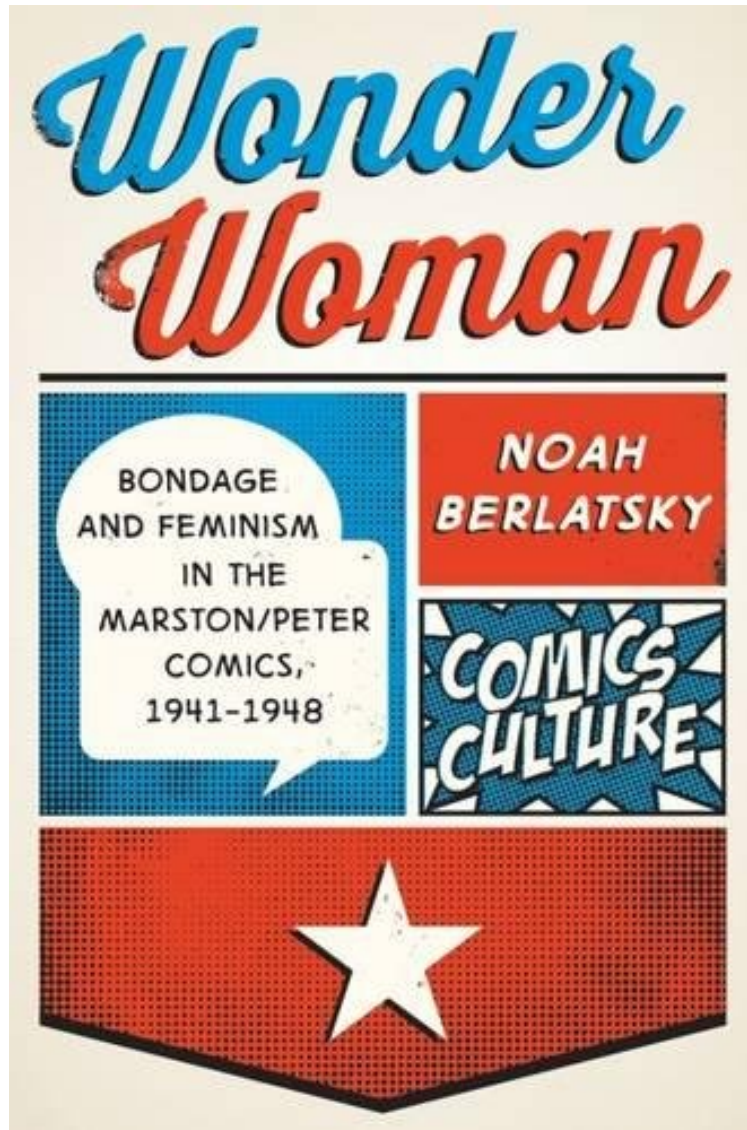


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Wonder Woman: New edition with full color illustrations (Comics Culture)

Noah Berlatsky

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Noah Berlatsky : Wonder Woman: New edition with full color illustrations (Comics Culture) before purchasing it in order to gage whether or not it would be worth my time, and all praised Wonder Woman: New edition with full color illustrations (Comics Culture):

0 of 0 people found the following review helpful. Thought-Provoking, but Some Conclusions UnsupportedBy RDDIn "Wonder Woman: Bondage and Feminism in the Marston/Peter Comics, 1941-1948", Noah Berlatsky argues, 'Wonder

