From Angles to Atmosphere: How Internal Compositional Structure Shapes the Mood of Comics

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Technology Statement

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Abstract

Various graphic elements, such as angle of view, framing angle, and shot scale, make up the Internal Compositional Structure (ICS). While some research has explored ICS, little is known about how it conveys emotional dimensions like valence and arousal. Thus, this thesis investigates the relationship between ICS and emotion in comics, addressing the research question: *What is the relationship between Internal Compositional Structure (e.g., angle of view, framing angle, shot scale) and emotion (e.g., valence, arousal) across comics in different cultures and styles?* A corpus analysis of 292 comics was conducted to investigate the influence of ICS elements on emotions. The findings revealed a relationship between ICS and arousal but not valence. ICS elements, such as angle of view, framing angle, and shot scale, differed by global region and style. This thesis provides creators with actionable insights to enhance storytelling through compositional choices while contributing to a broader understanding of the emotional power of visual storytelling in comics.

Keywords: visual language, comics, Internal Compositional Structure, emotion, storytelling

1 Introduction

Literature on the relationship between Internal Compositional Structure (ICS) and emotions is limited. While ICS properties have received relatively little attention in comic research, storytelling techniques in films, or cinematography, have been extensively studied. Cinematography contains elements such as the camera's distance, angle, height, level, and focus (Bordwell et al., 2016). Research has demonstrated the influence of these techniques on viewer behaviour (Bálint & Rooney, 2019a, 2019b; Mital et al., 2011). Similarly, comic artists use comparable methods to guide readers' attention to specific narrative details (Pratt, 2009; Van den Broek et al., 2023).

Comics and films share key similarities: they emerged in the same historical period, are products of mass culture, and use image sequences to tell stories effectively (Detenber & Lang, 2010; Pratt, 2009). Moreover, filmmakers begin their process by sketching ideas on storyboards, which resemble comics in their consistent panel shape, grid layout and frequent creation by comic artists (Cohn, 2021; Goldman et al., 2006). These similarities make it possible to apply film theory to ICS elements in comics.

Both filmmakers and comic artists aim to evoke specific emotions in their work, often referred to as the mood of the medium (Canini et al., 2011). Mood can be defined as a medium's emotional tone or character, reflecting the content's affective qualities as perceived by the audience rather than their emotional reactions (Benini et al., 2019; Hanjalic, 2006).

Mood in media is commonly evaluated using three dimensions of affect: valence (the pleasantness of an emotion), arousal (the intensity of an emotion), and dominance (the level of control the viewer or reader feels) (Barret & Russel, 1999; Bradley & Lang, 1994; Hanjalic, 2006; Hodes et al., 1985). Various media employ several techniques to convey mood. Emotion is

straightforwardly conveyed by characters' facial expressions (Carroll, 1993), but more subtle influence could be made by properties of ICS like the angle of view, framing angle, and shot scale. These ICS techniques might be beneficial for expressing mood, though their impact on emotions remains understudied (Corres-Sarría et al., 2022). The angle of view, or camera angle, distinguishes shots based on their position along the vertical axis, using the ground as a reference point (Corres-Sarría, 2015; Corres-Sarría et al., 2022; Giannetti, 2012). Framing angles differentiate shots by their alignment along the horizontal axis (Danieau et al., 2014; Delastuti, 2017). Finally, the shot scale describes the apparent proximity of objects in the panel, influencing the viewer's sense of distance from the subject (Bálint & Rooney, 2019a; Greer et al., 2009; Zettl, 1999).

This thesis will explore the relationship between ICS and emotions through a corpus analysis of comics from diverse cultures and styles, aiming to answer this research question: *What is the relationship between Internal Compositional Structure (e.g., angle of view, framing angle, shot scale) and emotion (e.g., valence, arousal) across comics in different cultures and styles?* This thesis will, therefore, help understand how compositional choices affect the emotional interpretation of comics, thereby offering insight to comic creators on how to improve their stories.

2 Theoretical Framework

This thesis focuses on studying the Internal Compositional Structure (ICS) in comics. Much of the existing literature on this subject comes from film studies. Films and comics share many similarities; however, they are often overlooked. These similarities make it reasonable to apply film theory to the study of comics.

Films and comics are both visual storytelling media that rely on image sequences to effectively convey narratives (Detenber & Lang, 2010; Pratt, 2009). Filmmakers usually start their production process by sketching their ideas onto static storyboards, “a sequence of still frames representing a moving sequence” (Goldman et al., 2006, p. 862), which are later in the process used for shooting and editing a movie (Cohn, 2021; Goldman et al., 2006; Jung et al., 2010). Storyboards are similar to comics because they use one consistent panel shape, have a straightforward grid layout, and are often made by comic artists (Cohn, 2021). However, they usually do not contain text. In comic book adaptations, filmmakers often use the visual layout and panelling of the original comics as a foundation for cinematic scenes. In this case, the comic book itself functions as the storyboard.

In addition to the resemblance between comics and films in storyboards, comics and films derive from the same historical period, are products of mass culture, and employ similar storytelling techniques (Pratt, 2009). Researchers have well-studied the impact of ICS in films on viewer’s behaviour. For example, a cinematographer’s choice while producing a movie can influence what people look at in the movie (Bálint & Rooney, 2019a, 2019b; Mital et al., 2011). Comic artists do something similar: they cue readers to focus on specific narrative aspects (Pratt, 2009; Van den Broek et al., 2023).

2.1 Emotional representation in visual narratives

Emotions in movies and comics are not real; they are created to mimic real emotions (Krysanova, 2023). *Film mood* refers to the emotions depicted in a movie (Canini et al., 2011). Film mood is explained as the affective character of a movie and “describes the affective content based on viewers’ perceptions of the film, rather than on their personal emotional response”

(Benini et al., 2019, p. 1; Hanjalic, 2006). One way to evaluate the film's mood is by looking at affect, which represents a basic emotional experience (Barret, 2017; Lewis et al., 2010; Out, 2021). The specific model used for this, the *dimensional model of affect*, looks at moods, emotions, and other affect types (Benini et al., 2019).

Dimensional models of affect focus on valence, arousal, and dominance (Benini et al., 2019; Detenber & Lang, 2010; Hanjalic, 2006). The pleasantness of an emotion is described by *valence* and ranges from "extremely negative" to "extremely positive" (Barret & Russel, 1999; Bradley & Lang, 1994; Hanjalic, 2006; Hodes et al., 1985). The intensity of an emotion is described by *arousal*, which ranges from "calm" to "energized" (Barret & Russel, 1999; Bradley & Lang, 1994; Hanjalic, 2006; Hodes et al., 1985). Lastly, *dominance* describes how much control a reader feels and ranges from "no control" to "full control" (Hanjalic, 2006). Dominance has helped distinguish between emotions rated similarly in terms of arousal and valence (Hanjalic, 2006). However, studies have shown valence and arousal are the primary factors driving affective responses to "pictures, television, radio, computers, and sounds." As a result, dominance can be excluded from content analyses, as it plays a less critical role in these contexts (Corres-Sarría et al., 2022; Dietz & Lang, 1999; Greenwald et al., 1989).

There are several ways to express moods in comics. One way is the depiction of characters' facial expressions within a panel (Carroll, 1993); however, this information may not always be interpreted correctly. Humans instinctively examine faces to interpret the emotional states of (fictional) others (Schurgin et al., 2014; Võ et al., 2012). Depending on the context, such as speaking or making eye contact, attention shifts to various parts of the face (Võ et al., 2012).

Another way to express the mood in a comic is by using the arrangement of elements within a comic panel, also known as ICS. Comics uniquely transform visual moments into a narrative,

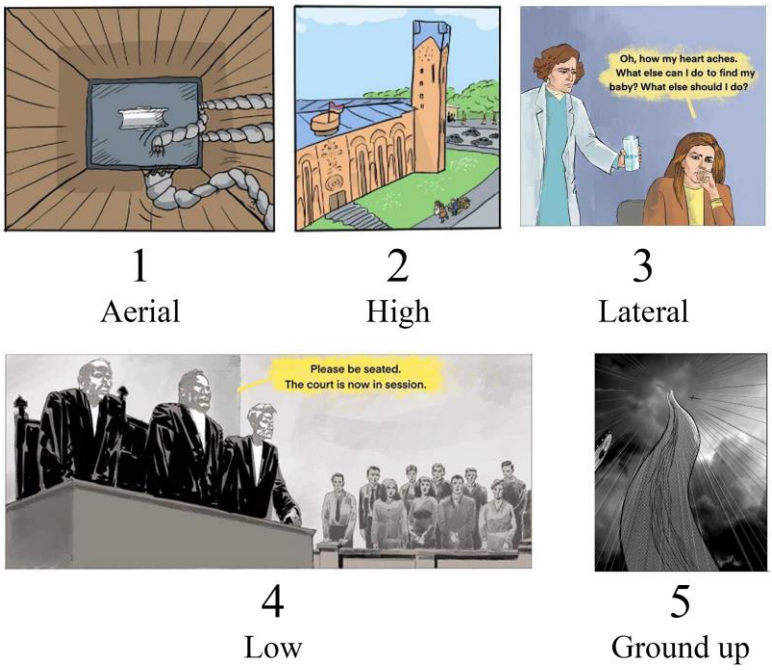
where the compositional arrangement directly influences the perception of emotions (McCloud, 1993). For instance, the layout and order of panels can affect how fast a story moves along. Other storytelling techniques can make emotions stronger by drawing attention to important facial expressions or details (Bálint et al., 2020; Bálint Kovács, 2014; Canini et al., 2011; Cutting & Armstrong, 2016; Itier & Batty, 2009; Krysanova, 2023; McCloud, 1993; Plantinga, 1999).

2.2 Internal Compositional Structure and the mood of comics

While much attention has been given to specific storytelling techniques in comics over the last decade (Abbot & Forceville, 2011; Cohn & Ehly, 2016; Cohn et al., 2012, 2019; Forceville, 2011; Pederson & Cohn, 2016), the specific role of ICS in shaping emotions remains underexplored. Various ICS techniques may be used concerning the mood of comic panels, like the angle of view, shot scale and framing angle (Corres-Sarría et al., 2022).

