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Is unbreakable a marvel movie

I love this film. I'm the only person I know who doesn't hate it, but I cannot fathom why it gets such a bad rap from everybody. It seems that Shyamalan's films have this a running theme - with the notable exception of the Sixth Sense, which pretty much everyone seems to get. He makes movies that are very subtle, and which seem to need you to focus on them just right to fully grasp what he was trying to do. I've enjoyed all his movies, but for me the alien part of Signs takes a lot away from what I believe to be the central storyline and as such the whole movie suffers a little. Yet I know other people who think Signs is his best, specifically because of the way the alien plot line accentuates the central one.Unbreakable is a beautifully simple film, but I think it has to hit you just right for you to completely get it. All the actors nail their parts, particularly Bruce Willis and his kid. Shyamalan takes an interesting (if slightly fringe) theory and puts it in a real world context, with a real family. Somehow he manages to never go overboard with it and - for me at least - it gripped me from the first moment to the last. Samuel L Jackson's character history is really nicely crafted in the middle of the other plot lines and you get genuinely involved in the people Shyamalan has created.Don't get caught up in all the talk of the twist ending. The ending is good, but if you spend the whole movie waiting for this tumultuous twist you'll inevitably be disappointed, and the movie stands alone without it. Don't go into this movie expecting another Sixth Sense or Signs. It's very very subtle and very understated. If you don't like slow movies, just don't watch this because it moves at a very sedate pace, but I personally think you'll be missing out. You'll likely either love it or you'll loathe it, but at least it will make an impression. If they gave awards for the dumbest expository title cards to open or conclude motion pictures - a lively ceremony, to be sure - 2000's undisputed winner would have been Unbreakable. M Night Shyamalan's superhero thriller begins with some fun facts about comic books, a then-70-year-old medium treated like a phenomenon as new and foreign to its time as internet porn."There are 35 pages and 124 illustrations in the average comic book. A single issue ranges in price from \$1 to over \$140,000. 172,000 comics are sold in the US every day. Over 62,780,000 each year. The average comic collector owns 3,312 comics and will spend approximately 1 year of his or her life reading them." From the bizarre specificity of these questionably sourced statistics to the niggling incongruity that puts cents on one dollar amount and not the other to the impromptu multiplication lesson, it's a precious gem of bad writing.That said, it's not hard to see where Shyamalan was coming from with this clumsy preamble. He released Unbreakable into a market not yet dominated by the capes-and-tights set, one with memories of Batman's most recent 1990s iteration as a campy embarrassment, and that previous summer's X-Men as a lucrative yet unsophisticated toy set. The writer-director had something to prove, angling to establish the superhero sub-genre as a legitimate strain of cinema to still-dubious audiences. He was successful in this pursuit; Unbreakable hit big with a \$248m take, roundly positive critical notices, and an instant fanbase still beating the drum for the film today. History would diverge in the direction of Marvel and DC, however, and left Shyamalan's take on the grown-up comic book picture a suggestion of an alternate timeline that never was.The story of David Dunn (Bruce Willis), the Philadelphiaian security guard who finds he's impervious to harm, announces itself early on as a grown-up take on what was then considered kid stuff. The first scene depicts eventual villain Elijah "Mr Glass" Price (Samuel L Jackson) as an infant born with brittle bones, an origin to match the one that comes right after, when David gets in the train crash that will leave him the lone survivor. Both scenes employ a distinctive formal trick, the former using mirrors to distort perception and the latter panning left and right to simulate a shot-reverse shot conversation obscured by train seats. Both techniques declare that all is not what it seems, that we're not getting all the information in the right context. Moreover, these conspicuous flourishes let Shyamalan telegraph that he's bringing a honed artistry to superheroics. He shrugged off the hyperkineticism and the candy-palette of primary colors associated with Superman and his cohort, going instead for something subdued and mature in slightly closer proximity to realism.There's no CGI-spectacle set piece to speak of here, no crumbling skyscrapers or civilians screaming their way through incineration. The largest act of mass destruction, the train crash, is elided with a simple edit and left off screen. The most dramatic fight takes place between