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*Artículos Científicos*

## **Aproximaciones al cómic Chanoc. Entretenimiento y enseñanza**

*An Approach to the Comic Book of Chanoc. Entertainment and Teaching*

*Abordagens para o Chanoc cômico. Entretenimento e ensino*

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## Resumen

El propósito de este trabajo consiste en analizar el cómic *Chanoc*, específicamente la construcción del personaje principal, la figura del héroe, la narrativa, el lenguaje popular, la aparición de palabras científicas, la figura de Tsekub Baloyán, compañero y padrino de Chanoc, el entretenimiento y la función didáctica de la historieta. Se propone identificar los elementos sobresalientes del cómic y establecer la relación de estos elementos con el público lector. Esto a través de tres métodos de análisis: la narratología, la estilística y la exégesis. Como parte de los resultados, el cómic *Chanoc*, a través de personajes representativos, instruye a los jóvenes por medio de la crítica social, crea conciencia y da lecciones sobre el comportamiento de los animales y el cuidado de la naturaleza.

**Palabras clave:** cómic, héroe, lenguaje popular, narrativa.

## Abstract

The purpose of this work is to analyze the comic *Chanoc*, specifically the construction of the main character, the figure of the hero, the narrative, the popular language, the appearance of scientific words, the figure of Tsekub Bayolán, Chanoc's partner and godfather, the entertainment and the didactic function of the comic. It is proposed to identify the outstanding elements of the comic and establish the relationship of these elements with the reading public. This through three methods of analysis: narratology, stylistics and exegesis. As part of the results, it stands out that the *Chanoc* comic, through representative characters, instructs young people through social criticism, creates awareness and gives lessons on the behavior of animals and the care of nature.

**Keywords:** comic, hero, folk language, narrative.



## Resumo

O objetivo deste trabalho é analisar a história em quadrinhos de Chanoc, especificamente a construção do personagem principal, a figura do herói, a narrativa, a linguagem popular, o surgimento de palavras científicas, a figura de Tsekub Baloyán, parceiro e padrinho de Chanoc, o entretenimento e a função didática do desenho animado. Propõe-se identificar os elementos marcantes do quadrinho e estabelecer a relação desses elementos com o público leitor. Isso por meio de três métodos de análise: narratologia, estilística e exegese. Como parte dos resultados, o gibi Chanoc, por meio de personagens representativos, instrui os jovens por meio da crítica social, cria consciência e dá aulas sobre o comportamento dos animais e os cuidados com a natureza.

**Palavras-chave:** quadrinhos, herói, linguagem popular, narrativa.

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## Introduction

Comics are an expressive medium considered as the ninth art or conceptual art. In Europe, the comic began in the 1830s with the comic strips of the Swiss Rodolphe Töpffer; in the United States it began in 1890 with the comic strip The Yellow Kid by Richard F. Outcault (L., 2014), who in 1896 published the first regular comic strip in the Sunday supplement of the New York World newspaper, and in Japan the comic has its origins before World War II. In the middle of the 20th century, considered the golden age of comics, it became popular mainly in France, Belgium, the United States and Japan, through newspapers, books and magazines. Comics emerged as a new mode of expression and information. Newspapers used them to attract readers, and thus they became a means of mass communication.

In Mexico, the first comics appear on the pages of newspapers. By the 1940s, the comic had a greater boom and began to be seen as an “efficient, simple and cheap vehicle to carry the habit of reading” (Morrison, 2017). In this country the comic generally deals with political and social issues (Maza, 2013, p. 14). Among the great artists of the Mexican comic strip are: Yolanda Vargas Dulché as creator and Sixto Valencia Burgos as illustrator of Memín Pinguín (1943), Gabriel Vargas with La Familia Burrón (1948), Eduardo del Río



(Rius) with *Los Supermachos* and Óscar González Loyo, author of *Karmatrón* and *Los Transformables*.

In 1959, the screenwriter Ángel Martín de Lucenay teamed up with the Tabasco cartoonist Ángel Mora, thanks to the intermediation of Carlos Vigil, to start a new project at Publicaciones Herrerías based on a film script that Ángel had been rejected (Fernández, 2018, p. 9). It was about *Chanoc. Aventuras de mar y selva*, which was published for the first time that same year, 1959, in a traditional 32-page format in Mexico. This issue was printed in color. After that first edition, new numbers were published weekly on Fridays. For this work, the material digitized by Camarada05 (Camarada05, 2014), which includes the original of the complete comic strip, has been consulted.