First, the *angle of view* is a concept used to differ between "shots that vary along the vertical axis" (Corres-Sarría, 2015, p. 5), and in which the ground is used as a reference point (Corres-Sarría et al., 2022; Giannetti, 2012). The angle of view creates more depth and activity in a sequence and makes the narrative more captivating for readers (Talon & Thompson, 2010; Zettl, 2003). There are infinite options in which the angle of view can tilt on the vertical axis; however, it is often divided into five categories: (1) *Aerial*, a viewpoint that looks straight down on a scene; (2) *High angle*, a viewpoint that looks down on a scene; (3) *Lateral*, a viewpoint in which the scene is looked at from an eye level; (4) *Low angle*, a viewpoint that looks up on a scene; and (5) *Ground up*, a viewpoint that looks straight up on a scene (Cohn, 2011; Corres-Sarría, 2015; Corres-Sarría et al., 2022; Fauville et al., 2022; Giannetti, 20212; Maathuis, 2011). The categories are visually shown in Figure 1.

Figure 1
Overview of angles of view

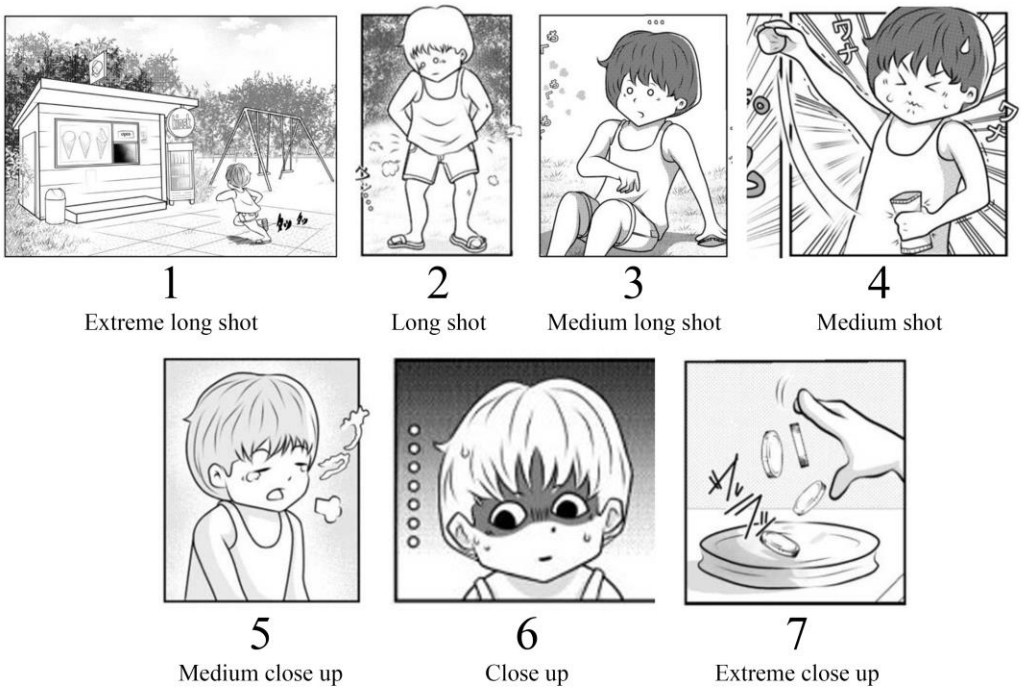


Note. From Mosquito (Nersesian, n.d.), *The Dream Book* (Es deux, 2015) and *Babies For Sale* (Mangasaryan, n.d.).

Secondly, another technique to portray a panel's mood is the *shot scale*, defined as "how close or far away an object […] appears" (Greer et al., 2009, p. 177), which is related to how much information is presented within a frame and its perceived distance from the viewer (Bálint & Rooney, 2019a; Zettl, 1999). The shot scale is usually divided into seven categories: (1) *Extreme long shot*, which depicts a character in a landscape in which the character does not fill the frame vertically; (2) *Long shot*, which depicts a character in a landscape in which the character does fill the frame vertically; (3) *Medium long shot*, that depicts a character that is cut off at approximately the knees; (4) *Medium shot*, that depicts a character that is cut off at approximately the waist; (5) *Medium close up*, that depicts a character that is cut off at approximately mid-chest; (6) *Close up*, that depicts a character that is cut off around the shoulders; and (7) *Extreme close up*, that depicts only the head or another body part of a character (Bálint et al., 2020; Bálint Kovács, 2014; Benini

et al., 2019; Cohn et al., 2012; Corres-Sarría et al., 2022; Cutting & Armstrong, 2016; Millerson, 1990; Zettl, 1999). Figure 2 provides a visual representation of the categories.

Figure 2
Overview of shot scales



Note. From *A scared pat* (Hamza, 2016).

Lastly, the *framing angle* distinguishes between frames that vary along the horizontal axis. Studies often focus more on the angle of view and shot scales than the framing angle, particularly when combined with emotion. However, this technique can also illustrate moods in comic panels. Framing angles are often divided into: (1) *Standard angle*, which is a frame in which the horizon line is straight; and (2) *Dutch angle*, which is a frame in which the horizon line is tilted (Danieau et al., 2014; Delastuti, 2017). Figure 3 visually illustrates the categories.

Figure 3
Overview of framing angles



Note. From Kazakhman Batyr (Kazybek et al., 2020).

2.3 Connecting composition and emotions in comics

The Internal Compositional Structure of comics seems to shape readers' emotional responses, yet this relationship remains underexplored. This thesis addresses this gap by examining how elements such as angle of view, framing angle, and shot scale influence the emotional interpretation of comic panels. Therefore, this thesis answers the question: *What is the relationship between Internal Compositional Structure (e.g., angle of view, framing angle, shot scale) and emotion (e.g., valence, arousal) across comics in different cultures and styles?* A corpus of 292 comics annotated with ICS and emotion properties will be studied to address this question.

2.4 Compositional techniques and emotional impact

Several studies have researched the relationship between aspects of ICS and emotion, albeit in different media than comics.

First, according to Maathuis (2011) and Van Rompay (2008), different angles of view elicit different emotions. Corres-Sarría et al. (2022) did a study on arousal and valence. They found that angle of view affects arousal, but different types of stimuli have different effects on valence. Other studies focused on different emotional aspects. Those studies revealed that a high angle makes the subject appear more vulnerable, weaker, harmless, helpless, and trustworthy (Baranowski & Hecht, 2018; Boorstin, 1991; Corres-Sarría et al., 2022; Krysanova, 2023; Maathuis, 2011; Park, 2018). Furthermore, Kappas et al. (1994) discovered that viewers would interpret a high angle scene more negatively. On the other hand, when the angle is low, the subject looks stronger, more impressive, and dominant (Boorstin, 1991; Corres-Sarría et al., 2022; Giannetti, 2012; Maathuis, 2011; Park, 2018); also, scenes with low angles are interpreted more positively (Kappas et al., 1994; Meyers-Levy & Peracchio, 1992). Moreover, lateral scenes are more neutral (Corres-Sarría et al., 2022; Meyers-Levy & Peracchio, 1992). Based on these insights, the following hypothesis is formulated:

H1: Valence in comic panels will increase as the angle of view shifts lower on the vertical axis, with the most positive valence observed at the lowest angles (e.g., Ground up, Low angle).

Secondly, the shot scale is an essential technique for filmmakers to choose how to portray a specific mood to the audience (Canini et al., 2011). For example, extreme long shots may be used to give an uncomfortable feeling to the audience, but they are also thought to give the most neutral affective reaction (Canini et al., 2011; Park, 2018). On the other hand, action shots primarily use long shots (Bálint Kovács, 2014). Shots with neutral valence and dialogues primarily use medium shots (Bálint Kovács, 2014; Canini et al., 2011). Moreover, extreme close ups are

thought to generate the most intensive affective responses, possibly due to invading a character's intimate space (Canini et al., 2011; Park, 2018).

Close ups are the most researched category of shot scales. It is linked to attention (Münsterberg et al., 1970), emotion (Balázs & Carter, 2010), increased intensity of emotions (De Cesarei & Codispoti, 2006, 2008; Lombard, 1995; Reeves & Nass, 1996) and increased arousal (Bálint Kovács, 2014; Codispoti & De Cesarei, 2007; Corres-Sarría et al., 2022; De Cesarei & Codispoti, 2010; Mühlberger et al., 2008). A close up reveals details and makes facial expressions visual and thus focuses the audience's attention on the character's feelings, reactions or other vital details (Bálint et al., 2020; Bálint Kovács, 2014; Canini et al., 2011; Cutting & Armstrong, 2016; Itier & Batty, 2009; Krysanova, 2023; Plantinga, 1999). The close position to the reader makes emotion recognition quicker and more accurate; however, the visibility of facial expressions is not thought to cause this (Bálint et al., 2020; Cutting & Armstrong, 2016; Lampinen et al., 2014; Lofthus & Harley, 2005). Drawing from these observations, the following hypothesis is proposed:

H2: Arousal in comic panels will demonstrate a U-shaped association with the shot scale, where the widest (e.g., extreme long shot, long shot) and narrowest (e.g., extreme close up, close up) shot scales will be associated with the highest arousal levels.

Lastly, the framing angle is another important technique because it can create a feeling of tension and build suspense (Krysanova, 2023; Park, 2018). In horror films, it is an often-used technique to "highlight different aspects of fear" (Krysanova, 2023, p. 105) and to indicate hesitation or uneasiness. These insights led to the formulation of the following hypothesis:

H3: Dutch angles in comic panels will be associated with higher arousal levels.

