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American gods pdf reddit

Our teacher was able to watch a clip of American Gods that I don't know. And it's the scene with media talking to Shadow. In a broader perspective, not just in the show, but in general, how would you explain that: the canvas is the altar. I am the one they sacrifice to. Back then to the present day. Golden Age to the Golden Age. They sit next to each other, ignore each other and give it to me. Now they hold a smaller screen on their lap or in the palm of their hands so that they don't get bored watching the big one. Time and attention, better than lamb blood. Thank you! I've seen until episode 3, but I'm completely clueless about the show. I haven't read the book. Is that a prerequisite for understanding this show? I like this show so far. The way it's done, the tone, everything is awesome, but I can't really say WTF goes. Is it because I'm a non-US guy, I miss the intricacies of the show because of it. Or maybe I'm just stupid. All I could understand myself was that all the characters, including Mr. Wednesday, are kind of God and the intro scenes are a kind of backstory for other gods. But when I searched online, I found out that Mr. Wednesday is freaking Odin (What the hell?!) When was this explained? Also where was this AI type of E1, who was this TV lady, What the fuck, the goblin has to do with the story, and who is this hammer guy. Is he a psycho or a god? Where the hell is shadow and Wednesday in E3. Do they stay in Hammer's house or do they rob a bank in the city? Who was this Jinn guy? And why the Fuck Shadow doesn't question anything? Tell me I'm not crazy. I really like this show. I'm engaged through the episodes, but in the end I don't know sitting. Page 2 14 Comments

screenrant.com/american-gods-season-3-what-to-expect-when-it-returns...Page 2 screenrant.com/american-gods-season-3-what-to-expect-when-it-returns... I see a lot of people saying they expect the show to be cancelled after this season, but guess what? It was renewed for S3 4 days after the release of Ep 1. may not like how it's progressing, but the ppl at Starz do. page 2 22 comments

Season 3 of American Gods was green illuminated almost exactly a year ago, but we are still very uncertain about a release date. Apart from the INSANE casting drama, there were no really positive updates. Ricky Whittle and Yetide Badaki, however, posted few photos on set, so SOMETHING is shot. Worse still, the lack of stability among the show runners and cast leaves us with a patchy third season that ends on an unresolved cliff hanger. At this point, I hope that it will be the Lucifer/Brooklyn-99 and is picked up by Netflix, but we know that Amazon would never allow this and would probably just drive the show into the ground. Page 2 37 Comments

