

Beyond Bombshells The New Action Heroine In Popular Culture

Beyond Bombshells analyzes the cultural importance of strong women in a variety of current media forms. Action heroines are now more popular in movies, comic books, television, and literature than they have ever been. Their spectacular presence represents shifting ideas about female agency, power, and sexuality. Beyond Bombshells explores how action heroines reveal and reconfigure perceptions about "how" and "why" women are capable of physically dominating roles in modern fiction, indicating the various strategies used to contain and/or exploit female violence. Focusing on a range of successful and controversial recent heroines in the mass media, including Katniss Everdeen from The Hunger Games books and movies, Lisbeth Salander from The Girl with the Dragon Tattoo novels and films, and Hit-Girl from the Kick-Ass movies and comic books, Brown argues that the role of action heroine reveals evolving beliefs about femininity. While women in action roles are still heavily sexualized and objectified, they also challenge preconceived myths about normal or culturally appropriate gender behavior. The ascribed sexuality of modern heroines remains Brown's consistent theme, particularly how objectification intersects with issues of racial stereotyping, romantic fantasies, images of violent adolescent and preadolescent girls, and neoliberal feminist revolutionary parables. Individual chapters study the gendered dynamics of torture in action films, the role of women in partnerships with male colleagues, young women as well as revolutionary leaders in dystopic societies, adolescent sexuality and romance in action narratives, the historical import of non-white heroines, and how modern African American, Asian, and Latina heroines both challenge and are restricted by longstanding racial stereotypes.

The fighting female archetype--a self-reliant woman of great physical prowess--has become increasingly common in action films and on television. However, the progressive female identities of these narratives cannot always resist the persistent and problematic framing of male-female relationships as a battle of the sexes or other source of antagonism. Combining cultural analysis with close readings of key popular American film and television texts since the 1980s, this study argues that certain fighting female themes question regressive conventions in male-female relationships. Those themes reveal potentially progressive ideologies regarding female agency in mass culture that reassure audiences of the desirability of empowered women while also imagining egalitarian intimacies that further empower women. Overall, the fighting female narratives addressed here afford contradictory viewing pleasures that reveal both new expectations for and remaining anxieties about the "strong, independent woman" ideal that emerged in American popular culture post-feminism.

For decades, DC Super Heroes have inspired us to reach new heights, find strength in adversity, and access our inner power. This gorgeously illustrated collection tracks this progress, profiling the fiercest, strongest, and most independent female Super Heroes and Super-Villains in the DC Universe, along with the real-life women integral to their development. Featuring Wonder Woman™, Lois Lane, Batgirl, Bumblebee, Hawkgirl, Black Canary, Amanda Waller, and many more, this lush volume is a vivid celebration of the amazing, inspirational women of DC. All DC characters and elements © & ™ DC Comics. (s19)

Contributions by Novia Shih-Shan Chen, Elizabeth Rae Coody, Keri Crist-Wagner, Sara Durazo-DeMoss, Charlotte Johanne Fabricius, Ayanni C. Hanna, Christina M. Knopf, Tomoko Kuribayashi, Samantha Langsdale, Jeannie Ludlow, Marcela Murillo, Sho Ogawa, Pauline J. Reynolds, Stefanie Snider, J. Richard Stevens, Justin Wigard, Daniel F. Yezbick, and Jing Zhang Monsters seem to be everywhere these days, in popular shows on television, in award-winning novels, and again and again in Hollywood blockbusters. They are figures that lurk in the margins and so, by contrast, help to illuminate the center—the embodiment of abnormality that summons the definition of normalcy by virtue of everything they are not. Samantha Langsdale and Elizabeth Rae Coody's edited volume explores the coding of woman as monstrous and how the monster as dangerously evocative of women/femininity/the female is exacerbated by the intersection of gender with sexuality, race, nationality, and disability. To analyze monstrous women is not only to examine comics, but also to witness how those constructions correspond to women's real material experiences. Each section takes a critical look at the cultural context surrounding varied monstrous voices: embodiment, maternity, childhood, power, and performance. Featured are essays on such comics as Faith, Monstress, Bitch Planet, and Batgirl and such characters as Harley Quinn and Wonder Woman. This volume probes into the patriarchal contexts wherein men are assumed to be representative of the normative, universal subject, such that women frequently become monsters.

