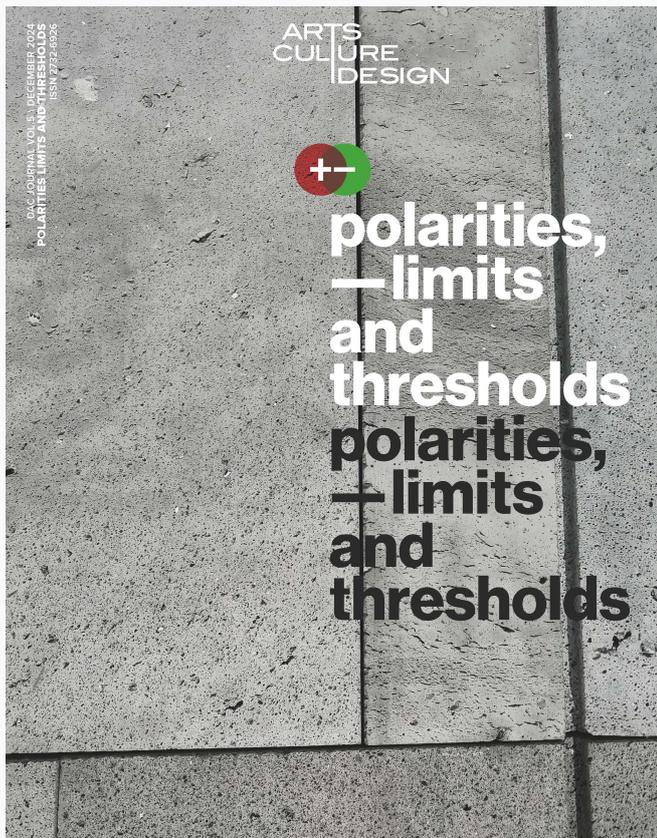# Design/Arts/Culture

POLARITIES LIMITS AND THRESHOLDS

NO MORE DEBATES ABOUT PARODY. HERE IS THE TRANSPARODY!

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ARTICLE

NO MORE DEBATES ABOUT PARODY. HERE IS THE TRANSPARODY! CHANGING THE TRADITIONAL TERMINOLOGY THROUGH HORROR COMICS.

ABSTRACT

The concept and content of parody have been studied extensively in literature and to a large extent in the visual arts. A common practice of art theorists and historians, critics, cultural analysts, etc., is to identify intertextual and interpictorial correlations between works and to attempt to classify artistic intentions and methods into taxonomic categories based on older terminologies. The complex parodies of comics, however, in which texts and images are combined and iconic works of art become the subject of a new critique of the "old", may require a new terminology to describe them. Taking the covers of horror comics series Crossed: Family Values and Raise the Dead as examples and tracing in them the interpictorial relationship they develop with well-known visual works of the past, the need to adopt a new terminology is highlighted and the term "transparody" is proposed as being able to encompass this new kind of textual and visual parody that comics achieve.

INTRODUCTION

Let's start with a truism that does not, however, conceal any nostalgia: parody is no longer what it used to be. This does not mean that it was once something we could define with ease and clarity. Intellectuals and theorists in the fields of art, literary and visual criticism, cultural theory, etc., have been trying for years to give their interpretations and describe the mechanisms of production, function and reception of parody. The hermeneutics of parody, however, always requires a historicized perspective. The parody of the past cannot be judged, understood and evaluated with the tools of the present and, even more emphatically, contemporary parody cannot be understood in terms of the past. Every era has had its parody but not every parody could exist in every era.

Parody has always generated debate and controversy for a variety of reasons: Who is its target? Is there a victim and, if yes, who? What are the aims of the parodist? How

do they choose the work to parody? Is parody an insult to the parodied work and the artist who created it? Who enjoys it and who is annoyed? Within what institutional framework is parody possible? What are the legal and ethical issues that arise? Are there works that should be kept out of the body of possibly parodied works or is everything permissible? Is it poaching for the artist to revise past works by appropriating and recontextualizing them? The derivative work is largely signified by the original. But how is the original re-conceptualized by each new version of it? Must we defend the museumization of the work, its rigidity and its totemization (in terms of form and meaning) or is it our duty to deny in practice its consolidation?

