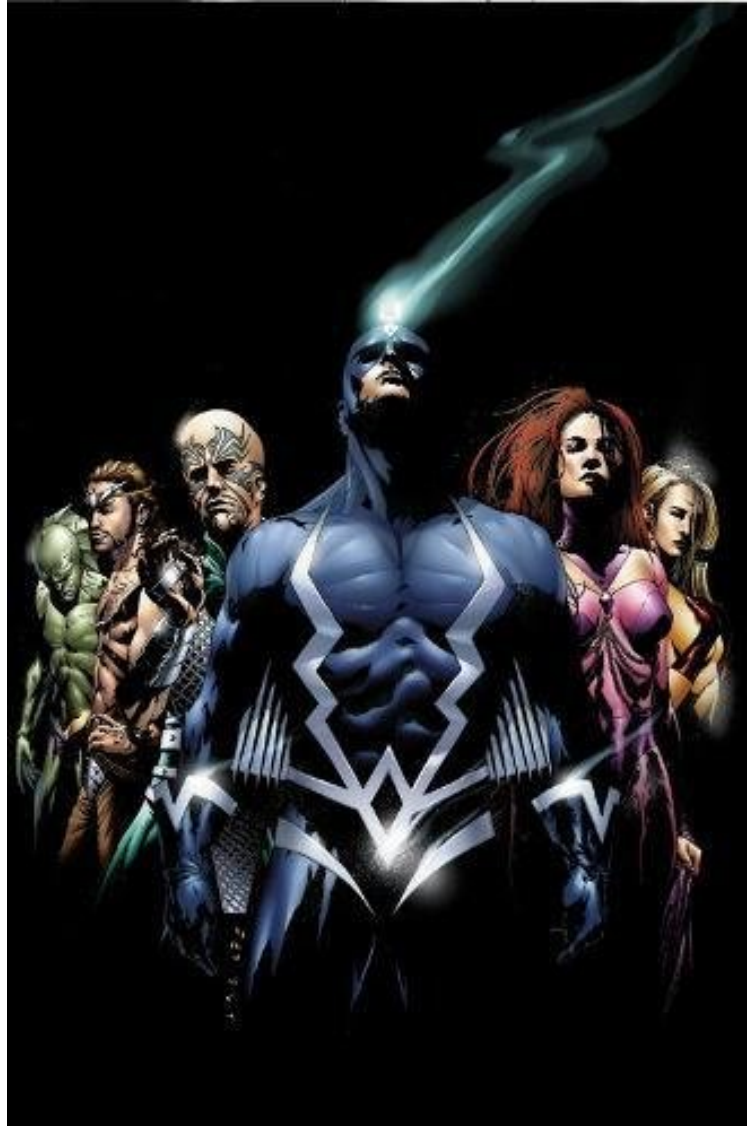


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#621882 in Books Marvel Comics 2013-09-17 2013-09-17Original language:EnglishPDF # 1 11.13 x .75 x 7.50l, 2.16 #File Name: 07851847401 pages | File size: 75.Mb

Paul Jenkins : Inhumans by Paul Jenkins Jae Lee before purchasing it in order to gage whether or not it would be worth my time, and all praised Inhumans by Paul Jenkins Jae Lee:

5 of 5 people found the following review helpful. A solid story weighted down by too much expositionBy JmaynardI have encountered Black Bolt across several stories due to his role in the Illuminati, but had never read the Inhumans before. With the announcement of a film, and the recent Inhumanity event, I decided to move this to the top of my reading pile. It started off very strong, lost a lot of steam in the middle, and ended with a solid finish. Though this is a