The T&T Clark Handbook of Jesus and Film introduces postgraduate readers to the critical field of Jesus and/on film. The bulk of biblical films feature Jesus, as protagonist, in cameo, or as a looming background presence or pattern. The handbook assesses the field in light of the work of important biblical film critics including chapters from the leading voices in the field and showcasing the diversity of work done by scholars in the field. Movies discussed include The Passion of the Christ, The King of Kings, Jesus of Nazareth, Monty Python's Life of Brian, Son of Man, and Mary Magdalene. The chapters range across two broad areas: 1) Jesus films, understood broadly as filmed passion plays, other relocations of Jesus, historical Jesus treatments, and Jesus adjacent cinema (privileging invented characters or "minor" gospel characters); and 2) other cinematic Jesuses, including followers who imitate Jesus devotionally or aesthetically, (Christian) Christ figures, antichrists, yet other messiahs, and competing Jesuses in a pluralist world. As one leaves the confines of Christian theology, the question of what a film or interpreter is doing with Jesus or Christ becomes something to be determined, not necessarily something traditional.

Marvel is one of the hottest media companies in the world right now, and its beloved superheroes are all over film, television and comic books. Yet rather than simply cashing in on the popularity of iconic white male characters like Peter Parker, Tony Stark and Steve Rogers, Marvel has consciously diversified its lineup of superheroes, courting controversy in the process. Panthers, Hulks, and Ironhearts offers the first comprehensive study of how Marvel has reimagined what a superhero might look like in the twenty-first century. It examines how they have revitalized older characters like Black Panther and Luke Cage, while creating new ones like Latina superhero Miss America. Furthermore, it considers the mixed fan responses to Marvel's recasting of certain "legacy heroes," including a Pakistani-American Ms. Marvel, a Korean-American Hulk, and a whole rainbow of multiverse Spidermen. If the superhero comic is a quintessentially American creation, then how might the increasing diversification of Marvel's superhero lineup reveal a fundamental shift in our understanding of American identity? This timely study answers those questions and considers what Marvel's comics, TV series, and films might teach us about stereotyping, Orientalism, repatriation, whitewashing, and identification.

The superheroes from DC and Marvel comics are some of the most iconic characters in popular culture today. But how do these figures idealize certain gender roles, body types, sexualities,

and racial identities at the expense of others? *Hot Pants and Spandex Suits* offers a far-reaching look at how masculinity and femininity have been represented in American superhero comics, from the Golden and Silver Ages to the Modern Age. Scholar Esther De Dauw contrasts the bulletproof and musclebound phallic bodies of classic male heroes like Superman, Captain America, and Iron Man with the figures of female counterparts like Wonder Woman and Supergirl, who are drawn as superhumanly flexible and plastic. It also examines the genre's ambivalent treatment of LGBTQ representation, from the presentation of gay male heroes Wiccan and Hulkling as a model minority couple to the troubling association of Batwoman's lesbianism with monstrosity. Finally, it explores the intersection between gender and race through case studies of heroes like Luke Cage, Storm, and Ms. Marvel. *Hot Pants and Spandex Suits* is a fascinating and thought-provoking consideration of what superhero comics teach us about identity, embodiment, and sexuality.

The women's league is in the house! And Brooklyn will never be the same again for Anton Bayer and the team... This is my last chance to ditch my playboy reputation and finally fulfill my potential. So I've made three rules for our biggest season yet: no boozing, no women, and no scandals. Especially that last thing. So who do I befriend on the very first day back at the rink? An amazing female hockey player. I want Sylvie in a way that's more than just friendly. I crave her. But I have a championship to win, and so does she. Then she gets her heart broken by my teammate, and I make the foolish mistake of comforting her in the best way I know how. Our night together sets off a string of sins. Nobody can know about our affair, especially my overprotective teammate. I can't let anyone see into my greedy little heart. Not even her. The things I want from her, and the things we've already done? If anyone knew, there'd be bombshells. Contains: a defenseman with dreamy blue eyes, a female goalie with bad ideas, a major battle of the sexes and a swimming pool scene... ***** For fans of hockey romance, and readers of Kendall Ryan, Elle Kennedy, Jaci Burton, Lex Martin, and many others.

This book tracks the vigilante feminist teenage super/heroine in comics and YA literature, a character who acts as a vigilante on behalf of the protection of girls and women. It traces the trajectory of super/heroines who experience violent trauma and are subsequently empowered by use of violence to reclaim control over their lives and bodies.

Based on the hit DC Collectibles product line! As World War II rages across Europe, the Allied forces issue a call to arms for the greatest heroines the world has ever known! With an old villain arising from beyond the grave, Wonder Woman, Batwoman, Kara Starikov, Kortni Duginova and Mera must aid the Allied forces while at home, a brave group of Batgirls must defend the homeland! The incredibly popular DC Collectibles line is brought to life in these stories that reimagine the course of history! From writer Marguerite Bennett (BATGIRL, EARTH 2: WORLD'S END) and featuring artists including Marguerite Sauvage (HINTERKIND), Laura Braga (Witchblade) and Mirka Andolfo (Chaos) comes DC COMICS: BOMBHELLS VOL. 3 collects #13-18.

