

# Social and Cultural Interests between Comic and Animation Films

Cristina Manzano Espinosa, Universidad Complutense de Madrid, España

**Abstract:** Interaction between comic or graphic novel and animation film is favoured by an interesting number of common places. Most of them deal with linguistic, thematic and aesthetic items, but also with social concerns. Choosing a socially committed perspective can have a negative repercussion in commercial interests. But it is an inestimable option for educational purposes, as authors such as Gruenberg, Wright or Rodríguez Diéguez set out. Even so, the present scene for this relationship with animation is very restricted compared with full-length films using real image as narrative option. The transfer from comic to film represents the need of extending the impact of that narration, often without renouncing to produce a very literal result. That is why a great number of adaptations are carried out by the same literary authors. There is no systematization in this kind of production, and alternative means of financing, such as crowd funding, are emerging. A few titles, nevertheless, gain access to a massive spreading or broadcasting system, which allows this kind of production being active. We will analyse several successful cases to determine similarities between the artistic, thematic and linguistic areas, exploring the social and cultural values of both comic and animation works. This article has been completed within the I+D+i Research Project: The Brand Image of Spanish Cinema (CS02011-24622), financed by the Spanish Secretary of Science and Innovation.

**Keywords:** Comic and Social Interests, Animation Film and Social Interest, Comic-Film Adaptation, Comic and Film Aesthetics

## Methodology aspects and focus pertinence

The comic book and its natural evolution: graphic novel<sup>1</sup>, searches through its narration an immediate satisfaction for the reading public. There are several aspects that contribute to this immediacy. The plot does not prolong suspense; language favours expressive and conative functions (Jakobson 1960); dramatic action is sharp and avoids distractions; and, obviously, graphic description consolidates the character and its world.

All these characteristics, which can easily be found by opening a comic book, also guarantee the designation of comic books as part of the mass media. This establishes a relationship between our two objects of study: comic and animation cinema. And it also leads our investigative question to figure out the connexion of both esthetic and social functions between comic and animation cinema. The usefulness of this comparison will be the reinforcement of visual and textual languages research, and the consideration for further investigations, of those social and cultural interests in comic to film adaptation.

By pointing out a functional characterization, Umberto Eco deepens into the sociological and cultural sense of comic (Eco 1984, 169-175), explaining how the expressive artifices within the text need to be updated, meaning recognized by the addressee. This thought connects with a fundamental characteristic of genre cinema which is the disposition and capacity of the audience to connect with the social speech within the film; the familiar cultural features and the structure of each different genre (Altman 1999, 15). recognizing studies this same matter, using the

---

<sup>1</sup> To go more deeply into differences between comic and graphic novel: Bramlet, Frank. 2012. *Linguistics and the Study of Comics*. Palgrave Macmillan; Beronä, David A. 2008. *Wordless Books: The Original Graphic Novels*. Abrams Books.

hermeneutic theory, "thanks to which the comprehension of things passes through the recognizing of something that we already know and turns the act of communicating into an all-embracing experience in which actors take positions in a linguistic circle, activated by the passing time, and continuously changing their relationships." (Vitta 2003, 270).

Among cinematographic texts, short films have not always searched or achieved a connection with the average audience. In many occasions they have been and are closer to the author's needs of expression, exploring new esthetics when choosing animation and reaching even further experimentation when adapting comic, even when there is no intention to reproduce the vignette or panel language or its structure.

Although it is not very prolific, the relationship between comic and animation cinema seems natural, as both languages have an iconographic genesis. From there on, many common places appear, affecting (film or comic) planning, montage, the use of colour or the condensations of plots and characters. Both arts easily coincide in their esthetic function. But the convergence in their social functions depends (especially for animated short films) on the decade it has been produced and if there are synergies with other media which canalize its broadcasting: television, cinema in a lesser participation and nowadays, the internet.

