

NNCORE 2013

International Conference in Comics Studies

University of Helsinki, Finland

May 23-25.2013

PROGRAM
ABSTRACTS
GENERAL INFORMATION

CONFERENCE VENUE:
Helsinki University & Stadin Ammattiopisto

Organizers:
Nordic Network For Comics Research

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We would like to thank condially the following sponsors of the conference:

Danish culture council, University of Southern Denmark Helsinki University , Finland Comics Society, Helsinki Comics Center, Stadin Ammattiopisto, and Finnish Learned Societies.

PRELIMINARY PROGRAM

Thursday, May 23rd

Friday, May 24th

Saturday, May 25th

9-10	<p>Check-in opens at 9 am: P673 Conference opens at 10 am. Most parallel sessions and all keynote speeches on Thursday and Friday are in Porthania building at the University of Helsinki (Rooms P723, P724 and P673, address: Yliopistonkatu 3). Hall 16 is located in the university main building (Fabianinkatu 33).</p>	<p>Plenary #2 Jan Baetens: "The 'roman dessin��": A forgotten subgenre of the postwar era?" P673</p>	<p>All events on Saturday will be held in the auditorium of Stadin Ammattio- pisto (Helsinki Vocational College, Muotoilijankatu 3) in the Arabia district. 9.15-10 Session #8 "Building and Using a Comics Archive"</p>
10.00	Coffee	Coffee	Coffee
10.15-11.45	<p>Welcome Plenary #1 Ann Miller: "Comics and Politics" P673</p>	<p>Parallel Session #4 P722 and Hall 16</p>	<p>Plenary #3 Thierry Groensteen: "A few thoughts about self-representation in comics"</p>
11.45-13.15	<p>Parallel Session #1 P723, P724 and P673</p>	<p>Parallel Session #5 P722 and Hall 16</p>	<p>Lightning Talks: Does comics studies need to be interdisciplinary?</p>
13.15	Lunch	Lunch	Lunch
14.00-15.30	<p>Parallel Session #2 P723, P724 and P673</p>	<p>Parallel Session #6 P722 and Hall 16</p>	<p>14-16 PhD Session</p>
15.30	Coffee	Coffee	
15.45-17.15	<p>Parallel Session #3 P723 and P724</p>	<p>Parallel Session #7 P722 and Hall 16</p>	
17.15-18.45	<p>Discussion The future of NNCORE P673</p>	<p>Intervention Roger Sabin: "The Future of Comics Scholarship: Five Discussion Points" +The future of NNCORE P673</p>	
19-20	<p>Reception Runeberg Room, Main Building</p>	<p>19.30-21 Dinner buffet at the Helsinki Comics Centre (H��meentie 150) in the Arabia district.</p>	

PRELIMINARY SESSION PROGRAM

Thursday 23rd May

11.45-13.15 Parallel Session #1

Room P673

Moderator: Anne Magnussen

Strategies of Storytelling I (COMFOR)

"Telling without words. The literary structure of Dave McKean's erotic graphic novel Celluloid (2011)"
Dietrich Grünewald, Universität Koblenz-Landau

"Parable as Reality: Strategies of narration in DMZ"
Jörn Ahrens, Universität Gießen

"Episodic storytelling in Jaime Hernandez's 'Locas' world"
Joachim Trinkwitz, Universität Bonn

Room P723

Moderator: Mervi Miettinen

Intertextuality and Identity Constructions

"Alan Moore and David Lloyd's V for Vendetta: extratextuality and intertextuality in the creative and cultural spheres"
Michael J. Prince, University of Agder, Kristiansand

"State protection and identification in Hellboy: Of reformed devils and other Others in the Pentagon"
Maaheen Ahmed, Université catholique de Louvain

"'Yassuh, Mr. Spirit, boss!': Racial Insecurity and Representation in Will Eisner's Prewar Spirit"
Martin Lund, Lund University

Room: P724

Moderator: Margareta Wallin Victorin Identity questions in Comics I

"Fantasy and Myth – The American Frontier in Don Rosa's The Life and Times of Scrooge McDuck"
Mikko Poutanen, University of Tampere and Katja Kontturi, University of Jyväskylä

"Representation of good and bad in Iranian comic strips"
Andisheh Ghaderi and Anoosheh Ghaderi, Tehran University

"Yeah I've had plenty of good days.."
Søren Kragh Lindbo, University of Southern Denmark

15.45-17.15 Parallel Session #3

Room P723

Moderator: Rebecca Scherr Strategies of Storytelling II

"How narrative are comics? History and Paranarrativity"
Stephan Packard, Universität Freiburg

"Form and function in Brazilian photonovels"
Julio Landim, K.U. Leuven

The challenge of telling political stories: Comics and Graphic Novels in Scandinavia, Germany and France. A European comparative perspective."
Martin Frenzel, independent scholar

14-15.30 Parallel Session #2

Room P724

Moderator: Karin Kukkonen

Intertextuality and Adaptation

"The Temptation of Adaptation"
Antal Bayer, independent scholar, Budapest

"The alternation of horror and humor as diegetic support in Persepolis: an adaptation study"
Évelyne Deprêtre, University of Quebec, Rimouski

"Contesting the phrase: 'A woman in a drawing looks like one woman, that's all.'" Gustave Flaubert's Salammbô imagined by Philippe Druillet"
Sonia Lagerwall, University of Gothenburg

Room P673

Moderator: Rikke Platz Cortsen Medium-Specific Questions of Graphic Storytelling

"Embodied Minds and Mind Styles in Comics Storytelling"
Karin Kukkonen, Oxford University and Kai Mikkonen, University of Helsinki

"Effects of panel segmentation on processing comic narrative: An experimental approach"
Elsi Kaiser and David Cheng-Huan Li, University of Southern California

"Design, Arthology, and Transtextuality in Seagle's and Kristiansen's It's a Bird"
Dale Jacobs, University of Windsor.

Room P723

Moderator: Erin La Cour Drawing Performance: Identity and Community in Contemporary Comics

"Autobiographical Performances of the Comics Self"
Frederik Byrn Køhlert, University of Montreal

"Drawing as Action: Documentary Manga on the Great Eastern

Japan Earthquake"
Gunhild Borggreen, University of Copenhagen

"Sport Performances in Manga – Play and Resistance within the Visual Zones of Sport"
Ylva Sommerland, Gothenburg City Library

Room P724

Moderator: Øyvind Vågnes Identity Questions in Comics II

"Creating Sympathy and Involvement through Comic Books"
Sabrina Seerup, independent scholar

Representations of bodily experiences in Karu selli by Kati Kovács
Leena Romu, University of Tampere

"Construction of identities through Arabic comics"
Haneen Abudayeh, University of Jordan and Aseel Abudayeh, University of Malaga

PRELIMINARY SESSION PROGRAM

Friday 24rd May

10.15-11.45 Parallel Session #4	11.45-13.15 Parallel Session #5	14-15.30 Parallel Session #6	15.45-17.15 Parallel Session #7
<p>Room P722 Moderator: Ylva Sommerland Politics and Identity I "Comics as a Feminist Tool" Fredrik Strömberg, Malmö University</p> <p>"Alessandro Baronciani's minimalism and the new Italian generations" Francesco Chianese, Università di Napoli L'Orientale</p> <p>"An Overview of Comics Studies in Japanese Gender Studies" Mikako HATA, Hanazono University</p>	<p>Room P722 Moderator: Maaheen Ahmed Perspectives in Nordic and Baltic Comic Art</p> <p>"A sailor's tale – the sea as place in contemporary Nordic comics" Rikke Platz Cortsen, independent scholar</p> <p>"Narration in Early Danish Comics" Lars Vinter Kristensen, University of Copenhagen</p> <p>"The subtle subversity of Priit Pärn's "In Reverse" Mari Laaniste, Estonian Literary Museum</p>	<p>Room P722 Comics Theory – perspectives, texts, authors, format?</p> <p>With the point of departure in the practical question; what would the ideal comics theory reader look like and what is the potential for making one? We will discuss which texts and/or authors the best possible comics theory reader would include. As the field of comics research is eclectic by definition and bridges between many academic fields, this concrete question will possibly lead us to more general discussions about what constitutes comics theory.</p>	<p>Room P722 Moderator: Frederik Byrn Køhlert Politics and Identity II "Le coiffeur1 or the graphical representation of the political situation in Morocco in the 60s" Marc Blancher, Clermont-Ferrand/Regensburg</p> <p>"Between praise and disillusion: The Jewish debate on Zionism and the State of Israel in and through comics" Chantal Catherine Michel, independent scholar</p> <p>"The Disrupting Archival Power: Comics as 'Minor Literature'" Erin La Cour, ASCA / University of Amsterdam.</p>
<p>Room Hall 16 Moderator: Ralf Kauranen Controlling the Message I: Politics, Ideology, Propaganda "National-Catholicism and Ideology in El guerrero del Antifaz" Jorge Falcones, University of Kent</p> <p>"Comics of transnational heroism? Questioning the European war comics" Kees Ribbens, Holocaust and Genocide Studies, Amsterdam</p> <p>"Swedish comics as means of propaganda. To strengthen the morale of the people and the politics of neutrality in Sweden during World War II" Michael Scholz, Gotland University</p>	<p>Room Hall 16 Moderator: Kees Ribbens Controlling the Message II: A Theoretical and Analytical Discussion of Comics, Power and Society "Cultural policy and the transnationalism of the Finnish field of comics" Ralf Kauranen, University of Turku</p> <p>"Manga as Soft Power: National Branding in Japanese Visual Culture" Gunhild Borggreen, University of Copenhagen</p> <p>"Learning about History through Comics: The Ethnic Dynamics in the Comic 'Texas History Movies'" Anne Magnussen, University of Southern Denmark</p>	<p>Room Hall 16 Moderator: Martin Lund Comics, Geography, Politics "The Arts of Occupation: Chris Hedges and Joe Sacco's Days of Destruction, Days of Revolt" Øyvind Vågnes, University of Bergen</p> <p>"Comics in postcolonial Senegal – suggesting and contesting national identity" Margareta Wallin Victorin, Linneaus University</p> <p>"Where is the War? Rhodesian Comic Books in the 1970s" Hilde Arntsen, University of Bergen</p> <p>"Framing human rights: comics form and the politics of representation in Joe Sacco's Footnotes in Gaza" Rebecca Scherr, University of Oslo</p>	<p>Room Hall 16 Moderator: Michael J. Prince Semiotic Perspectives in Comics Studies "The Level of the Interpretant – Towards an Extended Use of Peircean Typology in Comics Analysis" Fred Andersson, Åbo Akademi University, Turku</p> <p>"Narrative strategies in comics: how comics tell a story?" Kamila Tuszyńska, University of Warsaw</p> <p>"The semiotics of sentiments in manga for children" Marianne Eskebæk Larsen, independent scholar</p> <p>"The changing aesthetics in recent young adult's literature" semiotics, aesthetics Hege Emma Rimmereide, Bergen University College</p>

PRELIMINARY SESSION PROGRAM

Saturday 25rd May

9.15-10.00 Session #8

Room: Auditorium of Stadin Ammattiopisto

Moderator: Michael Scholz

Building and Using a Comics Archive

“Developing an international and interdisciplinary database of Humanities and Social Science research on manga”

Akihiko IESHIMA, Shimane University

“Dissecting the yet unborn - what can the working materials of comics give to research”

Reija Sann, Finnish Comics Society, Helsinki

14-15.30 PhD Session

Room: Auditorium of Stadin Ammattiopisto
PhD Session

“Comics as a Medium for Teaching Characterization & Character Interpretations in Literature: Inductive Approach from Shakespeare’s Plays & Greek Myths”
Malik A. Nairat, University of Gothenburg

“Me, Myself and I. The Use of Metafictional Strategies in Autobiographical Swedish Comics”
Nina Ernst, Lund University

“The Many Faces of Joakim Pirinen: Methods for Analyzing Self-Conception and Worldview”
Kristina Arnerud Mejhammar, Uppsala Universitet/
Norrkoping Art Museum

“Young readers’ critical response to manga”
Yi-Shan Tsai, University of Cambridge

Discussants

Ann Miller

Thierry Groensteen

Bernd Dolle-Weinkauff

(Roger Sabin)

(Jan Baetens)

Kai Mikkonen

Anne Magnussen

And others

ABSTRACTS

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Construction of identities through Arabic comics

This paper aims to study how the comic discourses function as an effective tool in constructing identity. This study will be divided into 4 axes in which we will emphasize on analyzing the construction of identities through comics on several levels. We will work on the construction of identities of Middle East Arab women through comic books. This study will be based on, among others, I remember Beirut by Zeina Abirached. The construction of Muslim identities through comics will be the second axe of interest. This discussion will be based on the comic strips 99, the world's first superheroes based on Islamic culture and society and in which one of the heroes is a burqa-wearing character. We will also deal with the construction of social/national identities. We will see how Mansaf and Ouzi, two national typical Jordanian dishes which became the names of a two Jordanian superheroes who were created so that Jordanian kids have the Jordanian equivalent of Superman, i.e. superheroes that embody qualities they can all relate to, construct Jordanian values, culture, mythology, etc. To finish, we will discuss the role of translation in constructing identities. We will analyze how the characters, the décor, the images can be modified while translating in order to create an adequate atmosphere, therefore an adequate identity for the target audience: Mickey Mouse wears a dishdasha (gown) and Mimi is no longer his girlfriend but his wife in some Arabic versions!

Fred Andersson
PhD
Coordinator of the Visual Studies program
Åbo Akademi
Turku

The Level of the Interpretant – Towards an Extended Use of Peircean Typology in Comics Analysis

Starting with such analyses as Gauthier's study of the iconic language of Peanuts, semiotics in Comics Research was for a long time focused on the question whether Likeness in images can be explained in Structuralist terms such as referential illusion and distinctive features. From the point of view of Peircean theory, this question has relevance only for one particular kind of iconic signs, i.e. iconic signs as general types. On this level of the theory there are however two more kinds – iconic signs as tokens of specific Likenesses (such as photographs) and iconic signs as instantiations of abstract Qualities (such as the shape of a speech balloon.) In recent years, Anne Magnussen and other scholars have been able to show that comics can offer exciting examples of relations between such categories of signs. Finding examples of various categories is probably the dominant type of application of Peircean theory in the human sciences. The outcome of the application is then basically a constantly growing catalogue of examples.

