

*CARNIVAL*  
**CARNIVAL**  
**LAND**

*A Performance  
of Metaphors*

T A T I A N A T A V A R E S



THIS EXEGESIS IS SUBMITTED TO THE  
AUCKLAND UNIVERSITY OF TECHNOLOGY FOR THE  
DEGREE OF MASTER OF ART AND DESIGN

*CARNIVAL LAND*  
*A Performance of Metaphors*

T A T I A N A T A V A R E S  
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M A R C H 2 0 1 1

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A T T E S T A T I O N   O F   A U T H O R S H I P

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.

Tatiana Tavares .....

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I N T E L L E C T U A L P R O P E R T Y R I G H T S

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Tatiana Tavares .....

M A R C H 2 0 1 1



A C K N O W L E D G E M E N T S

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Finally, my special thanks go to my mother, who was the inspiration for this project. I feel her tremendous support and presence even though there are continents that separate us.



## A B S T R A C T

*Carnival Land* is body of work formatted as a graphic novel that weaves together photomontage and storytelling. Based on my recent experiences as an immigrant to New Zealand, it provides a fictional narrative in metaphors.

The story tells of the trials and eventual transformation of a young girl in a foreign land, where aspirations appear as costumes in an annual Carnival parade. The work is conceived as a transformative journey where *bricolaged identity* plays out in theatricised environments. Using autoethnography as a methodological framework, the resulting novel is a creative orchestration of bilinguality, metaphor and theatricised multi-page spreads.



## I N T R O D U C T I O N

*Carnival Land* is a body of work that uses a *performance*<sup>1</sup> of metaphors to draw correlations between Carnival and my experience of immigration to New Zealand.

This exegesis contextualises and explains the created work. In doing so it is divided into four chapters and a conclusion.

The first chapter positions myself as the researcher. Because this is a subjective inquiry leading to reflective and autobiographically influenced outcomes, the chapter discusses ambiguities I experienced as an immigrant. I also briefly outline my childhood engagement with Carnival in Brazil, and reasons for undertaking the project.

The second chapter discusses the *research design* developed for both the narrative structure and visual treatment of *Carnival Land*. This section outlines autoethnography and self-search as methods for accessing and processing personal experience. The chapter also discusses the use of heuristic inquiry and external review as methods for developing and refining the project.

The third chapter offers a *review of contextual knowledge*. In doing this it positions the inquiry in relevant fields of creative and theoretical discourse. This section discusses theories relating to Carnival (Bakthin, 1968), bricolage (Lévi-Strauss, 1962) and rites of passage (Turner, 1960, 1969, 1979). Positioned alongside this review of theory is a discussion of the work of other illustrators whose inquiries relate to immigration journeys, questions of identity, and the relationship between photomontage and the theatrical.

### FOOTNOTE

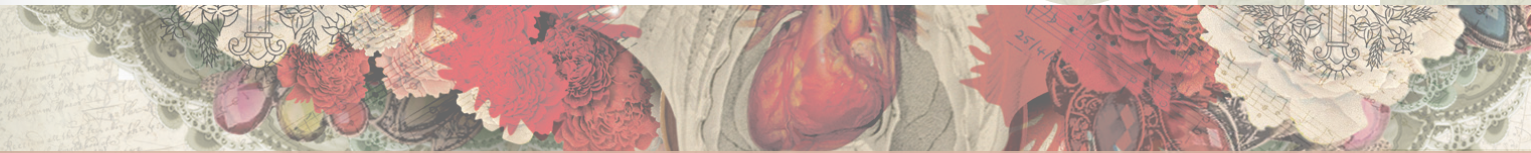
<sup>1</sup> Performance is a term that explains the arrangement of a number of metaphors that are related to Carnival. These play out in both the narrative and visual treatment of the work.



The fourth chapter of the exegesis discusses the *critical framework* inside which the research may be considered. Although the concept of Carnival provides an overriding metaphor for the work, *Carnival Land* is also discussed in relation to transformative journeys, bricolaged identity, and acts of performance. These ideas are unpacked in relation to specific design decisions affecting the construction of the novel's narrative, its physical structure, and visual treatment of the work.

# 01

POSITIONING THE RESEARCHER



## P O S I T I O N I N G   T H E   R E S E A R C H E R

When I was a child, I believed I should pursue my dreams. It is what my parents taught me, and I came to imagine that dreams were easy things to make come true. However, maturity has shown me that we do not always get what we want, even if we run away to a different place to find better opportunities, freedom, and happiness.

I cannot remember the exact nature of my childhood dreams. Yet living in a poor area of São Paulo, watching my parents struggle to make a living and seeing my closest friends lose themselves in a miasma of crime and drugs, made me realise how quickly dreams can die in such harsh environments. To protect myself, I invented a private world where I was a little black princess of the ghetto or one of the beautiful Queens of Drums who came to life every year during the annual Carnival festivities.

In Carnival, the Queen of Drums is normally a beautiful and decorated celebrity. She epitomises for a short time the fantasies and aspirations of many underprivileged young women. However, beneath the theatrical facade exists undercurrents of carnality, corruption and machismo. Behind the masks of Carnival, there are values that equate success with ostentatious displays of luxury. Carnival is more than a parade of illusions; it is also the manifestation of a Third World adoration of easy money that is valued over the pressing needs of education, intellectual freedom, and social/political transparency.

It was these realisations that caused me to attempt to escape the poverty and illusions of this world. At twenty-four, I left my home and immigrated to New Zealand.

By leaving a constrained world I had never stepped outside of, I knew I was sacrificing the security of family and friends. In New Zealand, I faced the

challenges of finding new friends I could trust, bureaucracies that made getting a visa difficult and a language barrier that undermined my performance in simple jobs. I was forced to work illegally and under the minimum wage. In my first troubled months in New Zealand, I began to revalue the simple things I had when I was living at home. In this new country, my first friends were Brazilians who helped me to navigate through the many cultural contradictions. This period was followed by a time when I came to understand that once a language barrier is broken, people are in fact much the same.

In 2007 I finally secured official residency, and for the past four years I have been a New Zealander. On a personal level I am proud of having achieved a dream of renewal on my own.

In 2009 I went back to Brazil for a holiday. I was missing my family and a world that was gradually turning into memories. I felt excited about reconnecting with my family, friends and culture. It was summer when I returned. The streets of São Paulo were baked with heat and the smells of the city drifted on the evening air. I was just in time for Carnival.

Seeing again the dichotomy between poverty and the appearance of happiness in the parade made me realise its importance for my culture and, in a strange way, for me too. I began to see Carnival as more complex than a tension between glory and corruption. I learned it was also a festival of dreaming, creativity and transformation. It carried at its core something of what it is to be Brazilian.

With this new perspective, I could understand that Carnival is both a binary and a complex interweaving of realities. I saw within it my own unresolved positioning as a young woman whose life was strung between worlds. My mother kept asking me why a single woman would decide to live far from her family for so long, and I had no answer. I told her I would return to Brazil one day.

The emerging sense of disorientation I experienced during this visit caused me to question what had happened to me in the process of immigration. I

began to reconsider myself both personally and artistically. I realised that by working as a graphic designer in a commercial environment for ten years, there were parallels to the restraints I had felt growing up in the ghetto of São Paulo. I was inhibited. I lived other people's dreams. I wore masks while searching for my true identity.

This thesis is the result of my questioning. It is a story and a metaphor. It tells a tale of immigration and the quest for dreams. It weaves into itself tangible aspects of my past in two worlds separated by oceans, culture and time. It epitomises a quest for a kind of transcendent wisdom that challenges paradigms and is found by cultivating inner love as a path to happiness. I have come to believe that if I conduct every small journey, every struggle, every day and every second as unique, enlightenment will surface.

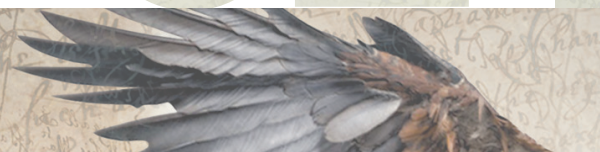
Although the narrative of this work uses *Uirapuru*, a mythical Brazilian bird that determines the realisation people's dreams, I have stopped waiting for him. I have let grow another bird inside me. I do not search for a physical place to belong. My bird is not always clad in beautiful feathers, but it can fly wherever there is a destination. It flies upwards towards happiness... and this is the place that I call home.



Figure 01. My friends and me at school, Festa Junina, Brazil, 1985

# 02

RESEARCH DESIGN



## RESEARCH DESIGN

In practice-led theses one's articulation of methodology cannot necessarily be fixed at the outset of the inquiry. However, I understood when engaging in this project that I would be employing a reflexive, experiment-based research process that would pursue two distinct paths through a form of multi-method inquiry.

The first path related to the development of a book's narrative structure and content. The second related to the generation and refinement of concepts for the visual treatment of the text.

*Narrative Structure & Content*

## ..... AUTOETHNOGRAPHY AND SELF-SEARCH .....

This project is formatted as an illustrated novel. Its story originates in personal experience, and the process of its explication and development may be understood as a form of autoethnographic inquiry. Autoethnography is a form of autobiographical personal narrative that explores the writer's experience of life. Using the experience of immigrating to New Zealand, I positioned myself as the "existential nexus upon which the research rotates, deviates, and gyrates presenting through performance critical self-reflexive analysis of [my] own experiences of dissonance and discovery with others" (Spry, 2001, p.726). The creation of the narrative for *Carnival Land* utilised a self-reflexive search and critique of my experiences of immigration as a means of communicating with and inspiring readers to reflect upon their own life experience. Goodall (in Spry, 2001) suggests, "good autoethnography strives to use relational language and styles to create purposeful dialogue between the reader and the author. This

dialogue proceeds through close, personal identification—and recognition of difference—of the reader’s experiences, thoughts, and emotions with those of the author” (p.713). In my work, what makes this dialogue potentially effective is the feeling of empathy with a fictional realm that, arguably, deals with universal human experiences of confusion, hope, loss and resolve.

..... HEURISTICS AND SELF-SEARCH .....

If autoethnography formed the methodological framework for accessing the novel’s content, its creative orchestration occurred through a heuristic inquiry.<sup>2</sup> Douglass & Moustakas (1985) suggests that in a heuristic inquiry ‘initial engagement’ occurs “to discover an intense interest, a passionate concern that calls out to the researcher, one that holds important social meaning and

FOOTNOTE

<sup>2</sup> Douglass & Moustakas (1985) define a heuristic inquiry as a “search for the discovery of meaning and essence in significant human experience [...] Through exhaustive self-search, dialogues with others, and creative depictions of experience, a comprehensive knowledge is generated, beginning as a series of subjective musings and developing into a systematic and definitive exposition [...] when pursued through intimate and authentic processes of the self, the ‘data’ that emerge are autobiographical, original, and accurately descriptive of the textures and structures of lived experience” (p.40). As such, heuristics is a qualitative method of solving a problem for which no formula exists. It uses flexible and intuitive methods or experience, and employs forms of trial and error. Underpinning its processes is the strategic and intelligent use of questioning and guess work.

personal, compelling implications” (p. 27). Thus they suggest the importance of utilising significant life experiences as a source for an inquiry. Through this they argue that one engages in a process of self-dialogue. They also suggest that in this process “one faces oneself and must be honest with oneself and one’s experience relevant to the question or problem” (p. 17).

This poses a challenge because self-searching methodologies potentially place the researcher in an exposed position. Douglass & Moustakas (1985), Sela-Smith (2002), and Ings (2011) note that if the inquiry is to be honest, the researcher must be prepared to deal with sometimes private and ill-resolved experiences. However, arguably, it is in the expression of these experiences that the potential power of a communicated narrative may reside.

..... HEURISTICS, INSTABILITY, AND THE ICONIC .....