David and a killer not introduced until that point - some guy, basically. The film offers a grounded, human-scaled narrative about a man slowly realizing he's more than human, free of quips and derring-do. Its script insists on the maturity of comic-book lore, with Elijah as its mouthpiece. He runs an art gallery called Limited Edition, where Stan Lee prints hang on the walls like Van Goghs and buyers looking to purchase for their kids get chewed out for being philistines. In typically Shyamalanian fashion, it's not subtle. If we take superhero stories seriously, they'll rise to the occasion and be the great texts we want them to be.Hollywood eventually caught up to Shyamalan's ambitions for a darker breed of spandex cinema, as Christopher Nolan brought more durable philosophizing and elaborate action to his trilogy with the Caped Crusader. Like David and Elijah, Nolan's Batman and Joker occupied opposite sides of a primal yin-yang, equal forces bringing balance to a chaotic universe. But from there, Unbreakable's example started to fade, as DC's output kept growing bigger and more blandly grim while the ascendant Marvel Cinematic Universe went for a lighter tone and shinier plastic aesthetic. In either case, they're utterly divorced from the reined-in, intimate portraiture of uncomprehending David as he accepts his destiny. A mandate for the bloated sense of manufactured momentousness that turns \$200m movies into billion-dollar paydays has left humbler methods behind, though Shyamalan's \$75m shooting budget would only be something to sneeze at by today's inflated standard.Even as Unbreakable went franchise with sequels Split and Glass in the late '10s, its creator held fast to the winning smallness of the original. (He made Split for a mere \$9m, and Glass for \$20m.) These films broke a cold streak for Shyamalan, getting him back in the public's good graces with his twisty writing of contained proportions. They seem to come to us from another dimension, where the stakes don't always have to be the fate of all existence. The private agonies and yearnings of a few select people has been more than enough. There is no denying that superhero movies have been an essential part of cinematic experiences for all of us. They are a guaranteed success due to the countless eye-grabbing sequences in them; the depiction of good vs evil, usually romance, and not to mention the familiar sense of lightheartedness that usually comes with such films. They are movie producers' bread and butter because of how high the return on investment for them is. That being said, the fact that they're so commercial can hinder these movies' overall artistic lure. This is usually because the director is trying to capture an already published story or comic. However, when M. Night Shyamalan writes his own superhero screenplay, directs it and gets Bruce Willis and Samuel L Jackson to star in it; you're in for a special treat. Unbreakable is the unique take on the superheroism notion. Despite it being so mysterious, on the verge of supernatural, it is probably one of the most realistic movies on the subject. Interestingly, it has a resemblance with John Travolta's Phenomenon, in the sense that an out of the blue mysterious event gave a normal person increased intelligence/strength. Samuel L. Jackson in Unbreakable. Buena Vista Pictures Unbreakable wasn't the only comic-book movie released in 2000, but it was the best. In the 20 years since its release, M. Night Shyamalan's moody superhero drama is a grounded slow burn that was ahead of its time. Today, Unbreakable is that "gritty" origin story that comic-book tentpoles now attach to the top of their franchises. The difference is Shyamalan takes 100 minutes to explore this, rather than the standard 10-to-30-minute montage (see Man of Steel, et. al). When Shyamalan returned to his superhero universe in Split and Glass, he plunged into those dopey theatrics we expect in cinematic comic-book adaptations. In 2000, comic-book movies weren't as pervasive. The genre was still finding its feet, albeit with more consistent success. In 1998, Wesley Snipes' Blade shot to the top of the box office. Four months before Unbreakable's November 22 release, X-Men's first weekend tallied \$54 million, the then-best opening for a superhero movie. Subscribe to Observer's Keeping Watch Newsletter Unbreakable's reception was lukewarm at best. Stateside, it didn't pass \$100 million at the box office. In an interview with Entertainment Weekly in 2002, Shyamalan thought his fourth feature was a poorly marketed disaster whose release wasn't timed well with the subsequent boom of spandex movies. Shyamalan blamed himself for buckling under the pressure of following up his Oscar-nominated breakout The Sixth Sense. At second glance, though, Unbreakable is a ballsy take on the usually clichéd superhero origin story. In it, Shyamalan cast Bruce Willis as the hometown hero/invincible security guard David Dunn. Samuel L. Jackson plays the manipulative evil-doer/comic-book fanatic Elijah