*Chanoc* is an adventure and action comic that takes place in the imaginary port of Ixtac, located in the Mayan area of the Gulf of Mexico, its popularity was sustained for more than 20 years and had its greatest splendor between 1960 and 1970. The comic was based on characters characteristic of a coastal town: Chanoc (the protagonist, fisherman and adventurer), Tsekub (Chanoc's godfather), Pata Larga (the lighthouse keeper), Maley (Chanoc's girlfriend), the grocer, the witch, the healer, the bald man, cannibals and pygmies, as well as a series of mythical characters. Chanoc's childhood, fishing, some confrontations with dangerous animals, Chanoc and his different rivals, ancestral medicine and the microcosm, among others, were some of the topics that were presented. Throughout the pages of the comic, the author reveals his fondness for popular culture and intersperses elements of cinema, music, soccer and television.

Without a doubt, this comic fulfills a didactic function. The teachings that he transmits have to do mainly with a morally good behavior of the human being, with prudence and obedience, trusting in justice and not exercising revenge and respect for life. It also persuades the reader about the respect and protection of flora and fauna, and gives lessons on the natural behavior of some animals.

## Methodology

The methodology used for the study and analysis of the comic in question is based on three methods of analysis: 1) exegesis, to consider the aspects that shape the character of the main character from childhood, 2) stylistics, for the characterization of Tsekub ,



Chanoc's epic partner, and where the aspects of Tsekub the rogue, the fictional environment, the contextual elements of the time, the microcosm of Mexicanness and Tsekub the Apollonian and tropical Dionysian are also considered, and 3) narratology, to study the uses of popular city language and scientific language.

**Figura 1.** Portada del libro *Chanoc. Aventuras de mar y selva.*



Fuente: Mora (2018)

## Results

### Character construction

In figure 1, corresponding to the cover of the first issue of the comic, the different characters that make up the comic can be seen, and the image of the main character stands out in red. To understand the development of Chanoc, the main character of the comic, one would have to go back to number 001 of the comic, without a visible title, published in 1959. This first issue offers an account of Chanoc's childhood and lays the foundations on his personality and character skills. But before continuing, it must be remembered that the sum of "pre-existing and recognizable codes" (Eco, 1986, p. 226), together with "conventional gestalt codes" (Eco, 1986, p. 227), allow to recreate the construction of a character. And that, according to Cuñarro and Finol (2013), "the action of narrating is to describe or refer a succession of events through the use of iconic and linguistic codes. They are generally framed in a period of time" (p. 284).

Now, as we had already mentioned lines above, in this first issue of the comic Chanoc is shown from childhood to adulthood. With a narration in "indirect style (third person)" (Cuñarro and Finol, 2013, p. 284), a restless boy is described who learns from Pedro, his father, who teaches him to handle the stake, and from Tsekub, his godfather, who instructs him in the handling of the knife. In the advancement of this comic, "direct style (dialogues framed in balloons)" is also used (Cuñarro and Finol, 2013, p. 285).

Thus, with a series of illustrated adventures with icons and a narrative of emotional codes, it is presented how, for the first time, Chanoc kills a jaguar with a stab to the head and how, despite being already dead, manifesting an impulsive character, he repeats the blow to him. In the manner of the Homeric epic, a relationship of consanguineous bravery is established that highlights the heroic deeds of his father who killed a cougar when he was just nine years old. The figure of Chanoc, in front of the virtual space, "window or the fourth wall" (Cuñarro and Finol, 2013, p. 286), looking at the reader, affirms that the force that came to him was the result of fear when he saw himself in front of the jaguar. The theme of fear, expressed with emotional codes, is recurrent every time Chanoc faces an animal. Immediately, the compadres kill the jaguar, Chanoc finds her dying, offers her liquid to drink, the jaguar dies and Chanoc adopts the cub and decides to raise him until he grows up. Different feelings are linked in the figure of Chanoc. On the one hand, the

bravery of a hero and, on the other, the fear and compassion of a human being. The sequential narration formed by the small pictures (Ceballos, 2018) gives an account of a series of adventures that happen to Chanoc, among which two stand out in which his friend, the baby jaguar, saves him from the attack of a rattlesnake. and a shark.