2.5 The role of region and style in emotion interpretation

Previous research showed that there are cultural differences in storytelling techniques. Salt (2009) found that American movies in early times (e.g., 1920s, 1930s) used more close ups than European movies. Moreover, research about cultural differences in attention found that people from the United States focus on action and salient objects, whereas people from Japan focus on the environment, context, and relationships (Masuda & Nisbett, 2001). Paintings and photographs from these areas reinforce these differences (Masuda et al., 2008). In comics, these cultural differences are noticeable as well. Research revealed that Asian comics present less information per panel than American and European comics (Cohn, 2011; Cohn et al., 2012, 2019, 2023; McCloud, 1993, 1996). Moreover, Japanese panels use more close ups, higher and lower angles than American panels (Cohn, 2011). Lastly, European comics use more panels than Asian and American panels (Cohn et al., 2023). The following hypothesis is derived from these insights:

H4: The use of Internal Compositional Structure elements (e.g., angle of view, framing angle, shot scale) will vary between comics from different global regions.

The differences observed in comics might be explained by differences in "artistic culture" (McCloud, 1993, 1996); however, they also can be explained by differences in comic styles or the "visual language" used in these comics (Cohn, 2003, 2005, 2011). Indeed, prior studies have not distinguished between the style of comics and the cultures or regions they originate from. Therefore, another factor that should be considered is the style of a comic. Research focused on

different genres and comic styles revealed several differences. For example, shonen manga shows more viewpoints of characters than other types of manga; the same is true for indie comics compared to mainstream comics (Cohn et al., 2023). The use of shot scales within various genres is also different: adventure and romance genres use fewer close ups than the genres of mystery and alien beings (Neff, 1977); moreover, indie comics use medium shots very often, while manga uses more close ups (Cohn et al., 2012). Guided by these insights, the hypothesis below is proposed:

H5: The use of Internal Compositional Structure elements (e.g., angle of view, framing angle, shot scale) will vary between comics in different styles.

3 Methods

3.1 Materials

The comics analysed in this thesis were drawn from the TINTIN Corpus, which in total comprises 1,030 comics from 144 countries. The sample for this thesis consisted of 292 comics from 101 countries annotated for both Internal Compositional Structure and emotion (See Appendix A for an overview). Table 1 shows a detailed overview of the annotated comics in this thesis.

Table 1

Information about the corpus

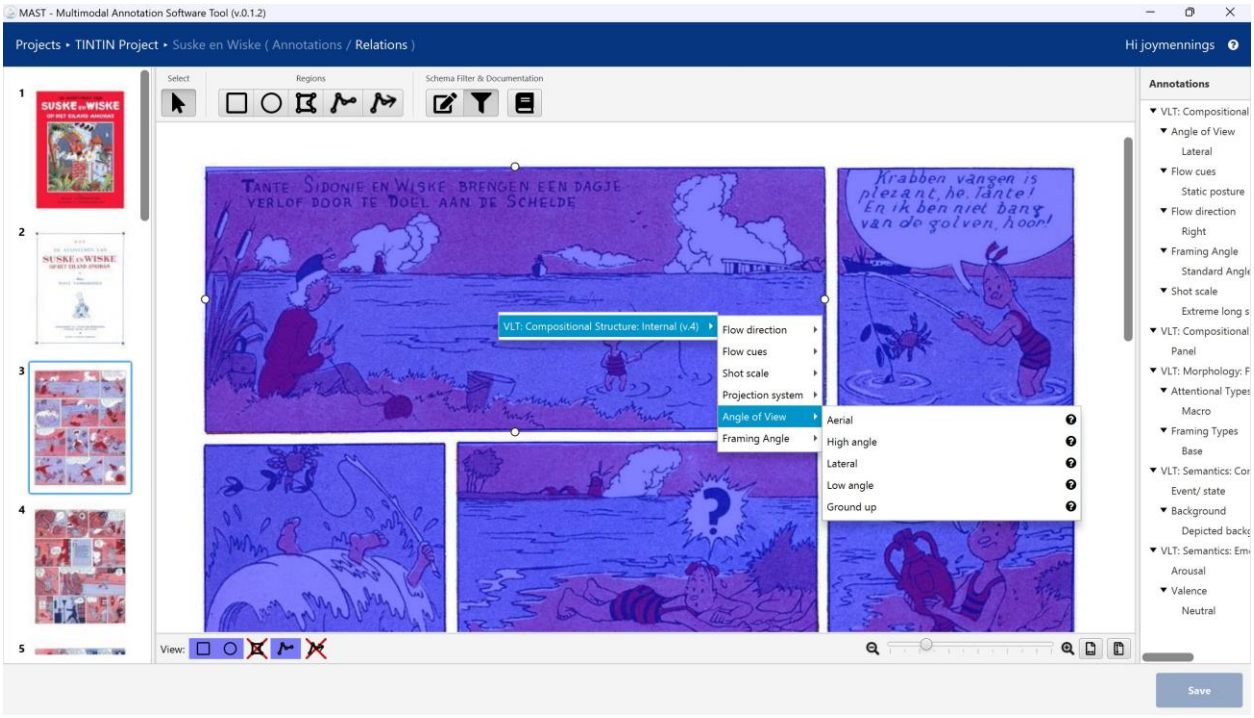
Regions	Publication date range	Total comics	Total pages	Total panels
Africa	2002-2021	54	344	1709
Central Asia	2020	3	17	80
East Asia	1956-2018	29	373	1905
Europe	1946-2023	70	486	3140
Middle East	2000-2017	13	83	443
North America	1953-2022	32	301	1611
Oceania	1951-2023	13	198	1179
South America	1971-2022	35	349	1746
South Asia	1976-2021	20	177	873
Southeast Asia	1950-2023	15	124	495
West Asia	2019-2020	8	53	361

The comics in the TINTIN corpus were selected to capture a wide range of cultural and artistic diversity, encompassing works in several global regions. The selection criteria for this study further refined the dataset by focusing on cultural representation by ensuring balanced coverage of comics from different global regions to explore potential cross-cultural patterns in ICS and emotional portrayal and style diversity by including various styles such as manga, cartoony, and classic to account for style-specific storytelling techniques. This approach ensures that the materials analysed in this thesis are suitable for addressing the relationships between Internal Compositional Structures and emotion.

Comics were analysed using the Multimodal Annotation Software Tool (MAST), specifically designed to analyse visual and multimodal documents (Cardoso & Cohn, 2022). MAST allows a user to select a visual region and then annotate it for various features, including panels, characters, backgrounds, Internal Compositional Structures, and emotion. Figure 4 shows a screenshot of the annotation process in MAST.

Figure 4

Annotation process in the MAST software



3.2 Areas of analysis

3.2.1 Internal Compositional Structure annotation schema

This thesis annotated ICS for three elements: angle of view, shot scale and framing angle, using the Visual Language Theory: Compositional Structure: Internal v.4 annotation scheme (Cohn, 2024). For each panel, annotators assessed the ICS elements portrayed in the panel.

The angle of view differentiates shots based on their placement on the vertical axis (Corres-Sarría, 2015; Corres-Sarría et al., 2022; Giannetti, 2012) and, as shown in Figure 1 in the introduction, it was divided into five categories: Aerial, High angle, Lateral, Low angle, and Ground up.

The shot scale refers to the perceived closeness of objects (Bálint & Rooney, 2019a; Greer et al., 2009; Zettl, 1999) and, as shown in Figure 2 in the introduction, was annotated for seven categories: Extreme long shot, Long shot, Medium long shot, Medium shot, Medium close up, Close up, and Extreme close up.

Framing angles distinguish shots based on where they are on the horizontal axis (Danieau et al., 2014; Delastuti, 2017). As shown in Figure 3 in the introduction, two angles were annotated: Standard and Dutch angles.

3.2.2 Emotion annotation schema

This thesis annotated two elements of emotion, valence and arousal, using the Visual Language Theory: Semantics: Emotion v. 4 annotation scheme (Cohn & Hacımusaoğlu, 2024). For each panel, annotators assessed the valence and arousal evoked by the contents of the panel using the Self Assessment Manakins from Bradley and Lang (1994) as annotation scales. This annotation thereby assessed how the comic panels conveyed emotion in total, bearing in mind facial expressions of characters, their composition, their role in the sequence, their colour, and various other factors.

Valence refers to the pleasantness of an emotion (Barret & Russel, 1999; Bradley & Lang, 1994; Hanjalic, 2006; Hodes et al., 1985) and was annotated for five categories based on the direction of the emotion: negative, slightly negative, neutral, slightly positive, and positive.

Arousal refers to the intensity of an emotion (Barret & Russel, 1999; Bradley & Lang, 1994; Hanjalic, 2006; Hodes et al., 1985) and was annotated on a 1 (low) to 5 (high) scale based on the intensity of the emotion.

3.3 Data Analysis

3.3.1 Data Processing

Two sets of analyses were conducted, which will be discussed in the next section. To make these analyses possible, some categories were converted into numerical values.

The three ICS elements were treated as categorical variables in the first set of models. Therefore, they kept their categories as described above. The categories for valence were converted to continuous values based on the direction of the emotion (e.g., positive, negative). Positive was assigned 1, slightly positive was assigned 0.5, neutral was assigned 0, slightly negative was assigned -0.5, and negative was assigned -1. Arousal was already numerical, and its values were based on the intensity of the emotion, ranging from low (1) to high (5).

The three ICS elements were converted to continuous variables for the second set of models. The five categories of angle of view were assigned the following values: Aerial was assigned 90, High angle was assigned 45, Lateral was assigned 0, Low angle was assigned -45 and Ground up was assigned -90. The seven shot scale categories were assigned these values: Extreme long shot was assigned 1, Long shot was assigned 0.86, Medium long shot was assigned 0.72, Medium shot was assigned 0.58, Medium close up was assigned 0.44, Close up was assigned 0.30, and Extreme close up was assigned 0.15. Finally, framing angles were assigned as follows: Standard angles were assigned 0 and Dutch angles were assigned 45.

