

## Chapter 1 : Batman #25 Pits Joker vs Riddler in War of Jokes and Riddles

*The War of Jokes and Riddles is an eight-part Batman storyline written by Tom King and illustrated by Mikel JanĀ-n, featuring the war between the Joker and the Riddler during Batman's second year.*

The story, set in the past, tells of a time when the Joker and the Riddler rose up and turned Gotham into their own personal war zone, with Batman caught in the middle. As far as the two lead villains go, Tom King gives us an impeccable Riddler, but his take on Joker feels remarkably off. Still, the plot unfolds with impressive pacing and an epic scale. Once the Joker figures out his punchline, this eight-part series could evolve into exactly the epic DC wants it to be. Image courtesy of DC Entertainment. Riddler is pure Riddler, using his wit and word puzzles to subjugate the guards who get in his way. The Joker, however, is in the midst of an identity crisis. Joker searches for a new sidekick by testing their comedy routines. Yet he murders every single comedian, unsatisfied with their jokes. The Riddler enters the picture here, proposing a partnership with the Clown Prince of Crime to help him get his mojo back. You can even see that on the variant cover art for the book. The two characters are spiritually similar in their reliance on mind games but diametrically opposed in their execution. Chaos, as the preview tag reads. On the one hand, I like that this comic gives Riddler the upper hand against the Joker. It would have been all too easy to have Joker dominate these pages with his insanity. Instead, King presents Riddler at the height of his power and influence, while he writes Joker as a mere shadow of his former self. This dynamic immediately throws the reader off balance, suggesting that anything can happen. We should expect the unexpected with this series. Another epic Batman event has begun! On the other hand, Joker is so down in this issue it feels fundamentally out of character. He murders a whole lot of people, but he does it with a simple handgun. No laughing gas, no Bang! To laugh again, you need to kill him. This description is so utterly and completely wrong. I cannot believe how wrong King got this. He consistently forces his characters to adhere to the machinations of his plot. The interpretations of the Joker often differ. He innately upsets the balance of the established order, throwing everything out of whack. Instead of bending his style to suit the Joker, King bent the Joker to suit his style. Some readers might be okay with this. I, as a purest and longtime Joker enthusiast, am fundamentally opposed to it. Take a look at our review here! The Riddler, again, is an unusually intimidating presence. The power and veracity of his mind comes out through several well-crafted scenes, most particularly when Riddler forces the Arkham guards to stand down simply by repeating the names of their children. Chilling in his simple tactics, Riddler uses his knowledge of their families to make his escape without ever raising his fists. King loves to write in puzzles and philosophical questions. Edward Nygma fits him like a glove. We also get a tantalizing glimpse into the future, learning that Bruce Wayne is telling this story to none other than Selina Kyle.

*The War of Jokes and Riddles is in the top three Batman stories I've read. Its dialogue is sharp and powerful, filled with pathos and allusions to previous Batman stories and movies. Batman is presented as emotionally vulnerable and personally aware; this is one of the most accessible versions of Batman I've seen.*

