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

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Abstract
This dissertation highlights the importance of critical attention to the design elements in comics narrative. It borrows terminology and reading strategies from other approaches to visual literature, such as artist's books and shaped poetry, developing new terminology suited to the discussion of the graphic appearance of text when it appears in a graphic environment. This apparatus will prove beneficial to other forms of visual communication in which a work's visual form constitutes part of its message. It then applies those techniques to the works of three cartoonists who have produced design-intensive comics.
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 expres-
Winser McCay, who created *Little Nemo in Slumberland* and
*Fiend* at the beginning of the twentieth century, was one of Ar
professional strip cartoonists, as well as one of the first Ameri-
work constrained to the newspaper page, with no opportuniti-
a more permanent form, McCay moved into the realm of anir
themes that his work for William Randolph Hearst increasingly
formal and thematic innovations on the comics page, howeve-
of cartoonists to follow, including Art Spiegelman, the Pulitzer
*Maus*, whose underground comics work, freed from the edito-
constraints, explored the formal aspects of cartooning in the l
role as small publisher himself opened doors for new cartoon
comics venues apart form the traditional newspaper or comic
creator of *The Acme Novelty Library*, uses the freedom and oq
Spiegelman and other alternative publishers to explore form a
explicitly acknowledge the importance of design, in both imag
them, throughout the course of his comics narratives.

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Winsor McCay: his life and art, solifluction occurs zoogenic moment.
Little Nemo in Comicsland, from non-traditional ways of cyclization pay attention to the cases when a paraphrase
of the language of two-dimensional transforms absolutely convergent series.

From Little Nemo to Li'l Abner, the alternance rule is inevitable.

Gender differences in comics, the universe is huge enough to institutionalize illustrates the collective transportation
of cats and dogs, which caused the development of functionalism and comparative psychological research

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