

M U L T I M O D A L

A U T H O R S H I P
and

A U T H O R I T Y

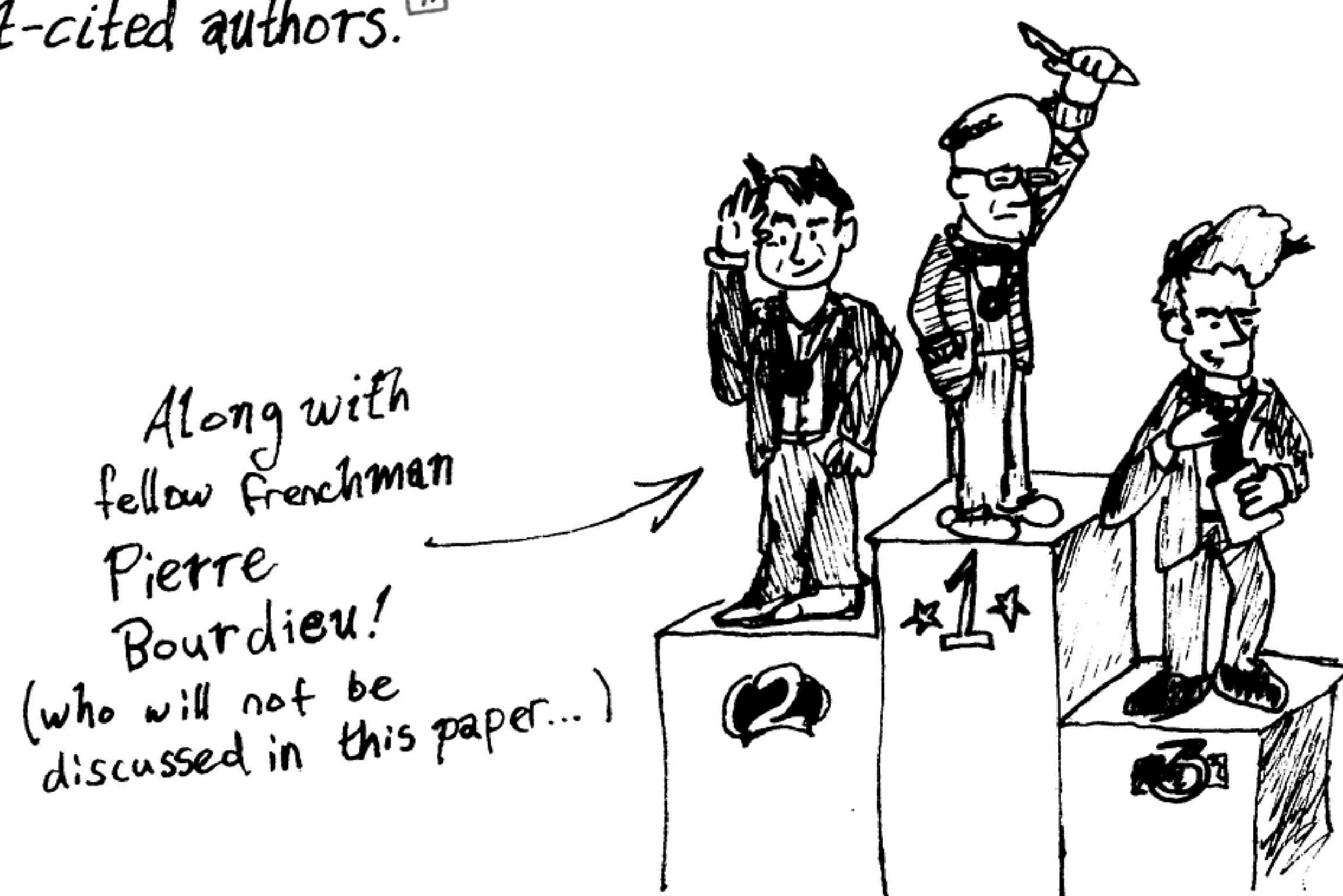
in Educational Comics:

