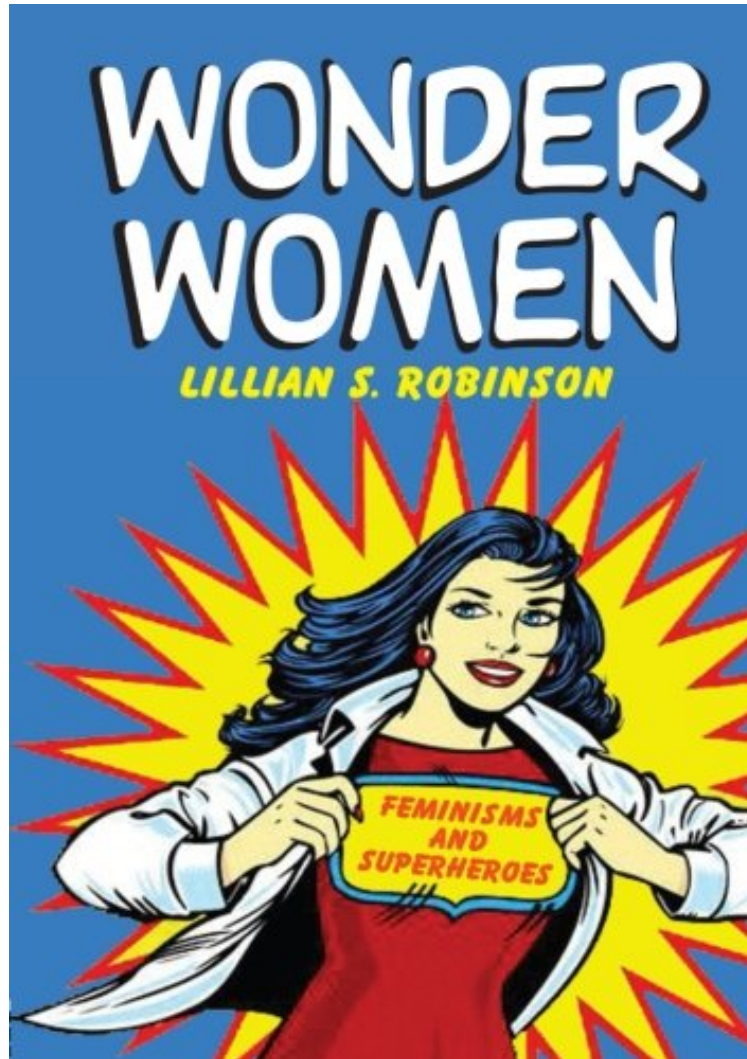


## Wonder Women: Feminisms and Superheroes

Lillian Robinson

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**Lillian Robinson : Wonder Women: Feminisms and Superheroes** before purchasing it in order to gage whether or not it would be worth my time, and all praised Wonder Women: Feminisms and Superheroes:

5 of 5 people found the following review helpful. Rare moments of insightBy Malvin"Wonder Women" by Lillian S. Robinson is a well-written book that, in the end, serves to alert us to the fact that feminist superheroines remain an almost nonexistent subject matter in the mainstream American comic book world. Stretching personal anecdotes, Greek mythology, and humorous side comments over the thin frame of her subject matter, at times the book strikes the reader as being little more than an exercise in intellectual self-indulgence. In fact, the author concedes that she penned "Wonder Women" in part as a distraction while she was writing a more serious and emotionally demanding piece of scholarship about rape. Nevertheless, I found that the book did succeed at times in providing rare moments of insight

into a little-noted corner of the cultural studies world. It was interesting to learn about the creator of Wonder Woman and his feminist ideals but disheartening to read about the comic's rapid decline in the hands of his successors. But while the feminist movement resulted in the revival of the character in the 1970s, the overall impression one gets is that Wonder Woman and mainstream comics in general remain perpetually stuck many years behind the real world in their depictions of female characters. On that point, the author might have done well to follow the example set by Sherrie A. Inness (whose study of female action figures is published in the book "Action Chicks") who has found that risk-averse corporate marketing practices and parental anxieties about sex have conspired to make the toy store an overwhelmingly culturally conservative space that responds very slowly to cultural change. Might there be a similar dynamic at work in the comic publishing industry? We don't know, because on the one hand Ms. Robinson's book is conspicuously deficient in its failure to seriously discuss industrial practices and audience discourses; while on the other hand, we are treated to far too many of her cloyingly personal and random thoughts to engage in more meaningful analysis. Still, "Wonder Women" has many fine moments that make for a worthwhile read. I recommend the book to all readers who may be intrigued by its quirky fusion of comic book culture with feminism. 0 of 0 people found the following review helpful. Muy bueno By Ruth Garca Martn Todo a sido perfecto. Ha llegado antes de lo previsto y en perfectas condiciones. No tengo ninguna queja, muy al contrario. 3 of 11 people found the following review helpful. Aspires to be Trina Robbins By Consumer in Durham At 150 pages, the book is still about 100 pages too long. One gets the feeling she is jealous of Trina Robbins (The Great Women Superheroes) and wants to write a book on comics just to show that if Trina can she can too. This is evident in that she keeps bringing up the other author to slam her. Further, the author admits to the weakness of her thesis, in that there are many examples of pre-feminist comics and of post-feminist comics but that the transition between the two mindsets is not documented within the comics. So the book documents the endpoints but says nothing about the journey.

Drawing upon her long career as a formidable feminist critic yet wearing her knowledge lightly, Lillian Robinson finds the essence of wonder women in our non-animated three-dimensional world. This book will delight and provoke anyone interested in the history of feminism or the importance of comics in contemporary life.

"This book solidifies Lillian Robinson's place in that small pantheon of scholars who deserve to be recognized as feminist superheroes in their own right. No feminist scholar in our time has tackled the range of diverse topics that Robinson has, and "Wonder Women" extends that range even further. Robinson probes the meanings of Wonder Woman, her sisters, and their ordinary avatars with her trademark wit and elan, brilliantly situating this relatively neglected chapter of popular culture in contexts that include Greek myths, social and political history, literature, economics, art history, media studies, gender studies, and postmodern theory. Bravo for this engaging, imaginative, and beautifully-written tour de force!" -Shelley Fisher Fishkin, Stanford University "Robinson provides an insightful cultural critique of the production of heroines." -Shannon Devine, "Herizons, Winter 2005" "But as Robinson's astute criticism demonstrates, we can take hope that through thoughtful, cumulative, and playful scholarship (as in witty and ironic) we can learn from the postmodern gaps, and their sources, and can fill the ourselves." -Shelley Armitage, University of Texas, El Paso, "Tulsa Studies in Women's Literature" "Robinson has made a study of the female superhero that is both enjoyable and seriously relevant to contemporary concerns about power and image." -Marian Parish, Nassau Community College, "Science Fiction Studies About the Author" Lillian Robinson is Principal of the Simone de Beauvoir Institute at Concordia University in Montreal. Among her books are *Monstrous Regiment*, *Sex, Class, and Culture*, and *Night Market*.