Shabash, the First-ever Bangladeshi Superhero: Transnational, Transcultural and Transcreated

ANIS RAHMAN

> "Comics are a medium employing three modes of expression: words, images, and sequence."
> —Karin Kukkonen (43)

When I was growing up in Bangladesh in the 1990s, the images and sequences of superhero comics from the United States- gave me a hard time; I could not associate myself with the characters and the surroundings in which they operated. At that age, I understood the words written in the characters' dialogue, but the images and action sequences were unrelatable to me. The incompatibility of the images and my life experiences subtly irked me, even at that young age. Now when I reflect on those feelings, Alan Lawson's assertion regarding the disparity of images and experiences rings true in my case: "The inevitable recognition for the colonial, nurtured either personally or culturally on images of a distant and different place, was that there is a discrepancy between image and experience, between culture and context, between literature and life" (168). This cultural discrepancy informed a sense of distance I felt from the superheroes comics I liked reading. Looking back at that time of my childhood reminds me of Daniel Francis who regrets the absence of Canadian superheroes before the creation of Captain Canuck, because "in the universe I inhabited as a boy, there was no Canadian stars" (112). For me, in the comics universe I explored, there was no "Bangladeshi star." Instead, a void existed in that realm of Bangladeshi popular culture. As much as I liked the superhero comics of Spider-Man, Superman, and others, I did look in vain for the scenes

Anis Rahman earned his graduate degrees in Teaching English as a Second Language (TESL) and Rhetoric & Writing from St. Cloud State University, Minnesota. Earlier, he also completed a graduate degree in English Literature from University of Dhaka, Bangladesh, his country of origin. Anis's research interest includes translingualism, mindfulness in writing pedagogies, culturally sustaining pedagogies and Bangladeshi pop culture trends. Anis investigates things ranging from material objects, to pieces of writing to human behavioral patterns though a transnational and transcultural lens. Currently, he is a doctoral student at University of Wisconsin-Milwaukee. He can be reached at anisurndc@gmail.com.

familiar to me. The absence of such familiar settings engendered a sense of dissonance in me.

In 2013, however, Shabash, the first-ever Bangladeshi comics superhero came into being. This superhero represented Bangladeshi cultural characteristics from his attire to lifestyle, suggesting he can potentially become a Bangladeshi national icon, similar to Superman's relationship with the United States. However, having said that, Bangladesh has a complex recent history: it used to be part of greater India under British imperialism and before partition, then part of Pakistan as a result of partition, and is now a sovereign and independent nation for nearly half a century. Thus, the notion of a "Bangladeshi nation" is a bit complicated. What makes it more complicated is the advent of globalization, internet, and social media, all of which set the notion of "nation" in constant flux.

Given this fluid national context in which Shabash arose, the terms that probably apply more to this nascent superhero's identity are transnational and transcultural. Therefore, looking at Shabash through these theoretical lenses seem more judicious. To describe "transnational" focus, scholar Shilpa Dave asserts, "A transnational focus destabilizes definitions of monolithic national identity and takes into account issues of empire, of multiculturalism, and of ethnic, racial, and class diversity" (115). Transnational, then exhibits traces of multiple cultures, races, ethnicities within the same entity. When it comes to "transcultural," Kathrina Bialoch and Sharif Bitar state, "The notion of transcultural work addresses both the inevitable hybridity of culture and its constant flux in a globalizing world" (102). Overlaps between these two terms are obvious as they themselves encapsulate the idea of overlapping traits of identities in the contemporary times.

Apart from these two theories, the theory of transcreation also applies. This article argues that the first-ever Bangladeshi comics superhero, Shabash, is transnational and transcultural, exhibiting traits that encompass multiple nations and cultures from his name to his lifestyle; in this way, Shabash is transcreated as his identifying characteristics reflect global superheroes, only here being reinvented in a local context. Before I venture fully into the analysis of Shabash's character and how he demonstrates traits of transnationality, transculturality, and transcreation, I want to shed some light into the historical context of comic culture in that part of the world since it would only help understand the contemporary development.