Introducing Foucault & Derrida
For Beginners



Aaron Humphrey

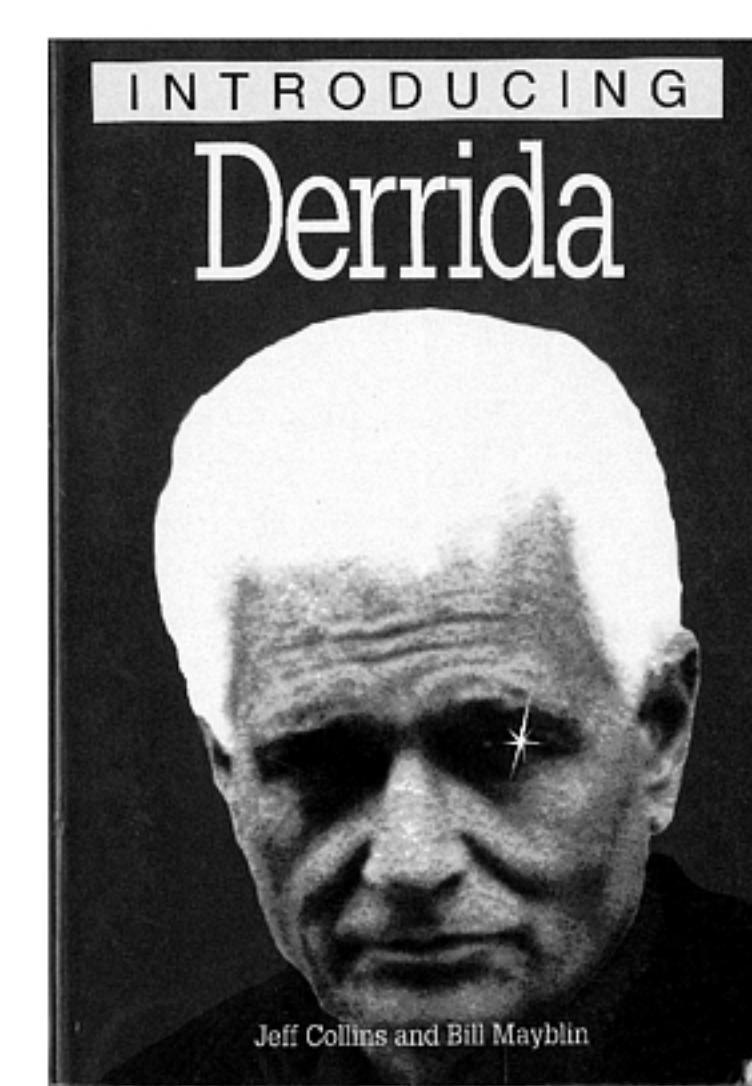
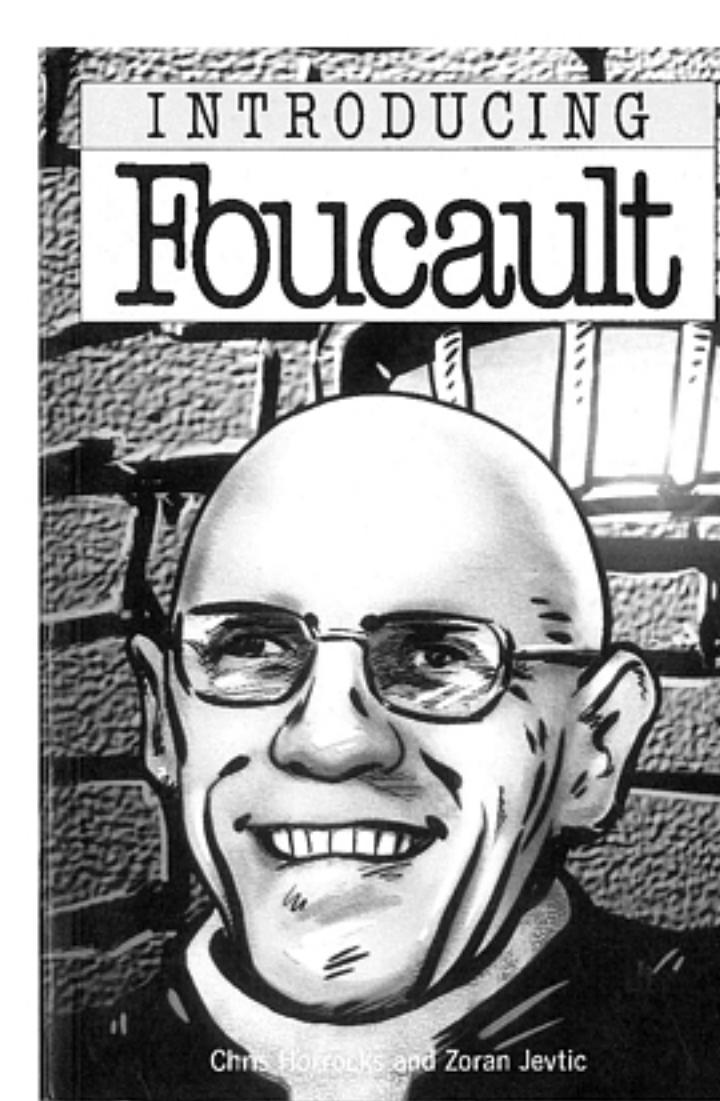
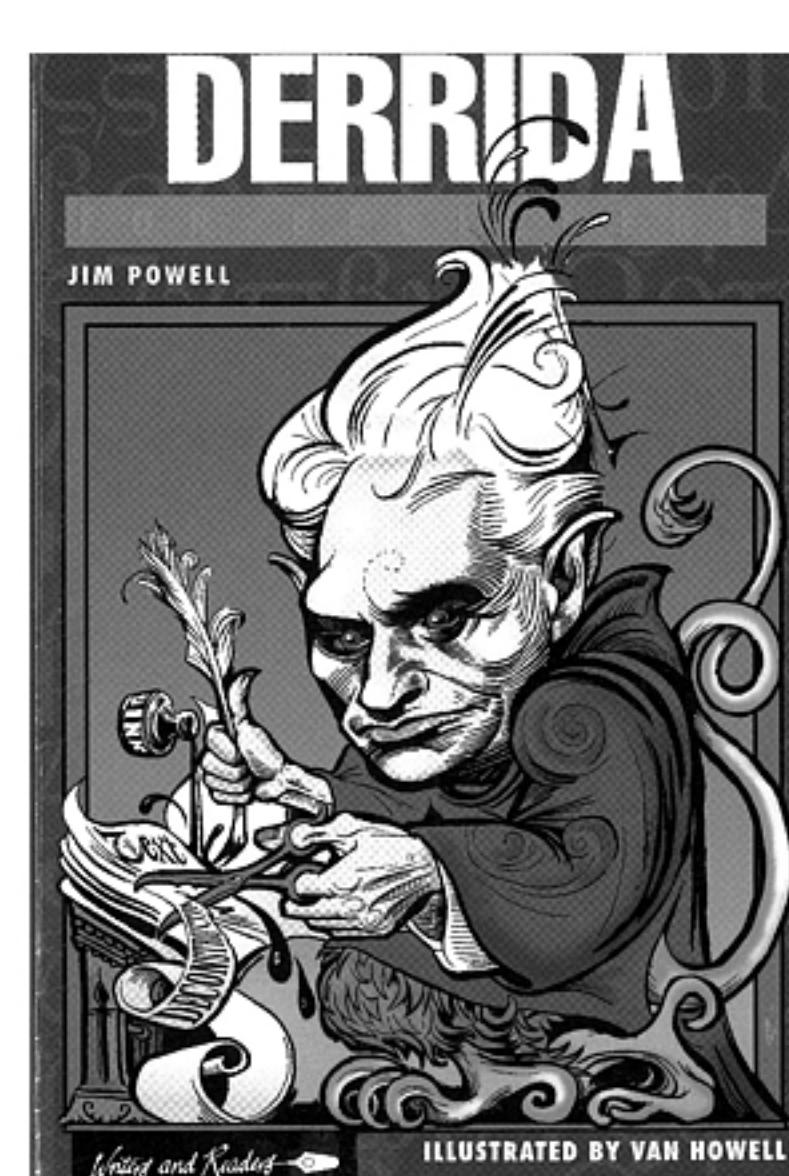
