

Comic Book Super Heroes

A force for good, evil or social conditioning?

Introduction

I grew up in the 50s and 60s loving American comic books. I also enjoyed British traditional comics, starting with the Dandy, Beezer and Beano but graduating to Swift, Eagle and others, but I loved American superhero comics. I would cycle all over Birmingham trying to find a newspaper store that had the next issue (there were no comic book shops then).

I began with Superman and Batman, but then included the Legion of Super Heroes, Flash, Green Lantern, Justice League of America, Atom, Hawkman, Captain Marvel, Metal Men, and others. When Marvel comics gradually got its cheap printing problems (like registration issues) sorted out in the early 60s, I then moved on to Spider-Man, Fantastic Four, Avengers, X-Men, Silver Surfer, the Sub-Mariner and others. Gradually I ditched the DC comic group for the much more adventurous artistic style and plot-lines of Marvel pioneered by writer Stan Lee, and artists Jack Kirby and Steve Ditko.

As I got older, with responsibilities, I stopped reading such things regularly. I also began to read many more solid books after 13-years old (though I had read numerous books before then). However, I occasionally read comic books from time to time for relaxation and years later began collecting graphic novels, mostly collections of old comics. However, I stopped all of that decades ago; time is too short for such things.

So, I know something about superheroes and was a diligent reader of such things in the Silver Age of comics (the 60s).

In later years I noticed a significant change in the mores portrayed in comics. In the 50s and early 60s DC followed the Comic Code of America and the stories were rather tame and the artwork traditional, representational and sedentary. Marvel stretched this in the 60s but still followed ethical standards. The superhero was the good guy, often struggling under some weakness, fighting the bad guy who was devious and wicked. The establishment was trustworthy and righteous; in fact, in one comic when Superman had to trust someone with his secret identity he told the US President who was the pinnacle of goodness (I think it was Kennedy at the time). Superheroes were benevolent people with superhuman powers.

After the 70s things began to change and plot-lines became much darker and superheroes became more complex and more insidious. New comic publishers appeared that often took matters even further (such as Image comics). Some characters became little less than ruthless assassins.

When comic book superheroes began to be adapted for TV and movies, they also began rather tamely. The original Superman series starring Christopher Reeve¹ was rather like

¹ Superman: The Movie (1978), Superman II (1980), Superman III (1983), Superman IV: The Quest for peace (1987).

the 50s comics. The 60s Batman TV series was utterly camp and likeable for being a childish romp that was utter pantomime.² But then movie producers began taking the superhero plots into darker territory, such as the Batman versus the Penguin film, directed by Tim Burton.³

At first this was acceptable since the hero was fighting a villain now portrayed as psychotic and maniacal rather than just a sociopath criminal. But the development didn't stay there.

The new breed of movies that began with the first Spider-Man and X-Men franchise began to be much more realistic, more psychological and more violent. They were also less like the comic books, even changing the uniforms. As these became financially profitable a whole industry started up with one after another appearing and taking the darkness deeper. Marvel stole a march on DC at the beginning, but DC re-appeared with a new Batman series that was very dark.⁴ At today's date the superhero franchise is dominating Hollywood completely.

Ever going deeper to attract interest, the superhero is beginning to be very different, if not a polar opposite, to the original format in the Golden and Silver Ages of comics. The recent successful Logan film, the final in the Wolverine series starring Hugh Jackman, is perhaps the climax of this.

'Logan' unravels the final demise of the Wolverine, yet Logan never even appears as Wolverine or dons his uniform. Apart from the basic premise that this is Wolverine with a backstory, this film could simply be just another violent thriller verging on horror. Logan becomes a ruthless killing machine with his genetically spliced 'daughter' running around chopping people's heads off. Logan himself kills multiple people with his claw knives connecting with people's heads. This is not a superhero story at all; it is dark horror with ruthless ethics. Killing loads of people is OK if they are on the wrong side. This is not like the original Wolverine stories at all (but it is like later episodes).

So, since 1938 we have gone from Superman being the most righteous man on earth helping the weak and needy and fighting crime; and from Spider-Man being designated as '*your friendly, neighbourhood Spider-Man*' doing the same, but as a troubled teenager; to Logan being a super powered killing machine who drinks and is filled with self-loathing, vengeance and doubt.

This arc of travel needs some analysis. There is no doubt that comic books have dominated the lives of millions of teenagers, many who were learning their morals from superhero stories as they developed emotionally. Is there an agenda going on here? Who is behind these stories?

