

15. Feinstein, D. (1998). Personal mythology and psychotherapy: Myth-making in psychological and spiritual development. *American Journal of Orthopsychiatry*, 67, 508–521.
16. Singer (2004).
17. Singer (2004), p. 442.
18. Hillman, J. (1979). *The dream and the underworld*. New York: Harper & Row.
19. Lukoff, D. (1997). The psychologist as mythologist. *The Journal of Humanistic Psychology*, 37(3), 34–68.
20. Hermans, H. (1999). Self-narrative as meaning construction: The dynamics of self-investigation. *Journal of Clinical Psychology*, 55(10), 1193–1211.  
Stiles, W., Honos-Webb, L., & Lani, J. (1999). Some functions of narrative in the assimilation of problematic experiences. *Journal of Clinical Psychology*, 55(10), 1213–1226.
21. Stewart, S., & Kahan, J. (2006). *Caped Crusaders 101: Composition through comic books*. Jefferson, NC: McFarland.
22. Reynolds, R. (1992). *Super heroes: A modern mythology*. Jackson: University of Mississippi Press.
23. Pardales, M. J. (2002). So, how did you arrive at that decision?: Connecting moral imagination and moral judgment. *Journal of Moral Education*, 31(4), 429–436.
24. Gabilliet, J. (1994). Cultural and mythical aspects of a superhero: The Silver Surfer, 1968–1970. *Journal of Popular Culture*, 28(2), 203–213.
25. Martin, J. (2007). Children's attitudes toward superheroes as a potential indicator of moral understanding. *Journal of Moral Education*, 36(2), 239–250.
26. DeScioli, P. (2008). Cracking the superhero's moral code. In R. Rosenberg (Ed.), *The psychology of superheroes: An unauthorized exploration* (pp. 245–259). Dallas, TX: BenBella Books.

## Emotions in Comics

### Why the Silver Age of Comics Made a Difference

*Peter J. Jordan*

#### EDITOR'S NOTE

Peter Jordan's area of psychological research is emotions: emotions in organizations and emotions at work. He's in a unique position to explore how superheroes' emotions are part of what grab us. In this essay, Jordan discusses a brief history of superheroes in comics, the evolving role of emotions in their stories, and the different ways that DC and Marvel handled emotions, including conflicting emotions, and emotions of shame and pride.

—Robin S. Rosenberg

The silver age of comics was a period of reinvention of superheroes that extended from the mid 1950s to the early 1970s.<sup>1</sup> DC Comics was at the forefront of this silver age with revitalized characters like the Flash,<sup>2</sup> Green Lantern,<sup>3</sup> and The Atom.<sup>4</sup> Smith<sup>5</sup> notes that in the early 1960s, the Marvel publisher Martin Goodman asked Stan Lee to create a stable of superheroes to compete with DC Comics. What Stan Lee came up with was a stable of superheroes that changed the face of the paradigm. Lee started with the Fantastic Four<sup>6</sup> and followed with a succession of characters such as Spider-Man (introduced in *Amazing Fantasy*),<sup>7</sup> the X-Men,<sup>8</sup> and the Avengers.<sup>9</sup> The characters introduced by Stan Lee had something different about them that made readers connect with them immediately. In this chapter, I argue that it was the introduction of the human element, emotion, that made these superheroes so understandable and allowed readers to connect with them based on their own experience of emotions in their daily lives. I will also

argue that the creation of these stories was so successful because it modeled established psychological theories in relation to emotion<sup>10</sup> and the link between personality and human behavior.<sup>11</sup>

