

# Contents

<b>Acknowledgment</b>	<b>11</b>
<b>Abstract</b>	<b>13</b>
<b>Zusammenfassung: „Autorschaft in Comic-Journalismus“</b>	<b>15</b>
<b>1 Introduction: Comics, Journalism, and the Author</b>	<b>39</b>
1.1 Comics Journalism and the Comics Journalist . . . . .	42
1.2 Hypotheses, Key Questions, and Aims . . . . .	49
1.3 Key Concepts and State of Research . . . . .	52
1.4 Corpus, Methodological Issues, and Outline . . . . .	55
<b>2 Theoretical Premises and Generic Constituents of Comics Journalism</b>	<b>59</b>
2.1 Changing Journalistic Field and Profession . . . . .	60
2.1.1 Defining Journalism . . . . .	61
2.1.2 Topicality and Relevance . . . . .	64
2.1.3 Crisis . . . . .	66
2.1.4 Change . . . . .	69
2.1.5 List of Challenges . . . . .	72
2.2 Representation of Facts: Accuracy and Imagination . . . . .	78
2.2.1 Fake News and Alternative Facts . . . . .	82
2.2.2 Truth, Essential Truth, and Emotional Truth . . . . .	84
2.2.3 Imagination and Informed Imagination . . . . .	86
2.2.4 Objectivity in Journalism . . . . .	89
2.3 Narrative Mediation . . . . .	94
2.3.1 Author and Authorship . . . . .	94
2.3.2 Reality Narrations and Reality References . . . . .	101

2.3.3	Mediated Authenticity . . . . .	105
2.4	The Popularity of Drawing(s) . . . . .	106
2.5	In the Tradition of New Journalism . . . . .	113
2.6	Classification Categories for Comics Journalism . . . . .	120
2.6.1	Way and Medium of Publication . . . . .	122
2.6.2	Duration of Production . . . . .	131
2.6.3	A Combination of Journalistic Genres . . . . .	142
<b>3</b>	<b>The Author in the Storyworld: The ‘Comics Journalistic Pact’</b>	<b>151</b>
3.1	<i>Voice</i> . . . . .	157
3.1.1	Voice-Giving . . . . .	157
3.1.2	Narrative Mediation in Comics Journalism . . . . .	161
3.1.3	First-Person Narration vs. Neutral Documentary-Like Narration . . . . .	168
3.1.4	Metaization and Self-Referentiality in Comics Journalism	181
3.2	<i>Face</i> . . . . .	191
3.2.1	The Role of Witnessing . . . . .	192
3.2.2	The Relationship between Autobiography and Comics Journalism . . . . .	201
3.2.3	Visual Self-Reflection and the ‘Cartoon-Me’ . . . . .	207
3.2.4	The Challenge of Collaborative Authorship . . . . .	224
<b>4</b>	<b>The Author in the Extratextual World</b>	<b>227</b>
4.1	<i>Hands</i> . . . . .	228
4.1.1	The Comics Journalist as a Handicraftswoman . . . . .	230
4.1.2	The Comics Journalist as a Messenger . . . . .	247
4.1.3	The Comics Journalist as an Engaged Person . . . . .	255
4.2	Practices of Authorship in Comics Journalism . . . . .	283
4.2.1	Staging of the Authorship? . . . . .	288
4.2.2	Phases and Methods of Working . . . . .	291
4.2.3	Formal Aspects of Practicing Comics Journalism . . . . .	299
4.3	The Use of Social Media in Comics Journalism . . . . .	315
4.3.1	Announcement, Advertisement, and Distribution . . . . .	317
4.3.2	The Importance of Networks, Brands, and Styles . . . . .	321
<b>5</b>	<b>Conclusion and Outlook: Authorship Matters in Comics Journalism</b>	<b>333</b>
5.1	‘The Comics Journalistic Pact’ Refers to Voice, Face, and Hands	337
5.2	Limitations and Further Research . . . . .	351
	<b>Works Cited</b>	<b>357</b>