In this paper, I will however argue that if comics scholars want to define the specific characteristics of comics as a medium, the Peircean classifications will remain much too general as long as we fail to consider the level which C.S. Peirce himself termed "the interpretant". This level has often been understood as purely mental and intrasubjective, often with reference to Peirce's definition of it as "the idea in the mind that the Sign excites". However, seen in the broader context of Peirce's work as a whole, "mind" is a concept far too nuanced to be limited to the individual mind only. The interpretant could rather be defined as a process extending from the individual mind of the reader/spectator into the collective sphere of effect, influence and action. As a conceptual framework for new orientations in cognitive science, the semiotics of the interpretant has become a productive model for the ways in which human beings integrate different aspects of a scenario or a series of events. [See Damasio et al.]

The specific attractiveness of the Comic Medium may consist in its ability of representing the means and processes of this very integration. In Peircean terms, this would amount to its ability of representing the various levels of the interpretant. There are five such levels according to Peirce, each consisting of a trichotomy of Firstness, Secondness and Thirdness. Any action in real life or in a story could be regarded as an interpretant of a previous action, and any explanation of a narrator could be regarded as an interpretant of a previous series of events. Any action then belongs to the category of Secondness, and any explanation to the category of Thirdness. I will propose that a narrative analysis of comics in terms of interpretants could start with a classification of narrative means into signs of emotions (Firstness), signs of effects (Secondness) and signs of logical thought (Thirdness). I will give a number of examples of narrative sequences dominated by these three categories, respectively.

Ann Miller
University of Leicester

Politics in bande dessinée

This paper reflects on the recent upsurge in political comics in France, both in relation to la politique politicienne, dedicated to the production of consensus, and to politics as Jacques Rancière conceives of it, the promotion of dissensus. Under the first heading, it briefly notes how the tradition of political caricature has been revitalised in comics format both by the gift that Nicolas Sarkozy's persona offered to artists and, more recently, by Lanzac and Blain's brilliant portrayal of a French foreign minister who differs from Dominique de Villepin in pseudonym alone. It then considers two further, more recent currents: the insider 'behind the scenes' account of political in-fighting and the more critical outsider view afforded by reportage, which sets the media-managed public pronouncements of the candidates within the context of wider political debates.

Under the second heading, the paper explores the work of Étienne Davodeau as an example of comic art that takes the transformatory potential of 'la politique', in Rancière's term, as its subject matter. It will focus on three albums set at different periods, exemplifying contrasting configurations of what Rancière has called the 'partage du sensible', the relations between what is perceptible, thinkable and doable at a given conjuncture. In *Un Homme est mort*, published in 2006 (and co-scripted with Kris), Davodeau reconstructs a lost film by René Vautier, made in the postwar period and viewed within a vibrant culture of militancy. The paper assesses the comic itself as an example of political art. *Les Mauvaises gens*, published in 2005, recounts the political education of Davodeau's parents, but ends abruptly on the victory of Mitterrand in 1981. It is argued that the potentially demobilising hindsight that readers bring can be countered by invoking Rancière's definition of 'heterochronia' as a way of reframing the present. Finally, it discusses *Lulu: femme nue* (Futuropolis 2008 and 2010), a fictional narrative set in the present, when triumphant neo-liberalism has replaced the discourse of class struggle by the humanitarian language of exclusion and inclusion. It is suggested, though, that Lulu's reappropriation of time, when she walks out on her obligations, may be viewed as a dissident, emancipatory act.

Antal Bayer
Independent scholar
Budapest, Hungary

The Temptation of Adaptation

The adaptation of literary works in comic format has been playing an important role since 1941, when the Classic Comics (later Classics Illustrated) series was launched in the US. The series was translated into a variety of languages. Although the success of the original CI series faded over time and came to an end in the mid-1960s due to the growing influence of television, it still exists in some countries, and there are continued attempts at its revival or emulation.

Moreover, literary adaptations became the dominant form of comics in at least one country, that is, postwar Hungary, where the idea of using the adaptations in comic format as a means to popularize „high literature” was practically the only way to ensure the survival of comics. Apart from these two examples of „institutionalized” adaptation of literary works, with a well defined purpose, scope and format, the temptation to adapt is not so strong, but it does have a continuous presence in many countries and markets.

Both Comics Illustrated and Hungarian adaptations concentrated on novels, not short stories, despite the fact that the reduced page count imposed by their formats (48 pages in CI, about 20 to 30 double pages in Hungary) made it impossible to render the entire story. Other adaptations, less dependent on such restrictions, try to deal with the transliteration problem in different ways.

Although one could argue that every adaptation is a special case, there are a few types that can be distinguished, including:

- Adaptations for purely educational purpose generally do not attempt to include the whole story. They concentrate on significant passages, and often come with extensive notes on the original work, its author and its context. These adaptations are gladly endorsed by educators, since they do not try to take the place of the original.
- Literal adaptations attempt to tell the entire story using simply the comics format with as little interpretation as possible. These „faithful” adaptations usually fail, however, because of the inherent differences between the two mediums.
- The „easy reading” type of adaptation is somewhat similar to the simplified prose versions created for younger people (or for people learning the given language). These comics are sometimes simplified to the degree where they act as unintentional parodies of the source material.

- Reinterpretations or free adaptations draw on the original material, but make significant changes, such as using a different historical or geographical setting, adding or suppressing characters, and may go as far as change the outcome or the message of the story. Some of these comics can be very interesting and thought provoking, especially if the source material is very well known.

- „Real” adaptations, that is, comics that retell the entire story not literally, but using the language of comics, e. g., replacing narrative with visuals, relying on dialogue instead of reported speech, and thus add new dimensions to the story while remaining faithful to its original meaning.

The lecture contains illustrated examples of all these types.

Marc Blancher
PhD-Student
Clermont-Ferrand
Regensburg

Le coiffeur1 or the graphical representation of the political situation in Morocco in the 60s

Comics have a specific role in the Moroccan culture, which cannot be compared with that in America or in Europe. An article from 2011 reported that there are only 5 comics- authors in Morocco, 4-5 publications in a year and only 500 sold copies per year! There are two reasons to explain this situation: a cultural one (half of the population are illiterate) and a political one (the comics are mostly political), as “Le coiffeur” and therefore not appreciated by the authorities.

Abdelaziz Mouride is a Moroccan journalist who was in jail for ten years from 1974 to 1984 as an opponent of Hassan II. He was the founder of a left-wing political movement called “23rd March”. Today he’s still a journalist and writes for many Moroccan journals and also works as a script-author and drawer for comics. In the album “Le coiffeur” (2005), the narrator tells his son his memories from his childhood and the daily routine in a hairdresser’s shop during the early times of Hassan II, which are called in French “Les années de plomb” (ENG: The leaden years). Hassan II became King of Morocco in 1961. Despite the new constitution from 1962, the new king started a conservative policy and suppressed the left- wing citizens, who had to leave the country: for example, in 1965, the opponent Mehdi Ben Barka was captured and assassinated by the Moroccan forces, although he was living in Paris. Hassan II also conducted a war against Algeria, dissolved the parliament and governed alone, centralizing the power in his person.

I would like to study the sociological und political dimensions of the comic. That means: in the course of the album, the young boy explains for example his meeting with an old reactionary man, with a Marxist teacher or a docile factory worker and observes their personal development. And he can watch the demonstrations in the streets and the increasing suppression of the Moroccan population. My main emphasis will be the following: in the comic, the hairdresser’s shop serves as the setting for the young boy’s sociological studies as he watches the clients come and go and comment on the politics. First, I will study the temporal relationship between the time of the father speaking to the son and the time of the father’s period as a trainee in the hairdresser’s shop. Secondly, I will study the picture of the Moroccan society in the comic through the characters and the interactions between these characters. Thirdly, I will study the strong connection between the author’s biography and his writing of history.

Bio-Bibliography

(more information on <http://www.marcbancher.com>) Marc Blancher was born in 1981 in Vichy (France). He has been living and teaching in Germany since 2006. Since 2009, he has been teaching French language and culture studies at the Eberhard-Karl’s University, Tübingen, Germany. He has written four master’s theses (German, Comparative Literature, French as a Foreign Language and Medieval History), including two on crime literature. He is currently working on his doctoral thesis on French and German crime literature. In addition to his research on French comics, crime literature, intercultural studies and humour, he has done extensive work in publishing and in the media as an author of French crime novels, screenplays and short novels. His short novels have received many prizes.

1 Abdelaziz Mouride and Miloudi Nouiga. 2004. *Le coiffeur*. Rabat: Edition Nouiga.

Francesco Chianese
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Alessandro Baronciani’s minimalism and the new Italian generations

Alessandro Baronciani is a young Italian cartoonist and illustrator, graphic designer, musician. He comes from a small Italian city, Pesaro, but works in Milan. He started his career sending his strips by mail, personally, reader to reader, interacting with his readers by mail, including them in his stories about his friends, the places he liked, the things he was living: in his first comic book, *Una storia a fumetti*, he collected all these materials in a graphic novel, following the tradition of the graphic autobiographies quite common in the US, but in an original, personal way that already introduced himself as a mature, conscious author. *Una storia a fumetti* tells the stories of a restless boy and his restless friends, their random encounters in a

city they have always found too small for them, building a micro-world that is extraordinary representative of the new generations of Italians who need to struggle between their desires and ordinary lives. The protagonists of the next two comic books – *Si sta fancedo sempre più blu* and *Le ragazze di Munari* – seem to be spread off directly from the first one, moving in search of a direction that there are not really able to find: a psychotic girl suffering from panic attacks and a young bookseller unable to have a stable relationship with any girl, both totally lost in their pursuit of realization of themselves, quite a common issue in Italy, where young generations are in such a controversial historical moment. Baronciani's minimalistic style – graphic as writing – is representative of his national peers, whose fear of growing up is mixed with the discomfort of a life in the suburbs, with anxiety and desire of moving to a bigger city, with the personal – material and cultural – crisis that makes anything harder, in Europe in general, but in Italy in particular. With his ability to communicate intertextually with literature, cinema, visual arts, music that makes him a unique author in Italian as in International comics environment, Baronciani offers an original picture of a part of Italy which rarely finds a representation, out of any of the typical Italian stereotypes.

Rikke Platz Cortsen
independent scholar

A sailor's tale – the sea as place in contemporary Nordic comics

This presentation examines the way comics can construct a sense of space and place through the way space is distributed both on the comics page and through the expression of places in the comics narrative as a setting in which action takes place.

My investigation is theoretically founded in theory from human geography and comics scholarship as the presentation combines Thierry Groensteen's concepts of spatio-topie (the spatial distribution of panels and other elements in a comic, form, area and site) (1999, 26-28) and the multicadre (the structure of panels expanded to include the whole work) (1999, 38-39) and tressage (1999, 174) with Doreen Massey's idea of "sense of place as progressive" (1994, 147) in order to look at how a sense of place can be constructed through the structure and articulation of comics. Massey emphasises that a new conceptualisation of space "inherently implies the existence in the lived world of a simultaneous multiplicity of spaces: cross-cutting, intersecting, aligning with one another, or existing in various relations of paradox or antagonism" (1994, 3). The paper examines place from this angle as something that can be constructed through a variety of influences, including imaginative expressions like comics and looks at how the structure of comics as well as other aspects such as style, line and content can help shape our concept of a certain place.

This paper examines the construction of place in contemporary Nordic comics and deline-

ates this investigation to the specific place that is the sea. With proud seafarers like Professor Itikainen and Ramus Klump, Nordic comics have made use of the sea as a medium for travels that enabled the characters to connect with foreign places and people, and the sea still plays an important role in some contemporary comics of the North.

With examples from for instance Rikke Baman's *Glimt*, Jenne Rope's *The Island*, Rikke Villadsen's *Ind fra Havet* and many more, this paper looks at how the sea is imagined in the comics of today. What kind of place is the sea and how is it expressed through these comics?

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*The alternation of horror and humor as diegetic support in Persepolis:
an adaptation study*

Even if the case of *Persepolis* caused a lot of ink to flow, notably about its so various and dense themes, the aspect of its adaptive process from the graphic novel till the animated movie has not been much explored (a part from, to my knowledge, BASTIDE, 2009; HAGMANN, 2009-2010). Now, both creative approaches raise the matter of links between the image and the text, whether the image is fixed, in sequence or in movement, and whether the text is graphic or oral. But what are becoming those image-text links during an adaptive process, by considering its semiotic operations (conservation, addition, suppression, etc.)?

The *Persepolis*'s diegesis is notably building on an alternation of horror – horror of the war, of the torture, etc. – and humor, the latter often relieving the paroxystic emotional charge of the first one. This alternation appears as well in the *Persepolis* graphic novel of the complete author Marjane Satrapi as eponymous animated movie adaptation directed by Marjane Satrapi and Vincent Paronnaud.

In this lecture, I want especially to analyze the alternation of horror sequences and humor sequences, the way they support the diegesis and the way *Persepolis* makes bearable atrocities. Starting from some fragments of the initial oeuvre, I want to highlight the fundamental semiotic operations of the adaptive process – what units are kept, deleted, added, modified (in accordance with the HEBERT's typology of adaptation, 2012), and what are the effects of those operations on the form and on the content of this horror-humor cycle? This analysis will be focused on the textual and visual languages and their interrelations. Other aspects typical of each media (for example, for animation, the aspects such as sound or camera movements) will be called to support this research. As a result of this approach, I want to show how those effects help finally to reread the departure oeuvre (adapted oeuvre), but also, by results that the analysis produces, to reread the target oeuvre (adapting oeuvre).

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Me, Myself and I. The Use of Metafictional Strategies in Autobiographical Swedish Comics

In the first decade of this millennium, Swedish comics reached an increased popularity and their place in the cultural sphere became highly visible. Autobiographical comics in particular seem to have raised interest among many readers. This paper deals with the narrative strategies used in this specific medium for telling autobiographical stories in a simultaneously visual and verbal form. I am interested in bringing the medium of comics into discussions about narrative, addressing questions such as: what does it mean for an author to literally and repeatedly appear on the page in one panel after another? How does the form approach authorial interrogations about the nature of an 'I'? A common device in many Swedish autobiographical comics is the metafictional. In the course of this paper, the metafictional strategies used in self-representation in Swedish graphic novels will be examined. The reader is inevitably drawn into the work to reflect upon the boundary between the fictional and non-fictional worlds. In the reality designed by the cartoonist, metafiction becomes a narrative tool used to explore the relationship between the various selves; the self of the author behind the work, the narrator's self and the protagonist's self. This is executed with an explicit distancing to the depicted reality. Self-representation is used as a method to convey the creative process, and to emphasise the 'authenticity' of the text.

The works by Swedish comics creators Malin Biller and Mats Jonsson will be presented and analysed in this paper. Both have chosen to reconstruct themselves in their separate works, by investigating their childhoods in the north of Sweden. This paper will demonstrate how these quite different cartoonists make use of the medium's considerable potential for breaking the boundaries of conventional narrative forms, and use metafictional strategies to reveal the complexity of dimensions and narrative levels.