2. THE GREAT CONFUSION ABOUT PARODY

Within the postmodern condition, the confusion towards parody and the ambivalence with which it is treated by the public and critics become even more pronounced. The way in which parody is judged in the context of cultural and political criticism by intellectuals such as Fredric Jameson has significantly influenced current views. Interpreted by Jameson, parody has fallen into an endless pastiche ("blank parody") that homogenizes its raw materials by depositing them in a shallow extended sea of works that equate without distinguishing the high values of some of them (Jameson, 1991: 17). Of course, Jameson places the contemporary parody almost in a flattening way in the broader context of generalized postmodern production which he considers to be a typical example of the cultural practice of late capitalism. From different starting points, Jean Baudrillard rejects the representations of postmodern parody as evidence and proof of a cultural recycling that ends in exhaustion (Baudrillard, 1998: 101).

Of course neither of them, and almost none of those who from the point of view of the philosopher or the cultural critic make a polemical critique of parody, take into account the production of comics and of so-called mass culture or pop culture in general, confirming the well-known quote of Art Spiegelman, as reproduced by Roger Sabin, according to which "comics have been great because they have always flown under the radar of criticism" (Sabin, 1996: 7). Even proponents of parody, however, such as Giorgio Agamben (Agamben, 2005: 37-52), if this can be inferred from his overall view, by promoting parody versions of literary works as profane practices, do not refer to comics at all. Even ardent proponents of the genre such as Linda Hutcheon in her series of books and articles (Hutcheon, 1997; 2000; 2006) and Margaret Rose in her book on parody (Rose, 1993) and, most notably, in her more recent book (Rose, 2011) on interpictoriality and postmodern pastiche only superficially deal with illustrated narratives and, perhaps, a little more with cartooning, the illustrated euphemism, etc.

3. TRANSTEXTUALITY, INTERPICTORIALITY AND THE NEED OF A NEW TERMINOLOGY

Another proof of the confusion caused by parody and consequently its evaluation and assessment is the terminology used to describe it and the ambiguity that characterizes its possible (and inevitable?) relationship with humour. If we add to this function as variables the various words used to describe its relationship with humour (for example, applying Sheri Klein's terminology with terms such as association, transposition, transformation, exaggeration, disguise, appropriation, etc.) the difficulty or even complete inability to speak

the same language to describe the same work causes pessimism (Klein, 2007: 13-20). But let us make the taxonomic task even more difficult by introducing Gérard Genette's terminologies from the literary field that refine the established intertextuality (Orr, 2003: 106-112). To overcome the weaknesses of the term "intertextuality", which cannot respond to more subtle distinctions, Genette introduces the neologism "transtextuality", to cover any textual association. Similar concerns about the inadequacy of the term "intertextuality" are expressed by Jonathan Gray who, with reference to the television animated series The Simpsons, chooses to refer to contemporary parody as "critical intertextuality" (Gray, 2006: 4-8). Transtextuality is in turn distinguished by more complex concepts such as "paratextuality", "hypertextuality", "hypotextuality", "metatextuality", "architextuality", etc. (Genette,1997: 1-6). To each of these words Genette assigns a different textual interaction, from quotation to plagiarism and from allusion to imitation.

In Genette's labyrinthine architecture, parody occupies a prominent place in a historicized mode of analysis and interpretation. Even though Genette reiterates that his theory is intended for literary analysis, he leaves some room for reducibility and adaptation to other arts with appropriate modifications (Genette, 1997: 84). One of these arts could be painting. Besides, Genette is not negative towards parody but treats it as one genre among others and not as a dominant practice which imposes itself on the others. As regards the functional distribution of the transtextual work, however, he distinguishes the satirical function, which for the sake of economy of speech he almost identifies with parody in general, from the non-satirical function which he identifies with the pastiche. As regards the corresponding genres of the satirical function he chooses parody, travesty and caricature of which only the first two are classified in the relation of transformation, as opposed to caricature which, together with the genre of pastiche, is classified in the relation of imitation. The last classification, that of the differentiation of transformation from imitation is the structural distribution in which parody seems according to Genette to be differentiated from both travesty and caricature as well as from pastiche. In order to simplify his scheme, he then presents a lighter version of it, with the parody in its function being classified as non-satirical hypertextuality and the relation it enters into being considered a transformation (Genette, 1997: 27). Again, however, he retains his reservations as in this way "serious" parody cannot be included in his classifications. He therefore concludes with a more complex scheme for hypertextual practices in which parody in its broadest possible sense is classified as playful transformation, travesty as satirical transformation, transposition as serious transformation, pastiche as playful imitation, caricature as satirical imitation, and forgery as serious imitation (Genette, 1997: 28). It is worth pointing out here that all the previous formulations concern literary hypertextuality and are irreducible to the other arts, but Genette himself succumbs to the temptation to examine visual transformations, even if only superficially, as:

> *Pictorial transformation is as old as painting itself, but our contemporary culture, more than any other, has undoubtedly developed through its plauful-satiric potential the pictorial equivalents of parody and travesty.*
>
> *(Genette, 1997: 384)*

Parody as a playful transformation of the written text or the painted image, "serious" or satirical, could be used as an "umbrella" word for any recontextualizing

artistic practice which has as a precondition the recognition of similarity with an original. According to Martins and Kolakowski: "Defnitely, for parody to function properly it is absolutely necessary that the reader is able to identify the parodied text or object" (Martins & Kolakowski, 2022: 6) but, at the same time, "the recognition of the parodic relationship constitutes a constant challenge to the reader's hermeneutic competence" (Martins & Kolakowski, 2022: 6, referring to Hutcheon's, A Theory of Parody).

4. (POST-), (META-), OR (TRANS-) PARODY?

The analysis and interpretation, however, becomes even more complicated when the association of discourses is not only verbal-textual (Genette, Dentith, Hutcheon) and also not only interpictorial (Klein, Rose) but a complex combination of deliberate adaptation and appropriation (Sanders, 2006). By what criteria and based on what theory can we understand and comprehend parody when it is realized through the coexistence of written text and image? If we want to follow the largely contemporary fashion of adding the prefix "meta" to signifiers whose signifieds are differentiated from past uses, we could call parodies of well-known past artworks from contemporary comics "metaparodies" (by analogy to "metafictions", "metadata", etc.) that have multiple goals rather than just one - the original work. Contemporary "metaparodies" can be both playful and humour inducing and satirical in a way that their subject matter addresses serious contemporary issues. And this can be achieved with single images and pastiches in which serious together with caricatures and cartoons coexist.

A difficulty, however, in adopting the term is the confusion that can be caused by the expectations of understanding it as a parody of parody i.e. in a second degree parody. If, on the other hand, we choose a term that should encompass the temporal succession of its content in relation to past practices, perhaps the term "postparody" would be more representative as it would connotatively refer to the widely established term postmodernism. Of course, similar concerns would arise as those raised by the definition of postmodern in relation to modern: is postmodern the break with modern and by analogy is postparody the break with traditional parody? Or is postmodern a version of modern in a new cultural condition so that, by analogy, is postparody the technically differentiated version of parody in a condition that allows uses of traditional works with greater ease? Does "μεταδιαπαρωδία" postmodernism contain the whole history of modernism to transcend it or merely to perpetuate it and, by analogy, does postparody pays homage to parody or repudiate it as obsolete?

Perhaps these doubts and deadlocks are of no particular importance except in overcoming anchors that see parody as a parable. To this end, perhaps the adoption of a new term that includes the prefix trans is reinforcing the overcoming. Transparody (beautifully paraphrased with "transparency") and in Greek possibly rendered as "μεταδιαπαρωδία" (pronounced "metadiaparodia" - let's not forget that parody derives from the ancient Greek word παρωδία) may possibly overcome the previous difficulties and be an appropriate word for hybrid parodies that utilize textual-verbal elements in combination with figurative ones. In the remainder of this paper, this term will be adopted as the most representative of the genre it will describe: the horror parodies in contemporary comics that are signified not only by the form of their art but also by the accompanying texts and narratives of which they are the prologues. In this direction, the covers of two horror

comics series with black humour and grotesque: the "Crossed" series, the "Raise the Dead 1"and "Raise the Dead 2" series will be used as case studies.

Crossed: Family Values is a series by David Lapham, Javier Barreno and Jacen Burrows (a creator owned series from Garth Ennis and Jacen Burrows), Raise the Dead 1 is a series by Leah Moore, John Reppion and Hugo Petrus with covers by Arthur Suydam and Raise the Dead 2 is a series by Mike Raicht, Guiu Vilanova and Lucio Parrillo. Both series started in the late 2000's and early 2010's, when the new TV platforms brought back various traditional cinematic genres like horror including zombies (e.g. Walking Dead) and the post-apocalyptic condition of survival of the human race after global level disasters due to natural phenomena, diseases, alien invasions, etc.

