

1: Monster Summary - www.enganchecubano.com

It Was a Dark and Stormy Night The Monstrator, the Recitant, and the Shadow of the Narrator; Narrative Techniques in Tardi's Le Der des ders and Voyage au bout de la nuit.

A collection of 30 short comics ranging from a single page to seven pages, Catharsis is not properly a "graphic novel" except to the degree that virtually all long-form comics are now marketed as graphic novels. The book is structured around a through-line of recovery. It opens late on January 7, with Luz recounting his conversations with police before flashing back to earlier in the day. Roughly the first third of the book recounts events from the day of the massacre before edging forward through the funerals and into a period of psychic recovery for the artist. If Caruth needs corroboration for her observation that "to be traumatized is precisely to be possessed by an image or an event," she need look no further than the opening pages of Catharsis. In the immediate aftermath of the slaughter of his friends and colleagues, Luz has testified in interviews—and he reiterates in his book—that he lost the power of speech. Speaking to the police about what he witnessed, he could only produce doodles of figures with enormous, staring eyes. As Dori Laub notes of trauma: On the first page of Catharsis, Luz echoes this observation: The same day that my friends left. The only difference is that drawing came back. The wide-eyed stick figure can also be found on the cover of the book, and, in a way tragically, it appears as the penultimate image in the book—indicating an absence of closure that is probably to be expected but also challenges the popular therapeutic notion of catharsis as healing. Throughout Catharsis, Luz signals the act of drawing as a substitute for speaking, a different mode of thinking through powerful emotions. This is at once both the image of the blood that Luz tracks with his feet as he moves through the Charlie Hebdo offices on January 7 as well as an extreme close-up of the lipsticked lips of his partner as she prepares to embrace him on that same day. Luz draws several of the chapters in visual styles that strongly depart from that for which he is best known and in which he produced most of his previous works. As the author of more than a dozen books, and as an artist whose work was published weekly for decades in Charlie Hebdo, Luz has a style that is easily attributable to him, although in these pages he puts that aside in several instances. If we take seriously his claim that drawing left him following the attack, these chapters can productively be read as an effort to bring it back. The slipping into an entirely different style of rendering here occurs rapidly, indeed on the same page. Finally, in "Le Loup-Garou" the werewolf: Each of these pieces, and others, sees Luz trying on different visual forms than those for which he is best known. Hiding in the dark, the cartoonist sketches potential new identities by adopting an entirely new way of drawing, of expressing his fragmentary and fragmented self. Drawing as a means of escape is, not surprisingly, a recurrent motif in Catharsis. In one chapter the artist, guarded by vigilant bodyguards and consequently unable to work, draws himself escaping from one of his own drawings into the forest. In one of the most moving chapters Luz, facing a creative block, recalls an earlier version of himself from, the year he debuted in the pages of Charlie Hebdo. He is then visited by two young boys who ask him what he is doing, and he invites them to join him in the pure pleasure of drawing. A similar transformation of joy into terror occurs in "Tache," one of the chapters that most directly addresses the argument that Charlie Hebdo cartoonists were complicit in their own assassination. At the drawing table, seized with a newfound sense of joy and optimism, Luz imagines drawing a cartoon savaging the Front National. Laughing at his own joke, he spills his bottle of ink on his cartoon, staining the page. Immediately, a man appears behind him, yelling "He is drawing Muhammad again! Charles Hatfield contends that "The cartoon self-image [In the context of post-Charlie Hebdo graphic novels, a question that Hatfield posed more than a decade prior to the attacks seems especially pertinent: Both Meurisse and Luz were current employees of Charlie Hebdo who were expected to be at the editorial meeting when it was attacked. Notably, each book is extremely precise about the circumstances of its production. Absent a personal romantic relationship, she relies on the recuperative powers of art. Significantly, the book begins with a quote from Friedrich Nietzsche: The book opens with a three-page sequence, painted in watercolor upon which she has inked her autobiographical comics avatar, depicting the artist on a beach in winter. While Meurisse has regularly deployed spot colors in her work, as well as grey