This book explores representations of Wonder Woman and Captain Marvel in comics and film, as well as political struggles over these works, to illuminate contemporary cultural concerns about gender, sexuality, race, migration, imperialism, and war. It focuses on the only two female superheroes who have long histories grounded in feminist activism and military service, and who have starred in blockbuster origin films at a time when resurgent progressive activism has been met by an emboldened backlash against movements for equality. Interdisciplinary and intersectional, the book employs insights from political science and political economy, feminist theories, critical race theory, postcolonial theory, and queer theory to explore how these characters' feminism and militarism render them particularly appealing and profitable in contentious times. This is a concise, accessible text suitable for students and scholars in comics studies, media studies, film studies, and women's and gender studies.

'I loved it' ELOISA JAMES 'Smart, sexy, and always romantic' JULIA QUINN 'For a smart, witty and passionate historical romance, I recommend anything by Sarah MacLean' LISA KLEYPAS New York Times bestselling author Sarah MacLean returns with a blazingly sexy, unapologetically feminist new series, *Hell's Belles*, beginning with a bold, bombshell of a heroine, able to dispose of a scoundrel - or seduce one - in a single night. Sometimes the best gentleman for the job is a lady. After years of living as London's brightest scandal, Lady Sesily Talbot has embraced the reputation and the freedom that comes with the title. No one looks twice when she lures a gentleman into the dark gardens beyond a Mayfair ballroom...and no one realizes those trysts are not what they seem. No one, that is, but Caleb Calhoun, who has spent years trying not to notice his best friend's beautiful, brash, brilliant sister. If you ask him, he's been a saint about it, considering the way she looks at him...and the way she talks to him...and the way she'd felt in his arms during their one ill-advised kiss. Except someone has to keep Sesily from tumbling into trouble during her dangerous late-night escapades, and maybe close proximity is exactly what Caleb needs to get this infuriating, outrageous woman out of his system. But now Caleb is the one in trouble, because he's fast realizing that Sesily isn't for forgetting...she's forever. And forever isn't something he can risk. Praise for Sarah MacLean: 'My absolute go-to author for clever, sexy and fun historical romances' Jennifer L. Armentrout 'Sarah MacLean has reignited the romance genre with a bolder edge' *The New Yorker* 'Funny, smart, feminist and roastingly hot' BookRiot.com 'Do yourself a favor and discover the compelling magic of Sarah MacLean' Amanda Quick 'MacLean writes with an entirely unique blend of elegance and ferocity that bursts from every page' *Entertainment Weekly*

Holy adolescence, Batman! *Robin and the Making of American Adolescence* offers the first character history and analysis of the most famous superhero sidekick, Robin. Debuting just a few months after Batman himself, Robin has been an integral part of the Dark Knight's history—and debuting just a few months prior to the word “teenager” first appearing in print, Robin has from the outset both reflected and reinforced particular images of American adolescence. Closely reading several characters who have “played” Robin over the past eighty years, *Robin and the Making of American Adolescence* reveals the Boy (and sometimes Girl!) Wonder as a complex figure through whom mainstream culture has addressed anxieties about adolescents in relation to sexuality, gender, and race. This book partners up comics studies and adolescent studies as a new Dynamic Duo, following Robin as he swings alongside the ever-changing American teenager and finally shining the Bat-signal on the latter half of “Batman and—.”

This book is intended to be both an introduction to comics as well as a text for specific, ready-to-use activities that instructors can use immediately.

ATTACK ON ALL FRONTS! The shadow of WWII looms ever larger as the Bombshells battle the Axis Powers across the globe. In Gotham City, a quartet of copycat BATGIRLS are doing their part to protect the home front. In Greece, WONDER WOMAN faces a battalion of the undead, led by the villainous Baroness Paula von Gunther. In London, STARGIRL and SUPERGIRL learn a shocking-and dangerous-family secret, while MERA encounters a monstrous threat from the sea that not even she can control. And in Berlin, ZATANNA attempts to thwart the evil

magic that's been released into the world, while the CATWOMAN and HUNTRESS rescue a captured BATWOMAN from the clutches of the Third Reich. But the paths of these superheroines will converge as they face their greatest challenge yet. To defeat the undead tenebrae soldiers overtaking London, they'll have to form a Justice League of their own! Inspired by the popular DC Collectibles line, DC COMICS: BOMBSHELLS VOL. 2: ALLIES throws the world's finest heroines into one of the greatest battles in history! dWritten by Marguerite Bennett (BATGIRL, EARTH 2: WORLD'S END) and featuring artists including Laura Braga (WITCHBLADE), Mirka Andolfo (CHAOS) and more, this volume collects issues #7-12.

