Artículos Científicos

Intersticios de la posmodernidad en el manga mexicano Drem

Interstices of postmodernity in the mexican manga DREM

Interstícios da pós-modernidade no mangá mexicano Drem

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Resumen

Introducción. En este artículo se analiza el manga[1] mexicano *Drem*, creado y publicado en México en 2008 por la diseñadora Lorena Velasco Terán. Se parte del supuesto de que *Drem* es una historieta mexicana en cuyo argumento se ve presente la posmodernidad como dominante cultural, aun cuando conserva rasgos de la narrativa moderna. **Objetivo.** Analizar la iconografía y gráfica del manga mexicano *Drem* para identificar los elementos propios de la modernidad y posmodernidad presentes en la narrativa visual y escrita. **Método.** Análisis de la imagen basado en el paradigma de inferencias indiciales de Carlo Ginzburg, por medio del cual se identificaron detalles en la gráfica de la fuente primaria para después rastrear sus referentes históricos y culturales. Finalmente, se analizan dichos referentes por medio de las propuestas de Jameson y García Canclini. **Resultados.** La narración retoma elementos del cuento fantástico moderno y del posmoderno, los cuales se entremezclan y separan por momentos. Del cuento fantástico moderno, la narración retoma el sueño y el psicoanálisis para ubicar lo sobrenatural en el interior del sujeto. Del cuento fantástico posmoderno, la narración emplea la multiplicidad del yo del sujeto, el fenómeno religioso intercalado con lo

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[1] Historieta japonesa.

psicoanalítico, la ruptura espacial y temporal. **Conclusiones**. En este manga mexicano la posmodernidad se presenta como dominante cultural en los primeros seis volúmenes; en el último predomina la modernidad. *Drem* es un producto creado en un contexto en el que el diálogo entre los diferentes productos gráficos de culturas lejanas y distantes se acentúa y da paso a creaciones nuevas donde la fragmentación y las mezclas espaciales-temporales son constantes en narrativas que se traslapan y rompen como reflejo del mundo posmoderno creado por las borrosas fronteras actuales.

Palabras clave: cómic, cuento fantástico, hibridez, religión, sueño.

Abstract

Introduction. This article discusses the Mexican manga DREM, created and published in Mexico in 2008 by the designer Lorena Velasco Terán. It is assumed that DREM is a Mexican comic strip in whose argument postmodernity is presented as a cultural dominant, even though the features of modern narrative are preserved. **Objective.** Analyze the iconography and graphics of the Mexican manga DREM, to identify the elements of modernity and postmodernity present in the visual and written narrative. **Method** Analysis of the image based on the paradigm of inferential inferences of Carlo Ginzburg by means of which, details were identified in the graph of the primary source, and then trace its historical and cultural references. Finally, the references of Jameson and García Canclini are analyzed. **Results**. We came to the conclusion that the narrative takes elements of the modern and postmodern fantastic story, which are intermingled and separated at times. From the fantastic modern story, the narrative takes up the dream and psychoanalysis to locate supernatural within the subject. From the fantastic postmodern tale, the narrative takes up the multiplicity of the subject's self, the religious phenomenon interspersed with the psychoanalytic, the spatial and temporal rupture. **Conclusions** In this mexican manga, postmodernity appears as a cultural dominant in the first six volumes; in the last, modernity predominates. DREM is a product created in a context in which the dialogue between the different graphic products of distant and distant cultures is accentuated, and gives way to new creations where fragmentation and spatial / temporal mixtures are constant in overlapping narratives and They break, as a reflection of the postmodern world created by today's blurred borders.

Keywords: comics, fantasy tale, hybridity, religion, dream.

Resumo

Introdução Este artigo analisa o mangá mexicano Drem, criado e publicado no México em 2008 pela designer Lorena Velasco Terán. Supõe-se que Drem seja uma história em quadrinhos mexicana cujo argumento é que a pós-modernidade está presente como dominante cultural, embora retenha características da narrativa moderna. Objetivo Analisar a iconografia e gráficos do mangá mexicano Drem para identificar os elementos da modernidade e pós-modernidade presentes na narrativa visual e escrita. **Método** Análise da imagem baseada no paradigma das inferências inferenciais de Carlo Ginzburg, por meio das quais detalhes foram identificados no gráfico da fonte primária e, em seguida, traçar seus referentes históricos e culturais. Por fim, esses referentes são analisados por meio das propostas de Jameson e García Canclini. Resultados A narrativa toma elementos do conto fantástico moderno e pós-moderno, que são misturados e separados às vezes. A partir da fantástica história moderna, a narrativa retoma o sonho e a psicanálise para localizar o sobrenatural dentro do sujeito. Do fantástico conto pós-moderno, a narrativa utiliza a multiplicidade do eu do sujeito, o fenômeno religioso intercalado com a psicanálise, a ruptura espacial e temporal. Conclusões Nesse mangá mexicano, a pós-modernidade é apresentada como dominante cultural nos primeiros seis volumes; no último, a modernidade predomina. Drem é um produto criado em um contexto no qual o diálogo entre os diferentes produtos gráficos de culturas distantes e distantes é acentuado e dá lugar a novas criações onde a fragmentação e as misturas espaço-temporais são constantes em narrativas que se sobrepõem e se quebram como um reflexo do mundo pós-moderno criado pelas fronteiras borradas de hoje.