#### MY EXPERIENCE OF COMICS IN THE SILVER AGE

I learned how to read through comics. As a child of the 1960s in Australia, I was taught to read by rote learning through Dick and Jane readers. My real education came from comics. In those days you were not spoiled for the choice that abounds today—you had four basic categories to choose from: War Comics (e.g., *Commando*), Disney comics (e.g., *Goofy*), adolescent comics (e.g., *Archie*), or superhero comics (DC and Marvel). Superhero comics were my choice, and I was lucky that I started reading during the silver age revival. In particular, living in Australia, I had easy access to DC comics so I read *Green Lantern* and *Superman* and *Flash* and *Justice Society of America (JSA)* and the *Justice League of America (JLA)*. I loved them, and they provided a great escape. But all this changed one day when a good friend, Malcolm Barry, came to me with a Marvel comic. I was hooked. I quickly gathered a collection of *Spider-Man*, *Daredevil*, *X-Men*, *Fantastic Four*, and *Avengers* with occasional forays into *Captain America* and the *Iron Man*. On reflection, the first thing that attracted me to Marvel was the artwork, which seemed to me to be edgier, and the colors, which to me seemed more vibrant. But what maintained my interest was that these stories seemed to be about real people that experienced a range of emotions. The stories were not just about their powers, but about their experience of those powers and the decisions they agonized over on a day-to-day basis. What I have learned later in life is that these stories were so successful because they reflected solid psychological theory. Indeed,

more than just reflecting existing psychological theories, they sometimes mirrored psychological theories that were to be articulated around the same time, and in some cases were in advance of theories that emerged much later.

#### THE EXPERIENCE OF EMOTIONS

Around the time Stan Lee was writing about the *Fantastic Four* and *Spider-Man*, two psychologists, Stanley Schachter and Jerome Singer, developed what was to be named the two-factor theory of emotion.<sup>12</sup> Simply put, this theory argues that human emotion is composed of two factors, physiological arousal and a thought process or *cognition* about that arousal. While there were plenty of trigger events for physiological arousal in DC Comics, it was Marvel that extended the story lines from physiological arousal to highlight the cognitive processes that led to the range of emotions experienced and expressed by their superheroes.

The second psychological concept to distinguish DC Comics from Marvel emerges from Psychology 101 and is the distinction of “between-person” variation and “within-person” variation.<sup>13</sup> Between-person variation is based on the fact that we all act differently. We have different personalities and different attitudes and different motivations, which in combination results in behavior differing between people. While between-person variation allows for some changes in behavior, there is an in-built assumption that an individual’s behavior is relatively stable across different situations. This was DC comics in the 1960s. *Superman* was always virtuous, *Batman* was always serious,<sup>14</sup> and *Green Lantern* was strong-willed and without fear.<sup>15</sup> It did not matter what situation these characters encountered, their behavior was always consistent with the personality that their writers had developed. The major variation within the stories in this framework was confronting

physical challenges and action to resolve those challenges, and the action in DC Comics was good.

Within-person variation, on the other hand, acknowledges that each of us has a set of dominant dispositions (personality, attitudes, and motivations), but accepts that our behavior can vary on a minute-to-minute basis. Unlike Superman and Batman, we are not always predictable. While the concept of within-person variation was around for a long time, this theory emerged with a firm psychological foundation when Walter Mischel and Yoshi Shoda proposed the Cognitive Affective Personality System (CAPS).<sup>16</sup> According to CAPS, behavior is determined by both psychological processes and by the situation the individual is experiencing. In essence, even though you may have a single dominant emotional display there are allowances for changes in this dominant disposition on a momentary basis. Let's apply this to the Hulk: he may have a single dominant display (anger), but this display is not etched into stone, and he has momentary changes in his emotional display, such as interest or curiosity when he interacts with Betty Ross. This was the key to Marvel comics during the silver age and what drove the popularity of Marvel characters. These were superheroes that experienced the highs and lows that the readership of these comics also experienced (albeit not in such extreme circumstances). The substance of character development and the foundations for stories were therefore broader. The characters went through a range of emotions over a story arc and this approach to storytelling also provided room for character development.

In the remainder of this chapter, I provide examples of how emotions have been used in developing stories within the Marvel universe during the silver age. In particular, I demonstrate why the experience of emotions and within-person variation was so important to the success of Marvel characters.