Moreover, the second set of models used two nominal variables: global region and style. The global region was based on information from the TINTIN Corpus and consists of 11 categories: (1) *Africa*; (2) *Central Asia;* (3) *East Asia*; (4) *Europe*; (5) *Middle East*; (6) *North America*; (7) *Oceania*; (8) *South America*; (9) *South Asia*; (10) *Southeast Asia*; and (11) *West Asia*. Appendix A shows an overview of the countries in each global region.

Style was also based on information from the TINTIN Corpus and consists of seven categories: (1) *Alternative*; (2) *Cartoony*; (3) *Classic*; (4) *Euro-Realistic*; (5) *Hybrid*; (6) *Manga*; and (7) *Real Exaggerated*.

3.3.2 Statistical Analysis

Linear mixed models were used for all analyses with the comic title as a random effect. In the first set of models, valence and arousal were the dependent variables, and the ICS feature of interest was the independent variable. Thus, hypothesis 1 (e.g., valence in comic panel will increase as the angle of view shifts lower on the vertical axis, with the most positive valence observed at the lowest angles) was assessed with angle of view as the independent variable. Hypothesis 2 (e.g., arousal in comic panels will demonstrate a U-shaped association with the shot scale, where the widest and narrowest shot scales will be associated with the highest arousal levels) was assessed with the shot scale as the independent variable. Lastly, hypothesis 3 (e.g., Dutch angles in comic panels will be associated with higher arousal levels) was assessed with framing angle as the independent variable.

In the second set of models, the ICS elements were the dependent variables, and global region and style were the independent variables. Thus, hypothesis 4 (e.g., the use of ICS elements will vary between comics from different global regions) was tested with global region as the independent variable and hypothesis 5 (e.g., the use of ICS elements will vary between comics in different styles) was tested with style as the independent variable.

4 Results

4.1 Internal Compositional Structure and emotion

First, it was examined whether the angle of view affected valence. The linear mixed model indicated no effect of the angle of view ($F(4, 13365.59) = 1.844$, $p = 0.117$). The random effect of comic titles accounted for a variance of 0.064 ($SE = 0.006$), implying that comic titles contributed slightly to the variability in valence. These results suggest that the variations in angle of view do not influence valence.

Next, the effect of the shot scale on arousal was examined. The model showed that shot scale has an effect on arousal ($F(6, 13534) = 26.621$, $p < .001$). No effects were observed for extreme close ups, close ups, medium close ups, medium shots, medium long shots, or long shots. Extreme long shots were used as the reference category with an estimated effect of 0. The estimated means per category are shown in Figure 5. Pairwise comparisons showed differences between certain levels of shot scale, as shown in Table 2. The random effect of comic titles explained 0.263 of the variance ($SE = 0.000$), which means that there is some variation in arousal because of the different comics. These findings suggest that medium close ups, medium shots, medium long shots, and long shots are associated with higher arousal levels than extreme close ups and extreme long shots. Furthermore, medium close ups were linked to higher arousal levels than close ups, medium long shots were linked to higher arousal levels than close ups, medium close ups and medium shots, and long shots were linked to higher arousal levels than close ups and medium close ups.

Figure 5

Estimated means of arousal per shot scale category

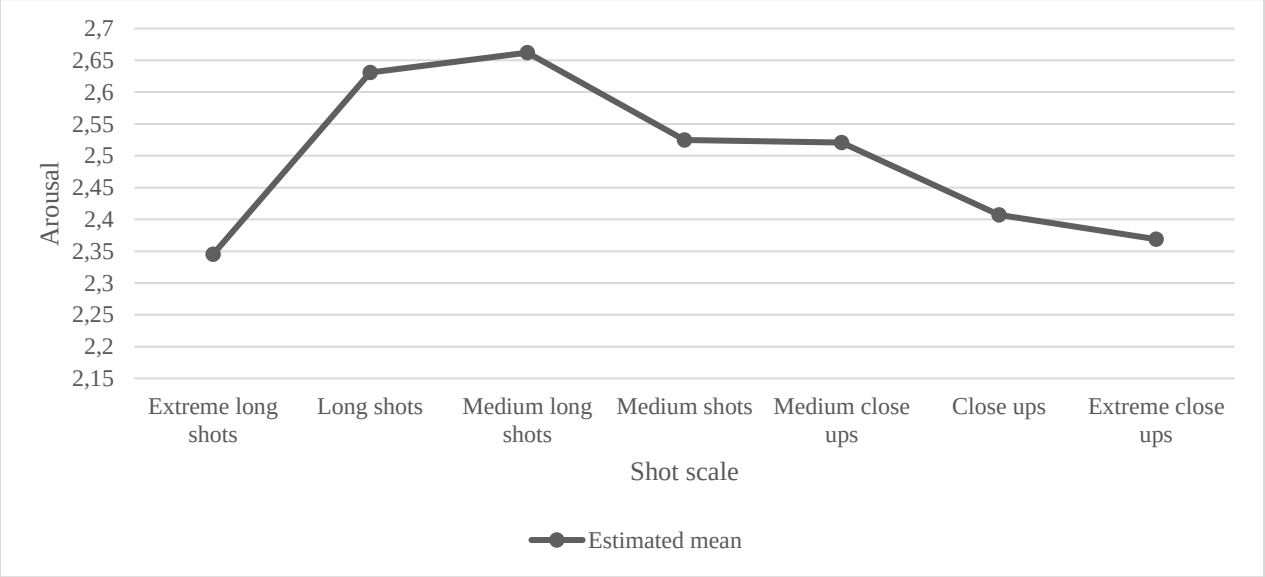


Table 2

Pairwise comparisons

Angle of view	Angle of view	Mean difference	Standard error	Significance
Extreme close up	Medium close up	-0.152	0.037	<.001
	Medium shot	-0.146	0.044	0.017
	Medium long shot	-0.293	0.040	<.001
	Long shot	-0.262	0.045	<.001
Close up	Medium close up	-0.114	0.032	0.007
	Medium long shot	-0.255	0.035	<.001
	Long shot	0.224	0.039	<.001
Medium close up	Medium shot	0.006	0.035	0.007
	Medium long shot	0.141	0.030	<.001
	Long shot	-0.110	0.036	0.047
	Extreme long shot	0.176	0.027	<.001
Medium shot	Medium long shot	-0.174	0.038	0.002
	Extreme long shot	0.170	0.035	<.001
	Extreme long shot	0.317	0.030	<.001
Long shot	Extreme long shot	0.286	0.036	<.001

Lastly, it was assessed if framing angle affected arousal. The model revealed an effect of framing angle ($F(1, 13431.741) = 30.432$, $p < .001$), indicating that variations in framing angle influence arousal. A negative effect was found for standard angles ($M = 2.472$, $SE = 0.032$), $B = -0.254$, $SE = 0.046$, $p < .001$, suggesting a negative relationship with arousal. Dutch angles ($M = 2.727$, $SE = 0.054$) were used as the reference category and had an estimated effect of 0. Pairwise comparisons revealed differences between the two levels of framing angle ($MD = 0.254$, $SE = 0.046$, $p < .001$). The random effect of comic titles explained 0.265 of the variance ($SE = 0.024$), which means that differences between comics caused a small amount of variation in arousal. These results suggest that Dutch angles are associated with higher arousal than standard angles.

In summary, the analyses showed that arousal was affected by the angle of view and framing angle; however, the angle of view did not influence valence. Low angle shots, medium long shots, and Dutch angles were associated with the highest arousal levels.

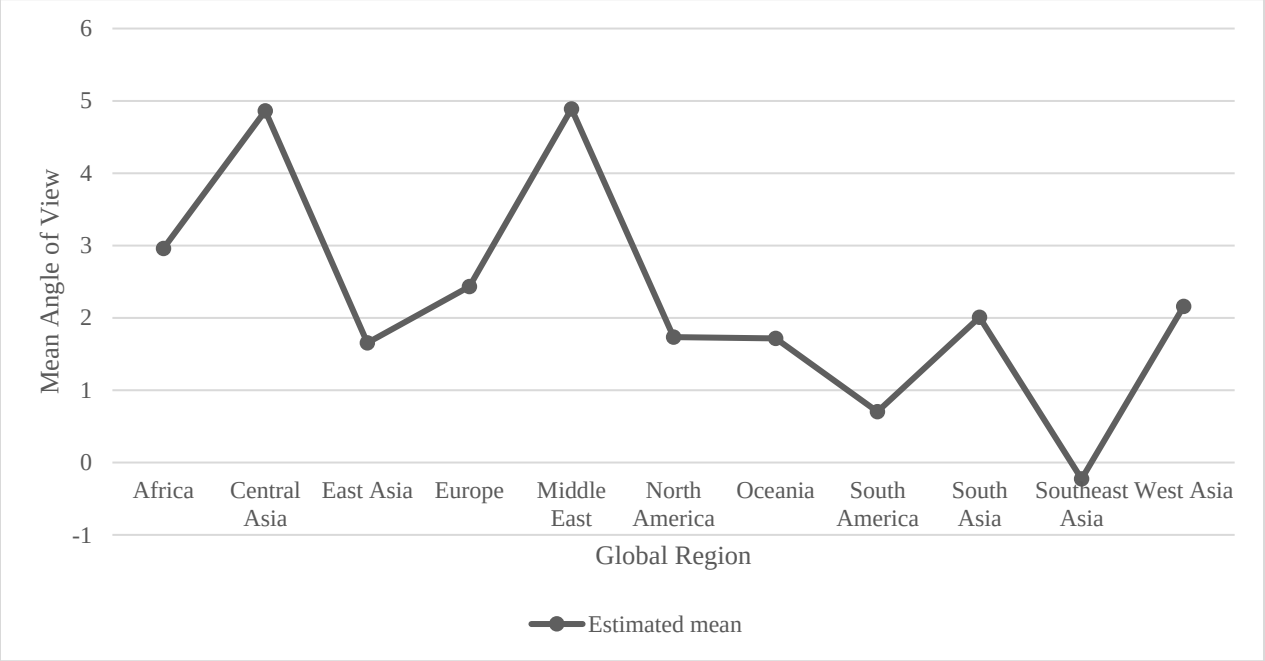
4.2 Global region, style, and emotion

Six linear mixed models were used to evaluate the effect of global region and style on the ICS elements. The three models that included the global region comprised 13 parameters, and the ones that included style comprised of nine parameters.