5. LEAVING BEHIND THE OLD FAMILY VALUES

In the first (Crossed), according to its creator, Garth Ennis:

> *The Crossed are people who - through infection - have given in to the absolute worst instincts that human beings can: murder, rape, torture, cannibalism, all of the most cruel and inventive kind imaginable. They are out of control, really. wTheir number one urge is to get their hands into normal people and commit every ghastly act they can think of - they can't fight it, and they don't want to.*
>
> *(Ennis, 2010: no pagination)*

In such an environment of brute violence in which, however, the infected retain basic human characteristics (use of tools, intelligence, strategy, etc.) but no emotions and feelings and are distinguished by an engraved blood cross on their face, the title Family Values sounds comical to say the least. Which family values can survive in this world? These very family values are the subject of the parody covers of the series, as we shall see below. In the second one (Raise the Dead) the main theme is again the post-apocalyptic world which is infested by more "orthodox" and traditional zombies that are hungry for human flesh.

In both series the covers are composed of parodies of well-known and very popular works of art, not necessarily paintings but also sculptures, advertisements, etc. The apparent paradox is that in all the cases to be mentioned below, in series characterized by brutal violence crossing the boundaries of splatter and gore, the covers with parody recontextualizations add a considerable dose of humour, a key feature of postmodern transparody. The message is that on the one hand there are no statutes and values that as taboos and totems should not be touched, but quite the opposite: that everything can be parodied and adapted to new contexts. Moreover, the second characteristic of postmodern transparody is its reliance on the deep sense of defamiliarization it evokes. In all cases, too, the parodies as static images on the cover context are signified by a series of peripheral elements such as the title, the font, etc., but above all by the narrative content on the inside pages which is, usually, loosely related to the cover.

The cover mainly plays the role of a decoy for the buyer, exploiting the surplus value of the original image, the buyer's knowledge of it and, above all, the deconstruction and levelling of the values it carries at the institutional level. Caution: what is being

parodied is not the self-value of the original but the system within which it is considered something untouchable. The postmodern insolence in such covers finds its appropriate expression in the most obvious way, but not to confirm the horror of the postmodernists' "profane" practices. On the contrary: to remind us that a world based on entrenched and rigid values is boring and mortal as long as it does not challenge them. This is exactly what emerges on the covers of Crossed: Family Values.

The cover of 1stissue (2010) clearly refers to an image of the most recognizable American illustrator of the 20th century, Norman Rockwell, but its meaning is completely distorted. The 1942 Freedom From Want is part of a quartet of paintings (Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear) by Rockwell and refer to President Franklin D. Roosevelt's January 1941 "Four Freedoms State of the Union" address, in which he identified essential human rights that should be universally protected.

One of these inalienable rights was the right to food, housing, clothing, and a decent living for all people[1]. In Rockwell's hands this right was illustrated by an average American family enjoying their Thanksgiving Day meal. An otherwise all-white family with three generations comprising it around a clean table with all-white tablecloths and a white airy curtain billowing. The pleasant atmosphere is confirmed by the smiles of the companions of all ages in a composition full of stereotypes: the grandmother serves the turkey wearing her cooking apron which recalls who the cook was while the grandfather, naturally taller, will then cut the turkey with a knife. The table is not full of unnecessary food but is simple, an example of a prudent self-sufficiency that flatters the middle class which in wartime knows how to preserve its traditions and family cohesion but without provoking and exaggerating. This conservative hymn to family values can only be a source of satire in the 21st century.

In Jacen Burrows' art the all-white tablecloth has been replaced by a wooden board. No embellishments, gleaming kitchen utensils and cutlery, gleaming plates, crystal glasses symbolizing purity, etc., are required but only the bare essentials: knives to slice the meal and instruments to excruciatingly cut it. Family peace through the immortalization of special moments and the self-affirmation of traditional American values through the perpetuation of stereotypical family values has given way to the negative as far as values are concerned. The family is still there, the meal is still there, the smiles too. But what its members with the bloody engraving of the cross on their face are about to do only causes horror because the meal could be one of the original family members (Fig. 1). The grotesque content with its dark humour and creepy defamiliarization are indications of postmodern transparody that puts the institutions and values of another era, partly responsible for the likelihood that the content of this image will ever come true. Something similar happens on all the other covers.