In *The Art of Comics. A Philosophical Approach* (2012), Roy T. Cook adopts the term "metacomics" to describe comics about comics in one sense or another. He also attempts to create a taxonomy to present a range of forms; narrative, cameo, self-aware, intertextual, authorial and formal metacomix. Cook suggests that comics seem to be "a particularly fruitful medium for metafictional manipulation". Drawing on Cook's ideas, I will examine, with the use of examples, the particular metafictional effects achieved by autobiographical comics such as Biller's and Jonsson's.

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National-Catholicism and Ideology in El guerrero del Antifaz.

Created by Manuel Gago and published in 1944 by Editorial Valenciana, *El guerrero del Antifaz* was probably one of the most popular comics in Spain during the years following the Spanish Civil War and survived through 668 issues during the course of 21 years. Set in an undetermined time between the 14th and the 15th century, in the last moments of the kingdom of Granada, the plot describes the adventures of a great, masked warrior who fights against the enemies of Christianity. Later we find out that he is Adolfo de Moncada, the son of a Castilian nobleman, kidnapped by the muslim warlord Ali-Kan, who made him believe he was his real father. When the young warrior discovers the swindle, he turned on his former muslim beliefs and allies and decided to embrace Catholicism and to fight against his actual foes.

Youngsters being the main target audience of the comics books, *El guerrero del Antifaz* is a perfect example of the cultural atmosphere and the educational pressure that the Francoist regime developed into the Spanish society, especially during the first decades of dictatorship. The notoriously violent and dramatic nature of the story, set in such a mythical age for National-Catholicism principles as the Reconquest, offers us a unique scenario to identify the cultural and historical distortions and gaps induced in the perception of the Spanish late medieval centuries by the National-Catholicism in the early decades of the Francoism.

This study is focused in identifying and analysing the political and ideological content hidden in the text through the comparison between the original series of *El guerrero del antifaz* with another non-Spanish comic book placed also in the medieval Age (Harold Foster's masterpiece *Prince Valiant*), with emphasis on the cultural substratum of the Francoism that appears in the comic book of Manuel Gago and the consolidation of the Spanish iconic hero with his own and unique characteristics.

Dietrich Frenzel

The challenge of telling political stories: Comics and Graphic Novels in Scandinavia, Germany and France. A European comparative perspective.

Abstract:

Over the last few years we have seen a renewed trend toward in the field of political stories in

comics and graphic novels: Of course there have been a long pertinent tradition ever since the days of Walt Kelly's "Pogo" right up to modern highlights such as Art Spiegelman's "Maus - A Survivor's Tale", Marjane Satrapi's "Persepolis", and Joe Sacco's "Palestine" or "Footprints in Gaza".

This presentation will compare the work of six comic artists from Denmark / Sweden, Germany and France - analyzing their differences and the features they have in common. One of the Scandinavian examples will be the famous Danish comics legend Claus Deleuran (1946 - 1996) with his political comics like "Thorfinn", "Rejsen til Saturn" and "Mikkeline på Skattejagt", but also "Pirelli & Firestone" and "Illustreret Danmarkshistorie for Folket". The other example will be the Swedish creator Jan Lööf (born in 1940) - well known from his Swedish "Tintin" series called "Felix" - with his album "Ville" (1975 -1976), in which the former prime minister Olof Palme and her Majesty King Gustav of Sweden both play a central satirical role.

The German side is represented by Gerhard Seyfried (born in 1948) with his albums "Das schwarze Imperium" and especially "Flucht aus Berlin", his political satire about German reunification and its consequences, and by the leading German female comic artist Isabel Kreitz (born in 1967) with "Die Entdeckung der Currywurst", "Die Sache mit Sorge - Stalins Spion in Tokio" and "Deutschland. Ein Bilderbuch".

Last but not least two French examples will be dealt with: On the one hand Christophe Blain (born in 1970) with his two albums of investigative political satire entitled "Quai d'Orsay - chroniques diplomatiques" and on the other hand Baru (born in 1947) with his political graphic novels like "L'Autoroute du Soleil", "Sur la route encore" and "Bonne année" all of them focusing on problems like right-wing extremism (Le Pen and the "Front National" Party) and everyday racism in today's Europe.

Particular emphasis will be placed on the remarkable variety of the genre of political comics and graphic novels as such, specifically on different techniques of story-telling and thus on a variety of ways of conveying political ideas.

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Representation of good and bad in Iranian comic strips

Stories and tales are the prime tools to nourish imagination and, consequently, culture in children. These stories often create an image of the surrounding world in the child's mind. The world created by these images stems from the mind and imagination of narrators and story-tellers that, in turn, have been affected by their surrounding world and beliefs. These beliefs, in a simple and generic assortment, are divided into good and bad. This assortment is more

prominent in cultures emphasizing morality and moral doctrine. Given the commonality of moral principles in society, representations of good and bad are identical and passed down from one generation to another.

In Iranian tales bad and good characters are drawn with particular physical attributes. These characters, which are the very beautiful and ugly characters in other stories, have quite shaped the taste and preconceptions of good and bad. Therefore, views regarding good and bad and their interpretation don't change with aging. Reproduction of these formed images is bequeathed to next generations. Even comic strip, which is a very new genre in Iran, is an heir of the same stereotypes.

This paper aims to present a clear image of these stereotypes and their reproduction through a structural examination of stories and their ability to create mental images of good and bad, beautiful and ugly. To this end, an interview was conducted with 80 adults above 40 who had been interlocutors of famous stories broadcasted from radio. In this regard, the value judgment effect of these images is measured and, then, compared to that of 100 students of 7 to 12 to find out about their level of identicality.

Keywords: stories, comic strips, stereotype, culture, characters, Iran

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An Overview of Comics Studies in Japanese Gender Studies

The purpose of this presentation is to reveal what perspectives and attitudes Japanese gender studies adopt towards comics.

In Japan, one of the most active study fields dealing with comics is gender studies; however, two main factors make cross-referencing rather difficult, and thus may form obstructions to the progress of comics research within gender studies. Firstly, not so many journals give priority to comics studies and gender studies, so papers on comics and gender tend to be published separately in various journals. Secondly, even though quite a few articles mention comics to support or exemplify their ideas, they are not always categorised as comics studies because most of them discuss comics only in a part of their research.

To clarify the range of topics related to comics and gender, this presentation attempts to extensively review scholarly literature citing, or referencing, comics in terms of gender. The method is as follows: any relevant articles are picked out through complete enumeration: entire page investigation. Articles are selected even if the length of the comics reference is as short as one word. Collected articles are organised/categorised in accordance with the perspectives towards comics and the length of the comics reference.

Currently 114 articles citing comics have been identified out of 140 issues of 10 academic journals related to gender studies, and considering those articles which mention comics from the gender perspective, the attitudes towards comics are divided into several types. In particular, two major types are worth noting: the first type sees comics as the reflection of the gender order in Japanese society, and the second type suggests that female authors express women's feelings in a way that male authors can't follow, or create alternative role models for women. They seem to make a contrast in the recognition of how comics function in Japanese society. The first type considers comics to be a mirror reflecting society, which doesn't show different aspects but simply one reflection as if it were typical in society, so helping to reproduce the gender order. On the contrary, the second type interprets comics as finding something different from the mainstream gender patterns. This type appears to anticipate comics having a transformative effect on readers, so it can be said that it regards comics as an alternative culture.

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*Developing an international and interdisciplinary database
of Humanities and Social Science research on manga*

The purpose of this presentation is to introduce our ongoing project on manga studies. The title of the project is "Developing an international and interdisciplinary database of Humanities and Social Science research on manga", and it is supported by JSPS1 KAKENHI2 (Grant Number 23650123). We are collecting academic articles on manga and trying to develop an international and interdisciplinary database of manga studies in Humanities and Social Science research fields.

There has been an increase in the scientific research on manga. The problem, however, is that the cultural and social science research on manga is scattered across academic discipline. This makes it difficult to establish a field of manga studies in Japan. Bringing together and organizing systematically the available research on manga is therefore an important and urgent task for the scholarly development of manga studies as a field.

Our first task is to identify and collect the research on manga, which currently is scattered in across the cultural and social sciences. Then we will organize this research systematically, according to discipline and chronologically, in the construction of a database acting as a repository of knowledge. Secondly, we will make this database accessible to international scholars through providing translations of key information in a number of languages including English, French, German, Italian, Spanish, Portuguese, Thai, Chinese and Korean. Finally, we produce an over-view of the state of the field based on the research collected in the repository.

Through this project, the research on manga will be brought together in one repository and

made available in a systematic format to an international audience. Moreover, the project will allow the applicants to produce a summary of the state of the field which will clarify omissions, converging concepts, and avenues for research development and in so doing invigorate research in this area. Development of an online community and access to the database will facilitate efficient research synthesis, international cooperation work, and communication between academic disciplines and the education and training of young researchers.

We have already investigated more than 2,000 issues in 37 journals so far and over 670 articles were picked out in total. Since this project is ongoing and unfinished, this presentation will be an interim report. The presentation will explain about the Japanese articles which include information related to manga especially in sociology and psychology.

1 Japan Society for the Promotion of Science
2 Grants-in-Aid for Scientific Research

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Design, Arthrology, and Transtextuality in Seagle's and Kristiansen's It's a Bird

How does a reader make meaning from a complex comics text such as *It's a Bird* by Steven Seagle and Teddy Kristiansen? What are the elements with which a reader must engage? How do these elements combine in the reading process? What accounts for the divergence of narrative meanings and textual interpretations between readers?

Reading comics involves practicing multimodal literacy—the ability to create meaning with and from texts that operate not only in linguistic form, but also in some combination of visual, audio, gestural, and spatial forms. As we read, we engage in what the New London Group calls Design, drawing on our available resources and using them to shape meaning from multimodal texts. Reading comics, then, is an active process, since readers must use all resources available to them based on their own familiarity with the comics medium and its inherent grammars, their histories, life experiences, education, interests, and cultural knowledge. Design is an attempt to explain how we actually engage with and make meaning from the combination of words, images, spatial layout, gutters, sound effects, panel composition, body language, facial expression, emanata, and other comics elements. As well, I argue that in reading a comics text, making meaning through Design also involves the internal and external linkages that are continually made and unmade for readers, strategies best explained through Thierry Groensten's concept of arthrology and Gerard Genette's concept of transtextuality (including intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality).

In this presentation I examine how reading *It's a Bird* involves the process of Design as readers make sense of the multimodal elements of each page, the arthrological connections between

panels at both restricted and general levels, and the multiple kinds of transtextual connections between this text and myriad other texts. For example, the stylized “S” insignia recurs throughout the book as “Steve” attempts to grapple with the existence of Huntington’s disease in his family and his decision whether or not to write Superman; the “S” comes to signify not only Superman, but also the “S” at the end of Huntington’s. The symbol operates at various times as a linguistic, visual, and spatial design element, but also takes on significance through its placement within sequence (restricted arthrology) and its repeated appearance in various forms throughout the text (general arthrology). Each instance of this repetition makes and unmakes internal linkages for the readers as they continually reinterpret the text with the addition of new information and resonances. Moreover, the “S” insignia operates intertextually (referencing the Superman comics and mythos), paratextually (through images on the back cover of the book), metatextually (several sections of the text act as critical commentaries on Superman and the Superman mythos), hypertextuality (It’s a Bird represents a modification of the Superman texts/mythos), and architextually (as seen in its blurring of genres). As seen in just this one element, It’s a Bird is a text that allows critical engagement with ideas of Design, arthrology, and transtextuality as I consider how readers make meaning from complex comics texts.

Attila Jáger

Comics as art therapy?

– *Comic book therapy Institutional affiliations: Hungarian Comics Association, Hungarian Academy of Comics*

My name is Attila Jáger. Skateboarding and comics have been my passion and my main source of inspiration. I use mostly ink and applicate my works on my old worn out skateboards. This is a way for me to represent the forever changing nature of my personality.

In itself it is not much more than an experience to help me to understand myself and how the world functions around me: this explains why I use skating related symbols to frame and contextualise my works (such as broken and worn boards and skateboarding related figures). This is somewhat my personal filter when constructing worlds and systems.

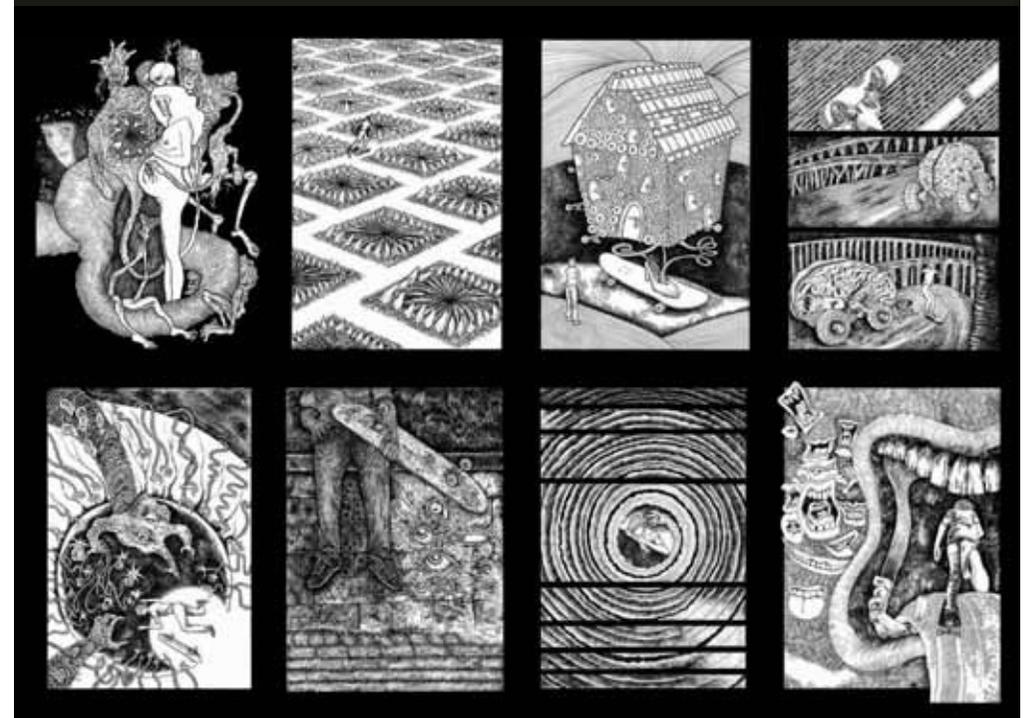
Out from depicting energy breaking free during personal struggle common and easily understandable messages emerge: it is a fact that through our decisions and their consequences every day we face a new fight. There are elements on both the good and the bad sides, but these don’t really exist in themselves, they act more like an indicator for the choices we have to make in the moment of truth of self-development.

