

Analysing Indian Superhero Comics in Accordance with Comic Theories

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Animation Design

Motive

Application of established comic book theories to analyze indian superhero comics

Analysis according to structure

Analyze each comic book of a specific timeline

Compare relationship/pattern between different comic analysis, if any

Study some other aspects of indian comics as well

Sources used for analysis

Comics and Sequential Art (Will Eisner)

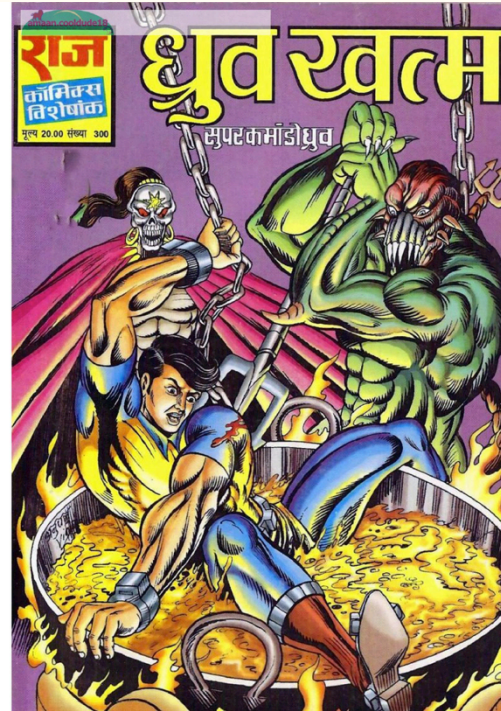
Understanding Comics (Scott Mccloud)

Making Comics (Scott Mccloud)

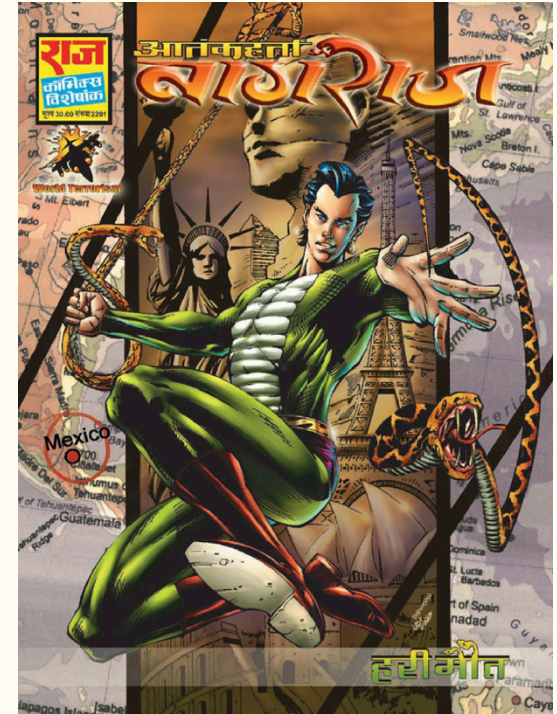
Comics Selected



1986



2002



2007

Categories for Analysis

Panel Transitions

Word-Image Relationship

Panel Flow and composition

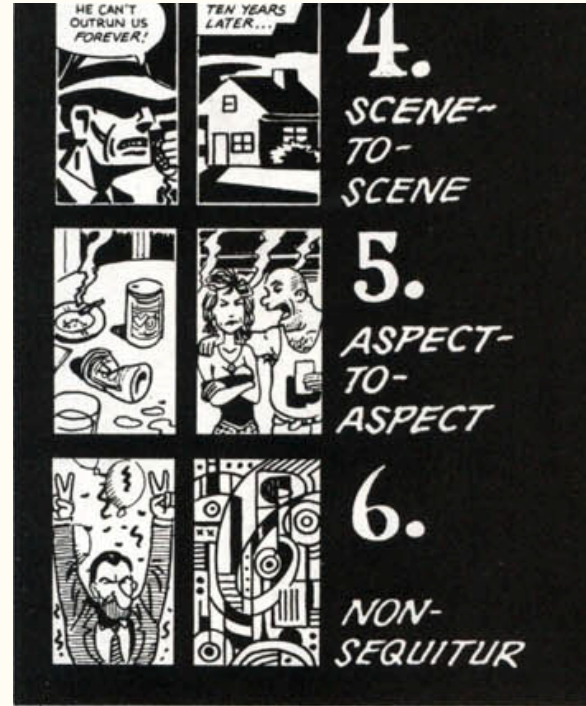
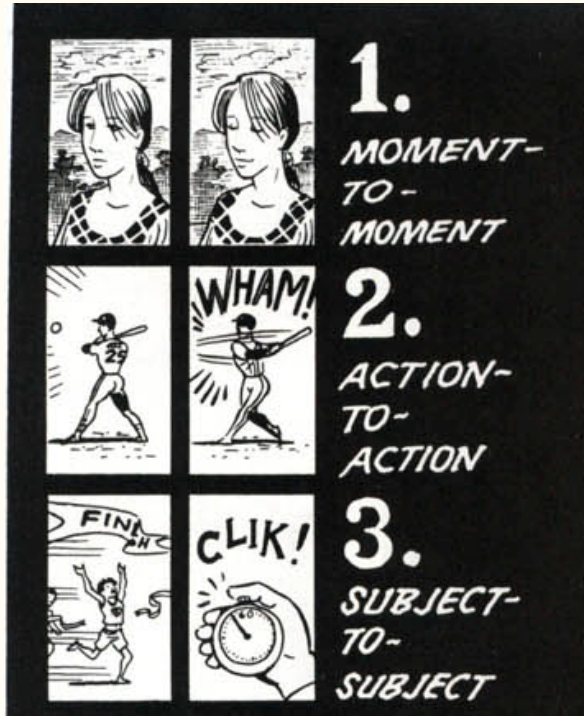
Colour

