



**IAMCR
Lyon 23**



**IAMCR
OCP 23**



Comic Art Working Group

Abstracts of papers presented at one or both of the 2023 conferences of the
International Association for Media and Communication Research
IAMCR Lyon23 – Lyon, France 9 to 13 July
IAMCR OCP23 – Online 26 June to 12 September

lyon2023.iamcr.org
July 2023

This abstract book includes original abstracts of papers accepted for IAMCR 2023 and included online at OCP23 and/or presented at Lyon23 in France

Version: 27/07/23

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Mis personajes favoritos son mis modelos de conducta

Authors

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Abstract

El objetivo de esta ponencia es explicar cuál es el proceso a través del cual los miembros de la cultura friki en México construyen sus modelos de conducta a partir de las narrativas fantásticas que conforman esta gran comunidad de comunidades de fans o *fandoms*, en el entendido de que la cultura friki es una cultura viva, abierta, contingente, heterogénea, transcultural, transgeneracional y glocal; y que está constituida por diversos *fandoms* entre los que destacan: los *otakus* (aficionados al *anime* o *manga* japonés), los *gamers* (aficionados a los videojuegos), los *cosplayers* (aficionados a disfrazarse de alguno de los personajes pertenecientes a estas narrativas fantásticas), los comiqueros (aficionados a los cómics) y los aficionados a la literatura, el cine y las series de televisión pertenecientes al género fantástico, de ciencia ficción u horror (Camacho, 2021). ¿Qué es lo que comparten todos estos productos culturales? Primero, que todos parten de narrativas fantásticas, es decir, sus historias se desarrollan en universos alternos, con una lógica diferente a la de nuestro mundo. Son -en su mayoría- resultado de las Nuevas Tecnologías de la Información y la Comunicación. Todas estas narrativas han trascendido su plataforma de expresión original y han expandido sus historias hacia otros medios de comunicación, por lo que pueden considerarse narrativas *transmedia* (Jenkins, 2009, 2010). La práctica de cada una de estas aficiones siempre está acompañada de un carácter lúdico. Y, finalmente, la gran mayoría de las historias que están detrás de los *animes*, *mangas*, cómics, etc., pueden considerarse nuevas mitologías o mitologías contemporáneas porque les permiten a sus miembros explicarse ciertos aspectos de la realidad y encontrar en los personajes que habitan estos mundos fantásticos diversos modelos de conducta (Campbell, 2004) que los guíen en su vida cotidiana y les permitan enfrentar las vicisitudes que se les presentan día con día. Este trabajo es resultado de mi tesis doctoral; se fundamenta en los postulados de Henry Jenkins (2009, 2010) y Matt Hills (2002) sobre las culturas de fans de los medios; en la propuesta de Joseph Campbell (2004) y Mircea Eliade (1991) sobre la función de las mitologías contemporáneas, así como en el método etnográfico, en particular, la observación participante y la entrevista cualitativa, utilizadas en el trabajo empírico.

Key Words

culturas de fans, cultura friki, personajes favoritos, modelos de conducta

La inteligencia artificial como herramienta de creación gráfica

Authors

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Abstract

En pleno 2023, estamos ante una avasalladora revolución tecnológica, donde la inteligencia artificial (IA) se ha transformado en la protagonista de muchos procesos que involucran nuestra vida cotidiana y profesional. La automatización permea diferentes actividades, gracias a la recolección de información por parte de las diferentes IA, que permiten emulaciones de lo que hacemos de forma análoga. La app *Lensa*, creada por la empresa estadounidense, Prisma Labs; abrió un gran debate sobre el uso de inteligencia artificial como herramienta de creatividad computacional, gracias a la viralización de su función de pago, *Magic Avatars*, que gracias a un algoritmo de IA, genera numerosos avatares de una persona, tomando como base fotografías donde sea visible el rostro. La polémica se centró en que la tecnología de la aplicación al basarse en un aprendizaje de patrones informáticos que se sustentan en bases de datos que contienen trabajo de artistas gráficos, puede estar cometiendo plagio, al solo replicar técnicas. Algo valioso de este caso, es que se visibilizó el papel de la IA en la creación de trabajos gráficos. El presente texto tiene como objetivo, explorar el uso de la inteligencia artificial como herramienta de creación visual; esto a través de diferentes ejemplos que van desde videos musicales, arte digital, videojuegos, marketing y cine. Se pretende mostrar a la IA como un nuevo recurso expresivo, no tanto como enemigo. Conciliar con sus posibilidades creativas a partir que permite expandir los límites técnicos y de representación. Para fortalecer los argumentos, se recurre a Eric Sadin con sus ideas sobre la disyuntiva del tecno-logos que conlleva la IA; Ramón López de Mántaras ayuda a entender el papel de la creatividad computacional y Stuart Russell nos sensibiliza de los beneficios que puede tener la inteligencia artificial a nuestra existencia. No podemos negar que habitamos una cultura algorítmica, Marshall McLuhan al considerar a los medios como extensiones del ser humano, nos invita a transformar nuestros hábitos de percepción, a construir nuevas relaciones entre cuerpo-mente con estas tecnologías, que a fin de cuentas, provienen de nuestra voluntad y acción.

