

Fidelity vs. appropriation in comic book adaptation: Jacques Carelman's and Clément Oubrierie's adaptations of Queneau's *Zazie dans le métro*

What happens to literary voices when they are transposed into the medium of comic book? This is the central question of this paper, which takes as its primary focus Jacques Carelman's 1966 and Clément Oubrierie's 2008 comic book adaptations of Raymond Queneau's 1959 novel *Zazie dans le métro*. Carelman's comic book is strongly inscribed in the fidelity discourse, while Oubrierie advocates a process of complete appropriation of the source text by the adapter.

In Carelman's adaptation, the original text is present in its entirety under the panels and regularly duplicated in, and contracted into speech balloons in the image. I suggest that the image is submitted to the text in order to try to faithfully transpose the cacophony and experimentality of Queneau's novel. My analysis of Carelman's work focuses on the relationship between image and text, and words and image (the textual surroundings, as well as the text in the speech balloons), in terms of gender and power. I propose that his adaptation uses processes of entrapment and containment of voices. By contrast, Oubrierie's comic book shows a certain uniformisation of the cacophony of the original text, and offers a version primarily aimed at a young audience. I analyse how the substitution of cacophony and chaos with uniformisation affects the narrator's and the characters' voices in the interdependent relationship between text and image.

Through the comparison between the two works, which show strikingly different uses of the medium of comic book and of the adaptive process, I explore to what extent the adapters' choices, their historical situation and the use of their chosen medium can shape their transposition of the source text, and whether these factors can potentially empower or weaken the textual voices.

Armelle Blin-Rolland (University of Bath)

Manga Revolution or Logical Evolution? Field Theory on the Rise and Demise of Tokyopop's U.S. Publishing Programme

On 15 April 2011, the Los Angeles-based company Tokyopop announced that it was shuttering its publishing operations in the United States, ending a fourteen-year tenure as one of the most important players in the manga publishing business. How should we understand this publisher's considerable influence upon the global flow of Japanese manga in the context of its rise and recent demise? By applying a modified version of Pierre Bourdieu's field theory, I argue that Tokyopop's 'Manga Revolution' was a historically-specific strategy which effected manga's transition from the comics publishing field to the trade book publishing field during the late 1990s and early 2000s.

All of the contemporaneous changes related to manga, comics, and graphic novels in the American publishing industry—including (but not limited to) a) the exponential growth of new manga titles in the first decade of the 21st century; b) the new visibility of manga and graphic novels in chain bookstores; c) the proliferation of female and young readers of comics, along with material targeted to them; d) the expanding library collections of comics; e) the symbolic consecration of comics in growing numbers of mainstream media outlets; and f) the growth of publisher interest in new homegrown material—are therefore best viewed as a predictable consequence of the logic of the U.S. trade book publishing field. Furthermore, I argue that Tokyopop's decline was ultimately a function of this same field logic, produced first and foremost by failure to anticipate and recognize these sociological processes. I conclude with a discussion of the shape of things to come and suggest that the global impact of Tokyopop's U.S. publishing programme will not soon be undone.

Casey Brienza (University of Cambridge)

Presenting Absence: Narrative Disability, Dismemberment, and Prosthesis in Jeff Lemire's *Essex County* and Chris Ware's *Jimmy Corrigan, the Smartest Kid on Earth*

My paper offers a comparative reading of two of Chris Ware's *Jimmy Corrigan* and Jeff Lemire's *Essex County*, centering particularly on metaphors and instances of injury, disability, and prosthesis. Throughout their work, both Ware and Lemire probe the tension between the natural and the

technological to articulate questions of subjectivity, memory, and narrative disjuncture; both also play with questions of presence and absence, and physical and metaphysical, that are at the same time intrinsic to the medium's overtly intermedia form. And given the recent attention to medicine in comics, the growth of disability studies, and the increasing discussion of the prosthetic within cultural studies, the intersection of these various fields seems to me to offer a particularly productive conceptual apparatus through which to read the achievements and tensions of these two texts.