Palavras-chave: história em quadrinhos, história fantástica, hibridismo, religião, sonho.

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Introduction

The introduction of the Japanese manga to Mexico during the nineties, as a result of the introduction of the neoliberal model, resulted not only in the meeting of local creators with previously unknown narrative and drawing styles, but also in the discovery of new themes , which were taken up by local cartoonists to adopt their stories. Of the investigations that have been made in Mexico on the theme of manga, you can find three major aspects: the publications that analyze the Japanese graphics before the manga -such as Ukiyo-e and Shunga, in this category highlights Amaury García (2005 , 2009, 2011) - in addition, there are monographic publications that deal with the manga in general, such as Brigitte (2008) and Schodt (1983). Finally, academic publications were found that examine a manga or anime theoretical approach, such as the texts by Papalini (2006) and Poloniato (2008).

This preliminary review makes it clear that few attempts have been made to study the way in which the manga has adapted to enter Mexico (Cobos, 2010), a country that had a broad graphic tradition and comic book production. In fact, the way in which topics such as postmodern aesthetics have been adopted to the narrations of the Mexican comic strip, created under the influence of Japanese manga, has not been examined either. This generates the concern to analyze, as a case study, the iconography and graphics of a Mexican manga in order to identify the elements of modernity and postmodernity present in its visual and written narrative.

In this article, therefore, deepens in the Mexican manga Drem, created and published, independently, in Mexico in 2008, by the designer Lorena Velasco Terán. For this, it is assumed that Drem is a Mexican comic strip, with characteristics of manga, in whose argument the postmodernity appears as a latent cultural dominant, even though it retains features of modern narrative. This affirmation is based on the fact that the narrative takes elements from the modern and postmodern fantastic story, which are intermingled and separated by moments. From the fantastic modern story, the narrative takes up the dream and psychoanalysis to locate the supernatural within the subject. From the fantastic postmodern tale, the narrative uses the multiplicity of the subject's self, the religious phenomenon interspersed with the psychoanalytic, as well as the spatial and temporal rupture. Finally, postmodernity is treated as a cultural dominant in the first six volumes, while in the latter, modernity stands out.

Drem was published in a context in which comic conventions had begun to gain momentum in Mexico. The version analyzed in these pages went on sale in 2008, although it is worth noting that this story had already been published partially between 2003 and 2004 under the seal of Estudio Luciérnaga. The 2008 version was published under the seal of the Syanne Study[2], with letter size format, covers in coated paper, in color and black and white bond interiors. The story is divided into seven volumes: the first six have 40 pages and the last of 67. This cartoon was marketed in comic conventions and in the Syanne Studio store, located in Frikiplaza, Mexico City, Lázaro Cárdenas 9, Colonia Center, room 34, first floor.

The main character of Drem is called Neve, a high school student who, after suffering the loss of her mother, creates a dream to evade reality. Within the fantasy, Neve's mother is alive and she is in a stable school environment that is occasionally interrupted by nightmares and fantasies. The narrative ends when the protagonist manages to awaken and accept the facts.

This manga is a behind developed in seven episodes divided into the same number of volumes. In the first episode, the characters and the situation they live are revealed; Here the first scene is decisive, since it is decisive to understand the meaning of history, revealed in the last volume. Then, between the second and sixth volume develops the fantasy of the protagonist, in which daily situations arise lived by apparently preparatory teenagers. The last volume reveals the real situation of the fantasy that is read throughout the previous volumes and concludes with a resolution to the protagonist's conflict.

Method

To carry out this analysis, the seven Drem fascicles were used as the primary source, as well as the interviews with the author. The secondary sources are constituted by the bibliography and the audio-visual material consulted. Also, three images of Drem were taken, which were considered to group the main concepts of postmodernity and hybridization in manga history and graphics. Then an analysis was made based on the identification of details present in the graph and history, from which the main iconographic and historical references were traced, which later served to explain how they were integrated into the story. In this sense, an interpretation of the image was made -which serves as the main source, and not as

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[2] El Estudio Syanne se fundó en 2008; sus integrantes son Mauricio Alberto Sánchez Serrano y la propia Lorena Velásco Terán.

an illustration-, so the referents were tracked from their context, where they mean and are "projected in the imaginary, which has to do with a space of meaning and limited and fractionated affection in certain areas "(Larrañaga, 2017, p.8).

The examination presented in these pages is based on the paradigm of indicial inferences proposed by Ginzburg (1999), who proposes an inductive method of analysis based on the identification of marginal details, which allow access to broader symbolic and cultural processes, proper of the sociohistorical context in which the source was created. In other words, it is an "interpretative method based on the secondary, on the marginal data considered revealing. Thus, the details that are usually considered unimportant, or simply trivial, 'low', provide the key to access the highest realizations of the human spirit" (1999, p. 143).

Likewise, the following theorists of postmodernity and hybridity were taken into account: first, Fredrick Jameson, for whom postmodernity is the aesthetics of late capitalism - the latter is the purest form of capitalism (2005). This proposal is of special interest because Jameson does not propose postmodernity as a specific period, but as a cultural dominant. In this regard, he points out:

> [The] features that in a previous period or system were subordinated now become dominant, and others that had been dominant become secondary. In this sense, all that we have described here can be found in previous periods and very particularly in modernism itself (1998, p. 35).