Historical Background of Comics Tradition in Bangladesh

Long before the partition of Indian sub-continent in 1947, the traditional art of Pata-Chitra and Mashkari was popular in regions in and around Bengal. Across time, cultural satire has been retold via visual narratives and the more rudimentary, abstract versions of what is known contemporarily as "comics;" thus, comics have always been a part of literary and artistic history in Bengal (the region that includes Bangladesh and the West Bengal province of India). Some of these comics, collectively known as Amar Chitra Katha (ACK), acted "as an educational tool for the nation's children" (Mehta and Mukherji 142). The beginning of comics in Bangladesh as an independent nation can be traced back to 1978 with the launch of a cartoon-based satirical magazine entitled as *Unmad.* Around the same time, Rafiqun Nabi, a Bangladeshi cartoonist, created the longest running cartoon character, Tokai*,* whose insight represents somewhat satirical portrayal of local popular culture and political affairs in the country that still entertains the local audience of comics (Harun). However, the superhero genre in Bangladeshi comics is one area not developed until very recently.

As I alluded earlier, when it comes to superheroes possessing super human strengths fighting villainous characters, Bangladeshi comics audience had to turn to US-based superheroes who, in Ryan Edwardson's fitting words, "existed in American cities like New York—or, at best, an undefined or imaginary "Anywhere, USA" metropolis" (187). In absence of homegrown superheroes, the "exciting and spectacular" American superhero characters like Superman, Spider-Man or Batman provided for the "efficient and infectious entertainment" that the superhero comics genre delivers (Mazur and Danner 12). Also, another alternative for Bangladeshi superhero fans existed: Indian superheroes.

Among those Indian-Bangla comics books featuring a kind of "local" superhero characters, the most notable were Batul the Great and Chacha Chowdhury. The title characters of those comic books dealt with local problems like solving mysteries and fighting evil forces. Both those comics were, however, not fully local but rather somewhat regional as they were not based in the context of Bangladesh. Batul the Great, for example, was based on West Bengal, a province in India where people speak Bangla as their native language. I label these superhero characters "kind of" local because neither these characters nor the comics were set in Bangladesh. So, even though these Indian superheroes were easier to relate to when compared to the US-based ones, they were not homegrown, and they were, thus, still a bit distant. Importantly, when it comes to the realm of comics and superheroes, the dominant

cultures (US and Indian) were at the center stage as Bangladeshi comics were virtually non-existent then. However, the days when Bangladeshi superhero comics fans had to turn outside the country for the lack of local ones are finally over.

Shabash's name, costume, actions all function as highly rhetorical as in each one he represents Bangladesh, its culture and customs, even though some his characteristics, such as his superhuman ability to fly, is apparently borrowed from a veteran superhero like Superman. The creation of Shabash, then, is somewhat kairotic and highly purposeful as any comics, for that matter, is as "children's comics are devised by the adults whose work is determined and justified by their idea of what a child is or should be. […] so, it is the adult who produces the comics and the child who consumes them" (Dorfman and Mattelart 30). Therefore, the notion of imposing adults' ideals, and beliefs on the child is an innate aspect of the comics genre. I mean the comics and the superheroes in them that the adults create tend to be influenced by the kind of comics they were exposed to when they were kids. It, at least, appears to be the case for Shabash since his creator, Samir Asran Rahman explicitly mentions influence of Western comics during his childhood. Rahman, speaking at an event at a local university event states, "Since I was a kid, like when I was really young, I used to read all sorts of comics from Spider-Man to Asterix, Tintin, Archie, Calvin Rose everything." ("ULAB Seminar SAM," 00:00:04-00:00:14). It is notable that his "all sorts" of comics mention includes only Western comics. Likewise, there is no wonder that his creation, Shabash exhibits some characteristics from Western superheroes as I argue later. Seen in this light, comics in general and Shabash more specifically are not an entirely apolitical, fresh of the box creation. It is perhaps time to look at the nature of his creation more critically.

As already mentioned, Shabash's superhuman characteristics are extrapolated from the already existing Western superheroes that his creator grew up reading. However, Shabash, with his Western-based superhero characteristics retains local cultural traits. This mixture, or perhaps the meshed cultures that Shabash embodies, reminds me of Bhaba's remark: "It is indeed something like culture's 'in-between', bafflingly both alike and different" (30). Thus, Shabash seems to be situated in the intersections of Bangladeshi and non-Bangladeshi cultures. Given the complexities of Shabash's coming into being, the theory that perhaps applies to analyzing the character is "transcreation."