But you come into it anticipating a big, bloody, multi-layered brawl between comic book supervillains. What we get is more character-driven. But the vibe we got going into this was that it was akin to a big summer blockbuster. After losing to Batman so many times, the Joker no longer finds the world funny. Recognizing a similar problem in himself, the Riddler proposes an alliance to kill the Dark Knight once and for all. When the Joker gives him a violent rejection, all out war breaks out. Both the Joker and the Riddler recruit different villains to their side, with Gotham City as their battle field. The winner earns the right to kill Batman. And what happens to the city caught in the crossfire? I like Joker and Riddler as rivals. They both have mischievous and playful sort of motifs. Factor in each one having their own faction of villains, and the scope of this story becomes huge. They could very well have done a bunch of tie-in issues where the different characters fight each other. Mad Hatter, Solomon Grundy vs. Killer Croc, Two-Face vs. Scarface, etc. Instead, we stay in the pages of Batman. But as a result, what feels like a very expansive story winds up being confined. Much is left to exposition. We do, however, see Deathstroke vs. They then proceed to fight for five days, killing 62 people in the process. But they could have dedicated an entire story to Deathstroke vs. This fight could be an event comic on its own. So to be told about it instead of seeing it is frustrating. On the plus side, almost everybody looks great. Mikel Janin gives us an almost twisted blend of realism and caricature. His Joker, for instance, has a pointed nose and in this story sports an exaggerated frown. But the art is so detailed and the colors so gorgeously rendered that it evokes real life. The one character hurt by this approach is the Riddler, who inexplicably looks like John Cena. He tells her this story, as he apparently did something horrible during the war that could effect her decision to marry him. The reveal is a good one and makes sense. These two groups of insane people are waging war over HIM. But it seems like he should want forgiveness for his part in all this. Although to be fair, the King does touch on something like that in the final scene! Bruce also makes every effort to bring the violence to a halt, including the bizarrely entertaining dinner sequence that makes up the entirety of issue Bruce Wayne invites virtually his entire rogues gallery into his home for a big, fancy, multi-course meal. The idea is for Bruce to servers a mediator and bring things to a resolution. The visual spectacle of seeing all these comic book supervillains together in a normal environment is almost worth the cover price on its own. But then we dive deeper with both Joker and Riddler. At face value, the whole thing is almost absurd. But once you dive into it, it becomes one of the most delightful Batman character studies of the last decade. Janin is also on fire in this issue. He has to draw three characters in the same position for several pages. You believe their body language. Stuck in the middle of all this is D-list villain Kite Man. He becomes the unlikely focus for two interlude issues drawn by Clay Mann. It also doubles as an origin story. King tries to set him up as a relatable, down on his luck father who has fallen in with a horrible crowd and pays the ultimate price. I like how King incorporates him toward the end. Issue 27 gives us all we need, so issue 30 feels mostly like filler. King also attempts to create the catchphrase: The War of Jokes and Riddles wound up being a mixed bag. The beginning, the end, and the important moments in between. On the flip side, this is some of the best work Mikel Janin has ever done. The War of Jokes and Riddles should absolutely be turned into one of those oversized hardcovers DC puts out. It deserves to be admired for years to come. Tom King also gives us his best character work yet. He illustrates a tremendous understanding of how Batman, the Joker, and the Riddler think. So when he puts them together it feels very genuine. Follow Primary Ignition on Twitter, or at Facebook.

### Chapter 3 : Batman Writer Unveils 'The War of Jokes and Riddles' Details - IGN

*The War of Jokes and Riddles is a great Batman story that emphasizes the human cost of the conflict between two of Gotham's most notorious villains. It never shies away from examining its.*