Kleining and Witt (2000), Douglass & Moustakas (1985, 1990), Ings (2011) and Sela-Smith (2002) all note that with a heuristic inquiry (especially when it concerns a self-search), the researcher often doesn’t know the direction in which she is travelling. Douglass & Moustakas (1985) suggest “vague and formless wanderings are characteristic in the beginning” (p. 47). In this project, when I first conceived of the narrative, I was not certain what I would include within it. I realised I was searching for a way of communicating both my experiences of immigration and my search for identity. However, I did not know the means by which I might encode this as either content or form.

Perhaps because memory is so iconic, I began to consider the narrative in visual metaphors that centred on the idea of an embedded self, as represented by the story’s protagonist. By thinking in images as Moustakas & Douglass (1985) suggest, I was able to get in “touch with the innumerable perceptions and awareness that are purely my own, without the interference of restrictions or judgments, with total disregard for conformity or congruence” (p.47).



Figure 02. Tavares, T. (2010).

*Uirapuru bird sketch (left), First impression of Carnival Land (above), and Come to Carnival Land (top)*

Early experiments in finding a potential voice for the Uirapuru and other characters of *Carnival Land*. Here one sees that initially the story engaged with styles that referenced children's book illustration. This was partly influenced by the fact that an early approach to the narrative had a childlike naivety to it. However, as the project developed, the potentials of this form of visual depiction began to undermine the maturity and theatricality of the changes in tone occurring in the story.

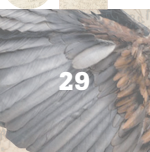
In this process of iconic indwelling, Moustakas & Douglass (1985) suggest, "self-search from the internal frame of reference deepens" (p. 48). They say, "one might be captivated by a particular image, sensation, or realization and pause to explore its meaning or significance more fully" (ibid.).

..... INDWELLING AND CO-PARTICIPANTS .....

In parallel with this process of image connection, I engaged in a form of free writing. By this I mean I began noting ideas in written form that might potentially become episodes in the story. Although these musings were largely fictional, their context was the world in which I had grown up. In my writing, I referenced the texture of the backstreets, the sounds of the Carnival, and the sense of isolation I felt as a child whose world was proscribed by the limitations of poverty and tradition. In this regard, the process of free writing made manifest ideas generated through Moustakas's (1990) and Polyani's (1967) concepts of 'indwelling'.

As these written episodes gathered greater levels of solidity, I began to test a range of visual treatments that proposed different 'voices' for the story. These voices were both my own and those that reflected upon the tone and content of recollections of other immigrants with whom I was in contact.

These immigrants became co-participants in an informal process of investigation. They helped me not only with a consideration of alternative tones for the story, but also enabled me to clarify the structure and content of my narrative. This is because as I told them emerging forms of the story, they responded with questions or narratives of their own. Sela-Smith (2002) suggests, "co-participants, if they are used in self-search, are valuable as reflectors of possible areas of resistance that may be out of conscious



awareness in the form of denial, projection, or incomplete search". This, she proposes, "sends the researcher back into the self to continue the self-search into deeper or more distant tacit dimensions, thus allowing the transformation to be more expansive" (p. 78).

Moustakas (1990) often reminds us that in heuristic inquiry, the question "emerges from the depths of the person, and the data are within, while the self is immersed in the experience" (p. 96). Accordingly, I let the feelings that arose from being an immigrant (loneliness, the wonder and confusion of discovering a new culture, language struggles, financial difficulties, separation from family, and uncertainty regarding my decision to leave) overtake and inform the process of reflection and creation. As Douglass & Moustakas (1985) suggest, in researching the self one must attempt to be "open, receptive, and attuned to all facets of experience of [the] phenomenon [...] recognizing the place and unity of intellect, emotion, and spirit" (p. 16).

## FOOTNOTE

- <sup>3</sup> Sela-Smith (2002) offers an interesting critique of Moustakas's writing on heuristics, and in acknowledging the ambivalence of Moustakas's (1990) method, she moves beyond it. She discusses the "I-who-feels and addresses the experiencing-self [...] as a way to access knowledge that is significant to human experience, available only by stepping into the unknown within feelings" (p. 71). In this regard, her writing on heuristics is arguably more personal and developed from a sense that not only content, but the critical facilities for processing it, exist within the self.

## ..... THE 'I-WHO-FEELS' AND THE 'I-WHO-WRITES' .....

By this stage in the inquiry, I was deeply connected with and operating inside my personal experiences. I was immersed in a process of dialogue between the 'I-who-feels' and the 'I-who-writes'. Sela-Smith (2002) developed these two terms to help explain the relationship between the inward 'feeling' researcher and the outward 'expressing' self.<sup>3</sup>

Writing in discourse with 'I-who-feels' led me on a journey of self-transformation and surrender beyond telling an imaginary story. My system of narration, while superficially concerned with communicating experiences as an immigrant, also became a process of inner transformation. Through writing from the 'I-who-feels', I acknowledged and processed feelings, identity, culture and experience as integral aspects of the research progress. Sela-Smith (2002) suggests "self-transformation... is always the potential byproduct of living through a crisis, in such a way that learning can be passed on to those who hear, read, or see it" (p.82).

Dealing with research through indwelling caused me to question both the content and development of my novel and also the development of my self. I wrote, and in writing, I created a text and also a means of confronting personal issues related to it. This phenomenon may be likened to Aristotle's concept of *phrōnesis*, where the practice of making leads to transformation and self-creation. It is through this, Garrison argues, one "calls into existence a new and better self" (Garrison, 1997, p.73).

## *Visual Treatment of the Text*

While autoethnography and heuristics were used during the creative process of writing the story, a different process (that still utilised the tenets of heuristics) was employed in the development of the novel's imagery. I explored a number of options for visually treating the text and eventually chose photomontage, to engage with notions of memory, distortion and the theatrical.

The process of developing and refining the visual 'voice' of the novel was complex and involved a number of detours into conceptual and stylistic cul-de-sacs. This is because I was not simply attempting to illustrate a written text; I was trying to find its spirit. In the process of bringing imagery and text together, I was seeking to limit the emphasis on written words in the telling of the story.<sup>4</sup>

### ..... REFLEXIVE MOVE-TESTING AND EXPLORATORY EXPERIMENTATION .....

The process of image development in the thesis may broadly be described as self-reflexive. This term draws upon the writing of Donald Schön (1983, 1987). A self-reflexive experiment-based approach to research may be framed inside his (1983) paradigm of reflexive practice in which the practitioner acts as the researcher. Schön (ibid.) describes this as a process of designing in which the "conversation with the situation is reflexive. In answer to the situation's back-talk, the designer reflects-in-action on the construction of the problem, the strategies of action, or the model of the phenomena, which have been implicit in his moves" (p. 79).

The reflexive approach occurred through a process of 'discovery in action' and a dialogue between experimentation and hypothesis.

#### FOOTNOTE

<sup>4</sup> My original draft of the narrative had a word count of 4700. By the time the novel was in its final stages of refinement this had been cut to 800. This is because the imagery worked as a co-narrator. By this I mean it not only carried the spirit of the novel but also actively contributed to the book's narration.

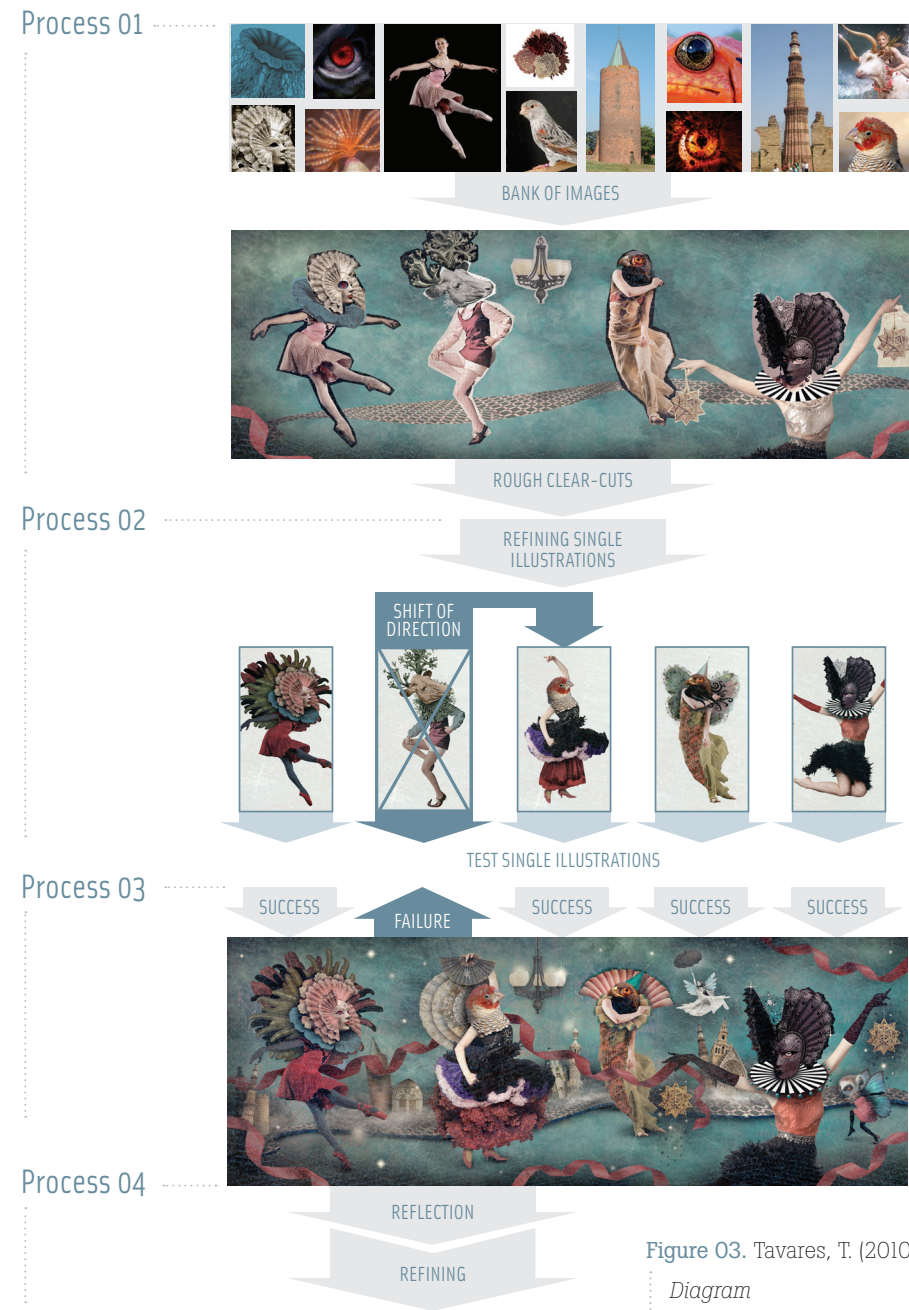


Figure 03. Tavares, T. (2010).  
 Diagram  
 Process of developing the visual  
 treatment of the spreads.

Most of the experiments employed in the development of the illustrative voice for *Carnival Land* used photography and photomontage. The process involved the development of physical mockups that considered both narrative content and the positioning of text (figure 4).

Schön (1983) calls this process of setting up an intended action ‘reflexive move-testing’. It is a process “in which we sometimes do things in order to see what happens: we take action in order to produce an intended change” (p.146). After deciding on the design of the novel and general content of each spread, the visuals followed a four-phase process of development as illustrated in figure 3.



Figure 04. Tavares, T. (2010). *Examples of sketched mockups*  
 These were a form of working blueprint that enabled me to concurrently consider and compare a range of approaches. Within these I was able to compare and evaluate the potentials of narrative design, illustrative style and the relationship between positioned text and image.