Key Words

inteligencia artificial, cultura visual, algoritmo, arte digital, automatización

The order of processing of comic panels with Speech-balloons: an eye-tracking study

Authors

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Abstract

Typically used in multimodal text such as comic books and graphic novels, a Speech-balloon with a tail represents what a character or voiceover is saying. Among various comical visual components, the Speech-balloon sticks out as a form of cross-perceptual visual expression that conveys sound which does not have a visual form. As a comics convention, the Speech-balloon is one of the traditional forms of cartoonish representation. From a semiotic perspective, Speech-balloon that converts sound into visual form is an ekphrasis. In a cognitive model, meaning processing usually encompasses a variety of senses and does not rely on a single channel of observation.

Speech-balloon has established a relatively stable grammar in comics. Charles Forceville et al. (2010) used quantitative analysis to examine variations in Speech-balloon usage across nations and comic collections. A prototype model was built to comprehend the semantics of the visual components. They constructed a preliminary framework for understanding the conventions of Speech-balloon. However, they adopted Kress and Van Leeuwen's (1996) multimodal discourse analysis as the method and segmented images into minimal units. This approach is too arbitrary in distinguishing between language and image, and the distinctiveness of vision is disregarded by textual centrism. On the other hand, Neil Cohn (2012) emphasized the visual language of comics, contrasting the distinctions in cognition and narration between graphic communication and words. According to Neil Cohn, the human brain has a cognitive model for understanding visual narratives.

Semiotics is not the study of the meaning of specific symbols but the analysis of the process of expressing meaning with symbols. It is more important to interpret how Speech-balloons carry meaning than to compare the meaning of different speech balloons. To analyze the Speech-balloon in the comics, we used a cognitive semiotics approach. Cognitive semiotics promotes the use of data from semiotics, psychology, biology, and other fields to further understand the symbols from a multidisciplinary perspective.

Speech-balloon is a linguistic, visual device used in comics, like pictograms and onomatopoeia. Previous research has found that Speech-balloon can visualize emotions and has certain semantic functions (Qinque Chen et al., 2021; H. Tanaka, 2015). To better understand the visual language of Speech-balloon, we conducted two eye-tracking experiments. This study examines the processing order of comic stimuli with visual and verbal elements (text + Speech-balloons + characters) to understand how people engage in multimodal information processing. We will perform eye-tracking on participants to investigate the differences in viewing behaviors between normal individuals and comic fans. Experiment 1 will present one panel at a time, and Experiment 2 will

present a sequence of panels at a time. We plan to collect a sample of 36 participants reading 20 comic book stimuli. Data analysis will be completed soon.

Key Words

eye tracking, Speech-balloon, comic

Visualizing Deep Time: Environmental Narratives and Temporal Spatialization in EcoComix

Authors

Dr. Anthony Enns - Dalhousie University

Abstract

One of the challenges facing artists who are interested in addressing environmental issues is the problem of how to represent ecological changes that exceed the human lifespan. Claire Colebrook argues, for example, that it is only possible to visualize the “anthropocene”—that is, the geological time period in which the environment has been altered by human activity—by imagining a kind of non-human perspective capable of extrapolating future conditions based on past evidence: “This strata or text of the earth does not yet exist; we abstract *from the human eye* and its reading of the inhuman past, to imagine what would be readable, after humans, in a mode analogous to the human eye.” Timothy Clark similarly emphasizes the need to adopt a long-term perspective that exceeds human perception and even human history, and he argues that such a perspective reveals the paradox of climate change by showing that humanity has become a powerful geological force whose existence is simultaneously fragile and ephemeral.

While the deployment of such a perspective has often been discussed in relation to literary narratives—see, for example, Adam Trexler’s *Anthropocene Fictions: The Novel in a Time of Climate Change* (2015), Tobias Menely and Jesse Oak Taylor’s *Anthropocene Reading: Literary History in Geologic Times* (2017), and Adeline Johns-Putra’s *Climate Change and the Contemporary Novel* (2019), to name just a few—less attention has been devoted to the visualization of deep time in graphic narratives. This oversight is particularly surprising given the fact that graphic narratives are inherently designed to spatialize the passage of time and are thus uniquely suited to represent temporal changes in potentially radical ways.

This essay will examine how non-human perspectives are represented in graphic narratives associated with the “eco-comix” movement, which specifically focuses on environmental issues. The founder of this movement, Ron Turner, was actively involved in the Berkeley Ecology Center, and he sought to raise funds for this organization by publishing the anthology series *Slow Death Funnies* (1970-1979), which was intended to show “what the human race was doing to damage the native planet.” The first issue was released in conjunction with the first Earth Day in 1970, and Turner subsequently founded the publishing company Last Gasp Eco-Funnies, which released several similar titles. The essay will also look at several contemporary graphic novels, like Richard McGuire’s *Here* (2014), that have followed this tradition by using the tools of graphic narratives to visualize geological changes that extend from the distant past to the distant future. When the history of the planet is visualized from such a perspective, humanity can be recognized as nothing more than a virus or parasite that poses an existential threat to life itself.