washes, this approach is a striking departure from her norm, particularly the page depicting the setting of the sun as an explosion of red and gold color that recalls the paintings of Mark Rothko with a Meurisse drawing placed atop it. Elsewhere in the book, Meurisse relies on watercolors to depict a recurring post-traumatic nightmare, a cryptic three-page scene in which she sits on a beach while a pterodactyl flies overhead, and the final three pages of the books, where she again finds herself on the beach. Throughout, the use of full-color imagery is used to signal shifts in personal psychology and moments beyond textual description. Meurisse transitions from her version of *The Scream* with a simple self-portrait below a caption: Rereading a collection of Charlie Hebdo covers from the s, she fills her pages with potential ideas, though without much success "I am as dead as my friends, or they are just as alive as I am". Addressing her trauma in direct terms, Meurisse visits a psychiatrist who diagnoses her as suffering from post-traumatic shock and disassociation; he informs her that she will know that it has been overcome when she is able to recount the events in the form of comic. Amidst all of this clamor sit Luz and Meurisse at a drawing table, protected by armed police officers; each thinks the same thought: By unsettling the fixity of visual style, each cartoonist troubles the presumed connection of the hand and the self in cartooning. As Meurisse slowly recovers from the tragedy, she notes a growing presence of so-called "terror-tourists" visiting the environs of the Charlie Hebdo offices. Traumatized anew, Meurisse seeks emotional and spiritual refuge at an artist residency at the Villa Medici in Rome. Exposed to the museums of the Italian capital, she is particularly taken by the Caravaggio paintings in Roman churches; "Beauty," she writes, "is a mystery and Caravaggio is its prophet. For Marion, the trace of the authorial hand plays an important role in terms of categorizing different styles of drawing, but he also argues that most types of drawing in comics retain the openness of the sketched line in contrast to the closed, "transcendent" forms dominant in painting. A single line is often sufficient to produce a variation in mood. For Marion, it is in the sketch, and in simple caricatural drawings, that the image is at its most vibrant For Meurisse, disassociated after the events of 7 January , it is a journey through the closed styles of Renaissance painting that ultimately free her to return to the concision offered by comics. *Fluctuat nec mergitur* On 13 November , ten months after the attack on Charlie Hebdo , a new series of terrorist attacks at six locations in Paris killed people, including 83 at the Bataclan theatre a short walk from the offices of Charlie Hebdo on rue Nicolas Appert. As responses flooded social media, Joann Sfar published a single-page comic strip as a series of a dozen individual panel photos on Instagram *Doiezie*. Written in French, with a single panel in English, Sfar pictured himself speaking directly to the reader. He defiantly insisted that the values embodied by the city of Paris included a love of music, of drink, and of joy, all of which had been opposed on that evening by "lovers of death" *amoureux de la mort*. The sixth volume in this series, *Greffier Delcourt* , is something of a precursor to the post- Charlie Hebdo comics insofar as it is concerned with recording the events of the February Mosque of Paris vs. After the events of January , Sfar returned to the subject of Charlie Hebdo.

2: The Monstrator, the Recitant, and the Shadow of the Narrator : European Comic Art

It takes into account the irrefutable presence of an agent responsible for graphic enunciation, the monstrator, and on the basis of a case study (Franquin, Jidéhem and Greg's album, The Shadow of Z) it deduces that the instance of the recitant is responsible for verbal enunciation.

