(Re)Shaping Boundaries of Communication and Citizenship in José Carlos Fernandes' comic books

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The aim of this paper is to analyze the work of the Portuguese writer and artist José Carlos Fernandes, an interesting case in comic books authors. José Carlos Fernandes characters are in the hedge, touching boundaries of madness and show their normality of insanity, paraphrasing, upside-down, Arno Gruen. In a society that promotes avatars, nicknames, hidden personalities, where identities are hardly recognizable and defined, José Carlos Fernandes rewrites constantly his own biography, sometimes mingling and confounding with his creations. In the world of José Carlos Fernandes, the boundaries of communication are shaped in new terms, making the base for citizenship being more defying.

A Unique Phenomenon: Chinese Worker Cartoon Group

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After the People's Republic of China was established in 1949, the mass media were rigidly organized by a tiered structure and by specific functions (to serve workers, peasants, and soldiers, etc.). Cartooning in China followed similar lines, yielding some productive and rather unusual promotive groupings. In this paper, the Workers Daily (Gong ren ri bao) and its "Workers' Drawings" (Gong ren de hua) column which tied to the Beijing Workers Cartoon Group, are discussed. From 1949 to 2009, more than 1,300 "Workers' Drawings" columns appeared in Workers Daily, consisting of cartoons. Much of the information in this essay was provided in interviews by He Wei, the major person in charge of editing this column since the early 1950s. He and fellow Workers Daily editors started the Beijing Workers Cartoon Group in 1958. The group was credited with educating editors and new cartoonists and giving them outlets to publish their works. Much of the activity of "Workers' Drawings" artists was co-joined with this group. Many of today's famous Chinese cartoonists came from the Beijing Workers Cartoon Group and had their first recognition in "Workers' Drawings."

Ain't Nothing Comic About It!

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In 2008, approximately 3,375 Canadian men were diagnosed with testicular cancer (TC). Testicular cancer is the most common cancer in men aged 18-35 years, but can occur anytime after the age of 15. Resources and literature concerning men's health are scarce commodities for men with TC (Nyhof-Young, Gooi, Verbeeten, & Kim, 2008). The average age of comic book readers in North America is 29, and most purchases are made by men between the ages of 18 and 39 (Rapp, 2009). With comics numbers mirroring the common age of TC patients, comics and other illustrated materials may provide an entertaining resource that educates young men

about the importance of early detection through testicular self-examination. This paper presents preliminary results from a collaborative project between medical researchers at Princess Margaret Hospital and a comic artist on faculty at Ryerson University. Phase one of the project elicited data from TC patients. This data, including excerpts from transcribed interviews was used to guide the design and implementation of comic art booklets on TC. The booklets are currently being field-tested.

American Comic as a Global Ideological Container: Hegemony, Imperialism and Hybridization in Superhero Stories

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This paper explores the ideological component of Superheroes and their role for representing national identity and exporting American values (Superman and Captain America specifically) globally. It will compare how those roles have changed nowadays, pointing out the post 9/11 effects in their representation and the shifts they have suffered across history. I will underline the creation and representation of hegemonic antagonists. For this, I will explore the visual representations of Arabs in American comics after 9/11 and also the new Arab superheroes created within the Arab world, and if they can be related to an hybridization process with hegemonic aims. The article is divided into four main parts and a bibliography. It begins with an introduction to the field of study, continues with a briefly theoretical background, an analysis of the issue and finally, the conclusions. The analysis is divided into four parts: a) The construction of Superhero identity, b)Superhero's evolution as a reflection of American history, c) the specific study of Captain America as an hegemonic representation and American symbol and, d) the study of Post 9/11 comics. This part has four subsections: 1) The changes in American comic books (focused on the geopolitical meaning of Captain America's death), 2) the portrayal of the Other in American comic books (specifically focusing on Arab representations as villains), 3) Comic books in the Arab world related to the topics of cultural imposition and preservation of national identity, and 4) The case study of 'The 99', a new series of Arab superheroes created in 2006.

