

Interpretation-- graphic fiction

[Linguistics](#), [English](#)



25 September Graphic fiction In the current speedy advancing world, thorough analysis of some graphic works acts as a key component of all our day-to-day activities. To be precise, in graphics, creating original job is always much challenging than being a creator of some classic work from an original source yet it is fundamental way toward success in our daily creativity duties (Crumb and Mairowitz 425). This paper focuses on a thorough and interpretation of some graphics work via an account of Franz Kafka's contemporary story on "A hunger Artist". The major subject of concern in the story is on the fact that, although the final decision always remains in oneself, he or she always provides great considerable worries to the community. "A hunger Artist" is essentially a very unique document that provides very clear light on how the graphics professionals have further benefitted from the works of Crumb and Mairowitz. To be specific the Franz's story contains a significant number of graphic works, upon which a deep analysis of their contents reveals some relevant information is interpreted from an author's and reader's perspective (Crumb and Mairowitz 190). Firstly, my full interpretation of the story accounts for the following highly vital information about The Hunger Artist. Generally, the paper clarifies that starvation played a huge role in promoting the graphic works contained in the story. As indicated in his phantoms, their usual irony entailed the fact that, while dying of starvation, he would be correcting the galley-proofs of an astonishing masterwork called A Hunger Artist (Crumb and Mairowitz 300). It is further very imperative to note that my interpretation incorporates between different parts of the hunger artists. In part of the initial panel, the story indicates that the interest in professional hunger

artistry has greatly diminished (Crumb and Mairowitz 405). This panel goes ahead to addressing the fact that several professional groups were sent to learn some ideas from him. In fact, he had the most significant notion on fasting as the easiest thing to do in the world (Crumb and Mairowitz 309). The next panel further cements the artists unlimited urge to keep on fasting. Although it had earlier been set out that fasting would go for forty days, the artist was more than ready to maintain unlimited fasting. The parts that came after this had several contrasting data sets, which include the following. There was a shift between panels where although he had earlier made stand to keep fasting, he agrees to be spoon-fed and further requests some toasts to be given to the watching audience (Crumb and Mairowitz 98). However, after the above panel, the plot shifts and goes back to a state as the initial one where the artist enters into rage due to the fact that people were requesting him to stop his fasting. In the previous plot, the story clarified that a fortieth day had reached but in this one it looks like they are near and the community around him does not want him to get to the fortieth day (Crumb and Mairowitz 204). A larger plot shift is indicated on the panel that reveals the world's greatest hunger artist. Although at the initial stages, people had great interests on his amusements, as days went by, the people shifted their amusements to other scenarios. The artist cage was put close to that of animals. Additionally, it is imperative to make it clear that no one including the artists hunger himself had a clear understanding on the necessity of the fasting activities. That is, no one had a clear mind on whether or not the fasting act was a great achievement (Crumb and Mairowitz 212). The panels that came after focus on the notion of the people

trying to make the artist put his routine fasting activity to an immediate halt. He later agrees to this based on the fact that he did all the fasting activities with an aim gaining interest from his people. However, the graphics work in the same panel brings some contrasting information in that the artist goes back to his point of continuing to fast since he has no option rather than doing it (Crumb and Mairowitz 302). Eventually, a further shift comes in the last panels where he says he could have stopped fasting when he got food that he likes. The artist thus kept on his fasting mission regardless of all the pressures from the community members. He later died and the people buried his body. Lastly but certainly not the least, my interpretation relies on explaining traits of graphic fiction at work in the hunger artists. As seen in some of the last plots, it is clear that the hunger artist faced several challenges from the community, which had a great interest in ensuring that he never loses his life due to unjustifiable fasting activities. Eventually, the whole community was relieved to having the hunger artist being buried (Crumb and Mairowitz 200). Works cited Crumb, R, and D. Mairowitz. R. Crumb's Kafka. New York: Ibooks, 1993. Print.