Key Words

comics, graphic novels, time, environmentalism, Anthropocene

Cartoons and Memes in India on Environment: Growing in numbers, occupying more mind-space

Authors

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Abstract

Lamprooning has had a long and rich history in India- in its literature, performing and visual arts and even religious texts in almost all its regions and languages. However, satire and lampoon in literature and visual and performing arts required a certain kind of professional skill and finesse. With time only people with professional skill created content of satire and lampoon that found space in literature, mass media and performing and visual arts. Cartoons, as it is understood, emerged and developed during British raj and mostly centered on socio-political issues, contemporary trends, turmoil and personalities. Environment as a subject was hardly taken up, except as an adjunct to some socio-political issue. It was in mid 1960s that the first environmental movement began in India, and found its echo in cartoons in mainstream media. Over a period of time, impact of onslaught on environment was felt and media started focusing on it. Cartoons played a prominent role in foregrounding it.

Memes (the term has been derived from the Greek *mimema*, meaning “imitated” and was introduced in 1976) are images, videos or text that are copied and spread by internet users, often with variations and humourous in nature. Memes have emerged as a digital subculture in recent years. Thanks to the digital technology, world wide web and social media- meme provided an opportunity to all to engage with lamprooning if he/she has sense of humour. Practically anybody could lampoon. Tens of thousands did. Politics and politicians were of course the prime subject and targets. However, other areas including environment were taken up.

When many indulge in ridiculing- different narratives or strains of narratives emerge. Cartoons and Memes, thus, have been creating discourses in societies with a mix of humour, satire, comment and creativity.

This paper through heuristic study, interviews and secondary sources and also by textual and visual analysis proposes to study the cartoons and memes made on environment from 2020 to know:

1. What have been the broad themes and forms?
2. What have been the broad narratives and how these narratives were formed?
3. Had there been any structural changes from cartooning to creating memes?

The objective of the study is to understand how a comic art and its sub-culture forms and frames a narrative and to know whether the narrative thus formed find resonance with people. The study also aims to critically look at the creative aspect of the cartoons and memes created and circulated.

Key Words

Cartoon, Meme, Environment, Digital Subculture, Lamprooning, Creating awareness.

FANTASMA EN UN CAPARAZÓN O DE CÓMO ENTENDEMOS EL DISCURSO DE LAS MENTES FUTURAS

Authors

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Abstract

Llama la atención, a través de las narrativas de ciencia ficción y de sus versiones en cine y en dibujo animado, la recurrencia a mostrar la comunicación humana del futuro por medio de la mente, en directo de una mente a otra o por medio de algún dispositivo. Algunos ejemplos:

Estados meditativos que permiten a la mente de un individuo viajar a otros planetas del cosmos, presentados en la película *El planeta salvaje*. Inteligencias centrales que archivan y procesan toda información posible y la externan en una voz monótona, como la vista en *Wall-E*. Cerebros que concentran toda la energía de la creación del universo y toda la evolución de la vida, como el personaje que da nombre a la película *Akira*. La mente de un cuerpo que en su momento fue del todo humano, pero que al paso del tiempo, por el deterioro de sus órganos y miembros, sus partes fueron sustituidas por accesorios robóticos hasta llegar a ser un androide, como la detective de *Ghost in the Shell*.

Todas estas concepciones de la mente han marcado tendencia en el desarrollo de las tecnologías de información y comunicación. Éstas a su vez han modificado la forma de vida humana y, por lo tanto, la cultura y el modo de comunicarse.

De lo planteado en películas de dibujo animado de ciencia ficción sobre la mente y su modo de comunicación ¿Qué se ha logrado en la vida real? ¿Cuál es la tendencia?

A partir del modo de comunicarse de las mentes en las películas del tipo de las arriba citadas ¿Cuáles serían las diferencias de sus elementos discursivos virtuales con los elementos del discurso cara a cara?

El análisis inicia tomando como base los elementos del discurso presencial planteados por Dell Hymes y continúa apoyado en los conceptos propuestos por autores que escriben sobre cultura digital, como Patrice Flichy, Josiane Jouët, Jacques Perriault, Carmen Gómez Mont, para tratar de reconocer los elementos que forman parte del discurso virtual de última tendencia.

Key Words

ciencia ficción, análisis del discurso, discurso digital, dibujo animado

Comics and cartoons on social media adopted as Public Service Advertisements and Entertainment Education strategy for the response of COVID-19 in China

Authors

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Abstract

The impact of COVID-19 pandemic and the infodemic coming hand in hand caused by excessive information and omnipresent mis/disinformation is immense in multiple dimensions of economy, politics, society, and culture (Fuchs, 2021). Among the response methods of this pandemic, a considerable number of comics and cartoons adopted as Public Service Advertisements (PSAs) have emerged, and effectiveness have been found in this communicative strategy combined with Entertainment Education (EE). In the context of China, comics and cartoons contributed by citizens on the social media (Wang, 2020; Wang & Marí, 2021), in particular, have played an important role in conveying ideas, promoting virtues, popularizing knowledge of COVID-19 prevention and spreading positive energy, which shows a heart-reaching power of educating and motivating the general public to follow the prevention protocols.