Brazilian types and caricatures in animation short movies

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Animation cinema became an art at the beginning of the 20th century. With the cultural industry, it has cemented lots of characters in spectator's memories around the world. However, in Brazil, the lack of a developed animation market forces many artists to produce their animated pieces as authorial short movies. Due to the brevity of these movies, their creators repeatedly use types and caricatures as main characters, presented morphologically as signs that can easily be recognized by most of the audiences. Intentionally or not, these characters' design is planned as stereotypes, carrying with the character a lot of prejudices and misunderstandings related to Brazilian culture and people. This paper tries to identify and analyze the stereotypes and the communicative aspects of the look of contemporary Brazilian animation short movies' characters, by adopting methodological procedures based on Roland Barthes' linguistic studies and Vladimir Propp's Semiology.

Colonial and postcolonial representations of black people in   Portuguese comic books: changes and continuities

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This paper aims at analyzing the ways black people are portrayed in the Portuguese comic books, before and after the decolonization process, which occurred after the 1974 Carnation Revolution. Our corpus covers a long time period, since 1940 - when a major Colonial Exhibition was held in Portugal - until the present days. During

this period there was significant changes in social norms, namely, after the decolonization it was no longer social acceptable to have racist discourses in public and news forms of racism where developed: as the old-fashioned blatant racism was no longer social acceptable, there was the emergence of more subtle forms of racism. At the end of the XX century new anti-discrimination legislation was approved in Portugla, and the racist discourses became clearly anti-normative and blatant racist discourses are now punishable by law. However, comic books are a media where the level of surveillance towards the use politically correct speech is much lower then in other media, like the newspapers or television. In this paper we analyze the best sellers comic books in Portugal during this period, with a multimodal semiotic approach, analyzing both the iconic and verbal content. We seek to understand the relationship with the Other, which is expressed in various forms from comedy to drama, from historical narrative to moral fable. Can the content of comic books relieve process as complex as the naturalization of asymmetry that structured colonial relations? Is it a good gateway to understanding the dynamics of post-colonial historical narratives? Does the comic book continues to reveal models of representing the black people beyond the domain of political correctness? What are the changes and the continuities between the old-fashioned racial stereotypes and the news ones? These are some of the questions that our paper will bring the debate.

Comics and Citizenship: Rethinking the relationship

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As a form of expression, comic art is subject to incorporate some aspects of the disciplinary society, but it also creates new possibilities for identitarian expressions. The article discusses cultural construction in society, the possibilities of creating identities in comics and how this form of expression represents a particular notion of citizenship. It also reinforces the importance of a new look at the comic art, considering the context of vanishing identity boundaries in present society. The language of comics makes it possible to recognize new roles performed by representation and the interaction between images and things, art and products.

Cover me with care (Auto-representation and reverie in Blankets by Craig Thompson)

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Frequently graphic narrative integrates literary genres to build up devices that transform the limits of the graphic language; autobiography has not been excluded from these appropriations. Art Spiegelman and Chris Ware - among others- have developed a special way -perhaps only possible in comic narrative- of creating the representation of the Self through insight retrospectives. Craig Thompson creates in Blankets a similar process; however, I have noticed he turns to a particular method of reconstruction based on daydreams. In Blankets, the gazes into the past are centered in the transformation of the present from where a critical distance is established. Thompson uses daydreams in order to provoke a veiled understanding of the emotive situations that blend reality and delusion. Thompson breaks the differences between past and present that are particularly concentrated in the depiction of objects. My presentation will explore Thompson's mechanism by which is created a disarticulation of the Self and the way he uses objects as axes to bring together memories, dreams and conditions. Blankets is overall about the need for motivation and acceptance that finds its way out through the displacement of the Self into a system of objects that allowed Thompson to put his characters in a reverie that gives them an exit from their oppressive world. Thompson, however, makes and effort to destroy these dreams in order to establish a confrontation between fiction and reality concerning the perception of the past. Thus, I will show that this process is created by various graphic narrative strategies, such as the silence drawing and the rupture of the frame, that enable Thompson to develop a narrative focused on the potential meaning of objects and character's obsession to recollect not only things but memories.