Photomontaged characters were created as rough hypotheses. Certain thematic devices, like the notion of the frill or the *distorted harlequin*, were employed to create a sense of continuity. These characters were then positioned (as roughly formed actors on a stage) inside the theatrical space of the illustration. Spreads were initiated as *rough clear-cuts* and assembled in Photoshop (figure 5). Once assembled, I employed a range of exploratory experiments where I *played* with pieces of the photomontage with the aim of refining relationships between component parts. Schön (1983) describes the process of exploratory experimentation as actions “undertaken only to see what follows, without accompanying predictions or expectations” (p.145). Exploratory experimentation he suggests “is the probing, playful activity by which we get a feel for things. It succeeds when it leads to the discovery of something there” (ibid.).

Once the rough clear-cuts indicated a potential for further development, I moved single characters and environmental elements to a different page and worked on them individually (figure 7, pp. 38–39). By moving individual components on and off the stage of the illustration, I developed them through a form of transformational dialogue. This discursive approach between elements and contexts promoted unintended actions and shifts of direction



Figure 05. Tavares, T. (2010).

Rough clear-cuts indicating position of single illustrations.

(figure 6). If a single illustration did not exist in concord with other elements, I returned to the beginning of the process, beginning new dialogues and finding alternative directions. Schön (1983) defines this process as moving-testing. In this approach to problem solving he suggests that ‘unsuccessful’ experiments are important because they can open up new interrogations and new directions. He says, “The practitioner’s moves also produce unintended changes which give the situations new meanings. The situation talks back, the practitioner listens, and as he appreciates what he hears, he reframes the situation once again” (p. 132).



Figure 06. Tavares, T. (2010).

Diagram illustrating how move testing resulted in the reconceptualisation of a character in the spread.

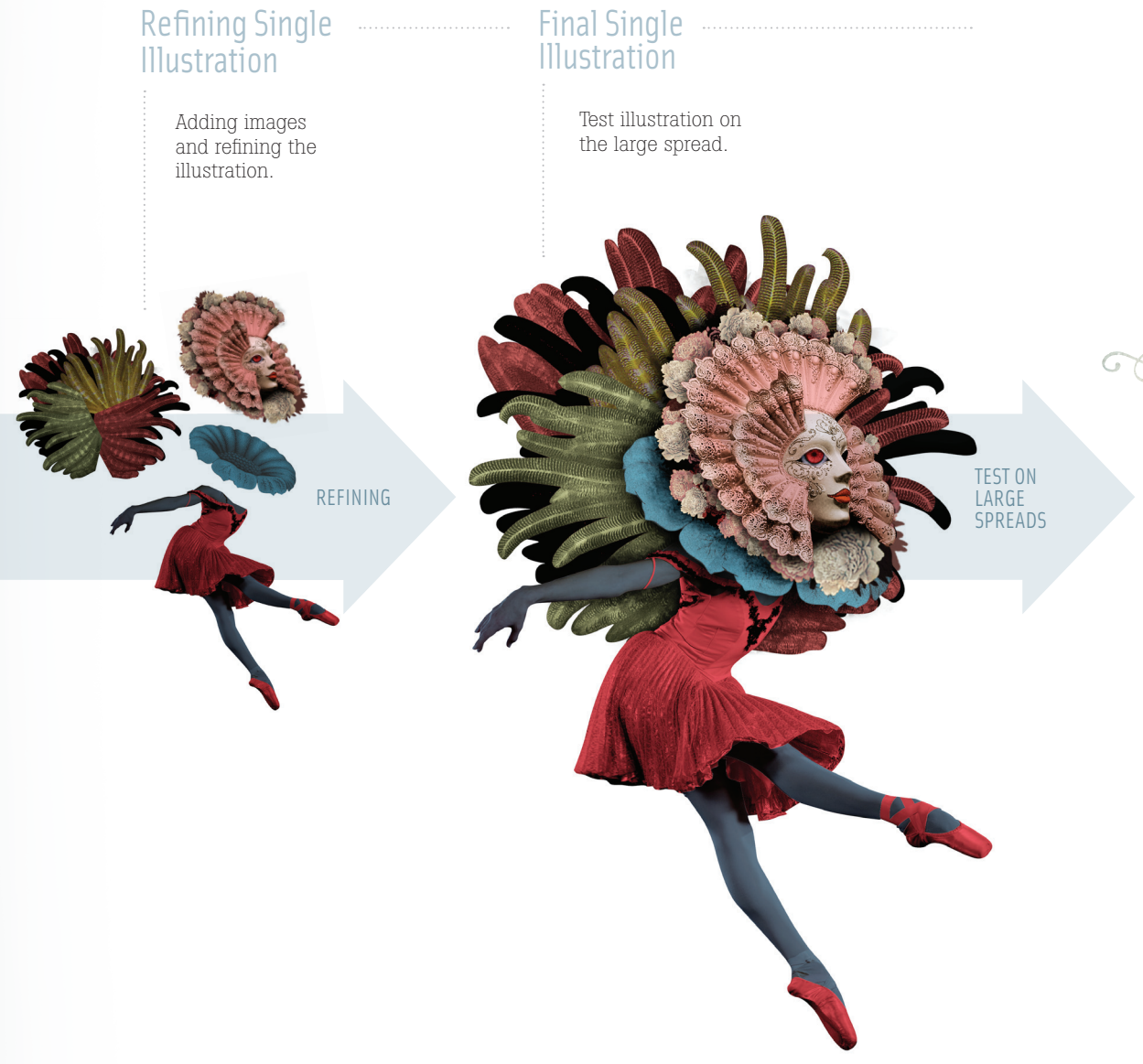
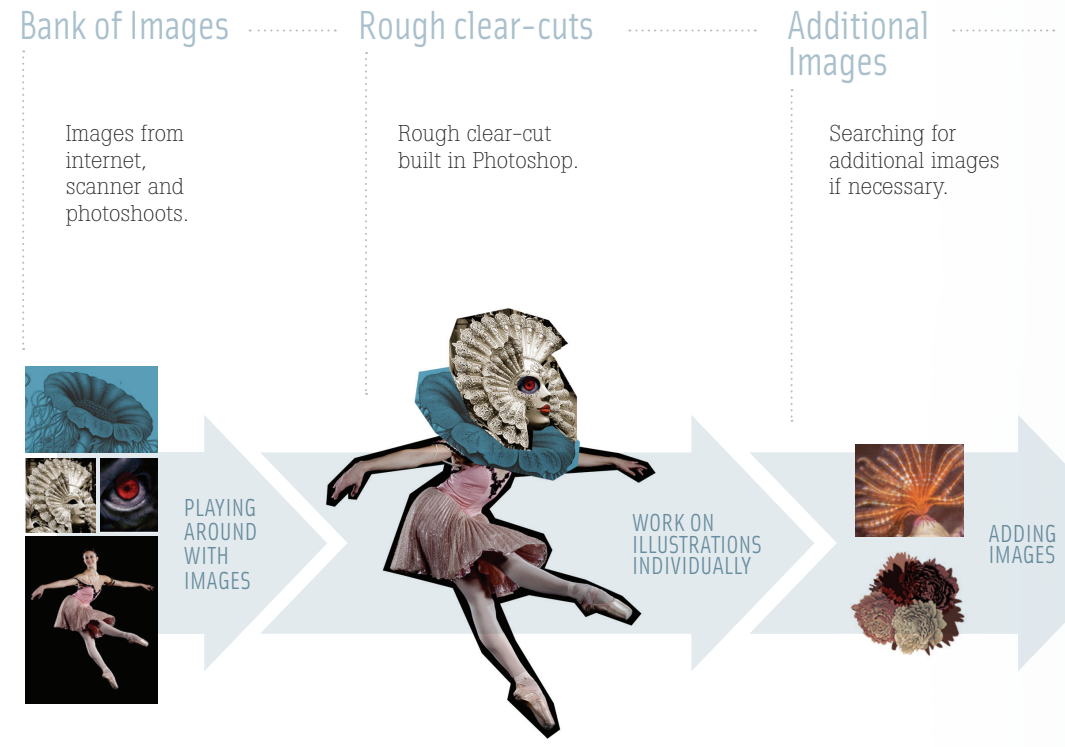
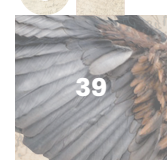
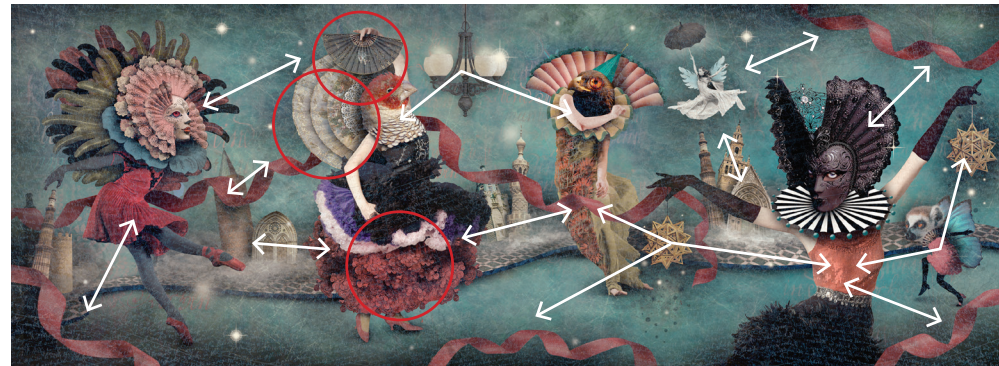
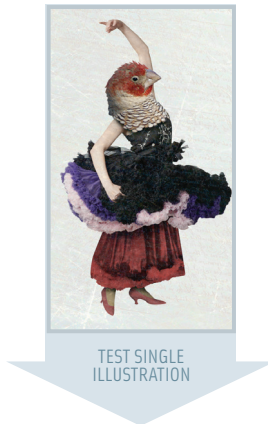


Figure 07. Tavares, T. (2010). *Diagram*  
Process of developing a character.





### Refining Spreads

- ↔ Finding harmony between shapes, colours, patterns & space
- New elements to enlighten the illustration

Figure 08. Tavares, T. (2010). *Diagram*  
 'Change notes' to myself in relation to achieving harmony within the illustration.

### HEURISTIC INDWELLING

In the 'thinking through' process of developing the photomontage, I returned to the heuristic state of indwelling. In this regard, the fictional world of the novel may be seen as an extension of the self, and as such, it becomes the self. I dwelt and made decisions inside this world of theatrical spreads, eclectic imagery and personal narrative. Because it was a distorted world, I sought out and experimented with the potentials of alteration, layering and the cobbling-together of elements. Through this, my understanding and 'feeling' of this world grew (figure 8). There is a certain playfulness that permeates these experiments. However, the process is also one of 'finding my way'. Experiments were gradually shaped from imprecise understandings. Douglass & Moustakas (1985) suggest that in such a state a "growing sense of meaning and direction emerges as the perceptions and understandings of the researcher grow and the parameters of the problem are recognized" (p. 47).

As I orchestrated elements in this world, I began to refine and draw harmonies between them. Shape, colour, pattern, space and movement gradually began to 'speak' to each other with increasing grace. During this process of indwelling, I asked myself if the aspects of narrative had been realised. I engaged intuitively with the artwork by employing a form of self-judgment that gave me a "clear sense of the direction in which the theme or question is moving and [I] know what is required to illuminate it" (Moustakas, 1990, p. 48). In this process I was using the phenomenon Polyani (1967) describes as *tacit knowing*. This is the intuitive knowledge that I possess without being able to name. It is knowledge that Moustakas (1990) describes as that "deep structure that contains the unique perceptions, feelings, intuitions, beliefs, and judgments housed in the internal frame of reference of a person that governs behavior and determines how we interpret experience" (p.32).