Therefore, considering the complexity of the social panic during the lockdown in the first wave of this pandemic in China, due to the lack of effective prevention and control solutions, this work aims to study the effectiveness of adopting comics and cartoons created by Chinese citizens on social media as PSAs with character of EE for the health communication and crisis response of COVID-19 during this particular period.

Among the multiple possible approaches of Health Communication and Entertainment Education, this work is conducted within the theoretical framework of Alternative Communication (Navarro Nicoletti & Rodríguez Marino, 2018) and Culture Centered Approach (CCA) (Dutta, 2020) due to the little attention they have received in all the published research, as well as the importance of citizen participation to promote social changes in the health sector and in crisis response.

From the methodological perspective, a descriptive, analytical, and qualitative case study (Yin, 2009) would be carried out, with consideration of digital ethnographic elements (Pink et al., 2016). A series of comic posts merged with PSAs function that created by a popular young illustrator has been selected, as they had the most impact and repercussion on Chinese social media platform Sina Weibo during the lockdown of Wuhan from the 23rd of January to the 8th of April in 2020. The graphic design, discourses, and narratives in the selected case during the mentioned period for encouraging and motivating the Chinese population would be analyzed. The analysis of participatory possibilities offered by social media for the construction and dissemination of citizen initiatives will also be considered.

In the preliminary conclusions, possibilities and potential of the strategies conceived from the participatory approaches of Alternative Communication and CCA are evidenced in the analyzed case. Furthermore, the ambivalence of the entertainment strategies has been pointed out as it runs the risk of privileging digital capitalism rather than social transformation, as well as neglecting structural issues like the digital divide.

Key Words

Comics, Entertainment Education, Social Media, COVID-19 response, Public Service Advertisement

La representación del alma y la venganza en la historieta Mexicana: El caso Camila, de Aujerji

Authors

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Abstract

En este trabajo, proponemos que la historieta mexicana, *El caso Camila* (2021), creada por Aujerji; cuenta con características de gore, cuya fuente principal de inspiración es un caso de violencia infantil, dado a conocer en 2016 en México. En esta historieta, la magia y la metafísica se proponen como fuentes alternativas de justicia a la violencia y la ineficacia de las instituciones sociales.

Sustentamos nuestra tesis en las siguientes premisas:

1. Basada en el género gore, el entorno cotidiano se propone como fuente principal de inspiración para casos extremadamente violentos, que dan el argumento para este género. Esta historia se basa en el caso de violencia infantil dado a conocer en México en 2016, en donde una mujer maltrató sistemáticamente, para luego abandonar a su nieta de 7 años.
2. En la historieta, se representa al alma (filgya) de la protagonista, cómo autora de una venganza contra su familia, aquí los protagonistas se mueven entre sueños, en donde actúan sus dobles, con consecuencias en la vida real.
3. Los fenómenos mágicos y metafísicos, se proponen como resolución inmediata a la justicia no resuelta. Las acciones de Camila al vengarse, presentan paralelismo al imaginario de la bruja; mientras que su coprotagonista, Emilio, actúa como mago, al insertarse en una serie de ritos (muñeca) y actos mágicos, que sin embargo, no sirven para llevar a cabo la justicia, ante la representación de una realidad aplastante.

Realizamos un análisis visual de la fuente primaria, basado en el paradigma indicial de Ginzburg y Levi (1999), por lo que partimos de la identificación de detalles en la gráfica y narración, para interpretar procesos creativos entrelazados aspectos socioculturales e históricos relacionados con la fuente de información y su contexto de creación. Sustentamos este análisis en las propuestas teóricas e históricas de Marcel Mauss (1979), Claude Lévi-Strauss, y la definición y conceptualización de los muñecos *Voodoo* de Denisse Alvarado (2009).

Key Words

Historieta, Violencia infantil, magia, alma, gore

Real enough to spark nationalism? A mixed-method approach to understanding computer-generated (CG) political cartoons in China

Authors

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Abstract

In November 2020, a fact-based computer-generated (CG) image sparked a dispute between two nations. Chinese computer graphic artist *Wuheqilin* posted a satirical CG political cartoon, *Peace Force*, on Weibo, depicting an Australian soldier holding a knife to an Afghan child's throat. The image was later reposted on Twitter by a Chinese foreign ministry spokesman, Zhao Lijian, who condemned Australian soldiers' actions and received huge exposure on the Internet. In response, Australian Prime Minister Scott Morrison claimed the CG cartoon was a "falsified image" and demanded China's apology. This further led to a wave of similar CG political works being published on Weibo, fueling Chinese netizens' nationalism.