Transcreation reinvents of "the origin of a property" in a local context (Adesnik 12). Here, the properties of a superhero (e.g., superhuman strength, costume,

codename) become reinvented in a local context. Raminder Kaur offers more explanation in context of a transcreated Spider-Man for the Indian audience: "effectively the character is 'transcreated'—that is, reinvented and repositioned in order to be more relevant for Indian audiences" (314). Shilpa Dave comments how Spider-Man India visually exhibits a local culture: "In Spider-Man India, Indian culture seemingly exerts a great influence on the development of the character Pavitr Prabhakar (the Indian version of Peter Parker), so much so that even the emblematic Spider-Man costume is revised to include an Indian dhoti in addition to the red and blue form-fitting body suit" (115). Likewise, Shabash also exhibits many local cultural traits from food habits to preferred sports, as I expand later on to reinforce his home-grown identity. While superhero began as "an American genre" Shabash resembles other superheroes who exhibit some traits of a transcreation, especially in that "reinvention" of the American genre for Bangladeshi audiences (Reinhard and Olson 3). The analysis below elucidates how Shabash, in his name, costume, actions, and even fandom rhetorically retains his local cultural traits as well as exhibiting characteristics from superheroes based in other nations. The result is a transnational, transcultural, and transcreated superhero.

The Birth and Naming of Shabash

Usually, the term *shabash* refers to the compliment given to a person or entity when they achieve something of great magnitude. For example, if someone especially young does well in any curricular or extra-curricular activities, such as wins an award or does something heroic, then someone comparatively older than the achiever utters the word *Shabash* as an expression of exuberance. Therefore, the very context in which the word is used suggests the heroism with which Shabash is associated. Both denotatively and connotatively, the word *shabash* most closely translates to the English word bravo. More importantly, though, is the transcultural and transnational aspect of the word, as it is used in all three dominant languages in the South Asian region: Bangla, Hindi and Urdu.[1] The creator of the character, Samir Ahsan Rahman, seems to have given some serious thought into picking up

---

[1] I do not have any academic source to support this claim. However, I know this from my own experiential knowledge about language use in that region.

this name for Bangladesh's first-ever superhero. The very name crosses into multiple nations and cultures and is thus transcultural and transnational.

Additionally, Shabash's costume is intriguing as it suggests his identity as a proud Bangladeshi superhero. The Bangladeshi flag features a red disc in a green background as the red symbolizes the blood shed during the war for independence and the green stands for the greenery in the country. Shabash, then, literally embodies the Bangladeshi flag. However, when noted closely, some nuances are evident. The color of his upper outfit is not quite the crimson red of the flag but more a lighter shade that sometimes looks yellow/orange-ish, at least in some places. Now, this color may suggest the ripeness of the mango that he draws his energy from. His costume also demonstrates some transcreation: like some classic US-based superheroes (Superman and Batman), Shabash wears a cape of yellow color. This cape, being an integral part of his superhero costume, clearly marks another similarity between Shabash and other cape-wearing US-based superheroes like Superman and Batman.

The center of his shirt is a sure reminder of the source of his superhero strength: a mango. A closer look at it reveals the nicely-curved atomic symbol which is a reminder that the mango is not a regular one, rather holds atomic energy. However, Shabash being laden with Bangladeshi cultural cues, the mango in his costume symbolizes more than that meets the eye: the cultural significance of the fruit in Bangladesh and neighboring nations and cultures. I will explain more on this trans-cultural significance later. For now, I argue wearing a chest emblem serves as a sign of transcreation. For example, prominent western superheroes like Superman, Spider-Man, Captain America all wear chest-emblem. Likewise, Shabash wears a chest-emblem of atomic mango, the source of his superpower

The character's transcreated nature continues into his secret identity. Superheroes usually have two identities, as Peter Coogan notes: "The identity element comprises the codename and the costume" (32). One identity is publicly known and the other one is known only to a select few or only to the hero himself. These identities usually are very separate from one another. This dual identity aspect for Shabash is obviously transcreated. Shabash's codename, as previously explained, compliments his costume and identity because it reflects transnationality and transcultural aspect of his character. His secret identity as a junior copywriter in a local advertising company is very close to those of veteran superheroes like Spider-Man and Superman both of whom worked in print media. His real name is Shahab Sharif which has a ring to his codename Shabash in it. The name of the

company where he works, "Loonybin Advertising Agency," sounds as if it was transcreated from the Warner Bros' Loony Tunes cartoons.