## FOOTNOTE

<sup>5</sup> When searching for a picture on the internet often other potential images would come up and be added to my archive. Thus online resources operated as a form of unpredictable provider of alternatives in the research.



**Figure 09.**  
*Photoshoot of Tatiana Tavares and Nicholas Monks*  
 Reference and photomontage models for *Carnival Land's* main and secondary characters.

The process of indwelling allowed me to re-familiarise myself with my experiences of the Carnivals and environments of my childhood. In this sense, Moustakas (1990) suggests, indwelling “carries the sense of total involvement in a research theme or question in such way that the whole world is centered in it for awhile” (p.47). As a fusion between the world experienced as a fiction and the world experienced as a ‘reality’ I began taking photographs of myself for the work. By doing this, I was attempting to corporeally fuse myself with the protagonist in the narrative (figure 09). Moustakas (1990) describes this fusion in almost poetic terms. He suggests the question becomes the “song into which the researcher breathes life [...] because the question itself is infused in the researcher’s being” (p.43).

..... REPOSITORY OF IMAGERY & THE GENERATION OF ALTERNATIVES .....

In the process of selecting images for the photomontages, a personal archive of photographs was constructed.

The intention of developing a bank of images was to create an effective resource. Pictures were selected either based on immediate needs (when I was in the process of developing characters or environments) or as a means of opening up considerations to a wider range of possibilities.<sup>5</sup> The project’s archive was built from online image banks, scans of print images, personal records and photo shoots. Although online image banks were useful, because of the particular demands of the narrative, the main characters generally required that I set up tailored photo shoots.

The use of online resources proved to be an effective research method. Often such resources were instrumental in fostering a certain level of conceptual ‘disobedience’. By this I mean that, at times, they suggested possibilities



Figure 10. Tavares, T. (2010).  
*The Parade (detail)*  
 Detail of the final character  
 of the fanned budgie.

## FOOTNOTE

<sup>6</sup> Because the spreads were created in layers, it was not difficult for me to move elements around where it proved necessary to make adjustments to the illustrations.

outside of my core thinking processes and initial conceptualisations. The character of the frilled budgie in figure 10, *The Parade*, serves as an illustration. I sought an approach to this character that might suggest both eclecticism and a sense of underlying identity. In building the creature I approached online searches using generic key words like circle, twirl, and round instead of specific ones such as feather. By using this technique I *stumbled* upon the concept of the fan. I found this approach, particularly helpful in overcoming creative blocks because it is essentially a form of visual dialogue with the unpredictable.

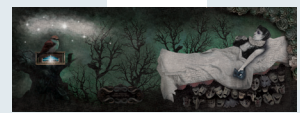
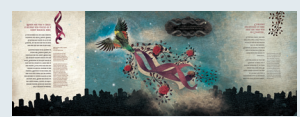
## REFLECTION &amp; REVIEW

After I developed a group of images I tended to put them aside for a few days until I was able to look at them with fresh eyes. This afforded me a certain sense of distance and enabled a slightly more objective evaluation of what I had created. As the book gathered a sense of wholeness in which I was able to view the novel's spreads within a complete text (rather than as individual elements within single spreads) it became important to orchestrate quite sophisticated levels of harmony and congruence across the project (figure 11, pp. 46–47). To achieve this, I printed out refined versions of the book (to scale) so I could assess how effectively and harmoniously pages followed each other and reacted when folded. I was seeking a high level of fluidity in the design of the book so that the theatricality and eclecticism would not produce a sense that the story was being internally pulled apart.

By reflecting on proofs of the illustrations, I was able to make more informed judgments regarding concordance of colour, tone and details. Also, by reflecting on printed work that was proportionally accurate, I could judge more effectively how successful the illustrations were in engaging the viewer in both the drama and accessibility of the work.<sup>6</sup>

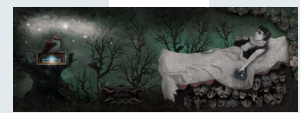
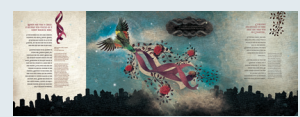
### Refining Spreads

Refining spreads adjusting colour, texture and shadows.



### Comparing Spreads

Importing pieces from one another to keep the same visual language.



### Reflection

Printed in original size, reflected and discussed.



### Changes to Narrative & Visuals

NARRATIVE

COMPARE

VISUALS

Figure 11. Tavares, T. (2010). *Diagram*.

#### *Process of refining the spreads*

After a set of large spreads was completed, I compared them and began integrating certain visual themes (that were, in fact, imported pieces of the existing work). This weaving of 'borrowed' iconography through the final plates helped me to reinforce a sense of continuity in the book. This was important because *Carnival Land* involved journeys through 'worlds' that needed to believably exist inside an aesthetically coherent whole.

During the final refinement of the novel I spent considerable time tweaking light, shadow, depth and atmosphere. I also revisited parts of the written text to readjust emphasis, so the work attained a greater level of concord between its written and visual voices.

During this stage of the design process, I sought out consultants for external review. I did this in order to check that the book was actually working without the need for the author to clarify important issues. As part of this process, I engaged the author Lisa Williams as a script editor. This was important because I needed to bring the spirit of what I had written and what I had illustrated into a greater sense of concord. I also had to be certain that having used highly self-referential systems of design generation and critique, were working to produce an effective, communicative text. In addition, when I felt it might be helpful, I discussed my illustrations with a small number of other designers. I did this, not as a means of gathering inspiration, but as a check that the work was communicating well and achieving effective levels of internal coherency.

Although review was important to the refinement of *Carnival Land*, I remained cognisant of the fact that the richness of this project lay in its 'internal' processing. Ings (in press) in discussing autobiographical inquiries suggests:

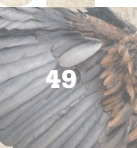
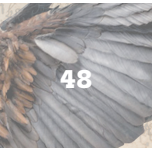
a designer employing external feedback in a heuristic inquiry needs to be vigilant. [...] Unless feedback is drawn back into the self (as opposed to simply being applied to the emerging design) the system of inquiry can become disconnected. The power of the subjective search can shift to an objective analysis of the created phenomena. This can result in a work in the final stages of its realisation, losing much of its integrity and idiosyncratic 'voice'. This is because, if one applies critique to the emerging artifact instead of the question, the outcome can become disconnected from the wealth of tacit knowing that brought it into being (p.10).

## Conclusion

This project, being autobiographic in nature, employed a research design intended to facilitate the strategic accessing of personal experience so that it might be synthesised into an elegant, fictional work. As such the inquiry went beyond the service-oriented methodologies often employed in professional graphic design. Instead, it engaged with the more nebulous and unstable processes of heuristics and exploratory experimentation. A number of writers on heuristics, Moustakas (1985, 1990), Sela-Smith (2002), Ings (2011), Scrivener (2002), Wood (2004), Dineen & Collins (2005), argue the significance of this kind of approach to certain types of personalised, creative narration. While often unstable, both autoethnography and heuristic inquiry can aid in the exhuming and reconstitution of knowledge. Because both approaches engage in high levels of indwelling, they are able to access the interior in the pursuit of the construction of highly distinctive texts.

During the development of the illustrations, I employed complex levels of synthesis that required a reflective and reflexive approach to emerging outcomes. Although much of this synthesis was processed internally, when I needed to check that the outcomes were articulate and meeting the aims of the project I sought exterior feedback. This input came from the production of reviewable proofs and from accessing the expertise of other authors and illustrators.

Having now discussed the research design employed in the project it is useful to consider the theoretical and design contexts of the thesis.



# 03



REVIEW OF CONTEXTUAL KNOWLEDGE

## REVIEW OF CONTEXTUAL KNOWLEDGE

*Theoretical Writing*

While a project might be framed by a number of theoretical frameworks, three key areas significantly influenced *Carnival Land*. These were notions of transgression, carnality, and Carnival; structure and discourse surrounding bricolage; and writings relating to journey both as a rite of passage and as a process of immigration.

## ..... CARNIVAL .....

Bakhtin, in *Rabelais and His World* (1968), offers an interesting discussion of both the interaction between the social and the literary, and the meaning of the body and the material bodily lower stratum. If we understand the etymology of the word Carnival as *carne vale* meaning *a farewell to the flesh* (Presdee, 2000, p. 36), we encounter a phrase that intersects with certain tenets of Carnival as a celebration. In this, the participant disrupts order by letting go of the flesh (or the self) in the pursuit of another (carefree) self. Bakhtin's considerations were useful to this project because he suggests that in Carnival, binary distinctions are transgressed and the opposites are mixed. The social hierarchies of the everyday are overturned by normally suppressed voices and energies. The act of dressing up becomes a way to imagine symbolic and brief transformations of identity and new socio-cultural values.

Bakhtin's discussions influenced both the construction of my narrative and the contextualisation of the work because his theories created stimulating analogies. In this regard I mean he inspired my thinking about the carnal

## FOOTNOTES

<sup>7</sup> Considerations of the transitional nature of Carnival are central to this research project. Through metaphors I negotiate bridges between carnival, the body, the re-embodied, bricolage, and rites of passage.

<sup>8</sup> As one progresses through the text these languages change their position in the hierarchy of telling. While the work is always bilingual, the alternating narrator's voices are empowered (into dominant positions) by the geographical location in which the story is situated. While the two languages offer broad interpretations of each other, they remain polyphonic because they are not direct translations. In describing the narrative and its world there is an acceptance that written language will carry with it specific cultural nuances that cannot be effectively translated.

<sup>9</sup> Strauss (1962) defines myth as a mutable identity that "lies half-way between percepts and concepts [and] are pre-constrained" (pp. 18-19). He suggests, "like the constitutive units of myths, the possible combinations of which are restricted by the fact that they are drawn from the language where they already possess" (ibid.). He argues that they are capable of infinite extensions because elements can be used in a variety of improvised combinations to generate new meaning within them (such as in construction of a collage).

(bodily) nature of Carnival and also enabled me to understand certain linkages between the transition of the self and the nature of immigration as a transitional physical/social/personal experience.<sup>7</sup>

With less emphasis, but connected to the concept of Carnival, Bakhtin, in *Problems of Dostoevsky's Poetics* (1984), also discusses the notion of polyphony as a carnivalesque style that uses many voices, or points of view, so one might perceive a situation from many angles. His writing on this issue impacted on my use of linguistic dualism in the work. This may be seen in the use of parallel linguistic voices (Portuguese and English)<sup>8</sup> in the written narration of the story.

## BRICOLAGE

The term bricolage was first introduced by the anthropologist Claude Lévi-Strauss in his book *Savage Mind* (1962). Bricolage originally described discoveries related to primitive thinking and the way early people classified the world through an infinite extension of improvised combinations. The term comes from French *bricoler*, as *fiddle*, *tinker* and, by extension, to make creative and resourceful use of whatever is at hand (Louridas, 1999, p. 2). In this sense, bricolage might be considered as any spontaneous action that reconnects or assembles existing mythological fragments<sup>9</sup> to generate new meanings. Lévi-Strauss suggests that these structures, *improvised* or made up as responses to the environment, might serve to establish homologies and analogies between the ordering of nature or society, and so satisfactorily be used as a means of *explaining* the world.

In this project his concept influenced my thinking around the design of visual metaphors that might suggest a *bricolaged identity*. In my work we can trace his ideas as symbolic re-assemblages of identity appearing in the contexts of both Immigration and Carnival. His theories also relate, in a more practical

## FOOTNOTE

<sup>10</sup> Genep is an influential theorist who has contributed much to discourses surrounding concepts of rites of passage.

way, to the use of photomontaging of photographic fragments as a creative method for visually treating the visual diegesis of the book.

..... RITES OF PASSAGE .....

