

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



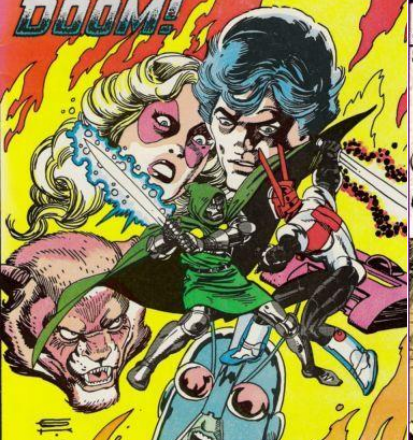
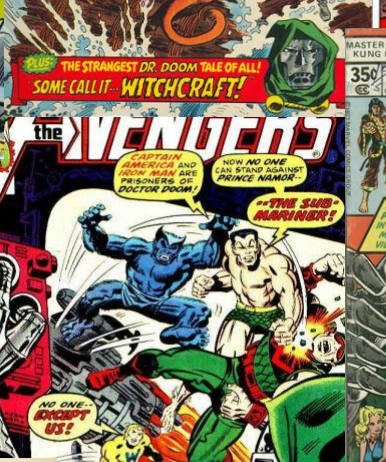
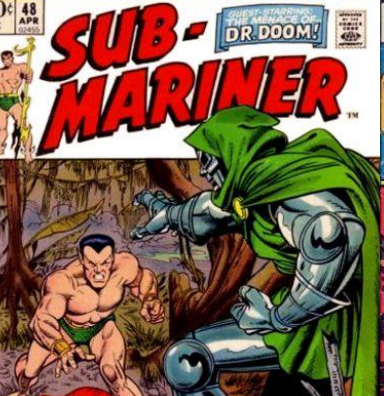
Mark Hibbett, University of the Arts London, UK













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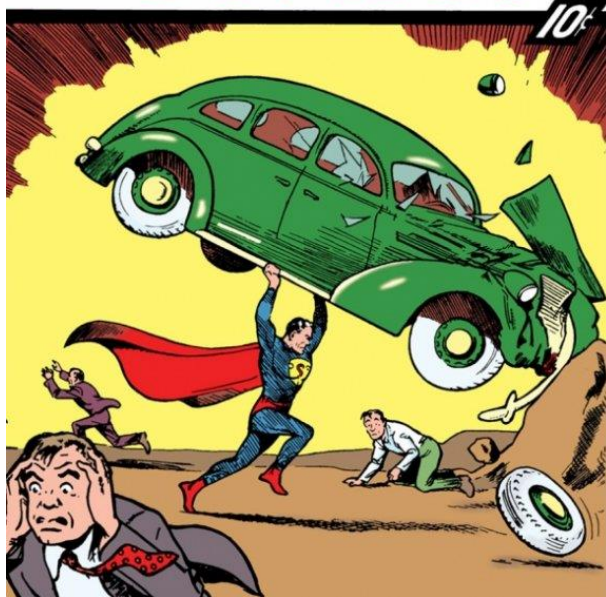


Mark Hibbett, University of the Arts London, UK



No. 1 JUNE, 1938

# ACTION COMICS





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THE MIGHTY THOR AND EVEN LOKI UNITE, TO BATTLE THE HUMAN RACE, AS THE MARVEL COMICS GROUP USHERS IN THE MARVEL AGE OF COMICS!

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...LY UNDERSTANDS EVERYWHERE ARE CALLING THIS "THE MARVEL AGE OF COMICS"



"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*.

"Publishers quickly followed suite, with the first mention of a Golden Age appearing on the cover of a Marvel comic book in 1963 as a means of both distinguishing the so-called '**Marvel Age**' from and linking it to the 1940s." Yockey, M. 2012. "Retopia: The dialectics of the superhero comic book." *Studies in Comics* 3(2): 349–370

"In 1961, Marvel put out its first new superhero title and, spearheaded by Stan Lee and Jack Kirby, **the Marvel Age** followed." Round, Julia. 2013. "Anglo-American Graphic Narrative." In *From Comic Strips to Graphic Novels*, 325–46. Narratologia: Contributions to Narrative Theory 37. de Gruyter.