The first model, which focused on the angle of view and global region, showed that changes in the global region do have an effect on the angle of view ($F(10, 251.798) = 1.956$, $p = 0.039$). However, no effects were observed for the different global regions, and pairwise comparisons did not show differences. The estimated means per global region are shown in Figure 6. The random effect of comic titles explained 5.768 of the variance ($SE = 1.243$), which means that there was some variation in the angle of view because of the different comics.

Figure 6

Estimated means of angle of view per global region

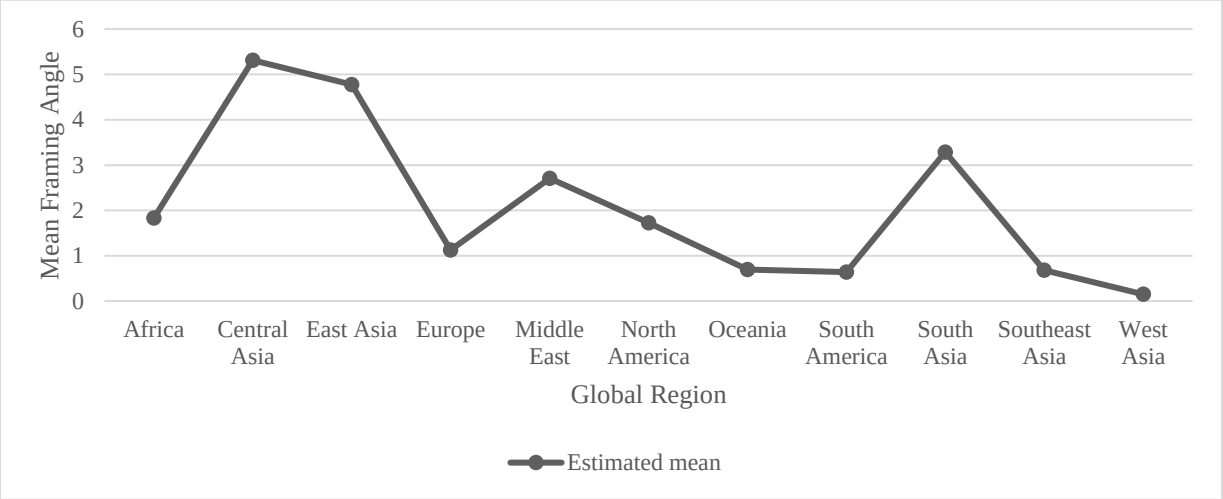


The second model, which focused on the angle of view and style, revealed no effect of style (F(6, 243.047) = 0.422, p = 0.864, indicating that variations in style do not impact the angle of view. The random effect of comic titles explained 6.514 of the variance (SE = 1.314), which means that the differences between comics are to blame for some variation in the angle of view.

The third model, which looked at framing angle and global region, showed that the global region has an effect on framing angle (F(10, 260.313) = 8.241, p <.001). Several effects were found. For Central Asia, a positive effect was found (B = 5.165, SE = 1.763, p = 0.004). Another positive effect was found for East Asia (B = 4.629, SE = 0.978, p <.001). Middle East also portrayed a positive effect (B = 2.555, SE = 1.131, p = 0.025). Lastly, South Asia showed a positive effect (B = 3.137, SE = 1.033, p = 0.003). West Asia was used as the reference category and had an estimated effect of 0. The estimated means per global region are shown in Figure 7.

Figure 7

Estimated means of framing angle per global region



Moreover, pairwise comparisons showed differences between certain global regions, as shown in Table 3. There was a moderate range of differences in arousal due to the different comics. The random effect of comic titles explained 4.124 of the differences (*SE* = 0.523).

Table 3

Pairwise comparisons

Global Region	Global Region	Mean difference	Standard error	Significance
Africa	East Asia	-2.942	0.568	<.001
East Asia	Europe	3.650	0.533	<.001
	North America	3.050	0.612	<.001
	Oceania	4.084	0.765	<.001
	South America	4.143	0.600	<.001
	Southeast Asia	4.095	0.797	<.001
	West Asia	4.629	0.978	<.001
Europe	South Asia	-2.158	0.629	0.038
South America	South Asia	-2.651	0.686	0.008

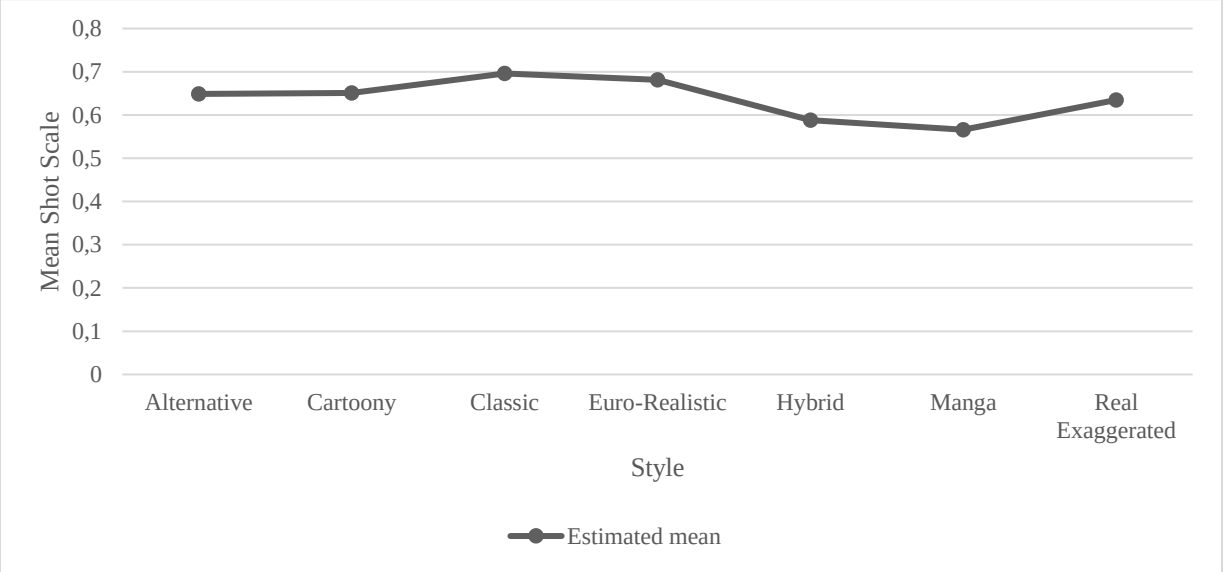
The fourth model, for framing angle and style, revealed an effect ($F(6, 13534) = 3.711$, $p = 0.001$, indicating that variations in style impact the framing angle. No fixed effects were found for the different styles. However, pairwise comparisons showed differences between Manga and Cartoony styles ($MD = 1.587$, $SE = 0.447$, $p = 0.008$) as well as Manga and Hybrid styles ($MD = 2.057$, $SE = 0.661$, $p = 0.039$). The random effect of comic titles explained 4.537 of the variance ($SE = 0.002$), which means that there was some variation in framing angle because of the different comics.

The fifth model, which looked at the shot scale and global region, showed that changes in the global region have an effect on the shot scale ($F(10, 271.927) = 1.927$, $p = 0.042$). However, no effects were observed for the different global regions, and pairwise comparisons did not show differences. The random effect of comic titles explained 0.008 of the variance ($SE = 0.001$), which means that there was some variation in shot scale because of the different comics.

The last model, for the shot scale and style, revealed an effect ($F(6, 272.687) = 9.628$, $p < .001$), indicating that variations in style do impact the shot scale. Classic was associated with wider shot scales ($B = 0.062$, $SE = 0.022$, $p = 0.006$). Moreover, Hybrid was associated with narrower shot scales ($B = -0.046$, $SE = 0.023$, $p = 0.048$). Furthermore, Manga was associated with narrower shot scales ($B = -0.069$, $SE = 0.014$, $p < .001$). However, no effects were found for Alternative, Cartoony, and Euro-Realistic. Real Exaggerated was used as the reference category with an estimated effect of 0. The estimated means per style are shown in Figure 8.

Figure 8

Estimated means of shot scale per style



Moreover, pairwise comparisons showed differences between certain styles, as shown in Table 4. The random effect of comic titles accounted for a variance of 0.006 (*SE* = 0.001), indicating a slight variability in the shot scale due to differences between comics.

Table 4

Pairwise comparisons

Style	Style	Mean difference	Standard error	Significance
Cartoony	Manga	0.086	0.016	<.001
Classic	Hybrid	0.108	0.029	0.006
	Manga	0.131	0.023	<.001
Euro-Realistic	Manga	0.115	0.029	0.002
Manga	Real Exaggerated	-0.069	0.014	<.001

The analyses showed that while the global region influenced all the Internal Compositional Structure elements, style only influenced the framing angle and shot scale. Some regional

differences were found from framing angles, while stylistic differences were present for both framing angle and shot scale.

Then it was assessed whether global region or style was the best predictor for angle of view, framing angle, and shot scale. Table 5 shows the information criteria for all combinations. Based on these results, it can be concluded that style is the best predictor for shot scale and global region is the best predictor for angle of view and framing angle.

Table 5

Information criteria from the different models

	Information criteria	Angle of view	Framing angle	Shot scale
Global region	-2 Restricted Log Likelihood	119080.79	96937.90	3276.81
	AIC	119084.79	96941.91	3280.81
	BIC	119099.82	96956.93	3295.83
Style	-2 Restricted Log Likelihood	119106.93	96973.54	3223.61
	AIC	119110.94	96977.54	3227.61
	BIC	119125.96	96992.56	3242.64

5 Discussion

This thesis studied the relationship between Internal Compositional Structure and emotion across comics in different cultures and styles. A corpus of 292 comics was looked at in terms of their Internal Compositional Structure (e.g., angle of view, framing angle, shot scale) and emotion (e.g., valence, arousal).

