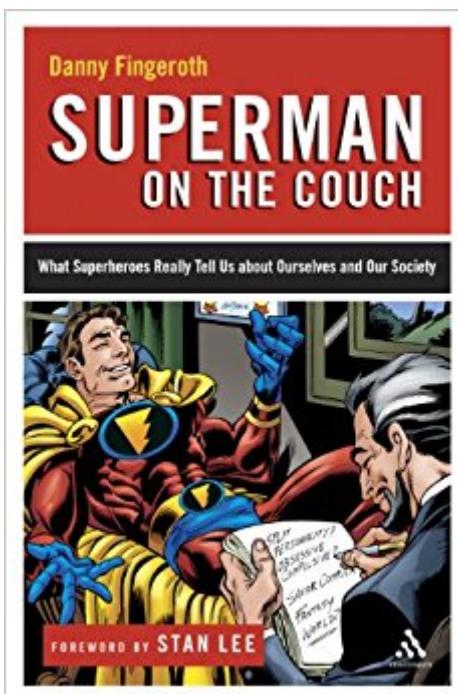


The book was found

Superman On The Couch: What Superheroes Really Tell Us About Ourselves And Our Society



Synopsis

Why are so many of the superhero myths tied up with loss, often violent, of parents or parental figures? What is the significance of the dual identity? What makes some superhuman figures "good" and others "evil"? Why are so many of the prime superheroes white and male? How has the superhero evolved over the course of the 20th and early 21st centuries? And how might the myths be changing? Why is it that the key superhero archetypes - Superman, Batman, Wonder Woman, Spider-Man, the X-Men - touch primal needs and experiences in everyone? Why has the superhero moved beyond the pages of comics into other media? All these topics, and more, are covered in this lively and original exploration of the reasons why the superhero - in comic books, films, and TV - is such a potent myth for our times and culture.

Book Information

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Customer Reviews

It is clear to me that this book is not aimed at people who actually READ superhero comics. Though relatively well-written, it is incredibly superficial. The conclusions drawn about the superheroes themselves are often basic and flawed from the point of view of a diehard fan (though diehard fans come in many shapes and some may love him). The conclusions drawn about why we relate to superheroes are the obvious ones. Fingeroth chooses to look only at the surface, saying, for instance, that because Superman is an alien, Clark Kent is the 'unreal' identity when compared to Superman. The name 'Kal-El', Superman's Kryptonian name, is never mentioned. Fingeroth also can't account for the fact that Clark was raised human, and his canon reasons for being Superman stem from his

childhood as Clark. Even the name Superman isn't something he chose--Lois Lane slapped it on him the first time he saved her. That is just an example, but the whole book reads like that. Fine if you're only interested in pseudo-pop psychology, with no depth into the history or variation of the characters. And THEN there's the fact that the only place women are mentioned in this book is in the chapter set aside for them (I thought 'separate but equal' was a thing of the past), and Fingeroth never mentions any comic book superheroine other than Wonder Woman. WW, Xena and Buffy are the focus of this chapter--legitimately, and with good discussion. However, he neglects so many women from the original superhero medium that I couldn't stand it: Black Canary, Storm, Rogue, Elektra, Supergirl, Batgirl, Oracle and Catwoman to name a few--who he doesn't name.

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