These seemingly empty panels do not only continue to intrigue and delight all readers from 7 to 77, but have also attracted the attention of many a theorist. One might be tempted to believe that, whereas the recitant can choose to speak or to remain silent according to the needs of the moment, in principle the monstrator, however, can never remain in the background. Indeed, from the moment that the monstrator underplays its role, the image-based part of the storytelling breaks off and narrative continuity collapses. Nonetheless, it is possible for the monstrator to remain silent. In fact, Groensteen confuses two fundamentally different uses of the same graphic technique. That these panels are not really empty becomes particularly clear in those cases where the depiction of a pair of bright eyes in an otherwise black panel signals the presence of a character. Although this first category seems, narratologically speaking, rather banal, its use often has a remarkable effect on the level of the artifact. In this graphic novel most panels are drawn as transparent, three dimensional volumes and not as the more common two dimensional windows in which the protagonist Tim lives. The seemingly consequent external perspective of the graphic narration positions the reader as a kind of voyeur, on the outside looking in. On the level of the graphic artifact the darkening of the room hides the convergence lines and strangely flattens the three dimensional volume. In this category the panels are both graphically and diegetically empty. On the page in question the reader discovers a series of five empty frames and a narratorial text at the bottom of the page explaining why the panels have been left blank. It is thus only by reading the text that the reader realizes that the graphic narration has been interrupted. This suggests, to my sense, that the fundamental narrator in comics might be an overt instance instead of a covert instance cf. Surdiacourt It is precisely the simultaneous inactivity of the monstrator and the activity of the fundamental narrator that creates the self-conscious atmosphere of this page, by showing that nothing is shown. References Seymour Chatman Coming to Terms. The Rhetoric of Narrative in Fiction and Film. Tim Enthoven binnenskamers. Ray Fawkes One Soul. European Comic Art 3 1: Travelling concepts and metaphors in the humanities. Film as an Emotion Machine. His PhD research is devoted to the description of storytelling in graphic narratives.

3: It Was a Dark and Stormy Night . . . : European Comic Art

Download Citation on ResearchGate | The Monstrator, the Recitant and the Shadow of the Narrator | This article provides the base for a narratology that is specific to comics.

It is one of the rarer books of comics from the s, as a quick search of online retailers and auction sites will attest. *Prairie State Blues* stands out for several reasons: Comics 3, which I have been unable to corroborate, but the swearing and hard-drinking animal characters place *Prairie State Blues* solidly in the context of the underground. Given that *Prairie State Blues* brings together very different genres of comics it may seem a perverse choice for the first posting on a blog about s graphic novels. And yet these books do possess a degree of novelistic unity, afforded through the repetition of place, symbol and theme. In *The Composite Novel: The organizing principles* Dunn and Morris list include a shared setting, a recurring single protagonist, a collective protagonist perhaps a generation or a family , repeated story patterns or motifs, and finally, collections where the very act of telling each story supplies the connective tissue holding the disparate elements together. *Studies in a Literary Genre* Gerald Kennedy and see the composite novel as something tantalizingly incomplete, a text to be studied as an incoherent whole. The comics in *Prairie State Blues* can be loosely grouped as follows: For the past ten years he has lived in Southern California. The landscape jostles with the reciting character as the protagonist of the narrative. These illustrated reports in *Prairie State Blues* exploit the disjuncture between the verbal telling of chilling events and the exquisitely detailed images of daily toil and the landscape. These words seem to be at a remove from the inferno they describe, too restrained to do justice to the loss of life and the scale of the explosion. The eponymous protagonist is a law enforcement officer for the Game and Fresh Water Fish Commission, presumably in Florida. The officer finds the snake before it can bite him, and the deadpan style of the report, the slow, unrushed ticking through belongings before the snake is discovered, stokes the sense that some sullen malevolence will be revealed before the comic concludes. So we have snapshots of human lives from the past, set in the context of a recorded historical event, but the humans are visualized as dogs, badgers and other animals. As Witek writes, Donald Duck cannot fly unless he gets in an airplane. Within *Prairie State Blues* there is a notable change between the earliest comics, copyrighted , and the ones copyrighted later. The animal characters in those comics i. The characters in the later stories are striking because they are rarely abstracted into iconic signifiers; no matter how humanly the characters interact, their representation refuses to settle the question of their nature by depicting them in caricature. The characters question what they are or meant to be, and so too does the reader. Sleaze is sacked because his colleague was drinking on the job, the girl he is searching for is never found, his car runs out of petrol. Sleaze would do well to acclimatize himself to disappointment: The *Prairie State* is dangerous as well as disappointing: The fate of Sleaze is unclear; he could have been killed, although the positioning of this comic near the start of the collection, with Sleaze reappearing several times afterwards, may indicate his survival. Even a humorous strip like this implies that Sleaze has lost his faith. Sleaze retains a Christian framework for understanding the world, which in some ways is his problem: Sleaze becomes a much smaller figure in the second panel, and is only half visible at the bottom of the third panel, crouching or walking off. The fields in the background are a recognizable mess of horizontal lines in the second panel, but those lines become more frenetic in the third: In the last panel there are fewer lines and the ink has been more carefully applied. There is scarcely more detail in that final panel, but the horizon line is unambiguous, and the modest use of lines indicating undergrowth produces the effect of a still landscape. There is nothing to signify the noise of the Midwestern countryside. Once Sleaze exits the narrative the surroundings are no longer shown as he sees them, the land no longer belittles his fixation on meaning and presence with its random swirls. Perhaps they are indeed blank of meaning, but Sleaze projects onto them a chaos that confirms his fear of worthlessness and insignificance. All visible objects, man, are but as pasteboard masks. But in each event [â€¦] some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is the wall, shoved near to me. Is the surface of things all there is, or