My presentation is a call for discussion build on my own artistic experiences and my final thesis about art therapy. The terminology of art therapy creates the possibility to ask new questions about the creation process of making comics.

The topics: Art therapy and comic book therapy Experimental comic output formats with the help of art therapy Defense Advanced Research Projects Agency (DARPA) and the comic book art therapy software project History of comic book therapy? – New perspectives of researching



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Effects of panel segmentation on processing comic narrative: An experimental approach

An important aspect of comics is how the narrative is segmented into frames/panels: “To deal with the capture [...of...] events in the flow of the narrative, they must be broken into sequenced segments” (Eisner 1985/2008:39). Event segmentation is also of interest to cognitive psychologists: When we observe the world, we are faced with a continuous ‘stream of activity’ which we must somehow segment into meaningful events (Zacks/Swallow’07).

We conducted a psycholinguistic/cognitive-psychology experiment investigating how segmenting events into panels in different ways influences how readers construct the narrative in their minds. In particular, we wanted to explore whether and how differences in paneling/framing influence what aspects/properties of the event are regarded as more important/cognitively prominent.

We test whether representing an event in two panels (Fig.1a) or one panel (Fig.1b) influences how it is represented in readers’ minds. To probe mental representations, we used a fragment-continuation task: The closing panel shows two new characters, one of whom says “...and then...”, and participants write a continuation for this (‘whatever first comes to mind’; very unconstrained). Fragment continuation can measure how prominent/salient/important different aspects of the event are in people’s minds. Do people write about (i) the pictured event (e.g., ...and then Lisa kicked Mary), (ii) a consequence resulting from the event (e.g., ...and then the girl sprained her wrist), (iii) subsequent events that are not causally related (e.g. ...and then the mean girl also tripped Andy) or something else?

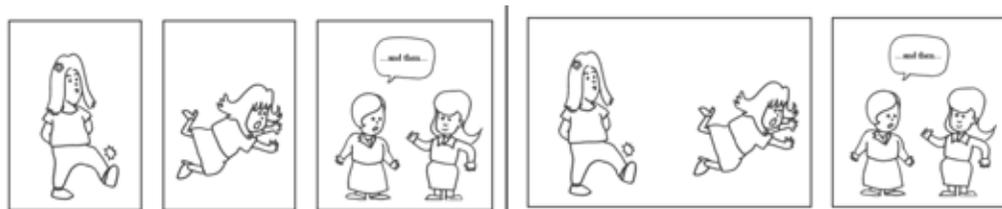


Fig.1a. Example: Event in two panels

Fig.1b. Example: Event in one panel

DESIGN-Twenty native speakers of American English in the U.S. participated. Each participant saw 24 comics: eight were critical strips, and 16 were distractors included to mask the experimental manipulation (commonly used in psycholinguistic experiments). To control semantics, the eight critical strips depicted active events with agents and undergoers (e.g.

tripping, tickling, punching). No participants saw the same event twice. The only difference between one-panel/two-panel versions is the gutter; physical distance was unchanged. (Two-panel sequences had subject-to-subject transitions, McCloud’93.)

RESULTS-Two-panel sequences resulted in significantly more result/consequence-type completions than one-panel sequences (two-panel=56% vs. one-panel=41%, $p < .05$): When the visual information was split into two panels, participants were more likely to focus on the result/consequences of the event than in one-panel versions. In contrast, one-panel versions resulted in numerically more continuations describing the pictured event than two-panel versions (two-panel=37% vs. one-panel=47%, n.s.). (Time permitting, we will also discuss pronouns-vs.-names/nouns, agent-vs.-undergoer.)

DISCUSSION-These results provide experimental evidence for the view that choices about panels/frames play an important role in how readers process comic narratives. In particular, isolating the undergoer character in its own panel makes the consequences of the event (even if they are not explicitly shown) more salient/prominent/important in readers’ minds. This finding can potentially contribute to use of comics as a didactic tool (e.g., helping students to focus on outcomes) and also highlights the power that subtle changes in segmentation have on fundamental aspects of processing. Interesting future questions arise regarding page-level layout (Groensteen’12) and potential differences in Western comics vs. manga (Cohn et al.’12). [Word count: 499 words]

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Frederik Byrn Køhlert, Ylva Sommerland & Gunhild Borggreen

Drawing Performance: Identity and Community in Contemporary Comics

In this panel, we propose to apply the interdisciplinary concept of performance to investigate how identities and communities are created, maintained or contested. The word performance is rooted in the wide sense of the verb to perform: to do, to execute, to accomplish. We apply the word performance in a social and cultural context, in which the word performance indicates a way of acting or behaving that reenacts certain norms or social patterns. Performance may be seen as a conscious enactment of certain behaviour or activities that are recognized as having specific cultural and historical references. However, cultural codes inscribed in memory and performance may not always be interpreted and understood in exact same manner, and they may therefore also be reproduced and re-enacted differently than in the original performance. This aspect of shifting repetitions is related to the philosophical perspective of

performativity and citation that stem from speech act theory and was developed further by scholars such as Judith Butler. This is why parts of performance studies emphasize the repetitive act of performance as a potential of negotiating cultural and social change: since a repetition can never be an exact copy of the previous performance, there is a space in that diversion or slippage into which new meaning can be ascribed.

The three papers in the panel investigate how comics perform or “do” things, and how comics as medium facilitate performance on many levels. Frederik Byrn Køhlert in his paper “Autobiographical Performances of the Comics Self” refers to Butler’s notion of “citational practice by which discourse produces the effect that it names”, and includes works by Marjane Satrapi and Toufic El Rassi to point out how comics form can be a subversive act because identity is (re)enacted through the performative redeployment of visual codes. Ylva Sommerland in her paper “Sports Performances in Manga – Play and Resistance within the Visual Zones of Sport” discusses works by manga artist Takehiko Inoue and investigates not only the elements of performance in competition, body movements and sport uniforms, but also how the visual aspect of recognition performs rules of inclusion and exclusion in terms of audiences. Gunhild Borggreen in her paper “Drawing as Action: Documentary Manga on the Great Eastern Japan Earthquake” includes issues of collective memory and “ownership” in disaster situations, and demonstrates how a manga work by Kōji Yoshimoto may be seen as a performance of the artist’s desire to keep “present and alive” the recollections of people involved in the Great Eastern Japan Earthquake in March 2011.

All three papers engage in analyses of specific comics in order to point out how performative and visual elements work within as well as out of the comics. We hope to show that performance theory may be a productive means of analyses that contribute to emphasize “doing” rather than “being”, and thus may serve as key to further investigations into the world of comics.

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Autobiographical Performances of the Comics Self

This paper considers the language of comics as a performative iconography, through which authors of autobiographical works can challenge or subvert dominant and stereotypical visual representations through the agency of performing the personal avatar differently on the page. Most modern theories of autobiography work such as Paul Smith from a presumption of the contradictory and always-already split Lacanian subject, which asks the reader to “submit to a fiction” when “offered some kind of cohesion of the writing ‘subject’ which is guaranteed by the writing signature, by the name which is attached to the text”. This double fiction, which first presents an autobiographical narrative that is inescapably shaped by a subject that in turn

is considered fragmented, incoherent and a product of discursive identity-formation, means that critics such as Sidonie Smith and Julia Watson have often considered it “more helpful to approach autobiographical telling as a performative act”. Keeping in mind Judith Butler’s influential notion that performativity “must be understood not as a singular or deliberate ‘act,’ but, rather, as the reiterative and citational practice by which discourse produces the effect that it names”, the performance of the self in autobiography can thereby in important ways be constitutive of subjectivity, as the writer creates a unified representation of a largely fictional self from the available discursive resources. In comics, this representation is fluid and repetitive, and operates visually on a sliding scale of realism that allows the author to structure personal identity and externalize various subjectivities. The unique possibilities offered by comics sequentiality allows for the suggestion that the comics form itself can be a subversive act, as identity is (re)produced through the continual performative redeployment of its visual codes. The paper uses as its case studies the performance of self as ethnic other in Marjane Satrapi’s *Persepolis* and Toufic El Rassi’s *Arab in America*. Satrapi uses a style that abstracts most markers of ethnicity into innocent stereotypical forms in an effort to both universalize her childhood experiences and challenge the form’s reliance on stereotype through a particularization of the autobiographical subject that happens entirely in the domain of the interior. Her oft-maligned but in fact highly skilled visual style is thus part of her project to familiarize a Western audience with both a self and an Iran that can no longer remain other. El Rassi, conversely, employs the damaging stereotypes of the dominant white culture in a style that exaggerates his physical appearance so as to illustrate the social ostracism felt by an Arab living in post-9/11 America. Autobiographical subjectivity is in this way asserted through a repetitive insistence upon those very ethnic markers that sets him apart and makes him an easy target for anti-Arab sentiment.

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Sport Performances in Manga – Play and Resistance within the Visual Zones of Sport

This paper deals with performance and sport manga and how the borders of communities are done in sport manga. I argue that there are three acts of sport performances at play in the studied images. By creating the concept “the visual zones of sport”, three performances done through sports have been studied closer through the example of sport manga - competition, body movements and sport uniforms. The material studied consists of works by the contemporary sport manga artist, Takehiko Inoue (1967-). Takehiko Inoue is most famous outside Japan for the basketball manga *Slam Dunk*(1990). The study also includes the online manga *Buzzer Beater* (1997), a science fiction story about an intergalactic basketball league team. The focus in *Buzzer Beater* will be on the Earth team playing in the “universe’s most elite pro-basketball league” where “all the star players are aliens”. The third manga by Takehiko Inoue discussed

here is Real (1999), a story about three teenagers who play wheel chair basket. This material offers examples of visual zones of sport where competition, body movements and sport uniforms are contested in a number of ways concerning the inclusion and exclusion of team mates and as well as audiences, which I will present in my paper.

The theoretical perspective is situated in performance studies. In the philosopher David Davies' theory of performance, appreciation and shared understandings are important factors concerning the ontology of performances. The visual aspects of recognition as a crucial part of performances will be discussed in the paper in relation to who is included or excluded as an audience of the comics studied. Questions of criteria for inclusion or exclusion are present when withholding the communities created as sport zones. The questions dealt with in this paper will also be on how the characters are depicted as outside or as part of the team and how this is performed in the depictions of rules of the play (competition), acts of gravity (body movements) and finally costume (sport uniforms). The angle on performance investigated in this paper focus on how the contesting of communities can be a process of play and resistance and how new rules for inclusions are tested when formulating the visual zones of sport.

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Drawing as Action: Documentary Manga on the Great Eastern Japan Earthquake

In his book *What Do Pictures Want?* from 2005, W.J.T Mitchell elaborates about the nature of drawing -- as image, and as action. According to Mitchell, a scene or a figure of desire may be depicted by drawing: that is, tracing and inscribing lines with a pen or other instrument. At the same time, the drawing itself -- the act of pulling the instrument across the paper -- becomes what Mitchell calls "the performance of desire." In drawing, the artist performs an act of dragging an instrument, and the line itself performs an act of fixing a desire through boundaries. This reciprocal performance of agency and desire in drawing is present in comics because of the prominent display of drawing as a basic visual and technical element: comics present not only drawing as image, but also drawing as action.

Some months after the March 11 earthquake and tsunami disaster in 2011, the Japanese manga artist Yoshimoto Kôji travelled to the northeastern part of Japan that was severely damaged by the events, and produced a documentary manga series that was published as a book in 2012 entitled *Santetsu. Nihon tetsudô ryokô chizuchô Sanriku tetsudô daishinsai no kiroku* (*Santetsu. Notebook on maps of Japanese railway travels. Documentary of the great earthquake disaster on Sanriku railway*). In *Santetsu* Yoshimoto recounts through images and words the events and experiences of March 11 as told by various people related to the local railway company, and enacts in drawing the style of documentary usually reserved for photography and film media.

The meticulous execution in the act of drawing in *Santetsu* displays the artist's commitment to capture and transfer all the scenery as it may actually have happened. The labour deployed in the drawing process is thus visible as what Mitchell calls "the performance of desire" when Yoshimoto pulls his pen across the paper in the attempt to seize the situation. The drawings in *Santetsu* show how official narratives may be contested by establishing alternative "ownership" of the disaster: Yoshimoto's lines perform a fixing of the artist's desire to keep "present and alive" the recollections and memories of the people involved. In this way Yoshimoto engages in a "performance of the past" which reenacts collective memory in the format of manga. The narrative of *Santetsu* deals with activism and recovery in local communities after a disastrous event, and it draws attention to general issues of infrastructure and community building in rural areas of Japan. I approach the manga as representational as well as performative image, allowing for analyses of processes of coding as well as action in drawing. These elements contribute to agency and "ownership" in terms of disaster, and my analyses show how the manga may provide alternative perspectives on reconstruction while also dealing with broader issues of power distribution and social and economic structures in the Japanese society at large.

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Embodied Minds and Mind Styles in Comics Storytelling

This joint paper will investigate two interrelated means by which graphic narratives represent consciousness and emotion: the embodiment of emotions and the effect of stylistic change or rupture. By using two different theoretical frames (the psychological study of emotions and narrative stylistics) we seek find new ways in which to understand how comics allow us to focus on a character's mental set and emotional state.

The main reference point for emotions in comics storytelling are the bodies of the protagonists: their facial expressions, their gestures, their posture and the conceptual metaphors shaping their representation (Forceville 2005) give readers a sense of the emotional state of characters. Psychologists like Frijda (2007), Damasio (1995) and LeDoux (1996) have described emotions as embodied appraisals for making sense of a situation; a scientific explanation for what we experience as "gut feelings". With Azzarello and Rizzo's *100 Bullets* (1999-2009) as the key example, this part of the paper will investigate how the study of embodied emotions can

contribute to the analysis of the representation of “gut feelings” in comics storytelling.

However, also stylistic changes, ruptures and heterogeneity, beyond the embodied presentation of characters in the images, can be framed in the narrative as emanating from or being intimately associated with an individual consciousness in the storyworld. This part of the paper investigates the usefulness of the concept of mind style, understood as “a particular cognitive view of things” (Leech and Short 2007) that can be attributed to a character or a narrator and their mental or emotional state. The various instances of local stylistic rupture and the surprise effect of color in Manu Larcenet’s *Blast* (2009-), which represent a complex inner experience in the narrator-protagonist’s mind, will serve as the key example.

This presentation explores two complementary approaches to fictional minds in comics which relate the elements represented on the page and the representation itself to mental states in the different ways: one relies on readers’ resonance with the bodies on the page, and the other on the ways in which the mental state of the character can be traced from the representation itself. Our presentation will work out points of convergence between represented and representation, embodied minds and mind styles, which will contribute to a broader understanding of the complexity of fictional minds in comics.