Perhaps the most recognizable painting of twentieth century American painting, Grant Wood's American Gothic (1930), captures the values and realities of the interwar period in the American heartland, during a period marked by the Great Depression. A pair of farmers, the man facing the viewer and the woman - presumably his daughter, a little shorter and shyly facing the man, stand in front of their farmhouse. The expressionless faces, indications of a mute internalized sadness and a religious stoicism that will ostensibly

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1 Franklin D. Roosevelt Annual Message to Congress, January 6, 1941; Records of the United States Senate; SEN 77A-H1; Record Group 46; National Archives. Available from https://www.archives.gov/milestone-documents/president-franklin-roosevelts-annual-message-to-congress (Accessed: 22/08/2024).

overcome problems through manual labor symbolized by the pitchfork and based in the white American country home, become symbols of patience and mirrors for the viewer who is taught to resemble the protagonists of the play so that he too can make it through a difficult time. From Jacen Burrows in his 2nd issue's cover (2010), this whole didactic composition is blown apart by some unsurpassed details: the two characters smile gleefully because of their achievement, which is none other than what the human entrails on the pitchfork, the woman's bloody knife and the burnt farmhouse (Fig. 2).

Figure 1.
Jacen Burrows (cover), Crossed:
Family Values #1, 2010 (scanned)
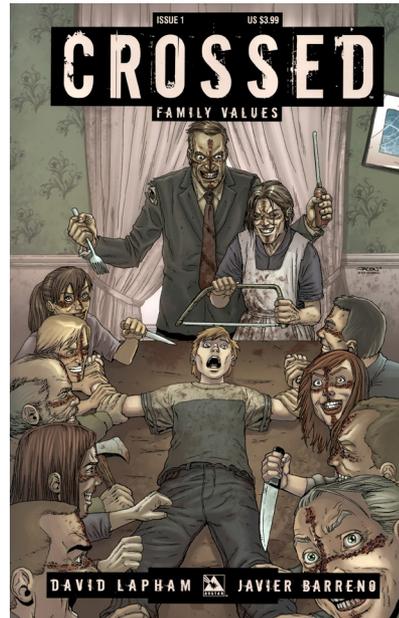
Figure 2.
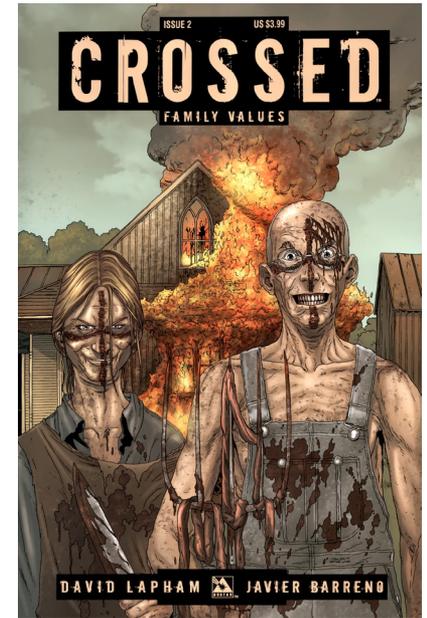Jacen Burrows (cover), Crossed:
Family Values #2, 2010 (scanned)

Figure 3.
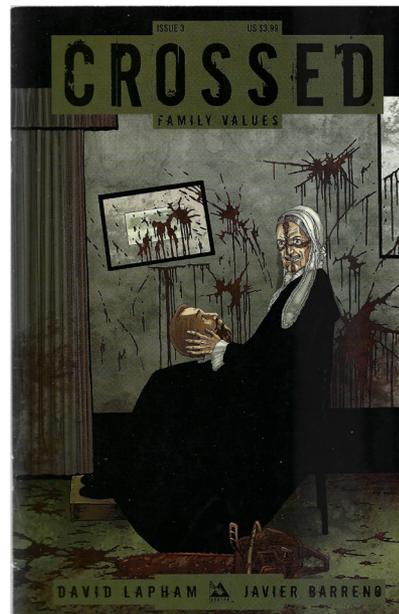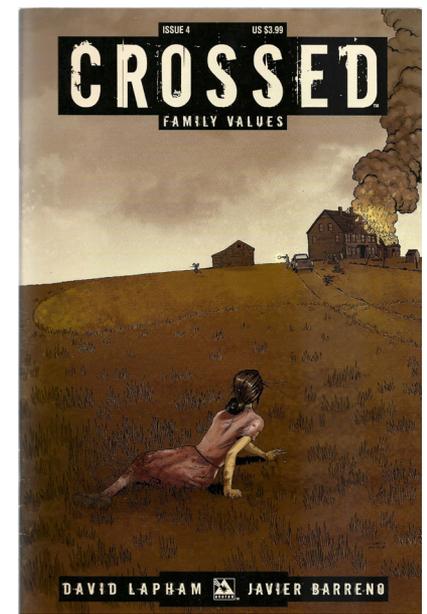Jacen Burrows (cover), Crossed:
Family Values #3, 2010 (scanned)

