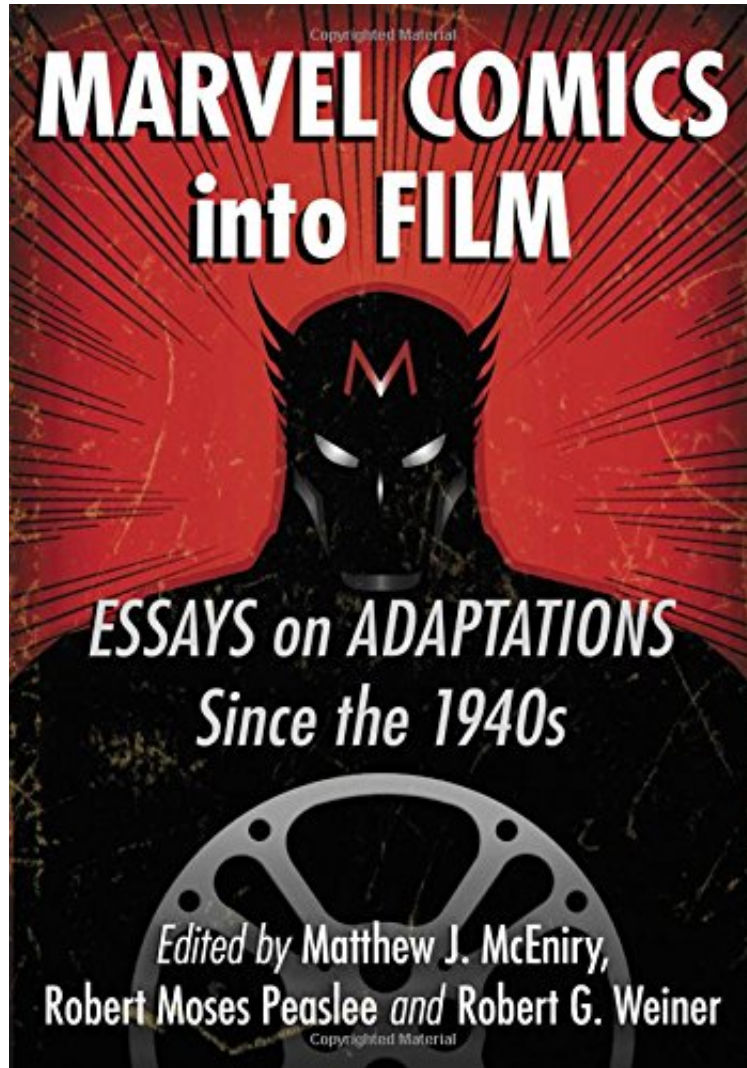


[FREE] Marvel Comics Into Film: Essays on Adaptations Since the 1940s

Marvel Comics Into Film: Essays on Adaptations Since the 1940s

Matthew J. McEniry

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Matthew J. McEniry : Marvel Comics Into Film: Essays on Adaptations Since the 1940s before purchasing it in order to gage whether or not it would be worth my time, and all praised Marvel Comics Into Film: Essays on Adaptations Since the 1940s:

0 of 0 people found the following review helpful. Solid collection of essays on the history of marvel characters adapted for screen in films, television and animation.By Jonny SorensenA really solid collection of essays on the history of marvel characters adapted for screen in films, television and animation. While the essays are from multiple authors, the are arranged in such a way that even a novice can quickly get a greater understanding of Marvel's history of trying to get their characters made into film and television with varying success for several decades before Spider-

