

Název:	Popular culture and conflicts: American comic books and the portrayal of the 1945-1990 era
Další názvy:	Popular culture and conflicts: American comic books and the portrayal of the 1945-1990 era
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Oponent:	Kobylak Skyland Václav, Bc.
Datum vydání:	2019
Nakladatel:	Západočeská univerzita v Plzni
Typ dokumentu:	bakalářská práce
URI:	<a href="http://hdl.handle.net/11025/39490">http://hdl.handle.net/11025/39490</a>
Klíčová slova:	komiks superhrdinové americká historie popkultura kapitán amerika superman
Klíčová slova v dalším jazyce:	comic book superheroes american history pop culture captain america superman
Abstrakt:	<p>Populární kultura odráží změny a konflikty společnosti. Komiksoví superhrdinové jsou výsledkem konfliktů a společenských změn. Éra 1945 - 1990 byla významným obdobím pro rozvoj komiksového průmyslu. Znamky vlastenectví v superhrdinech, stejně jako vliv jaderných zbraní lze vidět v komiksech publikovaných v období mezi 1945 - 1960. Komiksový průmysl v poválečné éře přišel s novými žánry, které odrážely změnu společnosti a její nové požadavky. Tyto nové žánry byly ovšem omezeny organizací Comic Code Authority. Během éry 1960 - 1975 byla studená válka a možná jaderná válka neustálou hrozbou pro společnost, což vedlo k tomu, že superhrdinové často získali své síly prostřednictvím radioaktivních látek. Jak se měnila americká společnost, vydavatelé museli přizpůsobit své superhrdiny současné společenské situaci. Ztráta víry americké společnosti ve vládu a identitu Spojených Států vedla ke ztrátě víry superhrdinů v jejich vlastní identitu. Superhrdinové z let 1975 - 1990, s poznávacím znamením tmnější mysli, sice projevovaly znaky liberalismu, ale stále si byli vědomi hrozby studené války. Dnešní čtenář má šanci ohlédnout se do minulosti a spatřit světové konflikty, změny ve společnosti a vznik dějin očima superhrdinů.</p>

Abstrakt v  
dalším  
jazyce:

Popular culture reflects the changes and conflicts of the society. Comic book superheroes are the result of conflicts and social changes. The era of 1945 - 1990 was a significant time period for the growth of comic book industry. The signs of patriotism in superheroes as well as the influence of nuclear weapons can be seen in comic books published in the 1945 - 1960 time period. Comic book industry in the post-war era invented new genres which mirrored the change of the society and its requirements. However, the new genres were restricted by the Comic Code Authority. In the era of 1960 - 1975 the Cold War and the possible nuclear war was a constant threat for the society, which resulted in superheroes gaining their powers through radioactive substances. As the American society changed, the publishers had to accommodate their superheroes to the current situation. The loss of beliefs of the American society in the government and America itself, meant the loss of beliefs of superheroes in their identities. The superheroes with the darker mind of the 1975 - 1990 era became more liberal but still aware of the threat of the Cold War. The nowadays reader has a chance to look back in past and see the world conflicts, changes in society and the creation of the history through eyes of superhero.

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The history of American comics began in the 19th century in mass print media, in the era of yellow journalism, where newspaper comics served as a boon to mass readership. In the 20th century, comics became an autonomous art medium and an integral part of American culture. The history of American comics started in 1842 with the U.S. publication of Rodolphe Töpffer's work *The Adventures of Mr. Obadiah Oldbuck*, but the medium was initially developed through comic strips in daily newspapers. The seminal and class in modern American comic books. Our analysis found that white males were the majority of overall characters and overwhelmingly the characters with the most agency (i.e., the protagonists and aggressors). We found that the recession and the American comic book industry: from inelastic cultural good to economic integration. *Popular Communication*, 8(3):203-207. *American Popular Culture: Historical and Pedagogical Perspectives*, edited by Seymour Leventman. This book first published 2006 by Cambridge Scholars Press, 15 Angerton Gardens, Newcastle, NE5 2JA, UK. British Library Cataloguing in Publication Data. A catalogue record for this book is available from the British Library. Copyright © 2006 by Seymour Leventman and contributors. All rights for this book reserved. But with each contact, an effect is being felt and the current trend is an increasing Americanization of the popular culture of societies around the world. Equally important, of course, is the corresponding values that are transmitted. As Americanization sinks its hooks into even the. Book description. These volumes were originally published in 2004. The close association between the United States and the Federal Republic of Germany was a key element in the international order of the Cold War era. No country had as wide-reaching or as profound an impact on the western portion of divided Germany as the United States. "The overall effect of the I<sup>A</sup>Handbook is to document the existence of profound and multifaceted bilateral influences that call for continued historical research. The result is an invaluable research tool for serious scholars and a more general audience interested in German-American relations. The I<sup>A</sup>Handbook will thus be an essential part of any library whose mission is to support research on Germany, U.S. foreign policy, and the Cold War." Certainly American literature attained a new maturity and a rich diversity in the 1920s and '30s, and significant works by several major figures from those decades were published after 1945. Later this method was applied brilliantly to the portrayal of the Vietnam War—a conflict that seemed in itself surreal—by Tim O'Brien in *Going After Cacciato* (1978) and the short-story collection *The Things They Carried* (1990). In part because of the atomic bomb, American writers turned increasingly to black humour and absurdist fantasy. His novels and stories were elaborately plotted mixtures of historical information, comic-book fantasy, and countercultural suspicion.