Hey Gabo, come over to the party tonight!

Okay! No Biggie, I can start my paper tomorrow!

Hey Gabo! Let's go to the movies today!

Mr... alright, I guess I can do my paper on Sunday.

Hey Gabo! There's a play in town! Come!

I think I'll stick this one out and do work guys.

LATE, LATE Sunday night

Agh, I knew I should not have started my paper this late.

Alright, let's see, Oom. The prompt is, "The various responses of artists and mass media in Latin America throughout the Dirty War..."

Okay, so where do I start? De Las Rosas? No, wrong century...

C'WAAAAAIIIIIT, if I have a paper to write I can use my old comics!

Where did I put them? The old ones my grandfather gave me!
Okay, so if I remember, Maflafa's creator was
at least a

Look at this! Fingers? What's going on with

Oh wait, what? Alright, on my

PLEASE Mister! PLEASE... 

Ask a

What's up with you?

That was close, my friend.

I don't know! I just woke up and

I was here! What could happen if

Shut up little girl!

I don't care!

Help me, Mr. President.

Yay! It's Maflafa!

Oh, I am a

I'm

Well, they'll
disappear you!

Wait, what??

Okay, I am a

Well, my name is Maflafa, as I

Huh, what??

Did you mean me?

I'm a

Yes, I think I know

You! If it's okay with

me, how do

well... I've been with

so many changes in

the government lately?

Yeah!
Well, I wasn't alive when President Illa was taken out of power by the military in 1966, but I don't remember it well. Ever since then we've had 3 coups in almost 37 years! Oganova, Levingston and Lanusse, all generals replacing each other. Some adults say they prefer this than socialism, but I know this is worse than living in a peaceful country.

My parents and I have to be very careful of what we say in public so the police of military doesn't hear us saying anything about the government.

And it is hard! Because I'm so outspoken about things! But I really believe the world is sick because adults haven't taken care of it well.

So when I talk out or make fun of all the governments that have come through, pretending they are republics, I have to be very subtle.

Like when I made fun of a very similar word, but without actually saying anything.
Is that what you meant, mister? Also, can you help me look for my tickets, too?

Woa, yes, thank you Mafalda!
This is going to go so well in my paper...

I'm so sorry, Mafalda, but I must go!
Well here's a bus...

Bye Mafalda! Thank you for everything!
Yes, to Chile...

Okay, a little detour through the Andes, no biggie...

... wait a minute, this bus is going to Chile??

The driver said this town is called Puno, uh...
Hey there! Need to catch a meal with a friend?

Well, what up with this one? He looks lost and is the only one I’ve seen that is strange. Howere, maybe he needs help...

O o o o o o o o

I think I’ve seen this town before... but where...

No, I’m good, but I’m lost here.

Con-con-con-condeherto??!

You’re an icon! A cartoon and you’re real?!!

But what year is it?

This is my lucky day! I have so many questions to ask!

Well, I have but one...

You can’t ask these questions out here. Come to my favorite bar, "El Fido" and we can talk safely there.

Okay, I have several...

How has your life changed since Pacheco took power?

Would you describe your stories, as having a political undertone?

How do you make sure your stories are independent from the regime’s agenda?
Now to answer your questions, Miter.

I've been around for quite awhile and I saw the rises of both Salvador Allende and Augusto Pinochet. I am well aware of Miter Pinochet's dark side, but I also recognize that Chile has now a level of economic stability it hasn't had for a long time. I knew many other characters throughout Latin America that have ridden their own dictators, but these careers have quickly dissipated. I stay silent on Pinochet because I want to continue making the people of Chile happy and representing Chile throughout the world. If I disappear, I fear what Pinochet's propaganda machine will create to replace me.

Instead, I focus on the lives of rural and small-town Chilenos, lives very different than those in Santiago, and I want to continue showing the side of Chile that is "pobre pero honrado."

Candito, created by René "Pepe" Rivas Buchmann of Chile (1911-2001) released first in 1949, still in mass syndication.
That's true, you were created to serve as a Chilean-made representation of the Chilean people.