Figure 4.
Jacen Burrows (cover), Crossed:
Family Values #4, 2010 (scanned)

Even more emphatically, using as its raw material one of the most characteristic works of the Victorian era, James Whistler's Arrangement in Grey and Black No. 1(1871) or otherwise known as Whistler's Mother, the cover of the 3rd issue (2010) of Crossed: Family Values deconstructs every detail that celebrates conservatism and assigns to the elderly the role of the dying. The feeling of decay, immobility, decadence and death that Whistler's work exudes (a disembodied figure in rigid profile, loose black clothes that remove all physicality, the predominance of green of mould, ochre and black, lack of any contact with the outside world, absence of any natural light due to a heavy curtain,

frames in the same colors, etc.) is reversed and subverted by the joy of the old woman who holds a head as a trophy in an environment awash in blood, suggesting that what preceded is the totally opposite of the timeless static of the original (Fig. 3).

The concept is similar in the following covers of the series (2010). In Andrew Wyeth's Christina's World (1948) - a work featuring a real person, Anna Christina Olson who, due to her disability, could not walk but chose never to use a wheelchair and moved about the earth through the movement of her arms -, the idyllic landscape is

Figure 5.
Jacen Burrows (cover), Crossed:
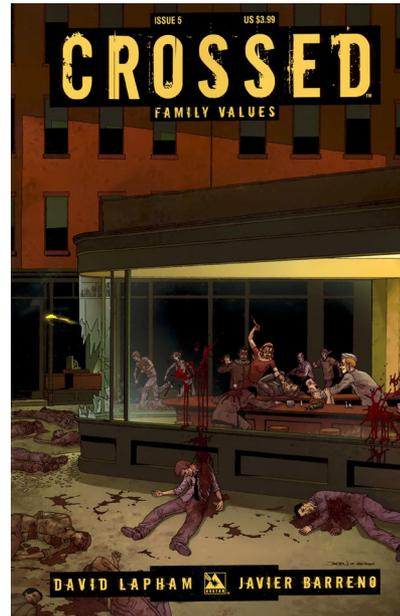Family Values #5, 2010 (scanned)

Figure 6.
Jacen Burrows (cover), Crossed:
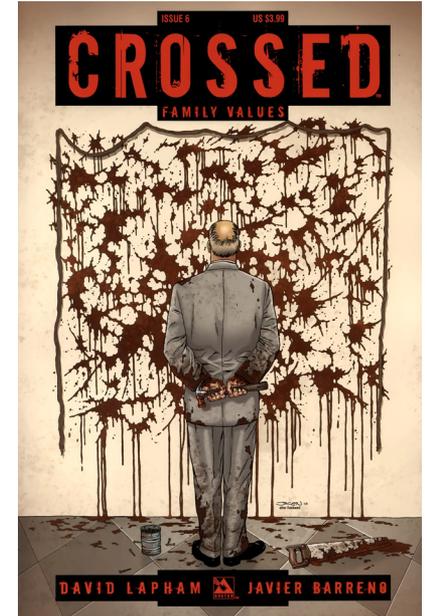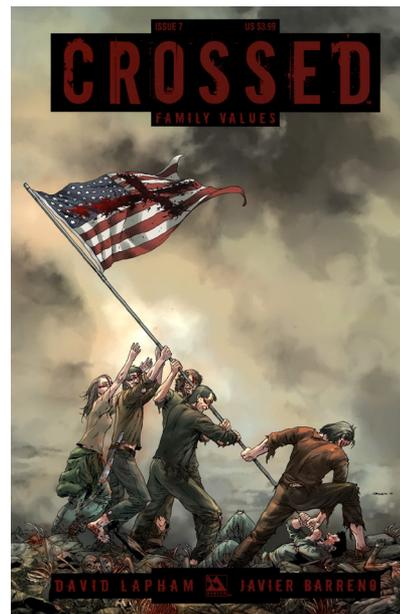Family Values #6, 2010 (scanned)

Figure 7.
Jacen Burrows (cover), Crossed:
Family Values #7, 2010 (scaanned)

Figure 8.
Arthur Suydam (cover), Raise the Dead
1 #1, 2007 (scanned)

transformed into a place of carnage (Fig. 4), in Edward Hopper's Nighthawks (1942), the tranquillity of the night diner and the sterile isolation of its patrons are transformed into a raging Dionysian bloodbath (Fig. 5), in Norman Rockwell's The Connoisseur (1962), the contemplation and study of the viewer of a work of abstract expressionism have been rendered as an infected butcher's admiration for his macabre work (Fig. 6) and in Joe Rosenthal's iconic photograph of Iwo Jima (1945), the triumphalists are no longer American soldiers in Japan, the hill on which the flag is pinned is made of human corpses, and the flag itself is not a symbol of the United States but a killing tool (Fig. 7).

