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## ART INNOVATIONS AND TRADITIONS IN THE COMIC STYLE

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*The thesis reveals the concept of the comic strip, exploring the history of its development as a distinct genre of visual art. The variety of its styles and the influence of these styles on the particular target audience of readers are analysed.*

**Key words:** *comics, illustrations, target audience, art genre, comic culture.*

### INTRODUCTION

The genre of comics is becoming more and more relevant, which used to be just a sequence of drawings that create a certain story. Comic or painting (from the English comic – comedic, comic, funny; rarely used the term English sequential art – literally "consistent art", which uses the technique of "next will be") – a sequence of drawings, usually with short texts that create a coherent story. Texts usually have a specific form of "speech bubble" (speech cloud, "speech haze", footnotes; English speech balloon), which conveys the language or thought of the character, titles and titles. Initially, comics used cartoons to illustrate and entertain with interesting and simple stories, developed into a separate art form with many subgenres. The origins of comics in Europe date back to the 15th century, but the modern version of comics (single or text), like the term "comics", dates back to the late 19th century and now occupies a unique place in society. In 1833, the Swiss writer and educator Rodolphe Töpffer published the first comic book, *Histoire de M. Jabot* (written in 1831), which he positioned as a full-fledged media. He shows his stories in pictures, and creates several hundred copies, and sets an example for others. In this aspect, the design and idea of comics every year requires the use of new techniques to form adequate visual forms. Indeed, illustration is a key element of comics, is the most expressive part of the design and is a powerful tool for emotional impact on the target audience. Comics are a great influence on people's lives. Each comic artist seeks to develop their own unique authorial style, as it enhances the level of perception of content and understanding of the idea to different age and social groups of readers and activates interest. Currently, this genre of literature is actively used in design, and many diverse projects that update the chosen topic research and opens up opportunities in the latest approaches in the context of modern design and illustration. Images in comics can be any style of drawing, from conditional images, which are specially simplified for ease of perception, greater identification of the reader with the character and speed of drawing, ending with highly detailed images, thus conveying a completely different atmosphere.



Thus, a comic is a harmonious combination of literature (plot / text part) and visual image, which are arranged in a clear chronological order and aimed at conveying the content.

### **PURPOSE**

In the course of our study, we analyze development modern comic book trends, as well as traditions that are used to this day in graphics environment, we distinguish approaches that optimize development, enhance the level of creative decisions of illustrators and identify relevant art forms.

### **RESULTS AND DISCUSSION**

Ukrainian, French and American comic book artist Igor Baranko, who in 2008 created three comics in 1993: "Return of Mamaia" (1993), "Svyatoslav and the Viking" (1993), and "Mamai the Snake-Fighter. Kikva"(1993), in an interview with the Internet portal "Babay" noted that in 10–15 years comics can become one of the leading genres of literature and illustration in Ukraine. The popularity of Ukrainian comics in recent years can be attributed to the development of comics in the world and a strong desire, nowadays, to have a hero as such [5]. The traditions of the heroes of Marvel and DC comics have set strict standards for the film industry, joining the mass audience to traditional fans of the genre. The development of the Ukrainian market of cartoons, of course, is captivated by world trends. The study of Ukrainian comic culture is just beginning. On the one hand – this is the result of underdevelopment of their own object of study, on the other – the impact of more than a century of world experience of multifaceted study of comics [1].

An important aspect was that studying comics as a multifaceted phenomenon, we see that from the standpoint of linguistics, sociology and culturology, it can undoubtedly be called a phenomenon. In the world of linguistics, it is becoming a phenomenon, due to the atypical presentation of the text, unusual turns, as well as exclamations. The same is true in sociology, because each comic can fairly accurately reflect the social side of any nation, its values, priorities in life and society. And finally, culturology, because it is thanks to these stories with illustrations that you can see exactly how they are convey the culture and values of society, all the subtleties, what can be said or what should be kept quiet. Given the above, you can see what the comic acquires cultic significance in society, and demonstrates no not only curiosity and colorful presentation, but also flexibility. After all, seeing all the themes of the stages of development of comics, you can find that each style, and genre, can respond in all walks of life [3].

Comics is understood as an open semiotic system, with its own and universal signs, information compression and reduction of elements. The classic definition of comics as the art of sequential art, made in 1985 by W. Eisner, contributed to the emphasis on the specifics of the genre. The image as a synthesis of illustration and words, which represents comics, became the basis of the genre.

