I SAW IT, DID YOU SEE IT? AN ANALYSIS OF THE REPRESENTATIONS OF FASCISM IN ANDRÉ DAHMER'S MEDIEVAL BRAZIL[1]

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ABSTRACT

This study offers an analysis of the representations of fascism in the comic book "Brasil Medieval" by André Dahmer. We explore how this political-ideological movement is portrayed in the work and the meanings attributed to it in the narrative. We incorporate the concepts of Fascism, Comics and Representations of theorists such as Eco (2018), Adorno (2020), Paxton (2023), Roger Chartier (1988; 1991; 2011), Will Eisner (1989; 2005) and Ramos (2007; 2019). We contextualize the work in relation to the historical and social moment of its production, as well as the foundation of the concepts mobilized and the identification of the visual and narrative elements that characterize the representations of fascism. The analysis reveals that the comic presents a critical view of fascism, using it as an allegory to address issues such as authoritarianism, intolerance and manipulation, inviting the reader to reflect on its implications for Brazilian society.

Keywords: Representations. Comics. Fascism.

INTRODUCTION

In "Medieval Brazil", André Dahmer uses biting satire and the language of comics to unmask the afflictions of contemporary Brazilian society. Through anonymous characters dressed in medieval costumes, he weaves a scathing critique of the rise of conservatism, intolerance and political regression that marked the end of the 2010s. Published on its social networks between 2014 and 2018, the series presents everyday dialogues between medieval characters, which, ironically, reflect the political discourses and practices that dominated, and still dominate, the contemporary national scene. Dahmer resorts to anachronisms to create an effect of estrangement, inviting the reader to critically reflect on the reality of the country.

The Brazilian socio-political scenario has taken several contours that point to a shift to the right. Since the June Days in 2013 and the impeachment of President Dilma Rousseff in 2016, it is possible to observe in the national daily life signs of this turn. News[4] about fundamentalist discourses, conspiracy narratives, militarization of society, among other characteristics that are commonly associated with fascist movements have been increasingly common in the news[5].

This shift manifests itself in various ways, from the growth of religious conservatism and ultranationalism to the recrudescence of violence against minorities and the hegemony of a discourse against "everything that is posed", and the constant dissatisfaction of the middle classes. Social networks are a fertile ground for the proliferation of hate speech and *fake news*, which contribute to the polarization of society and the weakening of democracy. It is within this context that the comic artist André Dahmer produces the series of comic books (comic) named "Medieval Brazil". The series portrays a fictionalized version of Brazil in a dystopian future dominated by a regime read as authoritarian and right-wing.

This article dives into the pages of the series of comic strips "Medieval Brazil", unveiling the representations of fascism in a medieval fictional context. Through the critical analysis of the language of the comic, we propose a reading that seeks to unveil the euphemisms that the representations of fascism show us. Through this analysis, we aim to recognize in "Medieval Brazil" a valid way of knowing the world and its different

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[4] The following link is an example of this type of newscast, where the militarization of society and, in another reading, the persecution of minorities through the exploitation of minerals on indigenous lands come together at once. https://g1.globo.com/politica/noticia/2021/02/03/bolsonaro-inclui-pauta-de-costumes-em-lista-de-prioridades-entregue-ao-congresso.ghtml
[5]*Brazil's Top Official Fired Over Speech Evoking Nazi Propaganda,* disponível em: https://www.nytimes.com/2020/01/17/world/americas/roberto-alvim-brazil.html

dimensions, especially the nuances of fascism, not only in an unusual context.

The analysis of Dahmer's work becomes relevant because it offers a scathing critique of the rightward shift in Brazil. Through satire and metalanguage, the author explores the dangers of authoritarianism, censorship, and intolerance, inviting the reader to reflect on the present and future of the country. Firstly, it contributes to the study of representations of fascism in different forms of art and culture, expanding the debate beyond traditional historical contexts. Secondly, the critical reading of comics allows us to explore the relationships between text and image, showing how the combination of these elements can generate new meanings and interpretations. Finally, this study demonstrates the potential of comics as a teaching and learning tool, inviting the reader to critically reflect on complex historical and social issues.