does a deeper truth exist behind this world of masks? The wolf lies next to another wolf in a dishevelled bed, voicing its fears: Provocatively, the panel in which the wolf looks most human, lying with hands behind head see fig. That the wolf only ever sees the nothingness when he has a sleeping companion is easily missed but utterly significant: This seems like a riposte to characters like Sleaze and Bent-Down Bunny and the sexual adventurers of the underground comix more generally who we see hotly pursuing women to sleep with: Prairie State Blues invites us to see their search for females, their macho braggadocio, their misogyny as desperate acts of constructing a masculine self that will shore against the anxiety that they are living meaningless lives in a harsh world without redeeming purpose. The last three comics in Prairie State Blues are short and enigmatic. This first-person reciter could conceivably be the ex-Illinoisan discussed above, but the elaborate vocabulary suggests someone we have not yet met. At this moment of sickness, of emasculation, where his knowledge of his self is dismissed by his girlfriend, the male imagines a funeral where his masculinity is demonstrated by the volume of females: Bergeron is not glamorizing ennui but ironizing it. The relationship between recitative and monstration is murky, especially when the comic ends in panel six with the shark swimming out of the field of vision see fig. For an understated comic this last panel has been constructed for maximum dramatic effect, changing the order of words as they appear in Genesis: What is the meaning of the juxtaposition of image and quotation in this last panel? It could be dismissing the idea of an orderly world, created by God, where Man has kingdom over the animals. We swim out of the void, we end our days staring into the void, and the time in between must be spent dodging ruthless predators whose only moral standard is the search for their next meal. Did he who made the Lamb make thee? All the comics in Prairie State Blues use the same grid pattern, twelve panels to a page, four wide and three high, but the pages are not always filled up. Does this signify the void in which the characters are languishing? Is this a symbol of the end of their voyaging? How this space relates to the other stories is up to the reader to interpret and there is no easy connection between this final comic and the previous ones in the book. I argued that, in the texts featured earlier in Prairie State Blues, the restlessness of the funny animal characters was interwoven with their anxious construction of a masculine self. Endnotes [i] On the Chicago Review Press website their early publications appear to be guidebooks, novels and poetry in translation. Accordingly Groensteen calls the visual enunciation of a comic the monstration and the verbal enunciation the recitative Dunn, Maggie, and Ann Morris. *The Short Story Cycle in Transition*. Fischer, Craig, and Charles Hatfield. *A Review of Theory and Literary Criticism* Comix World 3 Dec. Modernity and Double Consciousness. UP of Mississippi, *Studies in a Literary Genre*. Boatner Norton Press, *Modern American Short Story Sequences: Composite Fictions and Fictive Communities*. Bruce Boone and Lee Hildreth. *Comics Books as History*. This entry was posted in Uncategorized on.