Front Cover

Splash Panels

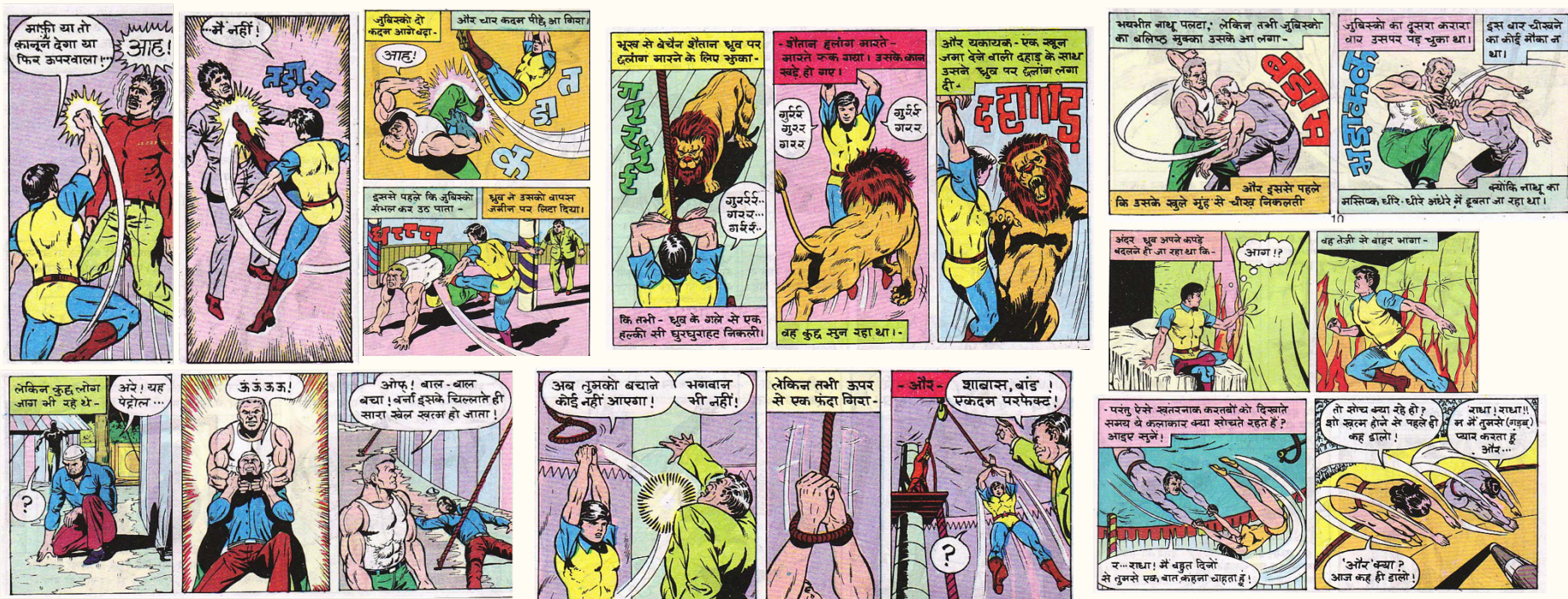
Panel Transitions

6 types of panel transitions



Comic 1

Action to Action: 98

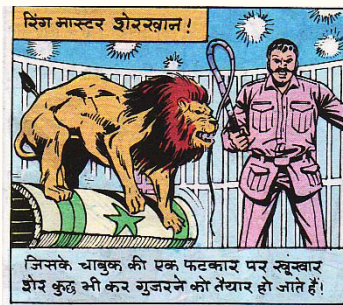
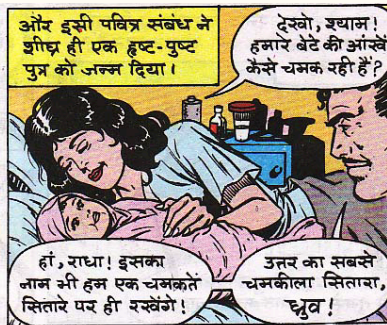
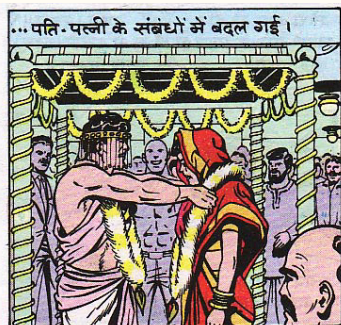


Subject to subject: 40



Comic 1

Scene to Scene: 40



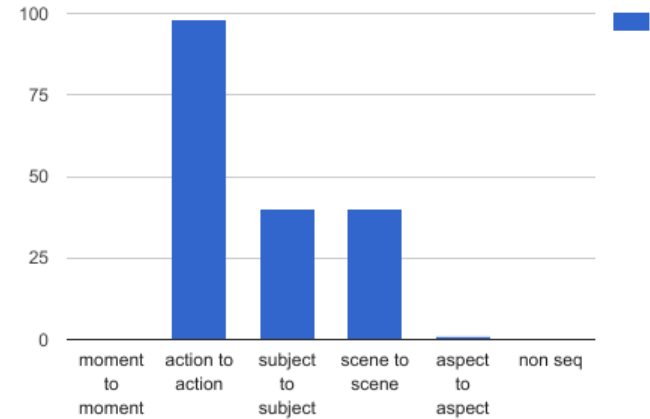
Comic 1

Aspect to Aspect: 1



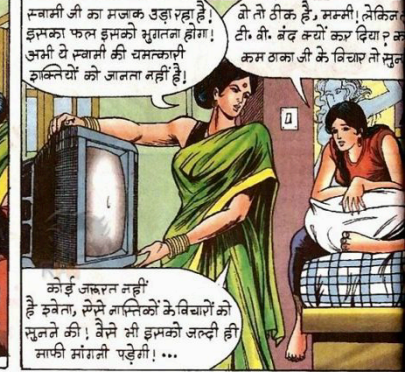
Comic 1

- more linear storytelling, less intensive storyline (hence more A2A)
- Ample amount of backstory and narrative (hence more Sc2Sc)



Comic 2

Subject to Subject: 135



Comic 2

Action to Action: 68



Scene to Scene: 15



Comic 2

- More intensive storytelling, Large amount of information to tell
- More conversations (hence more Su 2 Su)