Who is behind American superhero comics?

In a word, Jews. At first this didn't mean anything. It was natural for Jews to write hero comics because it arose from traditional Jewish religion and mythology. The superhero is a messianic figure, which Jews have always portrayed as a mighty conqueror, warlike general figure with divine power (which is one reason why they rejected Jesus).

² Starring Adam West and Burt Ward.

³ 'Batman Returns' (1992).

⁴ Starring Christian Bale: 'Batman Begins' (2005), 'The Dark Knight' (2008), 'The Dark Knight Rises' (2012).

Jews also had many monster myths that were part of their tradition, such as the Yiddish *golem* (in Jewish legend, a clay figure brought to life by magic).⁵ Heroes were needed to defeat such things. Some characters were a confused mixture of light and dark, such as *Azazel*. In the Bible this Hebrew word is translated as ‘scapegoat’ but in Jewish mythology it refers to a fallen angel, appearing after the Book of Enoch as a leader of the Watchers (also comic book characters) who taught men various technological things, including magic. Furthermore, story-telling was part and parcel of Jewish life.

So it is not surprising that it was Jews that initially developed the concept of the superhero, beginning with Superman newspaper comic-strip conceived by Joe Shuster and Jerry Siegel in 1933, being published by Detective Comics (later ‘DC’ publishing house) in 1938, where he debuted in *Action Comics* number 1, June 1938.

After the dam broke with Superman, the hero was followed by many more, beginning with Batman, then the Justice Society of America and others. Most of these were also developed by Jews and publishing houses owned by Jews began to see a big market here.

The original comic book format was inspired by a Jew named Maxwell ‘MC’ Gaines (born Maxwell Ginsburg) who had decided to republish newspaper comic strips in book form. With his colleague Harry J Wildenberg he published *Famous Funnies* No. 1 in 1934. Superhero comics emerged when publishers had run out of comic strips to reproduce. Jewish writers and artists that couldn’t get jobs in advertising, due to anti-Semitic quotas, flocked to comic books. Daily newspapers would not accept illustrations or comic strips made by Jews.

The comic book publishers were mostly Jewish, such as Harry Donenfeld at DC or Martin Goodman at Timely Comics. As early movie making was mostly Jewish (who had faced anti-Semitism in other industries) so was comics. Initially the stories were copies of existing heroes like Tarzan or Buck Rogers. Shuster and Siegel broke the mould and started the superhero industry. Following Superman, many copycat heroes emerged. Most of the comic book editors, writers, artists, inkers and publishers were Jewish. Jewish content was steeped in the stories. Here are some of the creators:

Character	Jewish creators
Superman (1938).	Siegel & Shuster
Captain America (1941).	Joe Simon & Jack Kirby
Batman (1939).	Bob Kane (Robert Kahn) & Bill Finger
Spider-Man, the Hulk, The Fantastic Four, Iron Man, Nick Fury, X-Men, Thor, the Avengers (1960s).	Stan Lee and Jack Kirby
Green Lantern (Alan Scott character, 1940)	Martin Nodell and Gil Kane
Daredevil (Marvel 1964), ⁶ Falcon (1969), Blade (1973).	Gene Colan
The Spirit (1940).	Will Eisner
The Phantom (1936, comic-strip), Mandrake the Magician (1934 comic-strip).	Lee Falk
Green Arrow (1941).	Mort Weisinger (with George Papp)

⁵ Note the story, ‘The Golem of Prague’ (16th century). He was created by a rabbi to terrorise enemies of the Jews.

⁶ A different Daredevil (1940s) was created by Jack Binder and published by Leverett Stone Gleason.

Very often the superhero is an outsider, even though he helps the establishment. Sometimes, despite his good works, the outsider superhero is castigated and the object of derision (especially Spider-Man).⁷ This is a metaphor for the plight of the Jews.

Sometimes there are hidden Jewish characteristics in the superhero stories, such as Superman's name being Kal-El, which sounds Jewish and would mean in Hebrew 'God's voice' or 'God is'. Many Jews compare Superman to Moses (raised in a foreign culture, placed in a basket as an infant, sent away from his parents, had a double identity). Others say that Superman is the Jewish counterpart to Nietzsche's *Übermensch*.

Very often the hero has suffered great loss. Superman lost his entire world. Batman saw his parents shot as a boy. Spiderman lost his parents and is raised by his aunt May. This loss is considered to be a Jewish trope referring to the expulsion of Jews from various places and particularly to WWII. The secret identity of many superheroes refers to the change of name and identity Jews used to succeed in the USA.