Yes! And that our lives and honor could have some sort of independence from Pinochet, where some tranquility could be found. What is this for? An article?

Wait, let me ask, you've had a variety of jobs. When you were a therapist, and a patient had a dream they couldn't get at off, what would you recommend?

Usually what works best is when they fall over after hearing a joke. Here, when you hear a joke, you always fall over with a 'plop' sound.

¡Plop!

But I can't think of any jokes right now...

No, for paper. My paper!! I have to get back to Willamette!
I know I’d find you in that early bird.

Oh my mother-in-law!

You dropped off my daughter back last night at 2 AM. It’s not eight o’clock and that’s late!

That’s my bed! I was telling her all I had for her in my heart and it took forever!

Well you should have told her what’s in your brain and you’d be done in no time Flat.

¡Plop! ¡Plop!
The End
Throughout this class, comics and graphic narrative have been valued as snapshots of specific places and times. Comics, specifically popular mass-spread cartoons, can be understood at some level, as idealizations, deformations, satires or exaggerations of the societies they were created to entertain. Many of the works read in this class, replete with their social and political critiques, were successfully printed because of the level of press freedoms in the US. However, how can mass-distributed cartoons fulfill their role as comical mirrors of a nation when repressive dictatorships exist that heavily limit freedoms of expression? I started reading the comics of Mafalda by Joaquín “Quino” Salvador Lavado of Argentina, and Condorito by René “Pepo” Ríos Boettiger of Chile, at a very early point in my childhood. The pranks of Mafalda and her friends, and Condorito’s various misadventures, all formed my sense of humor and love for comics. Until I became a teenager did I come to understand that Mafalda was published throughout the period known by the Argentinean military as the “Argentine Revolution,” where a succession of several coups in a few short years led to a Dirty War that would last for more than a decade. During this period, thousands of leftists, socialists and any type of dissident were “disappeared,” tortured and murdered by the military that controlled a so-called democratic government. Many cartoons were either discontinued or censored as their content was not approved by the ruling junta. However, Mafalda continued its publication and successfully managed to sneak in, what I argue is, countless critiques of the ruling junta. As I demonstrate in my piece, through my animated interactions with Mafalda, it was the ability to disguise these
critiques as childish jokes and family mishaps that made Mafalda so successful. However, cartoons as a form of resistance against authoritarianism also meant cartoons maintaining a sense of stability and endurance of the national character. Condorito survived the rise and fall of both Salvador Allende and Augusto Pinochet, maintaining the same slapstick and simplistic humor. That is what makes Condorito so distinct from Mafalda, as the Chilean cartoon did not attempt direct critiques of the Pinochet or Allende regimes. Although Pinochet approved of, and even liked reading, Condorito, this cartoon strived to represent the national character of Chile, independent of Chile. Condorito represented a small-town Chilean that was not necessarily included in the hegemonic national narrative of modernity and economic prosperity pushed by Pinochet. This, I argue, through what Condorito says to me in my project, is what makes Condorito a symbol of resistance to authoritarianism, equal to Mafalda. An exploration of the distinct illustrating styles of Pepo and Quino throughout the project demonstrate the unique political and cultural environments that resulted in these cartoons, along with constant references to actual printed strips (the panel in the Condorito half of the project where his mother-in-law comes in is a reference to Condorito Issue 48.819). This project was extremely satisfying as it served as an academic reunion with two childhood icons.
Artist Profile

Carlos Cabrera-Lomelí was born in Mexico City and now lives in San Francisco. His illustrative work draws heavily from cartoonists Larry Gonick, Eduardo “Rius” Humberto del Río García, Keno Don Hugo Rosa and Joaquín “Quino” Salvador Lavado. While his artistic work centers heavily around original takes on impressionism and surrealism, his cartoon work focuses on critical commentary of Latin American governments and institutions, and California housing and affordability politics. He includes themes of deconstructing identities of migration, masculinity, ancestry and class in his pieces. His cartoon style aims at combining the caricature tradition of exaggerating features, with a degree of representationalism. His future objective is to combine his great interest in journalism with that of cartoon illustration.