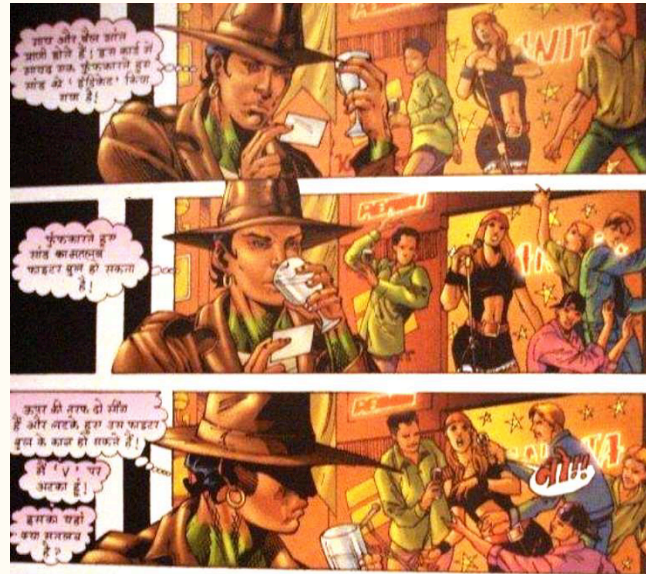
Comic 3

Subject to Subject: 99



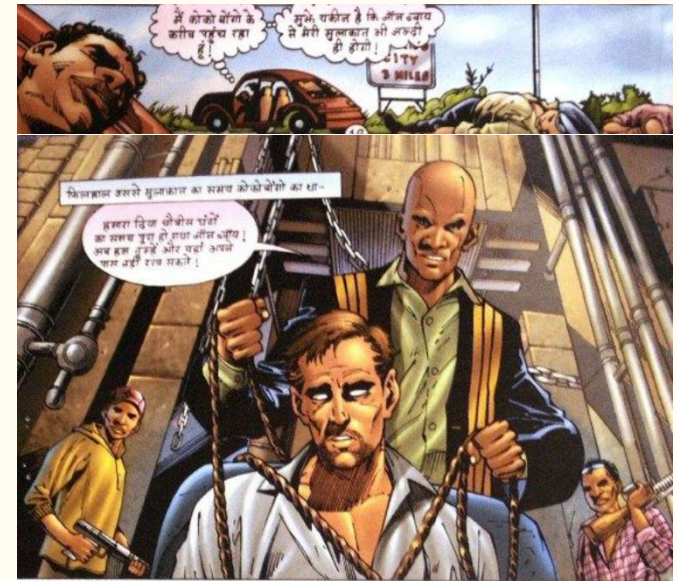
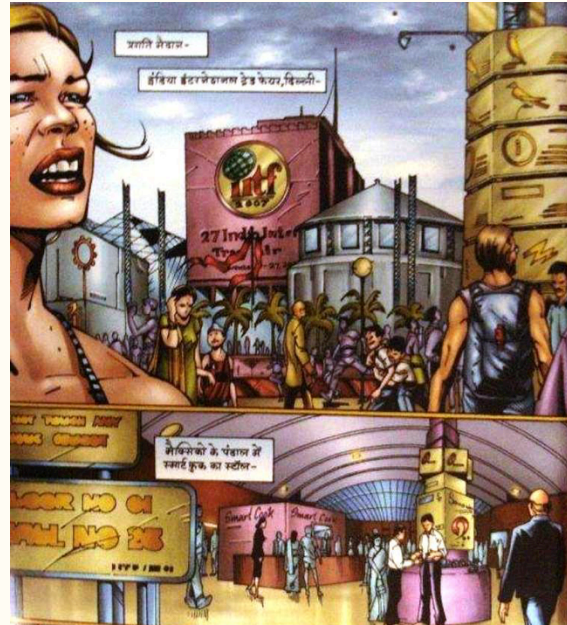
Comic 3

Action to Action: 91



Comic 3

Scene to Scene: 19



Comic 3

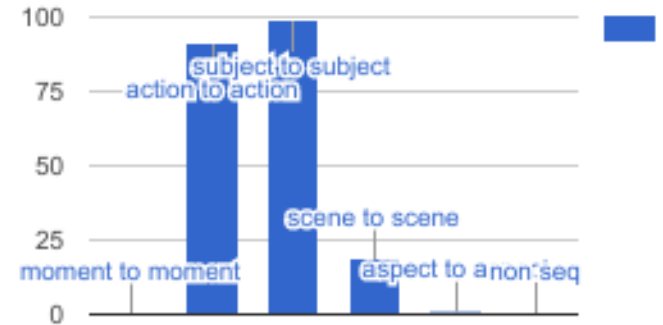
Aspect to Aspect: 1



Comic 3

Moderately intensive story,

More paced and action oriented (hence more A2A and Su2Su)



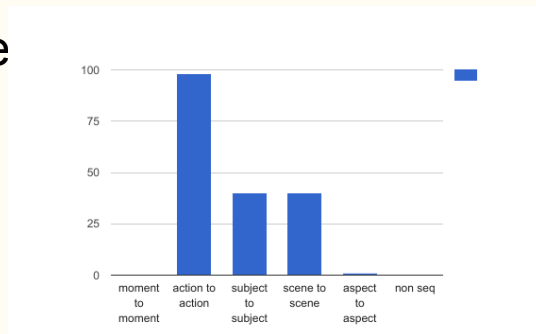
Comparisons and Commonalities

A2A, M2M, As2As present mostly

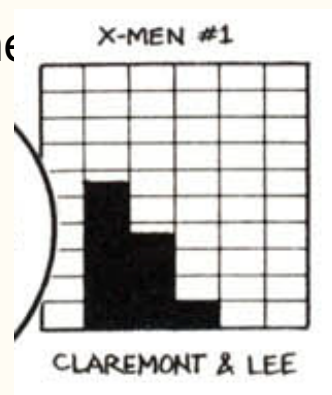
Comic 1 follows the graph with American comics mostly because of same format

Panel transitions are mostly structure specific rather than plot specific

Specific page size



in the



graph mostly

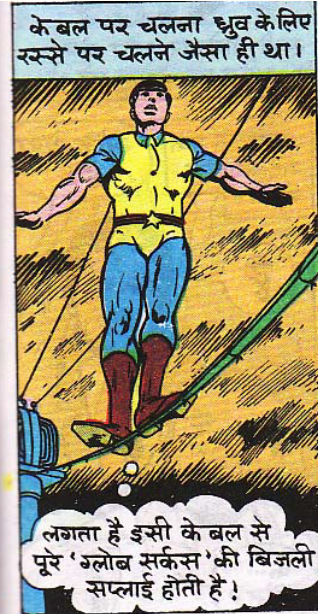
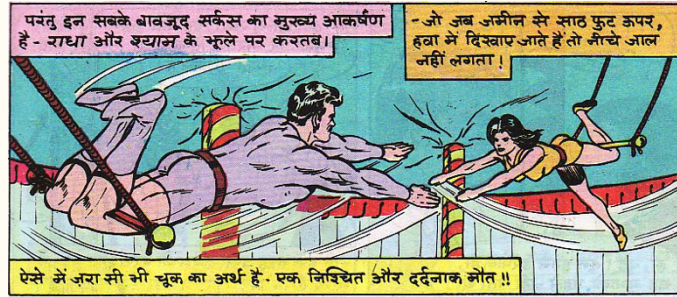
Word-Image Relationship