This paper begins by exploring how Ware and Lemire utilize or trouble the way conventional figurations of disability as absence or loss are used to articulate gendered and cultural identities. I discuss bodily injuries and the uses of crutches and wheelchairs, and consider how prostheses enable enactments of presence and replacement. I then move to consider actual and metaphorical sensory disabilities, particularly deafness and blindness, and how Ware and Lemire use them to trouble the structural and visual articulation of memory and time (drawing here on recent scholarship on "prosthetic memory" by Alison Landsberg and Elizabeth Grosz). Finally, I consider the formal/narrative implications of disability and prosthesis (as discussed by David T. Mitchell and Sharon Snyder) to examine how the use of gaps, repetition, dissonances, and image-text asymmetry in both comic texts serve to both disruptively and generatively articulate the complexities of identity, memory, and narrative.

Ed Clough (University of East Anglia)

The Body as a Canvas in Comics: An Artist Explores the Influence of Corporal Studies in the Creation of *The House That Groaned*

The individual body can be studied as a canvas on which the anxieties and discourses of the larger, social body are reproduced
(R W Connell, 2002)

Since Foucault sociologists have begun to explore the body as more than simply a biological entity. The body is increasingly seen as a canvas on which to study the anxieties of a wider social body. This paper will argue that the body within the graphic novel is even more so a canvas. The caricatures in comics allow bodies to become arenas in which to play with stereotypical and alternative social viewpoints (Pratt, 2009). From Robert Crumb's caricatures reflecting the misogynistic and racist minds of American society to Charles Burn's *Black Hole* (2005) where a society's AIDS anxiety is played out on the bodies of mutant teenagers.

My graphic novel *The House That Groaned* explores some of the key theories in corporal studies through the characters who live in the house. Barbara, the 'made-up make-up girl', plays on Judith Butlers ideas of gender as a performance (*Gender Trouble*, 1990). Mrs Durbach is a grandmother who literally blends into the background- a contrast to Norbert Elias's idea of the Western 'Homo Clausus' who see themselves as separate to the world (*The Civilizing Process*, 1969). Janet and Marion represent the dichotomy of 'indulgence' and 'control' evident in the simultaneous rise of obesity and anorexia in the West, observed by Susan Bordo (*Unbearable Weight Feminism, Western Culture and The Body*, 1993). *The House That Groaned* will be published in January 2012 by Random House's SquarePeg. This paper will argue for an increased awareness of bodies in comics as representative of the issues of a wider society.

Karrie Fransman (Artist)

Propaganda in Comics in the Arab world: From nationalism to religious radicalism

With a majority of totalitarian regimes ruling the Arab world propaganda tends to infiltrate every aspect of life including comics. After the independence of Arabic countries from colonialism, ideological political parties overthrew the existing systems and installed totalitarian regimes based on the one party rule. The governments soon nationalized the mass media to influence public opinion, instill their ideals and justify their legitimacy and continuity. With the recognition of comics as a capable and

influential educational tool that holds the potential of molding public opinion, state run children's magazines were issued through institutions run by the political party in power. The success of these periodicals was largely due to the involvement and supervision of acclaimed artists and intellectuals supporting these regimes.

Besides governmental institutions, religious associations also took advantage of the potential of comics as a vehicle for propagating ideals. Both state owned and private associations (primarily Islamic but with a few periodicals and albums directed to a Christian audience) found a way to disseminate their messages and spread their word, some indirectly and in a moderate fashion and others more upfront preaching radical and overtly politicized views. The past two decades have seen a great decline in the quality of state owned comics magazines, reducing the periodicals to mediocrity in form and content and giving rise to other manifestations filling the gap.

Two extreme trends seem to be dominating the market; from the more commercial and secular ones with pedagogic and educational directives to the ones propagating radical political and religious ideals, replacing the previous state propaganda. Understanding the full potential of the medium, the latter are producing engaging comics that rival the commercial more secular ones. Perhaps these two extremes indicate a weakening of the regimes and reveal an already existing political schism in these countries.

Lina Ghaibeh (American University of Beirut)

Game Comics: Read or Play?