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"The genius he brought to the business, which launched **the Marvel Age...**" Batchelor, Bob. 2017. *Stan Lee: The Man Behind Marvel*. Maryland: Rowman & Littlefield Publishers.

"Inspired by National's idea, rival publisher Martin Goodman of Timely Comics ushered in the self-proclaimed '**Marvel Age of Comics**'" Genter, Robert. 2007. "With Great Power Comes Great Responsibility": Cold War Culture and the Birth of Marvel Comics." *The Journal of Popular Culture* 40 (6):953–78.

"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. "Incommensurable 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.

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Lavin, Michael R. 1998. "A Librarian's Guide To Marvel Comics." *Serials Review* 24 (2): 47-63

"the Silver Age of comics was, in many respects, **the Marvel Age of Comics.**" Jeffery, Scott. 2016. *The Posthuman Body in Superhero Comics: Human, Superhuman, Transhuman, Post/Human*. Palgrave Studies in Comics and Graphic Novels. Basingstoke: Palgrave Macmillan.

"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.

"The Fantastic Four #1 inaugurated **the Marvel Age of comics**" Raphael, Jordan, and Tom Spurgeon. 2004. *Stan Lee and the Rise and Fall of the American Comic Book*. New Ed edition. Chicago, Ill: Chicago Review Press.

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"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." "Jack Kirby: 100 Years." 2017. Jack Kirby: 100 Years. September 23, 2017. <https://marvel.com/kirby100>.

"It was to be the climax of Kirby's career, a career that had helped launch the medium, then reignited 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.





IND.

# THE Fantastic FOUR

APPROVED  
BY THE  
COMICS  
CODE  
AUTHORITY

M  
C

1  
NOV.

10¢

I--I CAN'T  
TURN INVISIBLE  
FAST ENOUGH!!  
HOW CAN WE  
STOP THIS  
CREATURE,  
TORCH?

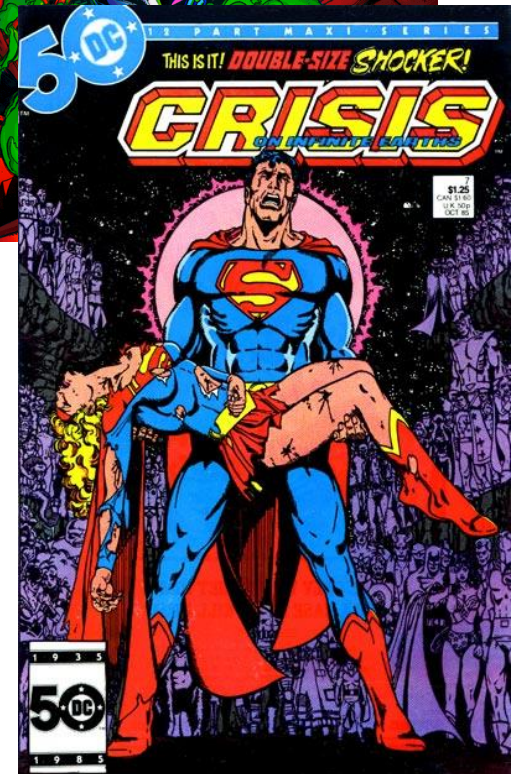
JUST WAIT  
AND SEE,  
SISTER!  
THE  
FANTASTIC  
FOUR HAVE  
ONLY  
BEGUN TO  
FIGHT!

THE THREE  
OF YOU CAN'T  
DO IT ALONE! IT'S  
TIME FOR THE  
THING TO TAKE  
A HAND!

IT'LL TAKE MORE  
THAN ROPES TO  
KEEP MISTER  
FANTASTIC OUT  
OF ACTION!