If we are going to expose the aspects of the social function residing both in comic and its adaptation, we cannot obviate the didactic side of comic books. And though authors such as, Bradford C. Wright (2001) or José Luis Rodríguez Diéguez (1988) coincide studying comics' impact in classroom (a subject we will not bring here) they also open that same impact to common users, as the didactic intention often lays in the text itself. Rodríguez Diéguez explores this starting on its mass media attribute. But also studying its close and simple language; and, above all, its capacity to gather and reflect the contemporary social and cultural circumstances.

It is undeniable that short films and short animation films have often pursued the social function. But access, distribution or exhibition issues have made its fulfilment difficult. Another historical barrier has been the conception of short film as an economical and learning phase for authors not able to deal with a full-length film. And this circumstance may have promoted its artistic nature, but it has diminished the mass media possibilities, which in comic books are undeniable.

Production difficulties have taken short films to look for alternative financial methods such as *crowd funding*, which defines the collection of funds through small contributions from many parties (Ordanini et al. 2011, 443-449). The initiative, present in the music industry since the eighties, was incorporated to audiovisual industry in 2004, for the French film *Demain, la vieille*, directed by Guillaume Colboc and Pommeraud Benjamin. For short films such as *The Comic* (Luis Arjona 2013) *crowd funding* has been the perfect financial solution, a big advantage for ideas difficult to find traditional financing. The disadvantage is, perhaps, a very early spreading of the project. Though the question of distribution and exhibition is yet to be solved, as in any other project, the publicity given during the process can help.

The esthetic question in the relationship between comic and short animation film deals with the adaptation process. And one of the main aspects to observe their coexistence is image and language common grounds. Grammar developed by comic finds an easy translation into film language. Compositional and internal timing in comic is provided by cinema through montage, film planning and camera movements; captions in comic are equivalent in film to narrator's function through *voice over* (if narrator does not belong to the *diegesis*) or *voice in* (if it does) (Gaudreault and Jost 1990). Kinetic and gestural codes, developed to connect with the character's mood in comic are provided by actors in cinema or the acting simulations in animation. Any expressive discovery established in comic as a stable code, has also been explored by cinema, including the use of panels in the split-screen effect.

Although all these transfers are easily produced in the exercise of adaptation, the possibility of keeping the comic specific language is also available: panels, speech balloons, sound effects or even *symbolia*, defined in *The Lexicon of Comicana* (Walker 2000), along with the intention

of adapting actor's interpretations to the moods adopted by comic characters. This cultural flow between the two media is well solved separately as well as in adaptation.

But if the esthetic and language questions are easily solved, social function tries its way through the difficulties of diffusion. Even when the comic is known, the animation film (and especially short film) has a very determinant route. Film festivals can provide for recognition and certain publicity. But even the prize winners are often unknown to the great public.

As object of study, we have chosen three titles which allow us to analyse the esthetic translation from comic or graphic novels to animation film and to observe the social function they try to achieve. These are: *The Lost Thing*, a graphic novel, first published in 2000 and adapted into the homonymous short animation film by Tan and Andy Ruheman in 2010; *Psiconautas*, a graphic novel by Alberto Vázquez, first published in 2006 and adapted into a short animation film, *Birdboy*, by Vázquez and Pedro Rivero, in 2011; and *Wrinkles (Arrugas)*, a graphic novel by Paco Roca first published in 2007 and adapted into the also homonymous full length animation film by Roca and Ignacio Ferreras in 2012. These works have been chosen because they share both social (through subject matters) and cultural (through language and esthetics) interests. We will follow a comparative methodology through concepts proposed by Scott McCloud to describe the comic functions, and we will study if these achievements are kept when the adaptation is produced into the respective films. The concepts are: 1 Convey information; 2 Produce an esthetic response; 3 Motivation; 4 Permanence versus movement and 5 Intermediary (McCloud 1994, 9).

