

# La Última Alúa. Exploration of the Constituent Elements of *MOTION COMIC* in the Development of an Audiovisual Product

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## Abstract

In this work an audiovisual product was generated through the exploration of a new narrative tendency called motion comic, which combines codes of two consolidated languages: comic and cartoon.

## Keywords

Motion comic, animation, comic, languages, adaptation, narrative.

## Introduction

Narrative as a fundamental element of our lives proposes new expressive ways to tell different stories while presenting a technological provision that allows better media betting from the new media (Scolari, 2004). Within these possibilities, we should highlight the facilities and the economy that the *motion comic*<sup>1</sup> offers.

Through this theoretical-practical work was developed the first chapter of an audiovisual piece of entertainment with the characteristics of *motion comic*, adapting the story “Las últimas alúas de la noche”

The above mentioned conceptually supported, in the characterization of motion comic from the analysis of examples by means of a matrix that arises from the differences in the representation of the cartoon and the comic: 1) movement representation, analog in the cartoon and digital in the comic, with kinetic signs; 2) sound representation, analog in the cartoon with the presence of soundtrack (Sáenz, 2008) and digital in the comic, with text balloons and onomatopoeias (Gubern, 1992); and 3) the montage minimum unit, which in the cartoon is the shot, constructing scenes and sequences (Deleuze, 1994), while in the comic is the panel (Barbieri, 1993).

<sup>1</sup> It is not easy to define motion comic. To date and with the exception of this document, there are no academic papers that attempt to elucidate their codes of representation. Julio César Rodríguez (2012) says that it is a kind of audiovisual story in which the images produced by a particular comic book are animated in a simple way. Definition ends up being too short because many motion comics are not based on pre-existing comics.

The result of this analysis is a spectrum of possibilities (table 1) under the three axes mentioned, where the motion comic can approach or move away from any of its two referents or take a balanced position as to the resources that each from them.

## Motion Comic Development

According to the conclusions of the analysis, it was decided to make the motion comic titled: “La última alúa”, achieving a balance between the language of the comic and the cartoon, in the three axes proposed in the spectrum of the motion comic, and evidenced below.

**Movement representation** a) Cutout animation was used at very specific times and enough so that the action can be understood. There is no complete animation (Figure 1).

b) Kinetic signs are included as graphic forms of reference to the comic.

c) The camera movements are present without much complexity, because what is sought is the composition of space in comic’s panels.

The movement in this production is performed by overlapping layers 2d, animated independently.

**Sound representation** a) Voices were not included, therefore the presence of speech balloons (for the locations of the personages) and captions (voices off) is necessary and practical. The above rescues that aspect of personal reading of the printed comic.

b) Noises were included (steps, blows) to contextualize. However, the onomatopoeia present as part of the visual repertoire of the comic present as a visual resource (Figure 2).

d) Incidental music is included as an expressive resource

**Montage minimum unit** “La última alúa”, as audiovisual product, must contain all the conventions of the shot, the

scenes, transitions, etc. Nevertheless the panel appears like a unit of assembly in each plane granting a reference to the comic and an interesting dynamic from the point of view of the visual thing (Figure 3). Thus, an approach or zoom,mwill be replaced, for example, by the inclusion of a detail panel.

codes	Lan-guag-es01	Spectrum of motion comic			lan-guag-es02	codes
Movement		They represent the movement with kinetic signs. No character animation.	There is little animation of the characters. Features cameramovements.	There is complex animation. They present camera movements.		Movement
Sound	comic	It lacks voices and noises. It presents balloons with parliaments and onomatopoeias. It features music.	It includes music, noises and voices, but also balloons with the locutions.	It includes music, noises and voices. The onomatopoeia and the balloons disappear.	Cartoon	Sound
Montage Unit		It presents panels that are configured in the field.	The plane has divisions in the form of vignettes, overlapping and configuring between them.	The vignette disappears completely in favor of the conventional plane without segmentation.		Montage Unit

Table 1. Proposal for the characterization of motion comic in relation to the inclusion of codes of two established languages: comic and cartoon. Source: prepared by the author.



Figure 1. One character drags another from one end to the other. The picture is the same © La última alúa



Figure 2. In this photograph there is an expressive onomatopoeia and a text balloon with the speech of a character. © La última alúa.



Figure 3. In this photograph there is a central panel in which two overlapping panels referring to the comic's language. © La última alúa.

### Conclusions

This project involved detecting the characteristics of motion comic from the differences between the two languages it feeds: comic and cartoon, and its use in adapting a literary narrative to the audiovisual language.

The analysis of motion comic referents, based on differences between comic and cartoon, proves that due to the heterogeneity of these pieces, a spectrum is created

within each of the axes (representation of movement, representation of the sound, Minimum assembly unit), where each specimen that was analyzed approaches or distances from each of its references (Comic / cartoon).

On the other hand, the new technologies open a range of technical and narrative possibilities that invite the user to produce. Within this phenomenon there are possibilities such as motion comics, many of which are created by a

motivation or personal concern for free distribution on the web.

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### Author Biography

He was born on October 21, 1987 in Palmira, Valle del Cauca. From a young age he was lover of comics, animation and illustration. He studied at the Universidad del Valle obtaining the title of graphic designer.

He is currently Professor of Graphic Production of the Autonomous University Corporation of Nariño (Aunar), member of the *Visualize* research group, and of the organizing committee of the annual event *Contrapunto, festival de la producción gráfica* and *La semana del diseño* of this university. Its main objective is the formation of research seedlings in the fields of Enlightenment and graphic storytelling.

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