METHODOLOGY

The research has a qualitative approach, since we seek to understand and interpret meanings, discourses and symbolic elements present in "Medieval Brazil". We follow the approach proposed by Roger Chartier (1988), by which documents are conceived as cultural manifestations that reflect the practices and representations of a specific society in a given period. This approach implies that documents, whether they are texts, images, works of art, or other types of records, are not simply passive reflections of reality, but rather active products of the cultural practices of the time in which they were created.

In this way, the documents used are not only the comics themselves, but also the representations contained in them. The drawings and texts are not only a means of telling a story, but also a cultural expression that incorporates the practices and representations of the time in which Dahmer created them. The representations present in "Medieval Brazil" cover a wide range of topics related to Brazilian daily life, are loaded with meanings that refer to the practices observed by its author.

As for the analysis protocols, the comic will be interpreted in two aspects, internal and external: in the internal one, the moment that is being represented in the work is verified, for example: comics that represent the past; others, the present; still others, the future; or even a mixture of all these times. The internal context shows us the directions of the narrative and the actions and events of the story, as well as the paths to follow to understand the work and the type of narrative that resides there, whether it is fiction or a biography, for example. In the external one, the production of the work, the author's place

of speech and the aspects that can influence his perspective on the objects and subjects he draws are examined.

The reading that we make here of Medieval Brazil presents itself as one of the possibilities of reading the work, based on the representations built in the ideas of these authors, it is interesting to note which devices and mechanisms are used to allow such reading, in this way, we will move on to the concepts that underlie our analysis of the paintings.

GROUNDS

In this study, our investigation focuses on fascism, using the comic book "Brasil Medieval" as a unique historical document, through which we aimed to unveil which representations of fascism are present in the comic, and in what way, going through the various ways in which comics interpret and translate reality.

Comics are configured as an autonomous language, capable of transmitting complex messages through the combination of images and words. More than just entertainment, they take on the role of historical documents, offering valuable insights and insights into the social and political context in which they were created. Our object of study, fascism, manifests itself in a complex and multifaceted way in comics. It materializes in actions, words, ways of being, seeing, interpreting and, finally, representing the world. Through the analysis of the characters and the situations in which they are inserted, we can identify the intrinsic characteristics of fascism, both veiled and explicit, exploring its various forms of manifestation and interpretation of reality (Chartier, 1988; Ramos, 2019; Martins, 2006; Knauss, 2006).

One of the most intriguing aspects of comics is their ability to reflect the social and political contexts in which they are conceived. As cultural products rooted in their time, comic books often capture the anxieties, aspirations, and dilemmas of the society that engenders them. For example, during periods of conflict or social transition, comics often address these issues in their narratives, serving as a mirror of the feelings and ideals prevalent at that historical moment.

In addition, comics have been used as a means of recording historical events of significant importance. Over the years, several works such as "*Maus*" by Art Spiegelman (1986), Palestine by Joe Sacco (1993), Persepolis by Marjane Satrapi (2007) and Mafalda by Quino (1964 – 1973), among many others, have emerged to address themes such as

wars, memories, social struggles and political changes. These narratives not only document the events themselves, but also offer a unique perspective on how such events have been perceived and interpreted by contemporary society.

Understanding the phenomenon of fascism in comics requires a theoretical basis that transcends the limits of the medium itself. Fascism, as a system of beliefs and practices, has been the subject of study in a variety of disciplines, including history, political science, sociology, and cultural studies. Through these theoretical lenses, we can better understand the manifestations of fascism in comics and its ramifications in society.

COMICS

The sequence of images and symbols, loaded with intrinsic meaning, configure a language of its own: Sequential Art (Eisner, 1989, p. 8). In simple terms, we can understand it as the art of constructing narratives through images and words. The narrative, in turn, assumes the role of a fundamental element for the combination of "images and words" to be transformed into a Comic Book. Like cinema, newspapers, and music, comics are characterized as a multifaceted and autonomous language (Ramos, 2019).

> The general configuration of the comic book presents an overlap of word and image, and, thus, it is necessary for the reader to exercise his interpretive, visual and verbal skills. The rules of art (e.g., perspective, symmetry, brushstroke) and the rules of literature (e.g., grammar, plot, syntax) overlap each other. Reading the comic book is an act of aesthetic perception and intellectual effort (Eisner, 1989, p. 8).