From the beginning comics were used as propaganda in the war effort. Most notable is Captain America fighting Nazis, created by Jews Joe Simon and Jack Kirby. Superman also fought Nazis prompting Joseph Goebbels to pronounce in the Reichstag that the Man of Steel was a Jew (1940).

In the late 40s comic sales began to drop and wholesome stories (even Bible stories) were replaced by lurid plots that centred on horror. There was also a very Jewish humorous set of comics, such as MAD, which often used Yiddish words and became very successful.

Then there was a moral backlash as the horror stories became gratuitous, gruesome and graphic. A study by a Jewish psychologist condemned the effects of comics on the youth of the day. The government caused many titles to be axed.

Another Jew in 1961 decided to develop a new type of superhero. This was Stan Lee, born Stanley Martin Lieber. With artist Jack Kirby (born Jacob Kurtzberg) he published the first Fantastic Four comic that was very different from DC's upbeat, righteous, optimistic heroes. The Thing (Ben Grimm) in the Fantastic Four looked like a monster and was Jewish. Lee was using the superhero as a metaphor for Jews and minorities. Timely Comics became Marvel Comics. Lee and Kirby created a host of characters with great imagination including the Hulk, Thor, Iron man, Nick Fury and especially Spider-Man co-created with Ditko. X-Men were very metaphorical for Jews, being different from the world and hated as a minority.

Several important comic book characters were actually stated to be Jewish, after the law enabled this to be printed. These include: the Thing, Kitty Pride (X-Men), Kathy Kane (Batwoman) and Magneto (X-Men).

Graphic novels began to appear in the 1980s after the excellent allegory *Maus*, by Art Spiegelman, a memoir about the Holocaust using mice as the Jews, and cats for Germans. This won a Pulitzer Prize in 1992, the first comic to do so. However, the first graphic novel was really pioneered by Will Eisner (creator of 'The Spirit'), he created the graphic novel, 'A contract with God' in 1978, with other Jewish writers. Today, both comic books and graphic novels are huge industries.

⁷ Note the irrational hatred of newspaper publisher J Jonah Jameson; cf. early comic book writers/artists could not get their work printed in newspapers.

The CIA

After 1944, the global elite began to increase their control over western society and especially America. We know, from our other studies that Zionists were a key part in the gradual development of a global cabal that controlled the media, commerce, banking and politicians.

After WWII part of the CIA's remit was to gain control of publishing: newspapers and the emerging TV media, plus Hollywood. The famous Operation Mockingbird⁸ was the unit that infiltrated the press and other media to the point of controlling stories and even writing them. This is now well understood.

In the 60s the elite were anxious to control teenagers who were becoming more and more socially active, protesting elite strategies, such as the Vietnam War. Part of that control was the dissemination of LSD, which caused psychological damage, and Marijuana, which made kids soporific. More extreme action was assassinating very famous figureheads of the youth, such as Jimi Hendrix, that were becoming politicised. These actions largely put a halt to a widespread protesting population. Though there have been many subsequent demonstrations, the actions of kids in the 60s (protesting to the point of death)⁹ have not been repeated.

But it was the conditioning of people through various means (education, entertainment etc.) that really stopped kids being activists. The brainwashing of the young from an early age was everywhere. One of these avenues of conditioning was comic books.

The early point of comics was for a publishing house to make money by promoting traditional American societal values, which at that time were Christian values. Thus superheroes centred on helping the weak, fighting crimes, preventing disasters and so on. At some point the elite realised the potential of comics for mind control and extended Mockingbird into this area also. Kids could be manipulated from an early age and through adolescence by controlling themes in comics.

In its most obvious brainwashing tactics, comics began parroting politically correct, liberal values, such as making Batwoman a lesbian, and promoting gender transition and homosexuality. This is clear brainwashing but the business is paying for it with a drop in sales.

Superhero films took a more blunt approach by changing characters that were white in the comics (such as Nick Fury) and using Black actors to play that part. In some cases (such as the Norse god Heimdall in the Thor films)¹⁰ this was extremely anachronistic and unrealistic. How could a medieval Scandinavian Viking god be Black? This caused protests and was very foolish.

⁸ A CIA operation that started in the 1950s in order to control the media. It was credited to Allen Dulles before he became the wicked head of the CIA.

⁹ As at Berkeley.

¹⁰ That is the god Heimdall of Norse myth.