The story is intense, and the emotions are even more intense. Both Joker and Riddler are handled well. The entire collection looks beautiful and does a wonderful job in enhancing the story. Most battles are described through narration rather than shown. The jokes and riddles told throughout the book are all rather juvenile. This might be the most subjective entry in this Batman series, thus far. Either way though, the heavy emotional message and the chaotic actions of Joker and Riddler will keep all readers entertained. This is a good book overall but one that is a lot better if you enjoy the approach taken within. The War of Jokes and Riddles is a unique episode in the current Batman saga, partly because of its flashback style setting and partly because of how the actual war is displayed. Though some aspects of the book are subjective, there are a number of story elements that are undeniably positive for any reader. Instead of showing pages and panels where villains go head to head in epic showdowns, one page will show one scene from a showdown and narration will explain what happened. In this way, it feels like Batman is narrating a scrapbook covering an event from the past, rather than this being a true flashback. I personally enjoyed this approach; it is a nice change of pace that keeps the emotions of the work at the forefront. However, I can also sympathize with the readers who prefer some additional action in their comic books. Luckily there are a number of moments here that are great no matter who you are. The emotions in this tale are heartbreaking and highlight the regret Batman feels as a result of this war, which is one of the main purposes behind this entire flashback. In particular, King does a great job in capturing the personalities behind both the Riddler and the Joker. The Riddler is cruel and manipulative, often predicting actions and events long before they happen. At the end of the book, he even confesses to having planned the entire war. Meanwhile, the Joker is simply insane, killing and torturing with absolutely no regard to rules or morality. One sequence has him punish someone by killing their mother, yet we later learn that he killed their mother hours before even asking for their help. Outside of the flashback is the frame story that holds it all together, Bruce Wayne telling Selina Kyle about his role in the war. Though short, these moments also help inject additional emotion into the narrative, especially in those moments where Bruce is clearly holding back tears. It also helps in setting up the next volume by deepening the connection between Bruce and Selina and giving an answer to his proposal. Splash pages abound in this volume and show snapshots of the war that can range from dark and tragic to bright and beautiful. Here the focus is on a soldier in the war, rather than the entire army, so the lack of sweeping splash pages works well. Overall, this changeup in the artistic talent is a great way to signal the changeup in tone and also to provide the collection with a dash of visual diversity. Continuity The story here continues in Batman Vol. Rules of Engagement Review. This volume also references and continues the stories from other comic books, detailed below: Riddler asking for a mirror is a nearly exact reference to what happened to Joker in the Batman movie.

### Chapter 4 : BATMAN #25 Review: The War of Jokes and Riddles Begins

*The War of Jokes and Riddles has begun. Overall, BATMAN #25 is an epic start for "The War of Jokes and Riddles." In that war, Tom King defines the Riddler far better as a player, and I have major issues with his depiction of the Joker.*

The following article contains major spoilers for Batman 25, on sale now. Told in part as a flashback, with Batman trying to explain how this conflict began, the story promises major destruction. When he finally resurfaced, the Joker assaulted both the Batman and his allies. When Batman took command of the Mobius Chair, he asked it for the real name of the Joker. The reply was suitably enigmatic: Near the end of DC Universe: The Killing Joke, and the third being the most recent, modern incarnation. So far, no further explanation has been provided, but what better place to explain a second or third Joker than in the climax of this storyline? Right from the start, the Riddler is the proverbial bad egg, believing that the young Bruce should be murdered in order to make Kane look more sympathetic and also prevent Bruce from taking control of Wayne Enterprises. The attempt to kill Bruce enacted by Riddler himself after Kane refuses ironically brings the Red Hood Gang into the picture, the leader of whom may or may not have been the man that would become the Joker. Several years later, with a fully-grown Bruce Wayne becoming Batman, the Riddler once more appears. When a hurricane strikes Gotham City, Riddler takes control of the flooded and powerless wasteland, taunting its residents with a near impossible riddle that had to be solved before technology would be returned. In the end, Riddler was captured and taken to Arkham Asylum. Metal One-Shots Riddler did manage to escape from Arkham Asylum, but his various attempts were short-lived. The first escape was actually courtesy the Joker, who gave the Riddler a riddle of his own to solve, with failure equating death. The reward for solving the riddle was not only life, but briefly serving as a strategist for the Joker during "Death of the Family. The one aspect of the Riddler that has been emphasized throughout his time in the New 52, though, is his brilliance in problem-solving. Following up on the pre-Flashpoint rendition of the character that for a time had the Riddler using his intellect for good, this version of the character is not only great with puzzles, but is also possessing the ability to think through situations to far-off conclusions. His decision to murder a young Bruce Wayne, while containing more than a touch of sociopathy, is determined because of how Riddler sees public reaction unfolding as a result of the death. At the same time, the Riddler is involved in some Joker-esque behavior of his own. Here, we learn how the Riddler uses information on the Arkham guards to guarantee his own safety. And then, all of it comes to a dangerous confrontation at the end of Batman 25, one that strikes the proverbial match with the powder keg just around the corner. With some of these characters currently regulars in other titles Deadshot in Suicide Squad, Clayface in Detective Comics , the possibility of other heroes and villains getting pulled into the conflict feels somewhat inevitable. Based on this first issue, at stake could not only be Gotham City, but a potential seizing of both villainous portfolios. Or, will both the Joker and Riddler manage to regain control of their own method of attack? With an over-sized first issue and a massive number of popular villains being dragged into the story, "The War of Jokes and Riddles" promises to be a fun ride.