The medium of comics is undergoing a period of transition as the predominant mode of creation, distribution and consumption shifts from print to digital display. This is a transition that has been underway for more than a decade and recent advances in portable display devices such as smart phones and pad computers have accelerated the pace of this change. Over the course of the last ten years, digital comic pioneers have explored the many new possibilities offered by the inherent interactivity and multimodality of the medium. Now, as the wider comics industry moves to catch up with this frontier, the comics pioneer must look towards new territories to explore and colonise. This talk considers the narrative and play possibilities offered by one such new territory - the emergent medium of Game Comics. Game Comics marry the conventions of the comics medium to those of interactive, narrative-based videogames. In doing so they attempt to combine the juxtaposition-based spatial language of comics with gaming tropes common to the adventure and puzzle genres.

A typical Game Comic might include elements such as branching narrative pathways, animation, dynamic panel movement, procedurally generated content and reactive soundscapes. Despite the tensions inherent in these extensions to the medium, Game Comics still hold at their core McCloud's concept of the comic as a temporal map. In understanding and resolving these tensions, the medium foregrounds the importance of the reader in retaining ultimate control of the progression through a comic's narrative.

Daniel Merlin Goodbrey (University of Hertfordshire)

“Oh, c'mon, those stories can't actually count in continuity!": Squirrel Girl and the problem of female power

Squirrel Girl is a marginal character in the Marvel universe yet according to 'Powergrid', Marvel's way of showing the qualities of individual characters, Squirrel Girl's abilities are on a par with Galactus, described as 'the most feared being in the cosmos'. This paper will explore why Squirrel Girl is condemned to the margins and analyse the narrative strategies deployed as means of containment.

One prominent strategy of containment is a twofold process of disavowal. First, comic-books in which Squirrel Girl appears are dismissed as being outside continuity, a process that means the events depicted have no impact on the rest of the Marvel universe. Second, Squirrel Girl's battles are not always shown and, as such, the readers could deny that these victories were brought about by Squirrel Girl. When Squirrel Girl was brought into continuity, the means of doing so also contributed to

projects of minimising her abilities. In *New Avengers #7*, Squirrel Girl is hired as the nanny for Luke Cage and Jessica Jones' daughter, a job that, although offering her a key role, establishes her as a secondary character who is rarely seen.

Despite Squirrel Girl's skills in combat, her powers are usually put to comic effect. This in itself prevents her from being taken seriously, as it were, and potentially suggests that the very idea of a powerful woman is a concept worthy of ridicule. Through a close critical reading of Squirrel Girl's appearances, this paper will provide initial insights into how powerful women are simultaneously promoted and contained by superhero narratives.

Michael Goodrum (Essex University)

Demonstrating *discours*: two comic strip projects in self-constraint

There has been a trend in comics narratology to focus on the analysis of structures or systems of enunciation, or what Émile Benveniste terms *histoire* or 'what is told' (1971). Instead, this paper will approach comics narratology as the relationship between *histoire* and *discours*: between 'what is told' and 'telling'. Following Barker (1989), it will consider the enunciator, enunciatee, context and medium to be topics affecting both the form and content of what is expressed, bringing alterity to bear on the semic analysis of structure (Lévinas 1970). To demonstrate the importance of this relationship, it will analyse two comic strips: Seth's *Clyde Fans Book One* (2004) and Matt Madden's *Exercises in Style* (2007).

This analysis will scrutinise the ways in which two different types of self-constraint are utilised by Seth and Madden in order to produce their strips. Seth employs a rule in *Clyde Fans*, which can be summarised as 'nothing un-American, nothing post-1955.' This rule represents both a social identification of the experience of pre-1955 America with a specific canon of images and technologies, and articulates Seth as a subject submitting to constraint by this perceived canon. Similarly, Madden's *Exercises in Style* represents a self-aware project that seeks to apply ninety-nine different constraints to a single script. However, unlike Seth, Madden's self-constraint derives from self-observation, or an attempt to adopt the perceived social position of a 'generalised other' in each of his drawings, represented by both drawing style and genre (Mead 1967, Schütz 1972).

