannish treacherous, they were loyal and immensely helpful valuable.

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It's the gift of his heritage that proved invaluable to his host culture.

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He is America's most popular hero and all American icon, who's a reminder that being an immigrant is all American.

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The other side of that, the fear of rejection of always being in another is symbolized by kryptonite Superman's famous Achilles heel kryptonite is radioactive the breeze of the exploded planet Krypton that made their way to Earth is meteorites.

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They're extremely harmful harmful to his physiology, even short exposure to a small fragment weakens him and pains him considerably and prolonged exposure would kill him it would be lethal.

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And if you think about it, it's a baffling choice from a dramatic standpoint, standpoint, the greatest threat to the world's mightiest hero, a guy who can stop a speeding train and fly faster than the jet is a rock.

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Right.

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What makes it so unique and so potent is the metaphor behind it, it's literally a piece of his homeworld that's followed him over. It's a deadly reminder of his true nature, whether or not he feels himself to be human kryptonite is always there to remind

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them otherwise.

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Exposure means being exposed, it's safe for humans, but it overwhelms him instantly. And there are numerous instances in the comics and and TV shows, etc.

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Where Clark Kent is almost found out in its presence. It's the fear of a failed simulation of alienation, given form kryptonite is weaponized Jewish anxiety.

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Ultimately though kryptonite originates in the same place as Superman's powers. You know his alien heritage planet Krypton his heritage his otherness is simultaneously the source of his strength, and his weakness.

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Its ethnicity and culture is something to give power and pride, but can also impede acceptance and success.

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There's a lot more to say about how Superman's otherness has played out over the decades is his creation, this is just like a tapas menu of all kinds of issues revolving around his identity.

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And what that means and how that reflects on American culture Jewish or otherwise.

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The point though, is that we're used to thinking about Superman as this paragon of stability and authority for better or for worse, but he's always been used to explore questions of personal racial and cultural identity of belonging, of otherness.

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He Superman is the modern combination of the mythic other the other worldly stranger who at the same time is our best selves.

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Because in the end, all stories about the other are really about us.

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Thank you.

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All right, thank you very much for way I, I could have gone for another 20 minutes of that easy.

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I could have gone for another 20 minutes of that easily. But, if anybody has any questions or questions for Roy Now is the time.

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Very good talk. Well, thank you.

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Yeah, I just wanted to see as a longtime fan of Superman at lovely loved it, loved it.

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Great, thank you.

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Oh yes, I have a question for Brett my video on at the moment. Um, if Superman is so Jewish of origin. How come he seems so white an angle.

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Because that's the costume right that's the assimilation his costume.

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And just as likely when I say Superman is is Jewish. So Superman, the fictional character fictional guy is not Jewish, he's an alien from a different planet who happens to look like a hunky Caucasian guy right.

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He was born on Krypton. He was raised by two kids he's canonical Christian.

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Usually Methodist something's Protestant.

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He's definitely not Jewish, but the real Superman is a character in the real world. In that character was created in a very specific Jewish context in imbued with Drew significant I just touched a little bit there's so much over the years.

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And he absolutely dealt with your themes and symbolized Jewish interest and anxieties and preoccupations is a character he's absolutely a Jewish character, which is not to take away from other symbolism that have been added through the years and as Christology

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Christology and all this kind of stuff. It's all great and it's all there and it's all legitimate, but that that was sort of the perspective that I came at this when I wrote the book.

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But part of why he looks that way. Think of yourself in the 1930s and 1940s, Jews were still you know they're persecuted there's violence there's Nazis in those anti semitism 1939 you had 22,000 Nazis marched down Fifth Avenue and Philip Madison Square

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Garden. You had the Nazi the German American blood going, these mini Lynch mobs across United States and send bomb threats to Jews and entertainment, all these kind of things going on.

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You know, creating a Jewish character would have been a non starter but one thing Jews could do that other minorities couldn't is pass for White. right Jews are non white that pass for White.

