

Dibujos del Sur Global: La viñeta satírica y la producción del sujeto «no secular nuclear»

La relación entre las representaciones populares y la constitución de los objetos/sujetos de la política global ha sido explorada de manera sugerente por autores dentro de la Geopolítica (Dittmer, 2010) y las Relaciones Internacionales (Hansen, 2011, 2014). Estos estudios han tendido a subrayar el potencial crítico en las representaciones populares de los asuntos internacionales (Dodds, 1996, 2007). Sin embargo, también se ha reconocido que las representaciones populares (en concreto, las humorísticas) perpetúan el imaginario de división total entre el Norte y el Sur Global (Ridanpää, 2014).

Este trabajo analiza un conjunto de viñetas que representan satíricamente a los líderes de la República Islámica de Irán. Las caricaturas fueron impresas en el punto álgido de la crisis internacional a causa del programa nuclear de Irán. El análisis revela cómo el significado de Irán en las viñetas se produce de manera compleja en la interacción entre lo visual, el intertexto y el debate político más amplio (Hansen, 2011). El principal argumento del trabajo es que las viñetas participan en el debate público sobre la «crisis iraní» produciendo la visión de un Otro no secular nuclear que desafía los pilares de una política internacional normal y aceptable. El trabajo concluye que, más que como un espacio/método para resistir la normatividad del régimen de verdad «secular de no proliferación», el humor político es un vehículo para la naturalización de la agenda liberal que sitúa en el Sur Global a los sujetos que desafían el orden natural de las cosas.

Palabras clave: viñetas satíricas; Sur Global; Irán; normatividad; orden liberal.

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