Both these works demonstrate ways in which social constraint represents self-constraint in the expressive form of the strips themselves. The paper will argue that this analysis is not possible considering *histoire* alone. These examples demonstrate how the relationship between the physical form of the strips, the semic level, and subjective constraints at the level of *discours* contribute to their meaning. This suggests an alternative approach to comics narratology, from the point of view of the relative consideration of *histoire* and *discours*, rather than approaches that consider *histoire* alone, which have dominated comics narratology in the last two decades.

Simon Grennan (Wimbledon College of Art, University of the Arts London)

Super Men? Re-re-configuring masculinity in superhero comic book narratives

The claim that the figure of the superhero in the comic book articulates and reinforces gender representations that are complicit with and perpetuate ideological notions of masculinity and femininity would, ostensibly, appear self-evident. However, if the content of comic books is interrogated and the attitude of readers is considered, this can be seen as being far from the case. Indeed, according to the findings of this study the figure of the superhero functions as a means by which readers explore and articulate their own feelings of alienation, insecurity and vulnerability rather than serving as a wish-fulfilment fantasy figure or an ideological tool which manipulates them into particular roles and accepting orthodox views.

This paper views the comic strip as a narrative that is created and read rather than a by-product of political/sociological forces. Therefore it subjects the comic strip to analysis from a literary perspective which interrogates the functions of the text and the characters. Informed principally by Bakhtinian

criticism it foregrounds authorial and reader agency rather than viewing either reader or writer as passive victim or perpetrator of ideological agendas. The study is further informed by the findings of market research undertaken in the name of a major publisher which integrated the appeal superheroes as characters had for their readers.

Rick Hudson (Bath Spa University)

The Silver Age Superhero as Psychedelic Shaman

In this paper I present some preliminary work from my thesis on the posthuman body in superhero comics. It begins with a brief overview of the discourse of posthumanism, how it is used in three different but overlapping realms- philosophy/critical theory, techno-scientific practice, and speculative fiction. For instance the 1938 debut of Superman can be read as part of a wider discourse of the posthuman that takes in popularised Nietzschean ideas and the eugenics movement as a figuration of posthuman corporeality that my thesis ironically dubs, 'the perfect body'. This paper however deals with Silver Age comics and the 'psychedelic body'. It first addresses how the nascent counterculture of the early sixties adopted Marvel comics. The increased use of psychedelic drugs by certain sections of this movement helped foster a vision of a psychedelically evolved post-humanity marked by a form of 'cosmic consciousness'.

Such groups 'poached' the imagery of superheroes as evolutionary blueprints for this transformation as well as adopting terms like freak and mutant to designate their new posthuman identity. A mutual influence, psychedelic imagery found its way into the comics. Intuitively, in the cases of Ditko and Kirby, but apparently quite deliberately by the time of Engelhart's *Dr. Strange* and Starlin's *Warlock* and *Captain Marvel* in the early seventies. The paper then goes on to consider the superhero as shamanic figure, with particular reference to its influence on the Human Potential Movement that grew out of the counterculture. The paper concludes by discussing how this confluence of mysticism and science, or the modern and pre-modern, can still be found in the superhero comic book, and how the psychedelic posthuman body invites fresh consideration of the lines that separate the body from the mind, reason from irrationality, drugs from technology and the superhero fictions from reality.

Scott Jeffrey (University of Stirling)

Neverender: Comic Books and Rock 'n' Roll

In 2008 Coheed and Cambria, a progressive rock band hailing from New York, held their *Neverender* tour. The concerts took place in New York, Chicago, Paris and London. Each concert consisted of four performances held over four days, with each of their albums performed in order over the course of the concert. The albums are one site through which the band tells a speculative fiction called *The Amory Wars*, the other story sites being graphic novels, a codex novel, a series of interstitials and a musical side-project.