#### THE EXPERIENCE OF EMOTIONS IN MARVEL COMICS

Thomas Scheff argues that the two most powerful primary emotions that drive human experiences are pride and shame. He argues that these are powerful emotions because people are driven to maintain social bonds with others and these emotions protect social bonds.<sup>17</sup> Shame was an initial motivator in the development of many characters in Marvel comics during the silver age. For instance, Steve Rogers's decision to volunteer for the experimental program that transformed him into Captain America was driven by shame at being rejected from army service.<sup>18</sup> Drawing on the simple experience of shame, we have Spider-Man's crime-fighting career emerging from his expression of shame over Peter Parker's role in the death of his Uncle Ben. Indeed, the famous saying "with great power there must also come—great responsibility"<sup>19</sup> is designed to enhance shame of Spider-Man for not using his power to benefit others. Another example of the power of shame emerges in the Hawkeye story line. The character of Hawkeye is developed across a number of stories as an impulsive, self-centered, and egotistical person. There is a continuing story theme of Hawkeye's shame at his constant lack of responsibility within the Avengers, and this shame then motivates his heroic behavior aimed at redeeming himself in others' eyes.<sup>20</sup> Similarly, in creating the Captain America storyline within the Marvel universe, the writers initially teamed Captain America with a teenage sidekick called Bucky Barnes. Much of Captain America's sense of responsibility for looking after people and his fellow team members emerges from the shame and guilt felt by Captain America following the death of Bucky Barnes.<sup>21</sup> As a final example, I note an early Iron Man story in which Tony Stark decides never to shirk his responsibilities as Iron Man

after a part-time replacement Iron Man he had employed was injured.<sup>22</sup> Shame, however, is not the only emotion experienced by a broad range of characters. Pride is also evident in many of the silver age revival characters.

Most of Captain America's behavior following his transformation into a supersoldier was driven by pride. Clearly, from his reincarnation in the silver age of comics to join and eventually lead the Avengers,<sup>23</sup> Captain America's primary motivation has been pride in his country or any team with which he has worked. Similarly, Namor the Sub-Mariner expressed pride as the leader of the Atlanteans,<sup>24</sup> Hercules showed pride as the son of Zeus and coming from Olympus,<sup>25</sup> and Thor displayed pride in his status as an Asgardian.<sup>26</sup> This pride was constantly evident during speeches these superheroes made in their battles with villains. Members of various supergroups have also expressed pride. Within early X-Men comics, there are examples of the X-Men showing pride in their school and their teamwork, and their leader Professor Xavier showing pride in the achievements of his protégés.<sup>27</sup> Other characters also have expressed continual pride in their membership of groups, with clear examples being provided by Captain America in the Avengers<sup>28</sup> and the Thing in the Fantastic Four.<sup>29</sup> But Marvel was not just about the simple juxtaposition of pride and shame. Other emotions have also emerged and been used to ground the development of Marvel characters.

In creating his characters, Lee clearly had an understanding of between-person variation and the importance of drawing on that variation in character development. For instance, in his first foray into the Marvel world, Lee developed four distinct characters that were to become the Fantastic Four.<sup>30</sup> An examination of each of the characters from the first issue follows a standard conceptualization of their powers being linked to their dominant personality and accompanying emotional expressions. For instance,

Johnny Storm (the Human Torch) could use flames to fly and as a weapon, which matched his dominant personality of being impulsive (fiery). Reed Richards (Mr. Fantastic) had a flexible body that could stretch into any shape, and this matched his dominant personality trait of having high emotional stability combined with high cognitive flexibility and a superior intelligence, resulting in a calm, rational approach to problem solving. Ben Grimm (the Thing) transformed into an almost invulnerable being with orange, rock-like skin and super strength, which matched his personality of not being particularly approachable. The dramatic change he had undergone resulted in his being confused about his feelings and experiencing a range of emotions from sensitivity to anger. Finally, Susan Storm (the Invisible Girl) had the power to be invisible and to generate a force field that matched her personality of being emotionally stable and empathic resulting in her often being responsible for resolving conflict between Torch and Thing and adding the "human touch" to team decisions (including sympathy for the villains).<sup>31</sup>

The formula established in the first issue of the Fantastic Four<sup>32</sup> was a basic formula of putting contrasting characters in a team together and creating tensions between those characters. This clearly was not new and was used in both the Marvel and the DC universe (e.g., Metal Men<sup>33</sup>). The Marvel difference was that this tension was not just created on the basis of complementing and opposing powers, but also was developed around differing basic personality traits and associated emotional responses. Indeed, this formula was enhanced when Marvel unleashed the power of within-person variation in the Marvel universe. This new direction was clearly expressed in an early Avengers story where Captain America notes "But we are also human beings, with feelings, and emotions."<sup>34</sup> In the next section, I explore the breadth of emotions experienced by one superhero—Spider-Man—and

show the importance of within-person variation in developing characters in the Marvel universe during the silver age.