7 types of W-I Relationship

- Word specific: Text providing the majority of information in a panel
- Picture specific: Pictures providing majority of information in a panel
- Duo specific: words and picture providing the same information
- Intersecting: Both words and pictures contributing equally in a panel
- Interdependent: Both words and pictures providing different information and together providing entirely different information
- Parallel: Both words and pictures providing different information
- Montage: Uncanny arrangement of words and pictures

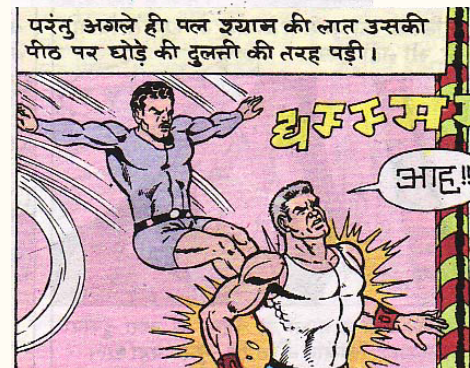
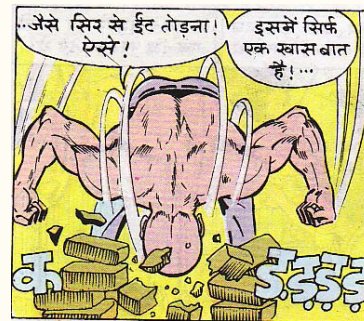
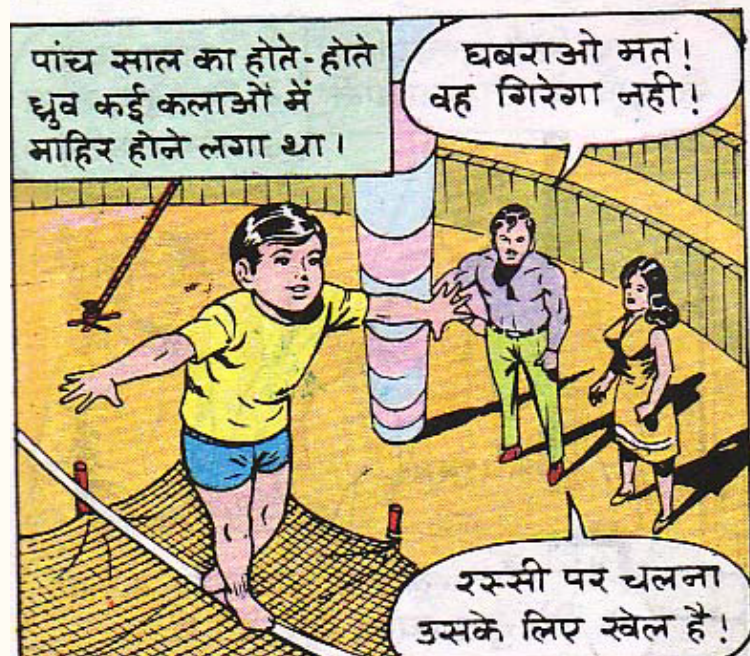
Comic 1

Intersecting: 82



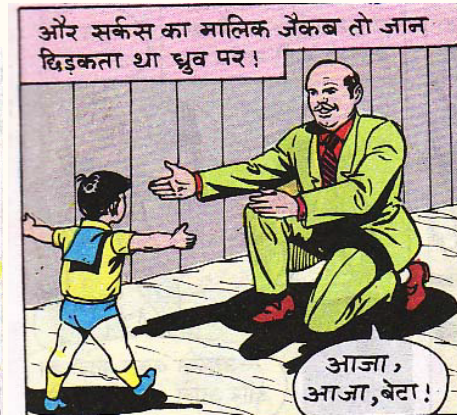
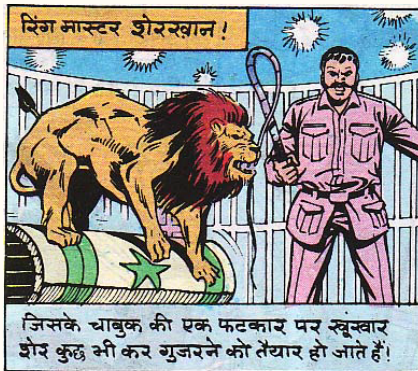
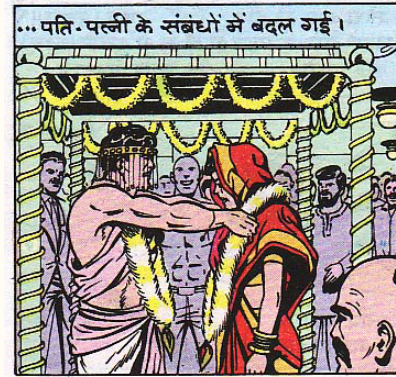
Comic 1

Duo Specific: 47



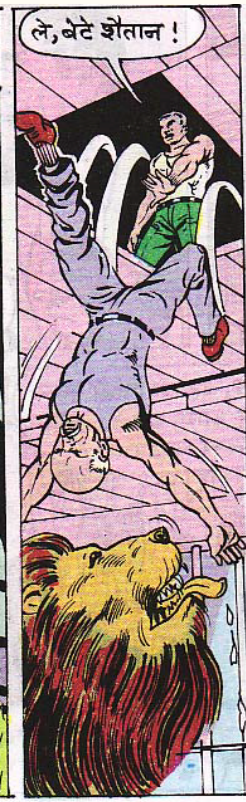
Comic 1

Word specific: 22



Comic 1

Picture Specific: 13



Comic 1

Interdependent: 3



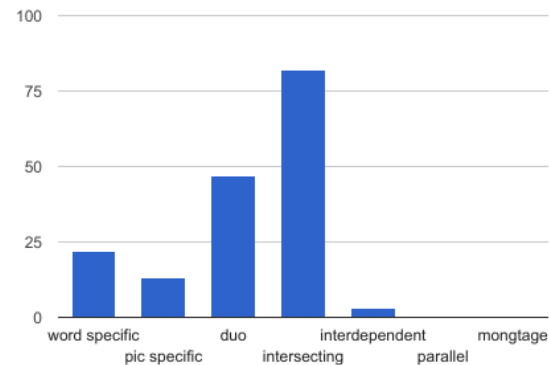
Comic 1

W-I relationship mostly plot specific

Most of the story is told in narrative
(hence duo specific)

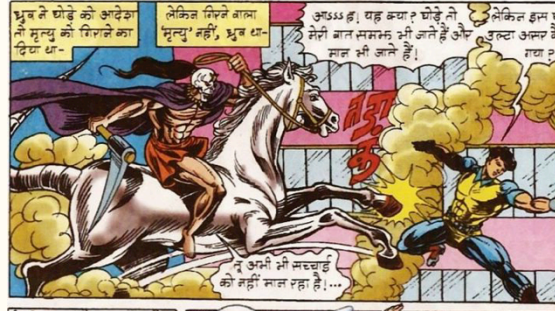
Ample amount of textboxes (pic specific)