Shabash's character shows more signs of transcreation featuring a sidekick, Kiron by name, whom he calls "kid." Kiron motivates him to become a superhero since Shabash is a "reluctant" superhero. It probably will not be too far-fetched to see the shadow of Batman's Robin in this "kid" character, at least theoretically even though the kid himself does not directly partake in Shabash's adventures. However, he searches the internet for Shabash to give him information he needs in his adventures. Apart from features of transcreation, Shabash exhibits many transnational and transcultural characteristics.

Culture-laden Character: Transcultural and Transnational

After discussing how Shabash and the series is transcreated in ways more than one, it is time to argue how Shabash exhibits local cultures and customs across neighboring nations like India and Pakistan. According to professor Julian Chambliss, in "the comic book genre, especially its most popular aspect, the superhero, uses visual cues to reduce individual characters into representations of cultural ideas" (149). Shabash's uses the visual of a mango not only to represent the source of his power but also cultural norms regarding the fruit in the region which transcend geographical boundaries.

The image of the atomic mango, as mentioned above, signifies the local popularity of the fruit. Summer season in Bangladesh is known as "mango season." Everybody loves to eat mangoes. They eat ripe sweet mangoes of various local kinds. There are *mango lacchi*, mango pickle and various food items based on the fruit. This fruit is so common in Bangladesh (also in India) that it has become synonymous with the word "common." For example, the Bangla and Hindi word for mango is *aam*. Common people in Bangladesh usually are referred to *aam-jonota*, as *jonota* is the Bangla word for people. Therefore, common people in Bangladesh can be referred to as Mango-people or *aamjonota*. Mangoes' popularity, and mango being used to mean "common," also applies to the neighboring country India. In Hindi, the word for people is *adhmi*. The common people are called *aam-adhmi* in India. This way, the mango symbol in Shabash's costume is symbolic on multiple levels. Also, the popularity of mangoes during summer season is the same for across all the nations: Bangladesh, India and

Pakistan. The theme of mango plays as a powerful visual cue to portray Bangladeshi culture as well as cultures and nations from the region in the series.

Seen from this angle, Shabash can also be viewed as the superhero of the common people or *aamjonota*. The problems he deals with in the series are often common Bangladeshi problems. Shabash's first ever issue features him fighting the cockroach king, Blatt. The rise of cockroach trouble especially during the summer season is a widely-known issue for Dhaka dwellers, especially in some parts (of the city) than others. The comics in its very first issue brings attention to a problem that happens in real time in Bangladesh especially during the longer summer months in the country. Likewise, the second issue, in a comedic way, highlights another local problem in Bangladesh: mosquito. The first part of this issue shows Shabash as fighting the genetically modified mosquito queen who came into being as a result of a failed experiment by the mad scientist Keramoti. Now interestingly, the name of the mad scientist is important here as Keramoti is not quite a regular name. Much like the name of the superhero on the spotlight here, this name alludes to something interesting. "Keramoti" refers to the *"charismatic quality"* of a person. In this case though, the scientist's charisma did not quite spark the right way. Rather, the word Keramoti is used sarcastically as the test of the scientist went wrong as portrayed in the issue. However, Shabash does not face his main foe in the first issue. It is in part two where Shabash actually faces off the mosquito queen in an epic battle. The details of these issues and the subsequent ones will not be discussed in greater length here within the scope of this paper for the sake of keeping the prospective readers' interest intact. Only the relevant details in the storyline will be discussed to discuss the local references in the comics issues.

The eighth issue, "Heatwave," features the title character in a battle with both Shabash and Kathal (Rahman). However, the issue cleverly hints at the rising temperature problem in the country. The problem runs much deeper than the comics cover though. Bangladesh is a country that will lose part of its land because of rising sea-level issue which is an aftermath of global warming. The issue can be interpreted as an allusion to the eminent disastrous problem Bangladesh is going to face soon. Series offers more than just references to local problems through its storylines. The series portrays other Bangladeshi, Indian, and Pakistani cultural references through the character of Shabash. Unlike other established superhero characters like Superman or Spider-Man who do not really share their food likings, Shabash is very open about his food choices and he is kind of foodie. Shabash, like the youth in the country, better yet, in the entire region in South Asia, loves Kacchi

Biriyani, for example. He represents the food culture in transnational and transcultural perspective. He often frequents the restaurant Puran Dhaka in the capital city Dhaka that is famous for selling various Bangladeshi cuisine and attracts foodies in general. Shabash's superhero status does not refrain him from aligning himself with any other foodie. The aroma of mildly spicy *biryani* often allures him to Puran Dhaka where he binge-eats *biryani*, a South-Asian cuisine. Liking *biriyani* is very common across the cultures and nations in the region and applies to India and Pakistan as much as it does for Bangladesh. When it comes to snack type food, he loves to eat *fuchka*, another well-loved food item among the locals. This snack, known as *panipuri* in India and Pakistan, is popular across nations and cultures in this region. Even in his food choices, then, Shabash's transnational and transcultural attributes are evident.