### Chapter 5 : A Batman: The War of Jokes and Riddles Review – Or So We™re Told! | Primary Igniti

*Tom King is firing on all cylinders with The War of Jokes and Riddles. An incredibly tense, emotional and downright scary story of a mob war between two of Batman's greatest villains, the Joker and the Riddler.*

This choice takes Batman into questionable territory, but cements the Riddler as a diabolical icon of villainy. The simplest ideas often resonate the most – especially when those ideas contain shocking twists. Whether or not said twist is one the reader will buy remains to be seen. Turns out, the entire war was a plot designed by Riddler in order to solve his own personal greatest riddle – how to make the Joker laugh. Riddler, in an angry monologue, describes how every step of the war was an elaborate plot. Upon learning that everything about this war – down to the murders and mass slaughter – was a charade made for a laugh, Batman does the unthinkable: With every intention of murdering Nygma, Batman is nonetheless thwarted by an intervening hand. Thus the Joker laughs the night away, having saved Batman from himself. That he slaughtered thousands and murdered an innocent child just to solve a riddle is a truly despicable action. If there were any event so deplorable that would provoke Batman to attempt murder, this would be it. Yet to even suggest, in any way, that Batman would go this far is too implausible to believe. The dramatic groundwork King lays is convincing, but it still fundamentally goes against everything we know about Batman. The Batman does not kill – nor does he come close to killing. It would be one thing if we were reading a Frank Miller comic or alternate universe storyline. This Batman simply would not do the things that King is making him do. King consistently forces his characters to do things that are fundamentally opposed to their basic nature, simply because it suits his plot points. On principle, I find this to be aggravating and bordering on phony. He does what he does because it works unbelievably well dramatically. For that reason, I can begrudgingly forgive his actions. As Bruce tells Selina in the present day, the Joker saved him that night. This idea brings the Batman and Joker relationship full circle. If Batman made the Joker which the clown often claims, now the Joker made Batman too. This cements the symbiotic nature of their relationship and goes a long way to explaining why Batman would never consider killing the Joker. If Batman were to kill his worst enemy, the entire role the Joker created for Batman would fall apart. With the Joker dead, who would be left to stop Batman?

### Chapter 6 : BATMAN #32 Review: The Difference Between a Joke and a Riddle

*"The War of Jokes and Riddles" takes place early in Batman's career, "Year One plus a year or so." It begins in Batman #25, which is a deluxe sized anniversary issue, and is an eight.*

### Chapter 7 : Batman # THE WAR OF JOKES AND RIDDLES

*"The War of Jokes and Riddles" has actually been alluded to several times during the course of King's Batman run so far, with Riddler recently telling Bane that the Dark Knight deserves to be.*

### Chapter 8 : Episode 49 – Batman: The War of Jokes and Riddles | The Comics Canon

*Batman #25 kicks off "The War of Jokes and Riddles," Tom King and Miken Janin's new story arc pitting the Joker and Riddler against one another, with all of Gotham City as both battleground and potential casualties. Told in part as a flashback, with Batman trying to explain how this conflict began, the story promises major destruction.*

### Chapter 9 : Batman #25 () – GetComics

*Batman made one of the hardest decisions of his life as he decided to take Riddler's side in the War of Jokes and Riddles. This decision already showed to have major consequences for the war as Batman and Riddler combined their resources to take out the majority of Joker's army.*