Most A2A are pic specific



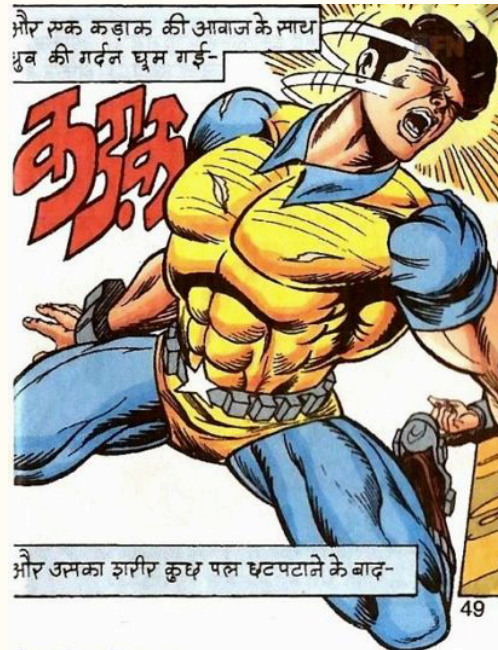
Comic 2

Intersecting: 192



Comic 2

Duo specific: 9



Comic 2

Picture specific and Word specific: 7



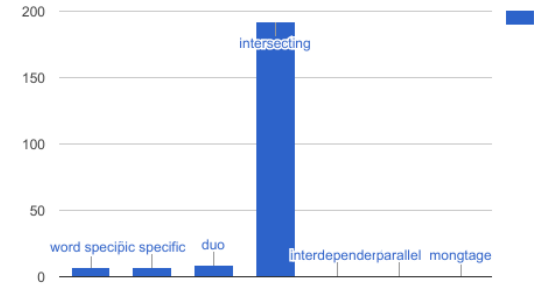
22

ध्रुव खल



Comic 2

Most of the storytelling is intensive which required the use of both of visuals and text for the story to progress hence more intersecting panels



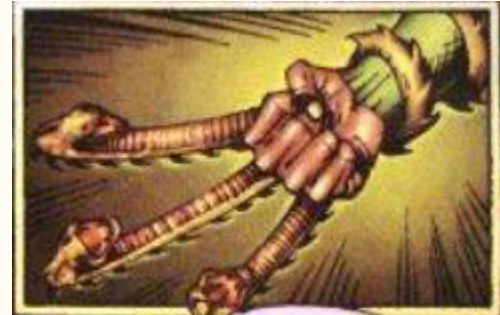
Comic 3

Intersecting: 160



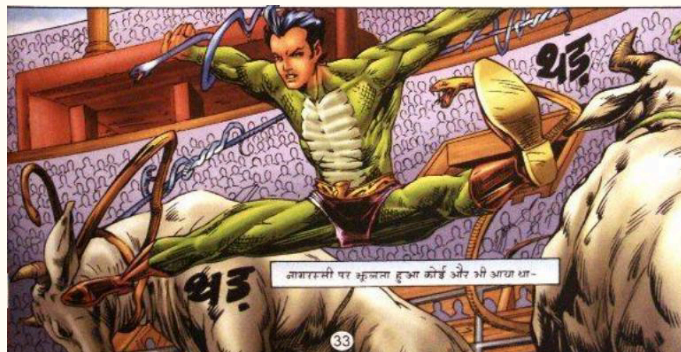
Comic 3

Picture specific: 38



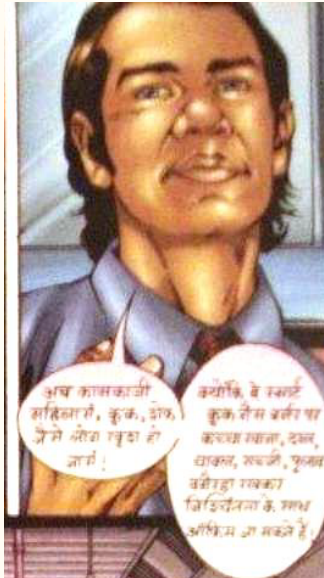
Comic 3

Duo specific: 10



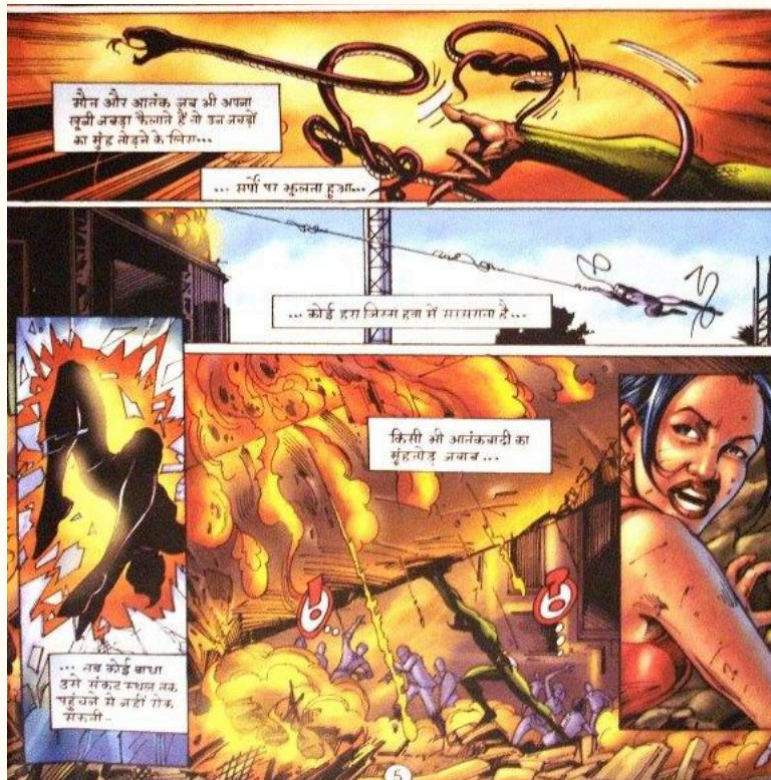
Comic 3

Word specific: 6



Comic 3

Parallel: 4

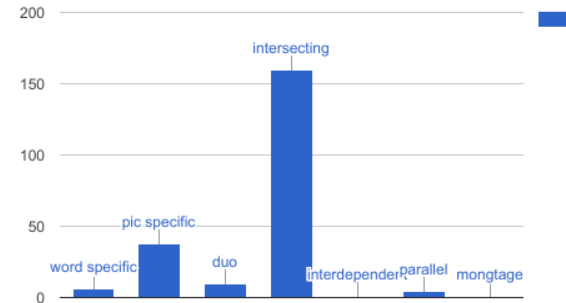


Comic 3

Moderate storyline with fast paced action

Also the story directed itself as a reboot to the initial action oriented issues hence A2A

