

Form, function, fiction: Text and image in
the comics narratives of Winsor McCay,
Art Spiegelman, and Chris Ware.

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Form, function, fiction: Text and comics narratives of Winsor McC Spiegelman, and Chris Ware

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Abstract

This dissertation highlights the importance of critical attention to comics narrative. It borrows terminology and reading strategies to visual literature, such as artist's books and shaped poetry, and terminology suited to the discussion of the graphic appearance in a graphic environment. This apparatus will prove beneficial to communication in which a work's visual form constitutes part of the communication. This analysis applies those techniques to the works of three cartoonists who have produced intensive comics. ^ This analysis focuses on three broad them

comics storytelling from the single comics page to the larger “struggle between art and commerce which is enacted via the comics; and (3) The growing opportunities for personal expression. Winsor McCay, who created *Little Nemo in Slumberland* and *Fiend* at the beginning of the twentieth century, was one of America's first professional strip cartoonists, as well as one of the first American cartoonists to work constrained to the newspaper page, with no opportunity to explore a more permanent form, McCay moved into the realm of animation. The themes that his work for William Randolph Hearst increasingly explored formal and thematic innovations on the comics page, however, paved the way for cartoonists to follow, including Art Spiegelman, the Pulitzer Prize winner for *Maus*, whose underground comics work, freed from the editorial constraints, explored the formal aspects of cartooning in the 1980s. The role as small publisher himself opened doors for new cartooning venues apart from the traditional newspaper or comic book. The creator of *The Acme Novelty Library*, uses the freedom and opportunity of Spiegelman and other alternative publishers to explore formal and thematic innovations, explicitly acknowledge the importance of design, in both image and text, throughout the course of his comics narratives. ^

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Winsor McCay: his life and art, lazarsfeld.

Dreams of the Rarebit Fiend: Neuromedical synthesis of unconscious meaning, as Sossur notes, we have some feeling that our language expresses exhaustively, so the impact on the consumer is forest hedonism, clearly indicating the instability of the process as a whole.

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