### ***The Lost Thing***

A man finds a huge device in the beach. It does not belong, but there is something tender about it. They adopt each other somehow. He takes it home, but he knows it cannot stay with him forever. After trying to place it in the lost objects office, at last, one day, he finds a curious hint of where he can take it for good.

*Pathos*, as Aristotle describes it, has to do with the ability to attract interest into a speech (Comparato 1993). The necessary information to tell a story is there, in Tan's graphic novel. But Tan chooses to add mystery to the tale. What about all the lost things, the things that do not belong? What does life do with them? Who cares about them? That would be the *ethos* territory: why to tell a story with a certain message? Developing empathy with another being, caring, getting worried about its future set the *ethos* defended here, against bureaucracy in the middle of it. Against structures society develops that have nothing to do with human empathy and comprehension. The information conveyed in the graphic novel is, therefore, a social call; a call to pay attention to minorities and the richness of their existence. That is also the main motivation of the story.

The graphic novel and the animated short film share the same interest for *pathos* and *ethos*. In fact, their relationship permits both the tale and the message to show two parts of a same product, difference being almost only the moving image.

Producing an esthetic response deals with *logos*, the third concept proposed by Aristotle in his *Rhetoric*, (Olmstead, 2006, 15-18). *Logos* resides in reasoning and language. And for visual stories, esthetics has become part of it. When observing the development of the esthetic function of Shaun Tan's graphic novel, we can find that the visual impact is centred in the illustration refining, solved with a mixed technique, including *collage*. Collage, in this case, supports, alternately, the characters' approaches or fragmentations during the story.

From here on, it is almost impossible to keep apart two of the concepts that McCloud proposes. The relationship of permanence against movement gives us the keys to the translation from graphic novel to film and part of the *intermediary* concept also has to do with the service comic provides as a kind of storyboard, which is quite obvious in this first case we are analysing.

The moving image permits humanize the device. It plays like a pet. It sees its activity and presence as character enlarged from the very first image. And it can also develop a sound expression: a bell which uses to attract the young man's attention. In the film it is also added an inner light when it opens up, what is not used in the graphic novel (there the device holds a light bulb while the man looks inside it). This is a metaphoric tool for the *logos*.

The illustrations work dark spaces with bigger difficulty and restriction while the film uses them often to make contrast easier. The ultimate bound between pages and film is that film makes constant reference to comic language, keeping, besides, the panel organization in two important sequences: when the man, followed by the “lost thing” walks asking and searching for an answer and when both characters are tracking the trail.

Cinema contributes with its own language simulating camera movements (as it is animation and no live action), the usage of symmetries and asymmetries in montage and reducing to the minimum the relationship between text and image, though that relationship is even more meagre in the graphic novel than in the film.

Image illustrates the basis of the friendship between the characters. Either still or in movement, images are the main driving force in the narration. Panels are little pieces of art which do not insert on a white background, but on another illustrated space, which uses vintage-looking scraps about machines, physics and mathematical formulae. It is the text what sees social issues: individual minimized by social concept; bureaucracy, apathy, absence of imagination which prevents for recognizing extraordinary things. And it is the text, on that constant background, which addresses directly to the reader: “So, do you want to hear a story?” (Tan 2007).

Keeping the narrator with its *voice over* is a recurrent element in adaptation, above all if the literary work is also using it. In this case, the film uses it as well, not only to shorten distances with the graphic novel, but to create complicity between the character and the audience. So *motivation* appears. In this story there is no conflict in the classical sense. Comparato sets out three kinds of conflict a story can use: man against man or a group of men; man against a superhuman force or a force of nature and the conflict of man with himself (Comparato 1993). Instead of a real conflict, *ethos* is settled directly. It is defined in that very moment by the words: “It simply was there, out of place” (Tan 2007). That expression reflects the feeling of not belonging. Finding a place in standardization is a social imperative. Its lack often produces uprooting. Numerous stories raise this matter, some of them dealing with the impossibility of defining normal. As Richard Matheson explores in *I am Legend*, when most of the population is human, the vampire is the anomaly. When there is only a human left, human is the anomaly. The main character of *The Lost Thing* faces this anomaly and decides to help it. The device is invisible for the rest of the people. The annoying turns invisible despite its size.

