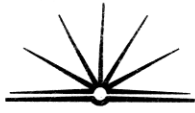


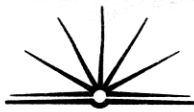
What I have come to learn ~~is~~ ^{can} is that creators convey their ideas of the world & a myriad of other issues effectively through images. An image is its creator's factual or fictional representation of a person, thing, event or perspective. Images help transport us to different worlds & consequently conveying ~~the~~ its composer's intended message. This is exemplified through Raymond Briggs' multimedia text "When the Wind Blows", Yasumasa Morimura's appropriated artwork "Slaughter cabinet -2" & Lee Tomahori's movie "Once were warriors".

Raymond Briggs introduces us to Jim & Hilda Bloggs in "When the Wind Blows". It is a heart-trending yet darkly satirical, cautionary tale ~~of~~ in which an innocently elderly couple must prepare for a nuclear winter. The book, presented as a strip cartoon, is a 'visual parable' as the ~~the~~ narrative is an allegory designed to convey a moral message against nuclear proliferation.



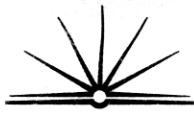
As we turn ~~of~~ over to the first few pages, we are introduced to Briggs' world, not an urban jungle, but a "pastoral idyll" of gentle, rolling hills & a picturesque setting dominated by vivid colours of yellow, blue & green. ~~We are~~ The internal world of James (Jim) & Hilda is immediately made evident. Jim represents the ordinary, unimportant man while Hilda is the stereotypical housewife of their era. Jim's contact with the outside world stretches as far as the library where he spends "all morning ... reading the papers". He does his best at keeping track of the "international situation" but is unable to communicate his thoughts & opinions with others.

The whimsical stylisation used for Jim & Hilda is depicted through the dots for eyes, dash for mouths & swirls for nose. The facial expressions & body language are effectively used to bring out their emotions. For instance, the varied positioning of the brows could imply anger or distress. The illustrations of their soft, rounded physiques & cute, innocuous expressions symbolically suggests their limited intelligence as well as their



insignificance. They are also represented by verbal devices like "Mullo" to show their rural accent & malapropisms like "like commuters" or "ultimate deterrent" to indicate Jim's naivety & inability to comprehend the events.

The Bloggs relate the present 'international situation' to their experiences from the second world war. Their amusing recollections indicate the protagonists' appalling grasp of the war as their amiable reminiscences shed no light on the brutal consequences like destruction & death. As the hostile "international situation" escalates, Tom fantasises himself as a heroic "fireman" or "Air-raid warden". This is sadly ironic, although it makes us smile, because ultimately he is neither able to save himself nor Nilda. The couples' desisory knowledge of old political figures like Hitler & Stalin, who are presented as caricatures, is made obvious from their mild impressions & opinions. The caricatures are illustrated outside frames, with vibrant colours & immaculate detail to symbolise their significance in the past. The conical representation of political figures along with bland



adjectives like 'nice' implies the Briggs' naivety & stupidity as war & 'nice' are antithetical elements.

As the events of the 'international situation' unfold the once warm & welcoming colours of Briggs' world begin to disintegrate. ~~The~~ Jim blindly leaves his & Hilda's fate into the hands of the "powers-that-be". ~~The~~ ^{his} ironic statements "it will all be over in a flash" & "The ~~the~~ Powers that be will get us in the end" indicates their lack of sagacity. Jim reiterates ~~the~~ media clichés & political propaganda but neither one of the couple demonstrate any comprehension. His concern is juxtaposed with Hilda's indifference.

The ^{double page} threatening ^{yet} satirical illustrations of the weapons, missiles, planes & submarines is ~~the~~ colour coloured in dark to symbolise death & to foreshadow the events to come. The nuclear bomb explosion is presented with the ~~the~~ double white pages tinged with red. This feature is juxtaposed with ^{the irony of} Hilda's ^{stupid} ~~stupid~~ ~~comment~~ comment

"the cake will be burned" ∴ we are forced to sympathise with the unfortunate couple as dramatic irony & confused allusions to the bible & "The Charge of the Light Brigade" is used to represent their death.

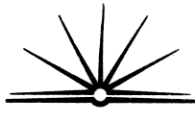
The images & the book as a whole has taught me the immense power of images that can be used to communicate moral messages with effectively.

The appropriation of Yasumasa Morimura's - appropriated artwork "Slaughter Cabinet 2" is to make us aware of the ~~desensitised~~ desensitised aspect of contemporary society. The original image played an a key role in moulding the American public's opinion on the U.S. intervention in the Vietnam war. The Morimura's image is set in a domestic Buddhist altar, making it both confronting & challenging for any viewer's perspective.

The original is set in a ~~cro~~ crowded street in Saigon depicting the execution of a Vietcong soldier by a Vietnamese. Others watch on with insensitivity & disinterest. Morimura's image distinguishes itself as the

setting is in an deserted street in Osaka, Japan. Morimura himself plays the roles of the observer, executioner, victim & a passer-by, totalling the number of characters in the image at four. The passer-by has his back to the execution & walks away completely oblivious to the atrocity. This aspect has been presented to make us aware of how westernisation & western movies ~~have~~ ^{has} rendered our humanity into not being able to distinguish between reality & fabricated media ~~of~~ images. The techniques of setting the picture in a Buddhist altar, ~~to~~ ~~is~~ not only heightens ~~the~~ the savagery but also mocks the religion, that is practiced in Vietnam, that places peace with utmost importance.

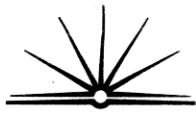
The techniques of Morimura himself playing the various characters can be related to the impersonal nature of the "international situation" in "When the Wind Blows". ~~At~~ when Hilda rhetorically asks "Well, it didn't stop them from bombing us, did it?" in response to ~~when~~ Jim's recitation of a series of governmental organisation that could have prevented the hostility or bombing. Similarly, the passerby &



observer could play a vital role in deciding the fate of the victim in ~~the~~ "Slaughter Cabinet 2", but they don't.

The movie "Once were warriors" is about the disenfranchised Maoris. The protagonist - Beth Heke is a loving mother of five but is married to the violent Jake. He is a sleepy eyed & confident but an ~~beer~~ alcoholic. ~~Beer~~ Beer fuels his resentments & makes his strength. When his violence ~~the~~ consequently leads to his daughter's death & the break-up of the family his wife leaves him saying that he is a "slave to (his) beer, a slave to himself (his) violence & a slave to (himself)".

Lee Tomehori uses hyperreal stylistics & ~~claustrophobic~~ claustrophobic camera angles to put ~~the~~ us in a uncomfortable position yet & make us aware of the happenings in the domestic ~~life~~ ^{lives} of the family. The violence is ~~et~~ dramatised through the silent background punctuated by "thuds" to imply punches & bodies hitting the walls. The violence & swearing &



swearing between the couple & the family is in stark contrast to the relationship between Jim & Hilda.

Images are powerful & become powerful as composers add more layers to them. A picture can speak a ~~100~~ thousand words & give the same effect. From the texts & many others I have come to realise that the importance of using images to convey a message that is harder to explain by words.