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The subtle subversity of Priit Pärn’s „In Reverse“.

The subject matter of the paper is a book from 1980 named “Tagurpidi” (“In Reverse”), by the renowned Estonian artist and animated film-maker Priit Pärn. It is one of the most popular and artistically noteworthy works ever produced in the comics medium in Estonia, and also likely the only Estonian comic book with some international impact: it has been translated into Finnish („Nurinkurin-Nuuti“, WSOY 1989), Swedish („Resan till Baklängesboda“, Fripress bokförlag 1989), Danish (“Rejsen til Sønderomvendt”, Høst & Søn, 1989) and Norwegian (“Tvertom-tom”, Gyldendal Norsk Forl., 1989).

Within the larger framework of Pärn’s career, “In Reverse” was a side project, consisting largely of Pärn’s rejected ideas for animated films from the late 1970s, reworked into a didactic story for children. The events follow a little boy misfit, who insists on doing everything in a way that’s opposite to common sense in his environment. Eventually his worried parents decide to send him to visit his easy-going uncle, who lives in a place called (approximately) In-Reverse-Ville – and after experiencing that bizarre and troublesome environment for a while, the boy is glad to return to home and normalcy. It’s an unconventional, purposefully challenging kind of children’s book, full of visual and textual puns and paradoxes, and is fondly remembered as an inspiring and witty read by many Estonians who grew up in the 1980s. Still, as yet, there have

been no in-depth analyses written on it.

In this presentation, I’d like to highlight the ways in which this playful, bright-coloured children’s book was, in fact, quite subversive within the context of its original publication in Soviet Estonia. It is an example of radical artistic content challenged into a marginal, less controlled form of cultural output.

The book can be interpreted as an exploration of a child’s ‘free’ imagination and worldview, contrasted with the repressed and organized ‘proper adult’ mindset. (There are some connections to Pärn’s short animated film on the same subject, „Harjutusi iseseisvaks eluks“ („Exercises in Preparation for Independent Life“) 1980). It is a fairly common theme in children’s literature, but given that the work in question was created in a totalitarian setting, it takes on a political dimension here. Along the same lines, the book (as well as Pärn’s 1977 book „Kilplased“) can be regarded as an early example of postmodernism in Estonian culture, subtly but consistently contradicting the warped version of modernism that counted as the Soviet mainstream.

“In Reverse” is also fascinating as an example of Soviet approximation of fashionable Western psychedelic art: created in an environment devoid of actual access to mind-altering drugs, but ideologically unsound nonetheless. In addition, this ‘harmless fantasy for children’ is clearly linked to the strong surrealist trend in the Soviet countercultural art. (Pärn cites classic surrealists as a source of inspiration, the hat-wearing uncle can be seen as an homage to Magritte, etc.)

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Contesting the phrase: “A woman in a drawing looks like one woman, that’s all.” Gustave Flaubert’s Salammbô imagined by Philippe Druillet

A highly visual writer, Gustave Flaubert was profoundly ambiguous in his relationship to images. In 1862, this great precursor of the modern French novel – who was so often torn between realism and romanticism – took his readers by surprise in publishing *Salammbô*, a novel whose story is set in Carthage in the aftermath of the First Punic War three centuries BC and tells the destiny of the tantalizing priestess *Salammbô*.

In the beginning of the 1980’s, Philippe Druillet decides to revisit Flaubert’s uncanny novel and give it a graphic reading in a total of three albums. How, then, does Druillet visualize Flaubert’s universe? How does he approach this text whose author is famous for having stated, in a nineteenth century where images abound:

“a woman in a drawing looks like one woman, that’s all. The idea is closed, complete, and every sentence becomes useless, whereas a written woman makes one dream of a thousand women. Therefore, since it is a question of esthetics, I absolutely refuse any kind of illustration”!

This paper will attempt to reset the works of Flaubert and Druillet in their original contexts in order to explore the question of adaptation further.

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Form and function in Brazilian photonovels

This paper aims to analyze the relationship between genre and mise-en-page in Brazilian photonovels. Since its birth, the photonovel pages have been composed in a rather uniform and traditional fashion, displaying rectangular picture frames side by side.

Although not unnatural, if we think that this is the actual format of the photographs that compose it, it also raises a series of questions regarding the validity, necessity and consequences of its use. And since traditional photonovels have in their vast majority always been directed to the same public, that of female readers, and told basically the same kind of romance stories, it seems also pertinent to investigate the relationship between its thematic and formal aspects. It is our hypothesis that a change in public and/or genre of the stories being told, would also affect the way the images are disposed in the page, to better appeal its public or help in the narrative, activating the proper effects of the specific genre in use.

In this regard, we will be comparing several examples of Brazilian photonovels published from the 1960’s until more recent ones, dating from up to the 1990’s, and including not only the classic romance stories but also some mystery, action and even and erotic issue.

Julio Landim is currently conducting PhD research on the cultural dynamics of photonovels at the Department of Literature at K.U. Leuven (Belgium). His main interests lie in the field of visual studies, with particular interest in the relations between image and narrative.

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The semiotics of sentiments in manga for children.

The paper is about visual representation of emotion in children’s manga. The many different signs in the manga-picture indicates the emotional state of the characters. The visual signs communicate fear, anger, happiness etc. Although some series may have more specific visual signs, most of them correspond to the same codes. Generally anger is being communicated through caricature of the face: The teeth are jagged and the eyes are empty or bulging. Lines radiate from the body and the persons often have two lines that indicate a beating vein in the forehead. Many other emotional states can be located, a big drop above a person’s head for instance represents embarrassment, and blood that spurts from a man’s nose is sign of sexual excitement.

All of this is more or less common knowledge to people who read manga on a regular basis. In any textbook on how to draw manga, you will also find all of these (and many more) examples listed. So when for instance Michael Abbott and Charles Forceville document that loss of hands in Azumanga Daioh Volume 4 is loss of control, that could also be said about many manga series (Abbott & Forceville: 2011). In this presentation I will discuss how it is possible for children to understand the various visual signs. Since children learn how to read manga themselves, I argue that manga has its own didactic strategies. It is a theoretical investigation that focuses on the visual signs per se. But I hope to continue the study with an empirical investigation on how children actually read visual signs in manga.

In order to investigate this I look at various mangaseries through the triad icon, index and symbol conceptualised by C. S. Peirce. The writing of C. S. Peirce has been proposed by Anne Magnussen as a theoretical framework for the understanding of comics (2000), but not in relation to manga and not only focusing on the visual signs.

In this presentation, I use Peirce’s semiotic approach in an examination of how the visual signs in children’s manga such as Full Metal Alchemist, One Piece, Shaman King work.

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”Yeah I’ve had plenty of good days..”

Thus begins the comics book “Cleveland” told by Harvey Pekar and illustrated by Joseph Remnant. There has been a fair amount of good days but you have a distinct feeling that there has also been a large sum of days with pain and anguish. The illustration that follows this statement shows the miserable state of a city that was once great, and has now turned into one of America’s many cities in recession. The graphic novel has one main storyteller, Pekar himself. He is seen walking around Cleveland as he tells the story of its rise and fall, interwoven into the fabric of his own life story and memory. Through flashbacks to his childhood and youth he tells the story of a city with great potential and you immediately understand that there is more at stake here than just a memoir of a city.

Harvey Pekar is giving life to his memory and the memoir of a city by “making the road by walking”. He is in Michael de Certeau’s worlds giving a voice to the city by walking the distances. “The act of walking is to the urban system what the speech is to language or to the statements uttered” (De Certeau 2010, 97)

Pekar is creating his own legends, the legend and myth of Cleveland. He is creating a picture of the city as it was once and that is what he will remember it as. The city has evolved, and there is no longer a place in the stories in it that he appreciates. It is also a development that he can not stop, but he can write his own story of how it was, and thereby contribute to the history or the legend of his city.

Harvey Pekar and Joseph Remnant’s “Cleveland” is handling cultural memory in a comic book form not seen before. There is also the second problematic issue of author and narrator used in the book. The book is bordering on fiction and biography, it can be understood as a (Auto)biography, a word used by Thomas Bredehoft. Mainly to point to the fact that Pekar dictates the story to and interpreter, in this case Joseph Remnant who holds the job of visualizing Pekar’s memories.

Pekar is constructing his memory to fit his intent. A severe critique of modernity, for which he advocates in this book. To fit that purpose he is constructing what Birgit Neumann calls “Mimesis of memory”. A constructed memory in literary and aesthetic form. Thought that mimesis, further memory and recollection is constructed.

Novels, in this case the graphic novel, is producing a discourse of the past as it is imagined.

An imagined past that is installed in the reader to activate them in their own communities so that their own communities do not have to live through what Pekar’s Cleveland did.

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Yassuh, Mr. Spirit, boss!”: Racial Insecurity and Representation in Will Eisner’s Prewar Spirit

Will Eisner (1917-2005) is probably one of the most influential actors in the history of American comicdom. He often remarked that he “did not invent comic books, but was present at their birth” and he was indeed somehow involved in, or at least had a front-row seat at, many of the most significant events in their American history. *The Spirit*, a syndicated detective comic that appeared as an insert in Sunday papers between 1940 and 1952, ranks among his most celebrated contributions to the comics medium and its American forms. It is inarguably a repository of enduring innovations such as the splash page and the “Eisnerpritz,” and experimentation, notably in stories

like the sequentially alliterative “M-U-R-D-E-R” or the dreamy “Gerhard Shnobble.” It is also somewhat controversial.

Ebony White, a member of the series’ regular cast, embodied lingering cultural memories of minstrelsy; partly based on then-popular characters (notably and explicitly Rochester, the valet on radio’s Jack Benny Program) and enlisting common stereotypes, Ebony was represented as a highly unflattering caricature of African-Americans, to wit as a big-lipped, bug-eyed, and somewhat dim-witted blackface youth. Consequently, Eisner can all too easily be dismissed as simply capitalizing on structural racism embedded in American culture or, more charitably, displaying lacking sensitivity to (or ignorance of) African-Americans and American history.

In his 1965 essay *The Great Comic Book Heroes*, Jules Feiffer wrote that “[j]ust as Milton Caniff’s characters were identifiable by their perennial WASPish, upper middle-class look, so were Eisner’s identifiable by that look of just having got off the boat.

The Spirit reeked of lower middle-class: his nose may have turned up, but we all knew he was Jewish.” Despite Eisner’s repeated refutations and the somewhat over-drawn character of Feiffer’s claim, filtering *The Spirit* through Eisner’s Jewishness has some interpretive merit. In the immediate prewar period anti-racism fast became a defining characteristic in America’s public self-definitional discourse. Paradoxically running parallel with this development, however, native anti-Semitism was building towards its historical high tide among whites and, significantly, blacks. Shortly after the war, social psychologist Kenneth Clark would remark that it was naïve to assume that “the common ground of insecurity” shared by African-Americans and Jews would necessarily lead to kinship or understanding; it could instead lead to fear, suspicion, and hostility.

This paper argues that the Spirit’s urban middle-class whiteness as contrasted with the stereotyped representation of Ebony can be seen as an expression of Jewish prewar racial insecurity. When read within the framework of the political and cultural context of their creation, the difference between the two emerges as “race talk,” negative appraisals of African-Americans as a rite of passage into American culture. Especially in light of Ebony’s respectful dismissal almost immediately after Eisner’s return from military service in 1946, *The Spirit*’s racial representation appears to have its roots in Clark’s “common ground” and the employment of racialized denigration to serve as a way of competing “to escape relegation to the lowest status” in a particularly tumultuous time in the history American identity formation.

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State protection and identification in Hellboy: Of reformed devils and other Others in the Pentagon

“Think, creature! Think! If you kill me you will never know WHO you are!” “Yeah, you’re right. But I can LIVE with it!” I retorts Hellboy before crushing Rasputin’s skull. Yet the sorcerer’s words recur only a few pages later, this time as an ominous memory ending the story with the promise that there will be more to come and also retaining a mild degree of ambiguity regarding the protagonist’s character, which renders him both intriguing and human. On the other hand acquiring a normal, human identity or even comprehending their origins remains an impossibility for Hellboy and his friends.

Appearing in the early 90s, Hellboy or Anung un Rama is far from being the first monstrous superhero with a dark past - Hulk and the X-Men appeared decades ago and Spawn, another former denizen of Hell, only a year earlier. Hellboy however stands apart due to his direct incorporation into the US defense system, in the Bureau of Paranormal Research and Defense. An ex-demon with a grudge against Rasputin and the Nazis who summoned him in 1944 as a surrogate weapon of mass destruction and who ended up being raised by the eventual head of the BPRD, the character and its universe provide an intriguing pop-cultural reflection on the notions of others, enemy, friend and protection in the American context. Although to be taken with more than a grain of salt, the pop-cultural tendencies of amalgamation and simplification can reflect the socio-political context of their creation while simultaneously being a part of it in a haphazard manner similar to Deleuze and Guattari’s rhizome. Hellboy can be seen as making significant comments regarding the nature of the enemy as well as those defending and protecting the State, which in the diegesis becomes synonymous with all that is just in the world. The enemy in Hellboy’s storyworld is not merely a coalition of well-preserved Nazis and a malevolent monk, whose status as a revered mystic for many Russians is reversed into prowess in black magic but - as is often the case in the superhero genre - is also a representative of Evil warring against Good, both of which in turn subsume political, social and religious features from the real world. But Hellboy has several twists, not only due to Hellboy’s original abode in Hell but also his abnormality which is somewhat uncomfortably combined with his indispensability for the US Government in the combat against the forces of darkness. Facing not only regular human armies but also spiritual, ancient ones with dangerously high claims to supernatural powers, the State is forced to resort to unusual solutions such as Hellboy, Abe and Liz. The merging of several imaginaries on the level of the image of the US Government as well as the religious and historical symbols of fear not only forms a fertile plan for adventures along the good-evil axis and highlights the

similarities between religious and patriotic cults but also calls for a reconsideration of unusual beings, outcasts or simply others à la X-Men (complete with its allusions to the civil rights movement in America and elsewhere). Hence on a secondary level Hellboy can be read as commenting on xenophobia while also highlighting the problem of integrating immigrants and justifying the use of unconventional methods against the enemy.

The proposed paper will analyse the interweaving of social, political and religious imaginaries to delineate possible identity constructions of the US government and the Others in the series, concentrating on their relationships and implications.