Like in real world, the correction to this kind of events is institutional. The young man discovers an advertisement in the newspaper: *Federal Department of Useless Objects*. It is a place to forget things and leave them behind. But it will be there when they find the ultimate direction to a mysterious place: a utopia for rootless people. Motivation has completed its way. The audience is invited not to accept institutional oblivion.

## ***Psiconautas/Birdboy***

*Psiconautas* is the sad and painful story of Birdboy and his girlfriend Dinky, both with big family issues, living in a toxic environment, and choosing drugs as evasion and escape. Alberto Vázquez's *Psiconautas* is freely translated into the short animation film *Birdboy*, by Vázquez himself and Pedro Rivero. To understand the extent of the title's irony, *Psiconautas* makes reference to the followers of *psychedelia*, the search of an artificial paradise or encourage imagination and creativity through experimentation with psychedelic drugs, as Aldous Huxley explains in *The Doors of Perception* (Huxley 2004).

*Psiconautas'* main characters share the perils of the practice but not the research or creative intention. They are voluntarily self destructive and the author uses a deliberately equivocal beginning: two pages of a quiet and idyllic place, followed with the turn of the page by a panel full of gravestone crosses. The first narrative tool, a presumable *voice off* will also be corrected a few pages later. It says: “Wake up, Birdboy! It's a great day today. It would be a pity to waste it!” (Vázquez 2012). The contrast for this enthusiasm is that the voice is projected over the panel

showing Birdboy's void eyes. Later on we understand that it is the character's inner voice when someone explains that he uses to write his diary using the third person. Alienation affects everyone in the comic book in different esthetic ways: they are in disguise or wearing masks. There is no normal around Birdboy and nonetheless he is pointed as a misfit. Motivation then moves towards commiseration and not to judging terms.

There are excellent and effective esthetic choices in the comic, as the insertions of the directions for the drug's use, the simulation of the diary on ruled paper, prolonged absence of dialogues (2 or 3 pages) to intensify a certain feeling and poster pages where the character is defined by text and illustration. For instance, Birdboy's fears: "Fear to unknown, love, strong dependence of certain substances, loneliness and *psychobirds*." (Vázquez 2012)

The comic works as intermediary with film language as well, finding it incorporated in images montage and in a semi documentary resource close to the docudrama, when in several different panels various characters offer information about Birdboy as if they were interviewed.

Drawing supports subject matter: intensifying introspection, desolation and loneliness, and keeping panels without action, which is essential for the development of *ethos*. This search to the esthetic response is absolutely to the service of social function, without granting an indulging ending, therefore with absence of moral terms. Again motivation is close to sympathy. The loss of the father figure and the discouraging scene in which the characters live, provoke their decadence.

The open ending the short film offers versus the sententious ending of the comic takes advantage of a common practise for short films: the planting of the idea, of the message is enough. Because of its length exposition and development is often the same thing. And as it is also customary in adaptation the film softens the literary proposal. Intransigence, police incompetence, criticism to religion and, in general, stereotyped social demands present in the comic, concentrate in the film in a sinister metaphor: the desire of flying away. And Birdboy can fly only when he has consumed drugs.

To separate from comic, the short film resorts to expressive use of colour against the comic black and white. Birdboy character stylizes its design in the film and gets more activity, with an episode which is not included in the comic (Birdboy kills the bird which asks him to end its suffering. And afterwards he cries on its grave). While the film alternates hope and despair the comic is hopeless all the way through. While the film offers future, the comic gives no further motivation for the characters, reducing the role of conveying information.