This allows us to understand that the features of the postmodern period can coexist with the characteristics of postmodernity, a fact that occurs in Drem, where the diverse constituent elements of the modern fantastic tale alternate with those of the postmodern until in the last volume modernity becomes the cultural dominant.

In addition to Jameson, this work revived the notion of postmodernism proposed by García Canclini, who defines it as the product of the mixture between tradition and modernity: "Postmodernity is not a stage or trend that would replace the modern world, but a way of problematizing the equivocal links that this armed with the traditions that he wanted to exclude or overcome to constitute "(2009, p.23). Like Jameson, for Canclini postmodernity is not a period, but is characterized by the transposition of elements from tradition and modernity. In this case, both notions of postmodernity are compatible, since Jameson's vision

of postmodernity, when taken as a cultural dominant, admits the existence of modern and traditional elements within it.

One of the most characteristic features of postmodernity is the hybridity and the mixture of elements from different origins, which are integrated in a new context and, therefore, in a new product. In this sense, the notion of hybridity of García Canclini was worked on, who conceived it as "socio-cultural processes in which discrete structures or practices, which existed separately, combine to generate new structures, objects and practices" (2009, p . two). This position around hybridity is essential because it is recognized that the products generated in this way may contain a tear and elements that do not merge (2009).

Results

Drem is a cartoon with characteristics of manga, with which he shares a similar type of drawing in black and white, as well as other conventions about which he did not delve into this article, since they were already treated in another publication (Castelli, 2017) . Even so, it should be noted that the Mexican comic maintains the letter-size format, the color covers, the western names of the characters and the environment in which the story unfolds. Due to its characteristics that retake conventionalisms of both cultures, this comic is a hybrid product not only in the content of the story, but in its own format.

The complete history Drem is constituted by four sequences, each one with its respective actantial matrix. From sequence one to three, the matrices unfold at the level of being and of appearing, because constantly playing with the idea of Neve conquering and maintaining the love of his friend Noah, for which he struggles at the beginning with his friend Leely and then with Ari, Noah's friend. In this way the character tries to maintain a pleasant dream which can continue to evade the loss of your loved one.

The last sequence only focuses on the level of being, since the object of Neve is to overcome the death of her mother: she is its destinator and its recipient. To achieve this, he has the help of his father and his friends; in this process her main opponent is herself, although to a lesser extent, since she has overcome the initial shock, so she is willing to say goodbye to her mother in a symbolic way.

Although the previous description shows a history that superficially seems completely linear and psychological, in some phases there are ruptures and spatial, temporal and physical

unfolding in relation to the characters. Three images condense the main results of the graphic and thematic details.

For example, in figure number 1 (extracted from volume one) it is observed when Neve passes from his reality to the dream without the reader noticing; the image occupies the whole page and it shows the protagonist sitting on the water and two curtains that circle and surround her while she says: "Aquí me siento completa" (Velasco, 2008).

Figura 1. Primera imagen analizada de *Drem*

...aquí me siento completa.
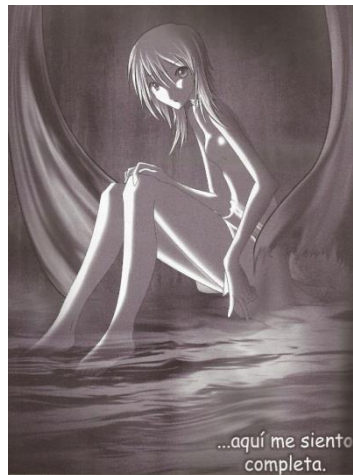
Fuente: Velasco Terán (2008)

In figure 1 the element that stands out is a change of dimension, since it is a dream inside the main dream, which shows the existence, in the story, of species of dimensions nested one within the other.

In figure 2, located in volume number seven, another split is observed, in this case the main character, who throughout the story is divided into several selves. This image also occupies the whole page and presents two vignettes superimposed on the main image, at the top of the page. In the first, Neve is observed in medium close up; she says: Who are you ?; On the right, in another vignette, we can see the profile of a woman with straight hair who asks: Do not you remember? Underneath these vignettes, in the center, the last full-bodied woman is shown, naked and covered only with ribbons; the wall opens and this woman appears floating on a dark background, with a fish on her right. She extends her hand to Neve and says: Come to me and we will remember how fascinating and wonderful this place is. This image condenses the tendency of history to play with spatial and subject unfolding due to the psychological and postmodern theme, as will be explained later.

Figura 2. Segunda imagen analizada de *Drem*

Fuente: Velasco Terán (2008)

In the third image analyzed (figure 3), also located in volume seven, Leely, Neve's friend, is represented in the foreground, with a dark background, arms crossed and a pair of white wings extended; She says: Neve ... look at me without fear, I am your guardian. This last image is crucial because it introduces a religious dimension to a story that until that moment played only with psychological factors, which hybridizes motives and makes history more complex.

Figura 3. Tercera imagen analizada de *Drem*

Fuente: Velasco Terán (2008)

Discussion

The reader should remember that it was assumed that Drem is a Mexican comic strip whose argument is that postmodernity is present as a cultural dominant, even though it retains features of modern narrative. For this reason, it is argued that this cartoon takes up elements of the modern fantasy tale in its narrative, since it uses thematic elements such as sleep and psychoanalysis to locate the supernatural within the subject.