Despite digital nationalism in China has been discussed over time (e.g., Schneider, 2018), the COVID-19 pandemic has affected nationalism around the globe. Little is known concerning how digital nationalism is presented in China at this unique time, not to mention its relation to CG political cartoons. CG images denote highly realistic images created with image rendering, composite images, and algorithms (Lehmuskallio et al., 2018). Photorealism is one of its essential elements, equipping the image with a high degree of naturalness compared to other art forms (Zibrek et al., 2019). The boundary between CG images and real photos has been blurry, which becomes a problem when the synthetic image is utilized to produce and spread visual disinformation on social media, misleading audiences (Vaccari & Chadwick, 2020). The COVID-19 pandemic also resulted in a global authenticity crisis. Therefore, the proposal aims to explore audiences' perceived photorealism of CG political cartoons, the presentation of digital nationalism, and the exerted impact of photorealism upon digital nationalism. The proposal will examine two important theoretical constructs. It will first look at the political cartoon literature, link it to CG images, and inspect the role of photorealism. It will also examine the literature on digital nationalism in China, its historical development, the status quo, its relation to emotions and visuals, and its international significance. Three research questions are proposed.

RQ1: What are the visual characteristics of nationalism in CG political cartoons on Chinese social media?

RQ2: How do Weibo comments reflect national sentiments in posts involving CG political cartoons?

RQ3: How do viewers and artists perceive the photorealism in relation to nationalism in CG political cartoons?

To address the raised questions, a qualitative visual analysis will lead and complement a visual content analysis on collections of 100 CG political cartoons. Visual metaphors, discourses, and theme percentages will be examined. Data sources will come from an internet search on Chinese social media and through a snowballing search on artists' accounts (RQ1). A content analysis will be used to investigate the percentage of emotion components reflecting digital nationalism (i.e., national sentiments) through Weibo comments under selected posts (RQ2). In-depth interviews with thematic analysis will be deployed to delve deeper into 25 audiences' and artists' perceptions towards image viewing and making and conveyed national sentiments (RQ3).

The proposed study will be among the first to investigate digital nationalism through synthetic two-dimensional images, using multimodal and semiotic perspectives. It could help to redefine digital nationalism in China in the pandemic era, given the unique technological affordance of CG images. It could further contribute to understanding and solutions to the visual disinformation and authenticity crisis for industry and academia.

Key Words

Photorealism, Digital nationalism, China, computer-generated (CG) image, political cartoons, Multimodality

KENYA'S 2022 GENERAL ELECTIONS: THE FRAMING OF POLITICAL LEADERS IN POLITICAL CARTOONS

Authors

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Abstract

The target of political cartoons is the general readership, with cartoons designed to provide a quick interpretation to the general population of the day's events. Using simplification, cartoonists strip an object of their sophistication, establish a dominant symbolic representation through which the thing may be easily recognised, and use the new symbol to represent the object to the public. As a result, the objects defined can be easily deconstructed in the public's minds. Unlike regular prose in newspapers that take space and time to read and whose reading is limited to the literates but still cannot paint sharper pictures, cartoons are designed to be recognisable on the go.

In moments of heightened discourses, cartoons compete in the public space to package events for their readers in a manner easily understood. Politics often consume Kenya, especially during political campaigns and general elections. In studies conducted in the past, politics was featured in Kenyan newspapers and in Kenyan media more than in any other subject. Following the conclusion of the campaigns and during the elections, the images ingrained in the public mind of the candidates would have been contributed to by the caricaturing of the cartoonists. However, it is unclear what dominant images emerged from the depiction of the leading politicians by the cartoonists.

This study proposes to use symbolic interactionism to interrogate the dominant representation of leading Kenyan politicians during the campaigns. While Kenyan politicians politic all the time, the law provides 30 days preceding the date of the elections as the campaign period. Therefore, we propose to examine the cartoons published over this campaign period to understand what dominant portrayals of cartoonists emerged.

Kenya has a relatively active media market, with five daily newspapers. Each of the newspapers has a resident cartoonist. But besides the resident cartoonists, there is an independent cartoonist with a large following online whose cartoons sometimes are published in the newspapers. Therefore, we propose to examine the comics published in at least two leading publications and the cartoon strips published by independent cartoonist to establish the dominant framing that the cartoonists had of the top political candidates during the 2022 general elections.

Key Words

Political cartoons, Kenyan cartoons, Kenyan Comic, Election cartoons

Intercultural Perception of overseas network users on the YouTube platform : Analysis of the theme bias of "New God List: Nezha Rebirth"

Authors

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Abstract

Background

On the international cultural exchange platform, more Chinese animation films have won the attention and favor of global netizens. Chinese 2021 animated film "New Gods: Nezha Reborn" is a convincing case of intercultural communication, which is based on traditional Chinese myths. The story modernizes and boldly attempts to integrate oriental classics and western cyberpunk styles. With delicate emotions and indomitable characters, it makes overseas audiences empathize.