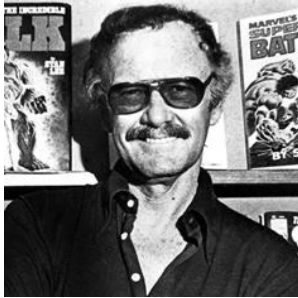
FEATURING:  
"THE THING!"  
"MR. FANTASTIC!"  
"HUMAN TORCH!"  
"INVISIBLE GIRL!"  
TOGETHER  
FOR THE FIRST TIME  
IN ONE MIGHTY  
MAGAZINE!







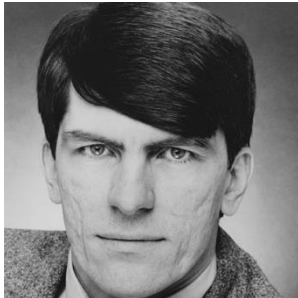
**“Creation”**  
1961 - 1972



**“Chaos”**  
1972 - 1978



**“Consolidation”**  
1978 - 1987







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### 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 telly 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.



[www.mjhibbett.com/doom](http://www.mjhibbett.com/doom)  
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**Fantastic Four Annual #2 (Sep-64)**

The Final Victory of Doctor Doom!



**Fantastic Four #39 (Jun-65)**

A Blind Man Shall Lead Them!



**Fantastic Four #40 (Jul-65)**

The Battle of the Baxter Building!



**Fantastic Four #43 (Oct-65)**

Lo! There Shall Be An Ending!



**Fantastic Four Annual #3 (Oct-65)**

The Wedding of Sue and Reed!



**The Avengers #24 (Jan-66)**

From The Ashes Of Defeat

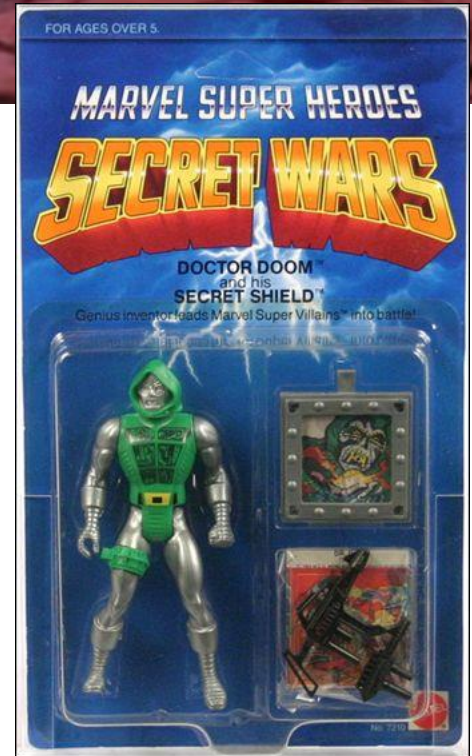
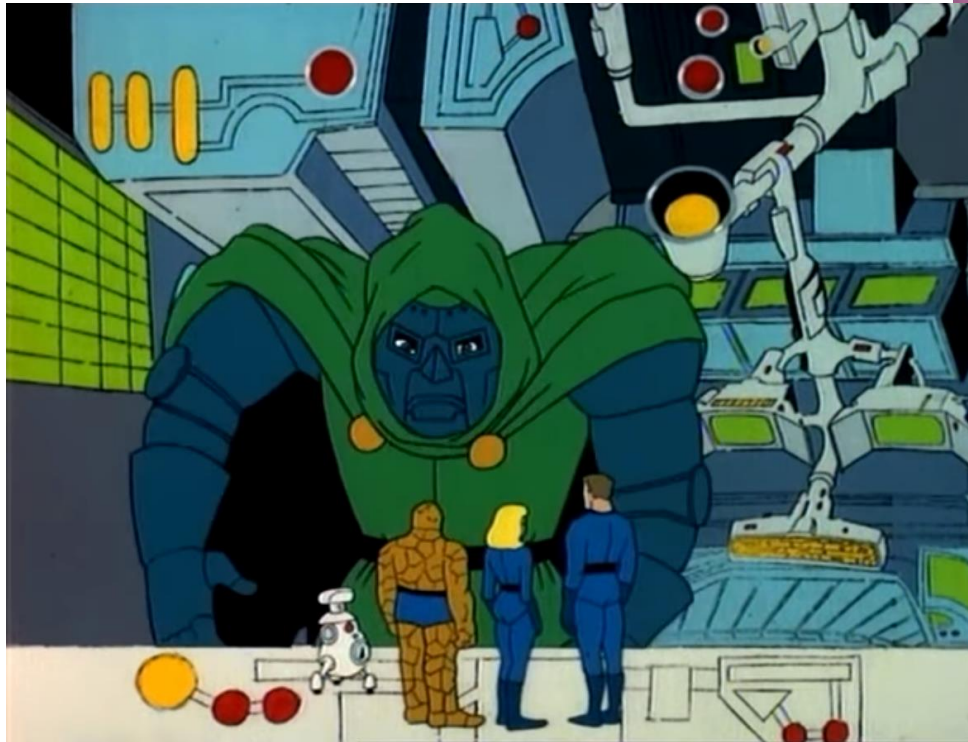


