



BABES IN ARMS

Women in the Comics During the Second World War

trina robbins



ARTWORK BY:

BARBARA HALL • JILL ELGIN • LILY RENEE • FRAN HOPPER

And Babes Arms Women Comics During

Valerie Estelle Frankel



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Jewish Women in Comics Heike Bauer, Andrea Greenbaum, Sarah Lightman, 2022-04-15 In this groundbreaking collection of essays interviews and artwork contributors draw upon a rich treasure trove of Jewish women's comics to explore the representation of Jewish women's bodies and bodily experience in pictorial narratives Spanning national cultural and artistic borders the essays shine a light on the significant contributions of Jewish women to comics The volume features established figures including Emil Ferris Amy Kurzweil Miriam Libicki Trina Robbins Sharon Rudahl and Ilana Zeffren alongside works by artists translated for the first time into English such as artist Rona Mor Exploring topics of family motherhood miscarriages queerness gender and Judaism illness war Haredi and Orthodox family life and the lingering impact of the Holocaust the contributors present unique at times intensely personal insights into how Jewishness intersects with other forms of identity and identification In doing so the volume deepens our understanding of Jewish women's experiences

The Comic Art of War Christina M. Knopf, 2015-08-13 For military cartoonists the absurdity of war inspires a laugh or cry response and provides an endless source of un funny amusement Cartoons by hundreds of artists at arms from more than a dozen countries and spanning two centuries are included in this study the first to consider such a broad range of military comics War and military life are examined through the inside jokes of the men and women who served The author analyzes themes of culture hierarchy enemies and allies geography sexuality combat and civilian relations and describes how comics function within a community A number of artists included were known for their work with Disney Marvel Comics the New Yorker and Madison Avenue but many lesser known artists are recognized *Wonder Women and Bad Girls* Valerie Estelle Frankel, 2020-10-26 Wonder Woman Harley Quinn Shuri and Black Widow These four characters portray very different versions of women the superheroine the abuse victim the fourth wave princess and the spy respectively In this in depth analysis of female characters in superhero media the author begins by identifying ten eras of superhero media defined by the way they portray women Following this the various archetypes of superheroines are classified into four categories boundary crossers good girls outcasts and those that reclaim power From Golden Age comics through today's hottest films heroines have been surprisingly assertive diverse and remarkable in this celebration of all the archetypes **Comic Book Women** Peyton Brunet, Blair Davis, 2022-01-11 2023 Ray and Pat Browne Best Single Work by One or More Authors in Popular and American Culture Popular and American Culture Association PACA Popular Culture Association PCA 2023 Ray and Pat Browne Best Edited Reference Primary Source Work in Popular Culture Award Honorable Mention Popular and American Culture Association PACA Popular Culture Association PCA 2023 Peter C Rollins Book Award Southwest Texas Popular Culture and American Culture Associations SWPACA A revisionist history of women's pivotal roles as creators of and characters in comic books The history of comics has centered almost exclusively on men Comics historians largely describe the medium as one built by men telling tales about male protagonists neglecting the many ways in which women fought for

legitimacy on the page and in publishers studios Despite this male dominated focus women played vital roles in the early history of comics The story of how comic books were born and how they evolved changes dramatically when women like June Tarp Mills and Lily Ren e are placed at the center rather than at the margins of this history and when characters such as the Black Cat Patsy Walker and Se orita Rio are analyzed Comic Book Women offers a feminist history of the golden age of comics revising our understanding of how numerous genres emerged and upending narratives of how male auteurs built their careers Considering issues of race gender and sexuality the authors examine crime horror jungle romance science fiction superhero and Western comics to unpack the cultural and industrial consequences of how women were represented across a wide range of titles by publishers like DC Timely Fiction House and others This revisionist history reclaims the forgotten work done by women in the comics industry and reinserts female creators and characters into the canon of comics history

Women & Laughter in Medieval Comic Literature Lisa Renée Perfetti,2003 Portrays a range of medieval heroines to ascertain how humor might have been used and enjoyed by medieval women

The Porning of America Carmine Sarracino, Kevin M. Scott,2008 From the golden age of comic books in the 1940s and 1950s to the adult film industry s golden decade of the 1970s and up to today the authors trace porn s transformation from lurking in the dark alleys of American life to becoming an unapologetic multibillion dollar industry

Mask Kate Hannigan,2021-07-06 Akiko Mae and Josie also called the Infinity Trinity spring into action after learning that a spy is betraying secrets to the Japanese military and that Akiko s mother may be involved

Boots Kate Hannigan,2022-08-09 When Mae s Aunt Willa and Aunt Jane both pilots are kidnapped by evil Metallic Falcon Josie Mae and Akiko the Infinity Trinity pursue them from Chicago to Sweetwater Texas to Paris France

Cape Kate Hannigan,2020-05-05 Soon after being recruited by the mysterious Mrs Boudica to join a secret military intelligence operation Josie Mae and Akiko discover their superhero abilities and use them to thwart a Nazi plot to steal the ENIAC computer