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DEFINING VALUE ADDED ANIMATION TO PROMOTE POSITIVE LIVING ENVIRONMENT: A CRITICAL STUDY OF UPIN AND IPIN

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Introduction Cultural identity and local value is one characteristic that brings the essence of uniqueness to animation from its original country. These unique values somehow play an important role in representing and shaping the community. As an example, in China, cultural identity is made to be a compulsory element in any film produced in the country. Kwok and Quiquemelle mention: "In a Chinese film, one ought to have a story based purely on real Chinese traditions and stories, consistent with our sensibility and sense of humour.... Also, our films must not only bring pleasure, but also be educational." For local values, religious value is one of the important components. In an article in Animation World magazine, Karen Raugust reports on what Tony Thomopoulos the President of Thomopoulos Productions says about religious added value animation: "Promise Media will develop a combination of general values-based content and faith-based productions... We try and have values that represent everyone's point of view..." The Importance of Promoting Local and Moral Values in Animation Cultural identity is also important in addressing one's self of belongings. Sharing the same unique culture would strengthen the social traits. These unique values would better help to educate young Malaysian children. However, if we are not careful with those 'imported cultures', it is worried that our local ethnic cultures and values would change and unduly exploited because of the overwhelming foreign influence and cultural globalisation. Culture is a very important element that encourages mutual understanding and social harmony. Yu Qiuyu, a Chinese cultural activist speaks: "... admitting that culture is a supreme spiritual value shared by humanity, we still must recognize and respect differences in specific forms and presentations.." He later mentions in the same article: "... if we expand to look at cultures from different nationalities and countries, from different cultural backgrounds, then the differences are even more important... Beauty is in the coexistence of different cultures, and ugliness is in the removal of those differences. " Local values are very important to inspire sense of nationalism, moral values as well as other positive attitudes, in one article, Ram Mohan mentions: "In trying to ape the westerners we have degraded our values. We need to revive our values... We have such a treasury of stories which are about values. Kids, when exposed to those stories can grow mentally as well as mature evolve emotionally." Malaysian people are known for its value, and it is sad to see how the younger generation is slipping away from the path. Children are very vulnerable. They can easily be influenced by what they think is cool and interesting. If they watch TV everyday, what they see becomes the things that they want to do regardless of the consequences. There are big differences between watching The Simpsons and Upin and Ipin. Setting good influence is not as easy as making them do what they think is cool. This excerpt news is taken from Reuters "Venezuela has forced the U.S. cartoon "The Simpsons" off its airwaves, calling the show a potentially bad influence on children..." Upin & Ipin on the other hand, is not only entertaining but it is trying to instill good values to our young generation. The story is told from the little ones' perspective; naïve, simple, comical and hilarious. The good values are told subtly but can be easily understood by the children and stay in their memory. Conclusion Introducing and familiarising good values are crucial in today's ever challenging environment. Children are our future. If we want our children to be the best of generation, we should try to educate them when they are still young. We have to show them the best of examples. Finding and promoting suitable contents and values in animation are the first steps that should be taken in grasping their early attention. We know that animation is the key. They are hooked by this entertainment. We should exploit this media to its limit for the better of our nation. REFRERENCES 1. Animation from Script to Screen, Shamus Culhane, St.Martin's Press, 1990 2. The Animator's Workbook, Tony White, Waatson-Guptill Publications, 1988 3. Cartoons : One Hundred Years of Cinema Animation, Giannalberto Bendazzi, 1995 4. The Complete Anime Guide : Japanese Animation Film Directory & Resource Guide Trish Ledoux, 1997 5. Let There Be Life! : Animating With the Computer, Christopher W. Baker, Walker and Company, 1997 6. Samurai from Outer Space : Understanding Japanese Animation, Antonia Levi, Open Court Publishing Company 1996 CITATION 1. Lau, Jenny Kwok Wah and Marie Claire Quiquemelle. "Chinese Cinema and Realism." In John Downing, ed. Film and Politics in the Third World. New York: Praeger, 1987, 181-98. 2. Karen Raugust, Keeping the Faith: TV Animation