This thesis found a relationship between the Internal Compositional Structure and arousal but no effects on valence. Moreover, ICS elements are influenced by style and the global region in which the comic is produced. These results deepen the knowledge about the elicitation of emotions through reading comics. It offers valuable insights for creators to enhance their

storytelling through compositional choice in comics for different purposes, like entertainment, patient care, and education (Akcacna, 2020; Green & Myers, 2010; Koutníková, 2017; Sentürk & Simsek, 2021). The following paragraphs will delve into the specific findings in more detail.

First, this thesis examined whether Dutch angle shots in comic panels are associated with higher arousal levels than Standard angles (H3). The findings revealed that the framing angle influenced arousal. Dutch angles showed higher arousal levels than Standard angles, resulting in the acceptance of hypothesis three.

These results align with previous studies (Krysanova, 2023; Park, 2018). Using Dutch angles in movies is a known technique to create suspense and indicate uneasiness, feelings that portray higher arousal levels (Krysanova, 2023). The findings of this thesis indicate that the usage of Dutch angles in comics also leads to higher arousal levels.

Secondly, this thesis examined whether Internal Compositional Structure elements differed in comics from different global regions (H4) and styles (H5). The findings revealed that framing angle was impacted by both global region and style. This thesis found main effects of the global region on framing angles: Central Asia, East Asia, South Asia, and the Middle East portrayed the most skewed angles on average. These results align with Cohn et al. (2023), who found that Eastern cultures more often use subjective angles, in which framing angles might be used more often. Moreover, differences between Manga and Cartoony and Manga and Hybrid styles concerning the framing angle were found.

The shot scale was also influenced by both global region and style. Classic styles showed wider shot scales, while Hybrid and Manga styles demonstrated narrower shot scales. Regarding the global region, no fixed effects were found for the shot scale. The finding that the global region influenced shot scale is consistent with Salt's (2009) observation of cultural differences in movies.

Additionally, the observed variations in shot scale between different styles align with previous studies that found that Manga employs narrower shot scales, such as close ups (Cohn et al., 2012, 2023). In comparison, Classic styles use wider shot scales, such as long shots (Cohn et al., 2012, 2023).

The findings revealed that the angle of view was only impacted by the global region. However, no main effects for angle of view across different global regions were found. These results led to the acceptance of hypotheses four and five.

Additionally, it was assessed which of the two variables was the best predictor for the angle of view, framing angle, and shot scale. These tests showed that style is the best predictor for shot scale, and global region is the best predictor for angle of view and framing angle. Even though these results do not give a clear answer on whether global region or style is the best predictor for Internal Compositional Structure, they do align with previous research, which found varying relationships between ICS elements and factors such as global region and style (Cohn, 2001, 2003, 2005; Cohn et al., 2012, 2019, 2023; Masuda et al., 2008, Masuda & Nisbett, 2001; McCloud, 1993, 1996; Neff, 1977; Salt, 2009). Further research is necessary to say whether distinctions in comics are because of differences in the artistic culture or visual language (Cohn, 2003, 2005, 2011; McCloud, 1993, 1996).

Thirdly, this thesis assessed whether the valence in comic panels would increase as the angle of view shifted lower on the vertical axis (H1). No effect of angle of view on valence was identified, resulting in the rejection of hypothesis one.

The discrepancy regarding valence might be explained by the heuristic processing hypothesis, which suggests that “angle effects on judgments may be due to the use of simple decision rules or heuristics” (Meyers-Levy & Peracchio, 1992, p. 456). When individuals have

low motivation to prove information, objects viewed from below are attributed positive characteristics, whereas those viewed from above are ascribed negative characteristics (Meyers-Levy & Peracchio, 1992). Conversely, higher motivation leads to more thorough information processing, eliminating the angle of view effects (Maathuis, 2011; Meyers-Levy & Peracchio, 1992). The absence of a link between angle of view and valence in this corpus analysis may indicate that interpreting comics requires readers to engage in thorough information processing. This suggests that understanding comics involves a level of cognitive effort consistent with high motivation, as hypothesised by the heuristic processing model.

Lastly, this thesis investigated whether arousal in comic panels would demonstrate a U-shaped association with the shot scale (H2). The findings revealed that the shot scale influenced arousal, albeit differently than predicted. Extreme close ups, close ups, and extreme long shots portrayed lower instead of higher arousal levels than medium close ups, medium shots, and medium long shots, resulting in the rejection of hypothesis two.

These results contrast previous research that found increased arousal in close ups (Bálint Kovács, 2014; Codispoti & De Cesarei, 2007; Corres-Sarría et al., 2022; De Cesarei & Codispoti, 2010; Mühlberger et al., 2008), and the most neutral reactions to medium shots (Bálint Kovács, 2014; Canini et al., 2011). This thesis is based on research about related media, like movies and photography, which, despite the similarities between those media (Detenber & Lang, 2010; Pratt, 2009), have some differences from comics as well (Pratt, 2009). The panels of comics “are simultaneously present in different spaces whereas the frames and shots of a film are projected on the same space at different times” (Pratt, 2009, p. 114). This difference in the presentation of frames might influence arousal levels because shot transitions in movies possibly trigger a novelty effect, leading to higher emotional effects (Benini et al., 2019). Moreover, comic artists have to

make choices that filmmakers do not have the option for, like the shape and size of panels and the position of panels on a page (Pratt, 2009). Therefore, this thesis's results might imply that the influence of the shot scale on arousal differs between comics and other media and thus needs further investigation.

5.1 Limitations and future directions

The results of this thesis have several limitations and options for future directions. First, this thesis builds on the dimensional model of affect that consists of valence, arousal, and dominance (Benini et al., 2019; Detenber & Lang, 2010; Hanjalic, 2006). Trained annotators annotated these emotional aspects using annotation schemas (Cohn, 2024; Cohn & Hacımusaoğlu, 2024) to improve reliability and validity. However, no test was done to see whether comic readers from different demographical backgrounds interpreted the comics the same way as described in these annotation schemas. Moreover, dominance was left out of these schemas because studies on other media showed it was not as important as valence and arousal (Corres-Sarría et al., 2022; Dietz & Lang, 1999; Greenwald et al., 1989). Future research could assess how readers of comics interpret valence, arousal, and dominance.

Secondly, this thesis showed that the heuristic processing hypothesis might have an effect when reading comics (Maathuis, 2011; Meyers-Levy & Peracchio, 1992). Specifically, comic readers might be highly motivated to process information, eliminating specific internal composition structure effects. A corpus analysis, however, is not a method that can assess this motivation. Future psychological experiments could assess whether the motivation for comic readers is high or low and if it differs between comics with various purposes, like entertainment,

patient care, and education (Akcacna, 2020; Green & Myers, 2010; Koutníková, 2017; Sentürk & Simsek, 2021).

Lastly, this thesis examined differences in Internal Compositional Structure across global regions and styles. Given the limited timeframe, this focus was selected to narrow the scope of the thesis. Genre, however, might also be an interesting factor to look at since Neff (1977) found genre-specific preferences for the ICS element shot scale. Additionally, exploring differences in emotional expressions across these categories could also provide valuable insights for future research.

5.2 Conclusion

This thesis studied the relationship between Internal Compositional Structure and emotion by asking the question, *"What is the relationship between Internal Compositional Structure (e.g., angle of view, framing angle, shot scale) and emotion (e.g., valence, arousal) across comics in different cultures and styles*. A corpus analysis of 292 comics was conducted to deepen the understanding of the power of comics to elicit emotional responses. The results showed a relationship between the Internal Compositional Structure and arousal but not valence. Moreover, global region and style influence the Internal Compositional Structure. This thesis offered valuable insights for comic creators to enhance their storytelling through compositional choices. Additionally, it shows differences between the effects of Internal Compositional Structure in comics and other media, like movies.

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Appendices

Appendix A

Overview of comics in the corpus.

Global region	Country	Document Name	Style	Genre
Africa	Angola	Identidade Abandonada	Hybrid	Political
Africa	Benin	Le reveil du genie	Real Exaggerated	Fantasy
Africa	Benin	Teddy Bear	Real Exaggerated	Drama
Africa	Botswana	Creep	Real Exaggerated	Drama
Africa	Burkina Faso	Safe-Land	Cartoony	Drama
Africa	Burkina Faso	SmartLife	Real Exaggerated	Drama
Africa	Cameroon	Le Malheur De Falonne	Cartoony	Political
Africa	Cameroon	#META_FORT	Real Exaggerated	Drama
Africa	Egypt	Jinn Wars	Hybrid	Fantasy
Africa	Egypt	Ron Khaltoo	Cartoony	-
Africa	Ethiopia	Bana	Real Exaggerated	Political
Africa	Ghana	Abena	Euro-Realistic	Drama
Africa	Ghana	The Breast Monster	Real Exaggerated	Drama
Africa	Ivory Coast	Infection	Euro-Realistic	Drama
Africa	Ivory Coast	Le Flic de Gnasville	Euro-Realistic	Drama
Africa	Ivory Coast	Skrankpa Lhomme De Bon Sens	Euro-Realistic	Supernatural
Africa	Kenya	Mirror Mirror	Real Exaggerated	Political
Africa	Kenya	The Vacation	Real Exaggerated	Science Fiction
Africa	Kenya	U.S.A.	Real Exaggerated	Political
Africa	Madagascar	Cut Off	Real Exaggerated	Political
Africa	Madagascar	La ou je suis	Euro-Realistic	Political
Africa	Morocco	A scared pat	Manga	Drama
Africa	Morocco	Deaf language	Manga	Drama
Africa	Morocco	Like the moon in my life	Manga	Drama
Africa	Morocco	Re passion	Manga	Drama
Africa	Mozambique	A tribo das trevas	Real Exaggerated	Mythology
Africa	Mozambique	Deadly Storps	Real Exaggerated	Superhero
Africa	Nigeria	Black Sage	Real Exaggerated	Superhero
Africa	Republic of the Congo	Peau de Banane	Cartoony	Drama
Africa	Senegal	Limmigration Clandestine	Cartoony	Political
Africa	Senegal	Melenetane	Cartoony	Political
Africa	South Africa	Fair Game	Cartoony	Fantasy
Africa	Sudan	Rise in Peace	Cartoony	Political
Africa	Tanzania	Expectations!	Cartoony	Drama
Africa	Tanzania	Majambazi	Real Exaggerated	Action Adventure
Africa	Togo	La loi de yeviosio	Real Exaggerated	Fantasy

