

## What Makes Superman So Darned American?

by Gary Engle

When I was young I spent a lot of time arguing with myself about who would win in a fight between John Wayne and Superman. On days when I wore my cowboy hat and cap guns, I knew the Duke would win because of his pronounced superiority in the all-important matter of swagger. There were days, though, when a frayed army blanket tied cape-fashion around my neck signalled a young man's need to believe there could be no end to the potency of his being.

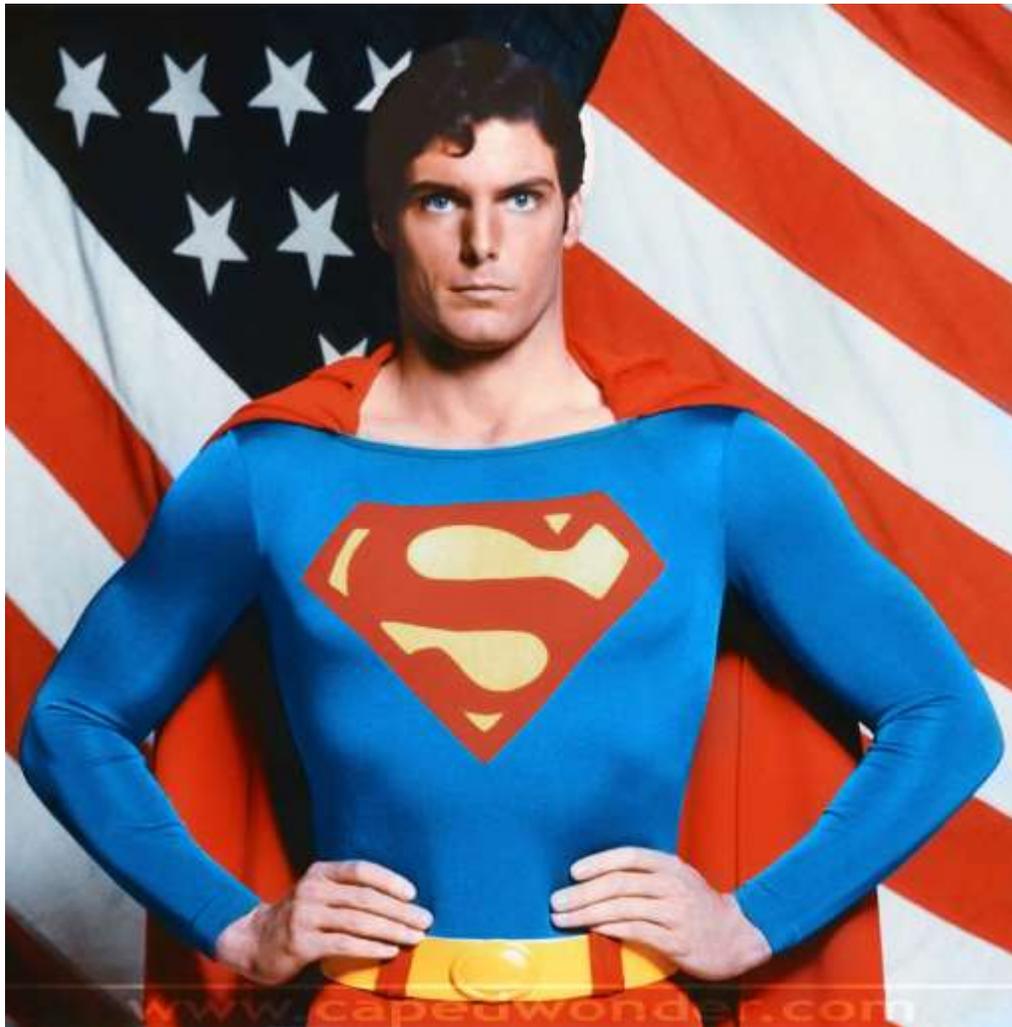
Then the Man of Steel was the odds-on favorite to knock the Duke for a cosmic loop. My greatest childhood problem was that the question could never be resolved because no such battle could ever take place. I mean, how would a fight start between the only two Americans who never started anything, who always fought only to defend their rights and the American way?

Now that I'm older and able to look with reason on the mysteries of childhood, I've finally resolved the dilemma. John Wayne was the best older brother any kid could ever hope to have, but he was no Superman.

Superman is the great American hero. We are a nation rich with legendary figures. But among the Davy Crocketts and Paul Bunyans and Mike Finks and Pecos Bills and all the rest who speak for various regional identities in the pantheon of American folklore, only Superman achieves truly mythic stature, interweaving a pattern of beliefs, literary conventions, and cultural traditions of the American people more powerfully and more accessibly than any other cultural symbol of the twentieth century, perhaps of any period in our history.

