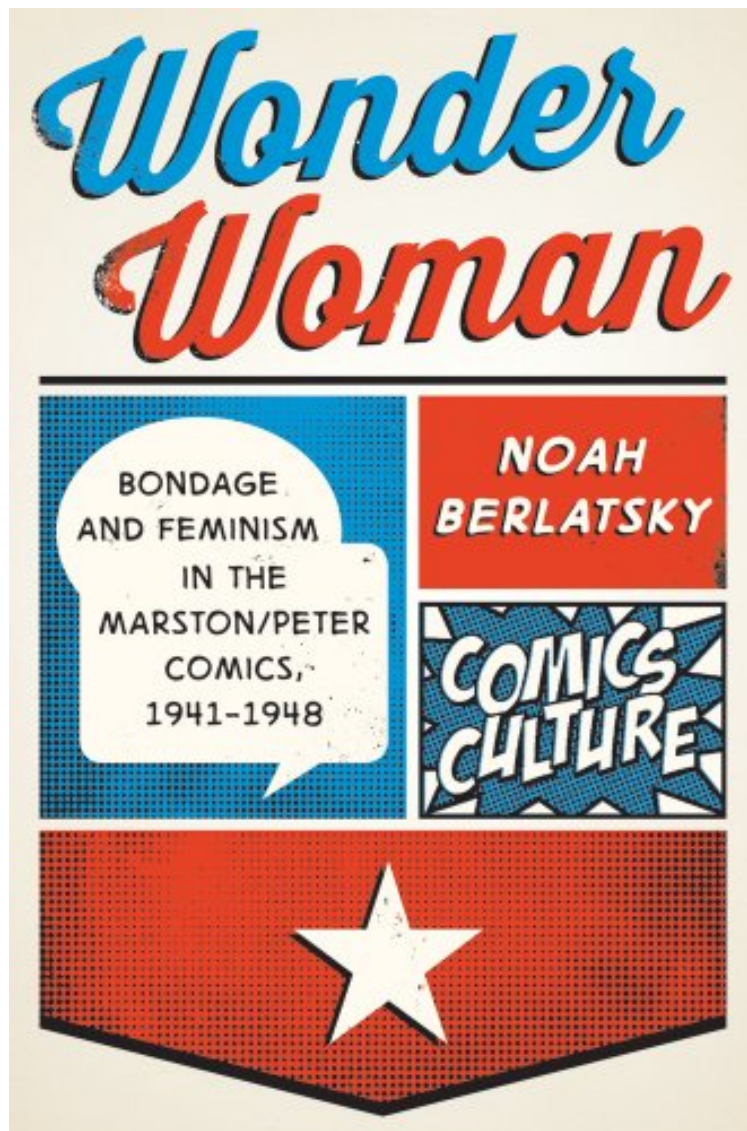


(Ebook pdf) Wonder Woman: Bondage and Feminism in the Marston/Peter Comics, 1941-1948 (Comics Culture)

Wonder Woman: Bondage and Feminism in the Marston/Peter Comics, 1941-1948 (Comics Culture)

Noah Berlatsky

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Noah Berlatsky : Wonder Woman: Bondage and Feminism in the Marston/Peter Comics, 1941-1948 (Comics Culture) before purchasing it in order to gage whether or not it would be worth my time, and all praised Wonder Woman: Bondage and Feminism in the Marston/Peter Comics, 1941-1948 (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 women's own sense of metaphorical bondage in a patriarchal society while offering a message of hope through Wonder Woman's escapes. Discussing themes of lesbianism in Marston's 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, Marston included 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 Marston's living arrangement with Elizabeth Holloway and Olive Byrne, arguing based on the appearance of these themes in Marston's 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 Berlatsky's conclusion that the iterations of Wonder Woman following Marston and Peter's 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 Peter's 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 material
By Charissa
This 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 Fisher
A 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 man: a 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.

"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!"