

In the past three years academic scholarship around Wonder Woman has grown with various, sometimes controversial books including Jill Lepore's *The Secret History of Wonder Woman* and Noah Bertatsky's excellent *Wonder Woman: Bondage and Feminism in the Marston/Peter Comics*. Media interest in Wonder Woman has also boomed, no doubt due to the film released in June, forthcoming films such as *Justice League* (November 2017) and her promotion by DC in several comics titles such as *Wonder Woman Rebirth*, *The Legend of Wonder Woman*, *Sensation Comics* and, of course, *Wonder Woman*.

This growth of interest in Wonder Woman is part of DC Comics expanded universe. There have been few adaptations of the character the most popular being the television series starring Lynda Carter. The comic book itself has continued largely unabated till today, with a series of revamps, for example by Robert Kanhiger, Mike Sekowsky and George Perez, Greg Rucka and Brian Azzarello amongst others. But it is possible to see some of the intervening period as wilderness years in terms of wider media attention and even in comics the character struggled to achieve a circulation above 30,000. Azzarello's run (2011-2014) particularly was controversial for its violence and the revision of Wonder Woman's origin which set up the film's origin story. With the recent positive reviews for DC's Wonder Woman film and the Wonder Woman symposium in Cleveland in September 2016, it certainly seems that there is overdue attention finally being paid to William Moulton Marston's Amazon princess. It is, many would argue, the case that the medium's major female superhero should become the centre of attention after male superheroes have been in the spotlight for so long and leads the way for other superheroine-centred films. To mark the importance of the character, there is a special issue to be published early 2018 on Wonder Woman in papers arising from the Cleveland symposium.

As an introduction to the controversy surrounding the Brian Azzarello run of *Wonder Woman* in the New 52, the first article in this issue by Neal Curtis' 'Wonder Woman's Symbolic Death: On Kinship and the Politics of Origins' discusses whether the 2011 revamp of the character represents an undermining of Wonder Woman's inherent feminist credentials. Curtis argues that by discarding her original birth as a clay statue brought to life by Aphrodite and, instead, making Wonder Woman the daughter of Zeus, patriarchy tames the heroine. The output of the other major American comic producer of the 1960s, Marvel, is covered in the second article, but this time with an examination of one of the major villains of the period, the Fantastic Four's nemesis, Dr Doom. In 'Dr. Doom's Philosophy of Time' Chris Gavalier and Nathaniel Goldberg examine specific stories from the 1960s onwards that deal with Doom's time machine to show how such narratives deal with philosophical issues such as eternalism, presentism, branching time and alternate universes. The notion of alternate universes is regarded by some physics professors as a legitimate possibility in quantum and string theory. Marcello Mendes de Souza also addresses issues of time and space in 'Comic-Chronotope in Julio's Day: Gilbert Hernandez's Explorations of the Form-Shaping Ideologies of the Medium', a close reading and discussion of the use of time and space in the construction of the comics narrative. Souza argues that Hernandez use of time and space is specific to the comics form and this could be the starting point for further discussion of form, time and space. The representation of the male, disabled, Franco-Algerian body in *bande dessinée*, is discussed in Margaret Finn's 'The 'Ravaged Body' as Carrier of Cultural Memory in Farid Boudjellal's *Petit Polio*'. Finn proposes that the ravaged body is a carrier of cultural memory that poses some significant ideas about post-colonialism and French universalism. The political theme is taken up in Wibke Weber and Hans-Martin Rall's article in the comparatively new field of comics journalism in 'Authenticity in comics journalism. Visual strategies for reporting facts'. They not only examine its most famous practitioner, Joe Sacco, but concentrate on lesser known artists such as the Lebanese/Swiss Patrick Chappatte and the American Dan Archer. They argue that, of all mass media,

comic have controversies with authenticity through the comics form and its relationship with truth, the authorial voice and objectivity.

After some issues where we have caught up with a backlog of book reviews there is a single review this issue - an assessment of Scott Bukatman's analysis of the work of Mike Mignola in *Hellboy's World: Comics and Monsters on the Margins* by Christina Fawcett. Forthcoming issues look to be exciting too, those of you with access to the website will see there are some fantastic articles which will be published in the next few issues. We will also be featuring reviews of online and digital comics and welcome submissions on this developing comics form. Next issue is a special issue on Freakish Bodies edited by Aidan Diamond and Lauranne Poharec with an introduction by Nancy Pedri.