If you can judge a book by its enemies, *Too Famous* could be an instant classic. Bestselling author of *Fire and Fury* and chronicler of the Trump White House Michael Wolff dissects more of the major monsters, media whores, and vainglorious figures of our time. His scalpel opens their lives, careers, and always equivocal endgames with the same vividness and wit he brought to his disemboweling of the former president. These brilliant and biting profiles form a mesmerizing portrait of the hubris, overreach, and nearly inevitable self-destruction of some of the most famous faces from the Clinton era through the Trump years. When the mighty fall, they do it with drama and with a dust cloud of gossip. This collection pulls from new and unpublished work—recent reporting about Tucker Carlson, Jared Kushner, Harvey Weinstein, Ronan Farrow, and Jeffrey Epstein—and twenty years of coverage of the most notable egomaniacs of the time—among them, Hillary Clinton, Michael Bloomberg, Andrew Cuomo, Rudy Giuliani, Arianna Huffington, Roger Ailes, Boris Johnson, and Rupert Murdoch—creating a lasting statement on the corrosive influence of fame. Ultimately, this is an examination of how the quest for fame, notoriety, and power became the driving force of culture and politics, the drug that alters all public personalities. And how their need, their desperation, and their ruthlessness became the toxic grease that keeps the world spinning. You know the people here by name and reputation, but it's guaranteed that after this book you will never see them the same way again or fail to recognize the scorched earth the famous leave behind them.

"Mike Madrid is doing God's work. . . . mak[ing] accessible a lost, heady land of female adventure." —ComicsAlliance "Sharp and lively . . . [Madrid] clearly loves this stuff. And he's enough of a historian to be able to trace the ways in which the portrayal of sirens and supergirls has echoed society's ever-changing feelings about women and sex."—Entertainment Weekly "A long overdue tribute to [those] fabulous fighting females." —Stan Lee Mike Madrid has become known as a champion of women in comics and as the expert in Golden Age female characters. And now here is where it all began, as informative and entertaining as ever, in a revised and updated edition, including new illustrations and a new introduction, as well as an afterword bringing us up-to-date on what's happening with women in comics now. Mike Madrid is the author of *Divas, Dames & Daredevils: Lost Heroines of Golden Age Comics*; *Vixens, Vamps & Vipers: Lost Villainesses of Golden Age Comics*; and the original *The Supergirls: Fashion, Feminism, Fantasy, and the History of Comic Book Heroines*, an NPR "Best Book To Share With Your Friends" and American Library Association Amelia Bloomer Project Notable Book. A San Francisco native and lifelong fan of comic books and popular culture, Madrid also appears in the documentary *Wonder Women! The Untold Story of American Superheroines* and is the illustrator of two of *The History of Arcadia* books: *Lily the Silent* and *The Lizard Princess*.

American Revenge Narratives critically examines the nation's vengeful storytelling tradition. With essays on late twentieth and twenty-first century fiction, film, and television, it maps the coordinates of the revenge genre's contemporary reinvention across American culture. By surveying American revenge narratives, this book measures how contemporary payback plots appraise the nation's political, social, and economic inequities. The volume's essays collectively make the case that retribution is a defining theme of post-war American culture and an artistic vehicle for critique. In another sense, this book presents a scholarly coming to terms with the nation's love for vengeance. By investigating recent iterations of an ancient genre, contributors explore how the revenge narrative evolves and thrives within American literary and filmic imagination. Taken together, the book's diverse chapters attempt to understand American culture's seemingly inexhaustible production of vengeful tales.

BOLD, BRIGHT, BEAUTIFUL BOMBSHELLS! The timeless beauty of the DC Universe's greatest heroines is on full display in **THE ART OF DC COMICS BOMBSHELLS!** Reimagined in the incredibly popular collectibles line as World War II-era pinups, Wonder Woman, Harley Quinn, Supergirl, Poison Ivy and so many more of the most extraordinary characters in comics are showcased as never before. These gorgeous statues have become modern-day classics, capturing imaginations and inspiring covers in their honor, a monthly comic book series and more. The retro reinventions of these iconic heroes and villains are presented here along with never-before-seen artwork, preliminary designs and commentary from the creative forces behind the ever-expanding world of the Bombshells!

