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Titolo	El Eternauta, Daytripper, and beyond : graphic narrative in Argentina and Brazil // David William Foster
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Collana	World Comics and Graphic Nonfiction Series
Disciplina	741.5/982
Soggetti	Comic books, strips, etc - Argentina - History Comic books, strips, etc - Brazil - History Graphic novels - Argentina - History and criticism Graphic novels - Brazil - History and criticism
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Argentina and the forging of a tradition of graphic narrative : military tyranny and redemocratization -- Masculinity as privileged human agency in H.E.G. Oesterheld's El Eternauta -- The bar as theatrical heterotopia : Jose Munoz and Carlos Sampayo's El Bar de Joe -- Resisting tyranny : the perramus figure of Alberto Breccia and Juan Sasturain -- The lion in winter : Carlos Sampayo and Francisco Solano Lopez's police commissioner Evaristo -- News bulletins from the gender wars : Patricia Breccia's Sin novedad en el frente -- Brazil : graphic narrative as postmodern and globalized consciousness -- Of death and the road : Rafael Grampa's Mesmo Delivery -- The unbearable weight of being : Daniel Galera and Rafael Coutinho's Cachalote -- Copacabana and other hellish fantasies : Sandro Lobo and Odyr Bernardi's Copacabana -- Days of death : Fabio Moon and Gabriel Ba's Daytripper as existential journey -- Women's wondrous powers versus the telluric gods in Angelica Freitas and Odyr Bernardi's Guadalupe.
Sommario/riassunto	"El Eternauta, Daytripper, and Beyond examines the graphic narrative tradition in the two South American countries that have produced the medium's most significant and copious output. Argentine graphic

narrative emerged in the 1980s, awakened by Héctor Oesterheld's groundbreaking 1950s serial *El Eternauta*. After Oesterheld was "disappeared" under the military dictatorship, *El Eternauta* became one of the most important cultural texts of turbulent mid-twentieth-century Argentina. Today its story, set in motion by an extraterrestrial invasion of Buenos Aires, is read as a parable foretelling the "invasion" of Argentine society by a murderous tyranny. Because of *El Eternauta*, graphic narrative became a major platform for the country's cultural redemocratization. In contrast, Brazil, which returned to democracy in 1985 after decades of dictatorship, produced considerably less analysis of the period of repression in its graphic narratives. In Brazil, serious graphic narratives such as Fábio Moon and Gabriel Bá's *Daytripper*, which explores issues of modernity, globalization, and cross-cultural identity, developed only in recent decades, reflecting Brazilian society's current and ongoing challenges. Besides discussing *El Eternauta* and *Daytripper*, David William Foster utilizes case studies of influential works—such as Alberto Breccia and Juan Sasturain's *Perramus* series, Angélica Freitas and Odyr Bernardi's *Guadalupe*, and others—to compare the role of graphic narratives in the cultures of both countries, highlighting the importance of Argentina and Brazil as anchors of the production of world-class graphic narrative.

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