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Hitler didn't check to see if you went to shore or laid, you know, or prayed in the morning it was based on race, but Jews can look right and death, the metaphor that's at the core of it, that he is cultural of Krypton who seems like this white bread,

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Norman Rockwell painting come alive. You know Smallville bumpkin Clark Kent he's Wonder Bread he's he's he has all the ethnicity or from Micah, but that's the pretense, that's the the the the exterior the shell secretly as this might have his heritage.

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And that's the beauty of the metaphor and it's a mixed metaphor to be sure but it works fine that way.

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I have a bit of a question so what while we're talking about, sort of, you know, the idea of in continuity religions of characters obviously Superman is.

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I mean, anymore. He's practically portrayed as a religious, maybe sort of humanist.

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But there are other characters in the mythology and the supporting cast that over the years they have sort of assigned different religious identities to, if I'm remembering right that it's been a few years now, but I think that was it very white that

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they made Jewish at some point.

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Good. So, Superman is right he's not practicing Christian their stories about his childhood being taken to church and again it's the square was Protestant those Methodist in one story, it was Southern Baptist but that I don't think that's a good fit,

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from Kansas.

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Right.

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So, Perry White wasn't wasn't addressed officially there was a different boss but the day of plan and Morgan edge he was the boss of the TV station, and he was born.

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Morris Edelstein, which made for a very conflicting metaphor.

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But while Perry White was never addressing any religion either way. There was a recent story written by Brian Michael vendace who was Superman off on the formation of a student, where paranoid is complaining about late stories and he'll be late for Shabbat

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dinner, which is an awfully strange thing for a Gentile to complain about. That's probably what I'm remembering yeah that's from Leviathan rising one gave credit to share but you know I think that's that that's sort of tells you what you need to know

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there,

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and Barry White for anybody that doesn't know is the editor in chief at The Daily Planet and has been for 50 years or something like that at this point.

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Yep.

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Are there any other characters you can think of like the it's there aren't for you know for character that was created by to to Jews, is not, I can't think of very many even supporting characters have to say and by the way, I'm noticing that the q amp

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combination of things that can trace back to Gilgamesh I'm happy to talk in that direction too. But, if of the big classic superheroes created the 30s and 40s what's called the Golden Age, virtually one in all were created or co created by Jews because

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it was an industry of kith and kin. These were Jews that had an intellectual and artistic bent, that they brought because they couldn't do anything else nobody would hire them to do anything so they created this industry and created these characters,

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the superhero genre is a Jewish creation.

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Batman was created by Bill Finger and Robert and Robert Bob Kane, born. Yeah, Robert Kahn and Milton finger,

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etc etc. Captain America was Joe Simon and jack Kirby, Simon and Jacob Pittsburgh, and they all adopted secret identities for themselves as well, for all kinds of reasons.

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But the thing I like to point out is that there are only two big name characters from those years that were not created at all by anybody Jewish and that's Wonder Woman, and Captain Marvel shows him.

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But if you look at the original story of Wonder Woman now they made her that the the half daughter of Zeus, but the original story her mother Hippolyte a queen of the Amazons, she needs mud on the beach to give it a human shape and then the gods breathe

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life into it when she prays to them. That is the origin of the golden, they gave her the story of the Golden.

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Right. and then you look at Shazam right and his name is an acronym for his power is that where he gets them from, he has the wisdom of Solomon, the strength of Hercules the stamina of Atlas that might have Zeus, that kills it.

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So it's five Greek gods and Solomon some old Jewish guy, which I thought was so random and hilarious. But you have this religious and historical figure out who, you know, and then five Greek gods.

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So, it's all steeped in that kind of culture and there's a lot to be to be seen I argue in my book and, you know, when I say that there's there's parallels.