Almost immediately after his first appearance in comic books in June 1938, Superman began to be adapted to other media. The subsequent decades have brought even more adaptations of the Man of Steel, his friends, family, and enemies in film, television, comic strip, radio, novels, video games, and even a musical. The rapid adaptation of the Man of Steel occurred before the character and storyworld were fully developed on the comic book page, allowing the adaptations an unprecedented level of freedom and adaptability. The essays in this collection provide specific insight into the practice of adapting Superman from comic books to other media and cultural contexts through a variety of methods, including social, economic, and political contexts. Authors touch on subjects such as the different international receptions to the characters, the evolution of both Clark Kent's character and Superman's powers, the importance of the radio, how the adaptations interact with issues such as racism and Cold War paranoia, and the role of fan fiction in the franchise. By applying a wide range of critical approaches to adaptation and Superman, this collection offers new insights into our popular entertainment and our cultural history.

It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as "Little Nemo in Slumberland" and "Felix the Cat" were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, *Comics and Pop Culture* presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagining of the texts that continue to push the boundaries of panel, frame, and popular culture.

?This book analyzes how contemporary popular films with fantastic themes, including Candyman, Frozen, The Cabin in the Woods, and The Incredible Burt Wonderstone, cultivate neoliberal subjectivities. These films promise dramatic change, but they too often deliver more of the same. Although proponents maintain the illusion that the militant enforcement of freemarket economics will resolve racism, climate change, and imperialism, their magical thinking actually fuels the crises. *Magical Thinking, Fantastic Film, and the Illusions of Neoliberalism* explores the ways in which the visual economies of Hollywood fantasy compliment this particular political economy.

Marvel Comics has an established tradition of addressing relevant real-life issues facing the American public. With the publication of "Civil War" (2006-2007), a seven-issue crossover storyline spanning the Marvel universe, they focused on contemporary anxieties such as terrorism and threats to privacy and other civil liberties. This collection of new essays explores the "Civil War" series and its many tie-in titles from the perspectives of history, political science, sociology, psychology, literary criticism, law, philosophy and education. The contributors provide a close reading of the series' main theme--the appropriate balance between freedom and security--and discuss how that balance affects citizenship, race, gender and identity construction in 21st-century America.

? Fourth wave feminism has entered the national conversation and established a highly visible presence in popular media, especially in cutting-edge science fiction and fantasy films and television series. Wonder Woman, the Wasp, and Captain Marvel headline superhero films while Black Panther celebrates nonwestern power. Disney princesses value sisterhood over conventional marriage. This first of two companion volumes addresses cinema, exploring how, since 2012, such films as the Hunger Games trilogy, Mad Max: Fury Road, and recent Star Wars installments have showcased women of action. The true innovation is a product of the Internet age. Though the web has accelerated fan engagement to the point that progressivism and backlash happen simultaneously, new films increasingly emphasize diversity over toxic masculinity. They defy net trolls to provide stunning role models for viewers across the spectrum of age, gender, and nationality.

Women Who Kill explores several lines of inquiry: the female murderer as a figure that destabilizes order; the tension between criminal and victim; the relationship between crime and expression (or the lack thereof); and the paradox whereby a crime can be both an act of destruction and a creative assertion of agency. In doing so, the contributors assess the influence of feminist, queer and gender studies on mainstream television and cinema, notably in the genres (film noir, horror, melodrama) that have received the most critical attention from this perspective. They also analyse the politics of representation by considering these works of fiction in their contexts and addressing some of the ambiguities raised by postfeminism. The book is structured in three parts: Neo-femmes Fatales; Action Babes and Monstrous Women. Films and series examined include *White Men Are Cracking Up* (1994); *Hit & Miss* (2012); *Gone Girl* (2014); *Terminator* (1984); *The Walking Dead* (2010); *Mad Max: Fury Road* (2015); *Contagion* (2011) and *Ex Machina* (2015) among others.

Hollywood's live-action superhero films currently dominate the worldwide box-office, with the characters enjoying more notoriety through their feature film and television depictions than they have ever before. This book argues that this immense popularity reveals deep cultural concerns about politics, gender, ethnicity, patriotism and consumerism after the events of 9/11. Superheroes have long been agents of hegemony, fighting for abstract ideals of justice while overall perpetuating the American status quo. Yet at the same time, the book explores how the genre has also been utilized to question and critique these dominant cultural assumptions.

Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture addresses the conflicted meanings associated with the figure of the action heroine as she has evolved in various media forms since the late 1980s. Jeffrey A. Brown discusses this immensely popular character type as an example of, and challenge to, existing theories about gender as a performance identity. Her assumption of heroic masculine traits combined with her sexualized physical depiction demonstrates the ambiguous nature of traditional gender expectations and indicates a growing awareness of more aggressive and violent roles for women. The excessive sexual fetishism of action heroines is a central theme throughout. The topic is analyzed as an insight into the transgressive image of the dominatrix, as a reflection of the shift in popular feminism from second-wave politics to third-wave and post-feminist pleasures, and as a form of patriarchal backlash that facilitates a masculine fantasy of controlling strong female characters. Brown interprets the action heroine as a representation of changing gender dynamics that balances the sexual objectification of women with progressive models of female strength. While the primary focus of this study is the action heroine as represented in Hollywood film and television, the book also includes the action heroine's emergence in contemporary popular literature, comic books, cartoons, and video games.

What do the comic book figures Static, Hardware, and Icon all have in common? *Black Superheroes, Milestone Comics, and Their Fans* gives an answer that goes far beyond "tights and capes," an answer that lies within the mission Milestone Media, Inc., assumed in comic book culture. Milestone was the brainchild of four young black creators who wanted to part from the mainstream and do their stories their own way. This history of Milestone, a "creator-owned" publishing company, tells how success came to these mavericks in the 1990s and how comics culture was expanded and enriched as fans were captivated by this new genre. Milestone focused on the African American heroes in a town called Dakota. Quite soon these black action comics took a firm position in the controversies of race, gender, and corporate identity in contemporary America. Characters battled supervillains and sometimes even clashed with more widely known superheroes. Front covers of Milestone comics often bore confrontational slogans like "Hardware: A Cog in the Corporate Machine is About to Strip Some Gears." Milestone's creators aimed for exceptional stories that addressed racial issues without alienating readers. Some competitors, however, accused their comics of not being black enough or of merely marketing Superman in black face. Some felt that the stories were too black, but a large cluster of readers applauded these new superheroes for fostering African American pride and identity. Milestone came to represent an alternative model of black heroism and, for

a host of admirers, the ideal of masculinity. *Black Superheroes, Milestone Comics, and Their Fans* gives details about the founding of Milestone and reports on the secure niche its work and its image achieved in the marketplace. Tracing the company's history and discussing its creators, their works, and the fans, this book gauges Milestone alongside other black comic book publishers, mainstream publishers, and the history of costumed characters.

The release of *Skyfall* in 2012 marked the fiftieth anniversary of the James Bond film franchise. It earned over one billion dollars in the worldwide box office and won two Academy Awards. Amid popular and critical acclaim, some have questioned the representation of women in the film. From an aging M to the limited role of the Bond Girl and the characterization of Miss Money Penny as a defunct field agent, *Skyfall* develops the legacy of Bond at the expense of women. Since *Casino Royale* (2006) and its sequels *Quantum of Solace* (2008) and *Skyfall* constitute a reboot of the franchise, it is time to question whether there is a place for women in the new world of James Bond and what role they will play in the future of series. This volume answers these questions by examining the role that women have historically played in the franchise, which greatly contributed to the international success of the films. This academic study constitutes the first book-length anthology on femininity and feminism in the Bond series. It covers all twenty-three Eon productions as well as the spoof *Casino Royale* (1967), considering a range of factors that have shaped the depiction of women in the franchise, including female characterization in Ian Fleming's novels; the vision of producer Albert R. Broccoli and other creative personnel; the influence of feminism; and broader trends in British and American film and television. The volume provides a timely look at women in the Bond franchise and offers new scholarly perspectives on the subject.

From Superman, created in 1938, to the transmedia DC and Marvel universes of today, superheroes have always been sexy. And their sexiness has always been controversial, inspiring censorship and moral panic. Yet aside from jokes and innuendo, accusations of moral depravity, and sporadic academic discourse, the topic of superhero sexuality is like superhero sexuality itself—seemingly obvious yet conspicuously absent. *Supersex: Sexuality, Fantasy, and the Superhero* is the first scholarly book specifically devoted to unpacking the superhero genre's complicated relationship with sexuality. Exploring sexual themes and imagery within mainstream comic books, television shows, and films as well as independent and explicitly pornographic productions catering to various orientations and kinks, *Supersex* offers a fresh—and lascivious—perspective on the superhero genre's historical and contemporary popularity. Across fourteen essays touching on Superman, Batman, the X-Men, and many others, Anna F. Peppard and her contributors present superhero sexuality as both dangerously exciting and excitingly dangerous, encapsulating the superhero genre's worst impulses and its most productively rebellious ones. *Supersex* argues that sex is at the heart of our fascination with superheroes, even—and sometimes especially—when the capes and tights stay on.