Scott McCloud, seeking to improve Will Eisner's definition, proposes a new formulation for comics: "Images juxtaposed in a deliberate sequence, with the aim of conveying information and/or provoking a response in the reader" (2005, p. 9). This concise and elucidative definition highlights two central elements of language in comics: visual storytelling and communicative intent. McCloud emphasizes the relevance of the sequential arrangement of images, which guide the reading and construct the story.

This succession of carefully planned events is essential to the narrative of comics, as it guides the flow of reading and influences the reader's interpretation. He also points out that the communicative nature of comics is not just a succession of images, but a form of expression that aims to convey messages, tell stories and evoke emotions in the audience.

This definition broadens the understanding of comics as a highly sophisticated form of art and communication. In addition, it underscores the importance of intentionality behind the creation of comics, where each image and its arrangement are carefully selected to achieve a certain effect on the viewer. As stated by Ramos (2019, p. 19) "Whoever produces the work has an intention when writing it".

When exploring the pages of a comic book, the reader is faced with a complex interaction between different narrative elements, where each characteristic contributes to the construction of the narrative in a complementary way. Reading a comic book is not only an act of visual decoding, but also an intellectual exercise that demands critical analysis and aesthetic sensitivity. The reader is challenged to interpret not only what is shown in the images, but also how it is presented through the text, gestures of the characters, and visual composition of the scenes (Ramos, 2019, p. 90 – 91). This dynamic interplay between aesthetic and narrative elements enriches the reading experience and allows the reader to explore new layers of meaning on each page.

Therefore, reading a comic book is an active and engaging process, where the reader is invited to participate in the construction and interpretation of the narrative. Thus, comics stand out as a language that challenges traditional conventions and broadens the horizons of creative expression. Gestures and mannerisms of the characters, for example, can convey emotional and communicative nuances that enrich the understanding of the story. The simple act of smiling or frowning can add layers of meaning to a scene, offering subtle insights into the characters' emotions. The written sound effects, the onomatopoeia, such as "BOOM" or "POW", add an auditory dimension to the narrative, allowing readers to imagine the sound of the action taking place on the page. These sound elements not only make the experience more immersive but also contribute to the pace and tone of the story. As noted by Eisner (2005), Ramos (2019), and Cirne (1975), sound effects in comics are a powerful tool for evoking emotions and conveying action dynamically.

REPRESENTATION

Representation, in the context of this research, refers to the way in which the visual and textual elements of the work "Brasil Medieval" convey the impressions of the comic artist André Dahmer, and how, from these fragments, we can recover ideas underlying fascist actions, their horrors and ideological implications. Representation not only denotes the mere transmission of the aforementioned elements, but also the intricate and complex

way in which these elements are articulated to evoke sensations, transmit ideas and provoke reflections in the reader.

The analysis of representation in "Medieval Brazil" is not limited to the aesthetic surface, but enters the domains of the collective psyche, exploring how the images and words selected by the artist operate as vehicles for the expression of perceptions, criticisms and fears. The work not only portrays the medieval historical scenario of Brazil, but transcends this context, serving as a mirror for contemporary issues, including the manifestations of fascist ideologies.

By examining the fragments of this representation, we delve into a process of decoding, seeking to unravel the underlying layers of meaning. These fragments are not mere isolated parts of the series, but windows into a world of interconnected ideas, where the horrors of the past and ideological implications resonate in the present. Within this context, the representation in "Medieval Brazil" emerges as a fertile field for critical analysis and reflection on the political, social and cultural tensions that permeate contemporary society. Through the work of André Dahmer, we are invited not only to contemplate the vestiges of the past, but also to confront the realities of the present and to question the future we are shaping.

The intrinsic relationship between memory and representation emerges as a central axis of analysis. Understanding memory as a socially constructed phenomenon, in which memories are shaped by social interactions, cultural influences, and collective experiences, it becomes essential to explore how these memories are accessed and represented (Bosi, 1994; Halbwachs, 1990). Representation plays a crucial role in understanding these memories: it not only visually and textually documents historical events, but acts as a means of translation and interpretation. The stylistic choices, visual metaphors and dialogues present in "Medieval Brazil" are not merely a record, but representations permeated by the author's subjectivity and the filtering of his memories and interpretations. Representation, then, emerges as a powerful lens through which we can examine and understand these socially constructed memories.