Chanoc's parents (Pedro and Naytab) were attacked by sharks when they went to Corral Island to buy him a gift for having passed all his subjects in school. Faced with the loss of his parents, with his face occupying the entire panel, at an eye-level viewing angle, Chanoc vows to slash all sharks to death. From there, Tsekub becomes Chanoc's mentor and inseparable friend. 15 years later Chanoc appears fulfilling his promise: he has killed so many sharks that he believes he has killed them all, and vengefulness is distinguished as one more characteristic of the character. At the end, Maley appears, a young woman whom Chanoc saves from the attack of a cougar. In this segment, Chanoc behaves chivalrous and respectful towards Maley. Chanoc's comic lacks onomatopoeias when animals are killed, the animal's suffering is not seen in the cartoons; the onomatopoeias that do appear, "one of the literary components of the comic" (Barral, 2024), are to express the effort made by the characters or the sound of the weapon they fire.

After the original publication, the author produced an unpublished number that was included in the anthology prepared by Bernardo Fernández (BEF) in 2018, entitled "La infantil del héroe" (pp. 1A-32A). This issue narrates an origin of the figure of Chanoc different from the previous one. Here a young Chanoc is shown having fun with his friends and showing high camaraderie. Chanoc stands out in all sports, especially swimming ("in the water he is a fish" [Mora, 2018, p. 1A]). He returns to his house thinking that his parents, whom he loves very much, would be watching. Upon arrival, he encounters an impressive event: the sorcerer Argos trying to abuse his mother. Immediately, his father arrives and a fight begins between them. Through vignettes loaded with onomatopoeia and screams, the reader witnesses how Argos, with a dagger, kills mother and father. After swearing to avenge the death of his parents, Argos pursues Chanoc to also finish him off. At the end of the chase, Chanoc, terrified, finds himself cornered between Argos and the sea full of sharks and decides to jump into the sea. On the billboard, the narrator shows empathy with the character and describes the action in a poetic way: "he was no longer fighting, his little body was abandoned to the swaying of the blue waters" (Mora, 2018, p.



15A). Then, another billboard breaks the tragedy with a popular saying: "Fate rarely gives second chances as is this case" (Mora, 2018, p. 15A). And it is that the compadres, Tsekub and the lighthouse keeper, who were fishing, rescued Chanoc. During the rescue, however, the lighthouse keeper loses a leg due to the bite of a shark (Tsekub calls him Long Leg at that time, a nickname that will accompany him throughout his life). Chanoc, under the custody of Tsekub, his godfather, begins to know the scene of his adventures in the rest of the comic: the sea and the jungle. In the jungle he meets a jaguar, a tapir or tapir, the macaws, the crocodile. His first adventure begins when he is bitten by a coral snake. He is rescued and healed by the esoteric Nimbus.

**Figura 2.** *Chanoc. Aventuras de mar y selva*



Fuente: Mora (2018, núm. 1, p. 30)

In figure 2, corresponding to page 30 of the first issue, a cartridge is displayed that links the vignettes about Chanoc's suffering and the healer's efforts to heal him, followed by the vignettes that show Tsekub's concern that Chanoc does not appear. And it is precisely Nimbus who reveals to Tsekub the secrets about Chanoc, he explains that Chanoc fulfills



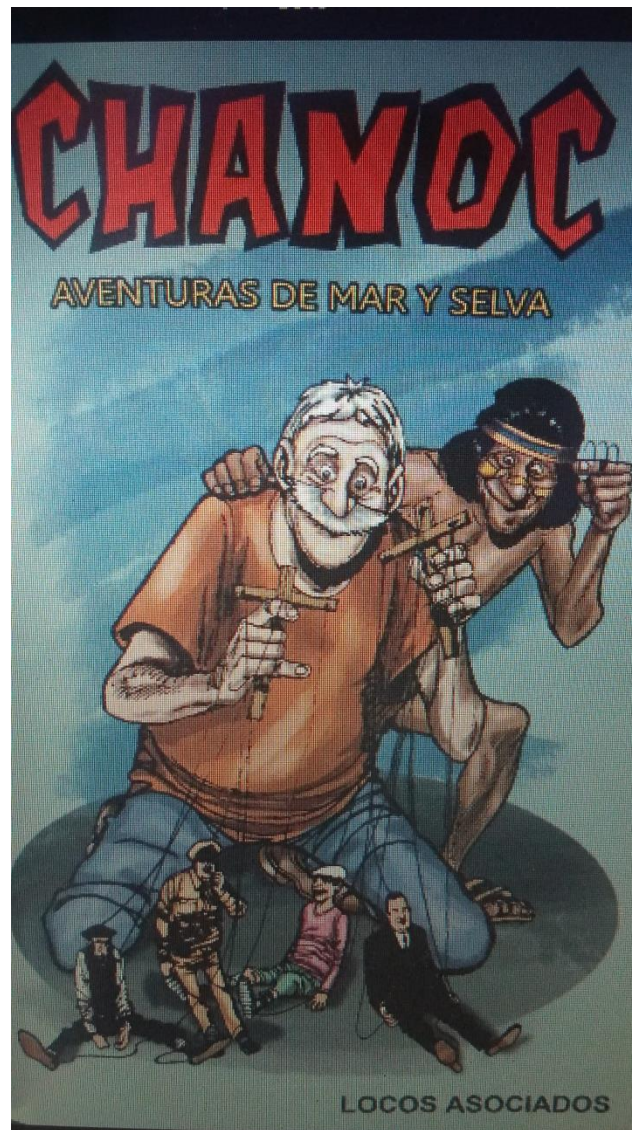
immutable laws, that he has an unusual spirituality because he is the heir and predestined of the Mayan greatness to combat evil and justice, which is related with the cosmos and integrated into the universal mind that will always protect it (Mora, 2018, pp. 29A-31A).