4: Project MUSE - Comics and Narration

The Monstrator, the Recitant, and the Shadow of the Narrator The Monstrator, the Recitant, and the Shadow of the Narrator Groensteen; Thierry This article provides the base for a narratology that is specific to comics.

Portions of the novel also take the form of a diary kept by Harmon. Harmon is on trial for participating in a robbery and murder. This alternation between methods of representation heightens tension and facilitates changes in mood from emotional indulgence to strong restraint. The method requires an active and thinking reader, not a passive receptor of information. Nesbitt, but Delgado was not present at the time of the crime. Flashbacks reveal that Steve Harmon, the main character, was present at a conversation about the crime. Harmon merely listens and does not contribute to these reflections. The story does not offer simple answers to readers, who must draw their own conclusions about the crime and trial. It is possible that Harmon scouted the drugstore for King and Evans or acted as a lookout for them. He may also be innocent. In one possible reconstruction of the crime, King and Evans enter the drugstore and demand money. He attempts to guard his property against the two robbers. In the struggle, he loses the gun and is shot by either Evans or King. Lorelle Henry, a retired teacher, identifies King as one of the people present in the store. Her eyewitness testimony is not entirely reliable, however, and is challenged by defense attorneys. Evans hopes for a lighter sentence, admits his part in the events, and implicates the other two defendants. While Harmon had heard of the crime in the abstract from King, there is no evidence that either Evans or King discussed a role for Harmon in the actual commission of the crime. What is clearly the case is that Nesbitt has been killed and that Evans and King have something to do with the robbery and perhaps also the death of the owner. Whether or to what extent Harmon served as a lookout, who pulled the trigger, and who had sufficient motive are all left unclear. Diary entries that appear as interludes between court scenes generate compassion for the narrator. He records feelings of resentment, fear, and sadness. Both Steve Harmon, at age sixteen, and Osvaldo Cruz, a fourteen-year-old fellow inmate, are far too young for the environment in which a reader finds them. In fact, Cruz has come to the attention of the police because he has been accused by his girlfriend of having gotten another girl pregnant. The novel seeks to represent reality by interweaving and integrating disparate discourses into a tapestry that defies logical analysis. One prisoner points out that ascertaining the truth is not the aim of the court; instead, if a crime has been committed, someone must be locked up. What that person says about his or her innocence or guilt is immaterial to the decision of the jury. A reader who sees the U. It does nothing to resolve the ambiguities, which remain very much part of the story. The jury convicts King, but it absolves Harmon of any responsibility for the crime. Harmon and his family are greatly relieved, but when he seeks to hug his attorney in appreciation for the victorious outcome, she turns aside and shuffles papers in preparation for leaving. The trial, it seems, has not bridged the gap between the product of the ghetto, Steve Harmon, and the attorney who lives the life of a suburbanite. Steve concludes rightly that his own attorney is not entirely convinced of his innocence.

5: Critical Takes: Comics and Narration, by Thierry Groensteen -

Gaudreault privileges the filmic narrator-monstrator over written and staged texts as this underlying agency, responsible for communicating film narrative is a 'double agent' that monstrates (via mise en sc ne, set design) and narrates (via diegetic language) at the same time. The filmic narrator-monstrator thus joins narrative modes.