Roger Chartier (1988) recalls that representation is the result of the social reception given by the collectivity; In this way, representations would act as generators of a social world. An understanding similar to that of Jacques Le Goff (1994, p. 11), for whom the field of representations "[...] it encompasses any and all mental translations of a perceived external reality." Therefore, in order to understand the meaning of any representation, it is

necessary to understand the intentions and codes of the representation itself, demonstrating the intricate relationship with ideology.

The ideas of Chartier and Le Goff converge in highlighting that representations are not mere copies of reality, but rather active social constructions in the formation of the world in which we live. Beyond mental translations of external reality, representations are products of culture and history, loaded with intentions and codes that shape our perception of the world.

Understanding the meaning of a representation therefore requires a dive into the social and cultural context in which it was created. Unveiling its codes and intentions allows us to understand how it contributes to the construction of social reality, shaping identities, values, and power relations. By critically analyzing the representations present in our society, we can identify their mechanisms of influence and question the values and ideologies they transmit.

FASCISM

Umberto Eco (2018) argues that fascism is not a well-defined ideology, but rather a collage of various philosophical and political ideas, albeit contradictory. In his perception, it is possible to speak of fascism from different perspectives, because it adapts to different historical and social contexts, given that it has several characteristics, namely: cult of tradition; rejection of modernity and disagreement; obsession with a narrative, conspiracy and the election of an enemy; action for action's sake; appeal to the frustrated middle classes; racism; xenophobia; contempt for the weak; militarization of society; and cult of the leader.

Eco invites us to see fascism not as a monolithic and coherent ideology, but as a set of characteristics and tendencies that can manifest themselves in different ways, adapting to specific historical and social contexts. Fascism can emerge in different places and times, taking on particular characteristics that reflect local political, economic, and cultural conditions. For example, while in some contexts fascism can manifest itself through extreme and xenophobic nationalism, in others it can emerge as a reaction to the economic crisis, exploiting the discontent of the middle and working classes.

Eco's emphasis on the diversity of characteristics of fascism helps us understand the complexity of this ideology and its deep roots in collective psychology and social dynamics. Furthermore, "[...] the term 'fascism' adapts to everything because it is possible

to eliminate one or more aspects of a fascist regime, and it will always continue to be recognized as fascist" (Eco, 2018, p. 34). It should be noted that it should not be seen from a purist perspective, conceptually speaking, as if there were a list of characteristics to be fulfilled, but that they should be analyzed in the most flexible and contextual way. From this point of view, there would be no contemporary fascism or neofascism. In fact, says Eco (2018), there would be an eternal fascism that is subject to changes in the political and social scenario, that is, to the complexities and nuances of the modern world.

The presence of populist leaders, the spread of inflammatory nationalist discourses and the deterioration of democratic institutions are just some of the signs pointed out by Eco as indicative of a rising fascist tendency. These elements are not just isolated characteristics, but rather parts of a broader pattern of behavior and ideology that echo the fundamental principles of fascism, such as the cult of charismatic leadership, the search for a common enemy, and the rejection of democratic plurality.

From this perspective, Silva (2008) argues that the thesis of universality of fascism goes against propositions that understand the German and Italian experiences as phenomena exclusive to those contexts. For the author,

> [...] fascisms as anti-liberal, anti-democratic and anti-socialist authoritarian regimes would have their own national specificities, their specific histories, which, in turn, would not detract from the universality and autonomy of the phenomenon in relation to other forms of authoritarianism (dictatorship, Bonapartism and military dictatorships) (Silva, 2008, p. 118).

Silva suggests an understanding of fascism as a multifaceted phenomenon, whose characteristics may vary according to the historical and national context in which they develop. By acknowledging the national specificities of fascisms, Silva indicates that these regimes are not simply replicas of each other, but rather products of particular historical, cultural, and political conditions in each country where they emerged. A view that is also shared by Paxton (2023, p. 41), when he says "We need a generic term for what is a general phenomenon; in fact, the most important political novelty of the twentieth century: a popular movement against the left and against liberal individualism." In the most recent edition of his book, "The Anatomy of Fascism", Paxton goes to great lengths to delineate and give fascism a definition:

> Fascism has to be defined as a form of political behavior marked by an obsessive preoccupation with the decadence and humiliation of the community, seen as victims, and by compensatory cults of unity, energy, and purity, in which a grassroots party of engaged nationalist militants, operating in uncomfortable but

> effective cooperation, with traditional elites, it repudiates democratic freedoms and begins to pursue objectives of ethnic cleansing and external expansion through redemptive violence and without being subject to ethical or legal restrictions of any kind (2023, p. 378).