As for postmodernity, it emerges in the multiplicity of the subject's self, the religious phenomenon interspersed with the psychoanalytic, the spatial and temporal rupture. In addition, postmodernity is the dominant cultural in the first six volumes, while in the latter, modernity predominates, since it is revealed that all the disparate effects of the narrative correspond to a dream of the subject.

Drem: between modernity and postmodernity

Within history, there is little information that helps to situate it temporarily, since no facts are mentioned that could be related to contextual situations through which Mexico passed at the time of its creation. In fact, the theme only develops in the mind of the protagonist, where a whole series of strange and symbolic phenomena take place. That is, psychological reasons are the main theme, especially in the part of the dream, which only appears as such in the last volume of the collection.

Now, according to Freud, the sleep gaps could be attributed to a complex interaction between metapsychological and topical instances:

> In principle the "I" wishes to sleep, and therefore it is necessary to dream: in fact, when there is a desire that arises from the unconscious, the dream is offered as the only solution that can satisfy and at the same time avoid any incipient awakening (Metz, 1977, p. 105).

Thus, Neve's ego wishes to sleep and evade reality to endure the pain of his loss; consequently, he dreams his dream, which is usually full of positive experiences to try to satiate his unconscious desire to evade the loss and not to wake up. In fact, when the dream begins to turn into a nightmare, there is another dream inside the dream that invites Neve to let herself go and die.

> But the only unconscious part of the Self, the refuting instance (the defense), according to the Super I that inspires it, remains in a constant semi-awakening, since it is rejected, and more commonly the forbidden, against whom it is charged precisely to maintain the defense, they also remain awake and active, or at least susceptible to activation during the same dream (Metz, 1977, p. 105).

Neve unfolds in several parts in his dream: as he wants to remain in it and is, in part, unaware that what he lives is not real, the refuting instance of his self takes three forms: his own, which monitors and ensures that nothing awakens her; the one who avoids her mother, who is alive in the dream, and the one who closes her doors so that with her presence she does not relive the memories: "The vigilance of the part of the self, which allows the other to continue sleeping, usually covers the form of censorship, as we know, influences even our fullest dreams "(Metz, 1977, p.105). This part of that self has taken its own form and makes sure that nothing awakens it.

But there is another form of this part of Neve's self present in the dream that takes the form of a mysterious woman, which leaves the walls of the room and threatens death (see figure 2). This other form is the end, which does not want Neve to wake up, or think, or analyze, so it seduces her with images of water, darkness and a false tranquility that, however, makes the dream turn into a nightmare.

> However, it may happen that this instance of self-observation and self-monitoring is forced to interrupt sleeping at various scales, since the two opposite effects come from the same defense mission, which is now, however, exercised in different conditions. A certain dream is too scary; the censorship, in the first phase, has not been able to sweeten its content enough, so that it will intervene again to stop it, and in passing to stop sleeping (Metz, 1977, p. 105).

This last unfolding of Neve in the dream fulfills the function of instance of self-observation and takes the form of her friend Leely. On the one hand, Neve herself defends herself from awakening when memories threaten to awaken her; thus, the defense turns the dream into positive situations and the engagement of Neve with Noah materializes (first unfolding). However, there is another part of Neve's self that never wants to wake up, so it seduces her, calls her through the walls and turns the dream into a nightmare (second unfolding: woman that comes out of the walls).

Finally, when in the dream Noah is killed by the woman who comes out of the walls, the instance of self-observation Leely (third unfolding of Neve) comes to her to let her know what she is dreaming of and to wake her up at once, which happens. Dream management within Drem assumes the forms described by Metz about psychoanalysis: the idea of an unconscious desire and the vigilance of the conscious part of the self; In addition, you can see recurring symbolisms such as water and darkness.

According to Cooper (2004), the waters, which abound in that place of darkness where Neve tends to travel in his own dream (see figure 1), "are symbols of the Great Mother and are associated with birth, the feminine principle, universal uterus. , the raw material, the waters of fertility and freshness "(p.11). This, coupled with the shadows of the night, accentuates the fact that the place that Neve dreams of, in her dream, reminds her of her mother's safety: a safe place where she feels calm and in which However, because of the

Revista Iberoamericana de las Ciencias Sociales y Humanísticas

symbolism of night and darkness, it can also plunge you into madness, chaos, disintegration and death.

The abundance of these psychological and dream elements are what give Drem features of the modern fantasy tale, which are present throughout the story accentuating in volume number seven. In other words, from the beginning supernatural situations are observed that burst into the protagonist's daily environment, the main characteristic of the fantastic in the story, since "most of the theories about the fantastic come together in the fact that there are two elements that at first are opposed: the everyday and the strange element that comes to break the normality of the established order "(Nieto, 2015, pp. 59-60).

Therefore, the mysterious journeys of Neve to an alternate reality of darkness and water where Leely visits her, as well as the appearance of the strange woman who prompts her to disappear and forget are the above-mentioned supernatural situations that appear in her daily life and scare her (figure 4).