Turner's (1960, 1969, 1979) theories relating to *rites of passage* employ Genep's (1960)<sup>10</sup> schema as a way of emphasizing the procession-like nature of a rite of passage. Genep (1960) describes a common structure for rites of passage that engages separation, margin (or limen), and aggregation. Genep (1960) argues that of equal importance is the chronology (beginning, middle and end) of these journeys.

Conversely, Turner's concerns (1960, 1969, 1979) are primarily with the middle phase (liminality). Turner (1979) defines liminality as a period of "being-on-a-threshold", a "betwixt-and-between" (p. 465). This he says is a period where the individual doesn't belong to the society that they previously were a part of, and they have not yet been reincorporated into a new society. Turner (1960) emphasised the implications of these periods for our conceptions of society itself. He suggested that they negate normal rules and hierarchies that a society draws on for its symbolic power. This argument enabled Turner to expand upon Genep's (1960) idea of rite from life-crisis rituals (such as tribal ceremonies of birth, puberty and death) to other moments of social transition (such as pilgrimage) and symbolic rituals of public liminality. It is in this regard, I suggest, we may conceive of Carnival as a symbolic reversal, or a brief moment of liminality.

Turner's writing was useful to this project because I considered immigration as a form of secularised pilgrimage, and Carnival as a symbolic rite of passage. This caused me to expand my understanding of these periods of transition and to consider them as *transformative journeys*.

## FOOTNOTES

11 We can trace these phases through the work.

12 These ideas will be discussed in more depth in the chapter discussing the critical framework of the project.

13 Curry & Velazquez (1998) use the concept of *hero-journey*. Campbell (2008) suggests that most stories can be understood as a series of narrative structures and character archetypes, described through mythological allegory.

14 Aggregation represents the notion of forming a whole or reaching the conclusion of a quest. It is a term used by Genep (1960) in relation to the concept of the rite of passage, where aggregation is the point where the journey is completed and the hero has achieved a state of majesty.

15 Green (in Gutierrez, 2010) suggests that the transformation of Dorothy isn't humanist or materialist. The transformation is when "Dorothy finds her true Self, her higher consciousness, her ultimate Oneness with the cosmos, her home" (p. 59). Mackey (in Gutierrez, 2010) argues, "home is a state of mind or a way of seeing not possible before the hero departs [...], a state of being or consciousness that was within the hero's heart all along" (p.135).

16 Curry & Velazquez (2010) suggest that the heroines lost in fantasy worlds are normally displaced in the strange environment they find themselves in. In constructing family-group structures they seek a "basic sort of bonding in a situation of instability and threat" (p. 42). They say, "these family-like structures make sense in terms of the unstable worlds, which form the background of these stories" (ibid.).

17 In *Carnival Land*, the protagonist's task is to make a costume for Carnival and thereby find a way to remain in a foreign land. However, she loses confidence, and her transformative journey becomes her quest to discover her true self (to gain her *one true-wish*). The idea of the true-wish is represented in the text as costumes in the Carnival parade. Making the perfect costume symbolises finding a *home* inside oneself. Her true-wish turns out to be acknowledging the love within. Through this process she finds her home and the security necessary to leave the foreign land.

Genep's (1960) structure (separation, limen, and aggregation) was important as a reference for the narrative structure and content;<sup>11</sup> however, Turner's discussions around the nature of liminality were influential in my consideration and treatment of moments of ambiguity and paradox experienced in the process of immigration.<sup>12</sup>

## FISH-OUT-OF-WATER NARRATIVES

In terms of storytelling, Curry & Velazquez (2010) discuss a particular form of narrative they describe as a 'fish-out-of-water narrative'. This is a literary paradigm in which a character undertakes a journey in a world foreign to the one she is accustomed to. This is done in order to change a life pattern.<sup>13</sup> They suggest that as soon as the journey is accomplished, the *aggregation*<sup>14</sup> is symbolized by events, such as finding a prince, or a family bond, that represent the spiritual or inner-transformation that has occurred during the journey. In *Carnival Land*, the fish-out-of-water narrative provided a structure for the story and parameters for incorporating fantasy elements into the text.

In understanding this form of story one might consider a parallel to *Carnival Land* like *The Wizard of Oz*. This is a fish-out-of-water narrative in which Dorothy undertakes an inward, psychological-spiritual<sup>15</sup> journey in order to acquire a different perception of the world. She learns that "there is no place like home" (Gutierrez, 2010, p.55). In *The Wizard of Oz* the aggregation occurs when the main-character returns to a specific family-structure.<sup>16</sup> This indicates that some security and confidence is fundamental to the main character's decision to eventually leave a foreign world.<sup>17</sup>

Figure 12. Tan, S. (2006). Page spreads from *The Arrival*

This story, rendered primarily in graphite pencil, concerns an immigrant who encounters a city of foreign customs, peculiar animals, and an indecipherable language. By relating the narrative entirely in images, Tan ingeniously positions the reader inside the immigrant's experience. This creates a sense of bewildered immediacy beyond that which can be captured by written language. The work is just over 120 pages long. Retrieved February 16, 2011, from <http://www.shauntan.net/books.html>.

FOOTNOTES

18 By graphic novel I refer to a narrative, fictional work in which the story is conveyed to the reader through the interplay between the written word and sequential art. I also demarcate the graphic novel from traditional conceptualisations of comics and zines, because graphic novels are normally bound using longer and more durable formats (that is, formats more commonly associated with the structure of printed books).

19 Tan (n.d.) illustrates a fantastic world in visual metaphoric arrangements that depict the displacement and sense of belonging of a character in a foreign land. The immigrant "finds himself in a bewildering city of foreign customs, peculiar animals, curious floating objects and indecipherable languages" (para. 1).

20 Tan (n.d.) says, "the absence of any written description also plants the reader more firmly in the shoes of an immigrant character. There is no guidance as to how the images might be interpreted, and we must ourselves search for meaning and seek familiarity in a world where such things are either scarce or concealed" (para. 10).

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### *Narrative Structure & Content*

*Carnival Land* tells the story of the transformative journey undertaken by a young girl in a foreign land where true wishes appear as costumes in the annual Carnival parade. It is a body of work that utilises storytelling and photomontage in the design of a graphic novel.<sup>18</sup> It is therefore useful at this point to discuss the work of other illustrators and artists whose work impacted on aspects of the narrative structure and visual treatment of the text.

THE ARRIVAL

A significant work impacting on my design of *Carnival Land* is Shaun Tan's (2006) graphic novel *The Arrival* (figure 12). In this work the journey of an immigrant in a foreign land is told via the use of metaphors related to belonging.<sup>19</sup> By placing photorealistic human figures in abstract, surreal environments, Tan evokes the intimacy and sense of dislocation of an individual's immigrant experience of a foreign world. The arrival begins when the main character suffers a threat and is forced to leave his homeland. His journey ends, or is resolved, upon his adaptation (bringing his family to the new land). This act serves as the aggregation. In my work notions of belonging are explored through the metaphors of Carnival. These serve to highlight the *foreignness* of relationships between immigrants, environments, and new socio-cultural contexts.

Tan's work is significant because his narrative is delivered entirely using the communicative power of images. His decision not to use written language emphasises a sense of muteness and alienation. Because of this, the notion of belonging must be interpreted visually by the reader.<sup>20</sup> In relation to this, although my work uses a fluctuation between two written languages, it places

## FOOTNOTES

<sup>21</sup> The large format spreads composed in rich detail have primacy over the conventional power of written text.

<sup>22</sup> Anthropomorphism is a term that refers to any attribution of human qualities or emotions to animals or non-living things, phenomena, material states, objects or abstractions (Morris, Fidler & Costall, 2000).

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Figure 13. Ernst, M. (1934). *Une Semaine de Bonte*

Masks are displaced from their original contexts and placed in a bourgeois melodrama. The work that comprises 182 images was created by cutting up and re-organizing illustrations from Victorian encyclopedias and novels. In it we see suggestions of a nature that lurks behind the pose. The true self is suggested as an ambiguous irruption into the mundane. Retrieved January 25, 2011, from [http://www.all-art.org/art\\_20th\\_century/ernst\\_Max1.html](http://www.all-art.org/art_20th_century/ernst_Max1.html).

heavy emphasis on the visual as a theatricised form of displacement. The *spirit* of bewilderment evident in Tan's work takes, in my approach, the form of recontextualised and dislocated realities<sup>21</sup> that reach beyond the conventions of the comic strip.

..... UNE SEMAINE DE BONTE .....

*Une Semaine de Bonte* (1934) was influential in this project as I began experimenting with the creation of a suitable illustrative approach to the idea of foreignness in *Carnival Land*. Ernst's work suggested certain tensions one might obtain through a process of recontextualisation. In *Carnival Land*, the aspirations and true natures of characters are represented both in the costuming and the animal faces they adopt. Adamowicz (1998) suggests that in Ernst's *Une Semaine de Bonte* (1934) (figure 13), the collage of bestial masks represents the ambivalent space of identity in a socio context. He suggests this "unmasks what is normally masked, and points to what is present but unsaid in a social ceremony" (p. 157). In *Carnival Land*, identities may be seen as anthropomorphic<sup>22</sup> figures. These are metaphors for the people I encountered when I came to New Zealand. They are both masked and unmasked by being costumed. They may be seen as having a *bricolaged identity* that occurs in the contexts of both immigration and Carnival.

..... MARTINE ROCH AND LYDIA LYS .....

Martine Roche's animal photomontages (figure 14) form an interesting context for my illustrative approach to *Carnival Land*. Her work has a haunting tension that suggests both innocence and the tensions of an adult sensibility. Although not as theatrical as my illustrations, her photomontages have a sense of challenged, child-like naivety that were early considerations in the development of my work.

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**Figure 15.**

Lys, L. (2010). *Untitled*

These photomontages demonstrate Lys's use of reconfiguration. Here well-known fantasy worlds, such as *Alice of Wonderland* and *Little Red Riding Hood* are reassembled and recontextualised into illustrations that suggest both innocence and brooding unease. Retrieved January 10, 2011, from <http://lysdesign.blogspot.com/>

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**Figure 14.** Roch, M. (2009). *Untitled*

Retrieved February 03, 2011, from <http://martineroch.net/>

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However, perhaps of more interest are the montages of Lydia Lys (figures 15 & 16). Lys, like Roche is a French designer and illustrator. Her recent photomontages incorporating drawing and photography generally suggest a darker sense of theatricality and cultural dismembering. Although she does not deal overtly with issues of cultural dislocation, her work often recontextualises childhood narratives through a process of masking. In this regard she forms part of an extensive tradition of using the mask to simultaneously enigmatise and reveal that includes established illustrators like Mel Odom (1980s) and Michael Parkes (1990s). Lys's work achieves a poetic disfiguration that was of interest in this project because I was seeking ways of bringing the eclectic and ornamental into a sense of theatricised and harmonious whole.

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**Figure 16.** Lys, L. (2010).

*Untitled*

This photomontage was influential in introducing iconic elements of theatrical scenery and performance into my conception of *Carnival Land*. Retrieved January 10, 2011, from <http://lysdesign.blogspot.com/>

Figure 17. Taymor, J. (n.d.).

*Costumes and performance space for King Stag*

A theatrical version of an 18th Century fable in which the main character is a puppet. The costumes represent Renaissance Italy with Japanese bunraku<sup>25</sup> and Indonesian shadow puppetry. Retrieved February 19, 2011, from <http://www.costumeworksinc.com/gallery/CWPstag.html>

FOOTNOTES

<sup>23</sup> By this I refer to the unnatural use of space in the work that references a world experienced through a proscenium arch. Thus we see *Carnival Land* as a staged narrative.

<sup>24</sup> The third and fourth dimension being time and space which I treated enigmatically.

<sup>25</sup> Bunraku is a form of traditional Japanese puppet theater, founded in Osaka in 1684.