Along with explicit reference to the cuisine from the region, Shabash also makes references to local sports. In local and international news coverage newspapers, especially in the sports section, Bangladesh is often referred to as a "cricket-crazy" nation (Sidner). Quite in line with this local trend, issue 4 features Shabash's involvement in this sport. (Rahman "Shabash at Comic Con"). The issue demonstrates Shabash's appreciation for cricket, arguably the most popular game across South Asia. As a staunch fan of the sport, he actively and enthusiastically plays cricket matches with local boys. Also, the issue sheds light on local people's craze regarding another popular game, soccer, especially during the World Cup season. During this season, the rivalry between the supporters of Brazil and Argentina skyrockets and many transcultural things happen, such as having the flags of the Brazil or Argentina on the rooftops of supporter's houses. More importantly, these phenomena are commonplace events in neighboring countries like Pakistan and India as well. However, people's belligerent behavior towards opposing sides during this time worries Shabash. (Rahman "Shabash at Comic Con," 12). Thus, in bringing in sports reference, his own involvement and reflections about them and people behaviors regarding those sports, Shabash effectively represents another transnational and transcultural aspect of his character.

Cultures Through Social Media

The mango-powered superhero is regular on social media which he uses to uphold local culture and customs. Shabash regularly updates his Facebook account with

his pictures, especially when he accomplishes something exceptional. For example, in bad weather conditions, he flies to the moon to confirm its appearance as religious festivals like Eid depends on its appearance. He takes a moon-selfie on occasion of sighting it and uploads this picture on social media. Further, he also takes to the social media to greet people on occasion of Eid, the biggest religious festivals for Muslims. He also greets his fellow countrymen on occasion of Bengali New Year on April 14th, which is known as Pahela Baishakh. Thus, Shabash upholds cultural events be it religious or national via social media.

Shabash fan art often appears on Mighty Punch Studio, the publisher's Facebook page. These pictures reflect the growing fandom surrounding the character. According to Jason Mittell, "one text can inspire fans to drill and spread." As illustrated previously, this superhero possesses enough intriguing transcultural, transnational, and transcreation features for the fans to "drill" and "spread." Frequently posted fan art of Shabash seem to denote that comics-lovers are not only "drilling" (i.e. digging the character) and but also sharing their appreciation to the first-ever Bangladeshi comics superhero. Currently 12,252 people follow Mighty Punch Studio's Facebook page which seems to be attributive of growing fandom regarding this local comics superhero dig the character (Mighty Punch Studio Facebook Page). Apparently, all the fan art and comments reviews are from local Bangladeshi followers. Bangladeshis seem to have begun to align themselves with this first-ever Bangladeshi superhero, as often seen in the publisher's Facebook page.

Bangladeshi people are usually very proud, aware of their national identity, and would protect it with last drop of their blood as the war of independence with Pakistan proved in 1971. The already existing sense of nationalism can be heightened more by "inventing" a superhero Bangladeshi. In the words of Ernest Gellner, nationalism "invents nations where they do not exist" (169). Even though Bangladesh is a small country, it has a large population of over 180 million people. For such a nation, keeping in touch with one another is daunting. For people who may never meet or know each other, they can, as Benedict Anderson puts it, still "live the image of their communion" through imagination (6). Comic books can certainly aid in building this community. In the words of Edwardson, "Comic books, as a visual medium, engage the act of imagination, in turn facilitating the mental construction of the nation and national identity" (185).