Fascism, at its core, weaves a paradox: it cries out for order and security, but it does so through chaos and violence. By despising democratic freedoms and embracing "redemptive violence", as the author well defined it, it reveals its authoritarian and anti-democratic face. It disguises itself as redemption, promising to save the nation from its evils, but its methods are brutal: intimidation, ethnic persecution, and territorial expansion, all without any regard for ethics or law.

It is at this point that the great contradiction lies: how to measure something so averse to reason and ethics with tools that he himself despises? Adorno (2020) is categorical: trying to measure fascism by such parameters is foolish. It rises precisely in the gaps of what is tried to be imposed as norms. His analysis serves as a reminder: fascism is not just a political ideology, but rather a threat to freedom, human dignity, and the democratic order itself. The mere possibility of the rise of a far-right regime exposes the inherent flaw of liberal democracy.

In neoliberalism, exacerbated socioeconomic inequalities, social fragmentation, and individual alienation are characteristics that echo the principles of fascism. Neoliberalism, by fostering a culture of individualism and unbridled competitiveness, can fuel feelings of resentment, anxiety, and fear, exploited by far-right political movements. Moreover, the concentration of wealth and power in the hands of an economic elite undermines democracy and creates conditions conducive to the emergence of authoritarian leaders who promise simplistic and authoritarian solutions to complex problems.

> One hears very often, in relation to these categories such as 'the eternally incorrigible' and other phrases of consolation, the assertion that there is in every democracy something like a residue of incorrigibles or idiots, a so-called *lunatic fringe*, as they say in the United States. And when this is said, there is a certain bourgeois quietist consolation there. I think that the answer to this can only be: of course, in every so-called democracy in the world something of this kind is observed, with varying intensity, but only as an expression of the fact that democracy, as far as the content (the socio-economic content) is concerned, has not yet really and completely materialized anywhere, but has remained something formal. And, in this sense, we could characterize fascist movements as the wounds, the scars of a democracy that to this day still does not do justice to its own concept (Adorno, 2020, p. 50).

The German theorist warns not to underestimate the persistence of fascism in the contemporary context, even if it presents itself in different forms from the past. Fascism can

manifest itself not only in openly fascist political parties, but also in movements and discourses that promote exclusion, prejudice, and intolerance. Rather than seeing it as an isolated political event, Adorno (2020) interprets it as a symptom of the crises and contradictions that characterized the twentieth century, a direct consequence of modernity and the complexities of the capitalist system.

In this way, neoliberalism, by propagating the logic of the market as the only solution to society's problems, creates a symbolic and ideological vacuum. This destructuring of traditional institutions, combined with growing social inequality and a sense of insecurity, paves the way for the proliferation of authoritarian and xenophobic ideologies.

ANALYSIS

André Dahmer, creator of comic books in Brazil, has at least ten books published by various publishers and his works are published in newspapers of wide circulation such as O Globo and Folha de S. Paulo. Between 2014 and 2018, he produced the series of strips "Brasil Medieval" for his social networks, through which he reached a wide audience. These comic strips present dialogues between characters in medieval settings, making comments that relate to the Brazilian daily life of that historical period and that can also be perceived in contemporaneity. The author, with his prolific work, inserts himself in this panorama of comic strips as an artist who masterfully manages to mix acid humor and social criticism. His creations, such as the series "Evil" and "Comics of the 10s", explore the contradictions and absurdities of everyday life with a critical eye on topics such as the internet, sex life, work and capitalism. The persistence of everyday absurdity worked on in the paintings is one of the striking elements of these strips.

These strips are analyzed in the context of comic book theory, specifically as comic strips, a subgenre within the hypergenre of Comic Books. As Ramos (2019) points out, comic strips are a very widespread format in Brazil, found in newspapers, magazines and other media. They are characterized by humor, which is one of the main elements of the genre. According to Ramos (2019, p. 24)

> The theme linked to humor is one of the main characteristics of the comic strip genre. But there are others: it is a short text (given the restriction of the rectangular format, which is fixed), built in one or more comics, with the presence of fixed or non-fixed characters that creates a narrative with an unexpected outcome at the end.