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Between praise and disillusion: The Jewish debate on Zionism and the State of Israel in and through comics

The term “Zionism” coined in 1890 by Nathan Birnbaum denominates the political movement for the return of the Jewish people to the Jewish homeland (Eretz) Israel. 50 years after its foundation by Theodor Herzl, the movement’s aim was fulfilled by means of the establishment of the State of Israel. This creation of a Jewish homeland however, was not accepted by the Palestinians who had been living on this territory for generations and who therefore consider it as their own homeland. The result is a still ongoing conflict between Israel and its neighbors, and a heated debate pro and contra Zionism, also amongst the Jews themselves.

As Zionism is founded on the religious assumption that Eretz Israel has been given to the Jewish people by God, a “fact” which is, furthermore, fundamental to (religious) Jewish identity, the intra-Jewish debate about, as well as the individual struggles of Jews with Zionism and Israel reveal a deep questioning of Jewish self-understanding (Ben-Moshe 2007; Herman 1977).

Therefore, in contrast to non-Jewish comic book authors who write about Israel and the Arabi-Israeli conflict, Jewish authors cannot “merely” express their political point of view but do or have to always engage in a discussion on Jewish Identity.

Starting with a short introduction on (contemporary) Jewish Identity and the place and the role of Israel and Zionism in it, the paper will discuss how the issue is approached in the comic books and graphic novels, will show what differences exist between the approaches of Jewish-Israeli and Jewish-non-Israeli comic book authors, and how they are displayed in the respective works.

Considering that the entire question of Israel is inseparable from its religious roots in Judaism, the first part of the paper will examine the Jewish treatment and interpretation of the biblical story in comics, e. g. The Story of the Jews - A 4,000-Year Adventure (Mack 2002), but will also take into account some non-Jewish works like The Book of Genesis illustrated by Robert Crumb (Crumb 2009).

The second part of the paper will focus mainly on works by Israeli and non-Israeli Jews who grapple with Zionism and contemporary Israel (e. g. Prath and Dankner 1998; Krischen 1996; Rajsfus and Demiguel 2007) and will furthermore discuss the impact of the autobiographical - and thus very personal - approach chosen by many authors on the debate of Zionism (e. g. Libiki 2008; Glidden 2010; Pekar and Waldman 2012; Tobocman 2003; Fink 2008).

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Comics as a Medium for Teaching Characterization & Character Interpretations in Literature: Inductive Approach from Shakespeare's Plays & Greek Myths

The scope of this paper is to present and defend the concept of hypermedia comic books and their added value in education, especially in teaching literature for both junior and senior students, and to conclude - through some examples of comic heroes and heroines adapted from Shakespeare’s plays and Greek Myths - that literature in its various genres can be a rich, tremendous and far-reaching source for Comic Books’ artists and creators.

The importance of employing comics in teaching literature has led over time to the development of a large variety of theories pertaining to this issue. Since its beginnings that were originated in the United States in the 1800s with the publication of The Adventures of Obadiah Oldbuck in 1842, followed by the introduction of Jerry Siegel and Joe Shuster’s Superman in 1938, the definition of “Comic Book” raises an amalgam of theoretical debates about sequence, narrative, image, text, genre, and art

as well as its importance and relation to other genres, such as teaching literature and the interpretation of fictional characters (Meskin, 2007; Goulart, 2000). Sones (1944) notes that comics “evoked more than a hundred critical articles in educational and non-professional periodicals.

Due to its hybrid nature in its relation to literature, film industry and pictorial art; comics has beneficial results and far-reaching strengths if employed as a medium of instruction and didactic aid. Some of these strengths are: its motivational aspect and ability to create engagement and maintain the learners’ interest due to human’s natural attraction to pictures and comics, its ability to create emotional connection between students and characters of the story, its permanent visual component in contrast to film and animation where the medium dictates the pace of the viewing progress and its ability to develop the analytical and critical thinking skills of the students (Versaci, 2001; Williams, 1995).

The use of comics in education was based on Clark’s & Paivio’s (1991) Dual Coding Theory, which supports the importance of imagery in cognitive operations. They believe that recall/recognition is enhanced by presenting information in both visual and verbal form. In addition, Mayer and Moreno (1998) suggested strategies so as to employ comics and digital hypermedia in teaching various subjects from science, psychology, sociology to literature and even history. Such an employment will increase the attraction of the students towards the subject being taught, enhance their cognitive abilities and create memorable intellectual images of the characters involved in the taught subject. Both in its textual form, and its

pervasive influence on other media, the medium of comics provides a new, unique lens through which we can examine the far-reaching, prevailing and hidden characteristics of the characters involved in the action being taught.

Yet, this unique employment of comics in teaching literature genres has not been studied in depth by the academic world. Compared with the considerable number of theoretical works on literature, film or theatre, the medium of comic art is still very poorly served by the scholars. Since the end of the 1960’s, however, some studies have been published. Nevertheless, three decades later, no single academic work has thoroughly covered the various formal techniques of comics. Thus, we do not exaggerate if we say that the serialized comic book is one of the most underutilized and neglected genres of literature in literary criticism today.

On the other side of this study, we will see how the similarities between the superheroes of some serialized comic books and the heroes of Greek Mythology had resulted in an interesting genre of literature that can allow classical scholars to observe how modern writers reinterpret the classical texts of Greek Mythology. Furthermore, we will approach some of Shakespeare’s remarkable heroes and heroines and see how the

comic book versions of Shakespeare can be appreciated on different levels by different audiences: by schoolchildren who use them as short tales to be read before going to sleep in Winter nights, by older students who investigate what is hidden between the lines and thoroughly analyze the artwork, by teachers who find that panels can stimulate their students and encourage them for deeper discussion, and by scholars, who examine how they reflect social concerns or approaches to literature. Hence, if we increase our awareness of how the artists and creators of comic books adapt Shakespeare and re-present his plays to us, we may appreciate afresh what makes Shakespeare timeless.

Comics, geography, politics

The papers on this panel all focus on examining the links between the comics form and national identities shaped by space and place-based conflicts. The papers raise questions such as: How do comics participate in the creation and contestation of national identities and imagined communities? Are there specific aspects of the comics form that are especially suitable for critically addressing questions of space and place, politics and power? How might comics participate in the creation of hybrid national identities? What is the role of comics in the creation of post-colonial identities?

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“The Arts of Occupation: Chris Hedges and Joe Sacco’s Days of Destruction, Days of Revolt.”

At first sight Chris Hedges and Joe Sacco’s *Days of Destruction, Days of Revolt* belongs solidly in the same tradition as books such as James Agee and Walker Evans’s classic *Let Us Now Praise Famous Men* (1941), which grew out of an assignment in 1936 to produce a magazine article on the conditions sharecropper families in the South lived under during the “Dust Bowl,” as well as William T. Vollmann’s 2007 book *Poor People*. *Days of Destruction, Days of Revolt* describes the predicament of the rapidly growing underclass in the States, victims of corporate capitalism in what Hedges refers to as “sacrifice zones,” areas that have been offered up for exploitation in the name of profit. The reader is introduced to despaired people living on the Pine

Ridge Lakota reservation in South Dakota; the homeless of Camden, N.J.; migrant workers assigned to pick tomatoes in worker camps in Florida; and individuals suffering from and resisting mountain-top removal by coal companies in West Virginia.

However, *Days of Destruction, Days of Revolt* departs from this tradition of social reportage in several significant ways. In my paper I would like to focus on two of these: Firstly, the book's attempt to address the interrelations of corporate capitalism, environmental destruction, and escalating poverty in a geopolitical framework. Secondly, the book's use of drawings and comics reportage in the place of photography in doing so. Interrogating the ethics of the drawn documentary image inevitably implies addressing its peculiar, somewhat paradoxical authenticity, and to think of how drawings differ from photographs in how they depict the world. In my discussion of this I'll draw on both documentary and comics theory (Paul Ward, Hillary Chute, Charles Hatfield). I will argue that the use of drawn images in *Days of Destruction, Days of Revolt* results in a new form of what W.J.T. Mitchell calls "imagetext," one that raises its fundamental social and geopolitical questions with energy, passion, and ethical integrity.

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"Comics in postcolonial Senegal – suggesting and contesting national identity"

Senegal is a country on the western edge of the African continent. A common stereotype of Africa is that of a continent without history, populated by savage tribes and isolated from civilization until the Europeans arrived. But Senegal and much of West Africa were detribalized, organized into self-governing communities, states and empires, in regular contact with North Africa and the Muslim world long before the coming of the Europeans. (Gellar, 2005:15).

During three research journeys in Senegal I have found some Senegalese comics albums telling about the history of the country from different perspectives. At NNOCORE 2013 I intend to present some of these comics by describing and interpreting visual and verbal signs, and analyzing how the comics suggest or contest different versions of imagined communities through aspects of national organization, relations with other people, language, religion, customs and traditions of rituals and everyday life, and traditions of representation.

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"Where is the War? Rhodesian Comic Books in the 1970s"

During the Zimbabwean war of independence in the 1970s, when the country's black population was fighting for independence from Britain and majority rule while the minority white population had declared a Unilateral Independence from Britain, cartoons and comics were also part of the political struggle. Whereas political issues were commented on in newspaper cartoons, the comic books that were published at the time seem to have had their own take on the ranging war.

This paper will analyse a small selection of comic books that were published in the then Rhodesia in the mid-1970s, and discuss how they each handled the on-going war of independence in a different manner. Emphasis will be on the discursive construction of community, nation, political enemies, and the racial conflicts in the country. In addition, the visual analysis will focus on how the use of stereotypes of otherness plays in tune with the political debate going on at the time. In short, the comic books will be seen as political statements in their own right.

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"Framing human rights: comics form and the politics of representation in Joe Sacco's Footnotes in Gaza"

While multiculturalism is a many-faceted concept, absolutely central to all debates and studies about multiculturalism is a concern with the politics of representation, in particular, the way that the workings of power structure representational practices for both producers and consumers. In recent years, human rights scholars have drawn on such analytical approaches in discussing the various verbal and imagistic representations that make up human rights discourse in the West. In particular, human rights scholars seek to understand the representational mechanisms by which the human is recognized within the contexts of war, torture, political oppression, and disasters (both natural and man-made.) But this relationship of recognition is already marked by uneven global power distributions and the legacy of colonialism (Chouliaraki,

Mutua, Sontag).

This paper draws such parallels between multicultural and human rights discourses as they appear in Joe Sacco's Footnotes in Gaza (2009). In particular, I examine Sacco's use of framing as an aesthetic device that also has political implications for representing the situation of Palestians on the Gaza strip. Judith Butler discusses the power of framing when it comes to image-based representational practices; she postulates that frames (both literal and imaginative) are the spaces in which artists have the power to produce identification or dis-identification, humanization or de-humanization (Precarious Life). I use Butler's theories to discuss Sacco's framing strategies, how he aims to wake readers up the very politics of representation that are crucial in understanding the geopolitical crises in Israel/ Palestine. This paper examines where his work both succeeds and fails in such an effort, and in tracing some of these framing strategies, I also argue for the importance of graphic storytelling within multicultural and human rights scholarship.

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Fantasy and Myth – The American Frontier in Don Rosa's The Life and Times of Scrooge McDuck

Our joint paper approaches the concept of the American Frontier through the popular culture lens of Don Rosa's Disney comics. Rosa's Scrooge lives out the high days of the American Frontier, including the Klondike Gold Rush ("King of the Klondike" in The Life and Times of Scrooge McDuck and "Prisoner of White Agony Creek" in The Life and Times of Scrooge McDuck Companion) and the closing of the Frontier ("The Vigilante of Pizen Pluff" in The Life and Times of Scrooge McDuck Companion). The prior text highlights the depiction of the Frontier as a fantastical unspoiled wilderness, where strong individuals can find clarity of purpose and success by the sweat of their brow. The latter text, in turn, is a highly intertextual piece, containing many historical-figures-turned-myths, such as the Dalton brothers and Geronimo, all acting

out their parts as (former) heroes or villains of the great American Frontier. Rosa's depiction of Scrooge as an active agent on the Frontier reveals several easily recognizable elements of the grand American mythos constructed around the concept of the Frontier, which was integrally linked to the realization of the American Dream. This also applies to Scrooge, who is able to forge the foundations of his later wealth through hard work on the Frontier. The American literary canon boasts several classical works that approach the Frontier in their unique way, and we suggest that Rosa's Scrooge falls within the boundaries of the myth, even if the duck-protagonist is more fantastical in nature than other fictitious personas of the Frontier, such as Hawkeye in The Last of the Mohicans or Huck Finn in The Adventures of Huckleberry Finn. Don Rosa's Scrooge McDuck, however, goes beyond the closing Frontier (F.J. Turner) on the American continent. Scrooge is constantly pushing himself into new territories, including fantastical locations like the Forbidden Valley in the jungles of Amazon, inhabited by dinosaurs. The Frontier was often presented as something more; an adventure for forging a self-made identity. This is the myth of the Frontier that Scrooge is realizing; to him the Frontier was the most defining place of his life. The American Frontier is the physical and emotional place he still longs for later in his life, all the while hoping for yet a new final Frontier to be found (e.g. "The Attack of the Hideous Space-Varmints" in Walt Disney's Comics and Stories 614-616).

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Alan Moore and David Lloyd's V for Vendetta: extratextuality and intertextuality in the creative and cultural spheres

In the 1980s, Alan Moore and David Lloyd created the DC series, V for Vendetta, which was made into a single volume graphic novel in 1990, and adapted into a major motion picture by the Wachowski Brothers in 2005 (released 2006). The graphic novel is rich with intertextual references to Shakespeare, Andrew Lloyd Webber, and George Orwell, as well as a plethora of visual references, for example from movie and play posters. This paper will trace the origins of intertextual and intermedial sources in V for Vendetta, and then follows their extra-textual expression in a variety of alternative political movements.

The most iconic reference from the book, more so than even the eponymous “V,” is the “Guy Fawkes mask” used initially in the graphic novel to cover V’s scarred face, then the myriad of protestors against the totalitarian society Britain had become. The graphic novel resonates with reawakened anti-totalitarian attitudes in the culture at large with memorable quotations and references, as well as the Guy Fawkes cultural mythology. This has expressed itself extratextually through a variety of uses of the image. Traces are evident in the Ron Paul presidential campaign of 2007-2008, which had their first internet fundraising event on Guy Fawkes Day and raised over 4 million dollars for Paul’s Republican Primary campaign. On the other side of the political spectrum, it was highly visible in European protests against the internet-restriction legislation A.C.T.A. in 2011 and early 2012 in Poland and Sweden, and the Occupy Wall Street protests in the United States. As author Alan Moore and artist David Lloyd have mentioned in separate interviews, the image derived from the graphic novel can be employed wherever there is a protest against tyranny. The highly stylized Guy Fawkes mask, drawn and designed by David Lloyd, is currently identified with diverse social and political positions, all of them sharing a wish to limit government control of the individual while at the same time moderating the influence of large, repressive collectives, be they corporate or statist. The mask is used also in freedom of speech issues, and, in line with its most prolific demonstration in the film, functions to shield the identity of the protesters, as well as serving as an anti-authoritarian ideological marker. It is currently being recycled intertextually in feature plaques of newscasts, as the account portraits for tweets on libertarian and free-speech sites, and, ironically, as best-selling merchandise for Rubies’ Costumes and Jomay, for which royalties must be paid to the TimeWarner corporation.