Seen in this light, this fandom shows a rising popular culture trend in Bangladesh based on a homegrown superhero. This fandom can become

profoundly meaningful because their allows today's youngsters a chance to align themselves with their native culture and potentially understand the transnational and transcultural nature of their country. In other words, the fandom enjoys the local, regional, and global in one character. The total number of active social media users in Bangladesh is 30.5 million (Jain). This sheer number of social media users that grows every day gives a glimpse of the prospect the Bangladeshi superhero comics character. Shabash resonates with the fans' personal experiences, as they relate to the world around them more than ever before through social media. Shabash, the transcultural and transnational superhero, thus epitomizes what Jeffrey Brown argues about comic fandom as "evidence of the complex and structured way in which avid participants of popular culture construct a meaningful sense of self" (13). This the sense of self constituted in the fans of Shabash, current and future, may be a broader, more pluralistic one since Shabash exhibits commonalities across cultures and nations.

Conclusion

As stated, Shabash surfaced as the first-ever Bangladeshi superhero figure, coming after a gap in this domain for decades. The consequences of such long absence are not going to evaporate anytime soon. When it comes to aligning themselves with superheroes, Bangladeshi comics fans still associate themselves with mostly US-based superheroes like Superman or Spider-Man, perhaps due to the long absence of a homegrown superhero (Rahman "Shabash at Comic Con," 14). However, Shabash, or his emergence in the scene, has the definite potential to change the scenario. It might take time but maybe the day is not too far when Bangladeshi comics fans and pop culture enthusiasts will all recognize Shabash. Chances are he can even go so far as to be a part of Bangladesh's national identity.

Comics superheroes representing their respective countries is not a new phenomenon. For example, Captain America represents the United States and Captain Canuck does the same for Canada. Both characters also bear the flag of the respective countries in their costumes like Shabash does for Bangladesh. Shabash being a Bangladeshi superhero does all the things that a Bangladeshi typically likes doing. From sports to eating habits, Shabash taps into the ordinary experiences that any Bangladeshi young adult experiences. The universe that Shabash operates in is a familiar one and the activities he does are the ones every Bangladeshi does. For a Bangladeshi, it is easy to associate with Shabash and the things he does as

Bangladeshi superhero. However, what is most intriguing about the character's portrayal is how it not only applies to Bangladesh but also to the countries around it. Shabash's traits cross the geographical boundaries as it applies to Indian or a Pakistani youth as well. Shabash encapsulates cultural traits from more than one culture as the things he does applies across the South Asian cultures. This transcreated portrayal, then, can call into question his "authenticity" as 100% Bangladeshi superhero.

In the age of widespread internet access, social media usage, and globalization as a reflect of colonialism, on specific answer to this question does not exist. Many of Shabash's attributes, from his costume to source of superhero strength, seems to have been transcreated—the extent of which can be argued though. The mix of local references combined with various components from other cultures and nations may make Shabash, in Ethan Zuckerman's view, "an impure" character. However, as Jenkins et al. asserts, a certain "virtue" exists to such "impure" characters, "Though these texts are "impure," they nevertheless remain powerful vehicles of ideologies, traditions, and styles characteristic of a particular nation or region."(270) . With the local references and non-local influences, Shabash becomes an "empowering" character–not only for himself but for the audience as he resists "cultural isolation" and participates "in a larger transnational conversation" within the scope of the comic book universe (262).

His transnational and transcultural characteristics might seem "impure" to some but in fact represent his real strength. The Bangladeshi superhero exhibits super-strength in retaining a multiplicity of cultures and customs which is rare in superheroes. Just as a Bangladeshi superhero fan can identify with Shabash, an Indian or Pakistan fan can also relate with his traits. Now, the word *desi* literally means something or someone that is originally from the South Asian region. The word, then applies to Bangladesh, Pakistan and India: all three South-Asian countries have this transnational and transcultural allure. Shabash, with all his transnational and transcultural attributes, certainly has *desi* vibes.

Works Cited

Adesnik, David. "Marvel Comics and Manifest Destiny." *Washington Examiner*. 27 Jan. 2005, www.washingtonexaminer.com/weekly-standard/marvel-comics-and-manifest-destiny.

Anderson, Benedict. *Imagined Communities*. Verso, 1991.

Bennett, David, ed. *Multicultural States: Rethinking Difference and Identity*, Routledge, 2013.

Bialoch, Kathrina, and Bitar, Sharif, "Batman Goes Transnational: The Global Appropriation and Distribution of an American Hero" *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. edited by Shane Denson, Christina Meyer, and Stein Daniel, Bloomsbury, 2014. pp. 103-12.