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JULIE TAYMOR

Although a plethora of other artists and designers including Tarsem Singh, Richard Dadd, Alan Aldridge, Julien Pacaud, Lou Beach and David Hochbaum may be seen as contributing to the context of *Carnival Land*, in the realm of theatre Julie Taymor's eclectic approach to costuming and staging in her play *King Stag* was especially influential. Her consideration of the stage as a space in which a masked narrative might occur significantly influenced my treatment of space and composition in the *Carnival Land*. Taymor mixes Renaissance Italian, Japanese, and Indonesian influences into an arresting amalgam of styles. In this regard her interest in cultural eclecticism and transition related to certain aspects of my own investigation.

Taymor positions her actors on a stage to accentuate aspects of their character and costuming (figure 17). Similarities may be seen in my work, where I position elements in my photomontages to heighten the viewer's awareness of the theatricality and artificiality of the scene.<sup>23</sup> However, it is important to note that while Taymor's notions of the theatrical provided visual references for *Carnival Land*, my work understood itself as a two-dimensional environment alluding to the third and fourth dimensions.<sup>24</sup> It was not a theatre, but an allusion to the theatrical.

## *Conclusion*

In traditional theses a literature review is employed to establish the context of the research and provide evidence that the candidate understands key critical points of current knowledge. These sources are normally secondary (published) texts that include substantive findings as well as theoretical contributions to the topic at hand. In creative practice, because often the context of a project is often also defined by practitioners in the field, one must reach beyond convention. Therefore, in this chapter I have endeavoured to outline salient theoretical ideas and the work of influential illustrators and designers whose thinking may be seen as positioned on a stage where my project is one of the performers.

In presenting these bodies of knowledge I have sought to draw their contributions into a brief description of influence. The ideas outlined here are of course only cursory. A number of them will be examined in more detail in the following chapter.

# 04



C R I T I C A L F R A M E W O R K

CRITICAL FRAMEWORK

*Metaphor*

Aspects of metaphor have been central to the development of *Carnival Land*. Specifically, Carnival has served as a primary metaphor that has been extended through three conceptual frames:

- ..... THE TRANSFORMATIVE JOURNEY .....
- ..... BRICOLAGED IDENTITY .....
- ..... AND ACTS OF PERFORMANCE .....

Grisham (2006) suggests that humans use metaphors and storytelling to give meaning to their life experiences, transfer knowledge, make sense of the world, and elicit emotive feelings. O'Brien (2005) argues that metaphor is a powerful tool for creating new realities. He suggests, "much of cultural change arises from the introduction of new metaphorical concepts and loss of old ones. [...] Changes in our conceptual system do change what is real for us and affect how we perceive the world and act upon those perceptions" (p. 111). Kittay (1987) describes the importance of metaphors "in placing [...] an object in two perspectives simultaneously. From this juxtaposition results a reconceptualization [...] in which properties are made salient which may not previously have been regarded as salient and in which concepts are reorganized both to accommodate and to help shape experience" (p. 4).

Kittay (1987) also suggests that metaphor combines two active ideas, the *vehicle*, which is "the idea conveyed by the literal meaning of the words used metaphorically" (p.16), and the *tenor*, which is "the idea conveyed by

the vehicle" (ibid.). In *Carnival Land*, the metaphor of Carnival serves as the primary metaphorical vehicle, while my experience as an immigrant to New Zealand provides the tenor.

I will now outline ways in which the juxtaposition of these ideas through conceptual frames engaged with the metaphorical vehicle and tenor to eventually determine the design of the work.

## FOOTNOTES

<sup>26</sup> The term *communitas* commonly refers to either an unstructured community in which people are equal, or to the spirit of a community.

<sup>27</sup> The liminal phase describes the process of ambiguity experienced by the protagonist in *Carnival Land* and this in turn refers to the experience of an immigrant in a foreign land.

## The Metaphor of the Transformative Journey

..... RITES OF PASSAGE / TRANSFORMATIVE JOURNEY .....

Concepts of *rites of passage* were influential in the narrative structure and content of *Carnival Land*. Rites of passage are generally associated with ritual ceremonies that mark a person's progress from one status to another. Turner (1960) suggests that these transitory rites negate normal rules and social hierarchy, and emphasise instead the bonds between people. It is these bonds that enable society to function. He refers to this as *communitas*,<sup>26</sup> a process that negates social structures and is transformative because of its symbolic power. Campbell (2008) suggests that the purpose of a rite of passage is "to conduct people across those difficult thresholds of transformation that demand a change in the patterns not only of conscious but also of unconscious life" (p.6).

Genep (1960) describes a common structure for these rites. He believes that they may be divided into three phases: *separation, margin (or limen), and aggregation*. He suggests that separation signifies an act of detachment by an individual or group from an existing social structure or cultural conditions. During the margin or liminal period that follows, he says the individual or group passes through an ambiguous phase (either a figurative or literal realm), with few attributes associated with the previous or future state. Finally, in his third phase aggregation, he suggests the passage is completed. Although all of these phases are discernible in my narrative<sup>27</sup> I shall focus attention on the liminal period as it is central to the state of ambivalence that permeates the text.

Margin (or limen), Genep (1960) suggests, relates to the transitional. In this, one occupies a structural position of paradox, ambiguity, if not invisibility and

seclusion. Turner (1960) says that liminality may be described as a stage of reflection or a “divesting oneself of ego’s claims to rank and social function, in order to attain a more highly individuated stage of growth” (p.3). In Campbell’s (2008) framework, the liminal state functions to aid the hero in succeeding in his journey and is “distinguished by formal, and usually very severe, exercises of severance, whereby the mind is radically cut from the attitudes, attachments, and life patterns of the stage being left behind” (p.6).

## FOOTNOTES

<sup>28</sup> Turner (1979) compares Carnival to a liminal ritual “legitimated in the very heat of performance, emerging as a sort of artifact or popular creativeness” (p. 474).

<sup>29</sup> Hall (1996) suggest that Carnival conceptualises the “social and the symbolic or cultural, as stitched together in a relationship of rough correspondence; so that, when the social hierarchies are overthrown, a reversal of cultural and symbols is certain sooner or later to follow” (p. 288).

<sup>30</sup> Aguilar’s (1999) description refers to a journey of the labouring immigrant, however I suggest that we might draw parallels with the journey of an immigrant in general terms.

## ..... CARNIVAL AS A SYMBOLIC RITE OF PASSAGE .....

Carnival might be considered a symbolic rite of passage that occurs in the liminal phase of Turner and Gennep’s theories. During Carnival, people participate in a symbolic ritual of identity change and re-negotiation of social-cultural contexts. They do this by assuming (in costume and behaviour) an alternative self. Turner (1979) argues that Carnival is a ritual of public liminality (*communitas*) that stresses “the roles of collective innovatory behavior” (p. 486). He suggests that this results in the generation of “new ways of framing and modeling the social reality” (ibid.). This transformative aspect of Carnival may be seen as a form of symbolical reversal; a brief moment of liminality that allows people to imagine new meanings and values in a ritual of performance.<sup>28</sup> However, Hall (1996) argues that the transformations, even though they are not explicit, gradually begin to permeate the socio-cultural context.<sup>29</sup> It is through this process that the performative nature of Carnival becomes a transformative process of being.

## ..... IMMIGRATION AS SECULAR PILGRIMAGE .....

A rite of passage, I would argue, may be conceived as the transformative journey that an immigrant undertakes in order to adapt to her new home. In the process she may come to adopt different values in a new socio-cultural context and these values may be the consequence of existing in a state of liminality. In this regard Aguilar (1999) compares a labour immigrant<sup>30</sup> to a pilgrim who undergoes a “period of sacrifice, ascetic self-denial, and the abandonment of worldly comfort and pleasures” (para. 11). He suggests, “international labour migration is an analogue of the ancient religious journey. It is a modern, secularized variant of the ritual pilgrimage” (para. 12). The transformative journey that is a consequence of immigration may be likened

to Aguilar's (1999) "journey of achievement eventuating in a new sense of self" (para. 1). Aguilar (1999) suggests that this personal transformation is a result of "having experienced a wider world and exposure to other cultures and other nationalities" (para. 52). On their return to the homeland he suggests, "these labour migrants exude the aura of the self-transformed" (ibid.).

## FOOTNOTES

<sup>31</sup> This chronology is based in structure proposed by Gennep (1960). The narrative starts when the main character departs on a journey into *Carnival Land* (separation) and finds herself in a paradoxical relationship with the new environment as she tries to develop a costume (liminality). She learns a lesson and returns to her homeland (aggregation). In the same way, the immigrant who leaves her homeland finds herself in a state of ambiguity in her new socio-cultural context and eventually returns (altered) or adapts to the new land.

<sup>32</sup> Carnival rites do not have a well-defined structure in relation to Gennep's (1960) framework. A symbolic structure might be considered as a geographical relationship to time and space where people perform altogether (*communitas*) wearing costumes.

<sup>33</sup> The yearly ritual ceremony in *Carnival Land* represents a real rite of passage where the characters are physically transformed into their costumes in a Carnival parade. What is *symbolic* in a Carnival rite is *real* in *Carnival Land*.

## THE METAPHOR OF THE TRANSFORMATIVE JOURNEY

The metaphor of the *transformative journey* relates to certain ideas described in Gennep and Turner's writing on rites of passage (specifically their experiential structure and liminal phase). In my work these ideas appear as a discourse between rites of immigration (pilgrimage) and Carnival (symbolic reversal).

The main metaphor in my book is Carnival. *Carnival Land's* narrative uses symbolism to talk about the Carnival rite as a brief state of liminality (when the protagonist finds herself in a process of ambiguity). In this state there is a reversal of identity when characters are transformed into Carnival costumes. These states correlate with concepts of immigration rites, in the sense that the protagonist's/immigrant's journey is a transformation through a liminal process occurring inside a new socio-cultural context. The processual nature of rites of passage relate to the chronological order of the narrative.<sup>31</sup> In this regard the story describes a *step-like* journey of an immigrant as she encounters a foreign land. However, the symbolic structure of the Carnival rite<sup>32</sup> is conveyed in the book as a genuine rite of passage.<sup>33</sup>

## FOOTNOTES

- <sup>34</sup> Knepper's (2006) discussions are related to the concept of cultural bricolage in colonisation, globalisation and creolisation of Caribbean identity. I suggest a parallel of these discussions and the process of immigration. Duque-Páramo (2004) argues, 'Like creolisation in Caribbean societies, immigrants blend, in complex process, cultures, values and attitudes brought from home and shifting them in the context of the new hierarchies, cultural conceptions, and social institutions' (p. 24).

## *The Metaphor of Bricolaged Identity*

The second of my conceptual frames considers the metaphor of *bricolaged identity*. This is a term that employs Lévi-Strauss's (1962) concept of bricolage to describe a symbolic reassemblage of identity that occurs in the contexts of immigration and Carnival in my story.

The term bricolaged identity may also be used in relation to collage. In this respect we see the reassemblage of identities made manifest as an approach to illustration.

### ..... IMMIGRATION AS BRICOLAGED IDENTITY .....

Knepper (2006) suggests that Lévi-Strauss regarded bricolage as "an adaptive mode of being in the world" (p. 71). If we analyse the concept of immigration we see performances of identity reflected in semiotic markers of similarity to, and difference from, others. We also see identity shifts occurring in the acceptance of transformation into a new self in new socio-cultural contexts. I suggest that immigrants are transformed into bricoleurs as they alter their culture when they move into new surroundings. Knepper (2006) suggests that cultural bricolage is as a way of transforming cultural disinheritance, of crafting a "textual poetics that reassembles the fragments of personal memory, history, cultures, language, genres, and narrative modes" (p. 85).<sup>34</sup> Vergès (in Knepper, 2006) believes that cultural bricolage is "a practice and ethics of borrowing and accepting to be transformed, affected by the other" (p. 71). Therefore he suggests bricolaged identity becomes the relationship between the *bricolage-of-self* and the *bricolage-mutually-with-the-other* in a socio-cultural context. Knepper (2006) says, "Bricolage can take place at the level of the individual, in an interpersonal relationship, or at a collective or societal level" (p. 75).