Dahmer's work is recognized for its humor and in a way for its extratextuality,

considering that, in most of his works, the understanding of veiled humor, of sarcasm, occurs through the contrast portrayed in the strips with the daily life experienced/observed by contemporary Brazilians and medieval clothing and scenarios. Thus, it is necessary for the reading public to understand the context external to the work itself.

Figure 1 - Religion

Source: André Dahmer, [untitled], undated.

Figures 1 to 5, with the exception of figure 2, present scenes composed of three paintings, starring medieval knights. This characterization is evident in the costumes, the setting and the title of the comic strips. In each frame, we witness dialogues between the riders, represented by uniform balloons. Although the theme often involves acts of symbolic or physical violence, the arrangement of the balloons and the language used convey the feeling of a friendly conversation.

The strips stand out for their wit in using acid humor as a tool to deconstruct myths and stereotypes ingrained in Brazilian society. Humor, in this case, is not limited to mere entertainment, but is configured as an instrument of social criticism, inviting the reader to question their own beliefs and values. The key to the humor of the comic strip lies in the inversion of expectations. Through the juxtaposition of apparently disparate elements, such as the fanciful medieval imaginary and the contemporary Brazilian reality, the strips create a comic effect that, at the same time, exposes the hypocrisy and prejudice present in our society.

Figure 2 - Belonging

Source: André Dahmer, [untitled], undated.

In the comic strip in figure 1, the medieval knight, an emblematic figure of bravery and heroism [sic], is exposed as a spokesperson for intolerance and violence, defending the repression of minorities and the imposition of their beliefs under the banner of faith. This reinterpretation subverts the romanticized image of the knight, inviting the reader to a critical reflection on the hate speech and prejudice that permeates today's society. The comic strip becomes even more poignant when it draws a parallel between the hypocrisy of the posture of the knights - today known to be read as mercenaries of the faith - and the contemporary evangelical and neo-Pentecostal discourse. The rhetoric of "spiritual warfare" and the demonization of minority groups, such as the LGBTQIA+ community[6], echo in the actions of the knights, exposing the hypocrisy of a discourse that preaches love, but in practice incites hatred and violence.

This incongruity between discourse and practice reveals the manipulation of faith for political and social ends, serving as an instrument of control and domination. By using humor as a tool for social criticism, the strip uses comedy to propose a deeper dialogue with the reader.

The use of satire and irony allows Dahmer to represent the practices of a far-right on the rise in the country. In the Brazilian context, the ridicule of extremist ideals can serve as a form of cultural and political resistance, contributing to public debate and awareness of the consequences of these ideologies on society. The simple and direct language, combined with humor, makes the message accessible to a diverse audience, promoting critical reflection on important issues for Brazilian society. by highlighting the socio-cultural roots of fascism, which manifest themselves not only in authoritarian regimes, but also in

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[6] According to Fernanda Paveltchuk "[...] the stigma associated with lesbian, gay and bisexual (LGB) identities is what exposes the group to a condition of social vulnerability. LGB people are considered sexual minorities, since society understands heterosexuality as the norm" (2020, p. 42).

more subtle forms of intolerance and discrimination present in contemporary society.

Figure 3 - Election

Source: André Dahmer, [untitled], undated.

Figure 4 – Rejection of disagreement

Source: André Dahmer, [untitled], undated.

In "Aspects of the New Right-Wing Radicalism" Adorno warns us that, if we really want to face the rise of these movements, we must be attentive, especially the youth, "who must be warned of military discipline in all its forms, of the oppression of their private sphere and their lifestyle" (Adorno, 2020, p. 58). As we can see in figure 4, it can be interpreted almost as an illustration of what Adorno tells us. Whereas, when it comes to giving greater importance to an event in his personal sphere, the second gentleman finds himself in contradiction with what is preached by the collective. This is how Adorno (2020, p. 58) continues "and they should be warned of the cult of a so-called order, which in turn is not verified by reason;". Now, the mere mention of the impossibility of participating in the hate attack already demarcates that, perhaps, that subject no longer thinks and acts according to the cult, placing him in the position of an unwanted subject in that collective.