## ***Wrinkles***

Alzheimer makes a clean sweep with memories and Emilio cannot distinguish any more between past and present. His family decides to take him to a residential home. He feels abandonment but he also meets new friends who bring him a whole new reality. Everything goes well as long as he keeps apart from 2nd floor.

The story conveys information not as medical data, but as patience's experience, looking for empathy and sympathy as other narrations with social involvement. Condensation and narrative synthesis appears in this adaption, but esthetically it dispenses with comic language excepting for the anecdotic and episodic sequence of events.

Being a full length animation film, *Wrinkles* differs the two previous cases on structure with a full developed dramatic action diagram (Comparato 1993). Graphic novel serves as intermediary, but the changes made on characters to make transition into moving image easier, are barely perceived. Even keeping an almost literal transcription from graphic novel to film, there are several esthetical questions reflecting differences between permanence and movement, sometimes losing impact, sometimes gaining it in the translation exercise.

There are no visual conventions in the film allusive to its graphic origin and there is no particular exploration of film language. The film decides to centre on the disease and its perception and abandons some interesting visual solutions the graphic novel offers. The cover shows an imaginary train in which Emilio travels while photos-like memories run away from his head. Confusion about passing time is also brilliantly exposed in the novel. In pages 46 and 47, without text or dialogues, while the watch shows the passing hours in several panels, old people

sleep and go on sleeping in a ward. Finally, bedtime arrives and Miguel asks Emilio: “How about your day?” (Roca 2012). There is no film alternative for this effect or for the graphic solution for the oblivion moment, when Emilio sees Miguel’s face erased, and then it reappears and then it blurs again. The main esthetic gain in film is the search for the characters’ voices, making Miguel an unbelieving Argentinean. He is the most dynamic character of all, trying to keep himself apart from bonds without succeeding. His generosity is built upon Norman Friedman’s *affective plot* (Friedman 1975) where emotions and attitude of the main character are changed by some situation.

Contamination between graphic and film language runs backwards. The way to expose the prologue and the use of *analepsis* (what is commonly referred to in film as *flashback*, the return to an earlier point in the story), for instance, are loans the graphic novel takes from cinema treating them in a filmic way: as motivation of interest for the audience and as generation of a dynamic montage.

In *Wrinkles*, the main modifications have to do with social function, as its director, Paco Roca, sets out in the film official website:

*Arrugas surge de la necesidad de hablar de la vejez, un tema escasamente tratado tanto en el cine como en la literatura. El actor Michael Caine se quejaba precisamente de ello cuando le entregaron un Oscar al mejor actor secundario. Decía que llegado a su edad ya no había papeles protagonistas. En nuestra sociedad la vejez es como ser un actor secundario y Arrugas trata sobre lo que sientes estas personas mayores alejadas en la vida de los papeles principales.*<sup>2</sup>

Dealing with a sentimental and affective plot, esthetic is pushed apart in favour of strengthening *ethos*, also above film language and the plot itself. This choice makes the film a vehicle not to entertainment but to social speech. And choosing a full-length format circulation is guaranteed further than a short film would. Although the film is pointed at an adult audience there are several changes that softens the narrative impact. Here are several examples of it: 1 Emilio’s family is kinder in the film. The son looks more concerned about his father and the son’s wife is more conciliator. 2 The insults Emilio casts to his son disappear in the film. 3 A woman living in the residential home who does not recognize her husband anymore and has assumed another old man as her husband, is not in the film either. 4 The doctor is sharp and direct with Emilio in the graphic novel. He communicates him the truth about his illness, while the same character in the film lies to keep him quiet and relieved, at least for a while. 5 A violent episode between two old men is also omitted.

All drama is condensed in the film through a little box (containing all kind of tablets) that Miguel hides to use it when the disease is no longer bearable, giving the structure film a chance to place climax. The treatment of that climax episode will provide the film with McCloud’s *motivation* characteristic as a warning to society and its tendency to ignore old people’s fate and feelings.