6. (DON'T) RAISE THE DEAD (TERMINOLOGY)

Moving on to the other series that we include as a case study in this paper, the Raise the Dead series, a similar rationale can be observed with images mostly taken from American tradition, most notably Arthur Suydam's Uncle Sam (2007) rendered as a zombie (Fig. 8) and another symbolic image, The Runaway (1958), of Norman Rockwell which encapsulates a number of traditional American values. In Rockwell's work, a juvenile runaway has run away from home but the clerk in a café is assigned to protect him.

Figure 9.
Arthur Suydam (cover), Raise the Dead
1 #2, 2007 (scanned)

Figure 10.
Arthur Suydam (cover), Raise the Dead
1 #3, 2007 (scanned)

Figure 11.
Arthur Suydam (cover), Raise the Dead
1 #4, 2007 (scanned)

Figure 12.
Lucio Parrillo (cover), Raise the Dead 2
#1, 2010 (scanned)

The bindle resting on the floor betrays the intentions of the youngster whose plan has been thwarted, and a police officer who has been alerted takes on the paternal role of admonishing the boy and leading him to family safety. Closer to contemporary reality, the Raise the Dead Suydam's (2007) cop prepares to devour the kid with only the question of whether to share him with the barman (Fig. 9).

Although without the direct narrative of The Runaway but as a simultaneous deconstruction of a double symbol, we have to notice the transparodic cover of the 3rd issue of Raise the Dead by Suydam (2007). On the one hand, Marilyn as a sex

symbol, which can only be seen as a zombie nowadays in an age when sex symbols are reminiscent of Lady Gaga or anonymous porn stars on Porn Hub, and on the other hand Pop Art, the most genuine American art genre as a precursor of the postmodernism, become the raw materials for revising and refusing to accept the traditional as inevitable in the postmodern age (Fig. 10). Similar reasoning is at work in Suydam's parody (2007) of Nirvana's most famous cover, Nevermind (1991) (Fig. 11), in Lucio Parrillo'sparody (2010) of the poster from Hitchcock's The Birds (1963) (Fig. 12), of Parrillo's (2010) Victory

Figure 13.
Lucio Parrillo (cover), Raise the Dead 2 #2, 2010 (scanned)
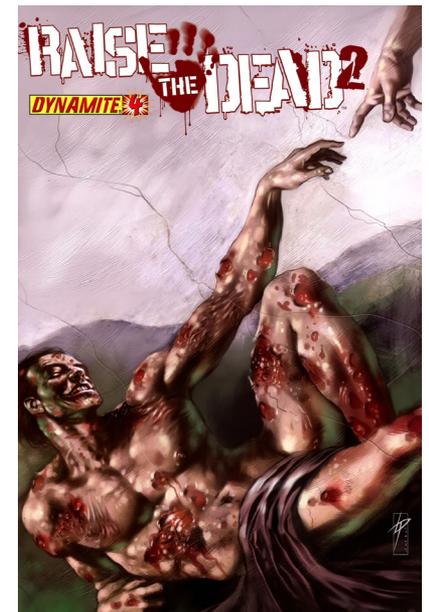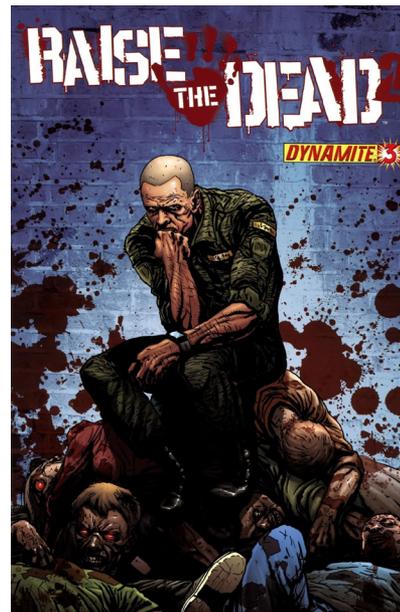
Figure 14.
Lucio Parrillo (cover), Raise the Dead 2 #3, 2011 (scanned)