#### WITHIN-PERSON EMOTIONAL VARIATION

When pitching the Spider-Man series, Stan Lee is reported as saying that he argued with Martin Goodman (the publisher of Marvel at the time) over the character of Spider-Man. "I told him I wanted the character to be a very human guy, someone who makes mistakes, who worries, who gets acne, has trouble with his girlfriend, things like that."<sup>35</sup> Clearly, Lee was interested in portraying a very human character and was determined to ensure Spider-Man was a teenager, even though at the time, the accepted paradigm was that teenagers were always relegated to sidekick roles. By creating Spider-Man as a teenager, Lee had access to a broader range of emotional expressions than one would get from an adult. Spider-Man's emotions were generated by his experiences, and the fact that he was an adolescent meant his experiences were different from those of an adult. Cognitive neuroscientists suggest that during adolescence human beings are generally exposed to a greater range of emotional reactions both due to a lack of experience and as a result of neurophysiological development.<sup>36</sup>

I have already argued that within-person variation was the distinguishing feature of Marvel comics during the silver age of comics. The number of emotions displayed in Marvel during the silver age were diverse, even within one issue. *Amazing Fantasy* #15,<sup>37</sup> the issue that introduced Spider-Man, provides a stark example. Within that issue, readers (and Spider-Man) were exposed to love (his Aunt May and Uncle Ben for Peter Parker), humiliation (Peter Parker's by his classmate Flash Thompson), pride (Peter Parker's, after winning money at the wrestling contest), grief (at learning of

Uncle Ben's death), surprise (finding out the criminal was Uncle Ben's killer), guilt and shame (allowing the criminal who killed Uncle Ben to escape), and anger (seeking revenge for Uncle Ben's death). This range of emotion brought us closer to Peter Parker as a character and made him more believable.

Even the characters that surrounded Spider-Man were susceptible to emotion-driven actions. For instance, in the first issue of the *Amazing Spider-Man* series,<sup>38</sup> one of the two stories dealt with Spider-Man saving newspaper editor J. Jonah Jameson's son, astronaut John Jameson, from an exploding space capsule. Rather than the gratitude that Spider-Man expects from J. Jonah Jameson, Jameson publishes the first in what will be a long line of "Spider-Man Menace" articles designed to instill fear of Spider-Man into the general public and indeed even into Peter Parker's Aunt May. Jameson's motivation for publishing the "Spider-Man Menace" editorial was the fear that attention would be drawn away from his son's achievements. In other words, this was a decision driven by envy.

Within this same comic book issue, Spider-Man goes through a range of emotions from frustration (throwing his costume against a wall over Uncle Ben's death), worry (over Aunt May's financial situation), confusion (over differential treatment between himself and other superheroes such as the Fantastic Four and Ant Man), anger (when prevented from performing for money because of the timing of John Jameson's space capsule launch), concern (over the imminent crash of the space capsule), elation (at preventing the crash), and trauma (based on the public's reaction to the media campaign that labels Spider-Man as a menace). Although these early issues are dramatic in the range of emotions expressed and experienced, the early issues of *Spider-Man* established a framework for exploring these emotions and behavioral reactions in greater depth in subsequent issues.

Another concept that distinguished Marvel comics from their competitors was the introduction of conflicting emotions experienced by characters in their story lines. Conflicting emotions are defined as the simultaneous experience of two emotions that do not merge with one another.<sup>39</sup> For instance, following the breakup of a relationship we may simultaneously experience feelings of relief/happiness and sadness. In the next section, I examine how these conflicting emotions emerged within characters and within teams, and how this contributed to the breadth of emotional experiences explored in Marvel Comics.