Figura 4. La realidad alterna que visita Neve en sueños

Fuente: Velasco Terán (2008)

In this way, when the reader has his first approach to Drem, the fantastic factor seems more oriented to the classic, because apparently all these strange and supernatural elements are external to Neve, which seduce and lurk. In this sense, Nieto (2015), affirms that

The otherness in the paradigm of the classic fantastic paradigm can be located outside of man, as an external entity. Satan or the angels, all those supernatural or magical figures are placed outside the merely human, as own of a different dimension to ours (p. 65).

Indeed, in Drem the woman and the dark place are in a different dimension from Neve because the story manages three scenarios: the reality of Neve, her dream anchored in a daily world and the dream she has within the dream, in where it travels to the humid and dark environment. Thus, one can speak of the existence of the classical fantasy within the modern fantasy, another of the characteristics of postmodernity in which it will be further explored.

The elements of the modern fantastic become dominant and take on all meaning when the reader realizes, in the last volume, that everything that happens from the beginning is a dream created by Neve to evade the death of her mother; Then, all the psychological elements previously described with respect to sleep and psychoanalysis take precedence. In this regard, Nieto (2015) specifies:

> Otherness, which until the nineteenth century was completely external, is gradually replaced by 'internal' fears, this from psychoanalysis, on the basis of which modern fantasy literature locates all the ghosts within human beings. In the textual field, the dark desires, frustrations, impulses, terrors and fears are no longer transcribed as strange elements, but are diluted within the text itself, as an allegory of the place they keep within the human being (p. 134).

Thus, everything that at first seemed fantastic external is actually internal, the work of a dream in the mind of Neve, who seeks to evade the death of his mother; in this way Drem fulfills one of the specific characteristics of the modern fantastic tale: to locate the otherness in the interior of man; but that unusual, in addition, is hidden, because the otherness is "hidden textually within the narrative until it emerges from the universe of the protagonist or of a specific character" (Nieto, 2015, p.139).

In this Mexican manga, the unusual emerges little by little, unveiling itself in layers, in the hands of Leely or Neve herself (it should not be forgotten that, in both cases, it is about unfolding Neve's ego). Paradoxically, as the unusual unfolds, it turns into the sinister, which is "a sort of abject material that has been hidden and manifests itself when it emerges" (Nieto, 2015, p.143). The sinister is another particularity of the modern fantastic tale that in Drem is observed mainly by a pair of crystal wings that sprout from the back of Neve in the middle

of the story; In addition to the above, the sinister arises in the second unfolding of Neve's self: the woman who in the last volume bursts from the walls of the protagonist's room and incites her to disappear (figure 5). Both the woman and Leely, from the psychological aspect of the dream, are unfolding Neve's self, but the first is particularly linked to the sinister by appearing as an entity that wants to end the life of Neve and emerge through the walls in he took seven.

Figura 5. Desdoblamiento del Yo de Neve. La muerte

Fuente: Velasco Terán (2008)

Freud's psychoanalysis considers the presence of doubles as sinister (although it does not have the same characteristics of Neve, it is its doubles) due to its function as enunciators of death (Lobo, 2010), an element that is presented in Drem, because although everything is about a dream, Neve is in a coma on the verge of death.

It is necessary to emphasize, therefore, that in the last part of the dream, the story seems to pass from the psychological factor to the religious one, because just before Neve awakens there is a struggle between Leely -who appears as Neve's guardian, since it has the function of showing her that "on the other side there is another world" (Nieto, 2015, pp. 146-147) - and the emissary of the world beyond that emerges from the walls to take the protagonist (this hybrid character of psychoanalysis and religion will be deepened later when we talk about the characteristics of the postmodern fantastic story).

On the other hand, Drem presents factors that identify him with postmodernity; for example, its graphic appearance, its narrative structure and the characteristics of the modern and classic fantastic story. Muñoz Rangel (2010) proposes two aspects from which one can

locate characteristics of this type of stories, that is, the nature of the world and the nature of the self. In the first case, there are those stories where there are theories of the universe or a concern of the nature of the universe, in addition to disorders in spatial-temporal continuity, passage to other planes of reality, futuristic worlds and imaginary places. As for the nature of the self, it covers the theme of identity and the dissolution of the self, the theme of the double, the reincarnation and the ghosts from the other side.

Now, although it is true that Drem does not show all the factors indicated in the two aspects referred to, it does have a large number of them. For example, in terms of the nature of the world, disorders are observed in spatial and temporal continuity, since from the first volume there is a transition in space and time where the story unfolds without the viewer or the subject of the they notice it; in fact, the narrative takes place in three different spaces: the reality in which Neve lives, her dream, and the world of darkness and water that travels through the walls and dreams, which, apparently, is the beyond (this allows us to appreciate other planes of reality).

Likewise, imaginary places are located, since as most of the story unfolds in a dream, that ideal and perfect reality in principle, but monstrous afterwards, emerges only from the mind of Neve. Added to this, the struggle between the guardian of Neve, embodied by Leely (third split of Neve's self) in the dream and the woman who invites Neve to die (second splitting of Neve's self) reveals the existence of a religious plane in the story, that is, a world of the dead and a paradise.