With this new version of the origins of Chanoc, the good feelings of Chanoc are emphasized, but also the desire for revenge. Finally, a divine origin is granted to the descendant being and the one chosen by his Mayan ancestors, that moves him away from being a normal human to make him an unusual hero, although he does not possess any kind of powers. The name Chanoc comes from a god of Mayan mythology, whose distinctive color is red, which is why Chanoc wears a red shirt (Geochinox, 2017). The color that belongs to the categories of macrounits fulfills its significant function (Bonilla, 2017) as it is directly related to Mayan mythology.

In the last number of this anthology, also unpublished (it was never published or sent to the press), with a plot by Martha Mora and dialogues by Pablo Rodríguez, entitled "Argos el villano" (Mora, 2018, ch. 10, pp. 1J-32J), describes how for 20 years the feeling of the death of his parents has haunted Chanoc. This feeling is so strong that, despite having traveled to India with the aim of finding peace through meditation and yoga, she cannot get rid of it and decides to return to Ixtac. Chanoc is convinced that killing Argos is the only way to achieve oblivion. Finally, one day he finds him and begins to fight hand-to-hand with him. The fight is represented in vignettes full of kinetic figures, continuous lines to show the violent movements. During the confrontation, Argos, finding himself at a disadvantage, throws a powder in Chanoc's eyes, causing him to see monstrous visions. Argos himself becomes a monster (remember that in the first issue he is presented as the sorcerer Argos), however, Chanoc does not stop hitting and, finally, hitting with a stick, he takes out all the monsters and only Argos and him remain. Chanoc is about to kill him with a knife, but his godfather Tsekub and the esoteric Nimbus intervene very in time, who remind him that this is not his mission, that he is made "for feats of justice and goodness" (Mora, 2018, p. 32J). Although the desire for revenge has accompanied Chanoc for 20 years, obedience to his godfather saves him from committing a crime. Chanoc has an impulsive temperament, yes, but at the same time he is prudent. He is also strong, chivalrous, attentive, brave, and righteous.



**Figura 3.** Portada del Cap. 7, “Los locos asociados”, del libro *Chanoc. Aventuras de mar y selva*



Fuente: Mora (2018)

### **Tsekub, a characterization of Chanoc's epic partner**

In figure 3, corresponding to the pottage of chapter 7, the image of the character named Tsekub is observed in the foreground. In this section, the attributes of this sui generis character will be analyzed with the stylistic method: his picaresque seed, his fictional environment and the contextual elements of the time that make up a very particular microcosm of Mexicanness; the dichotomy and symbiosis with the hero Chanoc and his

role as a partner and ally; as well as its Dionysian aesthetic characterized by debauchery. These are characteristics that, together, make him one of the most significant characters in this tropical epic in comic form.

While Tsekub embodies a parental authority figure for Chanoc, whom he affectionately calls his "cub," he never renounces his own fulfillment as a character or his most vital motivations: love of women, easy access to money, laziness, personal fame and assiduous taste for "cañabar", a sugarcane distillate with a high alcoholic graduation typical of the Ixtac region, the fictional fishing village (hypothetically located in some Caribbean region of the Gulf of Mexico, in the southeast of the country), where he and Chanoc spend their days among the exuberance of the sea and the jungle, threatened daily by the exotic beings that populate this untamed paradise full of life and color: jaguars, panthers, snakes, spiders, sharks, giant and strange octopuses and warlike healers, cannibals and pygmies.