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Komodo - Indonesia Superhero

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Komodo is a superhero of Komodo Island, Indonesia. He protects the island and attack the town of bad guys, protect heritage artifacts, and from the wickedness of man who will destroy humanity.

La charge mucho además de los factos: Análisis de los elementos plásticos del texto de humor

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Este artículo busca mostrar la charge periodística bajo el aspecto de los efectos de sentido producidos por los elementos constituyentes de la imagen. Los análisis son hechos a través de la teoría de la imagen propuesta por Justo Villafañe considerando aspectos morfológicos, dinámicos y escalares. Para auxiliar en la comprensión de los efectos de sentido, también es usado el cuadrado semiótico greimasiano. Los aspectos semánticos, como polifonía e interdiscurso, también son abordados de forma secundaria. La conclusión muestra que, mucho además de un discurso repleto de valores históricos e ideologías fragmentadas, la charge carga elementos plásticos, inerentes a la imagen, con capacidad suficiente para producción autónoma de sentidos.

One man's symphony

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After almost six years of hard work, Brazilian artist Anélio Latini Filho (1925-1986) released in 1953 "Sinfonia Amazônica" [Amazon Symphony], Brazil's first animated feature-length movie. A pioneer of the Animation art in the country, the filmmaker worked as screenwriter, director, concept artist and cartoon animator, producing all by himself more than 500 thousand drawings, making history with his creativity and his own hands. The animated masterpiece shows seven folk tales of the Amazon's native tribes over orchestral music, presenting to the world the beauty of the legends, animals, plants and landscapes of the Rainforest. Forgotten by decades, the animated film was presented to a new audience by Tela Brasilis cineclub in 2008 and is actually in the process of restoration. This brief article relates the history of the movie and its creator, as well as analyzes the folkloric aspects of the story and its importance to the consolidation of Brazilian's national identity.

Political satire: from book pages to computer screens

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Satire has a long history as a weapon against ''powers that be'', pointing out weaknesses and contradictions in institutions, parties, and politicians. From literature and newspaper pages, jumping to radio and invading

television, satirical political comment has adapted well and fast to all communication media. The Internet is not an exception, and the intelligent use made in political mash-ups demonstrate its prolific character in online video. Based on a work in progress, we will begin by introducing an historical and theoretical review of the role of satire in political discussion, in order to better understand its current uses in the online environment.

Reading Hong Kong Comic in the Heartlands of Singapore

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In the heartlands of Singapore, there are shops that provide a form of entertainments that is seen by many as either childish or corruptive. However, the regulars of these shops appear to disregard such perception and return for their weekly dosage of Hong Kong comics, such as Oriental Heroes and Storm Raiders. It is in these shops that a community of Chinese comics is formed that contradict the social norm of Singapore. First of all, it is one of a few places in Singapore's heartland that provide popular culture products are exclusively Chinese. Secondly, while Singapore education system trains Singaporeans in Simplified Chinese, in the realm of these comic shops, the dominant written text is traditional Chinese. Thirdly, in the midst of the Speak Mandarin Campaign, the spoken languages in these venues tend to be a mix of Hokkien, Mandarin, and occasionally Singlish. Through interviews and documentary research, this project seek to find out (1) how this community of Chinese comic operate in Singapore, (2) is these shops merely sites for consumption or are there means for their regulars to respond to their preferred comics' creators or publishers whom located outside of Singapore, and (3) how the local contexts—political as well as cultural—turn these comic shops and the products that they carried into something that is out of sync with its mainstream society.