#### THE EXPERIENCE OF CONFLICTING EMOTIONS IN MARVEL COMICS

Within the Marvel universe there were two sources of conflicting emotion or emotional dissonance.<sup>40</sup> *Emotional dissonance* refers to an experience where the emotions you feel are not in line with the emotions you are expected to express in a given situation.<sup>41</sup> The first source of emotional dissonance was a result of changing allegiances within the Marvel universe, and the second was a result of characters trying to balance their own personal desires against considerations of the greater good (a moral/values dilemma). In terms of changing allegiances, Marvel introduced a number of characters who changed from villains to heroes. Among them are the Scarlet Witch and Quicksilver, mutants who had been members of the Brotherhood of Evil Mutants.<sup>42</sup> After the Brotherhood were defeated by the X-Men, Scarlet Witch and Quicksilver declared that they no longer owed a debt of gratitude to Magneto (the leader of a group the Brotherhood of Evil Mutants and an arch enemy of the X-Men) and stated that they regretted joining him. The Scarlet Witch and Quicksilver subsequently joined the Avengers<sup>43</sup> and constantly dealt with emotional issues around

split loyalties. Similarly, Hawkeye, who initially was cast as a villain in a number of stories, had a bad experience that made him rethink his criminal activities<sup>44</sup> and join the Avengers as a hero.<sup>45</sup> Other characters that had similar changes of heart include Namor the Sub-Mariner and the Silver Surfer, who both started off as villains in *The Fantastic Four* and eventually changed to become heroes in their own series. For instance, in outlining the origins of the Silver Surfer,<sup>46</sup> one scene reveals the Silver Surfer remembering the pact he made with Galactus (an omnipotent being who can restructure matter at a molecular level but requires great energy to do so, with the preferred energy source being planets). In this recollection, the Silver Surfer agrees to find planets for Galactus to feed on in order to prevent Galactus from feeding on the Silver Surfer's planet. The emotional dissonance experienced by the Silver Surfer (between guilt at dooming other planets and relief at saving his own planet) was clear in the story line. There are also the villains that were misunderstood and moved on later to become heroes (e.g., The Inhumans<sup>47</sup>). The situations these characters find themselves in are ripe for exploring the experience of conflicting emotions and ambivalence, and the story lines developed took advantage of this.

The second area in which Marvel introduced conflicting emotions and emotional dissonance was in stories that dealt with superheroes considering their own desires and juxtaposing these against the greater good. Previous examples I have outlined include Spider-Man's conflicting emotions over earning money as opposed to saving people,<sup>48</sup> and Iron Man's conflict over his risking his life even when he isn't appreciated—or he is even maligned.<sup>49</sup>

Taking another example from a different set of characters, we see that the writers clearly understood how to use conflicting emotions within story lines. For instance, in *Avengers* #25, the Scarlet

Witch ponders her attraction to Captain America and thinks “am I confusing pity with the dawning of love?”<sup>50</sup> Clearly, this is a complex interaction that engages the reader to make a distinction between the warm feelings aroused by pity and the warm feelings aroused by love.

To this point, I have mainly focused at the individual level on single characters’ experience of emotions in the Marvel universe. To complete my argument about the centrality of emotion, I want to explain how Marvel stories explored the impact of emotions on teams or at the group level.

#### EMOTIONS IN TEAMS

An examination of emotions that emerged within Marvel teams confirms the importance of emotion within the development of those teams. To demonstrate this it is easiest to start with how teams were conceived and developed within the DC universe, in which a prototypical superhero group was the Justice League of America (JLA).<sup>51</sup> For this team, the focus of the story was the combined powers of the superheroes and how these superpowered combinations could be used to defeat villains. Often a weakness was identified in one hero, and this weakness was compensated for by the strength of another hero. In other words, these super group stories were character driven. Another group that was the epitome of this genre was the Legion of Superheroes.<sup>52</sup> Unlike most supergroups, which seemed to have limits to the size of their membership, the Legion had massive numbers (Mon-el, Brainiac 5, Invisible Girl, Colossal Boy, Bouncing Boy, Triplicate Girl, Ultra Boy, Cosmic Boy, Lightning Lad, Saturn Girl, Star Boy, Shrinking Violet, Superboy, and Supergirl, to name a few), and the story line often involved new members being tested to join the group and either succeeding or failing.<sup>53</sup> The issue here is that the

writers used this range of characters to sustain an interesting story line. Thus, rather than take the time to develop the personality of the Legion characters to make them more engaging, the writers decided to constantly introduce new characters as a method of diversifying the story lines.