Africa	Togo	Quelque part, dans la rue	Real Exaggerated	Political
Africa	Togo	Un monde Meilleur	Real Exaggerated	Political
Africa	Tunisia	Burn Thread	Cartoony	-
Africa	Tunisia	The House of the Late	Cartoony	-
Africa	Uganda	Aganza	Real Exaggerated	Fantasy
Africa	Uganda	Ganda	Real Exaggerated	Fantasy
Africa	Zambia	Geno Wars	Real Exaggerated	Science Fiction
Africa	Zimbabwe	Grace	Hybrid	Superhero
Africa	Zimbabwe	Ngoda Chronicles	Cartoony	Fantasy
Africa	Zimbabwe	ParaDox	Manga	Horror
Africa	Zimbabwe	Razor-man (ComicUp)	Real Exaggerated	Superhero
Africa	Zimbabwe	Shark Finn-1	Real Exaggerated	Superhero
Africa	Zimbabwe	Simbi-Rise of The Machinist	Real Exaggerated	Superhero
Africa	Zimbabwe	Supreme Legends	Real Exaggerated	Fantasy
Africa	Zimbabwe	Themba	Real Exaggerated	Superhero
Africa	Zimbabwe	The Solitary Sward Sovereign	Hybrid	Superhero
Africa	Zimbabwe	Umzingeli-The African Bounty Hunter	Euro-Realistic	Superhero
Africa	Zimbabwe	Welcome to Dead World	Cartoony	Fantasy
Central Asia	Kazakhstan	6People – Alti Adam 2	Real Exaggerated	Fantasy
Central Asia	Kazakhstan	6People – Alti Adam 6	Cartoony	Fantasy
Central Asia	Kazakhstan	Kazakhman Batyr	Real Exaggerated	Superhero
East Asia	China	Des Pekinois Pas Tres Civilises	Hybrid	Drama
East Asia	Japan	5-nen Hubarigumi	Manga	Drama
East Asia	Japan	Akagami n Shirayukihime	Manga	Comedy
East Asia	Japan	Akira	Manga	Science Fiction
East Asia	Japan	Anne Freaks	Manga	Horror
East Asia	Japan	Banana Fish	Manga	Action Adventure
East Asia	Japan	Barajou no Kiss	Manga	Comedy
East Asia	Japan	Bishoujo Senshi Sailor Moon	Manga	Drama
East Asia	Japan	Cardcaptor Sakura – Clear Card hen	Manga	Action Adventure
East Asia	Japan	Eden It’s an Endless World!	Manga	Science Fiction
East Asia	Japan	Fullmetal Alchemist	Manga	Science Fiction
East Asia	Japan	Full Metal Panic!	Manga	Action Adventure
East Asia	Japan	Ghost in the Shell	Manga	Science Fiction
East Asia	Japan	Jibaku Shounen Hanako-kun	Manga	Supernatural
East Asia	Japan	Kagerou Nostalgia	Manga	Action Adventure
East Asia	Japan	Kaikisen	Manga	Fantasy
East Asia	Japan	Missing Piece	Manga	Romance
East Asia	Japan	Oyasumi Punpun	Manga	Drama
East Asia	Japan	Ranma	Manga	Action Adventure
East Asia	Japan	REAL	Manga	Drama
East Asia	Japan	Sarutobi Sasuke	Manga	Action Adventure
East Asia	Japan	Skip Beat!	Manga	Romance
East Asia	Japan	Sky High: Karma	Manga	Action Adventure
East Asia	Japan	Soredemo Sekai wa Utsukushii	Manga	Action Adventure
East Asia	Japan	Tokyo Ghoul	Manga	Horror
East Asia	Japan	Tomie	Manga	Horror

East Asia	Japan	Versailles no Bara	Manga	Drama
East Asia	South Korea	Mothers of all kinds	Manga	Drama
East Asia	South Korea	Solo Leveling	Manga	Fantasy
Europe	Albania	Princesha Argjiro	Hybrid	Historical Fiction
Europe	Albania	The Dream Book	Manga	Supernatural
Europe	Albania	The Yankee Comandante	Real Exaggerated	Historical Fiction
Europe	Austria	Today is the last day of the rest of your life	Cartoony	Autobiography
Europe	Belarus	Awesome Smile	Manga	Fantasy
Europe	Belarus	The Picture	Manga	Drama
Europe	Belgium	Blake and Mortimer – The Yellow “M”	Cartoony	Action Adventure
Europe	Belgium	Suske en Wiske	Cartoony	Action Adventure
Europe	Bosnia and Herzegovina	Dream Long Gone	Hybrid	Horror
Europe	Bulgaria	Diplomatic Mission	Classic	Science Fiction
Europe	Bulgaria	Gilgamesh	Real Exaggerated	Mythology
Europe	Bulgaria	The Adventures of the Stork Choco and the Frog Boko	Cartoony	Humor
Europe	Croatia	Biser zla	Classic	Action Adventure
Europe	Denmark	Anepantla	Real Exaggerated	Historical Adventure
Europe	Denmark	Phantasm – The Death List	Real Exaggerated	Action Adventure
Europe	Estonia	Little Warm Hearted Guest	Cartoony	Autobiography
Europe	Estonia	The Big Bang	Cartoony	Autobiography
Europe	France	Antoine	Euro-Realistic	Science Fiction
Europe	France	Le solitaire	Cartoony	Historical Adventure
Europe	France	Orwell	Real Exaggerated	Biography
Europe	Greece	Black Beth- The Magos of Malice	Real Exaggerated	Horror
Europe	Hungary	Punk	Real Exaggerated	Drama
Europe	Iceland	Bob Morall & Teddy – Annar hluti	Alternative	Independent
Europe	Iceland	Concerto	Alternative	Independent
Europe	Iceland	Daudi Kristjans Gisla	Alternative	Independent
Europe	Iceland	Hirdirinn	Alternative	Independent
Europe	Iceland	Leidin	Alternative	Independent
Europe	Iceland	Svini a slysstad	Alternative	Independent
Europe	Iceland	Synishorn	Alternative	Independent
Europe	Iceland	Teddy Transformer 1992	Alternative	Independent
Europe	Ireland	Beloved	Alternative	Horror
Europe	Ireland	Eyes	Real Exaggerated	Horror
Europe	Ireland	Mactir	Hybrid	Fantasy
Europe	Ireland	The Fiend in the Forest	Alternative	Fantasy
Europe	Ireland	The World Ends With You	Real Exaggerated	Drama
Europe	Netherlands	De Tweede Pimpernel	Cartoony	Action Adventure
Europe	Norway	Dragens Oye	Hybrid	Fantasy
Europe	Poland	Centralny Okreg Przemyslowy	Classic	History
Europe	Poland	Dziewieciu z nieba	Classic	War
Europe	Poland	Kurs na Polqysep Jork	Euro-Realistic	Action Adventure

Europe	Poland	Poselstwo do Gniezna	Classic	Historical Adventure
Europe	Poland	Raid on Istanbul	Cartoony	Historical Fiction
Europe	Portugal	The Well by the House on the Hill	Hybrid	Fantasy
Europe	Romania	Comic Gianchi	Real Exaggerated	Action Adventure
Europe	Romania	Gainarii	Cartoony	Fantasy
Europe	Romania	Odata cu Gerul	Real Exaggerated	Fantasy
Europe	Romania	Ultima Recomensa	Euro-Realistic	Fantasy
Europe	Russia	Keshka	Cartoony	Humor
Europe	Serbia	Obracun u Krezle-sitiju	Cartoony	Comedy
Europe	Slovakia	Labuti pisen	Cartoony	Fantasy
Europe	Slovakia	Moj Dedko Krokuje	Real Exaggerated	Drama
Europe	Slovakia	Obludarium	Alternative	Fantasy
Europe	Slovakia	Pan i Ples	Real Exaggerated	Fantasy
Europe	Slovakia	Radeks day full of eating	Real Exaggerated	Drama
Europe	Slovakia	Sugar rush from Outer Space	Cartoony	Fantasy
Europe	Slovakia	Teo with a magic fiddlestick	Cartoony	Biography
Europe	Slovakia	The Tale of Palko	Cartoony	Biography
Europe	Slovakia	Yes Boss	Real Exaggerated	Drama
Europe	Spain	El violeta	Euro-Realistic	Drama
Europe	Spain-Catalan	Arriben els DBR	Cartoony	Action Adventure
Europe	Spain-Catalan	La partida dAuale	Cartoony	Action Adventure
Europe	Spain-Catalan	Lhome caiman	Cartoony	Action Adventure
Europe	Sweden	Baby Blue	Alternative	Horror
Europe	Ukraine	Gennady the Pigeon	Cartoony	Humor
Europe	United Kingdom	Ace Hart in Men of Rubber	Classic	Superhero
Europe	United Kingdom	Bella At The Bar	Cartoony	Drama
Europe	United Kingdom	Decomposition Jones	Real Exaggerated	Horror
Europe	United Kingdom	In The Cold Dark	Hybrid	Fantasy
Europe	United Kingdom	Judge Dredd-Adios Rowdy Yates	Real Exaggerated	Science Fiction
Europe	United Kingdom	Justine-Messenger of Justice	Real Exaggerated	Fantasy
Middle East	Iran	Dancing Flame	Manga	Fantasy
Middle East	Iran	Let your emotions out	Manga	Drama
Middle East	Iran	Persepolis	Cartoony	Autobiography
Middle East	Iraq	No Lunch Today!	Manga	Drama
Middle East	Lebanon	Happy Birthday to Me	Cartoony	Drama
Middle East	Lebanon	Khkhkh	Alternative	Drama
Middle East	Lebanon	The Vacant Lot	Cartoony	Drama
Middle East	Oman	Smile Mask	Manga	Fantasy
Middle East	Palestine	Hearts Song	Manga	Drama
Middle East	Syria	Barefoot	Real Exaggerated	Political
Middle East	Syria	Cake	Real Exaggerated	Political
Middle East	Syria	Hallucination of a First Lady	Cartoony	Political