The characterization of Tsekub's character throughout all editions of the comic will be taken as a reference for this stylistic analysis. We take as an example the episode entitled "Locos Asociados", originally published on March 14, 1969 and which is also part of the commemorative compilation prepared by BEF, Chanoc. Aventuras de mar y selva, published in 2018 by the Porrúa publishing house (ch. 7, pp. 1G-32G). The cunning Tsekub uses his ingenuity to develop a profitable business at the expense of the mental health of four wealthy residents of Ixtac: the port official, Anclitas; the Franco Spanish grocer, Baturro; the president of the Totonac Soccer Association of Ixtac, Cañeiro; and the coach of the local soccer team, Nacho Reytez. To do this, Tsekub uses the "fears" of these characters. He unhinges them through the use of tricks and animals to generate supposed hallucinations and distorts the written press of the people through false news that shocks his victims: the fall of the Franco regime in Spain and the visit to Ixtac of the Olympic soccer team of Japan who had recently shamefully defeated the Ixtac team. The business consists of charging these characters an electric eel electroshock treatment to cure them of their supposed insanity. To do this, Tsekub teams up with the witch doctor, owner of the eels. Business collapses when the crooks can't agree on the amount to charge for the "treatment" and Tsekub faces the losses on his investment. The chapter concludes with a robbery that the chief of the pygmy tribe makes of Tsekub and the timely intervention of Chanoc to

restore order and punish the pygmy thieves who have stolen false diamonds hidden in an underwater cave from the deluded Tsekub.

### **Tsekub, the rogue**

The old Tsekub aspires to live at the expense of others through the fraudulent ingenuity, very characteristic of the pure-bred rogues, who always have an appetite, thirst and desire for easy recognition. To achieve his end, he wields a series of crazy initiatives that at first are apparently successful, but as they develop they lead him to failure and the punishment of the immorality that fueled them.

In the reference chapter, Tsekub teams up with a witch doctor who owns electric eels in order to set up a business consisting of curing the insanity and stress of the peaceful inhabitants of Ixtac and being able to charge a juicy sum for the "treatment" of electroshocks that in the end they return the judgment. However, the first problem is that there are no crazy people in Ixtac, and if there aren't, then you have to create them.

Tsekub understands that in order to heal him first he has to make his future patients sick. And this is the job that the old man will do to generate a profitable clientele: select those crazy prospects with enough money to guarantee juicy profits. To do this, as we mentioned earlier, the old man plays with the most common fears of his victims, using animals and resources that make them lose their minds and even taking the town newspaper (El Difamen) by storm to spread false news: the death of Generalissimo Franco and the return of a fearsome soccer team to Ixtac.

The victims are:

- a) The officer Anclitas, port official in Ixtac. Jovial and plump family man who Tsekub makes him believe that he is suffering from hallucinations by exchanging the victim's toothpaste for Resistol (glue) and by introducing into his bed a trained alligator that Tsekub himself has given to the small son of the officer.
- b) The grocer Baturro, the owner of the store "El Perico Marinero". A greedy Spanish immigrant supporter of Franco, who when reading in the newspaper manipulated by Tsekub about the false death of the generalissimo, falls into a suicidal state, believing that with the fall of the dictator he will lose his money saved in Andorra.

- c) Coach Nacho Reyez, eternal coach of the Ixtac soccer team, who loses his judgment when he also read in the newspaper the false news announcing the arrival to the town of the Japanese Olympic team that recently defeated them by a very bulky scoreboard .
- d) Maestro Cañero, president of the Totonaca Soccer Association of Ixtac, who also reads the above-mentioned false news, goes crazy believing that his days as a soccer leader are numbered if the team selected by the association he presides is defeated again.

Tsekub He picks up on a cart that has rented all the crazy people. Tied up in a straitjacket, they are taken to the anti-stress clinic set up in collaboration with the witch doctor on the outskirts of town. The imaginary insane are subjected to the violent current produced by eels. However, the sorcerer charges each one only five pesos for the treatment, when Tsekub expected to charge 500 pesos for each one. Tsekub realizes that the investment will not be guaranteed with such a low fee and gets angry with his partner.

To pay the rent for the horse and wagon, Tsekub swims to the underwater cave where he hides a treasure, but he realizes that someone has found the hiding place and stole the hidden diamonds. The old man, saddened, tells everything to his godson Chanoc, who carries out investigations and finds the culprits: the king of the pygmies and his shaman. Chanoc realizes that diamonds are nothing but cheap glass and with humor he deceives and punishes the little thieves, who circumstantially receive their punishment when, fleeing down the river, they are dragged into a dangerous waterfall.