Researchers who study teams examine dynamics in groups, and have found an inverse relationship between group size and performance.<sup>54</sup> That is, the larger the group, the less it achieves. On this basis the number of characters in the Legion made it an unsustainable group. Large groups generally suffer from conflict and volatile emotional expressions between members based on the conflicting goals that each person brings to the group. This conflict affects both team communication and goal setting.<sup>55</sup> None of these effects were evident in Legion stories, as the writers would primarily focus on a couple of different characters in each story and each story would then explore how these heroes’ powers complemented one another. The central issue here is that within the DC universe (whether we examine the JLA or the Legion), supergroup stories were character driven.

In contrast, in the Marvel universe teams were generally kept to a reasonable size, and membership was generally consistent to allow for a greater depth of interaction and character development. This enabled the emotional reactions of these characters to be explored in these groups. For instance, *The Fantastic Four* was a small group, allowing each of the characters to be considered both as individuals and as members of the team. From their first issue,<sup>56</sup> the Fantastic Four has been a group consisting of family members and close friends that were thrust into an unusual situation. They were not only trying to understand and cope with their developing powers, they were also coping with living together as a group. Typical story lines generally had emotions flowing between the Thing and Torch—teasing and banter

that inevitably resulted in both verbal and physical conflict.<sup>57</sup> Sometimes the conflict was playful, at other times serious.

At the same time, within the Fantastic Four adventure story lines, other relationship-oriented story lines emerged. This was exemplified by the romance between Mr. Fantastic and the Invisible Girl. This wasn't the romance of Hollywood (or Lois and Clark)—there were stumbles and falls and disagreements and attractions with one notable segment where Mr. Fantastic admonishes the Invisible Girl to "stop acting like a wife."<sup>58</sup>

Similarly, The Avengers during the silver age (Captain America, Thor, Ant-Man/Giant Man, the Wasp, and Iron Man) were always uncomfortable alliances of superheroes who, at times, could not stand each other and often agonized over their membership. So in the early days Ant-Man/Giant Man was seen as creating conflict in the group. In later incarnations of the Avengers, the squeaky clean and goal focused Captain America was joined by former villains Hawkeye, Scarlet Witch, and Quicksilver, who all had conflicting loyalties and volatile personalities.<sup>59</sup> Again, interest was enhanced by ensuring a diverse range of personalities and reactions were available for the story writers to draw on.

The final aspect of group emotion that Marvel explored was group *emotional contagion*. Emotional contagion is a process in which individuals mimic the emotions of others and in doing so end up actually experiencing those emotions.<sup>60</sup> A good example of this phenomenon is the Sons of Serpents story arc in *The Avengers*,<sup>61</sup> where the caption reads "Within minutes the swelling crowd turns into an enraged, uncomprehending mob—confused, blinded by emotion and seething with hate—!" This type of simple emotional contagion was a factor in many Marvel stories and was documented by psychology researchers through Robert Zimbardo's Stanford experiments conducted in 1971, an experiment that showed the contagious effect of human behavior.<sup>62</sup>

Emotional contagion effects also arose within superhero groups, particularly the contagion of positive emotions. Examples of this include Captain America's constant calls for the Avengers to hold together in the face of overwhelming odds, which was intended to encourage enthusiasm and optimism among his team. At the same time, Captain America's constant displays of bravery and optimism in taking on larger and more powerful foes were seen as a positive model of expected behavior to other members of the Avengers. Similarly, Professor X encouraged positivity and caring among the X-Men, enabling them to act as a team in facing their enemies. This approach is in line with research that demonstrates the importance of positive emotion in group cohesion.<sup>63</sup> In this case, Professor X could not demonstrate positivity through actions as he was wheelchair bound and therefore had to encourage it through speeches and coaching.

## CONCLUSION

In summary, stories in the silver age of Marvel comics demonstrate a sophisticated understanding of the role of emotions within individuals and within groups and how emotions drive human behavior. Stories were based on complex character development that resulted in emotional dissonance for individual heroes as they balanced their own desires with that of the group, but also explored the nature of simple emotional contagion in groups.