The core of the American myth in Superman consists of a few basic facts that remain unchanged throughout the infinitely varied ways in which the myth is told—facts with which everyone is familiar, however marginal their knowledge of the story. Superman is an orphan rocketed to Earth when his native planet Krypton explodes; he lands near Smallville and is adopted by Jonathan and Martha Kent, who inculcate in him their American middle-class ethic; as an adult he migrates to Metropolis where he defends America—no, the world! no, the Universe!—from all evil and harm while playing a romantic game in which, as Clark Kent, he hopelessly pursues Lois Lane, who hopelessly pursues Superman, who remains aloof until such time as Lois proves worthy of him by falling in love with his feigned identity as a weakling. That's it. Every narrative thread in the mythology, each one of the thousands of plots in the fifty year stream of comics and films and TV shows, all the tales involving the demigods of the Superman pantheon—Superboy, Supergirl, even Krypto the superdog—every single one reinforces by never contradicting this basic set of facts. That's the myth, and that's where one looks to understand America.

It is impossible to imagine Superman being as popular as he is and speaking as deeply to the American character were he not an immigrant and an orphan. Immigration, of course, is the overwhelming fact in American history. Except for the Indians, all Americans have an immediate sense of their origins elsewhere. No nation on Earth has so deeply embedded in its social consciousness the imagery of passage from one social identity to another: the Mayflower of the New England separatists, the slave ships from Africa and the subsequent underground railroads toward freedom in the North, the sailing ships and steamers running shuttles across two oceans in the nineteenth century, the freedom airlifts in the twentieth. Somehow the picture just isn't complete without Superman's rocket ship.



Like the peoples of the nation whose values he defends, Superman is an alien, but not just any alien. He's the consummate and totally uncompromised alien, an immigrant whose visible difference from the norm is underscored by his decision to wear a costume of bold primary colors so tight as to be his very skin. Moreover, Superman the alien is real. He stands out among the hosts of comic book characters (Batman is a good example) for whom the superhero role is like a mask assumed when needed, a costume worn over their real identities as normal

Americans. Superman's powers—strength, mobility, x-ray vision and the like—are the comic-book equivalents of ethnic characteristics, and they protect and preserve the vitality of the foster community in which he lives in the same way that immigrant ethnicity has sustained American culture linguistically, artistically, economically, politically, and spiritually. The myth of Superman asserts with total confidence and a childlike innocence the value of the immigrant in American culture.

From this nation's beginnings Americans have looked for ways of coming to terms with the immigrant experience. This is why, for example, so much of American literature and popular culture deals with the theme of dislocation, generally focused in characters devoted or doomed to constant physical movement. Daniel Boone became an American legend in part as a result of apocryphal stories that he moved every time his neighbors got close enough for him to see the smoke of their cabin fires. James Fenimore Cooper's Natty Bumppo spent the five long novels of the Leatherstocking saga drifting ever westward, like the pioneers who were his spiritual offspring, from the Mohawk valley of upstate New York to the Great Plains where he died. Huck Finn sailed through the moral heart of America on a raft. Melville's Ishmael, Wister's Virginian, Shane, Gatsby, the entire Lost Generation, Steinbeck's Okies, Little Orphan Annie, a thousand fiddle-footed cowboy heroes of dime novels and films and television—all in motion, searching for the American dream or stubbornly refusing to give up their innocence by growing old, all symptomatic of a national sense of rootlessness stemming from an identity founded on the experience of immigration.

Individual mobility is an integral part of America's dreamwork. Is it any wonder, then, that our greatest hero can take to the air at will? Superman's ability to fly does more than place him in a tradition of mythic figures going back to the Greek messenger god Hermes or Zetes the flying Argonaut. It makes him an exemplar in the American dream. Take away a young man's wheels and you take away his manhood. Jack Kerouac and Charles Kurault go on the road; William Least Heat Moon looks for himself in a van exploring the veins of America in its system of blue highways; legions of gray-haired retirees turn Air Stream trailers and Winnebagos into proof positive that you can, in the end, take it with you. On a human scale, the American need to keep moving suggests a neurotic aimlessness under the surface of adventure. But take the human restraints off, let Superman fly unencumbered when and wherever he will, and the meaning of mobility in the American consciousness begins to reveal itself. Superman's incredible speed allows him to be as close to everywhere at once as it is physically possible to be. Displacement is, therefore, impossible. His sense of self is not dispersed by his life's migration but rather enhanced by all the universe that he is able to occupy. What American, whether an immigrant in spirit or in fact, could resist the appeal of one with such an ironclad immunity to the anxiety of dislocation?