## Conclusion

Conservation of esthetics from the comic or novel graphic is a constant option in this kind of adaptation. Following the dialectic fidelity/creativity the three cases we are analysing would place in the adaptation as *illustration* option, being the illustrated option a creative limitation:

---

<sup>2</sup> *Wrinkles aroused from a need to discuss old age, a scarcely- touched topic in literature or cinema. Upon collecting his Academy Award for Best Supporting Actor, Michael Caine lamented the lack of leading roles for his age. In today’s society old age is like being a supporting actor and so Wrinkles reflects what the elderly are feeling, estranged from the starring roles.*

Tiene lugar en textos literarios cuyo interés descansa en la historia (el qué) mucho más que en el discurso (el cómo). Se trata de plasmar en el relato fílmico el conjunto de personajes y acciones que contiene la historia en su forma literaria, sin otras transformaciones que las derivadas del cambio de discurso (forma y sustancia de la expresión), de la organización dramática del relato fílmico, de la puesta en escena y de las descripciones visuales, es decir, utilizando los procedimientos básicos de la adaptación.<sup>3</sup> (Sánchez Noriega 2000, 64)

The esthetic response in *Birdboy* looks for the deconstruction of beauty and physical degeneration. In this case, the physical lost has more relation with the search of *motivation*. The discourse shows consequences but it is not an easy task, because there is no active moral in the narration. The audience response to this is an individual decision and runs parallel to the acceptance of the story as a dystopia.

Among the three cases *Birdboy* is the closest to another kind of adaptation: *transposition* (Sánchez Noriega 2000, 64), in which film expression is further developed. *Birdboy* offers a further usage of film resources. *The Lost Thing* is closely attached to its graphic novel giving homage to the panel's language. It is *Wrinkles* the one that chooses classical narrative motivated by a full length format and a very difficult theme to be treated from fiction.

Nevertheless, we must point out that Sánchez Noriega typology is related to novel and theatre. In this case, dealing with comic and graphic novel, the *how* is already solved before adaptation, as drawing and panels montage provide with great material for the moving image translation.

Social function assures certain spreading circuits, like the internet and festivals, where the products can achieve prestige. *Birdboy* was nominated to the Annecy Cristal in the Annecy International Animated Film Festival (2011) and as Best Short Film for the Gold Hugo in the Chicago International Film Festival (2011). It was awarded with the Silver Hugo to the Best Animated Short in the same festival, and with the Goya to the Best Short Animation Film in the Goya Awards (2012).

*The Lost Thing* was nominated to the Hugo Awards (2011) to Best Dramatic Presentation (Short Form) and was awarded with the second place of The Jury Award in the Palm Springs International ShortFest as best Animation; the Animation Jury Award in the Chicago International Children's Film Festival (2010); The ASSG Award to Best Achievement in Sound in the Australian Screen Sound Guild for an Animated Short Film; The AFI Award to the Best Short Animation in the Australian Film Institute Awards (2010); The Annecy Cristal in the Annecy International Film Festival (2010); The Special Jury Award in the Aspen Shortfest (2011), Best Australian Short Film (2011) in the Flickerfest International Short Film Festival (2011); Best Animation Film in the Ojai Film Festival (2011) and the Oscar to Best Short Film, Animated (2011).

*Wrinkles* was nominated as Best Film in the Annecy International Animated Film Festival (2012); nominated to the Annie Awards as Best Animated Feature (2012); nominated to the European Film Awards, The Gaudí Awards and the Cinema Writer's Circle Award (Spain) in that same category; and it won the Special Distinction in the Annecy International Animated Film Festival and two Goya Awards: for Best Adapted Screenplay and for Best Animated Film. (2013). Nevertheless, all this recognition has not guaranteed a general awareness or an immediate massive interest, excepting for *The Lost Thing* which wide world spreading has been more successful.