In relation to the nature of Neve's self, in Drem its identity and dissolution is appreciated, since the plot revolves around a psychological problem, which triggers a whole series of dissolutions of the self within the dream, so that, as says Muñoz Rangel, (2010), "the individual is lost in that new inextricable labyrinth that is now reality" (p.10). In addition to the above, this same author adds:

> Multiple personality, hallucinatory disorders, alterations of sleep, memory or perception and all kinds of disturbances have always been a fertile ground for fantastic literature. And now all these evils have their roots in the depths of the self (2010, pp. 10-11).

Related to the above, and as has already been explained constantly, there is the presence of doubles and ghosts, although in the end everything is explained due to Neve's dream. In addition, Drem complies with another element related to the postmodern fantasy

tale, which is part of the characteristics assigned by Nieto (2015) to this type of stories: "The postmodern fantasy relativizes the supernatural reality statutes to make them itinerant within the structure textual "(p.234). This factor is associated with the spatio-temporal disorders mentioned in previous lines, since when playing with spatiality and temporality, the supernatural phenomenon itself passes from one plane to another within the dream.

To understand the way in which the above elements are presented in Drem, it is necessary to return to Calabrese (1999), who uses the term baroque to refer not to a specific period in the history of culture, but to a quality in the objects. From your perspective, there may be something Baroque in any era of civilization; In fact, it states that society goes through periods in which the classical quality predominates without extinguishing the baroque, and vice versa. According to this interpretation, the current era is a period in which Baroque predominates, since a series of specific aesthetic qualities can be assigned to identify it: repetition, limit and excess, detail and fragment, instability and metamorphosis , the disorder and chaos, the knot and the labyrinth, complexity and dissipation.

Now, it is worth mentioning that although Calabrese dissociates first of all from postmodernity, in the present work the proposal of the neo-baroque era was used as part of the postmodern phenomenon because all the characteristics assigned by the aforementioned author to the aforementioned was neo-baroque correspond to postmodernity; in relation to the above, Bolívar Echeverría (2000) mentions:

> The concept of 'the baroque', updated by the prefix 'neo', appears as one of the main instruments to think about what is that being 'after', in 'discontinuity' or 'beyond' of modernity (...). In the midst of this crisis of modernity, and more like a refuge in life alternatives repressed and discarded by it, there is a certain practice of postmodernity in which 'something like a baroque paradigm is claimed and opens place'. It is a behavior in which that 'formal constant', 'that taste for the unstable, the multidimensional, the mutant' reappears, which Omar Calabrese, following the refined method of his rigorous formalism, has systematically investigated in contemporary culture (p. 14).

All the aspects of the fantastic story that have been enumerated so far and that are present in Drem appear as fragments, that is, "unlike the detail, the fragment, even belonging to a previous whole, does not contemplate its presence to be defined; rather, the whole is in

absentia "(Calabrese, 1999, p.89). This means that they are broken elements, separated from their original context and reinserted into a new text that in this case is the story of Drem.

The above allows that inside the cartoon one goes from fantastic classic tale to postmodern and from the postmodern to the modern. Such a situation is understandable if one considers that what is read throughout the story is a dream and the elements that compose it are presented as pieces of reality; that is, "the content of the dream elements comes from different experiences of the subject, taken in a random way" (Freud, 2013, p.30) by the unconscious. Thus, in the first instance the supernatural factor is observed as something external to the individual and then to notice that everything is a dream; finally, when it is believed that everything is explained, the religious factor that floats and permeates the story appears, especially in the last volume (see figure 3).

Although it seems that the aforementioned elements are within a story that presents continuity in terms of their narrative, it is necessary to emphasize that at least the supernatural factor, its nuances, spatial ruptures (especially within the dream), as well as the factor religious appear spontaneously, swimming within the narrative, which leads to postmodern schizophrenia composed of pieces from different origins. Example of the above is the game that occurs between the various planes of reality that are handled in the work, which although initially confused and appear to be one (especially the dream and reality, to invade each other Subsequently), they are presented in a fragmentary way as a series of "pure presents without connection of time" (Jameson, 2005, p. 110).

The defragmentation of the self that Neve lives within the dream also seems to be a factor of postmodernity, as has been observed in previous lines; it is a process that occurs as a logical consequence of the dream in which the story unfolds, but, for that matter, the other Neves' selves do not appear as an identical double, but are reconstructions of the people they want, appreciate or what he fears. In addition to his defragmentation of the self in different actants, a rupture in his body is also shown.

> This fragmented body, a term I have also accepted in our system of theoretical references, is regularly shown in dreams, when the motion of the analysis touches a certain level of aggressive disintegration of the individual. It then appears in the form of disunited members and those organs depicted in exoscopy, which acquire wings and weapons for internal persecutions, which were fixed forever by the visionary Jerónimo Bosco, in his ascension during

the fifteenth century to the imaginary zenith of the modern man. But that form is tangible in the organic plane itself, in the lines of embrittlement that define the fantasy anatomy, manifested in the symptoms of schizoid excision or spasm, of hysteria (Lacan, 2009, p. 103).

The above is evident by the way in which from volume two arise from the back of Neve a pair of glass wings, which hurt her and give her the faculty of traveling from her dream to the other dream of darkness and water, where a time feels safe, space that apparently is the world of the dead. The aforementioned crystal wings are mirrors and it should not be forgotten that the latter are identified with the doors to death (Domínguez, 2002). This last factor leads to the next point to develop: the religious aspect that occurs within the narrative (figure 6).