Revitalization of Old Time Comics: Based on the Support Policy of Regional Level

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Since the mid 1990s, Korea has recognized the importance of content industry and has carried out several support policies. Especially, the support system for the comic industry has been systematically organized and organizations for this area have tried to extend the type of support programs and objects as well. One of the remarkable changes made by these support programs is to encourage the remaking of old comics, which mostly are published comics in 1970s and 1980s, into the new format, the webtoon. Some of revitalized old comics are open to public through several portal web sites, and people can reach them easily by free. This research is to consider support programs run by policy organizations that are managed in the regional level. This research mainly deals with the type of support programs for the remade old comics and, at the same time, considers the meanings of this support programs for the Korean comic industry.

SEMANTIC GAMES IN LAERTE COUTINHO'S COMICS

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Laerte Coutinho is today, along with Angeli, one of the most representative author of the comics in Brazil. With his precise feature and meticulous detail, Laerte was able to develop the communicative potential of the image in the comic book: more than graphic representation, the drawing works as a language. There are plenty of sensitivity and imagination in the visual and narrative aspects of his stories. The wit of Laerte's comics is not restricted to critically observe the behavior of modern man. In his stories, the author transforms the urban element into a co-actor and a sometimes boring fact is re-created through fantasy and semantic games. Studying

wit and fiction in Laerte's comics we could observe the versatility of his works, which goes from parody to allegory, from fantasy to nonsense. In this paper, we address more specifically some elements of the absurd, non-sense and the semantic games ever proposed by the author. Playing with sense and nonsense, Laerte redefines the role of humor in the comics in Brazil, taking it out of the exclusive scope of content and giving it back to the surface of language.

The Inertial Aspect in Cultures and its Reflection in the Media

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One of the biggest obstacles for a useful scientific observation and study of complex societies is the inevitable fact that researchers are part of their own societies and cultures. This situation creates difficulties over the attempts to analyze mainly what was described by Victor Turner as "the brick stones and what is obvious of society." This paper is trying to shed some light on cultural values, that escape their own bearer eyes, possibly because they are so obvious and of daily routine, and how those hidden values are transfers from one generation to another. The method or main idea of this paper is that by analyzing mainly humoristic texts from mass communication media like books, newspapers and television, we might be able to solve partially that problem. This method combined with sociological anthropological and psychological research can achieve in the future a better understanding of long time processes in complex societies, and mainly a better understanding of the inertial cross generations of culture in any society.

The narrative structure of the anime. Case of the anime Naruto

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This paper will explore the dynamics of production of meaning that develops the "Naruto" anime that is expressed in its narrative structure. So far the analysis has prevailed over the cartoon series from the 90's is focused on violence, its necessity and its use, leaving aside the debate on the construction of the narrative and the way her character was give meaning to their actions. The narrative is transformed from the '80s to the '90s, it was not predictable happy ending, or the perfect love match, on the contrary human imperfection is on the agenda. This is important to identify differences in the narrative structure of a Japanese animated series seen in over Colombia in the 2000s and then find the paper and changes experienced by heroes. Thus, the use of fantasy can establish an active relationship with reality by suggesting new meanings that allow reality to conquer the alienating effect and amplification

The Rebirth of Philippine Komiks

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From the 1940s through 1970s, komiks were thriving in the Philippines, with sales in the millions of multiple titles that had spinovers into about 40 percent of all Philippine movies. For a number of reasons delineated here, the komiks took a nose dive in the last part of the 20th Century. During the 1990s, but especially in the 2000s, the komiks rose from the ashes in new forms such as graphic novels, online comics, comic-cons, and conferences (PICCA), and associations/combinations of artists appeared, giving the art form added visibility. This paper traces the development of Philippine komiks, with a concentration on recent developments. Much of the most recent information was obtained through interviews and participation/observation while in Manila in the summers of 2008 and 2009.