An authoritative guide to the action-packed film genre *With 24 incisive, cutting-edge contributions from esteemed scholars and critics, A Companion to the Action Film* provides an authoritative and in-depth guide to this internationally popular and wide-ranging genre. As the first major anthology on the action film in more than a decade, the volume offers insights into the genre's historical development, explores its production techniques and visual poetics, and provides reflections on the numerous social, cultural, and political issues it has and continues to embody. *A Companion to the Action Film* offers original research and critical analysis that examines the iconic characteristics of the genre, its visual aesthetics, and its narrative traits; considers the impact of major directors and stars on the genre's evolution; puts the action film in dialogue with various technologies and other forms of media such as graphic novels and television; and maps out new avenues of critical study for the future. This important resource: Offers a definitive guide to the action film Contains insightful contributions from a wide range of international film experts and scholars Reviews the evolution of the genre from the silent era to today's age of digital blockbusters Offers nuanced commentary and analysis of socio-cultural issues such as race, nationality, and gender in action films Written for scholars, teachers and students in film studies, film theory, film history, genre studies, and popular culture, *A Companion to the Action Film* is an essential guide to one of international cinema's most important, popular, and influential genres.

Harrison Ford is known for such iconic roles as Han Solo, Indiana Jones and Rick Deckard - but his career of 50 years (and counting) encompasses a plethora of other thought-provoking roles. His off-screen persona has been no less intriguing. Covering a wide timespan, this book assesses Harrison Ford as 'star' from the difficult Hollywood studio years where he began, his blockbusters of the 1980s, through to the impact of ageist culture on his artistry of recent years. The author argues that Ford has generally been seen as a potent, irresistible combination of tradition and modernity. He is an actor who both reflects and utilises changing ideas about American masculinity in the context of Hollywood film production: particular male types are revealed as much in his trademark trustworthy hero act as in his more fallible, less conservative and therefore commercially riskier characters. Luzon Aguado explores these particular star identities and every fluctuation in between. She gives due attention to his much-neglected acting abilities while examining the crucial interplay between star persona and the constraints and conventions of genre. Going beyond standard accounts of Ford's production and pinpointing overlooked aspects of his work, and the creation of the star through cultural artefacts like magazine interviews and advertising campaigns, this book reveals the depth and dimensions of the enduring American screen legend that is Harrison Ford.

Contributions by Dorian Alexander, Janine Coleman, Gabriel Gianola, Mel Gibson, Michael Goodrum, Tim Hanley, Vanessa Hemovich, Christina Knopf, Christopher McGunnigle, Samira Nadkarni, Ryan North, Lisa Perdigao, Tara Prescott, Philip Smith, and Maite Ucaregui The explosive popularity of San Diego's Comic-Con, *Star Wars: The Force Awakens* and *Rogue One*, and Netflix's *Jessica Jones* and *Luke Cage* all signal the tidal change in superhero narratives and mainstreaming of what were once considered niche interests. Yet just as these areas have become more openly inclusive to an audience beyond heterosexual white men, there has also been an intense backlash, most famously in 2015's Gamergate controversy, when the tension

between feminist bloggers, misogynistic gamers, and internet journalists came to a head. The place for gender in superhero narratives now represents a sort of battleground, with important changes in the industry at stake. These seismic shifts--both in the creation of superhero media and in their critical and reader reception--need reassessment not only of the role of women in comics, but also of how American society conceives of masculinity. *Gender and the Superhero Narrative* launches ten essays that explore the point where social justice meets the Justice League. Ranging from comics such as Ms. Marvel, Batwoman: Elegy, and Bitch Planet to video games, Netflix, and cosplay, this volume builds a platform for important voices in comics research, engaging with controversy and community to provide deeper insight and thus inspire change.

