

NAME

ENGL 102.

Prof. Evans

DATE

Report 3: Annotated Bibliography

1. Bridges, Tristan. "Lighten Up: Race, Gender, and Skin Color in Comic Books." *Pacific Standard*, Pacific Standard, 16 June 2015, psmag.com/social-justice/lighten-up-race-gender-and-skin-color-in-comic-books. Accessed on the 28 February 2019.

The way in which comic books are digitally designed, color coding is a strong key component on how the comic is created. When creating characters that are colored, the computer cannot carry out that pigment because the data runs out of variations to make it possible. I can use this to help defend my argument as to why people oppose multicultural characters. Their counter argument is based on its lack of technological advances. Nevertheless, holograms have been created along with other wacky and unnecessary inventions, but a computer cannot make a variation of browns?

2. Dern, Zachary. "Diversity in Comics: What's Been Done and What Needs to Come." *The Huffington Post*, TheHuffingtonPost.com, 7 June 2017, www.huffingtonpost.com/entry/diversity-in-comics-whats-been-done-and-what-needs_us_5933b75fe4b0649fff211a07. Accessed on 3 March 2019.

The publishing industry would not hesitate to create a more diverse comic book universe; if only it would make enough money. Many examples of diversity in this particular universe do not flow which concludes into sales declining. This is beneficial to my paper because it expresses the cry for help when it comes to creators who need to make storylines believable to cause conformity and success in the financial stance. For films and books to seem real, one must become familiar with the background, to stray away from stereotypes and rigidity throughout the media platform.

3. James, Reggie. "Why Comic Creators Need To Stop Changing Characters' Races It's the Lazest of Marketing Ploys." *Grimag*, 2015, www.reaxxion.com/7863/why-comic-creators-need-to-stop-changing-characters-races. Accessed on 4 March 2019.

This article states that one should not racebend popular comic book characters because it is just a way to gain more audiences and make profit. It also says it should not happen because there are already superheroes of color that do not get enough recognition. I am at a crossroads about using this as a counter argument because I feel as though it is not valid enough. Static Shock has made an impact on the black youth's community. However, the franchise of these characters has not been expanded enough. As to why I do not see a problem with racebending because it gives access to a more flexible platform.

4. Mendelson, Scott. "Whitewashing Doesn't Create Hits. Doing The Opposite Might." *Forbes*, *Forbes Magazine*, 12 May 2017, www.forbes.com/sites/scottmendelson/2017/05/11/whitewashing-doesnt-create-hits-doing-the-opposite-may-save-hollywood-from-itself/#665eaaf85db7. Accessed on 3 March 2019.

Taking real people and their stories and whitewashing them will not be beneficial for the box office. The only exception of changing the race of a character will be an actor or actress that effortlessly good that audience will always be pleased with. Even if that is pleasing to the eye, it still takes away from the story and does not make it plausible because the culture and facial features or characteristics of the person plays a pivotal role. This helps my argument because it shows that the audiences that are against changing fictional characters are focusing on smaller problems that are not problems at all. The uprising about characters that are not real gets more attention than altering a real story that needs to be expressed.

5. Nabach, Tomi. "How to Fix Racebending in Comic Book Media." *ComicsVerse*, 8 Aug. 2018, comicsverse.com/how-fix-racebending-comic-book-media/. Accessed 1 March 2019.

This article suggests times where racebending characters when they appear on big screens and television series would be appropriate. Mostly focusing on smaller characters and ones that have their cultures tying deep into how they interact with others and their perception of the world; basically, being the only person that could play their stereotype

right. It can be inferred that the thought of changing the race of characters can have repercussions of implying a message that was not supposed to be received. With this information, I can attempt to figure out why do audiences have problems with people of color being the hero and whites being villains. I can even try to see why it must make a racial argument when it is truly good fighting evil. Or is it?

6. Owens, Bryan Cooper. "Racebending and Representation in Comic Books." *AAIHS*, AAIHS, 6 Feb. 2017, www.aaihs.org/racebending-and-representation-in-comic-books/. Accessed on 19 February 2019.

Racebending in the comic book world is when a character that is originally white will now be a person of color. As the phrase of "whitewashing" is its opposite; where characters of colors are becoming white characters. Many comic book universe supporters in this article are said to fear this method because the comic then loses its "authenticity." This article will help me because it expresses how the plots and characters change throughout the course of time frequently so it will its authenticity will always diminish. It just so happens to affect the audience more when the skin color and background is flipped. Bringing this evidence to the table shows how certain audiences oppose representation of other races.

7. POC, Nerdy. "Racebending and Recasting in the MCU – Nerdy POC –

Medium." *Medium.com*, Medium, 11 July 2017, medium.com/@nerdypoc/racebending-and-recasting-in-the-mcu-3acefc72971f.

History of these comic book characters runs deeper and holds a deeper meaning more than what others think. The tone and personality of certain characters pertain to a race and it should not be changed. This would go with my argument to prove that there are stereotypes in this world. Most people cannot adapt to change; therefore, they go against it. Maybe the reason for that is because the person's background combines with their actions that may enhance the plot.