In America, physical dislocation serves as a symbol of social and psychological movement. When our immigrant ancestors arrived on America's shores they hit the ground running, some to homestead on the Great Plains, others to claw their way up the socioeconomic ladder in

coastal ghettos. Upward mobility, westward migration, Sunbelt relocation—the wisdom in America is that people don't, can't, mustn't end up where they begin. This belief has the moral force of religious doctrine. Thus the American identity is ordered around the psychological experience of forsaking or losing the past for the opportunity of reinventing oneself in the future. This makes the orphan a potent symbol of the American character. Orphans aren't merely free to reinvent themselves. They are obliged to do so.

When Superman reinvents himself, he becomes the bumbling Clark Kent, a figure as immobile as Superman is mobile, as weak as his alter ego is strong. Over the years commentators have been fond of stressing how Clark Kent provides an illusory image of wimpiness onto which children can project their insecurities about their own potential (and, hopefully, equally illusory) weaknesses. But I think the role of Clark Kent is far more complex than that.

During my childhood, Kent contributed nothing to my love for the Man of Steel. If left to contemplate him for too long, I found myself changing from cape back into cowboy hat and guns. John Wayne, at least, was no sissy that I could ever see. Of course, in all the Westerns that the Duke came to stand for in my mind, there were elements that left me as confused as the paradox between Kent and Superman. For example, I could never seem to figure out why cowboys so often fell in love when there were obviously better options: horses to ride, guns to shoot, outlaws to chase, and savages to kill. Even on the days when I became John Wayne, I could fall victim to a never-articulated anxiety about the potential for poor judgment in my cowboy heroes. Then, I generally drifted back into a worship of Superman. With him, at least, the mysterious communion of opposites was honest and on the surface of things.

What disturbed me as a child is what I now think makes the myth of Superman so appealing to an immigrant sensibility. The shape-shifting between Clark Kent and Superman is the means by which this mid-twentieth-century, urban story—like the pastoral, nineteenth-century Western before it—addresses in dramatic terms the theme of cultural assimilation.

At its most basic level, the Western was an imaginative record of the American experience of westward migration and settlement. By bringing the forces of civilization and savagery together on a mythical frontier, the Western addressed the problem of conflict between apparently mutually exclusive identities and explored options for negotiating between them. In terms that a boy could comprehend, the myth explored the dilemma of assimilation—marry the school marm and start wearing Eastern clothes or saddle up and drift further westward with the boys.

The Western was never a myth of stark moral simplicity. Pioneers fled civilization by migrating west, but their purpose in the wilderness was to rebuild civilization. So civilization was both good and bad, what Americans fled from and journeyed toward. A similar moral ambiguity rested at the heart of the wilderness. It was an Eden in which innocence could be achieved through spiritual rebirth, but it was also the anarchic force that most directly threatened the civilized values America wanted to impose on the frontier. So the dilemma arose:

In negotiating between civilization and the wilderness, between the old order and the new, between the identity the pioneers carried with them from wherever they came and the identity they sought to invent, Americans faced an impossible choice. Either they pushed into the New World wilderness and forsook the ideals that motivated them or they clung to their origins and polluted Eden.

The myth of the Western responded to this dilemma by inventing the idea of the frontier in which civilized ideals embodied in the institutions of family, church, law, and education are revitalized by the virtues of savagery: independence, self-reliance, personal honor, sympathy with nature, and ethical uses of violence. In effect, the mythical frontier represented an attempt to embody the perfect degree of assimilation in which both the old and new identities came together, if not in a single self-image, then at least in idealized relationships, like the symbolic marriage of reformed cowboy and displaced school marm that ended Owen Wister's prototypical Virginian, or the mystical masculine bonding between representatives of an ascendant and a vanishing America—Natty Bumppo and Chingachgook, the Lone Ranger and Tonto. On the Western frontier, both the old and new identities equally mattered.

As powerful a myth as the Western was, however, there were certain limits to its ability to speak directly to an increasingly common twentieth century immigrant sensibility. First, it was pastoral. Its imagery of dusty frontier towns and breathtaking mountainous desolation spoke most affectingly to those who conceived of the American dream in terms of the nineteenth-century immigrant experience of rural settlement. As the twentieth century wore on, more immigrants were, like Superman, moving from rural or small-town backgrounds to metropolitan environments. Moreover, the Western was historical, often elegiacally so.