A History of Women Cartoonists Mira Falardeau,2020-08-01 In this volume Mira Falardeau looks at the work of great women artists and their experiences in the industry to reveal advice and positive encouragement for future cartoonists Heavily illustrated with cartoons and artwork from many of the best in the field the book also asks serious questions about why there have been so few women cartoonists in the field of visual humor and if the digital age is opening more opportunities for female humorists Falardeau is uniquely positioned to ask these questions She has spent decades as an art historian a specialist in visual humor and the author of several books and essays on cartoonists and their history She was also a former cartoonist herself among the first generation of women in her field during the 1970s and 1980s A History of Women Cartoonists is the first book to offer a truly global survey and analysis of the great women cartoonists of the last three decades and a welcome addition to the history of comics and cartoons

Fake Geek Girls Suzanne Scott,2019-04-16 Reveals the systematic marginalization of women within pop culture fan communities When Ghostbusters returned to the screen in 2016 some male fans of the original film boycotted the all female adaptation of the

cult classic turning to Twitter to express their disapproval and making it clear that they considered the film's real fans to be white straight men. While extreme, these responses are far from unusual with similar uproars around the female protagonists of the new Star Wars films to full-fledged geek culture wars and harassment campaigns as exemplified by the GamerGate controversy that began in 2014. Over the past decade, fan and geek culture has moved from the margins to the mainstream as fans have become tastemakers and promotional partners with fan art transformed into official merchandise and fan fiction launching new franchises. But this shift has left some people behind. Suzanne Scott points to the ways in which the men's rights movement and antifeminist pushback against social justice warriors connect to new mainstream fandom where female casting in geek nostalgia reboots is vilified and historically feminized forms of fan engagement like cosplay and fan fiction are treated as less worthy than male dominant expressions of fandom like collection, possession, and cataloguing. While this gender bias harkens back to the origins of fandom itself, Fake Geek Girls contends that the current view of women in fandom as either inauthentic masqueraders or unwelcome interlopers has been tacitly endorsed by Hollywood franchises and the viewer demographics they selectively champion. It offers a view into the inner workings of how digital fan culture converges with old media and its biases in new and novel ways.

[The 10 Cent War](#) Trischa Goodnow, James J. Kimble, 2017-01-20

Contributions by Derek T. Buescher, Travis L. Cox, Trischa Goodnow, Jon Judy, John R. Katsion, James J. Kimble, Christina M. Knopf, Steven E. Martin, Brad Palmer, Elliott Sawyer, Deborah Clark Vance, David E. Wilt, and Zou Yizheng. One of the most overlooked aspects of the Allied war effort involved a surprising initiative: comic book propaganda. Even before Pearl Harbor, the comic book industry enlisted its formidable army of artists, writers, and editors to dramatize the conflict for readers of every age and interest. Comic book superheroes and everyday characters modeled positive behaviors and encouraged readers to keep scrapping. Ultimately, those characters proved to be persuasive icons in the war's most colorful and indelible propaganda campaign. *The 10 Cent War* presents a riveting analysis of how different types of comic books and comic book characters supplied reasons and means to support the war. The contributors demonstrate that free of government control, these appeals produced this overall imperative. The book discusses the role of such major characters as Superman, Wonder Woman, and Uncle Sam, along with a host of such minor characters as kid gangs and superhero sidekicks. It even considers novelty and small presses providing a well-rounded look at the many ways that comic books served as popular propaganda.

The Beyond Comic Book No. 9, *Funny as a Dead Comic* Susan Rogers Cooper, A gifted and perceptive writer whose characters are second to none. Sharyn McCrumb. The many devoted readers of Susan Rogers Cooper's Milt Kovak mystery series have been noticed from time to time laughing out loud even during a passage of thrilling drama. Obviously, the author is a very funny woman. And now she brings that aspect of her talent to fruition in the creation of Kimmey Kruse, stand-up comic. Kimmey is constantly assaulted by the public: bartenders, dentists, cleaning ladies, all trying to give her jokes. I don't tell jokes. I'm a stand-up comic. But she is just as funny offstage as on and a character to be savored. Life at this point, however, is about