Propaganda

An analysis of the conditioning in comic would require many years of study, that is if you could get all the comics now out of print and hard to find. It is also something that has not been done academically to my knowledge.

Nevertheless, the objectives of such propaganda are fairly obvious. They would include the following:

- Undergirding Zionist Neocon strategies.
- Creating an apologetic for Jewry.
- Preparing kids for societal changes; such as liberal ethics: transgenderism, civil conflict, Gay issues.
- Generating a fear of a global enemy.
- Making the case that killing a global enemy is acceptable.
- Promotion of violence.
- Providing a world that kids can hide within.
- Helping to isolate kids from peer relationships.
- Promotion of specific agendas: such as encouraging the occult by reading the *Doctor Strange* comics and movie.
- Promoting the idea that it is good to be 'other' than the mainstream society.
- Promoting the acceptance of rage and vengeance.

In the Golden and Silver Ages of comics there was at least a degree of acceptance of Christian values, based on the American dream. Christian principles undergirded the values of the superhero to the degree that some saw a type of Christ in them, especially Superman. Messianic principles came out in many heroes, especially self-sacrifice for the common good. More than once a superhero died to protect the world.

This has largely gone, lost to the more gritty, angst-filled, angry, violent characters that now exist. Some characters entirely rest upon revenge, such as the Punisher. Other characters centre upon sporting a host of violent weapons and technology, such as Cable. A few characters threaten the world or even the whole universe, such as Dark Phoenix.

In general the whole comic world is much darker, pessimistic and violent. It is as if the elite have gradually transformed comics from celebrating light to celebrating darkness. Indeed. Many of the modern superheroes could not have been imagined in the Silver Age (such as Wolverine or Ghost Rider).

It is interesting that old comic heroes taught youth how to behave and how to be moral, despite coming to earth from somewhere else; Superman is the classic example coming from Krypton but there are others, such as Hawkman or the Martian Manhunter. Now we have superheroes born on earth that behave like aliens.

In fact, the tables have been so turned around that once righteous characters, like Superman, now kill people by punching his hand through their chest. Batman, once the righteous defender of the weak in Gotham, is now usually portrayed as a regressive, brutal, heartless, unfeeling, robotic machine out for vengeance. The X-Men, once the peacemakers of society defending humans against mutant threats, under the tutelage of an aristocratic academic, now routinely cause devastation and destruction. Iron Man is now portrayed as a reckless, egocentric playboy.

Conclusion

Super-hero comics have changed from being generally benevolent time wasters for children to propaganda machines for all ages. As time passed the central themes of celebrating light and morality have turned into promoting darkness and vengeance.

Originally Christian principles that undergirded the ethics of the comics paralleled the mores of the American dream: work hard, do good to others, be a moral person and be faithful to your family. This was when Reformed Presbyterianism still reverberated in American society and the ripples of genuine Protestant revivals were still felt in culture. This has disappeared.

Today, under the influence of the global elite, both directly and indirectly, super heroes provide an apologetic for the war on terror, foreign intervention, smashing your enemies, alternative lifestyles, and imperialism. Yes this also existed during World War II for a time but that was exceptional and relatively short. Captain America led the attack on the demonic hordes of America's enemies employing sinister fiends like the Red Skull for example. This was understandable in wartime, but in the main super heroes were a force for good, for morality, for protection. They were character building and ethical.

Today the comic book world is dark and foreboding. Plot lines become ever more brutal and base. Where once a super hero never killed anyone, not even sadistic maniacs intent on world domination, now we have 'heroes' that routinely kill scores of people and think nothing of it. Added to this are immoral character traits: alcoholism, smoking, drug abuse, sex outside marriage, rage, vengeance, violence, blasphemy and much more. While some characters inflict their violence on fabled monsters and aliens (thus escaping ethical realism) many others subject fellow human beings to their rage and cruelty; Wolverine is not alone in this.

The Hollywood movie franchises promoting super hero films above anything else is making comic book characters universally mainstream. Where it was restricted to male teenage nerds it is now consumed by billions of people. When I was a young teenager perhaps a few score people in my school knew who the X-Men were; today the whole world knows everything about them. This gives the producers of super hero movies great power to condition people – and this power is being used to promote globalist ends – which are antichristian.

Gone are the days when Christian parents could ignore their children reading super hero comic books. Indeed, DL Moody gave his children comic books as a reward for good behaviour (before the days of super heroes). Now parental discretion is required. They are not neutral entertainment, they are part of an agenda. The target is your children's thinking.

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