A number of other performing artists, such as Neil Young and Tori Amos, have either adapted their music into graphic novels or explored transmedial storytelling through both music and graphic novels. I explore how *The Amory Wars*' corporealises the storytelling process through a two-fold process; the first being the physical experience of hearing music and the second being the temporal experience of reading with music.

Laura-Jane Maher (Monash University)

Thinking Outside the Bubble: On the Invisible Conspicuousness of Speech Balloons

In *The Aesthetics of Comics*, David Carrier points to the importance of the introduction of direct speech into a medium previously inhabited by predominantly mute characters: "The speech balloon is a great philosophical discovery... [it] defines comics as neither a purely verbal nor a strictly visual art form, but as something radically new" (2000). In this paper I intend to explore the many aspects of this iconic narrative device, one of the most instantly defining features of the form. I will begin by offering an overview of the genesis and subsequent rise of the speech balloon, illustrating some of the wide number of variations that exist across the medium.

The origins of the speech bubble seem simple enough: to circumvent the obvious shortcoming of pictorial renditions regarding the representation of speech. It is such a masterful artifice that the reader barely sees it, such a brusque, obvious convention that it swiftly becomes seamless even to those approaching the form for the first time: it creates a blind spot around its bluntness. The invisible conspicuousness of the speech bubble not only brings into question the reductive assumption that narratives accompanied by images somehow hinder the reader's powers of imagination, but this invisible conspicuousness is also the example of suspension of disbelief par excellence. It is this very paradox –the fact that the balloon hides in plain sight– that I chiefly wish to interrogate. Ultimately, the speech bubble engenders a new kind of reading, one that causes us to treat language as image, radically changing the relationship between reader and text.

Xavier Marcó del Pont (Royal Holloway, University of London)

After the Deluge –Everyday Tactics and Representational Strategies in a Time of Crisis

Josh Neufeld's (2009) *AD New Orleans- After the Deluge*, a multiple narration in comics form about experiences of displacement and survival in the immediate aftermath of hurricane Katrina's devastation of New Orleans in 2005, offers the opportunity for a critical examination of liberal documentary using some key concepts from de Certeau's (1984) *The Practice of Everyday Life*, as they appear relocated by crisis. The everyday, and 'ordinary people' have been foci of both documentary (Creeber, 2009; Biressi and Nunn, 2005; Barson, 2006) and a tradition within graphic narrative (Schneider, 2010). Michel de Certeau's (1984) theory of the everyday describes the everyday as a field defined by strategies and tactics of survival and resistance. Routine becomes displaced in situations of humanitarian crisis and it may at first glance appear that everyday life is not merely disrupted, but annihilated. This paper proposes that this is not necessarily the case. Rather, that the everyday is refracted by such events; extreme situations do not extinguish, but rather radically alter the circumstances of the everyday. Tactics remain key for subjects navigating through the upheaval of trauma and crisis, while crisis exposes the relations of power brought to bear on people's lives, thus making constitutive strategic factors of everyday life acutely apparent.

Large scale humanitarian crises are often documented and disseminated in mediated forms, in line with the liberal documentary impulse to appeal to a moral response, galvanise public opinion and facilitate political intervention. Images of the displaced and socially disadvantaged are a staple of photo-journalism and the iconic images taken by photographers commissioned by the Farm Security Administration in the US during the 1930s still retain currency as exemplars of this mode of documentary exposition. This paper examines ways in Neufeld's graphic narrative circumvents some of the pitfalls and paradoxes of liberal documentary exposed in the work and writings of Martha Rosler, Trin Minh-Ha and Jill Godmilow.

Nina Mickwitz (University of East Anglia)

Redefining Comics-As-Literature

Though comics have frequently been labelled a kind of literature, true literary treatments of the medium remain nearly nonexistent, as critics tend to focus on content: on themes, plots and ideas. The fact that comics tell diverse and interesting stories makes them no more 'literary' than film, opera, or indeed soap-opera. Scholars championing the efficacy of visual storytelling make a grave error in claiming that it is storytelling that makes comics literary, thus aligning narrative with the verbal medium. This paper undertakes a genuinely literary approach to comics.