This paper will briefly deal with precursor images upon which Lloyd designed his version, examine its mediation in the graphic novel and the film adaptation, and finally examine some of the sites of resistance where this image is employed.

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Comics of transnational heroism? Questioning the European war comics

Comics have been representing both facts and fiction from the late 19th century onwards. Although the medium has been predominantly associated with fiction for a

long period, it is also used as a way to represent, and even process, historical experiences. A fine example is the Second World War, which, as a political and military conflict, affecting and mobilizing societies throughout the world – especially in Europe, Asia, North-America and North-Africa, – has been present in a large variety of comic strips and comic books ever since the outbreak of the war in 1939.

In my presentation, I will focus on the genre of war comics, originating as a European variety in the postwar comics landscape. Most societies in Northern, Western and Southern Europe have been confronted with the activities of publishers offering various series of small pulp comic books mainly representing heroic acts of soldiers during World War II. The first such publications already appeared during the second half of the 1940’s, and they gained a wider audience from the late 1950’s onwards. Several publications continued to reach large audiences until the 1980’s, such as *Battler Britain*, *Guerra d’eroi*, *Hazañas Bélicas*, *Victoria*, *Vigor* and *War Picture Library*. With a few exceptions, they were spread over a large part of Europe, either in the original language or in translated editions. Nowadays most of these series have disappeared. Only the *British Commando* series has survived, while there recently have been new initiatives in Spain as well as in India. In my presentation I will amplify the background and origins of these comics as well as their international success in visualizing a global conflict in a specific way. The central question is how these transnational comic representations relate to the various national frames in which the Second World War was usually remembered and commemorated.

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The changing aesthetics in recent young adult’s literature

The aim of this paper is to investigate the changing aesthetics in recent young adult’s literature. I will discuss how the spatial and temporal forms of representation challenge the notion of genre, as the text in question, *The Savage* by David Almond, illustrated by Dave McKean (2008), employs a variety of genres. Furthermore, I would like to investigate the aesthetic expression and the multimodality in the text.

My theoretical approach is literary dialogic discourse (Bakhtin 1981). The dialogues within the text, as well as the text’ dialogic discourses with the reader

invite a new approach within young adult's literary discourse. Moreover, Iser (1978) argues that the reader goes through a process of decoding and construction, which is relevant in the reading of multimodal literary texts. Thus, I want to explore the potential of the primary text's dialogic semiotics as well as the dialogue between the text and the reader since the subject matter is dialogic in its aesthetic construction.

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Representations of bodily experiences in Karu selli by Kati Kovács

In recent decades, the body has become the focus of several disciplines, such as sociology, cultural theory, and feminist studies. Often, the writings on body emphasize the cultural aspects of embodiment and regard it as an active process in which the foundations of identity are constructed. Cultural assumptions underlie the performance of bodily identity and influence the way we see actual bodies and pictures of bodies. In my presentation, I will analyze how bodies and bodily experiences are represented in graphic narratives. In other words, I will show how the visual and verbal means, such as drawing style, visual metaphors, mise en page and framing, are used in the construction of the characters and the depictions of their embodied experiences.

I will draw my examples from Karu selli, a graphic narrative by Kati Kovács. Kovács is one of the most widely known Finnish contemporary comics artists and known for her strong, independent and active female characters. She has been called "The Female Robert Crumb" of Finland because her daring style to depict the sexual and carnal pleasures of her characters resembles the tradition of underground comics. However, her comics can be regarded as subversive in how they represent female bodies and sexuality. The exposed bodies in her comics can seem embarrassing and disturbing, even unseemly but so are many of the themes that she discusses in her comics.

Her books tackle with serious themes such as sexual violence, mental health, and ambiguity of sexual identity. Regardless of grim themes, her comics are humorous and feminist humor is used as a tool to expose, mock and ridicule the patriarchal culture. In my paper, I aim to analyze how embodied experiences are rendered visually and verbally in her comic book, but I also suggest that female artists may breach the conventions of depicting women in popular culture. Graphic narrative can be regarded

as a medium that enables the visualizing of the cultural restrictions for representing female bodies. By reflecting their own embodied experience in their work female comic artists can breach the conventions and establish their own ways to represent female experience.

References Kovács, Kati 1996: Karu selli. Helsinki: Arktinen Banaani.
About the writer Leena Romu (MA) is a PhD student in the School of Language, Translation and Literary Studies at the University of Tampere. She wrote her thesis in 2011 about Kati Kovács' graphic narrative Karu selli. She is interested in Finnish comics and in her PhD project she concentrates on the representations of female bodies and bodily experiences in Kovács' oeuvre.

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Creating Sympathy and Involvement through Comic Books

The comic book Asylum Komix is a Danish project created by the young Laura Juncker in an attempt to involve the Danes in asylum politics. The project's aim was to present small narratives from asylum seekers' everyday life, including both good, bad and awkward moments, thereby making the Danes recognize that the asylum seekers are real people – not just faceless statistics. By creating sympathy for the asylum seekers through these stories, Juncker hoped to get the Danes involved in the debate about the asylum seekers living condition and the bureaucratic laws regarding them. But why did she choose to do so via the comic book medium?

"The format is easier to access for the readers compared to other analytical mediums. But you need to be sharp if you want to deliver a deeper message than the more approachable stories normally told in comic books do."

Juncker seems to have the same presumptions about comic books as many other Europeans. "You need to be sharp" if you want to imbed a serious point in a comic book, she says, implying that comics most often are superficial and/or child-like in their style and storytelling. Reading the result of her project, which contains no artistic contribution from Juncker herself, the stories in the anthology differ greatly from this predisposition about the medium. An example is "Kvælning" (in English "Suffocation") created by Halfdan Pisket, the son of a former asylum seeker. The story contains a series of claustrophobic hand drawn panels floating above tightly written sentences,

together creating a narrative with an almost lyrical touch about the feeling of being lost and unwanted as a human being. Is this only possible because Juncker made sure the anthology stayed “sharp”? Or is the medium able to bear the deeper messages Juncker mentions without great difficulty? And how does the medium support the narratives to succeed in doing so?

Even working with the medium and its artists, Juncker apparently didn't change her mind about comic books. Still, she chose this particular medium to help her pass on her political agenda and she received lots of support both financially and artistically. Does this mean that the Europeans are willing to accept comic books as a tool to involve people in difficult political questions, even if they do not see comic books as a mature and fully legitimized medium?

In my presentation I will use *Asylum Komix* as the point of departure for discussing how comic books may be used to involve readers in specific life narratives, thereby making them understand or sympathize with different minority groups. My focus is for that reason on the medium's effect on its readers, and my theoretical framework will therefore consist of mostly reception theory from the cultural studies field, as well as affect theory regarding life narratives.

Prof. Dr. Jörn Ahrens
Universität Gießen

Parable as Reality: Strategies of narration in DMZ

Brian Wood's DMZ series chooses an unusually approach in dealing with the issue of war. Its setting transfers the experience of present society and its involvement in war by relocating this war from the peripheries of the Western hemisphere to the very icon of both American and Western culture—New York City. The narrative of DMZ builds a thought experiment of how the realities of war would be like within American topography. Thus, the series strives to sensitize its readers not so much for questions of direct action, but for how everyday life might change under circumstances of war, what might become important, which transformations politics, the role of media, and even friendship might undergo. Such perspective on the matters of society and culture during the state of war and military oppression is facilitated by quite a traditional approach in story telling: The young and unexperienced journalist who bangs into the field and quickly evolves as key figure in the events is functioning as character

to identify with. Being as much an outsider to almost all war parties involved as an insider of the key events he serves as seemingly neutral character and is able to demonstrate the various and often antagonistic positions and perspectives in the conflict. DMZ is designed as a projection and visualization of that warfare, Western societies usually are exporting to their peripheries and to ponder how such reality would look like in their homelands. Also, it opens the view on the plurality of interests, actors, positions, and emotions driven by and driving a society turned into battleground. The paper will unfold the series' specific approach by referring to theories of narratology and visuality. Also, it will present an argument why DMZ is both remaining in the tradition of classic war comics and transcending it.

Prof. Dr. Dietrich Grünewald
Universität Koblenz-Landau

Telling without words. The literary structure of Dave McKean's erotic graphic novel Celluloid (2011).

Dave McKean, British comic-artist, well-known by his works created together with Neil Gaiman (e.g.: *Violent Cases*, *Mr. Punch*), or his own stories (*Cages*), presents us with *Celluloid* a wordless graphic novel. It is an erotic story, and McKean is playing ironical with the pictures and narrative clichés of pornography. But rather soon the observer recognizes: this book isn't a kinky porn-show, but an excellently told story. The female protagonist changes from a voyeur to an actor, enacting her sexual fantasies. The light of the projector opens up the doorway into a kind of surreal sexual wonderland. The comic doesn't need any dialog, or caption. McKean shows what happens by different sequences with different styles, drawing, collage, photography, with connection to surrealism or cubism. *Celluloid* is a remarkable example for a wordless graphic novel that challenges the activity of the observer as a looking, thinking and playing co-author.

Jun.-Prof. Dr. Stephan Packard
Universität Freiburg

How narrative are comics? History and Paranarrativity

Narrativity is one of the central concepts in discussions about the definition as well

as the analysis of comics. But how narrative is the form? The question does not invite decisionist answers as much as an employment as a heuristic tool. Understood in this way, it leads us to consider historical differences in ascriptions of narrativity that depend upon other media in given synchronous contexts, as well as the examination of paranarrative structures that accompany narrative elements in comics, comparative to lyrical, dramatic and other complementary dimensions in traditional written narrative.

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Episodic storytelling in Jaime Hernandez's "Locas" world

The comic book series *Love and Rockets*, first published in 1982 and running up to this day, is widely seen as one of the starting points for the 'alternative' wave of American comics. Authored by the brothers Gilbert and Jaime Hernandez, it served as a model for several other comic anthology series by single authors in the 1980s and early '90s, such as Daniel Clowes's *Eightball*, Chris Ware's *ACME Novelty Library*, Julie Doucet's *Dirty Plotte*, or Seth's *Palookaville*. But while most of these after some experimenting went over to publish longer works subsequently printed in bookform as graphic novels (e.g. Clowes's *Ghostworld* or Ware's *Jimmy Corrigan*, both issued piecemeal in the authors' respective comic book series), Jaime Hernandez insisted on small narrative forms to build his vast storyworld commonly known as "Locas". This tightly woven network of stories, depicting the lives of a large circle of friends and relatives centered around the leading character of Maggie Chascarillo, on the one hand resembles superhero comics with its proliferating storylines and over the time unfolding large-scale fictional worlds (both Jaime and his brother were superhero fans, *Love and Rockets* started as a self published fan magazine at first). On the other hand, "Locas" obviously shows significant differences to superhero comics and isn't bound to most of the heteronomous constraints of mainstream genre fiction. This paper takes a look at the narrative construction of Jaime Hernandez's storyworld, his use of serial features and the way he combines small-scale forms to build complex narrative textures.

Martin Frenzel, MA

"The challenge of telling political stories: Comics and Graphic Novels in Scandinavia, Germany and France. A European comparative perspective."

Over the last few years we have seen a renewed trend toward in the field of political stories in comics and graphic novels: Of course there have been a long pertinent tradition ever since the days of Walt Kelly's "Pogo" right up to modern highlights such as Art Spiegelman's "Maus – A Survivor's Tale", Marjane Satrapi's "Persepolis", and Joe Sacco's "Palestine" or "Footprints in Gaza".

This presentation will compare the work of six comic artists from Denmark / Sweden, Germany and France – analyzing their differences and the features they have in common. One of the Scandinavian examples will be the famous Danish comics legend Claus Deleuran (1946 – 1996) with his political comics like "Thorfinn", "Rejsen til Saturn" and "Mikkeline på Skattejagt", but also "Pirelli & Firestone" and "Illustreret Danmarkshistorie for Folket". The other example will be the Swedish creator Jan Lööf (born in 1940) - well known from his Swedish "Tintin" series called "Felix" - with his album "Ville" (1975 – 1976), in which the former prime minister Olof Palme and her Majesty King Gustav of Sweden both play a central satirical role.

The German side is represented by Gerhard Seyfried (born in 1948) with his albums "Das schwarze Imperium" and especially "Flucht aus Berlin", his political satire about German reunification and its consequences, and by the leading German female comic artist Isabel Kreitz (born in 1967) with "Die Entdeckung der Currywurst", "Die Sache mit Sorge – Stalins Spion in Tokio" and "Deutschland. Ein Bilderbuch".

Last but not least two French examples will be dealt with: On the one hand Christophe Blain (born in 1970) with his two albums of investigative political satire entitled "Quai d'Orsay - chroniques diplomatiques" and on the other hand Baru (born in 1947) with his political graphic novels like "L'Autoroute du Soleil", "Sur la route encore" and "Bonne année" all of them focusing on problems like right-wing extremism (Le Pen and the "Front National" Party) and everyday racism in today's Europe.

Particular emphasis will be placed on the remarkable variety of the genre of political comics and graphic novels as such, specifically on different techniques of story-telling and thus on a variety of ways of conveying political ideas.

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Controlling the Message, a theoretical and analytical discussion of comics, power and society

There are countless examples of how comics participate in shaping dominant identities, history, values and power relations by reproducing or questioning them. Over time, state and other institutions have tried to control such processes by actively using comics in propaganda or limiting their circulation through censorship. Adding to this, there are also less explicit ways of using comics to forward specific social or political projects, for example in text books, through cultural policies or grants.

In any case, be it explicit ideological propaganda or more subtle efforts to control comics through cultural initiatives, they can be described as complex dynamics involving a series of societal, political and cultural actors and processes and not least the comics themselves with their specific aesthetics and narrative format.

Based on four different examples we present ways of studying these processes and discuss which theoretical and analytical frameworks to use to make it possible to highlight the complex dynamics in between comics, institutions and society.