Woman', the original comic, was much more interesting, beautiful, and worthwhile than Wonder Woman the popular icon (pg. 187). He draws upon queer theory, performance theory, and gender theory in his analysis with comparisons to other examples of media targeted to women, such as "Twilight" and gothic literature. Berlatsky focuses specifically on the comics written by Wonder Woman creator William Moulton Marston and illustrator Harry G. Peter. While many modern interpretations of the original comics attempt to downplay or explain away the themes of bondage and lesbianism, Berlatsky argues, To ignore the bondage in Marston and Peter then, is to miss the comics appeal not only to men but to women and is also to ignore an important part of the feminist message (pg. 23). The stories offer a parallel to womens own sense of metaphorical bondage in a patriarchal society while offering a message of hope through Wonder Womans escapes. Discussing themes of lesbianism in Marstons work, Berlatsky argues, I do not see how it is possible to see the lesbian romance and lesbian play in 'Wonder Woman' as anything but intentional (pg. 153). Further, Berlatsky continues, Marstonincluded lesbianism in both his academic work and in his fiction. He saw lesbianism as normal, healthy, and even ideal (pg. 149). He draws comparisons to Marstons living arrangement with Elizabeth Holloway and Olive Byrne, arguing based on the appearance of these themes in Marstons work that Holloway and Byrne were lovers. Jill Lepore, in her book "The Secret History of Wonder Woman", examined the same living situation without coming to that conclusion based on the extant evidence. Berlatsky, while conceding to some degree those questions are unanswerable, insists that his assumption is correct (pg. 151). While it would be interesting if it were, he argues without evidence beyond his literary interpretation. I fundamentally disagree with Berlatskys conclusion that the iterations of Wonder Woman following Marston and Peters run is superfluous. While some of the storylines and interpretations were undoubtedly weak or flawed, each successive generation of readers and writers reworked the character to meet the demands of their time, much like the Greek myths on which Marston and Peter drew for the character. His goal that his book will encourage others to read Marston and Peters comics to discover a work created in the spirit of feminism, of peace, of queerness, and of love is noble, some of his conclusions could use more evidence (pg. 215).0 of 0 people found the following review helpful. Thought provoking materialBy CharissaThis book is definitely interesting and a good read. The author provides arguments on all sides of each of the topics discussed and they are typically thought-provoking, interesting points that are made. That being said, it seems that the author often draws lines that aren't really there, particularly when discussing imagery from the original comics. There were several times that I found myself staring at an image for several minutes trying to see what the author was describing. Overall, it's a good book and a nut read for avid Wonder Woman fans.1 of 1 people found the following review helpful. Queer, feminist utopia in Wonder Woman.By David FisherA wonderful thought provoking book about the queer, feminist, bondage that is the center of a utopian view espoused by William Marston in the early Wonder Woman comics. Backed up with close reading of the comics and discussion of Marston's other writings and connected to modern theoretical underpinnings in a careful and thoughtful way. Should make any fan of comics or feminism or queer theory/activism eager to look back at these old comics. And makes these old super hero comics seem far more thoughtful, off beat and literary than most recent "art" comics.

William Marston was an unusual mana psychologist, a soft-porn pulp novelist, more than a bit of a carny, and the (self-declared) inventor of the lie detector. He was also the creator of Wonder Woman, the comic that he used to express two of his greatest passions: feminism and women in bondage. Comics expert Noah Berlatsky takes us on a wild ride through the Wonder Woman comics of the 1940s, vividly illustrating how Marstons many quirks and contradictions, along with the odd disproportionate composition created by illustrator Harry Peter, produced a comic that was radically ahead of its time in terms of its bold presentation of female power and sexuality. Himself a committed polyamorist, Marston created a universe that was friendly to queer sexualities and lifestyles, from kink to lesbianism to cross-dressing. Written with a deep affection for the fantastically pulpy elements of the early Wonder Woman comics, from invisible jets to giant multi-lunged space kangaroos, the book also reveals how the comic addressed serious, even taboo issues like rape and incest.Wonder Woman: Bondage and Feminism in the Marston/Peter Comics 1941-1948 reveals how illustrator and writer came together to create a unique, visionary work of art, filled with bizarre ambition, revolutionary fervor, and love, far different from the action hero symbol of the feminist movement many of us recall from television.

"In this smart and engaging book, Noah Berlatsky reveals how psychology, polyamory, bondage, feminism, and queer identities inspired comic books' most enduring superheroine. A fascinating read for anyone interested in comics, pop culture, or gender politics!"