as much fun as picking okra for our pint sized comedian While playing the Kaiser Comedy Klub in Chicago she encounters a former lover Cab Neusberg whom she hasn't seen since the Laff a Lot club in Denver several years earlier Planning a brief reprise Cab arrives at Kimmy's hotel room only to expire in her arms just as things are getting interesting That's not funny at all and it's even less funny when Sal Pucci the Chicago detective who catches the case informs Kimmy that somebody gave Cab enough digitalis to kill a Buick with heart disease Who could it have been Ms Kruse As a kind of up to date Greek chorus with common sense there is Kimmy's corporate lawyer friend Phoebe a very present phone presence in whom Kimmy confides Phoebe gives the comedian strong doses of reality and the name of the Chicago equivalent of super lawyer Racehorse Haynes She'll need it Funny as a Dead Comic deftly pulls back the curtain on a world both witty and sordid Kimmy Kruse in her debut as comedian and crime solver keeps the crowd laughing and the pages turning Susan Rogers Cooper has created a stand up tragedy of the first order Kinky Friedman author of Elvis Jesus Coca Cola Can Rock & Roll Save the World? Ian Shirley, 2005 Discusses the history of rock and roll music in the comic book industry **Killer Bodies** Joseph Crawford, 2025-12-09 Killer Bodies offers a history of the single most critically derided subgenre in American superhero comics the bad girl comics of the 1990s which chronicled the blood soaked adventures of barely dressed and improbably proportioned action heroines for an audience of adolescent boys While not in any way attempting to rehabilitate the genre which for the most part amply deserved its reputation as sexist and borderline pornographic this book situates it within its original cultural context as the result of a matrix of influences that included third wave feminism neopaganism girl power the rise of the internet the growing popularity of manga supermodel beauty ideals and the mainstreaming of pornography It explores why and how the figure of the antiheroic physically aggressive sexually objectified heroine arose within American comics culture and the commercial and ideological factors that led to the genre's rapid rise and equally rapid decline amidst the crisis racked comics industry of the mid 1990s Comics and Modernism Jonathan Najarian, 2024-01-18 Contributions by David M Ball Scott Bukatman Hillary Chute Jean Lee Cole Louise Kane Matthew Levay Andrei Molotiu Jonathan Najarian Katherine Roeder Noa Saunders Clement Sfadj Nick Sturm Glenn Willmott and Daniel Worden Since the early 1990s cartoonist Art Spiegelman has made the case that comics are the natural inheritor of the aesthetic tradition associated with the modernist movement of the early twentieth century In recent years scholars have begun to place greater import on the shared historical circumstances of early comics and literary and artistic modernism Comics and Modernism History Form and Culture is an interdisciplinary consideration of myriad social cultural and aesthetic connections Filling a gap in current scholarship an impressively diverse group of scholars approaches the topic from a variety of disciplinary backgrounds and methodologies Drawing on work in literary studies art history film studies philosophy and material culture studies contributors attend to the dynamic relationship between avant garde art literature and comics Essays by both established and emerging voices examine topics as divergent as early twentieth century film museum

exhibitions newspaper journalism magazine illustration and transnational literary circulation In presenting varied critical approaches this book highlights important interpretive questions for the field Contributors sometimes arrive at thoughtful consensus and at other times settle on productive disagreements Ultimately this collection aims to extend traditional lines of inquiry in both comics studies and modernist studies and to reveal overlaps between ostensibly disparate artistic practices and movements

Komiks José Alaniz, 2011-02-03 Jos Alaniz explores the problematic publication history of komiks an art form much maligned as bourgeois mass diversion before during and after the collapse of the USSR with an emphasis on the last twenty years Using archival research interviews with major artists and publishers and close readings of several works *Komiks Comic Art in Russia* provides heretofore unavailable access to the country's rich but unknown comics heritage The study examines the dizzying experimental comics of the late Czarist and early revolutionary era caricature from the satirical journal *Krokodil* and the postwar series *Petia Ryzhik* the Russian Tintin Detailed case studies include the Perestroika era KOM studio the first devoted to comics in the Soviet Union post Soviet comics in contemporary art autobiography and the work of Nikolai Maslov and women's comics by such artists as Lena Uzhinova Namida and Re I Alaniz examines such issues as anti Americanism censorship the rise of consumerism globalization e g in Russian manga the impact of the internet and the hard won establishment of a comics subculture in Russia *Komiks* have often borne the brunt of ideological change thriving in summers of relative freedom freezing in hard winters of official disdain This volume covers the art form's origins in religious icon making and book illustration and later the immensely popular lubok or woodblock print Alaniz reveals comics vilification and marginalization under the Communists the art form's economic struggles and its eventual internet migration in the post Soviet era This book shows that Russian comics as with the people who made them never had a normal life

Judy, Or the London Serio-comic Journal, 1871 **Women in Culture** Bonnie Kime Scott, Susan E. Cayleff, Anne Donadey, Irene Lara, 2016-08-01 The thoroughly revised *Women in Culture 2 e* explores the intersections of gender race sexuality gender identity and spirituality from the perspectives of diverse global locations Its strong humanities content including illustrations and creative writing uniquely embraces the creative aspects of the field Each of the ten thematic chapters lead to creative readings introducing a more Readings throughout the text encourage intersectional thinking amongst students humanistic angle than is typical of textbooks in the field This textbook is queer inclusive and allows students to engage with postcolonial decolonial thinking spirituality and reproductive environmental justice A detailed timeline of feminist history criticism and theory is provided and the glossary encourages the development of critical vocabulary A variety of illustrations supplement the written materials and an accompanying website offers instructors pedagogical resources

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