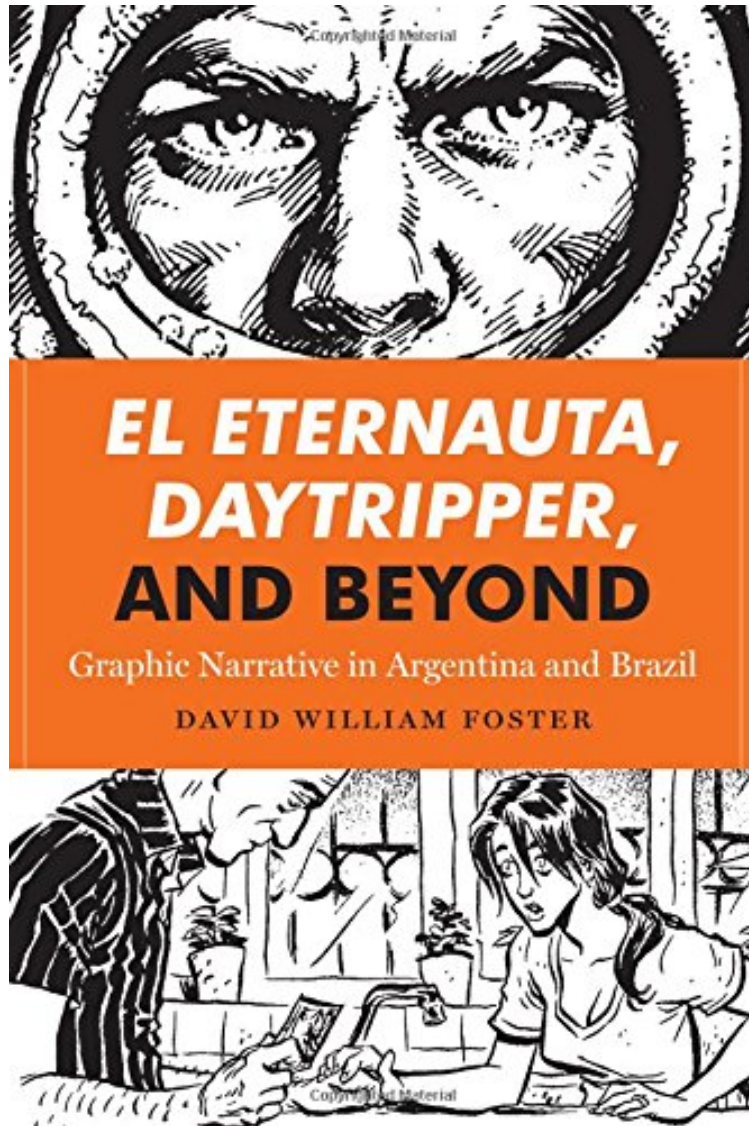


[PDF] El Eternauta, Daytripper, and Beyond: Graphic Narrative in Argentina and Brazil (World Comics and Graphic Nonfiction)

El Eternauta, Daytripper, and Beyond: Graphic Narrative in Argentina and Brazil (World Comics and Graphic Nonfiction)

David William Foster

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David William Foster : El Eternauta, Daytripper, and Beyond: Graphic Narrative in Argentina and Brazil (World Comics and Graphic Nonfiction) before purchasing it in order to gage whether or not it would be worth my time, and all praised El Eternauta, Daytripper, and Beyond: Graphic Narrative in Argentina and Brazil (World Comics

and Graphic Nonfiction):

El Eternauta, *Daytripper*, and *Beyond* examines the graphic narrative tradition in the two South American countries that have produced the mediums most significant and copious output. Argentine graphic narrative emerged in the 1980s, awakened by Hector 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 *Fbio Moon* and *Gabriel Bs 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, Anglica Freitas and Odyr Bernardis *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.

"Impressive for the range of texts and authors under study together with the variety of subject matter and artistic styles explored, this pioneering book offers a broad exposé of two important primary national graphic novel canons from Latin America. Given the current widespread interest in interdisciplinary scholarly engagement with visual cultures in general, and graphic novels in particular, it remains surprising that this text is the first such academic work to deliver a comprehensive overview of these national graphic traditions. This is a book that will greatly expand and broaden awareness of these national literatures and likely motivate future studies in the field of Latin American graphic novel production." (Janis Breckenridge, Whitman College, coeditor of *Pushing the Boundaries of Latin American Testimony: Meta-morphoses and Migrations*)

About the Author: David William Foster is Regents Professor of Spanish and Women and Gender Studies at Arizona State University, where he also leads the Brazilian Studies Program. He is author of numerous books, including *Argentine, Mexican, and Guatemalan Photography: Feminist, Queer, and Post-Masculinist Perspectives*, *Queer Issues in Contemporary Latin American Cinema*, *Mexico City in Contemporary Mexican Cinema*, and *Gay and Lesbian Themes in Latin American Writing*.