Using his argument, I suggest that bricolage may be seen in three realms. The first is the intimate level of the transforming self. This is the individual immigrant herself. The second occurs in her relationships with those who surround her in day-to-day inter-relationships. The third level however, is a broader identity of the collective (or society) that has been transformed by the process of immigration. All of these realms appear in my work.

## FOOTNOTE

- <sup>35</sup> I use the term collage to describe a form of photomontage where photographic fragments are fused inside digital domains.

## ..... CARNIVAL AS BRICOLAGED IDENTITY .....

Like immigration, Carnival can also be related to the concept of bricolaged identity. The act of dressing up, Muggleton (2006) suggests, is a reassemblage, a juxtaposition and blending of elements. Such a reassemblage, he suggests implies "at least a minimum degree of creativity, originality and uniqueness in the resulting ensembles" (p. 45). Bristol (1983) supports this argument when he suggests that Carnival represents "parodic misappropriations, borrowing, and switching of significant symbols" (p.642). Carnival might therefore be considered a bricolage of socio-cultural values, that Bakhtin (1984) argues, unifies and combines "the sacred with the profane, the lofty with the low, the great with the insignificant" (p.123). Bristol (1983) believes that the costumes of Carnival permit people to put on new social roles in a chaotic and subversive disarray by "[borrowing] the clothing and the identity of someone else, and [adopting] the language and the manners – even the social position – of another" (p. 643).

In this process identity undergoes a symbolic reassemblage.

## ..... COLLAGE AS BRICOLAGED IDENTITY .....

In the design of this book I use collage as an illustrative method.<sup>35</sup> This process may also be considered an act of bricolage. If we conceive a piece of collage as a mythological fragment and therefore an *identity*, the metaphor of bricolaged identity may refer to the connection of fragments of photographs into a new whole. Through this process collage presents a symbolic, physical reassemblage of identity.

Collage has the potential to open up new ways of seeing reality because it creates a visually ambiguous world. Ulmer (1985) suggests that it breaks the continuity of discourse and "leads necessarily to a double reading: that of the

fragment perceived in relation to its text of origin" (p.88). He says, "The trick of collage consists also of never entirely suppressing alterity of [the] elements" (ibid.). I would suggest that this occurs because collage brings two different contexts into a new whole that seems never to be been completely *connected*. This double reading and alterity of elements is what Brockelman (2001) describes as *interlocking worlds*. We make sense of these worlds "apparently without truth, without a map" (p. 37). These are worlds he suggests, lack, "a metaphysical ordering principle" (ibid.).

Because *Carnival Land* deals with dislocation and the search for identity (in the process of immigration), collage became an effective tool for illustration. This is because by using it I was able to express high levels of ambiguity and dismembered (and reassembled) identity.

## FOOTNOTES

<sup>36</sup> Schechter (2003) argues that the scenography in more recent popular entertainments, such as television and film, is generally more concerned with presenting a "seemingly coherent reality" (p. 12).

<sup>37</sup> By this I don't mean that imagery is always placed behind a proscenium arch nor that it is only constructed as staged scenery. Instead my illustrations allude to the theater in terms of its disposition of space and positioning of characters.

## COLLAGE AND THE THEATRICAL

We might also argue that certain forms of traditional public entertainment such as pantomime, opera, and Carnival may reference the inconsistency and re-assemblage aesthetics of collage. In these worlds the arrangement of costumes and scenery are comparatively enigmatic and fragmentary when compared to constructions designed for film and television.<sup>36</sup> Public events like Carnival, MacAloon (in Beeman, 1993) argues, "give primacy to visual sensory and symbolic codes; [and] are things to be seen" (p. 380).

These theatricised environments do not ask us to believe they are part of the *reality* we occupy. Instead they are worlds into which we immigrate. They are collaged spectacles that reconstitute, reassemble, and revalue fragments of our lives. In *Carnival Land* poses, characters, costumes, scenery, and narrative constitute a form of spectacle that occurs in a theatricised world.<sup>37</sup> Collaged arrangements of real objects reinforce notions of artifice, yet strangely they also suggest to us a kind of intensity and distinctiveness that is transparent about its construction. This world does not pretend to be true. We know it is artifice, but because its re-orchestration is so explicit, perhaps we trust it more.

## FOOTNOTES

<sup>38</sup> Frascara (1988) argues "graphic design cannot be understood in isolation but only within a communication system" (p.21).

<sup>39</sup> I use this term to describe a form of depiction that, in rejecting the metaphor, adopts factual or realistic description as its dominant code of discourse.

<sup>40</sup> For a breakdown of these metaphors please see appendix 1.

## *Carnival Land as an Act of Performance*

The third of my conceptual frames discusses the *act of performance* as a metaphor for considering the design of *Carnival Land*. Generally, one considers a performance as an event that involves performers combining elements from both the visual and performing arts. Frascana (1988) suggests that we might consider graphic design as an act of performance because we seek through the orchestration of elements to communicate with and affect the attitudes of an audience (p. 21).<sup>38</sup> Langellier (1989) also suggests that storytelling might be considered as a performance because a storyteller speaks "to an audience in a social situation" (p. 249). Wyeth (in Nemerov, 1992) discusses illustration as a *stage setting*. He sees this as a theatrical technique that is built and shaped "around the theme of a story, or planned like an ingenious design" (p. 46). Nemerov (1992) contextualises this idea when he describes "the space of stage [as] a metaphor for the space of illustration" (p. 49).

In my work *performance* orchestrates storytelling, illustration, and graphic design as means of communicating to the reader. This mode of communication seeks to reach beyond naturalism<sup>39</sup> and adopt a theatricised voice that is *played out* through metaphors and sub metaphors<sup>40</sup> in a *polyphonic melody*.

### ..... THE POLYPHONIC MELODY .....

Traditionally a polyphonic melody describes a musical texture consisting of two or more independent melodic voices. This is what Margaret Bent (1999) calls *dyadic counterpoint* (p.49). This means that each part of the work is arranged so it is *pitted* against the other, with both parts being modified to reach concord in the designed whole. Bakhtin (in Belova, King & Sliwa, 2008)

describes the polyphonic as a “multiplicity of independent and unmerged voices and consciousnesses [...] each with equal rights and its own world [that] combine, but do not merge, into the unity of an event” (pp. 493-494).

In *Carnival Land* this may be seen on two levels. The first is the relationship between the written narrative and the illustrated narrative. Although they combine to make one final text, they do so in quite opposing ways. The written and illustrated *voices* do not contain the same levels of enigma and nuance (the written narrative being more stable and accessible than the metaphorically rich illustrations).

On a second, linguistic level one might argue that the two written languages used in the work (Portuguese and English) are polyphonic because they are not word-for-word translations. As a result, they form a kind of counterpoint that in its obvious difference re-nominates at each encounter the immigrant’s engagement with foreignness, ambiguity and dislocation.

42 I am speaking here of traditionally staged theatre where a designated space is established for the performance of theatrical productions. Normally a stage is a raised platform. There are three main types of stage in the western tradition of theatre. The most common is the proscenium stage where the audience is static and positioned to one side of the space (with the remaining sides hidden and used by the performers and technicians). Thrust stages as an adaptation of proscenium stages, feature a performance area that projects into the audience space. Here, the audience is located on three sides of the performing space. Finally, theatre in the round, positions the audience on all four sides of the stage[s]. This form of stage sometimes incorporates created and found stages. However, the spaces are generally fixed. In *Carnival Land* I am working primarily within the traditions of the proscenium stage.

## FOOTNOTES

41 In genres of popular Carnival, the audience integrally participates inside the Carnival parade. However in other parades (such as in Rio de Janeiro), people are located in separated seats and encounter the event as spectators.

## ..... CARNIVAL LAND AS A THEATRICAL ENGAGEMENT .....

*Carnival Land* structurally may be seen as a series of visitations through the proscenium arch. This occurs through the employment of multi-page folded spreads. Before discussing this however it is useful to briefly note some significant differences between Carnival and Theater. Although Bristol (1983) suggests that Carnival and Theater are “neighboring institutions with similar logics of representations and similar orientations to social reality as a whole” (p. 637), in Carnival, the interaction between *stage* and audience is less restricted and in this regard one may simultaneously be both a participant and spectator.<sup>41</sup>

In terms of physical space, the differences between Carnival and Theater relate to issues of proximity and movement. Turner (1979) notes that generally Carnival “use[s] quotidian spaces as their stage; they merely hallow them for a liminal time” (p. 467). Conversely traditionally staged Theatre normally occurs on or around a purpose-built stage that may be understood as a space where belief is suspended and a performance plays out in front of an audience.<sup>42</sup>

In *Carnival Land* the spectators are not participants in, but observers of, a theatrical act. Their interaction is one of interpretation. They cannot physically invade the space of the performance, but are positioned in front of it (as if in front of a proscenium stage). A level of physical engagement however does occur in the process of *unfolding* the visuals. In *Carnival Land*, when some pages are opened onto a spread, two worlds are encountered. The first is instantly revealed and the other is initially sensed as if through a small opening in the curtains. In this regard the reader encounters one anticipatory world that opens to something more theatrical. This design feature references the convention of expectation and revelation one encounters when the curtains are opened on a stage to reveal a dramatic scene (figures 18 & 20).

The new, revealed, theatrical space makes reference to certain features of the stage. The proscenium space in *Carnival Land*, in front of the *skênê* (backdrop)

## FOOTNOTES

43 Traditionally audiences were seated on a level floor.

44 The flyloft is an area above the proscenium stage where curtains, scenery, and lighting systems hang. This space is normally masked by a border curtain.



Figure 18. Tavares, T. (2010).

*Multi-page folded spreads showing anticipatory and theatricised worlds*

Considerable care is taken in creating transitions between these pages so that although the theatricised spread generally presents a greater sense of drama and presence, issues of colour and texture between the two encounters are closely related. In this example one sees the first spread providing a glimpse of a more dramatic world that we are about to *peek* into. The staged world we encounter upon folding out the flaps (curtains) references the theatrical in its use of pose, set dressing, and architecture. In addition we see orchestrated certain structural conventions like flats, backdrops, legs, and the *flyloft*.<sup>44</sup>

is the *world* in which the actors play out the narrative. It is populated with posed figures and sets. In addition, this space often adopts an illusionary use of perspective. Traditionally floors on proscenium stages were tilted upward slightly from front to back. This was called a *raked* stage. It was designed to both contribute to the illusion of perspective and also make actors more visible to audiences.<sup>43</sup> Thus in my work we sometimes encounter tiled floors that stretch back in a shallow depth of field to suggest a distorted, elevated, and retreating sense of perspective. In the theatrical spreads, the illusion of three-dimensional space is generally created using a sense of low-depth single point perspective (figure 19).

Finally (and distinctively) the spreads constantly allude to the iconography of the theatre. Worlds are draped with fabric, strange props, and masks. Poses replace the naturalistic with a sense of the theatrical. In general, the characters in the book present themselves on the stage as if for an unseen, yet anticipated audience.



Figure 19. Tavares, T. (2010). *It flew away between the houses in the ghetto*

Sample of a theatrical spread. Scenery (as flats) is positioned as distortions that allude to the artificiality of theatrical environments. The *performers* and props in *Carnival Land* are also arranged under an artificial and impossible lighting system that again serves to further disrupt notions of naturalism.