Arturo Serrano Philosophy is a Jealous Mistress. On Cinema as a Means to Philosophize Arturo Serrano Films are not simply aesthetic masterpieces or campy entertainment, but texts, complex operations of signification. Athlone Press, , xiv. There are many views as to what exactly falls under this tag. Before starting, we need to clarify what we mean by the conjoining of these two different phenomena. According to Robert Sinnerbrink all the ways in which philosophy and film interact can be summed up in two: Philosophy of film belongs to a broad category that encompasses the philosophical study of disciplines. This kind of study usually becomes an ontology of such disciplines. Continuum, , 7. This is because traditionally philosophy has been a very jealous mistress, or perhaps we should rather say that philosophers have been very jealous lovers because since the beginning a monogamous relation between philosophy and the word was established. Only the word spoken or written was considered as a legitimate means to philosophize. Any hint that Philosophy could be done through any other medium than the written word is usually frowned upon and dismissed in most philosophical circles as a peculiar idea. But why is this? To answer that question we have to go back to the beginnings of Philosophy and enquire as to whom the first philosophers were and what they did to deserve such a title. Why them and not others? Since Aristotle decided to name Thales as the first philosopher, almost every single History of Philosophy has started its enquiry by talking about the Milesian philosopher. However, some historians have recently gone further back in time to look for philosophers. A good example of this is Olof Gigon 3 who sees in Hesiod the father of philosophy; or Conrado Eggers 4, who goes even further back in the past and argues that a History of Philosophy should start by studying Homer. But what do Thales, Hesiod and Homer have in common that makes them philosophers? The answer is very simple and all authors seem to agree: Thus, the search for truth becomes the identifying character of philosophy. If what the philosopher is looking for is truth, then we might ask: The common answer to that question would be that truth takes the form of words especially verbs and nouns organized within a sentence which says something 3 Olof Gigon, *Der Ursprung der Griechischen Philosophie* Basilea: If you want to say something, you need words. It is only from the union of these words especially verbs and nouns that a discourse with the capacity of being true or false can exist. Thus, according to this view the only way to say something would be through spoken or written words and never images. But the truth is that since its inception cinema has had something that we could call the will to writing. It is only necessary to look into the names given to the first inventions to realise this. Both works bore that name suggesting a link between the moving images of cinema and writing. We will not go into detail here about it, but suffice it to say that his aim was to create a dialectic cinema that would feed on conflicting images thus creating ideas. *Essays in Film Theory* New York: Harcourt, , Very early on cinema chose the narration of stories as its main goal. Of all the things that could be done with cinema, telling a story is what the vast majority of films do. Cinema seems to have a natural inclination towards narrative. Another reason for considering narratology essential to the study of film-philosophy is the fact that most if not all films that have been considered as transmitting or expressing philosophical ideas *Alien*, *The Meaning of Life*, *To the Wonder* , are narrative films. *The New Wave* New York: Doubleday, , *A Semiotics of the Cinema* New York: Oxford University Press, , *Narration and Monstration in Literature and Cinema* Toronto: University of Toronto Press, , *Narration and Monstration in Literature and Cinema* Written texts present less problems to the analyst than films. One of the reasons is that the only thing between the reader and what the author writer wants to say is the text itself. The words I read in a book at least if I read them in its original language , are the exact words the author intended to include in the text. He chose every single one of them, and decided how to arrange them. Each decision these collaborators make, will find its way into the finished film seemingly modifying, at least partially, whatever the author tries to transmit. This situation begs the question, can philosophy be done in an industrial medium such as cinema with such a complex production