McCloud's comic five achievements translate with no hesitation into animated film. Although McCloud was criticised by poststructuralists, his proposal comes by an author who comes from comic itself and it has proved itself useful to understand what comic is and what

---

<sup>3</sup> It has place in texts whose interest lay in the story (what) instead of the speech (how). It is about reflecting in the narration the characters and actions the story has in its literary form, without further transformations that the ones residing in expression's form and substance, in the dramatic structure, the composition of shot and in visual descriptions. That is, the basic process of adaptation. (My translation)

comic can do. In the translation to animated film, these five achievements have turned out to be as mirror attributes, the only difference being between length formats; difference that have nothing to do with comic language but with film language. The easiness of transference goes back to Winsor McCay's *Gertie the Dinosaur* (1914) and what McCloud proposes in *Understanding Comic: The Invisible Art* serves as well to film narration because both media work with a very interesting concept, which is suture, as defined by Jean-Pierre Oudart: the closure of the cinematic *énoncé* with the participation of the spectator (Oudart, 1969). In adaptation, closure is favoured by the knowledge of the original text, but also because of language and culture transference between comic and film. That knowledge is what makes easy the sharing of McCloud's five achievements.

## REFERENCES

- Altman, Rick. 1999. *Film Genre*. London: British Film Institute.
- Bramlet, Frank. 2012. *Linguistics and the Stud of Comics*. New York: Palgrave McMillan.
- Comparato, Doc. 1993. De la creación al guión. (From Idea to Script) Madrid: IORTV.
- Eco, Umberto. 1984. Apocalípticos e integrados en la cultura de masas. (Apocalypse Postponed) Barcelona: Lumen.
- Friedman, Norman. 1975. *Form and Meaning in Fiction*. Athens: University of Georgia Press.
- Gaudreault, André, and François Jost. 1990. *Le récit cinématographique*. Paris: Éditions Nathan.
- Huxley, Aldous. 2004. *The Doors of Perception/Heaven and Hell*. New York: HarperCollins Pub.
- Jakobson, Roman. 1960. *Closing Statements: Liguistic and Poetics, Style in Language*. New York: T.A. Sebeck.
- McCloud, Scott. 1994. *Understanding Comics: The Invisible Art*. New York: HarperCollins Publishers.
- Omstead, Wendy. 2006. *Rethoric: Unhistorical Introduction*. Massachusetts: Blackwell Publishing.
- Ordanini, Andrea; Lucía Miceli; Marta Pizzetti, and A. Parasuraman. 2011. "Crowdfunding: Transforming Customers into Investors Through Innovative Service Platforms". *Journal of Service Management*, 22 (4): 443-70.
- Oudart, Jean Pierre. 1969. "Cinéma et Suture". *Cahiers du Cinéma*, 41: 211, 212.
- Roca, Paco. 2012. *Arrugas*. Bilbao: Astiberri.
- Wrinkles*. Official Website. 2012. [www.arrugaslapelicula.com](http://www.arrugaslapelicula.com)
- Rodríguez Diéguez, José Luis. 1988. *El cómic y su utilización didáctica*. (Comic and its Didactic Use) Barcelona: Medios de Comunicación en la Enseñanza.
- Sánchez Noriega, José Luis. 2000. *Teoría y análisis de la adaptación*. (Theory and Analysis of Film Adaptation) Barcelona: Paidós Comunicación.
- Tan, Shaun. 2007. *La cosa Perdida (The Lost Thing)*. Granada: Barbara Fiore ed.
- Vázquez, Alberto. 2012. *Psiconautas*. Bilbao: Astiberri.
- Vitta, Maurizio. 2003. *El sistema de las imágenes: Estética de las representaciones cotidianas*. (The System Images). Translated by Manel Martí Viudes. Barcelona: Paidós.
- Walker, Mort (2000). *The Lexicon of Comicana*. Indiana: iUniverse.
- Wright, Bradford W. 2001. *Comic Book Nation: The Transformation of Youth Culture in America*. Baltimore: Johns Hopkins University Press.