The transition from President Donald J. Trump to President Joseph R. Biden Jr. stands as one of the most dangerous periods in American history. But as # 1 internationally bestselling author Bob Woodward and acclaimed reporter Robert Costa reveal for the first time, it was far more than just a domestic political crisis. Woodward and Costa interviewed more than 200 people at the center of the turmoil, resulting in more than 6,000 pages of transcripts—and a spellbinding and definitive portrait of a nation on the brink. This classic study of Washington takes readers deep inside the Trump White House, the Biden White House, the 2020 campaign, and the Pentagon and Congress, with vivid, eyewitness accounts of what really happened. *Peril* is supplemented throughout with never-before-seen material from secret orders, transcripts of confidential calls, diaries, emails, meeting notes and other personal and government records, making for an unparalleled history. It is also the first inside look at Biden's presidency as he faces the challenges of a lifetime: the continuing deadly pandemic and millions of Americans facing soul-crushing economic pain, all the while navigating a bitter and disabling partisan divide, a world rife with threats, and the hovering, dark shadow of the former president. "We have much to do in this winter of peril," Biden declared at his inauguration, an event marked by a nerve-wracking security alert and the threat of domestic terrorism. *Peril* is the extraordinary story of the end of one presidency and the beginning of another, and represents the culmination of Bob Woodward's news-making trilogy on the Trump presidency, along with *Fear and Rage*. And it is the beginning of a collaboration with fellow Washington Post reporter Robert Costa that will remind readers of Woodward's coverage, with Carl Bernstein, of President Richard M. Nixon's final days.

This book is a multi-disciplinary anthology about the role of female figures in dystopian narratives. Such female figures, from all stages of life, are often critical to these narratives, positing females as particularly powerful heroines or catalysts to action, especially in young adult manifestations, such as *The Hunger Games* and *Divergent* trilogies, among others. This book explores the totality of these rich and varied roles, from fiction to television to film. This collection will capture the interest of scholars and students in popular culture, literature, gender studies, and media, as well as fan readers and followers of genre fiction, television, and film.

Alfred Russel Wallace (1823 - 1913) was one of the late nineteenth century's most potent intellectual forces. His link to Darwin as co-discoverer of the principle of natural selection alone would have secured him a place in history, but he went on to complete work entitling him to recognition as the 'father' of modern biogeographical studies, as a pioneer in the field of astrobiology, and as an important contributor to subjects as far-ranging as glaciology, land reform, anthropology and ethnography, and epidemiology. Beyond this, many are coming to regard Wallace as the pre-eminent field biologist, collector, and naturalist of tropical regions. Add to that the fact that he was a vocal supporter of spiritualism, socialism, and the rights of the ordinary person, and it quickly becomes apparent that Wallace was a man of extraordinary breadth of attention. Yet his work in many of these areas is still not well known, and still less recognized is his relevance to current day research almost 100 years after his death. This rich collection of writings by more than twenty historians and scientists reviews and reflects on the work that made Wallace a famous man in his own time, and a figure of extraordinary influence and continuing interest today.

Hollywood bad boy Brad Sinclair always gets his way, whether it's the role he wants or the bikini-clad model he has to have. But when a bombshell gets dropped in his lap in the form of a dimpled five-year-old from a forgotten relationship, he knows his life is about to change forever. Cara DuMont isn't exactly thrilled when she gets assigned to be the nanny for the latest box-office king. She has one rule: no celebrity fathers, especially single ones with devilish good looks and rock-hard abs. But as soon as Cara meets Brad and his adorable little girl, she knows she's in for a world of trouble. Because there's something about the way Brad looks at her that makes her believe that some rules are meant to be broken...

Wonder Woman was created in the early 1940s as a paragon of female empowerment and beauty and her near eighty-year history has included seismic socio-cultural changes. In this book, Joan Ormrod analyses key moments in the superheroine's career and views them through the prism of the female body. This book explores how Wonder Woman's body has changed over the years as her mission has shifted from being an ambassador for peace and love to the greatest warrior in the DC transmedia universe, as she's reflected increasing technological sophistication, globalisation and women's changing roles and ambitions. Wonder Woman's physical form, Ormrod argues, is both an articulation of female potential and attempts to constrain it. Her body has always been an amalgamation of the feminine ideal in popular culture and wider socio-cultural debate, from Betty Grable to the 1960s 'mod' girl, to the Iron Maiden of the 1980s.

Across the world, it has remained a significant challenge for women to be heard within crucial components of society. Male domination has a vast history of restricting the visibility and voices of women in areas including economics and politics. In recent years, however, those longstanding barriers are beginning to crumble as feminism and women's rights have become vital areas of research. Understanding the importance of having a voice and its relation to the construction of women's empowerment, as well as existing limitations in global regions, is imperative.

Multidisciplinary Perspectives on Women, Voice, and Agency is a collection of innovative research on the examination of giving voice to women's issues in the contemporary world and their increasing impact within the various pillars of society. While highlighting topics including social change, digital activism, and inclusion, this book is ideally designed for researchers, activists, policymakers, practitioners, politicians, advocates, educators, and students seeking current research on women empowerment and the interpretation of women's voices throughout the globe.

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