Three Experiments with Drawing Style: Time and the Displaced Subject in Contemporary English Language Comic Albums.

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On the basis of an analysis of Seth's comic album Clyde Fans Book One (2004), a work inspired by the style of magazine cartoonists of the 1940s, this paper will attempt to examine ways in which displacement of the subject, central to the theorising of appropriation in the visual arts, can be problematised as a basis for approaching meaning in relation to time in all drawn narratives. To understand the significance of the displaced subject, the paper will position readings of Clyde Fans Book One in relation to the problems of theorising drawing style. Clyde Fans Book One is both a contemporary work, a genre work and a work engendered through reading relationships to past social situations and their traces in style. Approached structurally by Gombrich (1968) and many others, bundled with the post-structural re-introduction of the subject and approached only obliquely by comics scholars such as Groensteen (2007) and Marion (1993), the question of style continues to problematise the positions of author, narrator, producer and reader, whilst entrenching theoretical positions derived from both structuralism and post-structuralism. To unpack the problem of style as a relationship between historic moment, it's representation as image and trace, and the reading situation of the drawn narrative [particularly the reading situation of Clyde Fans Book One], the paper will utilise Volosinov's (1973) idea of 'genre' [which proposes that each utterance is a trace of its historical moment and an aspect of a shared structure of representations of other historical moments]. It will introduce a series of three original drawing experiments by the author of the paper (2009) in which a comic album spread by Speigelman (1986) has been re-drawn in the style of Medway, a comic album spread by Medway (2008) has been re-drawn in the style of Mignola and a comic album spread by Mignola (1996) has been re-drawn in the style of Ware, and the corollaries of these experiments in appropriation theory [in the theoretical work of Randall (2001) and the artworks of Bidlo (1986), Levine (1981) and Brown (1998)]. From this position, the paper will outline in further detail the central thesis of appropriation, that formally identical actions mean entirely different things, depending on the time in which they were made. Currently unexplored in narratological terms [and still clouded by the misapprehension that it theorises copying as an assault on authorship], this idea emerged in Borge's (1939) story 'Pierre Menard, author of the Quixote.' [whose fictional character Menard attempts to write a single sentence of Cervantes afresh in 1900]. Drawing on Barker's (1985) interpretation of Volosinov's term 'sedimented social relationship' to focus appropriation theory on a reading of drawn narrative albums (kinesthetic trace, published album, the situation of the reader, narrative diegesis), the paper will finally argue that the displacement of the subject highlighted by appropriation strategies in the visual arts can be approached as occurring solely in time, privileging time as a dominant aspect of making meaning and urging a more subject-centred approach to analysing drawn narrative.

Un acercamiento al animé Death Note

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Se divide en tres partes. La primera presenta la idea del argumento de Death Note para conocer la temática que desarrolla y el interés del personaje principal por terminar con la maldad. Posteriormente, realiza un acercamiento a la interpretación del mismo, a través de la teoría psicoanalítica de Freud y la hermenéutica profunda de Thompson, para comprender las características y sentimientos que presenta y busca satisfacer en el espectador. Finalmente compara imágenes de la primera presentación con obras de arte, para dar realce a la historia y mostrar como con el color se presenta una defensa de la identidad nacional.

Zimbabwean Election Cartoons 2008. A Framework for Analysis

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This paper discusses the political cartoons and caricatures in internet news media in the Zimbabwean diaspora. Taking the Zimbabwe crisis, the coverage of the 2008 Presidential elections in particular and a variety of cartoons and caricatures from Zimbabwean and international media as a point of departure, this paper takes an historical approach to the study of political cartoons. The main thrust of the paper discusses a framework for the analysis of a selection of election cartoons, in particular the visual representation of key political figures, key political, social and cultural issues, and the representation of taboo topics. The paper will thus draw on current work by John A. Lent, Elisabeth el Refaie and Lyombe Eko, as well as general visual analysis of Roland Barthes, visual rhetoric and postcolonial theories.