Gerard Genette characterises literariness as a "rupture with the ordinary regime of language." Comics critics are extremely reluctant to examine linguistic content, a certain defensiveness about pervasive attitudes towards comics resulting in an insistence on the universal primacy of images; but while it is correct that images-in-sequence can narrate as well as words, it is not true that images *always* tell the bulk of the story in comics. This paper begins by looking at language, showing via examples firstly how comics *can* be heavily dependent on text, and secondly how that text can be just

as properly – that is, *formally* – literary as in verbal narratives.

Aware of the questionable linguistic bias of this approach, the paper will move on to look at the specific ways the comics form deploys its verbal content. It considers how narrative breakdown, spatial arrangement, and integration with pictorial content create literary textual effects that are in fact unique to the medium. In conclusion, it proposes that examination of comics' linguistic content shows at once how they genuinely may be deemed literary texts, and also how the form's own specific devices create literary effects different from – even beyond – those of traditional literature.

Hannah Miodrag (University of Leicester)

Adoption/Adaptation of *Hamlet*: a Graphic Retelling of the Classic

The visuality of comics by superseding the act of reading them, intermediates the act of interpreting the text as/ through graphology. The act of adaptation of literary texts into graphic novels makes it inevitable for any literary text to be 'essentially' a serialized 'spectacle' or visual narrative: an act of storytelling dissecting the plot and action into pages and panels, depicted through images, sound effects, captions and speech bubbles. As long as the adaptation is understood as a means of conveying graphological texts in a primarily visual syntax, this works: Shakespeare becomes a Charles and Mary Lamb story-telling project in images, with the language made very contemporary, literary narrations and soliloquy never converted to visuals and the complications/gaps in the very plot. Thus when the condensed adaptations of literary classics are brought out in the comic series of *Classics Illustrated* or the publications of 'Great Illustrated Classics', 'Graphic Classics' or Saddleback's *Illustrated Classics*, it ends up visualizing 'the story' of the text.

Graphic adaptations cause the original text to undergo tremendous artistic transformation with visualisation, illustration, metamorphozation, defamiliarisation and individual vision by the adapters (the writer and the illustrator) affecting its conception. In the process 'words and pictures don't just mirror one another, but interact in many different ways, and each of the two contributes its own share for the interpretation of the text.' Adaptation theories state that one major problem that adaptors faces while 'revisiting prior works' is the manner in which the book is conceived in the minds of the readers and an attempt to stay truthful to it, which in turn causes a sort of redundancy in the retelling.

Here my area of concern is not the fidelity to/replication of/ loss of 'aura' of the original (which gave them tags such as 'Classics desecrated' or 'classics castrated' by academicians). In this paper I intend to look at the adaptations of *Hamlet* by 'Manga Shakespeare' and 'No Fear Shakespeare' to study how a medium that uses the format of panels, read in a deliberate sequence to evoke a linear progression of time, adapts such texts devoid of an essential plot or linearity of events. Examining how the devices of rhetoric- narrative, description, exposition and argumentation are converted from the verbal medium to 'pictofiction.' Time, space and action in a book are mostly deducted from the information that is provided with, but in graphic adaptations, the verbal and the visual are merged together in the same sign which becomes symbolic and iconic of the same. At many instances one can see that the process is not merely an adaptation, but an adoption of the narrative into the graphic medium, using 'repetitive symbols and recognizable images.' I will also be drawing from my experience as an Editor with Campfire Graphic Novels as my current project is the adaptation of *Hamlet*.

Aswathy Padmasenan (University of Delhi/Consultant Editor, Campfire Publications)

The Laughing Fish and The Killing Book: from comic book to cartoon, and back again

My paper examines the intermedial relationship between Warner Bros' *Batman: The Animated Series* and its comic book tie-in, DC's *The Batman Adventures*. By comparing a 22-minute animation with its 22-page counterpart, I define their encounter as a lively ontological dialogue. It is not my intention to diminish the effectiveness of these works as children's entertainments; however, I do wish to emphasize the complexity of their interaction, and their larger engagement with the world of Batman, and animation as a whole.