Public fascination with McCloud's comic stories explains that the history of comics is a path that a person walks from the 19th century to the present. All the booms of this genre are closely related to the social development of the readership. McCloud wrote: "All stories begin in one and the same place: in creating an audience" [4]. Therefore, you can see that the reader becomes a kind of accomplice who can model the behavior of the characters, and creates for himself something



continuous, it gives the reader the closest possible residence of the comic. Gutter (space between panels) or gaps – the core form of comic book montage, where the phenomenon of closing (connect) reproduces a single reality, "uneven, fragmentary rhythm of unrelated moments" ("offering a jagged, staccato rhythm of unconnected moments") From ordinary observation to the real immersion in the process – this is what the reader and the comic bookmaker need. The factor of interest in comics, surprising the reader is the core idea. The modern market, which is formed by the demand of the readership, is rapidly changing the species typology of comics, while broadcasting various social meanings, as noted by G. Pocheptsov [2], and cultural preferences. On the other half of the twentieth century comic sequence images more often used as a form, means transmission different in nature content. Hence – numerous comic structures, among whose note such as promotion classical literature and history. Modern graphic adaptations are numerous: from the author's works of comics classics Frank Miller, Jack Kirby, Steve Gerber, Warren Ellis to a series of comics books from reputable publishers (Brockhaus Literaturcomics – Weltliteratur im ComicFormat, 2012). The language of comics teaches not only classical literature, but also personal life experience: the reproduction of everyday life (Yehuda Adi Devir [www.lunarbaboon.com](http://www.lunarbaboon.com)) or unusual tragic events of his own life in autobiographical comics and comics on military themes (Comic "Cyborgs", "Will" from Vyacheslav Bugayov) [5]. More than 30 comics by Ukrainian authors were published in 2019 and it is really impressive. We are still at the stage of market formation – there is chaos and fuss, although the distribution of large license franchises is coming to an end, and new players will have to work hard to find a successful project to start [6].

### **CONCLUSIONS**

The development of comic culture in Ukraine is complicated by the lack of notion in society that comics is also literature that can teach people to see meaning and live great emotions through illustrations and small text. We also have no market for Ukrainian graphic prose, financial difficulties original projects. At the same time, modern Ukrainian comics, sold on various media platforms, are rapidly going beyond a narrow circle of connoisseurs and collectors. It can also be concluded that in the literature there are such types of works that are of particular interest to readers and, consequently, to critics. However, comics must be viewed not only in terms of popular entertainment literature, but also in terms of popular phenomena.

A study of the development of comic culture in Ukraine allows us to draw a number of conclusions:

- comics, as a phenomenon in the Ukrainian cultural space already occupies a significant share in the lives of citizens;
- despite the lack of a stable tradition of reading comics by a mass audience, the development of comic culture in Ukraine shows a relentless positive trend;
- given the recent events (military invasion of Russian troops in Ukraine), it is possible with a high probability to allow the rapid development of the comic book genre after the war. This will be due to the demand in society for the heroic liberation theme.

Global trends in the restructuring of interstate and social relations, an important part of which are the tragic episodes of the war in Ukraine and the social



transformation of Ukrainian society, will inevitably affect all spheres of human life, including aspects of Western culture. Many fundamental things will be rethought, including in the comics industry. We already see the huge global support of Ukraine and gratefully accept help from our partners.

The noble rush of prominent figures in the world of comics to help our country is no exception. So, in particular, in March, the author of Gellboy Mike Mignola in support of Ukraine organized an auction on ebay. He put up for auction his drawing with Batman and the Joker. 100% of the proceeds will go to the World Central Kitchen charity, which takes care of feeding Ukrainian refugees from the occupied and frontline territories.

In April 2022, the Comics for Ukraine project appeared, edited by Scott Dunbier, and the main cover was made by the famous comic artist Alex Ross. Thus, thanks to their own work, American comic book authors decided to raise funds to help Ukraine. The tragic events, which have been unfolding in Ukraine for over three months now, will become the basis for the development of domestic comics after our victory. We have an incredible opportunity to give Ukrainians back their history and show the depth of Ukrainians' love for their land through everyday heroism, humour and mutual assistance. We can predict that in the near future there will be an explosion of historical, ethnographic, heroic, patriotic and futuristic comics, as well as amazing mixes of these genres.

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## КОЛІСНИК О., ОСТАПЕНКО О., БЕРЕГОВИЙ О. МИСТЕЦЬКІ ІННОВАЦІЇ ТА ТРАДИЦІЇ В СТИЛІ КОМІКСІВ

У тезах розкривається поняття коміксу, досліджується історія його розвитку як окремого жанру образотворчого мистецтва. Аналізуються різноманітності його стилів та вплив цих стилів на певну цільову аудиторію читачів.

**Ключові слова:** комікси, ілюстрації, цільова аудиторія, художній жанр, комічна культура.