Brown, A. Jeffrey. "Comic Book Fandom and Cultural Capital." *The Journal of Popular Culture*, vol. 30, no. 4, 1997, pp. 13-31.

Chambliss, C. Julian. "Superhero Comics: Artifacts of the U.S. Experience." *Juniata Voices*. vol. 12, 2012. pp. 149-55.

Coogan, Peter. *Superhero: The Secret Origin of a Genre*. A MonkeyBrain Books Publication, 2006.

Davé, Shilpa, "Spider-Man India: Comic Books and the Translating/Transcreating of American Cultural Narratives"*Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. edited by Shane Denson, Christina Meyer, and Stein Daniel, Bloomsbury, 2014. pp. 113-20.

Dorfman Ariel and Mattelart Armand. *How to Read Donald Duck: Imperialist Ideology in the Disney Comics*. I. G Editions Inc, 1991.

Edwardson, Ryan. "The Many Lives of Captain Canuck: Nationalism, Culture, and the Creation of a Canadian Comic Book Superhero." *The Journal of Popular Culture*, vol. 37, no.2, 2003, pp. 184-201.

Francis, Daniel. *National Dreams: Myth, Memory, and Canadian History*. Arsenal Pulp Press, 1997.

Gellner, Ernest. *Thought and Change*. Weidenfield and Nicolson, 1964.

Kaur, Raminder. "Atomic Comics: Parabolic Mimesis and the Graphic Fictions of Science." *International Journal of Cultural Studies*, vol.15, no.4, 2012, pp. 329–47.

Kukkonen, Karin. "Navigating Infinite Earths: Readers, Mental Models, and the Multiverse of Superhero Comics." *Storyworlds: A Journal of Narrative Studies*, vol. 2, 2010, pp. 39-58.

Jain, Sourav, "Bangladesh's Digital Marketing and Social Media Marketing Stats and Facts" *Social Media & Digital Marketing Blog*, 16 May, 2018, www.soravjain.com/digital-marketing-and-social-media-marketing-stats-and-facts-of-bangladesh.

Jenkins, Henry, Sam Ford, and Joshua Green, *Spreadable Media: Creating Value and Meaning in a Networked Culture,* New York UP, 2013.

Lawson, Alan. "The Discovery of Nationality in Australian and Canadian Literatures," *Post-Colonial Studies* Reader, edited by Bill Ashcroft, Garreth Griffiths and Helen Tiffin, 1994. pp. 167-9.

Mazur, Dan, and Danner, Alexander. *Comics: A Global History, 1968 to the Present*. Thames Hudson, 2014.

Mehta, Binita and Mukherji, Pia, eds. *Postcolonial Comics: Texts, Events, Identities*. Routledge, 2015.

Mittell, Jason. "Forensic Fandom and the Drillable Text." *Spreadablemedia.org*. 2018, spreadablemedia.org/essays/mittell/#.XY-DjEZKhPZ.

Rahman, Samir A. "Shabash at Comic Con." *Shabash*, is. 4, Mighty Punch Studio, May 2014. pp. 1-44.

Rahman, Samir A. "Heatwave." *Shabash*, is. 8, Mighty Punch Studio. May 2015, pp. 1-38.

Rashid, Harun Ur. "The Myth of Tokaii." *The Daily Star.* 30 May 2004. archive.thedailystar.net/2004/05/30/d40530140189.htm.

Reinhard., CarrieLynn D., and Christopher Olson. "The Superhero Genre in Film." *Handbuch Filmsoziologie*, edited by Alexander Geimer, Carsten Henize, and Rainer Winter, 2018. pp. 1-14.

Sidner, Sara., "Girls Got Game in Cricket-crazy Bangladesh" *CNN Sports*, 18 Feb. 2011, edition.cnn.com/2011/SPORT/02/18/cricket.cup.bangladesh.girls/index.html.

Silbermann, Alphons. "The Way Towards Visual Culture: Comics and Comic Films." *Comics and Visual Culture*, edited by A Silbermann and H. D. Dyroff, 1986.

"ULAB Seminar SAM," *Mighty Punch Studio*, 28, July 2015, www.facebook.com/mightypunch/videos/490910764409008/?v=490910764409008.

Zuckerman, Ethan. "From Weird to Wide." *Spreadablemedia.org*, 2018, https://spreadablemedia.org/essays/zuckerman/#.XY1--kZKg2w.