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ÂiA MÃ-No Me Grite! / Don’t Yell At Me! (Spanish Edition)



Synopsis

PÃ-ldoras de humor Quino para combatir los dÃ- as grises. Publicada originalmente en Argentina en 1972, esta colecciÃ n de tiras cÃ micas tiene la dignidad, lucidez y habitual ternura que caracterizan la obra del gran dibujante argentino. En esta ocasiÃ n, el padre de Mafalda usa su excelente humor como herramienta para diseccionar el mundo que nos rodea. La manera que tiene Quino de retratar las situaciones cotidianas y darles un giro siempre resulta sorprendente, logrando arrancar sonrisas y carcajadas sin necesidad de alzar la voz.

ENGLISH DESCRIPTION: A dose of Quino humor to brighten even grey days. Originally published in 1972 in Argentina, this collection of comic strips has the dignity, clarity, and typical sweetness that characterize the works of the great Argentinean artist. On this occasion, Mafaldaâ™s father uses his excellent humor as a tool to analyze the world that surrounds us. The way Quino has of depicting everyday situations and turning them around is always surprising, eliciting smiles and laughs without even raising his voice.

Book Information

Paperback: 144 pages

Publisher: Lumen (September 27, 2016)

Language: Spanish

ISBN-10: 6073143907

ISBN-13: 978-6073143905

Product Dimensions: 8 x 0.4 x 10.5 inches

Shipping Weight: 13.4 ounces (View shipping rates and policies)

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Customer Reviews

Most of the Spanish speaking world knows Argentinian cartoonist Quino (Joaquin Salvador Lavado) from the immensely popular strip "Mafalda." Similar to "Peanuts" and "Calvin and Hobbes," this strip still sells and new generations continue to discover it despite its increasing age. Not to mention the slow changeover from a largely paper world to a digital one. The comics haven't really made this transition smoothly overall, but the classics nonetheless persist. Quino's work has definitely persisted. Apart from his most popular strip, Quino has also produced countless non-character

driven comics that eventually find their way into collections published in book form. These began in 1963. Strangely, despite his nearly global renown, and even direct praise from Charles Schultz himself, Quino's work seems to have never appeared in English translation or in editions published in the English-speaking world. The difficulty of translating humor between languages, not to mention between cultures, may partially explain this, but his work contains enough purely visual humor to still make this omission somewhat perplexing. Quino's artwork definitely utilizes the "old style" of basic pen on paper. People accustomed to flashy vibrant colors on animated computer screens may find this style stark or bland. But Quino makes the most of his seemingly limited tools. An inimitable and unmistakable style imbues the drawings that quickly becomes instantly recognizable. His visuals make leave a lasting impression and carry an ineffable impact. The comics themselves range from single panel to multi-panel and explore vast themes and topics. Everything from simple gags to penetrating insights into personal relationships and politics appears in these comics.

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