Figure 5 – Minorities

Source: André Dahmer, [untitled], undated.

Cultural representations and ideology are intrinsically linked concepts, as Barros (2005) suggests, and can be observed in the analysis of authoritarian regimes, such as fascism. Fascist ideology, by promoting an intolerant and repressive vision, seeks to appropriate cultural representations to reinforce its hegemony. This process is evidenced in the way fascism deals with opposition and criticism, seeking to suppress diversity of thought and maintain a rigid control over social and political expressions. Thus, ideology not only shapes representations, but is also shaped by them, in a continuous cycle that sustains the power of authoritarian regimes and limits freedom of expression and ideological plurality.

Dahmer's dialogues in "Medieval Brazil" are subversive tools that expose contradictions, hypocrisies and dangers of the extreme right. Through satire and humor, Dahmer invites us to question the beliefs and values propagated by these groups, encouraging critical thinking and reflection on the practices represented in his strips.

CONCLUSION

This text seeks to extend the analysis beyond theoretical discussions, entering the field of artistic expressions. For this, the comic strip "Medieval Brazil" by the Brazilian comic artist André Dahmer was the artistic expression chosen for analysis. Through this work, it is possible to explore how the political characteristics of the second decade of the 2000s in Brazil can be interpreted and represented, contributing to a deeper understanding of the theme.

These comic strips, when shared on social media, not only entertain but also provoke critical thinking and discussion among users, reflecting the malleability and continued relevance of comic strips in the current landscape.

In this context of critical and multidimensional analysis, this text aims not only to

evaluate the characteristics of the period in the light of the notion of fascism, but also to understand the broader implications of these evaluations for politics, Brazilian society, and artistic production. By exploring the perspectives of these theorists and concepts, a deeper understanding of the characteristics of the new right movements in Brazil and their relationship with fascism is sought, contributing to the public and academic debate on this complex and relevant topic.

By seeking a theoretical foundation that would favor us for the discussion of the theme, we immersed ourselves in the understanding of the historical and political elements that permeate Dahmer's work. Comics, as a form of artistic expression, reveal themselves as a powerful medium for social and political criticism, capable of reaching a wide audience and provoking significant reflections. In "Medieval Brazil", Dahmer uses this narrative form to represent in a distinct and forceful way the elements of fascism present in contemporary Brazilian society.

The representation of fascism in Dahmer's work is not limited to a mere historical transposition of concepts dated in time, but rather to an interpretation and reflection on the authoritarian and totalitarian traits present in the current political reality. Through dialogues, the author builds a narrative that resonates with the dilemmas and challenges faced by Brazilian society, highlighting the harmful consequences of extremism and intolerance.

We seek to offer not only an analysis of the work itself, but also a reflection on the political and social challenges faced by contemporary society. By unveiling the elements of fascism present in Dahmer's work, this article, without intending to exhaust the theme, invites a critical reflection on the direction of democracy, highlighting the importance of the language of comics as a tool for social awareness and transformation.

We could notice, from the representations constructed, that fascism is a possible result of democracies that have not yet been realized, given its insistent manifestation at a time of political and economic destabilization. And André Dahmer's production proves to be an excellent source of analysis, as it is a contemporary cultural document where the author expresses his reflections, and the eminent risks subterfugeed in practices perceived daily, and which, not occasionally – and not by chance – are interpreted as childish and insubstantial cries, lowering the guard and collapsing a fragile democracy that demonstrates that it is not yet what it proposed to be.

Democracy reveals itself more as an idealization than as a fully realized practice. Instead of a system that promotes equality and popular participation, we have a democracy

dominated by large conglomerates and financial interests, putting human needs in the background. The emergence of fascism represents an evident contradiction in this context of liberal democracy, which focuses on the individual, profit and possession, leaving aside being. Fascism propagates the collectivization of thought, promoting an intellectual mediocrity that attributes to the left the responsibility for all the contradictions and failures of this liberal democratic model. Thus, it works incessantly to feed an environment of division, creating an "us versus them" scenario that justifies its own existence, while consolidating the existential emptiness of those who feel and become alienated within the ruthless machine of capitalism.

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