Middle East	United Arab Emirates	Shining Bright, One for All, All for One!	Manga	Fantasy
North America	Canada	Spectrum	Cartoony	Superhero
North America	Canada	Thunder	Real Exaggerated	Superhero
North America	Canada-Québec	Gedeon et la Bete du Lac	Real Exaggerated	Historical Adventure
North America	Canada-Québec	La Jam	Euro-Realistic	Historical Fiction
North America	Canada-Québec	Larbre a paparmanes	Cartoony	Historical Fiction
North America	Canada-Québec	Le Tresor du Cap-a-l'Orignal	Real Exaggerated	Historical Fiction
North America	Canada-Québec	LHote a Valiquette	Real Exaggerated	Horror
North America	Canada-Québec	Ouvrir au diable	Real Exaggerated	Historical Adventure
North America	Cuba	FACE GIRL	Manga	Drama
North America	Cuba	Hidden Force	Cartoony	Humor
North America	Cuba	Human and Nature	Manga	Fantasy
North America	Cuba	Reputation	Cartoony	Fantasy
North America	Grenada	Manga Love Letter	Manga	Drama
North America	Guadeloupe	Will you go out with me if I win?	Manga	Action Adventure
North America	Jamaica	Anancy and the Mango	Manga	Fantasy
North America	Jamaica	Generational Love	Manga	Drama
North America	Mexico	Chanoc: Adventuras de Mar y Selva	Classic	Action Adventure
North America	Mexico	Diego Rivera	Real Exaggerated	Biography
North America	Trinidad and Tobago	F is For All	Manga	Drama
North America	Trinidad and Tobago	Gravity at work	Manga	Drama
North America	United States	Age of Bronze	Real Exaggerated	Mythology
North America	United States	Archies Friend Scarlet	Cartoony	Drama
North America	United States	Danger Girl	Hybrid	Action Adventure
North America	United States	Duck Feet	Real Exaggerated	Drama
North America	United States	ElfQuest	Hybrid	Fantasy
North America	United States	Emperor Doom	Real Exaggerated	Superhero
North America	United States	One Armed Beast	Classic	War
North America	United States	Savage Dragon	Real Exaggerated	Superhero
North America	United States	Spawn	Real Exaggerated	Superhero
North America	United States	The man who could see death	Classic	Fantasy
North America	United States	Thomas the Rhymer	Real Exaggerated	Fantasy
North America	United States	Way of the Rat	Real Exaggerated	Fantasy
Oceania	Australia	Cleverman	Real Exaggerated	Fantasy
Oceania	Australia	Char Chapman – "Safari Spies"	Classic	Superhero
Oceania	Australia	Grey Domino	Classic	Superhero
Oceania	Australia	Proud Heart-The Love of Achilles	Real Exaggerated	Fantasy
Oceania	Australia	The Deep-Here Be Dragons	Hybrid	Action Adventure
Oceania	Australia	Vainglorious	Hybrid	Fantasy
Oceania	New Zealand	Moa	Cartoony	Fantasy
Oceania	New Zealand	Rufus Marigold	Real Exaggerated	Drama
Oceania	New Zealand	Share Cliff	Manga	Horror
Oceania	New Zealand	Sunshine	Hybrid	Drama

Oceania	New Zealand	The Heading Dog Who Split in Half	Real Exaggerated	Mythology
Oceania	New Zealand	The Inhabitants	Real Exaggerated	Drama
Oceania	New Zealand	Tsunami	Cartoony	Drama
South America	Argentina	Allman: Los olvidados del infierno	Real Exaggerated	Science Fiction
South America	Argentina	Babetool	Real Exaggerated	Action Adventure
South America	Argentina	El Hipnotizador	Real Exaggerated	Independent
South America	Argentina	Soy Toxico	Real Exaggerated	Science Fiction
South America	Bolivia	El Correvolando	Real Exaggerated	Supernatural
South America	Bolivia	La chola sin cabeza	Real Exaggerated	Supernatural
South America	Brazil	Astronauta: Entropia	Euro-Realistic	Action Adventure
South America	Brazil	O Enfermeiro	Real Exaggerated	Drama
South America	Chile	El jinete Fantasma	Classic	Action Adventure
South America	Chile	Patrullera	Classic	Action Adventure
South America	Colombia	Afronta tus temores	Manga	Action Adventure
South America	Costa Rica	La Segua	Real Exaggerated	Mythology
South America	Costa Rica	My Perfect World	Manga	Drama
South America	Dominican Republic	Inner Strength	Manga	Action Adventure
South America	Dominican Republic	Las Vacanas	Cartoony	Humor
South America	Dominican Republic	Trinitarios	Real Exaggerated	History
South America	Ecuador	Dia de un gato	Manga	Humor
South America	El Salvador	Happy Misfortune	Manga	Supernatural
South America	Guatemala	Heroe Nacional	Real Exaggerated	Superhero
South America	Guatemala	La Luz del Abismo	Manga	Fantasy
South America	Haiti	The Revolution that gave birth to Haiti	Real Exaggerated	History
South America	Nicaragua	A Kind Girl	Manga	Drama
South America	Nicaragua	There is No Plan B	Manga	Action Adventure
South America	Panama	Lives to live	Manga	Drama
South America	Panama	Welcome to Ichtelion	Real Exaggerated	Fantasy
South America	Paraguay	El Motivo	Real Exaggerated	War
South America	Paraguay	Llamado de Ares	Real Exaggerated	War
South America	Peru	Adrew te protegere	Manga	Action Adventure
South America	Peru	Demon Back	Manga	Action Adventure
South America	Uruguay	El Congreso de Tucuman	Real Exaggerated	History
South America	Uruguay	El Encargo	Cartoony	History
South America	Uruguay	El Jefe	Real Exaggerated	History
South America	Uruguay	El lado oscuro de Otorgues	Real Exaggerated	History
South America	Uruguay	En Paraguay	Real Exaggerated	History
South America	Venezuela	The Return	Manga	Historical Fiction
South Asia	Bangladesh	Horror (Didha)	Cartoony	Horror
South Asia	Bangladesh	Horror (Glitch)	Cartoony	Horror
South Asia	Bangladesh	Horror (Koshai)	Real Exaggerated	Horror
South Asia	Bangladesh	Horror (Moddho raater train)	Cartoony	Horror
South Asia	Bangladesh	Horror (Mukchor)	Real Exaggerated	Horror
South Asia	Bangladesh	Horror (Nil Chokh)	Real Exaggerated	Horror
South Asia	Bangladesh	Horror (Rakkhosh razze bhoot)	Cartoony	Horror

South Asia	India	Dracula	Real Exaggerated	Superhero
South Asia	India	Manduka The Lucky Astrologer	Classic	Mythology
South Asia	India	Nagraj Strikes – The attack of Coronaman	Real Exaggerated	Superhero
South Asia	India	Sukhu and Dukhu	Classic	Mythology
South Asia	India	Super Commando Dhruva - The Struggle with Depression	Real Exaggerated	Superhero
South Asia	India	The Witch and the Warrior	Real Exaggerated	Fantasy
South Asia	India	Tripura	Classic	Mythology
South Asia	India	Udayana	Classic	Historical Adventure
South Asia	Nepal	A Glimpse of the Past	Manga	Drama
South Asia	Sri Lanka	Armor	Real Exaggerated	Superhero
South Asia	Sri Lanka	Best Friend	Cartoony	Biography
South Asia	Sri Lanka	Gallus	Real Exaggerated	Science Fiction
South Asia	Sri Lanka	Tikiri Leah	Manga	Fantasy
Southeast Asia	Cambodia	The case of the missing queen	Manga	Drama
Southeast Asia	Indonesia	Jogedan Lelembut	Real Exaggerated	Drama
Southeast Asia	Indonesia	Timun	Hybrid	Fantasy
Southeast Asia	Laos	Alice in the world	Manga	-
Southeast Asia	Laos	Cat	Manga	-
Southeast Asia	Laos	My working time	Manga	-
Southeast Asia	Laos	Orange Cat	Manga	-
Southeast Asia	Laos	Research Lesson	Manga	-
Southeast Asia	Malaysia	The Dragon of Lake Chini	Manga	Mythology
Southeast Asia	Myanmar	Courage	Classic	Mythology
Southeast Asia	Myanmar	Myanmar Silent Horror-Night Story	Manga	Horror
Southeast Asia	Myanmar	Strange Encounter	Manga	Supernatural
Southeast Asia	Philippines	Darna	Classic	Superhero
Southeast Asia	Philippines	Fluttering Fleeing and Freeing	Hybrid	Science Fiction
Southeast Asia	Philippines	Last Hope	Real Exaggerated	Superhero
West Asia	Armenia	40 Years of Silence	Cartoony	Non-fiction
West Asia	Armenia	Babies For Sale	Real Exaggerated	Non-fiction
West Asia	Armenia	Boomerang	Cartoony	Political
West Asia	Armenia	Hidden Talent	Cartoony	Political
West Asia	Armenia	Mosquito	Cartoony	Political
West Asia	Armenia	Pressure	Real Exaggerated	Political
West Asia	Armenia	Varda	Real Exaggerated	Political
West Asia	Armenia	Veni, Vidi, Divisam (I came, I saw, I divided)	Cartoony	Political

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