Tsekub will also receive punishment from him, since when he returns the witch doctor tells him that he has recognized his mistake, and that now he will charge 500 pesos for treatment. The bad thing for Tsekub is that the witch has chosen him as the first client.

### **Tsekub in Ixtac, the microcosm of mexicanity**

Ixtac, The fishing village in the Mexican Caribbean appears in the Chanoc saga as a microcosm of Mexico in the late 1960s, where peace and bonanza at the end of the national period known as stabilizing development are experienced, characterized by a general upturn in the living conditions of the population, infrastructural modernization, high birth rates, the political stability of a party perpetuated in power for more than 50 years through electoral



fraud and social repression (the 1968 student law , for example), as well as by a government manipulation of the news media, which is alluded to here by the way in which Tsekub alters the news of the press. A country already dominated by television and the Televisa chain that, associated with the Government, hush up disagreements, suppress repressive acts and shape consciences through soap operas and football games, businesses that feed the dreams and sentimental hopes of a largely uneducated population.

Chanoc reflects, through the situations and characters that populate its pages, that Mexico of silenced peace where stereotypes still operate such as the rising bureaucrat (the officer Anclitas), the hoarder gachupín (the Spanish shopkeeper Baturro), the national coach ( Nacho Reyes, which refers to Nacho Trelles, coach of the Mexican team in the World Cups in Chile 1962 and England 1966), or the television businessman who became president of the soccer federation, maestro Cañeiro (who also refers to Cañedo, Televisa businessman and president of the Mexican Soccer Federation, future architect of the World Cup held by Mexico in 1970).

### **Chanoc and Tsekub, the Apollonian and tropical Dionysian**

Chanoc, the “Apollonian” hero (Eco, 2010), a handsome and athletic young man, bearer of all the physical and moral aspirations of his collective, helpful, intrepid, noble, abstemious, gallant, discreet, generous, brave and righteous, has in Tsekub Baloyán, his old godfather, to his exact opposite.

Tsekub "is not virtuous" (Eco, 2007), but he is loving in defending and preventing the putative son from the evils of the world that the old man, clothed with experience, sees in a more real and humane way than his own protected from he. Tsekub is distrustful, he knows that sometimes you have to move away from righteous virtue to achieve what you want, especially in an environment where he who does not compromise (Mexican term to refer to deception, fraud, lies) does not advance.

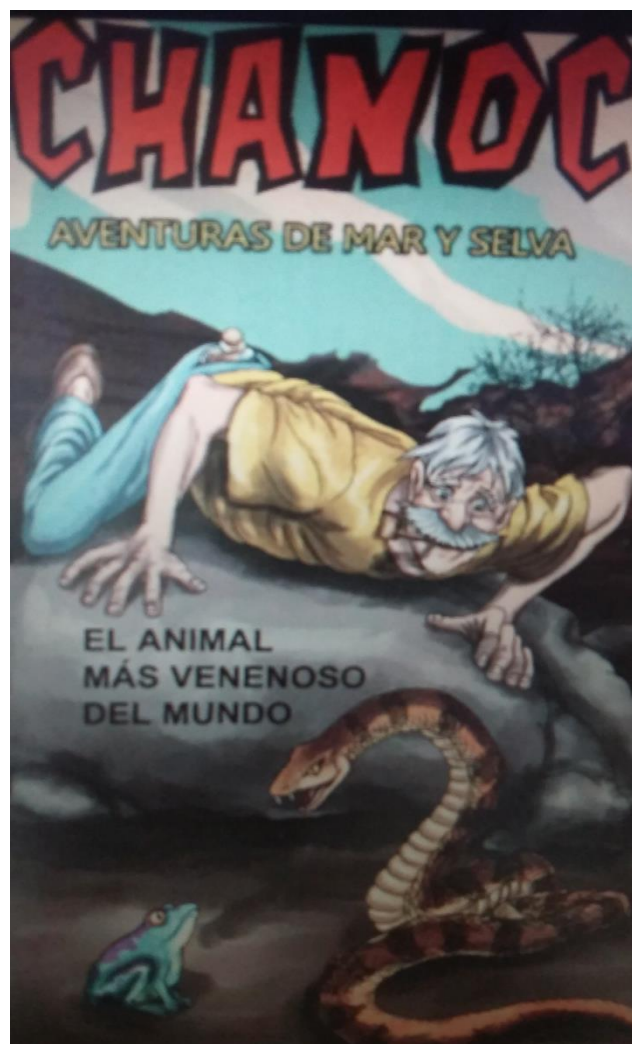
In Nietzsche's aesthetic typology, he is a character of Dionysian aesthetics who, through humor that is sometimes grotesque and usually festive, always tries to reach the consummation of his ends by way of fraud: female love, food, drink and money (Eco, 2007). Tsekub, also has the conscience and the certainty that his godson, the imperturbable

and generous Chanoc, will save him from any conflict in a timely manner, not without first scolding him, even in a loving way, making him see his mistakes.