Figura 6. Alas de cristal y las puertas de la muerte

Fuente: Velasco Terán (2008)

Although history develops and is explained primarily from psychoanalysis, in the last volume appears within history a phenomenon that stands out for its contradiction with the psychological: religion, which manifests itself in several aspects, such as the representation of Leely (guardian of Neve), the woman who emerges from the walls as an emissary of death and, finally, the struggle between the two for the life of the protagonist (see figure 3).

The figure of Leely, within the dream, is explained in psychoanalytic terms as one of the unfolding of Neve's ego; in this case, the superego that remains conscious and makes the protagonist awaken when the dream turns into a nightmare; however, for volume number seven the religious nuance becomes visible when Leely herself appears as the guardian of Neve:

> Leely: This is what I really am. Neve ... look at me without fear. I am your guardian. My job in this place is to return you to your original world ... For that I needed you to understand what it means to lose someone important. Your heart is now ready to return ... The woman who appeared in your room was an emissary from the world of eternal rest. I had the mission to end your life ... that day I sealed its essence, it's time to use it to open the way back (Velásco, 2007, pp. 43-49).

The idea of the custodian angel comes from the old testament and refers to the angel who looked after the paradise, which, according to Zuriaga (2010), "will later become an advocation as protector of places, cities, nations or kingdoms" (p 279).). This same author expresses that it was after the Council of Trent when the Magisterium of the Church defined the particularities of the guardian angel in books such as that of Father Francesco Albertino de Catazao, S. J, Trattato del'l angelo custode, published in 1612; Father de Barry, Devotion aux anges; Father Segneri, Sermons l'ange guardien, among others (2010). Thus, "the fundamental idea of these texts is that an angel welcomes us at birth and loves us from our childhood. Walk beside us, watch over us, and without our knowing it, put death away from us "(Zuriaga, 2010, page 283).

In the last volume of Drem, Leely faces and drives away the emissary of death that came for Neve. This episode can be read from two perspectives: Leely as Neve's superego, who awakens her when the dream becomes a nightmare, or Leely as her guardian guardian angel who scares away death. While the first assumption can not be considered wrong, the second is reinforced by the fact that Leely herself tells Neve that her mission is to take care of her while unfolding her angel wings and taking her to consciousness and the real world.

On the opposite side of Leely is another figure: the long-haired woman who appears to Neve in the last volume to invite her to return to the world of darkness and water, to which she traveled within the dream. As already said, the symbolism of the waters refers to the mother, a space that reminds her of her own lost mother to the protagonist, a place of escape;

However, darkness and water also refer to the underworld, as does the woman who invites Neve to sleep. From this perspective, two readings were found for this figure: the psychological one, where the girl is another unfolding of Neve's consciousness, that is, the part that does not want to wake up or become conscious (the part of the self that makes the dream come true). turn into nightmare); the second reading is linked to religion, within which the girl, as a female figure, is linked to the underworld and seeks the death and soul of Neve.

This polarization between Leely and the woman who appears in the protagonist's room (her fight for Neve's life or death) refers to the shared belief between Christians and Protestants, who thought that the evil that lurks the human being takes on special strength at the moment of death, at which time a fight takes place between the demon and the angels for the soul of the dying man, an aspect that was reflected in the Ars Moriendi or Manuals of Good Death, which, according to Handl Ugarte (2013)

> [These manuals] emerged in the fifteenth century, accompanied by images that illustrated his teachings. They fostered a courageous, peaceful and positive attitude towards death. This was presented as the last battle of man and the salvation of his soul, facing the temptations of demons, helped by the good inspirations offered by his guardian angel (pp. 89-108).

In Drem, indeed, the woman with long hair that emerges from the wall tempts Neve with oblivion and tranquility, while her guardian Leely scares away the being and helps her to wake up. However, in the manga this battle between good and evil for the human soul presents variants: from the beginning, despite the fact that the woman from the underworld is linked to something negative and dark, she never poses as a demon that wants to take Neve to hell, but an envoy from the beyond who wants to take her to death. Leely's role as a guardian angel that positively advises and saves her protégé remains unchanged.

The struggle between good and evil is present, however, while the presence of this religious element that becomes imperious in the last volume reminds us again of the characteristics of postmodernity, since due to these aspects, history passes from a psychological and dream plane to one religious, without prior notice, and then from the religious to the psychological plane. It is, therefore, a transposition of planes that appear fragmentary as the story progresses.

Conclusions

The manifestations of hybridity abound in Drem and are visible within the narrative and graphic, as well as in the physical aspect of the edition. In this sense, we highlight first the tendency of this cartoon to return to conceptual elements of the fantastic story, since -as mentioned before- the traditional and modern fantasy tale converge, a meeting point that takes us back to postmodernity . In this regard, it should be remembered that the latter, according to García Canclini, appears when there are links between tradition and modernity, which leaves a network of both, a point where the postmodernity created from the fragments appears: hybridity par excellence, pastiche between the first two.

In Drem, the first symptom of the fantastic appears external to Neve's daily life and continues throughout the whole story until the reader realizes that everything is a dream; then, it is difficult to specify at what moment the traditional happens to the modern, since both apparently are interdependent. Postmodernity at this point floats between the traditional and the modern; it expresses its presence through spatial and temporal ruptures, the unfolding of the self, the fragments of reality that overlap and disguise themselves within an apparent narrative line, which only exists until the end of history.