Cultural policy and the transnationalism of the Finnish field of comics, by Ralf Kau-ranen

In the 21st century Finnish comics, or, to be more precise, Finnish alternative comics have had some success internationally, for example in the form of critical acclaim, in international competitions and as measured in numbers of translations from the Finnish language to other languages. One of the bases of this phenomenon is the conscious investment in an internationalization from representatives of the Finnish field of comics, not only individual artists, but also institutional actors such as the Finnish Comics Society. In this case, as traditionally in the Nordic countries, public funding as an expression of official cultural policy has played into the process. This paper traces the role of public funding and the role of the activities of official and semi-official bodies in the transnational orientation of the Finnish field of comics. The analysis is focused on the practices of cultural policy in relation to comics, and on the message comprised in the form of Finnish comics spreading to other locations through the support of cultural policy and public funding.

Learning about History through Comics: The Ethnic Dynamics in the Comic “Texas

History Movies,” by Anne Magnussen

The state of Texas has a long and complex history regarding power and ethnicity. With its considerable population of Mexican descent, its border to Mexico and its past as a northern Mexican province, the relationship between the two countries is at center when discussing national identities and belonging in Texas. The education system plays an important role in the shaping of the region’s ethnic dynamics, and for a considerable period of time, from the 1930s to at least the 1970s, a particular comic book, Texas History Movies by Jack Patton and John Rosenfield, Jr., was used as a text book in history teaching across the state. The comics book was revised several times along the way, and in this presentation I discuss how to study the dynamics between Texas society and the comic’s its developing interpretation of history and ethnic conflict. Swedish comics as means of propaganda - To strengthen the morale of the people and the politics of neutrality in Sweden during World War II, by Michael Scholtz

Today psychological operations include comics as a given part in the array of communications to help win or prevent wars. But in World War II this was something new. At the beginning of the war comics just had arrived in Swedish media. In 1944 already a third of the Swedish population was eagerly reading comics in their dailies and weeklies. The majority of them came from the USA. Obviously the American campaign in the 1930’s selling comics in Europe was most successful in Sweden. Especially the American adventure comics were a novelty of great appeal from a narrative as well as from a graphic point of view. Even if Comics had a long tradition in Sweden, now they had to fight for their survival in the media.

During the war the comics became means of propaganda. The American comic heroes embodied the American way of life and supported the war policies, activities, and aims of the US-government: to fight fascism, to strengthen the morale of the people at home and abroad, to engage to take part in the war, to identify the enemy and to inform about the war efforts of the allied forces. In that way they argued against the Swedish politics of neutrality and worked for a good will for the allied side. The Swedish psychological defence did not, want not, or was not allowed to stop the American influence in the media. But some Swedish publishing houses – certainly even for economic reasons – tried to reduce the influence of foreign comics and initiated and promoted Swedish comics supporting their government’s politics of neutrality. Bonnier, one of the most respected publishing houses in Sweden then and now, founded a special unit for comics – Alga. Alga produced several comics about the heroic Swedish times, Viking age, warrior kings. The American model influenced these new Swedish adventure comics.

The paper includes some case studies, analysing particular strips from Sweden, especially the changes in traditional Swedish comics as Filimon and Kronblom, the new Swedish adventure comics in the weeklies and three new magazines with comics:

Allers Ungdoms-Revy, (Allers), Veckans serier (Bonniers) and Jules Verne-Magasinet/ Veckans Äventyr (Bulls). The paper is about the relationship between popular culture, in this case comic strips, and politics. It will demonstrate that comic strips were an important factor in influencing how Sweden viewed World War II

Manga as Soft Power: National Branding in Japanese Visual Culture, by Gunhild Borggren

While manga has thrived as part of popular and everyday culture in Japanese society for decades, it is only during the 2000s that manga has become a part of official Japanese cultural export on a global scale. The strategies for promoting manga as a “national” culture are framed within the concept of soft power and include a variety of elements, some of which are carried forward by Japanese and international scholars, while others are created by the Japanese government’s new national policy on supporting creative industries and content production under the notion of Japan Cool. This paper will elaborate on some of these strategies by pointing out issues of cultural essentialism when scholars argue for the “uniqueness” of Japanese culture as being particularly “visual”, or when contemporary manga is constructed as part of a visual genealogy that can be traced thousands of year back in Japanese history. Other strategic elements include the close connections between manga and contemporary Neo-Pop visual arts, or the convenient coincidence of Japan Cool as a third wave of Japonism. There are also examples of institutional “taming” of concepts related to manga such as otaku (nerd) at the Japanese pavilion at the Venice Biennale of Architecture (2004) or shōjo (little girl) through the Ministry of Foreign Affairs’ appointment of “cute ambassadors” (2010). However, while the immense popularity of Japanese manga encourages new modes of cultural exchange and experience on a global level, the institutional “control” of Japan Cool as a national brand may at the same time have turned manga into mainstream imagery and deprived this particular type of culture of its counter-culture potential.

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Comics as a Feminist Tool

Comics were for most part of the 20th century in both Europe and the US generally seen as a subculture not worthy of serious criticism and/or study (Groensteen, 2000). This led to a situation where comics in themselves and the artists that were making them were not always treated with regard or even respect. On the other hand this also gave room for entry into this art form for groups of people who were not always

openly welcomed into art forms that were more culturally established/entrenched.

In the last few decades, the view of comics as has slowly changed and all over the world comics are increasingly treated as a culturally viable art form (Lent, 2010). The questions that I will examine is whether comics, despite this development, is still an art form that is “below critical radar” (Sabin and Triggs, 2002) and if comics thus is a viable way to get ahead culturally where this might be harder if trying to use art forms that are more culturally accepted.

Using the theory of “Trivialization as a strategy of feminist folklore” (Heller, 1993) as a starting point, I propose to examine the careers of three female comics artists from three different parts of the world; artists that have made an impact and reached a level in their respective society in which they have a voice far beyond their comics. The artists whose art and careers I will examine are Alison Bechdel (US), Marjane Satrapi (Iran/France) and Liv Strömqvist (Sweden).

Kamila Tuszyńska

Narrative strategies in comics: how comics tell a story?

The aim of my presentation is to investigate the narration in comics and to answer the question: how can comics as a medium tell a story and does the convention of comics allow to use the narrative strategies attributed to elite culture.

Narratological tools describing the narrative plot and plot strategies in autothematic, metafictional, nonlinear, autobiographical and intertextual comics will be discussed. I will develop the definition that „comics is a sequence of at least two static images of paintings or others (sometimes with a text), creating a coherent, compositionally closed, narration” which highlights the narrative potential of this medium. The internal differentiation into visual and verbal narrative makes comics a duomedium, with the possibility of exclusion of one medium (usually verbal).

Since comics as duomedium (or hybrid medium) assumes the possibility of taking over verbal functions by images and visual functions by text, it means that the story can be told by both of media. The passage of time, the course of subsequent events can be conveyed through words or images, but it is still one and the same narration. In comics, in which one medium (image) contradicts another medium (textual commentary), we are dealing with an unreliable narrator, not with a split into two narrators. I introduce Genette’s concept of zero or external focalization, which is in comics the opposite of internal focalization, reserved for works in which the message emerg-

ing from the text and the image are consistent with each other. Flow lines and motion lines and their further classification by Martin Schüwer, Alan Moore's overlapping dialogues, Mieke Bal's points of views and Boris Uspensky's concept of the frame are useful tools to describe time and space in comics narrations. I will consider a comicality, that is a set of characteristics constituting the convention of comics, i. e. generally accepted standards of quality, a set of formal indicators developed by comics in the course of its evolution and a variety of narrative treatments violating this convention.

Comicality includes the use of all these narrative strategies (metafictitious, autobiographical, intertextual), which aim at fun, playing with convention, placing a story within a story, telling a story about storytelling or reference to other stories. Violation of comicality is connected with the problem of coherence in narration in comics. Comics is a medium and a work, that violates comicality becomes strange, puzzling, inconsistent with the habits of the recipient.

I will reach out for the reasons of breaching the convention by the author, which requires from the recipient even more activity in the interpretation process, attempt to reach out to the cause of changes in the conventions of comics, questions about the intention of the creator of the work.

The analysis of works violating comicality allows to grasp the phenomena, that do not fit within a set of characteristics which make up the convention of this medium.

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Narration in Early Danish Comics

I received my master's degree last year after handing in a thesis on narration in the Tintin comic series. In my thesis I focused on the establishment of conventions that could be traced to earlier well-established stylistic principles of the cinema, and in the future I plan to do a PhD in comics that looks at other examples of cinematic influences in comics narration. Therefore, as part of my continued research, I have become increasingly interested in the narration of early comics, especially the establishment and refinement of early standards in terms of narrative style, and in the context of NNCORE it thus seems appropriate for me to do an article on narration in early Danish comics.

Relatively little is available on the subject of early Danish comics as a whole – even in the Danish language - and as of yet no direct study has been made of the narratological developments in early Danish comics. Given the limitations to an article's length my initial aim will be simply to present a short history of narrative style in early Danish comics from but with regard to the important international aspects of NNCORE I would also like to trace influences from foreign comics in order to perhaps pinpoint some original stylistic traits of the early Danish comics. In any case, the final article may certainly help to fill an important gap in the field of comics research.

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The aesthetic experience of manga: an observation on British young readers' cognitive and emotional responses to manga

Manga (Japanese comic books) has formed a new trend in young people's popular culture in the UK. The distinct styles of drawing and the Japanese-inflected ideology distinguish manga from English comics. The cultural phenomenon has drawn attention from educators and scholars. Gibson (2007), for example, observed young readers of manga in Britain and discovered the benefits of using manga to encourage children in literacy activities and literature. However, there is little research in the UK that tries to look at how readers may practice their abilities of visual literacy, emotional intelligence and critical analysis in making meaning of their reading of manga. This presentation is based on the findings of a pilot study that focused on an observation of British young readers' cognitive and emotional responses to manga. The study was carried out as a case study with a qualitative approach in February 2013. Four pupils, aged between 12 and 15, were invited to join the study. They were asked to read two manga and keep a reading journal of their reflections. The participants received two group interviews and one pair interview. The findings show that the young readers can identify some techniques that manga artists often employ to engage readers, such as the cinematic techniques. They are able to empathise with the characters more through the particular presentation of words and images in manga. The pilot study was meant to test the feasibility of my PhD research that is expected to take place in May 2013 with 16 students in two secondary schools in London. My research seeks a deeper understanding of readers' aesthetic and critical experience of manga, with the hope to cast light into our current knowledge, views and stereotypes of manga and its readers.

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Connecting to the Helsinki University wifi is possible if you have user permission through

haka (Finnish universities), eduroam (world wide)

At the lecture halls there is PC, internet connection and video projector.

Helsinki University
Päärakennus/Main building
Runeberg Hall
Fabianinkatu 33

Helsinki University
Porthania
Yliopistonkatu 3

Helsinki University
Ravintola Paprika
Yliopistonkatu 4

Hotel Cumulus Kaisaniemi
Kaisaniemenkatu 7
00100 HELSINKI
Number: +358 (09) 172 881
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kaisaniemi.cumulus@restel.fi

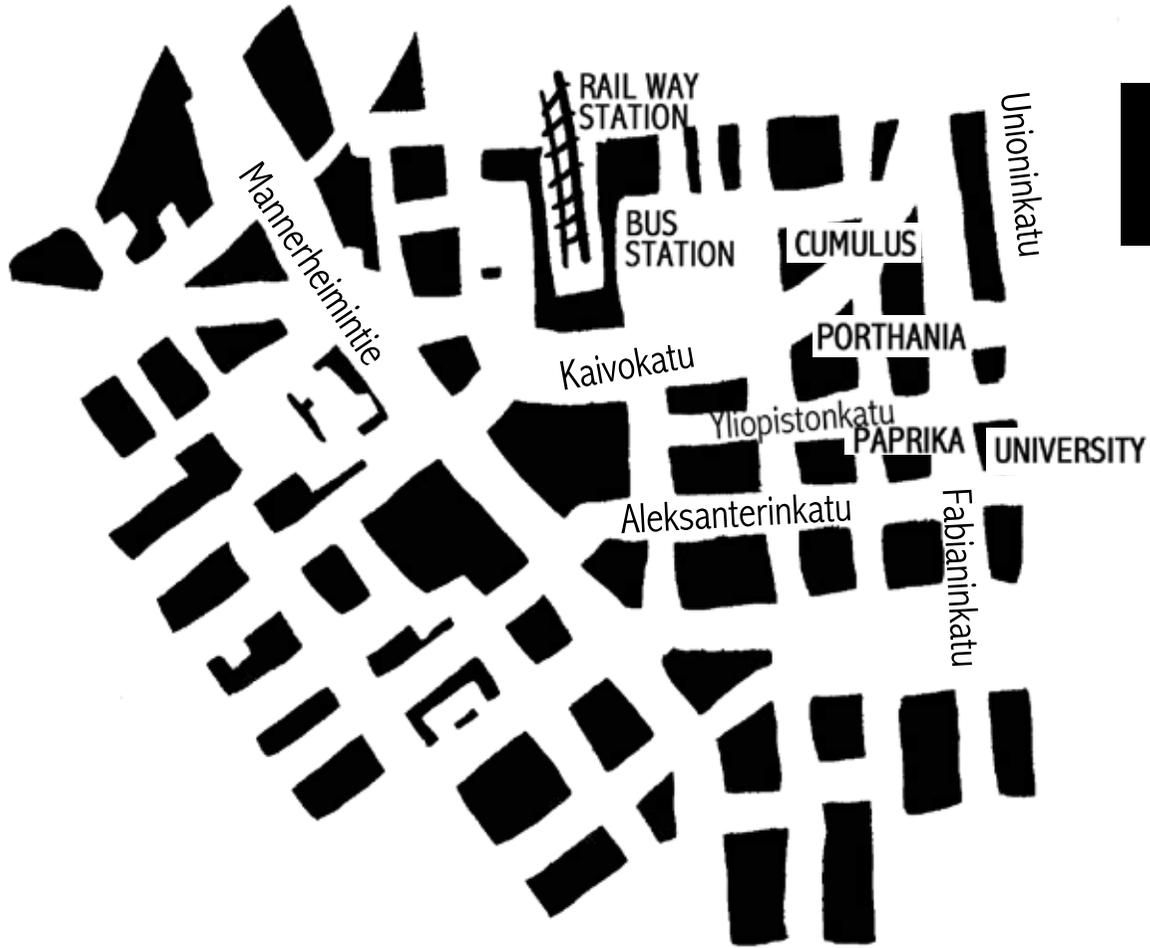
Arabia district

Helsinki Comics Center
Hämeentie 150

Stadin ammattiopisto
Muotoilijankatu 3

Dylan
Hämeentie 153 B

CENTRAL HELSINKI & HELSINKI UNIVERSITY



ARABIA DISTRICT, STADIN AMMATTIOPISTO & HELSINKI COMICS CENTER

