Wonder Woman raised a few eyebrows since her backstory involved being raised on an island inhabited only by women, some of whom playfully engaged in bondage, either as part of a game or an exercise in personal power. "Tijuana bibles" also depicted popular characters in sexual situations, sometimes including same-sex contact, without having the licenses or permission to do so. Whenever sexual themes in Golden Age comics are discussed, two cross-dressing heroes often come up. In 1940, Crack Comics #1 introduced Richard Stanton, who disguised himself as an old woman named Madame Fatal to fight crime. In 1954, Wertham published his arguments and conclusions in the now infamous book Seduction of the Innocent. Wonder Woman is just one of many female characters in a wider array of the works that are represented in a way that may be harmful to how women are viewed in general.

The theoretical background of the paper is semiotics, queer, and psychoanalytic criticism to explore these three stages in Wonder Woman comics to present an argument that reveals the identification of queer themes by the comic's reading public as well as the cultural homophobia that creates a standard storyline and that, in turn, extinguishes habitually the detectable areas of queer text over and over again.

**Recommended Citation**


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