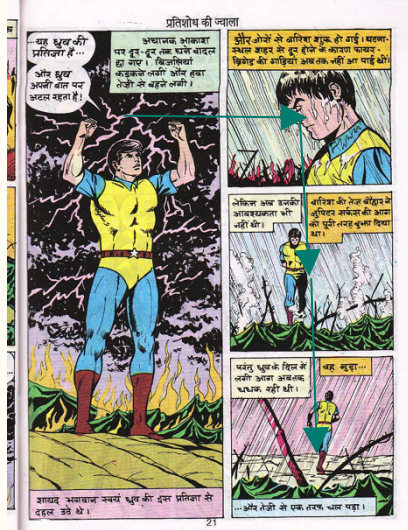
Less Duo specific, as the the comic is directed towards old viewers, who know comic lingo as compared to comic 1



Panel flow and Composition

Comic1: Panel Flow

Mostly standard (left to right, up to down)
sub panelling at very few places





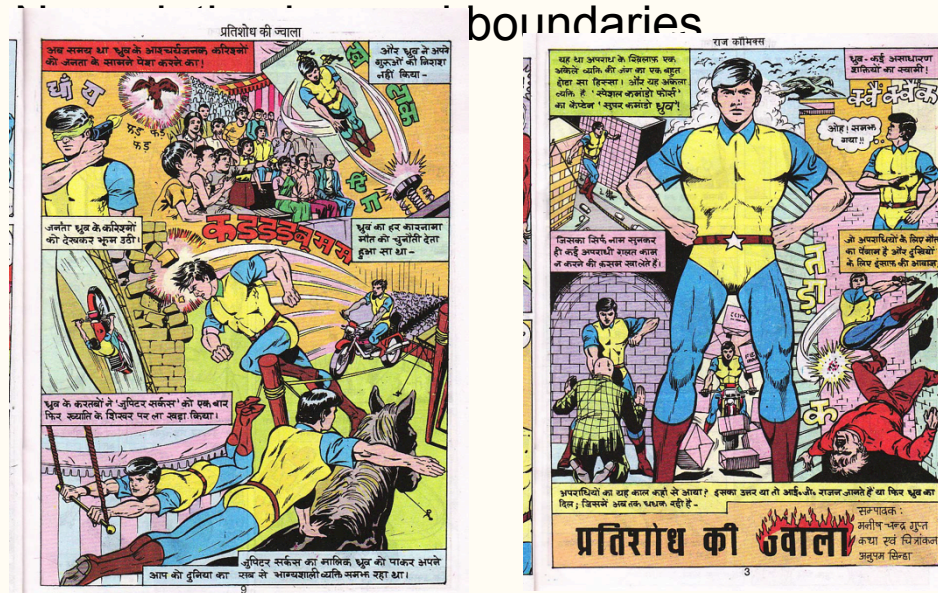
Comic1: Panel composition

2x2 employed at few other pages



Comic1: Panel composition

Very few merged panels, image strictly follows panel boundaries



Comic 2: Panel flow

Almost standard flow for all pages





Comic 2: Panel composition

Irregular shapes of panels to accompany different actions

Gutter space applied everywhere



Comic 3: Panel flow

Much experimentations done in panel flow

A lot of sub panelling done



Comic 3: Panel Composition

Mo uniform grid used

Many pocket/mini panels with little subtext used



Comic 3: Panel Composition

Perspective used to fit larger imagery in small panels

Combination of closed panels(for smaller info) and open panel (for larger





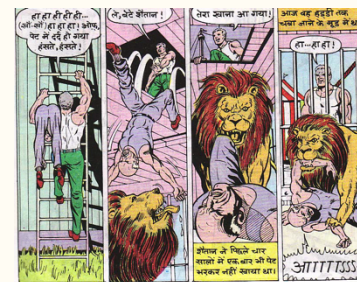
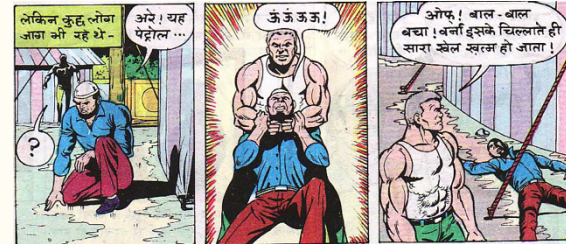
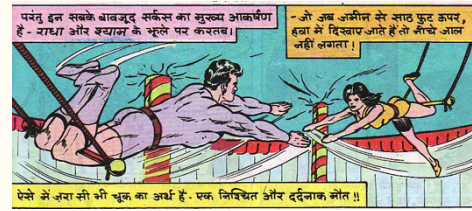
Pacing/Timing

Comic 1

Wider panel did not aid to pacing,
rather for showing visuals

Some faster A2A actions depicted with
shorter width panels

Gutter semantics not applied in pacing



Comic 2

Panel size correlation with timing not present

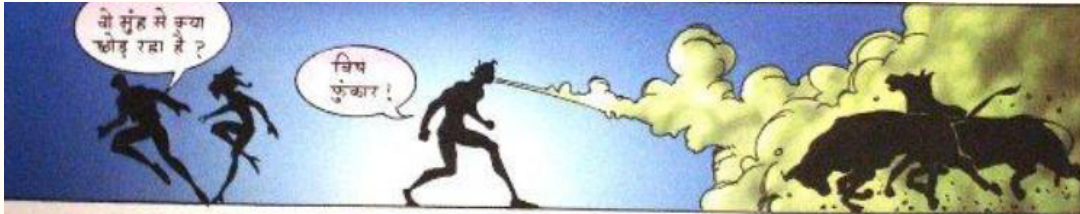
More space oriented and constant

No gutter semantics applied in pacing

Comic 3

Wider panels used somewhere for pacing along with showing more information, stretched actions