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It's not that they took Moses, or Samson and then they give them a cape and said here Superman it's that the board all these elements, the same way that West Side Story is more some Romeo Juliet, or James Joyce's Ulysses is the Odyssey that kind of stuff.

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And in this regard I see parallels between Captain America and King David Captain America is a story about a teenager from the Lower East Side who's on the Lower East Side and making 30, right.

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This skinny teen from the Lower East Side who takes up a star spangled shield and goes to fight the giant from the east. That's David, you know, low that his creator jack Kirby said, Captain America was me, and I was Captain America.

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So, you know it's it's even acknowledge that by the creator's

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question.

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Yeah, I'm was recently reading a book by Daniel already called Superman and myth and folklore.

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Wonder if you were familiar with that.

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I haven't read it but I believe it's from the same publisher I think that's also in McAllen book you know it's McFarland it's a University Press.

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I didn't think it was all good but his basic premise is that Superman is so ubiquitous as you mentioned these like known around the world even by people who haven't read the comic books that he has entered the realm of folklore.

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Now, karate doesn't do all that great job of defining what full or is or demonstrating that Superman is folklore and nobody else does.

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But he also talks about he mentions briefly Superman's mythic identity as well. And this ties in with another book that I've been reading which is a McFarland book on the biology of the superhero.

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And that author delineates, a lot of characteristics of superheroes in general, and examines how Superman.

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Other DC heroes, and TV characters and even Beowulf, how they fit or don't fit that that mythic pattern of the superhero.

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So, it, it seems odd Robin's got a cat.

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Yes, he does all the time. Yeah, it, it seems that that Superman is tapping into this mythic resonance, this depth that that goes back as certainly to Beowulf although you know bale wolf is is not a superhero doesn't my rat costume and have an emblem

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on his chest.

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But the, the, That mythic quality.

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It must be something that Siegel and Schuster tap into as well as their Jewish heritage. Yeah, and and like you say, you know, cc bet creating Suzanne, creating Captain Marvel.

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Certainly went back to mythology as well.

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For sure.

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And, you know, for one, one person's mythologies and other person's religion right it just died that many Greeks running around today.

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Kind of sacrificing for Athena but it was a religion at some point, right.

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And you look at the original Green Lantern Martin Odell who was acquitted the Pillsbury Doughboy and.

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Right.

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So, but he says I he was inspired by Chinese mythology, which was really interested in.

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But digging the ballads and that kind of stuff or Millennials are common use inspired by the rings cycle opera, which in turn is Norse mythology so it's all part of the kind of same stew.

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And the, you know, you could draw parallels between Hercules and Sampson and actually there's thought that they influence each other these tales travel danger world and sort of influence each other.

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Most depictions of Samson and Renaissance art are actually drawing Hercules Samson is described in the Bible is having seven cornrows ending and seven long braids, but he's all in every single piece of art from the Renaissance it's always a lion mane

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a hair which is a Hercules thing. So, you know, they all kind of cross pollinated when one level or another. And I go, even before Beowulf and a trace it back to the Epic of Gilgamesh which is, you know, the oldest story we know of.

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And I opened my book was saying the first story ever told is a superhero story. It's about this guy who has superpowers, he's a third god how do you get to a third I don't know but he's a third God, and He has superpowers and he goes into this epic quest

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to save his village.

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And more than that. They even that's where the trope of the team up originates because the gods are afraid of him so they send in Quito the wild man who is sort of like a joker trickster super powered figure, and at first they fight, they realized on

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the same side, they become best friends and then they take down the gods together. That is such a classic, you know team. That's the first story yeah that's that's Marvel Comics all the way.

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Yeah, totally right and Batman Superman, Wonder, you know, not trying to murder each other like crazy so you know it's it's all there and you know I do it just in the book, hopefully in a way that you will find more media and interesting and convincing.

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And they also going to call you because if you ask call you and you'd say no no no it's not one, you know, see coming from BB coming from a it's all of them coming from the collective unconscious.