Figure 15.
Guiu Vilanova (alternative cover), Raise the Dead 2 #3, 2011 (scanned)

Figure 16.
Lucio Parrillo (cover), Raise the Dead 2 #4, 2011 (scanned)

Over Japan Day in Times Square (1945), famous photo by Alfred Eisenstaedt (Fig. 13), of Parrillo's Coppertone parody (2011) (Fig. 14) but also in Guiu Vilanova's parody (2011) of Auguste Rodin's The Thinker (1904) (Fig. 15) and even in Parrillo's parody (2011) of Michelangelo's The Creation of Adam (1512) (Fig. 16).

7. CONCLUSION

On the basis of the aforementioned examples similarly found in many other series of

contemporary comics, not only horror, a number of conclusions can be drawn which are briefly developed below. The aim is to adopt a new term capable of describing them and conveying their content, using the aforementioned works as examples. This term "overcoming traditional conceptions" and "operating as an ironic transcontextualisation" (Martin & Kolakowski, 2022: 6) could be the word "transparody".

1. Literary theory and visual arts theory alone, as well as cultural theories of mass culture, are not sufficient for the interpretation of narrative methods and especially their effects in contemporary comics.

2. The terminology used with ease (parody, pastiche, humour, transformation, transposition, satire, forgery, adaptation, etc.) is not always appropriate and not everyone gives the same meaning to these words, resulting in confusion and misunderstandings. It is necessary to adopt new terminology, an example of which could be the term transparody.

3. Transparody goes beyond traditional parody and is differentiated from other versions such as postparody which requires a definition of parody in the "before" and metaparody which requires a secondary level of parody, possibly the parody of a parody. Transparody does not have a vertical relationship to the original nor a horizontal one with other works in a flat space of co-presented works but is intertwined with them in an infinite three-dimensional web.

4. Transparody as a word is aurally similar to transparency and in such a perspective may emphasize the intentional readability of the original or prompt the reader's further investigation to trace the sources of the hypertext. After all, in the vast majority of contemporary parodies, given the plethora of search possibilities for digitally recorded images, the artists' intention is that their work be easily and transparently accessed, that the original be recognized and that the source contribute connotatively to the signification of the derived work.

5. The contemporary parody is something like a pretentious forgery that confesses its aims and seeks recognition. It does not seek to deceive but to question the statutes and make the "art world" wonder. Everything it achieves is reminiscent of what Sándor Radnóti described about forgery. They apply almost entirely to transparody as well:

> *The victims of forgery stories are people from the art world. The art collectors, the experts, the curators, the art historians, the art dealers, the art critics, the editors and journalists of art magazines, the art philosophers, the connoisseurs, the amateurs, the dilettanti, the (other) artists, the reproducers of works of art, the government officials working in the field of art patronage, the visitors to museums, the art enthusiasts and lovers, the audience. The forger's grievance is that he resents that all these people, or a group of them, should have the right to determine what is art and what is not; he wants to prove – to himself, to "them", to the world – that their decisions, which have the effect of producing art by "anointing" some objects to be works of art and excluding others from this honor, are arbitrary and unfounded.*

(Radnóti, 1999: 56)

6. Many contemporary horror comics use a) the element of humour to tell a horror story, b) defamiliarization and grotesqueness, c) art history not as a statute, and, d) a profanity against not the originals but the institutional framework that considers them

rigid and entrenched works.It is very limiting to describe them as mere parodies as the complexity of their creation and the demanding nature of their reception as intertextual and interpictorial works goes beyond the old terminology. The term transparody may be able to distinguish these works from traditional parodies and may encompass both linguistic and visual parody.

7. This parody is an integral part of postmodern production in its next stage, especially in the 21st century where horror does not have the characteristics of earlier times but is a means of social and institutional critique and is often accompanied by an ironic and sarcastic humour. Of course, it utilizes, among other things, the method of shock-induction and is not perceived as a mockery of the originals but as a courageous act of desecration. Its preservation and acceptance are practical actions of preserving memory (as regards the originals) but also warnings in a comprehensible way, through the exaggeration and recognition of the originals as to what is to come.

The verification of the horror may not come with prophetic-type post-apocalyptic dystopias nor with eschatological catastrophes as the ones that take place in the transparodic horror comics, but then again, one cannot feel confident about this.

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