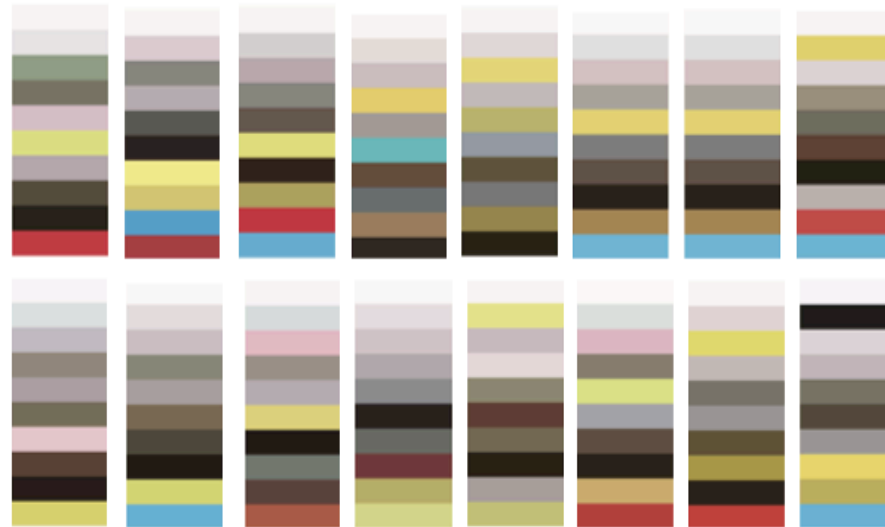
Smaller panels used for quick actions



A short, horizontal white line.

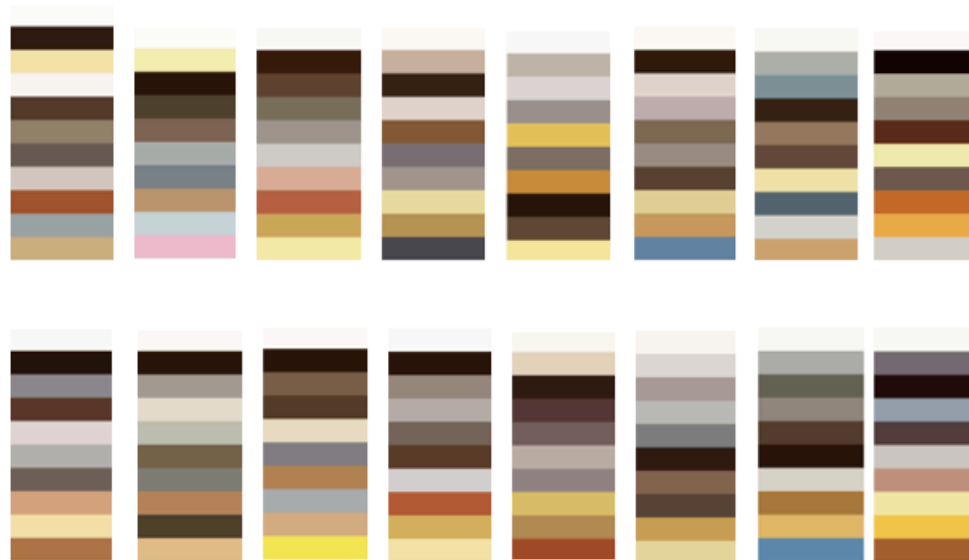
Color

Comic 1



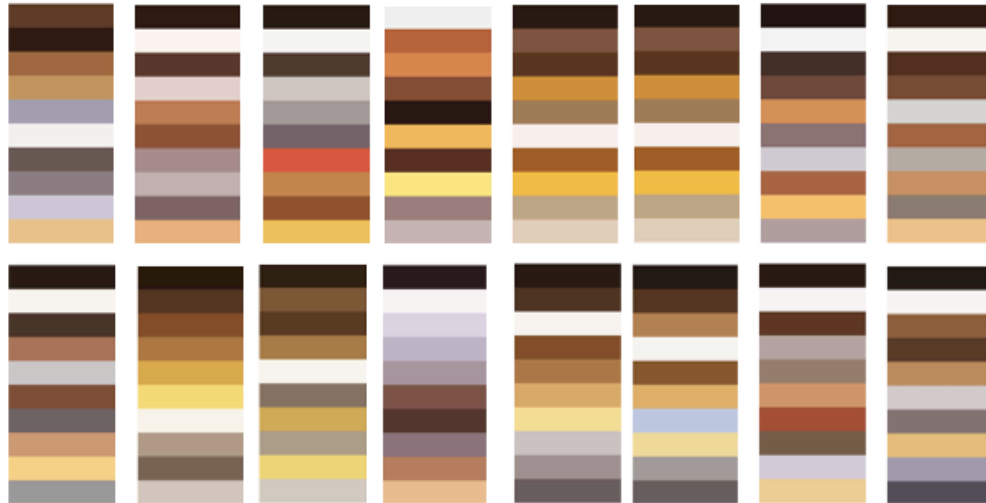
- Majority of Warm colors used (excluding black, white and grey)
- Overall lighter/brighter tone
- Primary colors for surroundings (to show contrast)
- No shades, same color for skins
- Solid lines
- Irregularity in colors

Comic 2



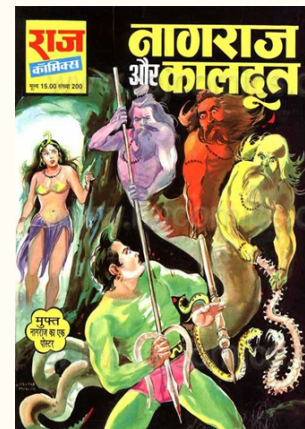
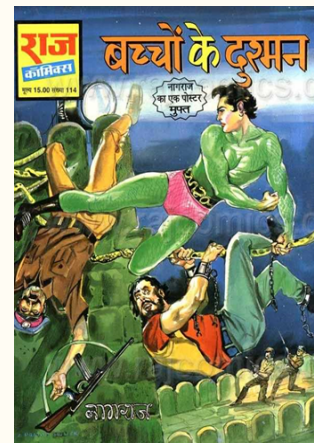
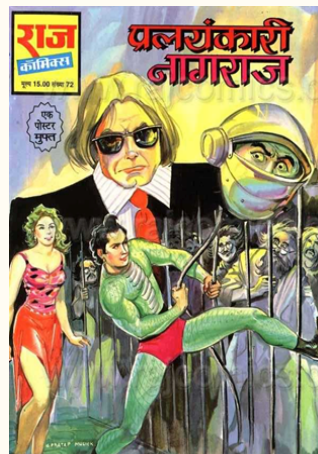
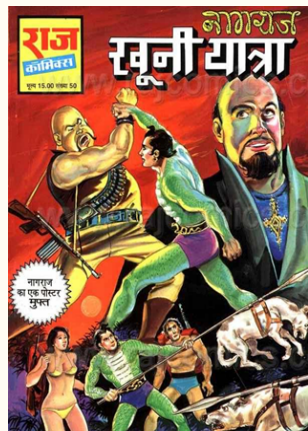
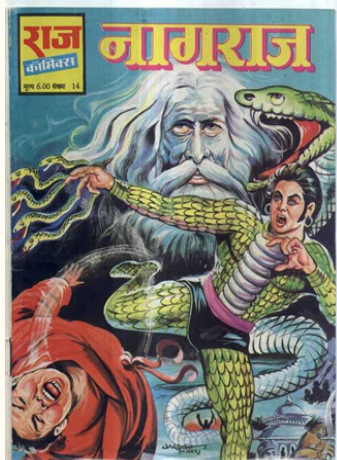
- Majority of cool colors
- Overall darker tone
- Shades applied, non flat colors
- No overall composition
- Primary colors for surroundings (to show contrast)

