The Rise of Marvel and DC's Transmedia Superheroes: Comic Book Adaptations, Fanboy Auteurs, and Guiding Fan Reception

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Degree
Master of Arts

Program
Film Studies

Supervisor
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Abstract
This thesis highlights the industrial strategy of Marvel Studios and DC Entertainment in adapting their comic book properties to the screen, engaging in an analysis of how these studios appeal to a mainstream audience by harnessing the enthusiasm of comic book fans. It proposes that the studios' branding strategies were based in establishing their products as authentic representations of the source texts, strategically employing what Suzanne Scott calls "fanboy auteurs" – filmmakers with strong connections to the comic material – in order to lend credibility to their franchises. Situating the comic book films of Joss Whedon and Christopher Nolan as exemplary case studies, it proposes that these figures mediate fan interests and studio authority. Finally, this thesis traces how this industrial strategy has changed to accommodate unofficial modes of fan activity inherent to participatory culture.

Recommended Citation

https://ir.lib.uwo.ca/etd/3104

Coulson and as Transmedia Fan Culture. Suzanne Scott. Recibido: 2017-02-28 Aprobado por pares: 2017-05-15. Superheroes have long served as the foundation for transmedia stories, leaping from the pages of comic books and pulp magazines to radio. and lm serials as early as the 1930s, and more recently evolving into the dominant franchising model in an era of horizontally integrated media. books and short lm, the MCU did not invent the concept of transmedia. franchising, but it has undeniably popularized it and proved the most pro- lic and proftable textual example of it. is article considers the symbolic. of S.H.I.E.L.D. (Loeb, 2013) and Marvel Comics' series of the same name, (Guggenheim & Peralta, 2016), in which Coulson is the protagonist, are. Spoilers follow for both the comic book and the television adaptation of The Boys. Every few years or so, a comic book or movie or TV show poses the question, "What if superheroes really existed?" It's hard to remember the before times now, but Iron Man didn't kick off the Marvel Cinematic Universe until 2008, and the DC Extended Universe didn't arrive for five years after that. Ennis and Robertson assumed that superheroes would be monetized the second they appeared, but working in the heyday of Blackwater, the natural business model was defense contractors, not movie studios. Superheroes are a cultural force in The Boys comics, but they're still essentially comic book characters, not the undisputed rulers of film and television.