Week 14

- Octavia Butler, *Fledgling*

- Narrative perspective (Shori’s story)
- Sexuality (“why the hell did it feel so fantastic?” [18] “Jailbait” [18] / symbiont and polyamorous relationships / addiction)
- Race (“I awoke to darkness” [1] / racial purity / “most Ina fit in badly wherever they go -- tall, ultrapale, lean, wiry people” [136])
- Vampire mythology (Ina, Council, SF elements [DNA and aliens])
American Vampires

❖ The use of quick succession of panels to underscore the action
❖ The gutter
❖ The contrast between the text and the images in various scenes

McCloud’s definition of comics:

“Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (19)

The debate between general accessibility and cultural authenticity is usually based on the concept of cultural authenticity in the sphere of the literary: comicbooks are measured against the narratives and characterisation found in the novel or are measured against a set of cultural values derived from literature. Given this criteria of evaluation, comics are naturally almost always found wanting. This attempt to designate the particular, historical specific modes of representation which have characterised the novel as a guarantor of the worth of all cultural forms cannot be impartial.

❖ pp. 23-24
❖ p. 25 ("This sun is killing me. I have very fair skin, you know")
❖ p. 53 (on the new kind of vampire)
❖ p. 56 (Pearl’s first kill)
❖ p. 63 (old continent vampires)
❖ p. 74 ("And the time of the American Vampire has come")

❖ p. 84 (death of Edgar)
❖ pp. 115-7 (Hattie’s fight with Pearl)
❖ p. 150 (Pearl and Bernie)
❖ p. 156 (death of Hattie and gold)
❖ p. 176 (Bad Blood and next generation)