**The Avengers #25 (Feb-66)**

Enter...Dr. Doom!

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# BATMAN UNMASKED

ANALYZING A CULTURAL

Will Brooker

## An Introduction to the Five-Factor Model and Its Applications

**Robert R. McCrae**

National Institute on Aging, NIH

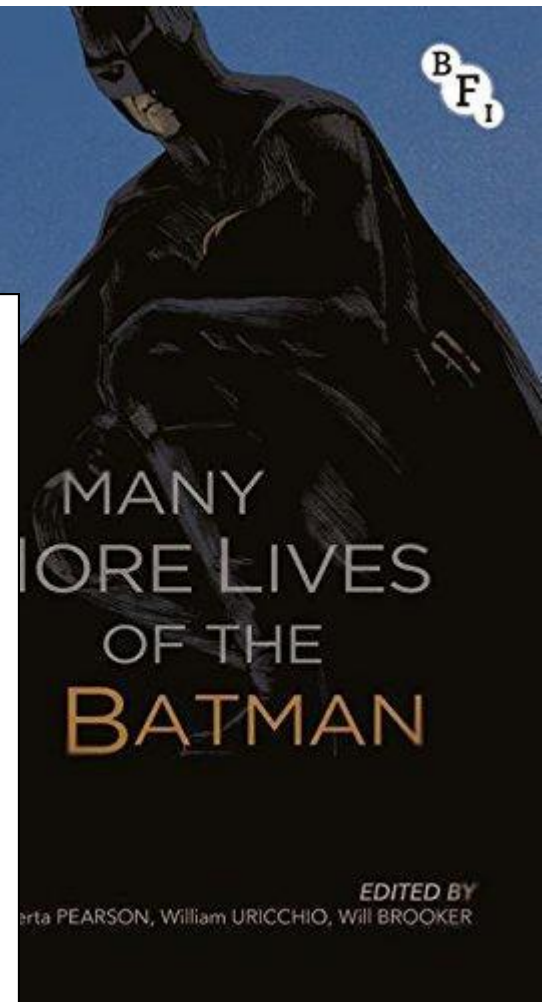
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University of California at Berkeley