Tsekub is, within the path of the hero Chanoc, one more resource to teach the crooks that in this world, however corroded with injustice it may be, good will always triumph over evil. It seems to be the greatest lesson recreated chapter by chapter in Chanoc, the quintessential Mexican adventure comic.

**Figura 4.** Portada del capítulo 2, “El animal más venenoso del mundo”, del libro *Chanoc*.

*Aventuras de mar y selva.*



Fuente: Mora (2018)

## The popular urban language and the scientific language in the number

### "The most poisonous animal in the world" by Chanoc

In figure 4, corresponding to the cover of chapter 2, it illustrates Stsekub observing a snake. In this section, as anticipated by its title, the city and scientific languages present in the issue entitled "The most poisonous animal in the world" are analyzed using the narratological method. In this issue, Stekub, the godfather and guide of Chanoc, teaches Poco Pelo Pelch a false magic formula to grow hair, in the style of a quixotic Fierabrás balm, and in exchange Poco Pelo shows him the location of the mine of diamonds from the cannibal brothers Puk and Suk, who, upon realizing it, try to prevent it, not so much because their treasures are stolen, but because at the entrance of the cave there is a kokoi frog, "the most poisonous animal in the world." Throughout the number we will see the adventures of the brothers to avoid it and how Tsekub, accompanied by Memo Cochambres, manages to escape the adventure unscathed.

*Chanoc* had its appearance and popularity when the best villains were cats and other wild animals. Influenced to a great extent by the Tarzan comic strip, the author explored with indisputable success the close relationship between nature, emphasizing the care that we must have with the environment (Fernández, 2018, p. 48).

It is nothing new to say that popular language is part of oral culture. In fact, in literary societies the functions sometimes assigned to writing are often fulfilled by oral forms of great subtlety and force. "Writing influences and alters these forms, in particular by expanding the set of resources used to turn texts into objects of discourse" (Olson and Torrance, 1998, p. 14).

There is a general view that written culture and the spread of reading and writing have given rise to particular forms of consciousness peculiar to Western thought, but Feldman (quoted in Olson and Torrance, 1988, p. 15) argues that the distinction between saying-meaning and text-interpretation cannot be exclusive to cultures with writing, but this is a universal aspect of language. As proof of this, he shows the different registers present in oral discourse in so-called traditional societies (ágrafas), in which speakers use special types of discourses and certain interpretive assumptions to address different kinds of discourses such as oratory or rituals.





The comic transcribes orality, hence, although writing appears, it tries to convey as faithfully as possible the features of oral language and, in the case of our comic, of popular culture. The object of analysis is the particular way of mixing in Chanoc an oral language with a scientific and literary language.

With the use of a “connoted language, of a specific cultural context” (Cuñarro and Finol, 2013: 288), when reciting a part of a book, in a first conversation Poco Pelo tries to convince Rogaciana, called by the narrator, that uses a rhetorical linguistics, such as “nymph of the river source”, with the classic stanza of Don Juan Tenorio de Zorrilla:

Little Hair: - "Isn't it true, angel of love, that on this secluded shore, the lighter the moon shines and you breathe better?"

To which she responds from an angry posture:

Rogaciana: —I am after Tsekub's bones.

Little Hair: —And what does he have that I don't?

Rogaciana: —Hair, among other things.

Little Hair: —Yes, I'm half a grass bug.

Faced with this situation, readers find the funny answer, the comparison between hair and grass, “manipulating the association of meanings” (Cuñarro and Finol, 2013, p. 287). In this case, the use of figures of speech is to create a hilarious moment. If it is remembered that the time of greatest fame of this comic was the decades of the 70s and 80s of the twentieth century, it can be understood that some of these popular phrases have gone out of style and are now only remembered by people who lived in those years.

Rogaciana also complains that he does not have a Greek profile; to which he replies that he has it anthropopiteco, comparing himself to a chimpanzee. Both phrases made with fixed phrases. This is how on the first page we see the mixture of different linguistic registers in some characters who live in the middle of the exotic jungle of the Mexican southeast and who would hardly have access to discourses that did not go beyond the everyday world dominated by orality and popularity. of speech.