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This is all archetypes we all think in certain patterns, inevitably different cultures manifest certain things in an example of that I sort of put it under that lens as well as an example of that is in researching this book.

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And an example of that I sort of put it under that lens as well as an example of that is in researching this book. I discovered that there was an entire superhero genre including superpowers secret identities costumes flights whatever that was in Japan in the late

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in the late 20s early 30s, nope, nope, they didn't know about each other, there's no cross pollination. Just two different cultures coming up with very similar concepts.

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And it wasn't even published it was Japanese street theater, but some surviving artifacts show us, and it's about, you know, there's a story about a street urchin who actually praise to like the the ancestors and to give him this ability and he puts on

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this crown and he gets a cape, and he flies around and fights dragons and it's like this is superhero stuff I'm like 1928, Tokyo. So it's great stuff, so I really try to do justice by saying okay there's Jewish but let's be fair let's look at all the

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other stuff like the call heroes and you know the Douglas Fairbanks movies.

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By the way, a secret Jude born Douglas Coleman, he hit it, you know, so there's a lot there, there's a lot of stuff that kind of overlaps but the end result when all is said and done is Superman is modern mythology, right it doesn't matter that we are

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aware that he's not real.

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Right.

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We don't like fly off a cliff in our current so exactly Superman we don't do that, but it's still a modern mythology and Umberto Eco, the famous philosopher and linguist and semiotician wrote in 1972 or for an essay called the myth of Superman talking

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about exactly that.

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And they reference that in the book as well and that that's actually available online if you look Umberto Eco the myth of Superman.

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It's a wonderful multi layered piece, that in itself is written as a metaphor as well straightforward, so you can read on two different levels. Just like Superman is a great piece.

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Excellent. Thank you.

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Yes.

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I thought I was, I got kicked off the line due to

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the internet failure failed at the end of the period urs NC my, my question.

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I understand the difference between Superman the fictional character within the fictional world, and the meaning of Superman to Siegel and Schuster. What I'm asking about is the reason for the difference.

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In other words, you talk about how Superman shows the, the value of immigrants to American culture but how much of an immigrant can Superman be if he's a wasp from Kansas.

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Right.

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It's so how much can you convey that notion, as a white passing immigrant. Yes.

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I mean it's a good question but here's the thing right he's not really a white Anglo Saxon Protestant and he's not really from Kansas right that's that's the whole thing.

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But that's what he seems to be why.

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And that's the way people perceive him.

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Right, so the metaphor for that. But here's the thing, nobody has ever come across the character and only knew Clark Kent, I mean somebody had to but you get my point right we always know there are two sides to this equation.

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So, the metaphor is the two halves, and again it's a mixed metaphor but it works.

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And that is, yeah he's this white bread wasp be.

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And he's not really even debatable why he's an exaggeration right nobody, nobody, you know he's like what do you like.

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Yeah, right. He's already out before Woody Allen, you know, but secretly. He's from elsewhere. He has a different name a different ethnic name of different ethnic garb a different ethnic code of whatever abilities that are very much not wasabi or, you

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know, from Kansas, you know so that that combination the fact that he can pass city can hide who he is, that the market is a costume it's a suit figuratively and literally that allows you to interact with the world.

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That's how he stops being the other.

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Right. The other Superman.

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The the stranger who's also the best of us.

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He's sort of subverting right the stereotype.

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While still staying an alien at no point does he not be an alien. But this was as you noted this evolved over the years, krypton and his background and his, the importance of it to his story was really very much a footnote in the first few years for a

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lot of reasons he didn't get a full a full fledged origin until 1948, a decade after he was created.

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He didn't learn where he's from until five years after that. And the sort of the destruction of Krypton is this Holocaust metaphor of the destruction of the old world and the community that's gone, and in the 50s you know people tend to think of it as

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this kind of happy go lucky not occur care in the world in society and guy but he was really suffering from serious PTSD there's issue after issue where he's crying and clutching his head and, you know, torn over his you know dead everybody.