process that implies the collaboration of many people who will imprint their personal vision on the finished product? This is where the narratological concept of the Great Image-maker comes on the scene, since it gives unity to the film. But what is this Great Image-Maker? Based on some classical and some modern authors, Gaudreault develops a filmic- narratology. He goes on 10 Ibid. If we want to find the latter we should go to a novel and in the case of the former, we would have to go to the theater. When we refer to cinema, the case is more complicated since for Gaudreault cinema has a narrator and a monstrator. Perhaps it is clearer if we explain this by making a reference to the possible decisions each have to make. The monstrator decides where to put the camera, what to include in the frame, how the actors behave, what they will wear along with other decisions; while the narrator takes basically one kind of decisions: Thus, Gaudreault identifies the narrator with the camera and the monstrator with the editing machine. And it is precisely in the latter, in the process of editing, where the possibility of cinema to become a means to philosophise without having to stop being cinema becomes evident. Gaudreault thus creates a kind of super narrator he actually calls it the mega narrator. Perhaps a better term for this is the one that Albert Laffay gives it: This Great Image- Maker takes decisions related to the narrator and the monstrator and gives the film its unity. We are presented not only with the images related to the story, but also with some images that seem to belong to a different story the dying wounded dinosaur and the colliding planets come to mind and which make us wonder, who is showing us those images? What is their purpose? How should the audience understand these images seemingly unrelated to the story? To answer the first question we need the concept of the Great Image-Maker as a big coordinator of what happens with the images in a movie. By showing together seemingly unrelated shots, the Great Image-Maker in this case in its role as narrator expects from the audience the effort of making sense of them as part of a single discourse. Those images are indeed unrelated to the story itself in the sense that they do not contribute to the resolution of the conflict , but serve as pieces that together with the story will form the philosophical discourse that lies within the movie. In one of his dialogues, Plato explains why he needs myths figures in order to complement his explanations. When trying to define the soul, he tells Phaedrus: By understanding the role of the filmmaker-philosopher as author of a narration in which an underlying agent called the Great Image-Maker gives unity to the narration, it is easier to understand the possibilities of doing Philosophy through cinema. Yes, words are indeed a very useful tool for the philosopher, and perhaps many ideas can only be transmitted through words; but others might benefit from a polygamous relation in which not only words, but also moving images serve to the professional or amateur philosopher to express his ideas. Terms, Concepts and Analysis Toronto: Penser el cine 1. Harvard University Press, A Philosophy of Mass Art. Oxford University Press, The Philosophy of Motion Pictures. The Thin Red Line. Essays in Film Theory. The Conduct of Life. Ticknor and Fields, Freeland, Cynthia and Thomas Wartenberg. Narration and Monstration in Literature and Cinema. University of Toronto Press, New Philosophies of Film.

6: monster, n., adv., and adj. : Oxford English Dictionary

The filmic monstrator-narrator It could therefore be said that the cinema contains. as regards the an almost 41 myself at one time subscribed to this idea as 5 Ingmar Bergman." the film society of the Collège de Sainte-Foy in Québec City. the narrator. call upon a monstrator. each at a different www.enganchecubano.com its power over the temporal flow of the narrated more or less felt.