Clearly, the silver age of comics was important in developing a new paradigm of characters that had broader emotional experiences. Indeed the real contribution of Marvel within this period is demonstrated in the fact that readers of comics are now being asked to engage with real issues such as drug use.<sup>64</sup> As I noted earlier, I suggest this phenomenon can be traced back to Marvel during the silver age through its adoption of emotion in story



lines and in character development. In particular, these early Marvel stories are enhanced by their writers' use of psychological theory around the two-factor model of emotion<sup>65</sup> and situational within-person variation in behaviors.<sup>66</sup>

## NOTES

1. Smith R. W. (2009, October 12) Comics 101—What is the silver age of comics? *EzineArticles*. Accessed January 27, 2011, at <http://ezinearticles.com/?Comics-101—What-is-the-Silver-Age-of-Comics?&id=3077462>.
2. Kanigher, R., & Infantino, C. (1956). The Flash. *Showcase*, Vol. 1, No. 4, DC Comics.
3. Broome, J., & Kane, G. (1959). Green Lantern. *Showcase*, Vol. 1, No. 22, DC Comics.
4. Fox, G. F., & Kane, G. (1961). Inside the Atom. *Showcase*, Vol. 1, No. 35, DC Comics.
5. Smith (2009).
6. Lee, S., & Kirby, J. (1961). The Fantastic Four. *The Fantastic Four*, Vol. 1, No. 1, Marvel Comics Group.
7. Lee, S., & Ditko, S. (1962). Spider-Man. *Amazing Fantasy*, Vol. 1, No. 15, Marvel Comics Group.
8. Lee, S., & Kirby, J. (1963). X-Men. *The X-Men*, Vol. 1, No. 1, Marvel Comics Group.
9. Lee, S., & Kirby, J. (1963). The coming of the avengers. *The Avengers*, Vol. 1, No. 1, Marvel Comics Group.
10. Schachter, S., & Singer, J. (1962). Cognitive, social, and physiological determinants of emotional state. *Psychological Review*, 69, 379–399.
11. Mischel, W., & Shoda, Y. (1995). A cognitive-affective system theory of personality: Reconceptualizing situations, dispositions, dynamics, and invariance in personality structure. *Psychological Review*, 102, 246–268.
12. Schachter & Singer (1962).
13. See Cervone, D. (2005). Personality architecture: Within person structures and processes. *Annual Review of Psychology*, 56, 423–452.
14. Broome, J., & Infantino, C. (1964). The mystery of the menacing mask. *Detective Comics*, Vol. 1, No. 327, DC Comics.
15. Broome & Kane (1959). Green Lantern.
16. Mischel & Shoda (1995).
17. Scheff, T. J. (1990). *Microsociology: Discourse, emotion, and social structure*. Chicago: University of Chicago Press.
18. Simon, J., & Kirby, J. (1941). Meet Captain America, *Captain America Comics*, Vol. 1, No. 1.
19. Lee & Ditko (1962). Spider-Man.
20. Lee, S., & Heck, D. (1966). This power unleashed. *The Avengers*, Vol. 1, No. 29, Marvel Comics Group.
21. Thomas, R., & Buscema, J. (1968). Death be not proud. *The Avengers*, Vol. 1, No. 56, Marvel Comics Group.
22. Goodwin, S., & Tuska, G. (1970). Death must follow. *The Invincible Iron Man*, Vol. 1, No. 22, Marvel Comics Group.
23. Lee, S., & Kirby, J. (1964). Captain America joins... The Avengers. *The Avengers*, Vol. 1, No. 4, Marvel Comics Group.
24. Thomas R., & Buscema, J. (1968). Who strikes for Atlantis? *Prince Namor the Sub-Mariner*, Vol. 1, No. 4, Marvel Comics Group.
25. Thomas, R., & Heck, D. (1967). In our midst... an immortal. *The Avengers*, Vol. 1, No. 38, Marvel Comics Group.
26. Lee, S., & Kirby, J. (1966). Whom the Gods would destroy. *The Mighty Thor*, Vol. 1, No. 126, Marvel Comics Group.
27. Lee, S., & Kirby, J. (1964). The Angel is trapped. *The X-Men*, Vol. 1, No. 5, Marvel Comics Group.
28. Thomas, R., & Heck, D. (1966). The light that failed. *The Avengers*, Vol. 1, No. 35, Marvel Comics Group.
29. Lee, S., & Kirby, J. (1964). We have to fight the X-Men! *The Fantastic Four*, Vol. 1, No. 28, Marvel Comics Group.
30. Lee, S., & Kirby, J. (1961). The Fantastic Four. *The Fantastic Four*, Vol. 1, No. 1, Marvel Comics Group.

