Annotated Bibliography

Booy, Miles. *Marvel's Mutants: The X-Men Comics of Chris Claremont*. London: I.B. Tauris, 2018.

This book provides a comprehensive breakdown, analysis, and history of Chris Claremont's *X-Men* run. This includes an exploration of recurrent themes, his personal evolution as an author, and his impact on the genre and industry. This is relevant for my research because it provides a more complete understanding of Chris Claremont as a creative and the state of the *X-Men* both before and after his unusually long seventeen-year tenure writing the series. Along with this, It also provides an analysis of each of Claremont's characters which would help my paper digest and comprehend the motivations and identities of his *X-Men*.

Burke, Liam, Ian Gordon, and Angela Ndalianis. *The Superhero Symbol: Media, Culture, and Politics*. New Brunswick: Rutgers University Press, 2020.

In this book, the authors seek to analyze what superheroes mean and represent to their audience. They examine the diversity of the usage of superhero symbols, whether it be in activism or in cosplay, ultimately creating a comprehensive understanding of how superheroes are icons in popular culture. This is significant for my research since it examines superheroes as a concept and its usage throughout different facets of contemporary society. This book would help me better understand the ways in which people look to superheroes to be used for their own personal agendas or to better understand themselves.

D'Agostino, Anthony Michael. "'Flesh-To-Flesh Contact': Marvel Comics' Rogue and the Queer Feminist Imagination." *American Literature* 90, no. 2 (2018): 251–81. https://doi.org/10.1215/00029831-4564298.

This article dives in-depth into the character and identity of Rogue, a prominent member

of Chris Claremont's *X-Men* comics and *X-Men: The Animated Series*. D'Agostino elaborates upon Rogue's powers (the ability to mimic other mutants' powers through skin contact) and character development and places it in the context of Claremont's ongoing engagement with queer and feminist politics and theory. This is relevant for my research as it deconstructs one of many culturally/identity complex characters that Chris Claremont created for his *X-Men.* This character study provides me with a better understanding of the ways in which Claremont pushed forth a more liberal and progressive political stance.

Darowski, Joseph J. *X-Men and the Mutant Metaphor: Race and Gender in the Comic Books*. Lanham: Rowman & Littlefield, 2014.

This book covers the general history of Chris Claremont's tenure with the *X-Men*, but primarily discusses the cultural significance of his comics for his exploration of themes of societal prejudice and discrimination. This is relevant for my research since it looks to connect the dots between racial and gender identities of our real world with the characters and conflicts within the *X-Men* series. Additionally, Darowski in his chapters splits Claremont's seventeen year run into distinct "eras," this may prove helpful in structuring my own understanding, research, and work on the *X-Men*.

Fawaz, Ramzi. *The New Mutants: Superheroes and the Radical Imagination of American Comics*. New York: New York University Press, 2016.

This book discusses superhero comic books of the 1960s and the connections between comic book fantasy and radical politics. In doing so, Fawaz explores the ways in which civil rights discourse, women's and gay liberation movements, and The New Left appear and are discussed within the contemporaneously produced comics. This is relevant for my research since it focuses on the ways in which comics were used to represent and advocate the social and

political aspirations of marginalized groups in America. Additionally, Fawaz produces dialogue on more than just the *X-Men* and draws examples from other series—this may prove useful in my work to draw connections to other contemporary comics.

Fingeroth, Danny. *Superman on the Couch: What Superheroes Really Tell Us About Ourselves and Our Society*. New York: Continuum, 2004.

This book works to provide a psychological analysis as to why superheroes are as popular as they are in modern culture. In doing so, Fingerroth discusses superhero history, and ideas of dual identities, self-antagonism, and powerful women among many others. This is relevant for my paper since it helps me understand comic books as a medium more comprehensively and how comic book themes reflect contemporary issues. I'm particularly intrigued by the psychological reasons behind the popularity of comics throughout comic book history—this helps diversify my understanding of comics instead of solely exploring the *X-Men*.

Hirsch, Paul S. *Pulp Empire: The Secret History of Comic Book Imperialism*. Chicago: University of Chicago Press, 2021.

In this book, Hirsch examines the ways in which the government attacked and appropriated comic books in the war efforts of WWII and the Cold War. He argues that comic books can teach scholars a lot about the intersections of culture, capitalism, imperialism, and race relations in the mid-twentieth century. This is relevant for my research as it analyzes the widespread reach and effect that comic books possess both domestically and abroad. Additionally, Hirsch also analyzes the legislative and government documents related to comic book censorship and comic book propaganda. This is important for me since I would struggle to understand those sorts of sources on my own.

Lund, Martin. "MAGNETO the SURVIVOR: Redemption, Cold War Fears, and the 'Americanization of the Holocaust' in Chris Claremont's Uncanny X-Men (1975–1991)." In *Drawing the Past, Volume 1: Comics and the Historical Imagination in the United States*, edited by Dorian L. Alexander, Michael Goodrum, and Phil Smith. Jackson: University Press of Mississippi, 2022. https://www.jstor.org/stable/j.ctv29g2hcz.10.

In this book chapter, Martin Lund analyzes Chris Claremont's changes made to the original *X-Men* adversary, Magneto. Initially, his character had no backstory and just was a violent man who lashed out on humans for their mistreatment of mutants. However, Claremont's run with the *X-Men* created a Magneto origin story, making him a holocaust survivor, and gave him a firm vision/manifesto that he upheld for mutant rights. His forceful and violent approaches directly oppose Professor X's pacifism, ultimately creating a complex discourse on civil rights. This is relevant for my research as it provides a deeper understanding of the social issues that Claremont wrote about in his *X-Men* and what they meant for his contemporary audience.

————. *Re-Constructing the Man of Steel: Superman 1938–1941, Jewish American History, and the Invention of the Jewish–Comics Connection*. Cham: Palgrave Macmillan, 2016.

Widely considered to be the first "real" superhero in American comic book history, understanding Superman's impact is important in understanding the massive superhero comic book industry that would soon follow. In this book, Lund critically analyzes the earliest Superman comics and argues that the hero and his origins were Jewish in culture and identity. This is relevant to my research since I seek to construct an understanding of how comic books reflect American culture and identity. As such, by examining how the first superhero and framework for superheroes represented, I can comparatively apply it to the heroes in the decades that follow, including both Stan Lee's and Chris Claremont's *X-Men*.

Trushell, John M. “American Dreams of Mutants: The X-Men—‘Pulp’ Fiction, Science Fiction, and Superheroes.” *The Journal of Popular Culture* 38, no. 1 (2004): 149–68. https://doi.org/10.1111/j.0022-3840.2004.00104.x.

This article analyzes the *X-Men* in the greater context of science fiction, pulp fiction, and the evolution of themes in the superhero genre. He argues that the “American dreams” of the *X-Men* mutants have gone through an evolution as the comics began to adopt a more liberal political stance. One way in which this is evident in Trushell’s research is the analysis of the characters and their ethnic identities. Likewise, Trushell examines the shift from superpower mysticism of the Golden Age to the scientific explanations of superpowers in the Silver Age—a demonstration of the more grounded and real take on the superhero genre. This is significant for my research since it contextualizes the changes in comics with the post-war boom of science and industrialization. Trushell’s work also is significant as it demonstrates how the *X-Men* comics were designed to reflect the concerns and desires of marginalized groups and communities that were contemporary to the comic’s publication,