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That's really post-holocaust and that's really the creator's working the way through that when all that came out and realizing what what had happened.

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And there's a lot of stories where you know as the years go by that becomes less and less than the veiled and more and more obvious.

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It's interesting to talk about it when you have a character who doesn't exist in a book, but is created over a long period of time. It's very important to, to keep in mind.

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What we the average reader may not know which is what came from when and how it was just talking about yours where that story.

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Also some things that you said about how Clark Kent is a suit that he wears reminds me of a story about Christopher Reeve of the 1978 movie. He had asked the director for help on playing Clark Kent, and the director said, You are never playing Clark Kent,

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you are playing Superman, playing Clark Kent. Yep. Thank you.

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Anybody else. Nobody has ever played. Nobody does have been a better Superman but nobody's ever played that duality. And when he was clerking you're in on it as the audience, you've got your win rate and that was just.

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Right. And that was just. He didn't break the fourth wall but he was right up to it, you know, and he did that better than anybody else before since. Absolutely. That's why that movie was so good.

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It convinced you that people wouldn't realize that Superman to Clark Kent were the same person. I'd see things in the comics that trying to come up with explanations for that but we're just pathetic.

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This worked.

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Yeah, the, if you if somebody First of all, somebody here hasn't seen Superman The movie ever or in many years, I recommend seeing it with that perspective, it's so fruitful and amazing and it's just a great movie and it's also by the way where the Christ

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metaphor starts coming in in the comics it didn't exist until then, and that really opened the door and it's sort of built up from there.

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But if you don't want to put yourself through a two hour movie. One thing I recommend you look up is you'll find on YouTube is Christopher Reeve Superman that movie Clark Kent changing it to Superman.

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There's a scene where he's torn, and when notices with her back to him he's, he's trying to tell her, and he takes off his glasses and stands up and the physical acting is so superb that it looks like a special effect.

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It just looks like they stretch them and white and him all of a sudden, but it's just the physical acting.

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And it's just an amazing, amazing film. So, but I can go on I can gush about that all day long.

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Any other questions for ROI.

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If not, I can, I could go forever. So, I have time so I'm happy as I say play it up my screen so the house is quiet and I'd love to follow on from my day was saying could so because the duality of conflict characters is always something very interesting

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to me because it falls differently for different characters like you look at Batman for instance and most modern depictions of Batman, Bruce Wayne as the mask.

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You know the Batman is the closest thing to a true identity that that person has, whereas Superman has always kind of been the inverse and I wonder how you reconcile those two ideas, the idea of, you know, Superman being his true identity and wearing

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his you know his cultural garb underneath his costume. But then, I always view personally Clark Kent, as the actual man, even if he might put on a bit of an affectation in public, but in terms of the core values of who he is.

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that's Clark Kent, rather than Superman to me.

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Right.

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So I sort of wrestle with that throughout the book from different perspectives and I do my best not to not to give a definitive answer I don't appreciate what I'm spoon fed anything so I always try to keep things, you know, not a tactic but more expressive

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and.

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So, just because I don't know what level of comic book area edition everybody here has the first superior ever created a Superman. The second big one is Batman created a year later with the mandate of making me another Superman, and the two are really

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the book and every other, the thesis and the antithesis the Alpha and the Omega.

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You know the yin and the yang and every other creation since then has been on that spectrum. You know, I, one of my people asked me who was your favorite super as a captain america and one of the reasons that he's exactly in the middle east sort of represents

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to me the best of both of them but

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over the, again, the depiction of who they are and how they are and the relationship between their civilian identity and the super identity is something that's been depicted different ways over the years, so I'm going to try and make a you know a broad

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statement that doesn't kind of, you know, it's hard because you can start analyzing really different.

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Different runs different moves of different creative creative teams.