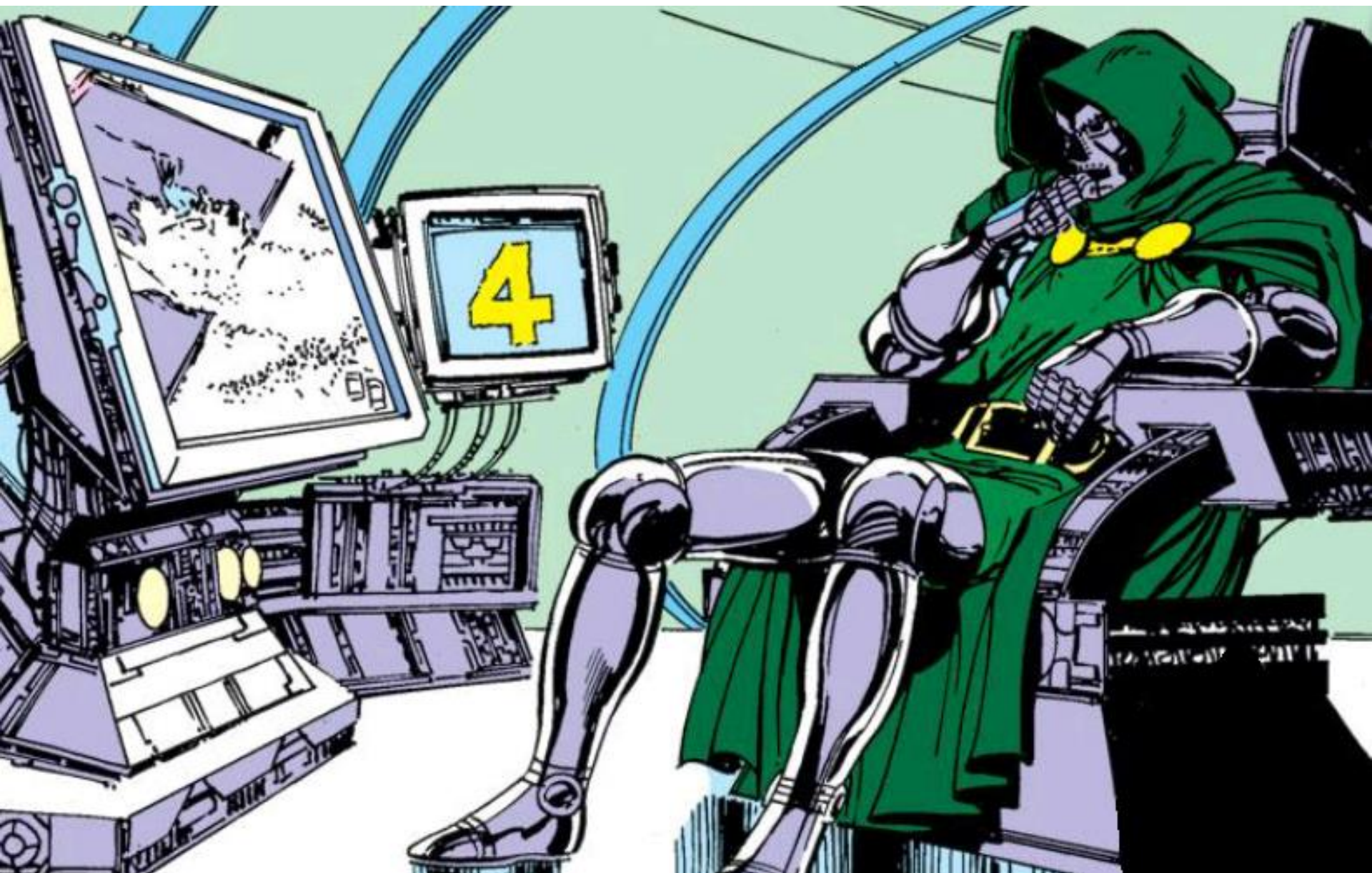
**ABSTRACT** The five-factor model of personality is a hierarchical organization of personality traits in terms of five basic dimensions: Extraversion, Agreeableness, Conscientiousness, Neuroticism, and Openness to Experience. Research using both natural language adjectives and theoretically based personality 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







Byrne, John. "Too Many Dooms", *Fantastic Four*, 1982, 1(246)