Theoretical Basics

Based on domestic and foreign literature, the critical process of Intercultural Perception theory includes four stages: "approach-selection-organization-interpretation". Research topics mainly include "Theoretical explanation of the process of Intercultural Perception", "Factors affecting Intercultural Perception: Symbols, Translation, Music, Images, and Other Media", "Intercultural Perception at Different Levels: Emotion, Identity, Image", "Cross-Cultural Risk Perception" and "Cross-Cultural Conflict Perception". Most of the research methods are qualitative, and few are quantitative. This article adopts the "horizontal (four stages of Intercultural Perception) + vertical (interpretation to LDA subject)" literature framework combined with quantitative methods to deal with it.

Research Question

Based on two dimensions (1) Horizontal: What is the public's attitude towards the theme bias of "Nezha"? What is the content of these subdivided issues? (2) Longitudinal: What are the four stages of the public's intercultural perception under different themes?

Methods

This research mainly uses LDA topic modeling combined with the research methods of text analysis and close reading. The data for this research is the keyword "New Gods: Nezha Reborn" on the YouTube platform as of January 11, 2022. After excluding irrelevant videos, select the top 15 played videos. Research obtains a total of 4450 comments and performs data pre-processing.

Findings

LDA topic modeling determines the optimal number of topics according to perplexity, consistency, and bubble diagram. Finally, three topic models have been selected: production technology, style interpretation, traditional culture and values of "Nezha". The four perceptual processes have different emphases in different themes. In the theme of production technology and style

interpretation of "Nezha", the four perceptual processes appear only in selection and organization, without contact and interpretation. The theme of values includes four stages of intercultural perception. "Traditional culture and values" has become the theme with the highest level of intercultural perception by overseas audiences at 51%, followed by "Nezha's production technology" at 32% and "style interpretation" at 17%. There are significant differences in the proportion of each topic.

Conclusions

From a contact perspective, comments on the YouTube platform show different forms of intercultural contact in videos. Overseas netizens mainly expose to long videos and short videos. Short videos include snippets and edited videos, and long videos include full movies. The "contact" of the subject may also precede the production of "Nezha". The reason for paying attention to them and contacting them is that they are fans and enthusiasts of "Nezha, Monkey King and other Chinese classic IPs", "Chinese animation technology" and "Nezha series of films".

In terms of selection, overseas users' comments focus on Chinese national cultures, such as Chinese myths and stories, China's unique geography and humanities, and Chinese social life and family culture. Some netizens also selectively secondary comment on video comments, which reflect users' different views on Chinese culture.

In terms of organization, the main characters of "Nezha""Monkey King" and "Ao Bing" are the leading organization methods for overseas audiences to express positive comments and long for the "commonality" of the characters' spiritual world in the narration. Comparisons of similar types of films are also a way of organizing.

From the point of view of interpretation, values are the core content of interpretation. Everyone expresses Nezha and Monkey King's heroic values of "helping each other, working together, punishing evil and promoting good, taking what you need and being independent," projecting the spirit of the heroes into the world. Personally, to realize self-worth by watching movies. Nezha and Sun Wukong, as superheroes and super IPs, have also attracted the attention of overseas netizens for their unique heroic values. It use symbols to construct simulacra of reality and the future world, spread a kind of image-cultural identity. Myth archetypes construct a kind of integrated national cultural identity close to an "imagined community."Overseas movies are individualistic values."Nezha" is a collectivist value.This are the core difference between Chinese and Western film values.

In the Intercultural perception stage of animation, selection and organization are common processes, contact and interpretation are individual processes.Culture and values are most likely to be perceived by other cultures.

Key Words

Nezha, Intercultural Perception, YouTube, values, LDA topic modelling, Chinese myths

Technology and Civilizational Crisis. Some Reflections from a Mexican Comic

Authors

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Abstract

The aim of this article is to reflect on the potential uses of the comic book as a didactic tool. Through its friendly visual language and the wide possibilities of abstraction, rhetoric figures, and uses of stereotypes (among others) comic books can simplify complex ideas in order to be apprehended by the readers.

Nowadays it does not surprise us the central role that technology is playing regarding Sustainable Development. In the so-called Knowledge Society, innovation and creativity take part as a key factor that would enable us to reach a virtuous future for us and the next generation: from the AI and the Internet of Things (IoT) and its potential among the business, the “smart agriculture” or the health care, to the disruption that they provoke inside the Art World, or even the so-called “metaverse”. In fact, it seems that the evolution of technology is something that we must take for granted, as most technological gurus are ready to point out the importance of encouraging technological development.

Nevertheless, the frame of the Knowledge Society has an important problem: it does not consider the economic structure that triggers social inequalities. And this problem is not a new thing; in fact, it can be considered a core part of the Capitalism, one of its internal contradictions.

As we demonstrate, this contradiction was addressed half a century ago by Mexican cartoonist Eduardo del Río (best known as “Rius”) in a comic magazine named *Los Agachados*

published 1969. In the 15^o episode, he thematized one of the most important milestones of the space race between the United State and the URSS: the arrival on the Moon. Using the language of satire to trigger the reflection about a complex problem such as the balance between technological development in Capitalism and the struggle to tackle social inequalities, Rius demonstrate the importance of comic books as a didactic tool. And his comic can also illustrate the importance of comic books to historical research, as its main theme is at the centre of public discussion in our current life.