Man, X-Men and Iron Man / Avengers made a big noise and became box office successes. The essay also cover other licensed products such as writing for the G. I. Joe and Transformers animated films (the main reason I bought this book) and seamlessly covers how even the later non-marvel penned stories of various licensed properties still borrow heavily from the old marvel licensed source material for various toy related properties.1 of 1 people found the following review helpful. A not quite so super collection of essaysBy Ed GosneyMy relationship with comic books, superheroes, and seeing this form of entertainment come to life on both television and at the movies is a long one that dates to the Sixties when Adam West and Burt Ward donned their tights every week in living color. The love affair has had its ups and downs as Ive traveled through life, and though weve separated for periods of time, divorce has never entered the conversation.And for the last few years, things have never been better. So it was with this positive attitude that I began reading one of the newer editions to McFarland Companys stable of scholarly books, *Marvel Comics into Film: Essays on Adaptations Since the 1940s*, edited by Matthew J. McEniry, Robert Moses Peaslee, and Robert G. Weiner. This is the 13th McFarland book Ive read, and while theyve ranged from slightly above average to excellent, this book contains such a mixed bag of essays that I cant rate it any higher than average.To be honest, I wasnt exactly sure just what to expect. The Captain America serials from the Forties was a shoe-in, considering the title, and of course I surmised that there would be essays on various movies within the Marvel Cinematic Universe, The X-Men franchise of movies, and the Sony Spider-Man movies. But two essays on the Transformers cartoon movie? And another two on the Elektra movie? I suppose if you want an in-depth look at G.I. Joe: The Movie and the Conan films, youll appreciate the essays in Part 2: Licensed Properties.When I think of seeing my comic book superheroes at the theater or on my TV, fun is a key word that pops into my mind. Watching Star-Lord do his distracting dance-off to the Five Stairsteps song O-o-h Child in Guardians of the Galaxy is what its all about. But when I reached Part 5: The Attempt of Progressivism in the Marvel Universe, things didnt NOT get easier, like the song promises. Instead, I had to force myself through these four essays that make assumptions and assertions that seem to do nothing but get in the way of enjoying a movie. This is not to say that Im not sensitive about the way some people are treated, but why does everything have to be so over politicized today? Contained within one of the essays is a statement that a minority hero is relegated to sidekick status in a manner that coincides with racialized narratives of superheroes that privilege white masculinity. Falcons presence serves to reinforce gendered and racialized hierarchies in superhero narratives. Why does the writer say this? Because in the movie Captain America: The Winter Soldier, Captain America is seen running much faster than the Falcon. Well duh, Captain America became enhanced via the Super Soldier Serum, so of course hes faster. Race has nothing to do with it. Each hero has his or her own strength, ability, and talents, and making such a comparison based on race seems to be making an argument out of nothing. Granted, there arent as many minority heroes, but I think most comic fans dont sit back and deduce what that writer said. Instead, they think its fantastic that the Falcon can fly with his awesome suit, that Tony Stark, with a bad heart, used his intelligence to build his Iron Man armor, and that the Black Widow has amazing hand-to-hand combat skills. I like heroes of all shapes and sizes, regardless of gender or race. Its insulting that the writer of this particular essay, a doctoral candidate, tries to push an agenda instead of seeing the reality that one character has been augmented through an experimental procedure. Part 5 of the book took my fun away. There is an interesting essay that focuses on Iron Man, technology, and comparisons to Cyberpunk Culture that is one of the more interesting in the book; a decent look at the three Punisher films and what has gone wrong; and probably my favorite essay explores the complexities of Magneto as a supervillain. If you have a deep yearning to read all things Marvel, youll want to add this to your collection. But I come away from this book trying to forget large parts of it, because Id rather have a dance-off with Ronan the Accuser than to read this one again.0 of 0 people found the following review helpful. An Interesting Academic Examination of the Various Films Based on Marvel ComicsBy RDD"Marvel Comics into Film: Essays on Adaptations Since the 1940s", edited by Matthew J. McEniry, Robert Moses Peaslee, and Robert G. Weiner, examines the various films based on Marvel Comics properties, produced by Marvel Animation, or released as part of the growing Marvel Cinematic Universe (MCU).In their introduction, McEniry, et al. write, This volume addresses all aspects of the Marvel Cinematic Universes history from a wide variety of perspectives and ideas (pg. 2). These ideas and perspectives include the roles of race and gender, the mythological significance of the characters, genre studies, broad histories of film adaptations, and more. The editors write, Though many of the films discussed in this volume are critical and box office failures, or could be considered horrible movies by todays standards, that does not mean they are not worthy of study. It does not make them any less interesting from a historical, scholarly or analytical perspective (pg. 2). The films not only include those in the MCU, but begin with the original 1944 "Captain America" serial starring Dick Purcell and extend through 2015. Along the way, the essayists discuss the TV-movie tie-ins for the "Incredible Hulk" television series, "Howard the Duck" (1986, dir. Willard Huyck), "Man-Thing" (2005, dir. Brett Leonard), and more.The editors write, As this volume shows, there is a Cinematic Marvel Universe that exceeds the boundaries of the so-called Marvel Cinematic Universe. Regardless of some of these movies poor overall quality, they provide a useful glimpse not only into the history of Marvel on film, but also the ways superheroes and other sequential art and literary characters have been portrayed in different historical times. The essays in this volume show us that there is something of cultural value in taking a closer look at these films, no matter how excellent or dreadful they may be (pg. 5). This methodological

approach draws upon history, race and gender studies, popular culture studies, and more. One minor critique: most of the authors who write specifically about the MCU films forget to include or deliberately omit "The Incredible Hulk" (2008, dir. Louis Leterrier). Though Marvel Studios recast the character, this was the second film in the franchise and their exclusion of it seems a major omission.

Marvel Studios approach to its Cinematic Universe--beginning with the release of Iron Man (2008)--has become the template for successful management of blockbuster film properties. Yet films featuring Marvel characters can be traced back to the 1940s, when the Captain America serial first appeared on the screen. This collection of new essays is the first to explore the historical, textual and cultural context of the larger cinematic Marvel universe, including serials, animated films, television movies, non-U.S. versions of Marvel characters, films that feature characters licensed by Marvel, and the contemporary Cinematic Universe as conceived by Kevin Feige and Marvel Studios. Films analyzed include Transformers (1986), Howard the Duck (1986), Blade (1998), Planet Hulk (2010), Iron Man: Rise of Technovore (2013), Elektra (2005), the Conan the Barbarian franchise (1982-1990), Ultimate Avengers (2006) and Ghost Rider (2007).

"a blast to read...one kick-ass textbook"--Bookgasm; "a blast to read...one kick-ass textbook"--Flick Attack. About the Author Matthew J. McEniry is an assistant metadata librarian at Texas Tech University and describes digital manuscripts for online discovery. Robert Moses Peaslee is an associate professor and chair of Journalism and Electronic Media at the College of Media and Communication at Texas Tech University. His work has been published in several journals and he is coeditor of two previous essay collections on comics. Robert G. Weiner is a popular culture/humanities librarian at Texas Tech University. His work has been published in the Journal of Popular Culture, Public Library Quarterly, Journal of American Culture, International Journal of Comic Art and Popular Music and Society.