Listen to a lot about this book and thought I would check it. I don't know Gaiman's Sandman series, but I knew about them, so this was the first thing I've ever really read. I don't know if he was inspired by Sandman, but I found the book strange in many ways and badly unexpected. I'm going to be blunt, I had some expectations of this book. I knew it was about the ancient pagan gods who came into conflict with the modern world and our new gods. That was the catch that attracted me. People may laugh, but I expected it to be a little more comic-y, given the author. Like unwavering manifestations of gods in strange getups that use powers that fit their mythologies. But what I got was a boring travel story where most of the fights were off-screen and all the magic was just hinted at. I expected Odin, with his 6 legs, to ride into the battle on Sleipnir and spear Buddha in the belly, while Thor hurled lightning from his hammer. I expected Shiva to go into battle with a thousand death palms, knocking aside cross-shaped swords flying in from an mountain-sized Jesus. Even when I went far into the book and knew that this wasn't such a story, I at least expected the magic to happen as in Lord of the Rings, where Gandalf can breathe light into a stick to shine his way through Moria, or Hobbits were described as a kind of natural magic that makes them hide among the great people. But gods died by bullets, one was run over by a car, another stabbed. I was really disappointed with the way this whole conflict went. That was my general impression of the book, the atmosphere was completely different from my expectations. But I can still enjoy something if the plot is fast-paced and interesting, but this book also lacked that. In fact, it is so slow, it took like 100 pages to get it even to other gods. The first quarter of the book was just two guys driving and talking, with one guy not saying much and the other guy not really that interesting to start. Then we spend about 200 pages where Odin Shadow just says he should accompany him everywhere while he recruits other gods before something really essential happens and Odin is finally shot and dies and the plot finally gets going. When I said that this book seems to be too inspired by Sandman, I think that writing is trying to create this almost dreamlike quality of the narrative. Things happen and stop happening without recognition from the characters, like a dream in which you move from one thing to another without really knowing why or how. There is no solid transition. This scene jump also lets characters say things they because it has never been established that they should know. Where is my Chekhov's weapon? Why should I accept that a character can do this if it has never been set up? I give a concrete example of this kind of writing: when Mad Sweeney dies, somehow because Shadow got his special gold coin, they find him dead in the city. After being picked up by Shadow the three men in the funeral hall talk about him over dinner and tell stories. This is ONLY the 3 men sharing stories, this is the physical scene. Then you have this: All this and more Mr. Ibis told them in the kitchen that night. Its shadow on the wall was stretched and bird-like, and as the whiskey flowed, Shadow imagined the head of a giant water bird, beak long and curved, and it was somewhere in the middle of the second glass that Mad Sweeney himself began to throw both details and irresistibles into Ibis's narrative (... such a girl that she was....) to hell? The guy just pops up in the middle, and that's it? How is the transition going? I would have expected at least SOME exhibition as a flash of light appeared in the doorway, and through it Mad Sweeney stepped out, talking about Mr. Ibis's story, or something like you heard a sound from the morgue below, and Mad Sweeney, still partially frozen and drunk, stumbled into the kitchen and took a seat. Writing like this helps reading to see the scene in your head. The way Gaiman wrote it, either Sweeney was always there, or he just appeared and no one struck an eye (and yes, I know these are all supernatural creatures, but the reader is not, we expect a notification from the author when the scene suddenly contains a 4th person) When I said that writing was too dreamlike, this is what I am talking about. Things happen and the reader is taken for a ride, like being pulled by a river that rushes downhill at breakneck speed. I would read a scene, try to imagine it, then Gaiman throws something in and I have to adapt to whether it was always there, it just appeared, or is in any performance. This kind of adaptation is exhausting, and I wanted something more concrete and less dreamy. By far the biggest problem I have with the book is the plethora of pointless backstory that has little profit. I get that you have to set up many of these gods, tell their stories, even the little ones. But make it mean something later. In the middle of the book we get this graphic description of a djinn smashing into the mouth of an Arab taxi driver. The reward? These two small sentences on page 290: A falling carrier in Manhattan blocked a street for two days. It killed two pedestrians, an Arab taxi driver and the taxi driver's passenger. That's it. We never hear about the djinn with hot again, and the Arab taxi driver was never mentioned outside of this sentence and when he first had sex with the apparition. There is also too long an interlude about a few slaves, the story of Wututu and Agasu. It was about showing how old beliefs How they changed and how they settled into the new country. I get that part. But it was far too long. It spent an unnecessary 13 pages detailing the slave trade, talking about the brother who was told by the narrator Confession, was somehow pointless and only mentioned again with death. It gave us a history lesson of the Haitian slave uprising and how little Wututu went from master to master. And the God she believed in? Never mentioned outside of this chapter. Why? Why didn't Gaiman spend more time expanding to the book's main god, Odin, and how he came? I remember him talking about it, talking about the whole ceremony, in which nine people were split up on trees. That made sense, because it came up later, when Shadow had to do the same. So spend pages talking about it, not Wututu and Agasu! The exact same criticism can be had of the whole segment of Nunyunnini, a god who came to America 16,000 years before the events of history and, like Wuttuus God, faded. Why spend 2 such segments talking about meaningless gods that would never affect history? It has unnecessarily dragged the book and on. And there was no profit at all. Finally, my last critique of the book's style can be summed up in the intro of Chapter 18: none of this can actually happen. If it makes you more comfortable, you could just see it as a metaphor. Religions are by definition metaphors, after all: God is a dream, a hope, a woman, an ironist, a father, a city, a house with many rooms, a watchmaker who has left his price chronometer in the desert, someone who loves you - perhaps, against all the evidence, a heavenly being whose only interest is to ensure that their football team, army, business or marriage thrives. , thrives and crosses all odds. Religions are places where you can stand and look and act, vantage points from which you can see the world. So none of this is happening. Such things could not happen. Never is a word of it literally true. Still, the next thing that happened happened: How, WTF was the point of it? He just undermined his own book. It's like a movie that starts with the actors in a PSA saying, None of what you're going to see is real. Sure, we already know that, but why was it written in the book? It simply makes no sense that he would take away from the reader the effect of what was to become the highlight of the book. It is as if we are being asked to put the book away because it is forgotten. These are my main problems with the writing style of the book, the meta-substance, if you prefer. There is another main criticism that I have. For those who have read the book, I think it may be very obvious that there is a plot hole that is the side of Czernobog's Hammer-Smack-Right-Smack-Right-Dab the middle of the book, which is never explained, addressed or hinted at, but is so obvious to anyone who knows even a fleeting indication of what the book is about. And the thing is: Jesus fucks Christ, where the hell is he?? You mean telling me a story that wants to make me believe that the ancient pagan gods are real, that such as Odin, Horus and Easter Easter in any form through the world, drinking wine, eating biscuits, having sex with mortals, and that the core of the book depends on the conflict between these forgotten pagan gods, whose worshippers are probably among the few thousands who no longer sacrifice and sing their names, who plan a defense against the likes of the new gods of the media and the Internet, with names like the fat child and Mr. World. , Mr. Town, Mr. Wood and Mr. Stone.... You want to tell me that Jesus Christ is nowhere a character???? Why are the old gods real and the new ones of the Internet and television? Why is this not a battle between Zeus and Odin against the likes of Jesus Christ? Talk about the belief that Christianity is the greatest religion in the world. Jesus should have been the representative of these new gods. Thus, gods like Allah (technically the same character), Buddha and the Hindu gods should all be part of the new order, which have grown fat and powerful to their billion-strong followers. But no, Odin is real, the media god is real, but Jesus is not? I was prepared for Mr. World to be Jesus, in a three-piece suit that calls down commandments from heaven and recreates the 10 plagues of Egypt on the sad djinns and goblins, but I got none of it. It makes no sense. A book in which gods are real and fighting each other should have portrayed the top 4 of the great religions as characters so strong that they should shoot out of their eyes like an X-Men laser. Buddha should have been like Luffy's Gear Fourth, zipping around the sky, raining down blows, leveling mountains and not selling Odin's Gungnir in the gut. These absences and the lack of explanation for this absence do this book a greater disservice than style can ever be. Page 2 32 Comments

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