Key Words

Technology, Mexican comic, Latin america, semiotics, Sustainable development

Academic prejudice about comics in Mexico

Authors

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Abstract

The prejudices about popular Mexican comics were born with the so-called Golden Age in the second half of the Thirties. This heyday made conservative, religious groups, and even unions see a danger in these magazines. Faced with the wave of protests, in 1944 the government created the Commission for the Qualification of Newspapers and Illustrated Magazines, which was in charge of reviewing that the publications did not show texts or images that offended modesty and good customs. The negative view of comics was immortalized in literary works and in paintings such as *Nueva Burguesía* (1941), by Mariano Azuela and in paintings such as the mural 'Ignorance and Culture' (1946) made by Ramón Cano Manilla.

Regarding academic studies, the books that tried to analyze the Mexican comic had a single vision. In 1972, 'How to Read Donald Duck' by Ariel Dorfman and Armand Mattelart was published, a text that to date is part of the bibliography of Communication and Cultural Studies. This book had the approach of the second generation of the Frankfurt School, specifically which was proposed by Theodor Adorno and Max Horkheimer, who understood mass culture as a cultural reproduction machine that created standardized goods used to manipulate society, always the same and produced in series. The cultural industries were thus a lulling entertainment. At the time, Dorfman and Mattelart's book was important for communication studies in Latin America and their theory influenced other researchers. These books reached conclusions such as that Tarzan is a myth of imperialism, in a similar way to Mexican characters like Kalimán. Probably, these prejudices impacted the decision to create archives where Mexican comics would be preserved.

Fortunately, in Mexico, the academic vision of comics from previous decades has been changing in recent years. Currently, there are already new visions around comic studies in Mexico where it is approached from perspectives such as social history, memory, and feminism, among others.

Key Words

mexican comic, historieta mexicana, comic studies

Influence and Effect of Anime Among the Gen Z during Covid Pandemic

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Abstract

Japanese animation, popularly known as 'Anime' has become a global phenomenon. The shapes are visually appealing and artistically impactful, and their influence are also seen in the fine art, advertising, art direction, fashion, and video games. Thereby, capturing the hearts and minds of millions of young people, and researchers alike over the past 40 years. In India, anime is equally enjoyed which makes it in the second position after China for its popularity. The other reason contributing to it is because of the binge-watching for the abundant number of episodes in a series. The themes of narrative style adopted in anime are mostly determined on the fantasy, action and adventure, romance and humour which specifically reflects the psychological traits and aim to suit the psychological requirement of young people or more precisely the Generation Z (Gen Z). During Covid-19 pandemic, anime was able to captivate Gen Z's psyche readily due to the isolation of people as a way to contain the spread of virus across the world. To thwart off their loneliness, Gen Z engrosses anime as a way and means of gratification to its content and presentation. In tune with the emerging trends, this paper explores Gen Z's psyche, consumption, popularity of anime among Gen Z community of India, and how it acted as a catalyst for escapism during and aftermath of pandemic through the gratification theoretical framework. The paper employs mixed methods to investigate and analyze the influence, impact, and effect of anime on the psyche of Gen Z. Results emerge from anime's main appeal are its diversified content, narratives of the storyline, visual elements, music and characterization have attended the most responses. The paper further renders the cognitive factors such as leisure, anime fan, and monotony which are significantly associated with the emotional response impacts on one's interest during the isolation period of Covid-19.

Key Words

Anime, Gen Z, COVID-19, Escapism, Isolation, Psychological, Cognitive Factor

The use of political cartoons in the fight against disinformation: A Philippine case study

Authors

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Abstract

The Philippines has been dubbed “patient zero” in the global disinformation epidemic by a Facebook executive because of the staggering volume of disinformation in the 2016 Philippine election, which preceded Brexit and the US elections that saw a Trump win. The situation has worsened as malign actors continue to conjure new strategies, as documented in the 2019 and 2022 elections and during the COVID-19 pandemic. A global survey of 46 media markets in 2022 recorded self-reported exposure to disinformation and the Philippines was the highest, i.e. nine in 10 Filipinos say they have come across false or misleading information, especially online. A recent local study found that a similar proportion of Filipinos see “fake news” as a problem.

Different sectors have responded to the escalation of disinformation in the Philippines with a slew of initiatives to counter disinformation, from journalistic fact-checking to media literacy fora. Among the more innovative initiatives, however, was the use of cartoons and comic strips by some of the country’s well-known political cartoonists, who used their collective blog “Pitik Bulag” as well as print publications as a tool for combating disinformation.

This study explores the use of cartoons to counter the spread of false information and to promote truth-telling in the digital age. Cartoons can be an effective tool for combatting disinformation because they are able to convey complex ideas in a simple, accessible, and engaging way. Moreover, cartoons can be created and disseminated quickly and easily making them well-suited for responding to rapidly evolving events. Employing a combination of semiotic and social constructionist theory, the study seeks to analyze the effectiveness of cartoons against the disinformation landscape. Barthes' theory of semiotics is concerned with ways in which signs and symbols are used to convey meaning, while social constructionist theory helps to explain how cartoons can be used to create a shared reality and set the public agenda in the fight against disinformation. In the context of combating disinformation, cartoons are seen as an important form of cultural production that has the potential to play a vital role in shaping public opinion, combatting disinformation and promote critical thinking. This study seeks to provide a framework for analyzing and leveraging the power of this unique form of cultural production in the fight against disinformation.

