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The Transformation

At a time of transition, with underground comics proliferating on the Web while major companies like Marvel try to pull themselves

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out of bankruptcy, Comic Book Nation offers a much-needed historical perspective. Tracing the industry's rise, Wright gives comics the scholarly attention they deserve, diligently filling in the back story of a medium that has both reflected and shaped American values for generations...

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Wright succeeds in using comic books to reflect cultural shifts and changes in America. Superman changes with America as he evolves from a 1930s superhero helping the poor and touting a New Deal philosophy, to a hero of the 1950s engaging containment and conservatism.

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The Transformation of Youth Culture in America. Bradford W. Wright, Professor Bradford W Wright. JHU Press, Apr 26, 2001 - Art - 336 pages. 3 Reviews. As American as jazz or rock and roll, comic...

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America tells the history of the comic book from the perspective of a fan and a historian. Not only does Bradford W. Wright's book tell...

Comic Book Nation Summary - eNotes.com

Bradford W. Wright in *Comic Book Nation (The Transformation of Youth in Culture in America)* looks at the history of comic books as reflected in the form of culture presented within the comic books themselves and the changing culture of youth, who were the largest market for these comic books.

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"Comics fans ought to rejoice over this book. At a time of transition, with underground comics proliferating on the Web while

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major companies like Marvel try to pull themselves out of bankruptcy, Comic Book Nation offers a much-needed historical perspective. Tracing the industry's rise, Wright gives comics the scholarly attention they deserve, diligently filling in the back story of a medium that has both reflected and shaped American values for generations...

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Wright, Bradford W. Comic Book Nation: The Transformation of Youth Culture in America. Baltimore: The Johns Hopkins University Press, 2001. Since the earliest days of the medium, comic books have provided an engaging platform from which to

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Review of Bradford W. Wright's Comic Book Nation

Wright's lively study also focuses on the role comic books played in transforming children and adolescents into consumers; the industry's ingenious efforts to market their products to legions of young but savvy fans; the efforts of parents, politicians, religious organizations, civic groups, and child psychologists like Dr. Fredric Wertham (whose 1954 book *Seduction of the Innocent*, a salacious exposé of the medium's violence and sexual content, led to U.S. Senate hearings) to link juvenile ...

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1. *Comic Book Nation: The Transformation of Youth Culture in*

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America. September 18, 2003, The Johns Hopkins University Press.
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Comic Book Nation: The Transformation of Youth Culture in America. by Bradford Wright. Published by John Hopkins University Press. 352 pages, 2001. Four Color Opera. Reviewed by Emru Townsend. Before I get to discussing Bradford Wright's Comic Book Nation, I'd like to say a few words about footnotes. Trust me, it's relevant.

Portrays the role of comic books in shaping American youth and

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pop culture, from Batman's struggles with corrupt politicians during the Depression to Iron Man's Cold War battles.

Portrays the role of comic books in shaping American youth and pop culture, from Batman's struggles with corrupt politicians during the Depression to Iron Man's Cold War battles.

"Congratulations to Bradford W. Wright for penning one of the most comprehensive and readable accounts of the pervasive effect that comic books have had upon generations of readers throughout America, and indeed -- the world." -- Stan Lee As American as jazz or rock and roll, comic books have been central in the nation's popular culture since Superman's 1938 debut in Action Comics #1. Selling in the millions each year for the past six decades, comic

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books have figured prominently in the childhoods of most Americans alive today. In *Comic Book Nation*, Bradford W. Wright offers an engaging, illuminating, and often provocative history of the comic book industry within the context of twentieth-century American society. From Batman's Depression-era battles against corrupt local politicians and Captain America's one-man war against Nazi Germany to Iron Man's Cold War exploits in Vietnam and Spider-Man's confrontations with student protestors and drug use in the early 1970s, comic books have continually reflected the national mood, as Wright's imaginative reading of thousands of titles from the 1930s to the 1980s makes clear. In every genre -- superhero, war, romance, crime, and horror comic books -- Wright finds that writers and illustrators used the medium to address a variety of serious issues, including racism, economic injustice, fascism, the

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America By Bradford Wright

threat of nuclear war, drug abuse, and teenage alienation. At the same time, xenophobic wartime series proved that comic books could be as reactionary as any medium. Wright's lively study also focuses on the role comic books played in transforming children and adolescents into consumers; the industry's ingenious efforts to market their products to legions of young but savvy fans; the efforts of parents, politicians, religious organizations, civic groups, and child psychologists like Dr. Fredric Wertham (whose 1954 book *Seduction of the Innocent*, a salacious expose of the medium's violence and sexual content, led to U.S. Senate hearings) to link juvenile delinquency to comic books and impose censorship on the industry; and the changing economics of comic book publishing over the course of the century. For the paperback edition, Wright has written a new postscript that details industry developments in

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the late 1990s and the response of comic artists to the tragedy of 9/11. *Comic Book Nation* is at once a serious study of popular culture and an entertaining look at an enduring American art form.

As American as jazz or rock and roll, comic books have been central in the nation's popular culture since Superman's 1938 debut in *Action Comics #1*. The author offers a history of the comic book industry within the context of twentieth-century American society.

Comic Books and American Cultural History is an anthology that examines the ways in which comic books can be used to understand the history of the United States. Over the last twenty years, there has been a proliferation of book-length works focusing on the history of comic books, but few have investigated how comics can

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be used as sources for doing American cultural history. These original essays illustrate ways in which comic books can be used as resources for scholars and teachers. Part 1 of the book examines comics and graphic novels that demonstrate the techniques of cultural history; the essays in Part 2 use comics and graphic novels as cultural artifacts; the third part of the book studies the concept of historical identity through the 20th century; and the final section focuses on different treatments of contemporary American history. Discussing topics that range from romance comics and Superman to American Flagg! and Ex Machina, this is a vivid collection that will be useful to anyone studying comic books or teaching American history.

Yet the legacy of the system remains a strong part of our culture's

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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

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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 content of comic books has been governed by an industry self-regulatory code adopted by publishers in 1954 in response to public and governmental pressure. This book, the first full-length study of this period of comic book history, examines the reasons that comic

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books were the subject of heated controversy. In tracing the evolution of the controversy and the resulting code, Seal of Approval shows that the comic book has yet to achieve legitimization as a unique form of expression appreciated by readers of all ages.

The work provides a unique study of superheroes and gods in literature, popular culture, and ancient myth. The author selects a number of mythological figures (e.g., Babylonia's Gilgamesh and Enkidu), ancient gods (e.g., Greece's Eros and Tartarus), and modern superheroes (e.g., the United States' Superman and Captain Marvel) and identifies the often striking similarities between each unique category of characters. The author contends that the vast majority of mythological superheroes follow the same archetypal character patterns, regardless of each hero's unique time period or

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culture. Each of the first nine chapters examines the heroes and gods of a particular region or country, while the final chapter examines modern descendants of the hero prototype like Batman and Spiderman and several infamous anti-heroes (for example, Dracula and The Hulk).

This is a seminal study of the evolution and development of the American comic from the 1930s to the present day. The book is divided into three sections covering the history, an overview of the distribution and consumption of American comic books, and an account of the popularisation and legitimisation of the comic book form.

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