Comics And Transmedia In The Marvel Age (1961-1987): Doctor Doom As Hyper-diegetic Hero

Mark Hibbett, University of the Arts London, UK
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Marvel relaunched in 1961 its super-hero comic books publishing line, starting what has been known as the **Marvel Age of Comics**. Alberich, Ricardo, Joe Miro-Julia, and Francesc Rosselló. 2002. “Marvel Universe Looks Almost like a Real Social Network.” *arXiv Preprint Cond-Mat/0202174*.


“Due to the time travel of Captain America ... the **Marvel Age**, and, in effect, the postmodern Age, have begun nearly four hundred years too early” Fleming, James. 2008. "Incomensurable Ontologies and the Return of the Witness in Neil Gaiman’s 1602." . *Interdisciplinary Comics Studies*. 4(1):

“... until the coming of the **Marvel Age of Comics**, there was generally less known about the bad guys...” Conroy, Mike. 2004. *500 Comicbook Villains*. London: Collins & Brown.


"an era that has come to be known simply as **The Marvel Age.**" Lee, Stan, and George Mair. 2002. *Excelsior!: The Amazing Life of Stan Lee*. Touchstone.

"heading the list of such artists who have helped create what has come to be known as **The Marvel Age Of Comics** is Jolly Jack Kirby." Lee, Stan. 1976. *Bring on the Bad Guys: Origins of Marvel Villains*. Simon & Schuster.

"He is also critical of the quality of comics before the **Marvel Age** of the 1960s, even though he recognizes that he himself was one of the best-known writers during the pre-Marvel Age period." McLaughlin, Jeff. 2007. *Stan Lee: Conversations*. Conversations with Comic Artists Series. University Press of Mississippi.


"He would return to Marvel in the early 1960s and usher in the **Marvel Age of Comics** with the creation of the Fantastic Four, the Avengers, Thor, the Hulk and dozens more." Batchelor, Bob. 2017. *Stan Lee: The Man Behind Marvel*. Maryland: Rowman & Littlefield Publishers.

"It was to be the climax of Kirby’s career, a career that had helped launch the medium, then reigned it with the **Marvel Age**.” Weaver, T., 2012. *Comics for Film, Games, and Animation: Using Comics to Construct Your Transmedia Storyworld*. Focal Press, Burlington, MA.
I-I can't turn invisible fast enough! How can we stop this creature?
“Creation”  
1961 - 1972

“Chaos”  
1972 - 1978

“Consolidation”  
1978 - 1987
A Skrull Walks Among Us

This is yet another occasion in which Doom appears only briefly as part of the recap, this time on the first page as part of a TV broadcast which the Fantastic Four are watching. This is a lovely example of the "real world" of the Marvel Universe, with the four main characters just sitting around watching TV together. It's not something you'd expect to see in DC's comics of the time, for instance, and sets the tone for the whole first half of the issue, which features a lot of fun with a trip to Hawaii on an Intercontinental Ballistic Missile and some light shopping.
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<tr>
<td>Fantastic Four Annual #2</td>
<td>The Final Victory of Doctor Doom!</td>
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<td>The Avengers #24</td>
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<td>The Avengers #25</td>
<td>Enter...Dr. Doom!</td>
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www.mjhibbett.com/doom
@marvelaged doom
An Introduction to the Five-Factor Model and Its Applications

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ABSTRACT The five-factor model of personality is a hierarchical organization of personality traits in terms of five basic dimensions: Extraversion, Agreeableness, Conscientiousness, Neuroticism, and Openness to Experience. Research using both natural language adjectives and theoretically based personality questionnaires supports the comprehensiveness of the model and its applicability across observers and cultures. This article summarizes the history of the model and its supporting evidence; discusses conceptions of the nature of the factors; and outlines an agenda for theorizing about the origins and operation of the factors. We argue that the model should prove useful both for individual assessment and for the elucidation of a number of topics of interest to personality psychologists.

What are the basic dimensions of personality, the most important ways in which individuals differ in their enduring emotional, interpersonal, experiential, attitudinal, and motivational styles? Personality theorists have offered hundreds of candidates, and for decades factor analysts attempted to bring order to the resulting confusion by factoring personality scales. Instead of resolving the issue, however, these studies only contributed another layer of controversy, most familiar in the compet-

We are grateful to Michael Bond, Peter Borkenau, David Buss, Paul Costa, Donald Fiske, Lew Goldberg, Robert Hogan, and Warren Norman for comments on this manuscript, and to Stephen G. West and the associate editors of this journal for their advice and assistance on this special issue. Correspondence may be addressed to Robert R. McCrae, Personality, Stress, and Coping Section, Gerontology Research Center, 4940