

Just two weeks after a battle of Thors we are gifted another installment of Jason Aaron's Thor. It's quite a treat, but the question is whether it feels like the beginning of the next arc of the series or just a small bonus. There aren't many writers who can write Asgardian dialogue the way Aaron does. Aaron wholeheartedly embraces that high-fantasy cadence of Asgardia, but does so with just enough self-awareness as to avoid being comical. The whole effect does a good job of throwing your brain into Game of Thrones mode and keeping you actively engaged with the story. There's no denying that I find this series to possess a rare and valuable level of polish that makes it an absolute joy to sit down with. That said Aaron does take a couple of questionable turns this issue. Most egregiously, Aaron seems incapable of restraining his excitement over what he's doing with the series and the author's hand is blatantly and untactfully stamped all over the book. Like a child more excited about having a secret than the secret itself, Aaron continues to insist on drawing attention to the all too apparent fact that the new Thor's identity is a mystery. He never really gives you a minute to appreciate the suspense for yourself. Likewise, I'm sure there will be many who disagree and many who agree, but I found the meta-commentary in Thor's battle with Crusher and Titania Creel to be way too heavy handed. It just felt a little too much like Aaron and Marvel patting themselves on the back. I also have to say that I'm getting a little tired of Aaron's one note Odin, God of Patriarchy. Honestly Odin has usually been portrayed as a bit too benevolent in the past, but there's very little in the way of guile or logic in this version. At least Aaron is making it clear that this is very much part of the plan, as the All-Father reveals a pair of dangerous plans that show just how despotic he has become. While I could stand for a little more nuance in these elements, it's very present in the scenes featuring Freyja and the Odinson. I really appreciate that there are levels to the Odinson's despair. He has a level for when he's required to interact with others, a lower level for when defending the new Thor distracts him from his misery, a level for when he's talking with close friends, and a level for when he's a weepy drunk. Perhaps best of all, Aaron conveys the enormous nobility of Thor Odinson without ever letting you forget that deep down, his mind and behaviors were hardwired when he was a selfish young god. The art is not by Russell Dauterman this week, instead we get a guest artist in the form of Jorge Molina. This was a good issue to bring Molina on. Molina's art is stunning, the kind of thing you can only do when you're inking and coloring your own work. There's a very distinctive textural quality to his artwork and that's especially valuable in panels of the Absorbing Man. The lighting is particularly dramatic, but in the best way. Some of Molina's decisions, notably with Odin, even conjure up memories of classic Alex Ross, despite the drastic difference in style. There's also an attractive slenderness, something sharp and elegant that reminds me of days spent reading Shonen Jump. Admittedly Freyja is looking more than a little gaunt in places and the perspective on the final page could be stronger, but for the most part there's a great sense of shape to the issue. The post Thor #5 appeared first on Weekly Comic Book Review.

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