Price. Keep in mind that early previews for Unbreakable made no mention of graphic novels. Instead, trailers opted for the mystery of Dunn surviving a train accident and Price's ridiculous hair design. Of course, audiences would be disappointed. Unbreakable opens with a title card declaring: "There are 35 pages and 124 illustrations in the average comic book." Shyamalan duped everyone, making Unbreakable is the most low-key superhero movie ever made. Unhurried, the movie transitions from introducing Price's 1961 birth with broken arms and legs to Dunn surviving a train derailment. These scenes are hushed, lacking the sparks of comic-book movies. There are no capes, rousing themes or world-destroying monsters in this tale. Instead, the train crash is shown by focusing on Dunn's anguished face then fading to white. As a doctor stares at Dunn, the other possible survivor is dying in the foreground. Shyamalan slowly zooms away from the blood as the doctor tells Dunn, "You didn't break one bone. You don't have a scratch on you." False starts continue as Shyamalan shows how no one except Price and Dunn's son, Joseph, treats the security guard's existence as hum-drum. At his job, Dunn's boss sees the timing of a question about past injuries as crude reasoning for a raise. The secretary taking Dunn's message to his boss compares Dunn's accident to her falling off a horse. A hilarious sentence to write, but in the movie, it's a tossed-off line. At home, Dunn is trying to mend his marriage to Audrey (Robin Wright Penn). After the accident, she asks about his job opportunities elsewhere and if he ever cheated on her during their separation—not about the train wreck. Bruce Willis in Unbreakable Buena Vista Pictures Shyamalan remains committed to digging into Dunn and Price, while doing away with the notion of conventional comic-book action. Instead of potential face-offs with criminals, Shyamalan focuses on Dunn familiarizing himself with his supernatural instincts. Even then, a possible confrontation doesn't come until 40 minutes in when Dunn suspects a fan is carrying a silver gun with a black grip. Dunn doesn't chase the fan, though. Price does, resulting in more broken bones because he falls down a subway staircase—not because he actually fights the camo-wearing thug. Dunn begins to believe in his power with a similarly unfussy bench workout that ends with paint cans duct-taped to the bar. After an hour, the movie starts to cook as Joseph finds a gun and points it at his father as a test of Dunn's hero limits. Because the film is stubbornly committed to this pace and feel, the scene is powerful. Shyamalan examines what real people might do in this comic-book situation. Dunn doesn't move like The Flash or dodge a bullet. The father pleads with his son, "We were just starting to become good friends!" The scene ends as Shyamalan rests his camera on the exhausted, gasping family, crouched on the kitchen floor. To contrast these grounded scenes, Price is the ultimate fanboy. Ridiculed with the nickname Mr. Glass, Price owns a comic-book shop—open by appointment only—called Limited Edition. He's pretentious, sarcastic and skeptical while being in a business that even he admits has become purely commercial. Price thinks comics are a link to history, that if he's so fragile, someone with super-strength must be out there. However, Shyamalan never outright reveals Dunn's status. In a conversation between Price, Dunn and Joseph, Price cuts off Joseph's near-remark that his father could be a hero. When the movie finally lets the audience into its fantastical world, an hour and 15 minutes in, a showdown with a child abductor is typically understated. The camera watches from above as Dunn dents the drywall in the struggle. More important is Dunn returning home, victoriously carrying Audrey to bed. As she wakes up, Shyamalan focuses on her gaze towards her husband. With less than 10 minutes left, Shyamalan reveals how Price created disaster to find his hero. It's the moment fans of The Sixth Sense were waiting for—the big, sinister twist. Critics remarked that the turn was sloppy. For a movie this slow, the ending does tie everything together too well. Still, Shyamalan hinted at the manipulation multiple times before as Price discussed plane crashes, hotel fires and the train accident with Dunn, Joseph and Audrey. The ending foreshadows Shyamalan succumbing to the fan, rather than sticking to that hauntingly quiet tone. In Split and Glass, Shyamalan attached more special effects and gimmicks to this universe. The final battle between Dunn and Kevin in Glass is as unmemorable as the confusing CGI spectacles that became the norm in X-Men movies. Before its sequels, Shyamalan showed how effective superhero stories could be when focused on characters. Unbreakable isn't the modern comic-book movie. That's why it remains a marvel. Unbreakable is available to stream on HBO Max. Keeping Watch is a regular endorsement of TV and movies worth your time.

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