Underlying the air of celebration in even the most epic and romantic of Westerns—the films of John Ford, say, in which John Wayne stood tall for all that any good American boy could ever want to be—was an awareness that the frontier was less a place than a state of mind represented in historic terms by a fleeting moment glimpsed imperfectly in the rapid wave of westward migration and settlement. Implicitly, then, whatever balance of past and future identities the frontier could offer was itself tenuous or illusory.

Twentieth-century immigrants, particularly the Eastern European Jews who came to America after 1880 and who settled in the industrial and mercantile centers of the Northeast—cities like Cleveland where Jerry Siegel and Joe Shuster grew up and created Superman—could be entertained by the Western, but they developed a separate literary tradition that addressed the theme of assimilation in terms closer to their personal experience. In this tradition issues were clear-cut: Clinging to an Old World identity meant isolation in ghettos, confrontation with a prejudiced mainstream culture, second-class social status, and impoverishment. On the other hand, forsaking the past in favor of total absorption into the mainstream, while it could result in socioeconomic progress, meant a loss of the religious, linguistic, even culinary traditions that provided a foundation for psychological well-being. Such loss was particularly tragic for the Jews because of the fundamental role played by history in Jewish culture.

Writers who worked in this tradition—Abraham Cahan, Daniel Fuchs, Henry Roth, and Delmore Schwarz, among others—generally found little reason to view the experience of assimilation with joy or optimism. Typical of the tradition was Cahan’s early novel *Yekl*, on which Joan Micklin Silver’s film *Hester Street* was based. A young married couple, Jake and Gitl, clash over his need to be absorbed as quickly as possible into the American mainstream and her obsessive preservation of their Russian–Jewish heritage. In symbolic terms, their confrontation is as simple as their choice of headgear—a derby for him, a babushka for her. That the story ends with their divorce, even in the context of their gradual movement toward mutual understanding of one another’s point of view, suggests the divisive nature of the pressures at work in the immigrant communities.

Where the pressures were perhaps most keenly felt was in the schools. Educational theory of the period stressed the benefits of rapid assimilation. In the first decades of this century, for example, New York schools flatly rejected bilingual education—a common response to the plight of non–English–speaking immigrants even today—and there were conscientious efforts to indoctrinate the children of immigrants with American values, often at the expense of traditions within the ethnic community. What resulted was a generational rift in which children were openly embarrassed by and even contemptuous of their parents’ values, setting a pattern in American life in which second–generation immigrants migrate psychologically if not physically from their parents, leaving it up to the third generation and beyond to rediscover their ethnic roots.

Under such circumstances, finding a believable and inspiring balance between the old identity and the new, like that implicit in the myth of the frontier, was next to impossible. The images and characters that did emerge from the immigrant communities were often comic. Seen over and over in the fiction and popular theater of the day was the figure of the yiddische Yankee, a jingoistic optimist who spoke heavily accented American slang, talked baseball like an addict without understanding the game, and dressed like a Broadway dandy on a budget—in short, one who didn’t understand America well enough to distinguish between image and substance and who paid for the mistake by becoming the butt of a style of comedy bordering on pathos. So ingrained was this stereotype in popular culture that it echoes today in TV situation comedy.

Throughout American popular culture between 1880 and the Second World War the story was the same. Oxlike Swedish farmers, German brewers, Jewish merchants, corrupt Irish ward healers, Italian gangsters—there was a parade of images that reflected in terms often comic, sometimes tragic, the humiliation, pain, and cultural insecurity of people in a state of transition. Even in the comics, a medium intimately connected with immigrant culture, there simply was no image that presented a blending of identities in the assimilation process in a way that stressed pride, self–confidence, integrity, and psychological well–being. None, that is, until Superman.

The brilliant stroke in the conception of Superman—the sine qua non that makes the whole myth work—is the fact that he has two identities. The myth simply wouldn’t work without Clark Kent, mild mannered newspaper reporter and later, as the myth evolved, bland TV newsman.

Adopting the white-bread image of a wimp is first and foremost a moral act for the Man of Steel. He does it to protect his parents from nefarious sorts who might use them to gain an edge over the powerful alien. Moreover, Kent adds to Superman's powers the moral guidance of a Smallville upbringing. It is Jonathan Kent, fans remember, who instructs the alien that his powers must always be used for good. Thus does the myth add a mainstream white Anglo-Saxon Protestant ingredient to the American stew. Clark Kent is the clearest stereotype of a self-effacing, hesitant, doubting, middle-class weakling ever invented. He is the epitome of visible invisibility, someone whose extraordinary ordinariness makes him disappear in a crowd. In a phrase, he is the consummate figure of total cultural assimilation, and significantly, he is not real. Implicit in this is the notion that mainstream cultural norms, however useful, are illusions.

