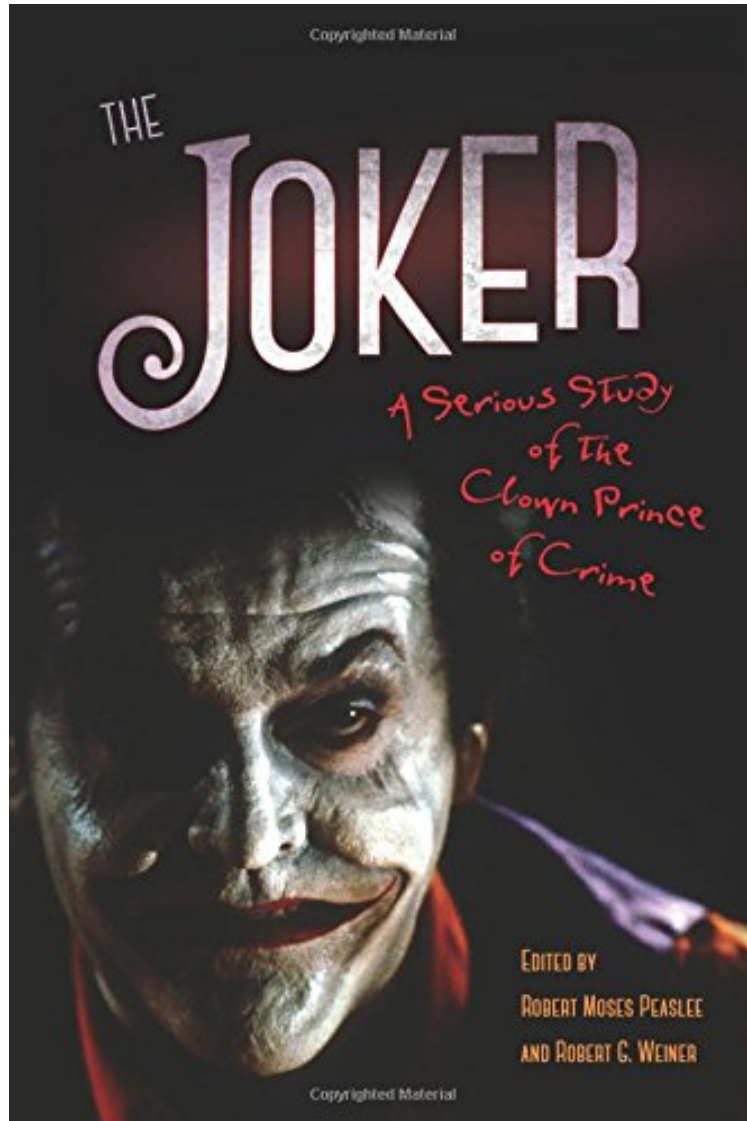


(Download pdf) The Joker: A Serious Study of the Clown Prince of Crime

The Joker: A Serious Study of the Clown Prince of Crime

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From University Press of Mississippi : The Joker: A Serious Study of the Clown Prince of Crime before purchasing it in order to gage whether or not it would be worth my time, and all praised The Joker: A Serious Study of the Clown Prince of Crime:

8 of 9 people found the following review helpful. I gave this an "I love it" although I disagreed with a couple of the ...By John M. OyerbidesI gave this an "I love it" although I disagreed with a couple of the essays. Overall it is a book that was needed and I think it lays the groundwork for more to follow. I think it is very useful in explaining the

metamorphosis of the Joker throughout his existence and where he might go in the future. After all, the Joker is ubiquitous to anyone remotely interested in comic or mass culture and he deserves to be seriously studied. I mentioned this to my friend the other day ... when we are kids we think comics, villains and heroes are cool; when we get a bit older we admire the stories and the art; and when we get a few smarts in us we realize that characters like the Joker are so much more. This deserves to be read by anyone seriously interested in the deeper meanings of comics, superheroes, and super-villains. 5 of 12 people found the following review helpful. Reads like an opinion rather than the case study it wants to be. By Shakir I want to try to give this a chance but the opinion piece style of the Joker's relationship to Harley is a joke. Especially in this self-branded "Serious [Case] Study".

Along with Batman, Spider-Man, and Superman, the Joker stands out as one of the most recognizable comic characters in popular culture. While there has been a great deal of scholarly attention on superheroes, very little has been done to understand supervillains. This is the first academic work to provide a comprehensive study of this villain, illustrating why the Joker appears so relevant to audiences today. Batman's foe has cropped up in thousands of comics, numerous animated series, and three major blockbuster feature films since 1966. Actually, the Joker debuted in DC comics *Batman 1* (1940) as the typical gangster, but the character evolved steadily into one of the most ominous in the history of sequential art. Batman and the Joker almost seemed to define each other as opposites, hero and nemesis, in a kind of psychological duality. Scholars from a wide array of disciplines look at the Joker through the lens of feature films, video games, comics, politics, magic and mysticism, psychology, animation, television, performance studies, and philosophy. As the first volume that examines the Joker as complex cultural and cross-media phenomenon, this collection adds to our understanding of the role comic book and cinematic villains play in the world and the ways various media affect their interpretation. Connecting the Clown Prince of Crime to bodies of thought as divergent as Karl Marx and Friedrich Nietzsche, contributors demonstrate the frightening ways in which we get the monsters we need.

About the Author Robert Moses Peaslee, Lubbock, Texas, is associate professor of journalism and electronic media in the College of Media and Communication at Texas Tech University. His work has been published in several journals, and he is the coeditor, with Robert G. Weiner, of *Web-Spinning Heroics: Critical Essays on the History and Meaning of Spider-Man*. Robert G. Weiner, Lubbock, Texas, is humanities librarian at Texas Tech University where he serves as liaison to the College of Visual and Performing Arts and Film Studies. He is the editor and coeditor of a number of books on popular culture topics, and his work has appeared in numerous journals and collections.