The Laughing Fish (1993, director: Bruce Timm, writer: Paul Dini) adapts two celebrated Batman comics, 'The Joker's Five-Way Revenge' (1973) and 'The Laughing Fish' (1978). In so doing, the episode places itself in continuity with the '70s renewal of Batman's Gothic aspects. While this bestows fan credibility upon *Batman: TAS*, it also invites us to consider the "translation creativity" (Gough, 2007) at work in transposing this source material onto the Saturday morning cartoon format. My discussion of *The Laughing Fish* considers tone, style and censorship, concluding with a reflection on the (very self-conscious) use of the television as a prop.

The challenge of capturing an animation style on the page leads me to 'The Killing Book' (1994, writer: Kelley Puckett, pencils: Mike Parobeck). By comparing frame grabs against Mike Parobeck's comic panels, I offer a stylistic analysis that considers the fluidity of drawn lines, relative temporalities across panels and frames, and the 'silence' of the comic book. The meta-textuality of 'The Killing Book' (in which the Joker kidnaps a comic-book artist to detail his crimes) positions itself within a tradition that acknowledges the Fleischer Bros., Frederic Wertham, Will Eisner and Alan Moore.

I conclude by considering the ongoing life of the 'DC Animated Universe' as a franchise.

Nicolas Pillai (University of Warwick)

Gay Ghetto Comics: Constructing a Dominant Gay Habitus

Comics set in the 'gay community' or 'ghetto' began to be published in gay and lesbian magazines in the 1960s, and with the emergence of established and commercialized urban communities throughout the 1970s and 80s, the 'gay ghetto' type of comic strip began to appear more often in local and national publications throughout the United States (and to a lesser extent in the UK.) The 'Gay ghetto' comics are often set in a recognizably 'gay' location such as the Castro, San Francisco. The action tends to take place in and around 'gay community' institutions such as gay bars, bookshops and clubs.

This talk will discuss the ways in which the gay ghetto comics work to construct a visible and 'typical' gayness and a dominant gay habitus, through references to fashions, music, locations, etc. This typification however also serves to reify certain culturally and historically specific gay scenes and identities as exemplary of 'what the gay community is *really* like,' presenting an image of the gay community as relatively unified and stable and erasing internal difference and alterity. In contrast, the queer independent comics that emerged in the 1990s critique this notion of a unified gay community in various ways. In some of these comics the action takes place away from any recognizable 'gay community'; in others the gay community is critiqued through parody and caricature in a decidedly unsympathetic way; in yet others a non-mainstream gay habitus and social scene is constructed through references to 'alternative' music, fashion and sensibilities.

Sina Shamsavari (Goldsmiths, University of London)

Motion Comics and the Various forms of Adaptation and Appropriation from the Comic Book Medium

Motion comics have arguably become part of a concerted effort to broaden the appeal of the comic book medium to new audiences who are actively engaged with new forms of digital media, hardware and mobile technology. Well known motion comic adaptations have included *Watchmen* (Moore and Gibbons, 1986) as well as lesser known works such as the comic book of the popular *Metal Gear Solid* videogame franchise. The emerging field of motion comics is replete with a myriad of approaches and ideologies that determine the manner in which each motion comic adaptation is created. This conference paper will argue that the various adaptation processes of comic book to motion comic practice, warrant greater study in order to fully understand the subtleties of this hybrid medium.

This conference paper will provide a summary of adaptation discourse through a brief literature review of adaptation studies with a particular emphasis on the role of intertextuality and the issue of authenticity. This will be accompanied by a study of adaptation practices from the comic book source

and the emerging digital post-production approaches of animators and creative practitioners in the motion comic field. Furthermore, a look at more experimental forms of comic book to motion comic adaptation practices will reveal alternative forms of motion comic production that are mostly ignored by many of the larger comic book publishers. Finally, I will argue that the evolution of the motion comic is an ongoing process, and that future developments by commercial and independent animators will continue to push the boundaries of this new hybrid medium.

Craig Smith (Queen's University, Belfast)