31. Lee & Kirby (1961). The Fantastic Four.
32. Lee & Kirby (1961). The Fantastic Four.
33. Kanigher, R., & Andru, R. (1962). Metal Men, *Showcase*, No. 37, DC Comics.
34. Lee & Heck (1966). This power unleashed.
35. Theakston, G. (2002). *The Steve Ditko Reader*. Brooklyn, NY: Pure Imagination, p. 12.
36. Burnett, S., Bird, G., Moll, J., Frith, C., & Blakemore, S.J. (2009). Development during adolescence of the neural processing of social emotion. *Journal of Cognitive Neuroscience*, 21(9), 1736–1750.
37. Lee & Ditko (1962). Spider-Man.
38. Lee & Ditko (1962). Spider-Man.
39. Larsen, J. T., McGraw, A. P., & Cacioppo, J. T. (2001). Can people feel happy and sad at the same time? *Journal of Personality and Social Psychology*, 81, 684–696.
40. Hochschild, A. R. (1983). *The managed heart: Commercialization of human feeling*. Berkeley: University of California Press.
41. Hochschild (1983).
42. Lee, S., & Kirby, J. (1965). The old order changeth. *The Avengers*, Vol. 1, No. 16, Marvel Comics Group.
43. Lee & Kirby (1965). The old order changeth.
44. Lee, S., & Heck, D. (1965). Hawkeye and the new Black Widow strike again! *Tales of Suspense*, Vol. 1, No. 64, Marvel Comics Group.
45. Lee & Kirby (1965). The old order changeth.
46. Lee, S., & Buscema, J. (1968). The origin of the Silver Surfer. *The Silver Surfer*, Vol. 1, No. 1, Marvel Comics Group.
47. Lee, S., & Kirby, J. (1966). Those who would destroy us. *The Fantastic Four*, Vol. 1, No. 46, Marvel Comics Group.
48. Lee & Ditko (1962). Spider-Man.
49. Goodwin & Tuska (1970). Death must follow.
50. Lee, S., & Heck, D. (1966). Enter Dr. Doom. *The Avengers*, Vol. 1, No. 25, Marvel Comics Group.

51. Fox, G. F., & Sekowsky, M. (1960). World of no return. *Justice League of America*, Vol. 1, No. 1, DC Comics.
52. Binder, O., & Plastino, A. (1958). The legion of super-heroes. *Adventure Comics*, No. 247, DC Comics.
53. See Siegel, J., & Mooney, J. (1960). The three super-heroes. *Action Comics*, Vol. 1, No. 276, DC Comics.
54. Latane, B., Williams, K., & Harkins, S. (1979). Many hands make light the work: The causes and consequences of social loafing. *Journal of Personality and Social Psychology*, 37, 822–832.
55. Jordan, P. J., & Troth, A. C. (2004). Managing emotions during team problem solving: Emotional intelligence and conflict resolution. *Human Performance*, 17(2), 195–218.
56. Lee & Kirby (1961). The Fantastic Four.
57. For an example of an argument between the Torch, the Thing, and the Invisible Girl, see Lee & Kirby (1966), Those who would destroy us.
58. Lee, S., & Kirby, J. (1966). Beware the hidden land. *The Fantastic Four*, Vol. 1, No. 47, Marvel Comics Group.
59. Lee & Kirby (1965). The old order changeth.
60. Barsade, S. G. (2002). The ripple effect: Emotional contagion and its influence on group behavior. *Administrative Science Quarterly*, 47, 644–675.
61. Lee, S., & Heck, D. (1966). The sign of the serpent. *The Avengers*, Vol. 1, No. 32, Marvel Comics Group.
62. Zimbardo, P. G. (2007). *The Lucifer effect: Understanding how good people turn evil*. New York: Random House.
63. Lawler, E. J., Thye, S. R., & Yoon, J. (2000). Emotion and group cohesion in productive exchange. *American Journal of Sociology*, 106, 616–657.
64. O'Neil, D., & Adams, N. (1971). Snowbirds don't fly. *Green Lantern / Green Arrow*, Vol. 1, No. 85, DC Comics.
65. Schachter & Singer (1962).
66. Mischel & Shoda (1995).