Though a disguise, Kent is necessary for the myth to work. This uniquely American hero has two identities, one based on where he comes from in life's journey, one on where he is going. One is real, one an illusion, and both are necessary for the myth of balance in the assimilation process to be complete. Superman's powers make the hero capable of saving humanity; Kent's total immersion in the American heartland makes him want to do it. The result is an improvement on the Western: an optimistic myth of assimilation but with an urban, technocratic setting.

One must never underestimate the importance to a myth of the most minute elements which do not change over time and by which we recognize the story. Take Superman's cape, for example. When Joe Shuster inked the first Superman stories, in the early thirties when he was still a student at Cleveland's Glenville High School, Superman was strictly beefcake in tights, looking more like a circus acrobat than the ultimate Man of Steel. By June of 1938 when Action Comics no. 1 was issued, the image had been altered to include a cape, ostensibly to make flight easier to render in the pictures. But it wasn't the cape of Victorian melodrama and adventure fiction, the kind worn with a clasp around the neck. In fact, one is hard-pressed to find any precedent in popular culture for the kind of cape Superman wears. His emerges in a seamless line from either side of the front yoke of his tunic. It is a veritable growth from behind his pectorals and hangs, when he stands at ease, in a line that doesn't so much drape his shoulders as stand apart from them and echo their curve, like an angel's wings.

In light of this graphic detail, it seems hardly coincidental that Superman's real, Kryptonian name is Kal-El, an apparent neologism by George Lowther, the author who novelized the comic strip in 1942. In Hebrew, el can be both root and affix. As a root, it is the masculine singular word for God. Angels in Hebrew mythology are called *benei Elohim* (literally, sons of the Gods), or *Elyonim* (higher beings). As an affix, el is most often translated as "of God," as in the plenitude of Old Testament given names: Ishma-el, Dani-el, Ezeki-el, Samu-el, etc. It is also a common form for named angels in most Semitic mythologies: Isra'el, Aza-el, Uri-el, Yo-el, Rapha-el, Gabri-el and-the one perhaps most like Superman- Micha-el, the warrior angel and Satan's principal adversary.

The morpheme Kal bears a linguistic relation to two Hebrew roots. The first, kal, means "with lightness" or "swiftness" (faster than a speeding bullet in Hebrew?). It also bears a connection to the root hal, where h is the guttural ch of chutzpah. Hal translates roughly as "everything" or "all." Kal-el, then, can be read as "all that is God," or perhaps more in the spirit of the myth of Superman, "all that God is." And while we're at it, Kent is a form of the Hebrew kala. In its k-n-t form, the word appears in the Bible, meaning "I have found a son."

I'm suggesting that Superman raises the American immigrant experience to the level of religious myth. And why not? He's not just some immigrant from across the waters like all our ancestors, but a real alien, an extraterrestrial, a visitor from heaven if you will, which fact lends an element of the supernatural to the myth. America has no national religious icons nor any pilgrimage shrines. The idea of a patron saint is ludicrous in a nation whose Founding Fathers wrote into the founding documents the fundamental if not eternal separation of church and state. America, though, is pretty much as religious as other industrialized countries. It's just that our tradition of religious diversity precludes the nation's religious character from being embodied in objects or persons recognizably religious, for such are immediately identified by their attachment to specific sectarian traditions and thus contradict the eclecticism of the American religious spirit.

In America, cultural icons that manage to tap the national religious spirit are of necessity secular on the surface and sufficiently generalized to incorporate the diversity of American religious traditions. Superman doesn't have to be seen as an angel to be appreciated, but in the absence of a tradition of national religious iconography, he can serve as a safe, nonsectarian focus for essentially religious sentiments, particularly among the young.

In the last analysis, Superman is like nothing so much as an American boy's fantasy of a messiah. He is the male, heroic match for the Statue of Liberty, come like an immigrant from heaven to deliver humankind by sacrificing himself in the service of others. He protects the weak and defends truth and justice and all the other moral virtues inherent in the Judeo-Christian tradition, remaining ever vigilant and ever chaste. What purer or stronger vision could there possibly be for a child? Now that I put my mind to it, I see that John Wayne never had a chance.

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