good introduction to the Inhumans, it is not strictly an origin story. When the story opens, Black Bolt and Medusa are King and Queen and have been for some time. New readers are given entry to the world by a group of teens who are about to undergo Terrigenesis, whereby they transform into super-powered beings. We also meet Black Bolt's insane brother, who is currently plotting his escape and the conquering of Attilan. He orchestrates humans into attacking Attilan and Black Bolt categorically refuses to respond with aggression; his inner circle begins to question his lack of action. Black Bolt is unable to speak, as his merest whisper can level a mountain, so aside from some dialog between secondary characters, the story unfolds mostly via exposition in dialog boxes. Very often, the exposition asks a question like "Imagine you were given one chance to speak. What would you say?" At first this was fine, but it quickly grew tiresome. The middle of the book became so bogged down by telling and not showing that I actually set the book aside for a couple weeks before going back to it. Once I got to the point where Black Bolt's plan unfolds, the book picked up speed again and finished with a satisfying conclusion. Overall, this was a solid story with some intriguing themes. Attilan congratulates itself for its diversity, but the people are prejudiced against one another regardless. Some gifts are more highly desired than others, such as flight, and a class system is based upon this. It's a good introduction to the characters, I just wish it hadn't relied so heavily on exposition. Recommended. 0 of 0 people found the following review helpful. I see the appeal but... By C. D. Varn The Inhumans are a fascinating Marvel concept linked to Bronze Age Fantastic Four, so the revival in the late 1990s and aughts is by no small part thanks to the book by Paul Jenkins. The Inhumans get compared to the X-men a lot as they are super beings from genetic mutations, but they have the arc of classical tragedy, not social metaphor. While this starts strong, it loses its way in the middle and the Black Bolt strategy almost seems like a *Dues Ex Machina*. Jae Lee's art is good but uneven and overly heavily inked. I would recommend this as a way to understand Inhuman's appeal, but it's not as strong as story as I hoped. It wanted to either be longer or shorter: it needed to be more compressed or to have significantly more development. There is too much exposition, but not enough time for complete character development. 0 of 0 people found the following review helpful. Beautiful art in this series By Relay the Hero Beautiful art in this series, people say it's the best Inhumans storyline. Perhaps that is the case, and it is definitely better than what I've seen of the TV series thus far, but most of the story is all of the major characters sitting around talking about how they aren't going to do anything. The universe created for these characters seems surprisingly terrible - I thought there might be a metaphor they might go for regarding slavery (which is a big part of Inhuman culture, apparently?), but that never happened. I would never say to not bother with a series, but there are several Marvel graphic novels that would be a better place to start than this one.

The Inhumans are one of Marvel's most enduring oddities. A race of genetic freaks living secluded in their island kingdom of Attilan, their mutations are self-endowed; as a coming of age ritual, each Inhuman exposes themselves to the Terrigen Mists, a strange substance that imparts unearthly powers...some extraordinary, some monstrous. But now Attilan is under attack from without and within. Can the Royal Family, led by the mute Black Bolt, repel the foreign invaders who assail their outer defense, as well as the internal threat of Black Bolt's insane brother, Maximus the Mad? Paul Jenkins and Jae Lee infuse one of Marvel's oldest families with a modern sensibility, including international politics, class struggles and the age-old struggle of growing up. Dark and grimly compelling, it remains one of Marvel Knights' most beloved stories. COLLECTING: Inhumans (1998) 1-12

About the Author An Eisner Award winner for his work on Inhumans, writer Paul Jenkins helped reveal Wolverine's untold history in *Origin* and introduced a "forgotten" hero of the Marvel Universe in *Sentry*. In addition to his comics work on such series as *Spectacular Spider-Man*, *Incredible Hulk* and *Civil War: Front Line*, he is a prolific writer of video games, including Radical Entertainment's *Incredible Hulk: Ultimate Destruction*. Artist Jae Lee made a name for himself on Marvel's *Namor the Sub-Mariner*, his gothic style a stark departure from traditional comic art. After a short *X-Factor* arc, Lee decamped to the newly formed Image Comics - illustrating the *Youngblood Strikefile* and *WildC.A.T.s Trilogy* miniseries, and debuting his own creation, *Hellshock*. During the next few years, Lee returned to Marvel for a *Spider-Man* arc and provided pinups and covers for several companies - including titles in Marvel's *X-Men* and *Punisher* families, Image's *Bloodstrike* and *Shadowhawk Gallery*, Tekno's *Gene Roddenberry's Xander in Lost Universe*, Harris' *Vampirella*, and DC/Vertigo's *Transmetropolitan*. In 1998, he won an Eisner Award for his distinctive work with writer Paul Jenkins on the *Marvel Knights* series *Inhumans*. He and Jenkins re-teamed in 2000 for *The Sentry*, the multilayered tale of a deliberately forgotten Silver Age hero. Continuing his *Marvel Knights* work, Lee illustrated Grant Morrison's *Fantastic Four: 1234*, an arc of *Captain America* and the *Hulk/Thing: Hard Knocks* miniseries. In 2003, he drew Dreamwave's fan-favorite *Transformers/G.I. Joe* crossover, and provided covers for DC's *Manhunter* and *Batman: Gotham Knights*. After drawing an arc of *Ultimate Fantastic Four*, Lee was tapped to lend his distinctive style to Marvel's *Dark Tower* adaptations - bringing Stephen King's characters to life in the pages of *The Gunslinger Born*, *The Long Road Home*, *Treachery* and *The Battle of Jericho Hill*. Subsequently, Lee provided covers for *Wolverine* and *Namor: The First Mutant*.