Comic 3

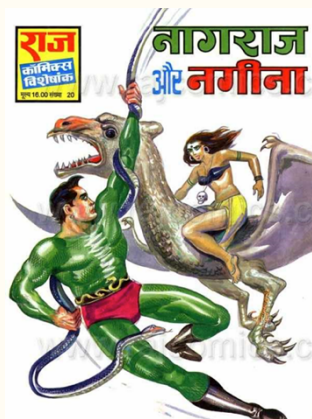


- Cool colors, more shades around brown
- A color composition present, grounded realistic feel
- Shades as well as lighting done
- Non complimentary colors, more merged, events feel compressed, less breathing

Front Covers



1986



1993



1995

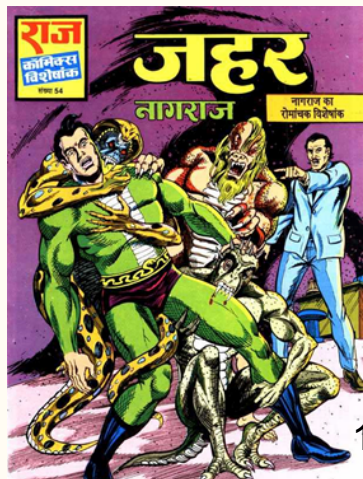
30 page structure

Hand drawn and painted

Movie posters style illustrations

Related to the theme but no content information

Longer titles



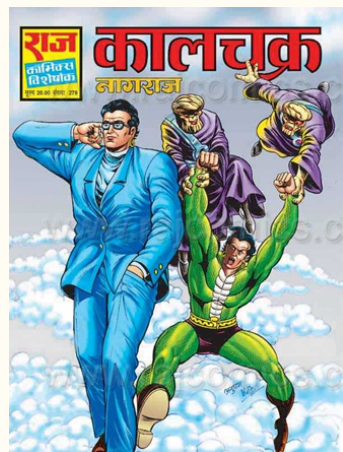
1995



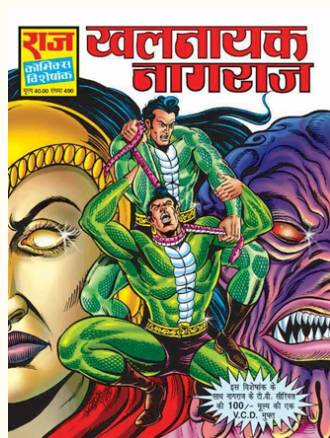
1997



1999



2001



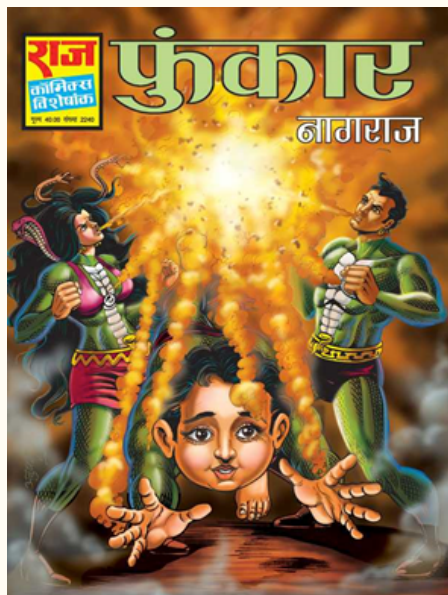
2004

60 page structure

Digitally drawn

More near to content

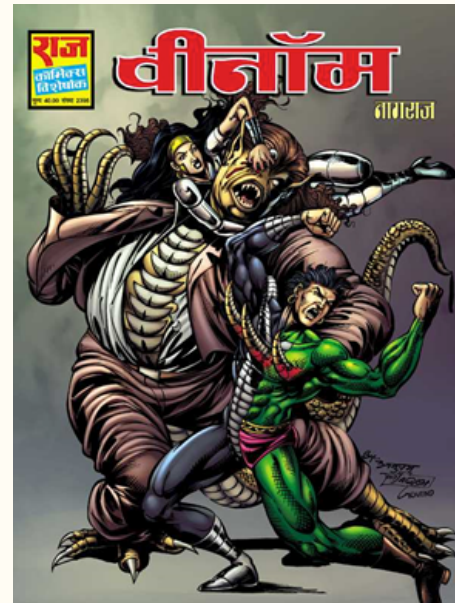
More single word titles



2007



2007



2009

40-80 page structure

Digitally drawn, textured pages

More related to content

Series-subtitle format

Splash Panels

राज कौमवस



अपराधियों का यह काल कहां से आया? इसका उत्तर या तो आई.ओ. राजन जानते हैं या फिर ध्रुव का दिल; जिसमें अब तक धड़क रही है -

प्रतिशोध की ज्वाला

सम्पादक:
मनीष चन्द्र गुप्त
कथा एवं चित्रांकन:
अनुपम सिन्हा

खांड की हर चीज जीवन और मृत्यु के चक्र में घिरी है। हर चीज को एक न एक दिन खत्म होना है। खांड की, तारों की, सूर्य की, ग्रहों की, पृथ्वी की और पृथ्वी पर रहने वाले हर जीवित प्राणी की। इ-पौधों की, इसानों की, पशुओं की और पक्षियों की, सबकी।...

...ऐसे ही एक दिन मृत्यु का आहार बनकर हो जाएगा...

ध्रुव खत्म

और वह दिन...आज आ चुका है

कथा: किंकी कीन्हा. चित्र: अनुपम सिन्हा. केंद्रिका: विनोद कुमार. मुद्रण: सर्वश्रेष्ठ प्रेस प्रो. मनीष गुप्त.