University Press of Mississippi, In *Comics and Narration*, Groensteen expands that framework, moving from how comics work to what comics do. Whereas the first book was primarily concerned with the interplay of panels, frames, and pages, the second focuses on the ways in which rhythm and, as the title implies, narration function and affect perception. In his introduction, Groensteen is quick to acknowledge the advances made in comics studies between his first and second volumes, paying homage to Thierry Smolderen, Harry Morgan, and other scholars who have helped to progress the field. He likewise identifies a number of advancements in the comics medium, praising strides toward greater inclusivity and evolving formats. But Groensteen also makes note of some areas in which further progress is necessary, especially the "imperialism of the series and the hero" and "outdated aesthetic standards corresponding to a long-gone classic period" 6. *Comics and Narration* spans eight chapters, each of which decodes a single aspect of the larger investigation at hand. Still, the chapters are hardly uncomplicated: In Chapter 1, for example, entitled "Comics and the Test of Abstraction," Groensteen examines abstract comics, but further deconstructs that category into two parts—comics made up of abstract art and "infranarrative" comics, or "sequences of drawings that contain figurative elements, the juxtaposition of which does not produce a coherent narrative" 9. These kinds of comics, he argues, challenge any definition of comics that insists upon sequential narrative. Yet Groensteen does not offer his own definition to replace those he displaces. Since his project is not to explain what comics are, but to test how they work, the lack of a revised definition is not a failure; nonetheless, it might frustrate scholars accustomed to more determinate criticism. Like its predecessor, Chapter 2 "New Insights into Sequentiality" further chips at traditional definitions of comics. Here, Groensteen notes the infrequency—but not impossibility—of narrative in single-panel cartoons, which may convey meaning but, in most cases, cannot narrate a beginning, middle, and end. In the third chapter, "A Few Theories of Page Layout," however, the author moves away from efforts to dismantle definitions of comics and toward ways to better understand how they work. The first of these ways is through examination of the panel itself, or rather, the panel as it relates to other panels on a page. Groensteen identifies four "degrees" of panel layout, dependent on consistency in number, height, width, and density. Using these classifications, Groensteen generally privileges comics with greater regularity over those with less, arguing that more varied layouts are "disruptive from the point of view of the reader" 45 and typically less conducive to meaning-making. While each of these forms, Groensteen assures the reader, shares with classically-defined comics "certain areas of artistic inquiry" 55, their incorporation of devices like layout irregularity, animation, and sound begs the question of whether they are comics per se or an altogether new medium. Groensteen gets to the heart of his project in Chapter 5, "The Question of the Narrator. As such, Groensteen revises the tenets of narration for a comics application, identifying two distinct types of narration: Together, the reciter and monstrator are components of a narrative trinity, in which both combine to form a third, ultimate narrator responsible for storytelling overall. Within the framework of this amalgam, other narrators can also exist. Groensteen is careful to note that some comics employ a first-person narrating character, for instance, while in the case of autobiographical comics, the author himself may operate as a narrator. In Chapter 7, "The Rhythm of Comics," Groensteen returns to his earlier discussion of layout to draw comparisons between comics and music. The "beat" of a comic, he contends, is determined primarily by panel size and density, with pages comprising many smaller panels having a faster rhythm than those with fewer, larger panels. While comics may share an experimental spirit with contemporary art, he explains, they operate in a completely different "art world" of "economic, cultural, and sociological systems" It does, however, have some problematic tendencies. If comics scholars already have a language for understanding abstraction, for instance—and they do, as Groensteen himself shows in his

critiques of comics scholarshipâ€”it seems superfluous and somewhat elitist to reinvent that particular wheel. Second, in order to really understand what is at stake in Comics and Narration , one must already be familiar with The System of Comics , for the former is in every way an extension of the latter. These elucidations are quite productive, and as a result, Comics and Narration is probably best used as an addendum to The System of Comics. On the whole, though, the book is useful and provocative, and its prose is for the most part accessible. The layout and design of this article is licensed under a Creative Commons License to ImageText ; note that this applies only to the design of this page and not to the content itself.

7: From Plato to LumiÃ¨re: Narration and Monstration in Literature and Cinema

In the former, Groensteen works towards a theory of narration specific to the medium, where the "prerogatives" of the narrator are "delegated" to a monstrator, [End Page] the generator of visual elements (Groensteen borrows the term from film scholar AndrÃ© Gaudreault), and the reciter, "responsible for [the] narration" in words.

8: Review of Comics and Narration

In Comics and Narration, Groensteen expands that framework, moving from how comics work to what comics do. Whereas the first book was primarily concerned with the interplay of panels, frames, and pages, the second focuses on the ways in which rhythm and, as the title implies, narration function and affect perception.

9: Thierry Groensteen - Wikipedia

7 The Narrator and the Monstrator (pp.) There is reason, then, to acknowledge the existence in the theatre of some sort of unifying agent, the monstrator, the theatrical equivalent of the textual narrator.

THE NARRATOR AND THE MONSTRATOR pdf

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