Key Words

Disinformation, political cartoons, Philippines, Semiotics

Romper con la idea de la animación como producto infantil: el caso de Kotaro vive solo

Authors

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Abstract

Desde la masificación de la animación, esta ha sido estereotipada como un producto comunicativo dirigido al público infantil. Para esta generalización ha contribuido la comercialización de películas producidas por estudios como Disney y Dreamworks, aunque en diferentes países, se han realizado productos con enfoques diferentes, tal es el caso de la serie animada japonesa Kotaro vive solo. Esta serie animada lanzada en la plataforma de streaming norteamericana Netflix en 2022, plantea la historia de un niño de cuatro años de edad, que se ve en la necesidad de vivir solo, y cuya historia se conoce a lo largo de la misma. La construcción y temas del animé son dirigidos a audiencias adultas, aunque si bien puede ser vista por niñas, niños o adolescentes. Este trabajo se plantea dividirse en tres partes, el primero discutir la animación y el debate como producto infantil, en un segundo punto plantear las temáticas de la serie Kotaro vive solo y finalmente, a través de la hermenéutica analizar los temas y ver la profundidad que tiene con audiencias adultas.

Key Words

Animación, hermenéutica, estereotipo

Mediating Socio-Political issues through Digital Cartoons: A Study of Caste based Cartoons on Instagram in India

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Abstract

Cartoons are creative as well as play the role of bringing awareness and alarming both the public and state on various pressing issues. The cartoons in the print media has greater role in providing satirical and sharp commentary on the immediate issue of concern. The rise of digital platforms on Internet brought the creativity in many forms like gifs, memes, emoji, text based comments, pictures but the cartoons which has been in its distinct discourse and format on print have been found on Internet platforms. The only difference is the cartoons' are published not tagged with any organisation or their ideologies, but published independently with the authors creative freedom and decisions.

The digital cartoons on internet platforms are popular and voiced vehemently about many issues. Though the cartoons are published and circulated on many popular digital platforms, the study focused on Instagram as it is currently the most popular platform for visual content engaging large number of users. The research will enquire what kind of socio-political issues does the cartoons on digital platforms engaged. The time frame from Post Covid India (The year 2022-Mid 2023). The study is focused on select cartoons with highest circulation from short listed cartoonists on Instagram. The study used the discourse analysis and semiotic (visual) analysis to decode the content in the context of India. Every image, colour, text, composition, lines communicate with loaded meaning to the general public. It has been instrumental in social awareness and igniting dialogue.

Caste unlike race has been invisible and socially deep-rooted in Indian culture. Caste discrimination denies basic need to Dalits in India. The caste oppression has been fought at different fronts, but with cartoons on digital space like elite Instagram is an innovation and helps the young minds to read the society with more caution and awareness. The case studies include Bakery Prasad, Manjul, Shrujana Shridar from different part of India.

Key Words

Digital Cartoons, Caste, discrimination, Internet, digital cultures, Indian caste

Sexismo y misoginia en el manga

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Abstract

La investigación feminista en comunicación ha evidenciado que los medios y las industrias culturales producen representaciones sexistas y misóginas de las mujeres (Reicht et. al., 1999; Holdden, 2012; Lauren Gurrieri et.al., 2016; Vega Montiel, 2007). La investigación feminista también ha demostrado cómo dichas representaciones alientan la desigualdad de género y la discriminación y la violencia contra las mujeres. Productos culturales contemporáneos como el manga no escapan a esta cultura.

Desde un enfoque feminista, este trabajo discute las formas de representación de la mujer y los atributos de la femineidad en el manga, un producto que representa el 25 por ciento de la industria editorial en Japón, hoy con un amplio consumo a nivel global. En el análisis se destacan el sexismo y la misoginia prevalecientes en la representación de los personajes femeninos y la construcción de la sexualidad desde el punto de vista del deseo masculino.

En este sentido, se problematizará la opresión y la misoginia desde la condición de género, todo enmarcado bajo el paradigma de los Derechos Humanos, reconociendo que los medios de comunicación juegan un papel clave en la resignificación de las mujeres, y que aún no han logrado construir una imagen equilibrada y digna de ellas.

Dentro de un análisis de la estructura compleja de la comunicación, analizaremos cómo el manga constituye una extensión de la cultura patriarcal, constituyendo instituciones prácticas a nivel simbólico, para argumentar la necesidad de una nueva alfabetización mediática, en clave de democracia genérica, para derrotar antiguas creencias y estereotipos misóginos; de ahí la relevancia de problematizar las representaciones simbólicas que construye el manga y cómo se estereotipa-cosifica a las mujeres.

Key Words

Manga, sexismo, misoginia