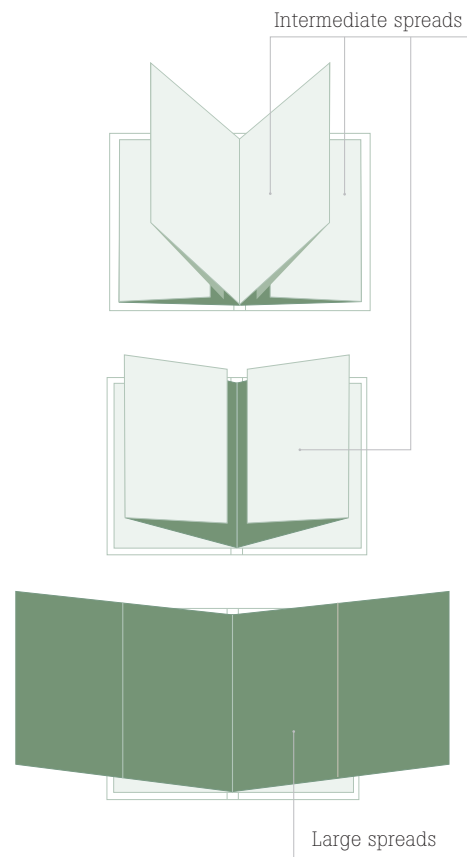


Figure 20.  
Comparison between intermediate spreads and large, anticipatory and theatrical spreads.

THE SPREAD AS A NARRATIVE SYSTEM

In the book we encounter a story that oscillates between three types of spread. Although I have outlined the dynamics and rational of the anticipatory and theatrical spreads, *Carnival Land* also uses an intermediate form of narration. Termed an intermediate spread, this format utilises a simpler approach to layout (figure 21). These pages are generally the sites of the book's written narration. They come closer to the conventions of the illustrated children's book although the iconography is more sophisticated. Conceptually these pages operate as the interval we experience before the next exposure to a dramatic staging.



Figure 21. Tavares, T. (2010).  
*Carnival is not made for people like us*  
The intermediate spread is not as detailed as the theatrical spreads but still carries references to the enigmatic and staged.



Figure 22. Tavares, T. (2010).

*Uirapuru Bird (detail)*

Patterns and elements have been juxtaposed to suggest the eclecticism of Victorian collage.



Figure 23. Tavares, T. (2010).

Ornamentation has been employed as a form of theatrical embellishment. It is used to bring a certain sense of poetic excess to the work. These decorations are another device used to bring a sense of continuity to the work.

FOOTNOTES

<sup>45</sup> *Etrécissement* is a surrealist technique of collage that is often associated with subtractive image-making where a surface is artfully removed to reveal elements hidden beneath it.

<sup>46</sup> *Chromolithography* is a multi-colour lithographic print method the Victorians used extensively in the manufacture of illustrations and posters. It was prized at the time for its rich colouring effect and contrast.

THE ECLECTIC LANGUAGE

In this work I adopted an eclectic *voice* when designing both the costumes and performers in *Carnival Land* (figure 22). In creating these illustrations I employed a juxtaposition of patterns, adornments, embellishments and textures (figure 23). These elements were transported between spreads to create visual continuity. They have the feeling of old collections, of scrap books, *etrécissements*,<sup>45</sup> and Victorian *chromolithographic*<sup>46</sup> cut ups.

In addition certain (often subtle) unifying approaches to texture were also adopted. Upon close examination a reader may note the appearance of embellished calligraphical patterns positioned over images. Alluding to reading and time, these complement the sense of anachronism and *fatigue* that we see evidenced in the scratched and distressed surfaces in the work (figure 24). These scratches are used to suggest a world that is often revisited. Like memory, it is made up of old fragments, pieced together and carrying signifiers of age and constant use.



Figure 24. Tavares, T. (2010).

Scratch pattern employed as a texturing device.



Figure 25. Tavares, T. (2010).  
A selection of eclectic characters in *Carnival Land*.

PERFORMERS

The *performers* in *Carnival Land* are an extension of this eclecticism (figure 25). They carry references to the masquerades of Venetian<sup>47</sup> and Brazilian<sup>48</sup> Carnivals, circus figures (such as harlequins), Renaissance dresses, animals, and human forms. In their construction we see time dismembered and reordered. They are identities without logic, referencing the ambiguity experienced as an immigrant. Consequently, *Carnival Land* is not populated by a single kind of character but is experienced as a performance of cobbled-together identities trying to make meaning and a life in a world that is both foreign and at moments, familiar.

FOOTNOTES

<sup>47</sup> The Venetian festivals have been a tradition that began in the 18th Century. Noted for their sumptuousness and masquing the festivals feature elaborate costumes and masks inspired by the *Commedia dell'Arte* characters (*Commedia dell'Arte* is a form of masked slapstick theatre that began in Italy in the mid-16th Century).

<sup>48</sup> Brazilian Carnival has many similarities with African dance, music, and costume. Indicative of this, in both types of festival is the prominent use of feathers as a form of decoration.

## Conclusion

In this chapter I have discussed the role of metaphors in designing both the narrative text and illustrative approach to *Carnival Land*. The novel is essentially about a rite of passage that is experienced by an immigrant even though immigration is not dealt with explicitly in the final work. Thus theoretical writing that touches upon experiences of ambiguity, liminality, and growth (when one encounters a cultural and physical relocation), have been of significance to the project. In conjunction with this, theory that draws parallels between identity change and dressing up has been useful not only as a means of articulating the process of assimilation and transformation, but also in determining how such a process might successfully be expressed as illustration.

In terms of discussing the relationship between image and text and the use of dual written languages in the work, Bakhtin's polyphonic structure has provided a helpful way of explaining the design concept of opposing elements that while separate, reach a kind of harmony through orchestration.

Finally, the concept of theatricality has been used in this thesis as a means of discussing the book's design as a *performance* that deliberately references artifice and staged conventions of space, pose, and framing. This performance positions the reader but also serves to explain certain approaches taken to the structural and illustrative nature of *Carnival Land*. In this regard Bristol's comparisons between Theatre and Carnival and Wyeth's arguments that illustration may be considered as a stage setting have been influential in the work.

In concluding, I have not sought in this thesis to ornament my thinking with references to theory. What I have tried to show here is how in very real ways theory has helped me with the process of designing. It has walked hand in hand with experimentation providing a (sometimes unsettling) discourse with decisions I have made relating to the structure, narrative, and illustration style adopted for my book.

# 05

C O N C L U S I O N



## FOOTNOTE

- 49 In my story the liminal and paradoxical moments of ambiguity I experienced in the process of immigration are likened to a young seamstress waiting to be a Queen of Drums in *Carnival Land*. We journey with her to find meaning and a sense of belonging. She discovers that truth is more than a costume. It is closer to a sense of peace in the self.

## CONCLUSION

*A Performance of Metaphors*

Oscar Wilde once said:

"A dreamer is one who can only find his way by moonlight, and his punishment is that he sees the dawn before the rest of the world" (1976, p. 1058).

While Wilde may not have imagined women as dreamers on transformative journeys, he understood with a poetic optimism both the loneliness and wonder involved in seeking out new horizons.

In this exegesis I have discussed how metaphors and storytelling may articulate a life experience. I also have examined how a process of self-search can be integral to how an immigrant might move from a state of alienation to the comfort and recognition of belonging (as an internal state). The work however is not an indulgent, narcissistic journey into the self. It uses a journey to create a journey as a communicative text. Yet the process of designing has also been a transformative progression through which I have come to terms with what it is to move between cultures.

The research has been a form of quest. It has sought out memories. It has woven these with aspirations I had as an immigrant. I have searched for ways of *telling* that might capture the intensity, disillusionment, and wonder of immigration. These have been fused with the ethos of the Carnivals that splashed colour and dreams across my childhood. In this project, the smells, cries, laughter, dirt, corruption, colour, rhythm, and illusion become a theatricised orchestration of image and text.<sup>49</sup>

In the design of the book I have been a performer. I have been a storyteller, an illustrator, a Brazilian, an immigrant, a New Zealander, a child, and a young woman. But above all I have been a designer. I have designed a theatrical story where space, collaged imagery, and dual narration have been composed through a series of rehearsals.

On the printed stage, *Carnival Land* is a performance of metaphors. The theatrical stagings of my narrative do not divorce me from my story. I appear (physically) within it as small ornamented fragments, but more importantly, I appear behind it. I wear my *Uirapuru* feathers around my neck as a harlequin, and I watch from afar at the response to what I have created.

TATIANA TAVARES

MARCH 2011

# 06

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## REFERENCES

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# 07

## A P P E N D I X



APPENDIX

*Metaphors appearing in Carnival Land*

The metaphors used in *Carnival Land* are based on my personal knowledge of Brazilian Carnival. Familiar elements include the Queen of Drums, ghettos, music, and an assortment of eclectic costumes. However, there are also a set of auxiliary-metaphors that become part of the story. These are metaphors that represent certain types of people who formed part of my induction into New Zealand.

MAIN METAPHORS RELATED TO CARNIVAL

..... COSTUMES .....

The characters in *Carnival Land* have one year to make their Carnival costume. This period is related to the one-year period I had in which to acquire a visa and stay in New Zealand. Costumes also represent the bricolaged identity of the characters.

..... THE QUEEN-OF-DRUMS .....

The main-character's dream is to become the *Queen of Drums* in *Carnival Land*. In traditional Carnival the Queen of Drums is a position of honour she dances ahead of the drummers group in the Parade. Being the Queen of Drums represents fulfilling the dreams, motivations, and fantasies an immigrant possesses when she migrates to a foreign land.

..... PERI, THE ACROBAT .....

*Peri* represents the reason for the main character's aggregation as she finds love within herself. Peri also represents family structure, which brings a degree of certainty and security amidst the instability of Carnival Land.

..... THE GHETTO .....

The *ghetto* represents the homeland of my childhood and youth. In real terms, the ghetto symbolises the poor economic and social conditions prevalent in Third-World countries. However, as a real place it also serves as the locus for Carnival. Throughout the year in Brazil the samba schools host various events, the most important of which are the rehearsals for the yearly Carnival.

## FOOTNOTE

49 In other fantastic worlds, such as the Wizard of Oz, the magic worlds are hostile (often ruled by two separate forces: Good and Evil). *Carnival Land* is a land of free choices, where true wishes reveal the good and evil within people. The only authority, the *Uirapuru*, is a neutral force. He makes his judgments concerning who may remain in Carnival Land based on the costumes individuals create.

..... TRUE WISHES .....

In *Carnival Land* newcomers are given one chance to make a costume that reveals their one true wish.<sup>49</sup> During the parade they are transformed into the persona represented by their costume. The main character's struggle is to understand her true wish, which is to learn to follow her heart. In *Carnival Land*, gaining one's true wish does not depend on external magic but on personal responsibility. Everyone is responsible for changing her own destiny. In this sense, *Carnival Land* is a land of equality where no one is elevated above another. Each person has an equal chance of fulfilling her dream.

## AUXILIARY - METAPHORS

..... UIRAPURU BIRD .....

*Uirapuru* is the name of an actual Amazonian bird and a mythical creature. In the rain forest the bird sings once a year, when it builds its nest. In the legend, a human being is transformed after his death into the enchanted bird, breathing new life into the silent forest. In my story the *Uirapuru* was derived from an association between the annual song with the annual Carnival parade. *Uirapuru* is a magic figure and the authority in *Carnival Land*. He decides who may remain in after judging depending on whether their costume represents a true wish or a false desire.

..... EMERALD, THE JEWELLERY-MAKER .....

*Emerald* represents my unfortunate relationships with some of the people I met when I first moved to New Zealand. She is a metaphor for the greed and ambition that obsesses some immigrants as they attempt to succeed in a foreign country.

..... SNAKE MAN .....

The *snake man* represents illegal employment and the challenges related to finding meaningful work and financial stability as a new immigrant in New Zealand.