A second symptom of hybridity occurs in the thematic cross that the story presents. Although apparently everything is explained from the psychological, as Neve is dreaming, within the dream appears the religious factor with the presence of the guardian angel, the emissary of death and its corresponding struggle for the life of the protagonist. While both are explained as unfolding Neve I, it is necessary to emphasize that within the dream, when the emissary of death manages to catch Neve, in reality she dies; it is revived by doctors after Leely confronts the emissary in the dream and saves the protagonist. The fact that within history there are repercussions of what happens in the dream generates confusion between whether that part of the dream is actually a dream or the struggle between good and evil.

So the mixture between the psychological and religious aspect allows a new point of mixing between different elements and take us back to the traditional and the modern: the religious aspect as a characteristic of the former, psychoanalysis and psychology as one of the axes rectors of modernity. And the postmodernity, also swimming between both, in the points where both remain without giving space to the other, without one of the two dissolves. But this hybridity is not integrated perfectly because the presence of different elements, such

as religious and psychological, do not mix perfectly, but appear torn, and the presence of the religious factor does not seem to fit at all in the perfect psychological universe of Drem.

In Drem several notions of postmodernity are evident: Jameson as a cultural dominant and García Canclini, which is proposed as a product of the mixture between the modern and the traditional; the latter because modernity arrived in Latin America unevenly as an unfinished modernizing project in which tradition did not disappear and modernity did not finish, which was - as seen in Drem - in the constant mixture of religion and science , Christianity and psychoanalysis. The hybridity between them gave way to postmodernity.

Mexico, from its modernity and periphery, took up elements and fragments of the Japanese graphic, already hybrid in itself. "The speech constructed from the periphery recycles remains of the voices of the metropolis and adds them to its own voice, thus inventing a particular course; initiatory journey from transgression and revolt "(Lorenzano, 2009, p.228). This speech, built in spite of its contradictions, was able to hybridize from the theme of the dream of the protagonist of the story, since when reading Drem the spectator can not be decided by one explanation or another: everything is the work of his dream and the Actants who present themselves are solely the result of the unfolding of their self, or it is a dream, but within the magical religious element is taken as true and, then, Leely is the guardian angel that protects Neve from death.

In this story, the postmodern factor is presented mainly with the hybridity of modernity and tradition, which will be the dominant cultural in the first six volumes of Drem, as well as in the first half of the seventh. However, in the last half of the last volume, the situation takes a turn and the cultural dominant becomes modernity. At that point Neve awakens and then the fantastic dissolves: the spatial and temporal ruptures, as well as the unfolding of the self disappear; instead, there is a single linear plot where all the above is explained, apparently, by the psychological field. Due to the above, in Drem there is evidence of a game where traditional, modern and postmodern elements disappear, re-emerge and are recreated continuously.

The last factor that refers to hybridity in Drem does not develop precisely within history, but refers to its characteristics: the Japanese manga style, in its graphics and development, as well as the characterization of the Mexican, which in the cartoon it remains only in the urban environment in which the story unfolds. Indeed, where you review, Drem is a manga: the characters drawn with simplicity and expressiveness of this Japanese medium,

the handling of emptiness and the predominance of the image over the text, since there are small dialogues that develop in more than six pages; In addition to the above, there is the use of the line for expressive purposes, the distortion in the face of the characters to denote strong emotions, etc.

It is necessary to emphasize that Drem is a comic more complex than it seems in the first instance. In this sense, it is interesting the way in which the subject of the story (Neve) unfolds in a large number of characters who are his acquaintances and who cause him security in situations and places where he also feels comfortable; her sleep environment comforts her and most of the time she drives away nightmares.

In short, we can say that it is a complex character that evolves and is transformed through the pain of reality and the one provoked by his nightmares. Of the characters that accompany her, Leely evolves, but without forgetting that Leely that the reader knows, most of the time, is the one that Neve recreates in her mind and a part of herself. So, how is the real Leely? Very little is known of her in the last volume as to know how much corresponds to the ideal of Neve's mind. The same goes for Noah, who does not change or evolve in the whole story or in the dream. In fact, outside of this, we do not know enough about him to understand his transformation.

Drem is not an isolated product, it was created at a time when after the opening of borders of the implantation of neoliberalism in Mexico a whole series of foreign products were introduced, among them manga and Japanese anime, which imported new narratives and ways of doing graphics in the comic. This Mexican manga was created as a product of a series of reconversions carried out by a person; It arose from the skill and creativity of Lorena, who merged the aesthetics and production mode of a series of Japanese products that were already hybrids, but with personal aspects, Mexican settings and subjective experiences that, when mixed, gave way to a series of new products. , which compete side by side with the imported merchandise.

Finally, it is only necessary to emphasize that Drem was created at a propitious moment in which the contact with foreign products facilitated the interrelation with other cultures. It is a culture that exalts the heterogeneous and the different while trying to globalize; a moment in which the hybridity, characteristic of all human culture, is accentuated due to the tendency to blends characteristic of the current context, in which the postmodern is the cultural dominant that governs much of the cultural productions of today.

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