Likewise, you can find in the comic references to the events of the time, for example, famous artists and footballers: Raphael, Calos Lico or the footballer Borja are mentioned by the cannibal twins when their small television is unloaded and they go to the doctor Sorcerer of the place to charge their batteries, incoherent situation in a place where

the television signal surely did not reach. Here it is also important to note that among them they are called brother, a city word that became fashionable in the 70s.

Onomatopoeia are reproduced in Chanoc, but precise data are also given on the name of the species or their speed, their potential poison, etc.

“Do you know that we put a frog“ *phyllobates latinasus* ”to guard the entrance tunnel?”, The twins comment to Poco Pelo when they find out that he has given Tsekub the location of the diamond mine. To which he replies: "I don't think the frog is a good watchdog." One of the twins laughs and says: "Explain to this moron what our batrachian does," and an explanation is given about this frog and why it is known as the most poisonous animal in the world. "It is commonly known by the name of kokoi, its venom is so intense that at 200 millionths of a gram, it makes a tapir cold." "Or a man," answers the twin (Fernández, 2018, p. 58-59).

The paintings where the narrator intervenes also support the mixture of registers: the urban language, which places us more in a large city than in a jungle, the rural one, due to the knowledge of nature, and the scientific one, because despite the fact that the characters are apparently beings without any academic training explain scientific names and indicate with great numerical precision the speed or extent of damage caused by a poison. In the descriptions made by the narrator, there is certainty and the use of technical language that reveals knowledge of the art of storytelling, for example:

The rattlesnake arrives untimely, immediately puts its neck on itself to launch a withering attack against the kokoi, but the little one throws its lethal saliva against the rattlesnake and the batrachotoxin penetrates the reptile's skin and produces immediate paralysis. (Fernández, 2018, p. 65).

Words like *rorro*, allusions to hippies and their eccentric colorful clothing, or the phrase in which Tsekub tells Poco Pelo that with the tonic he will become like Beatle, reveal how, despite the fact that Chanoc has the subtitle of “Aventuras de sea and jungle”, there is behind a scriptwriter who is filtered uses of city language and a mixture of oral culture with written, data and popular expressions with others that bring us closer to a scientific knowledge of the world. Perhaps that is where his success came from, because he represented the city man eager to live exotic adventures that were only possible through comics.



## Discussion

This work is limited to the study of the entertainment and teaching characteristics in the comic entitled Chanoc. Sea and jungle adventures, by the Mexican Ángel Mora. The first issue of the comic appeared in 1959 and since then it has circulated for 20 years. The strengths of this work are centered on the application of three methods of analysis: exegesis in the construction of the character; stylistics in the fictional framework, contextual elements and the microcosm of Mexicanness, and narratology in the analysis of popular urban language and scientific language. Aspects related to the construction of the main character, the figure of the hero and popular language were worked on. The historical context in which it was written and the target audience were taken into account. The areas of weakness are those that, due to the thematic delimitation, were not studied in this study, for example, the political problems of Mexico at that historical moment, nor was it deepened in social and cultural aspects, since this study focuses mainly in the aspects of entertainment and didactic function of the comic strip.

## Conclusion

The comic Chanoc. Aventuras de mar y selva has elements of the time that serve as references to carry out a social critique of Mexico in the 60s and 70s of the 20th century, mostly through Tsekub, the picaresque character representing Mexicanness. The comic was aimed mainly at young city dwellers to learn and raise awareness about the care of flora and fauna, it also offers lessons on the behavior of animals. The comic, which in Mexico functioned as a means of mass communication, and served to reinforce the habit of reading, was written with a popular language, as part of oral culture, with records of urban language interspersed with a scientific language and literary, and its function was to entertain and teach at the same time, with lessons on morality, justice and respect for life.

The Chanoc comic, through representative characters, instructs young people through social criticism, creates awareness and gives lessons on the behavior of animals and the care of nature.



## Future lines of research

This work provides interesting elements to carry out in other investigations on this comic, Chanoc, or other similar ones in future lines of research. Among the interesting aspects, which for the moment are beyond the scope of this first work, but which should be analyzed in additional works, is the analysis of the iconic codes, as well as the narratives that make references to Mexican society and politics. of the time, through the methodology used by Edmond Cros's (2009) sociocritic on image patterns and behaviors, the postulates of Roland Barthes (2005) on the image's footprint, its functioning and relationship with the time and the four points for the analytical approach proposed by Roberto Aparici (2006): communication and reality, basic elements for the study of the image, the represented reality and elements of communication.

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