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When Bruce Wayne was born Bruce Wayne, he was just Bruce Wayne at age eight his parents are murdered in front of him in a robbery gone wrong. He vows to spend the rest of his life fighting crime, sort of punch and criminals punishing themselves, that

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it up.

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That night, Bruce Wayne psychologically died, was murdered together his parents and Batman was born, he just then figure out how to be Batman until a few years later he travels the world trains comes back that man okay.

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Okay. So when he puts on the costume that's the real him when he walks around as this dandy fall womanizing drunk, Bruce Wayne, that's the that's the act.

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Superman becomes interesting, because Superman wasn't call Ellen Krypton except for in birth he was shipped around he was shipped off is a baby. He for all intensive purposes only knows being Clark end, he would naturally only think of himself as Clark

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end.

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In most versions of the story he doesn't find out about his heritage until he's an adult. At least late teens and most versions not all

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in yet.

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And yet, when he's cooking in Metropolis when he's in the Daily Planet which is how he spends most of his time as that's how we interact with the world.

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Most of the time, that's, that's a that's a complete. It may be a slight affectation and some versions, it might be just mild mannered reporter, it may be like a bumbling yes let me actually Mars or kinda like the Christopher Reeve take which is more

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like the original, so you don't choose to take.

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In a way, his personality wise Superman is a continuation of who he grew up as Clark end. Well it veers off it splits off into Clark into a metropolis.

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So, Superman is a bit more complicated a bit more complex of a character and in my opinion a bit more realistic a bit more relatable in the sense that he doesn't just have one identity that's a, you know, an act and why is he it's real.

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He's complicated, and he has really a trifecta of identity, it's a false binary he has, you know, Clark, the farm boy and he has clocked in Metropolis and he has Superman, let alone the sort of cultural momentum of club color when he goes to the fortress

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and sort of you know this kind of synagogue slash Cathedral slash museum for his culture, long gone, and none of them are a full pretense, right, even when he pretends to be Clark again he was lowers his court from the very first issue.

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He's never would hurt a superman he would hurt Clark, even though clock is supposedly the pretense.

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He makes Francis Clark Superman he has colleagues, but not friends.

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Not really.

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He spends most of the hours of the day, he walks in the world and our shoes is Clark. Right, so it's always been that all of it is identities had some measure of truth to them, and they've always been this kind of interplay, and there's no right answer.

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It's the question, that's the answer is Who am I really in that question is one that we asked the audience but it's also the one that the character is asking, in his journey is figuring his identity of balancing his culture and his personal.

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That's part of what makes a character so appealing and so multi layered, in my mind, and we can talk more and So dividing it by years but that's sort of the broad stroke answer, I hope that's satisfying.

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Absolutely, yeah for me I always, I appreciate we said in terms of it being a false duality because for me. The real Clark, the real identity is who he is around his family who he is around his parents and who he is around like lowest once in any representation

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Once in any representation where Lewis knows his identity, that's that's the most unguarded version of Clark that you get.

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Yeah. No, I mean, imagine yourself being an immigrant, I mean I'm like oh my god I was born and raised in Israel but I was the didn't ship me in a, in a casket when I was a little baby.

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Took a plane when I was growing up, but you know from personal experience as well I can tell you that there's the personal does who you are.

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And that's more important than what you are, which I think today's as relevant as ever right that your purse identity is more important than whatever group affiliation you you see yourself as but who you are is always sort of it's like a y shape.

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split, who you are as at the core, and then you have two cultures to contend with. And figure out who you are in both of these and how you merge them together and how compatible incompatible they are so you're always sort of balancing those two things

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and they're not mutually exclusive, but they're also not joining the exhaustive.

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So I think that's what Superman does.

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Right, well I think we are at our time this is clearly a topic I could talk on forever but let's say thank you to Roy for his presentation and his, I put a link to his book in the discord for anybody that would be interested in it I definitely am.