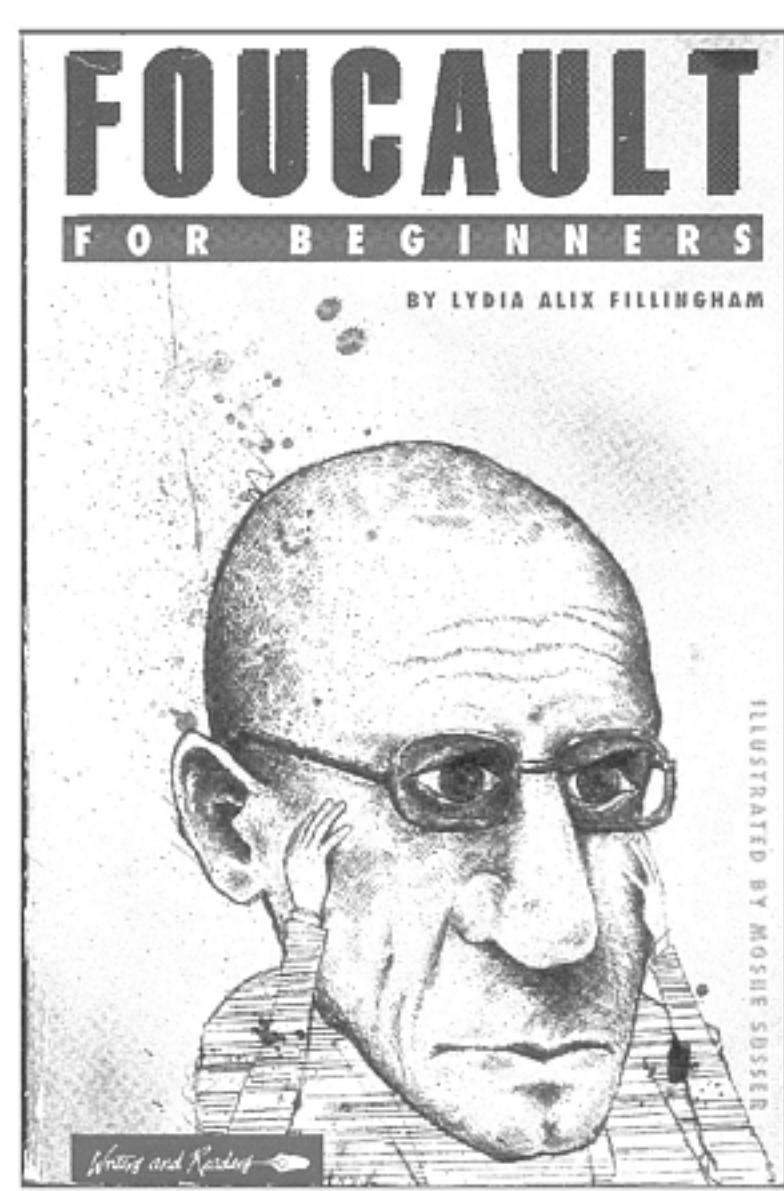
Michele Foucault and Jacques Derrida are legendary figures in the humanities and are among the field's most-cited authors.^[1]



With cultural capital like this, was there any doubt that they would eventually become the subjects of COMIC BOOKS?



Namely, these comic books:

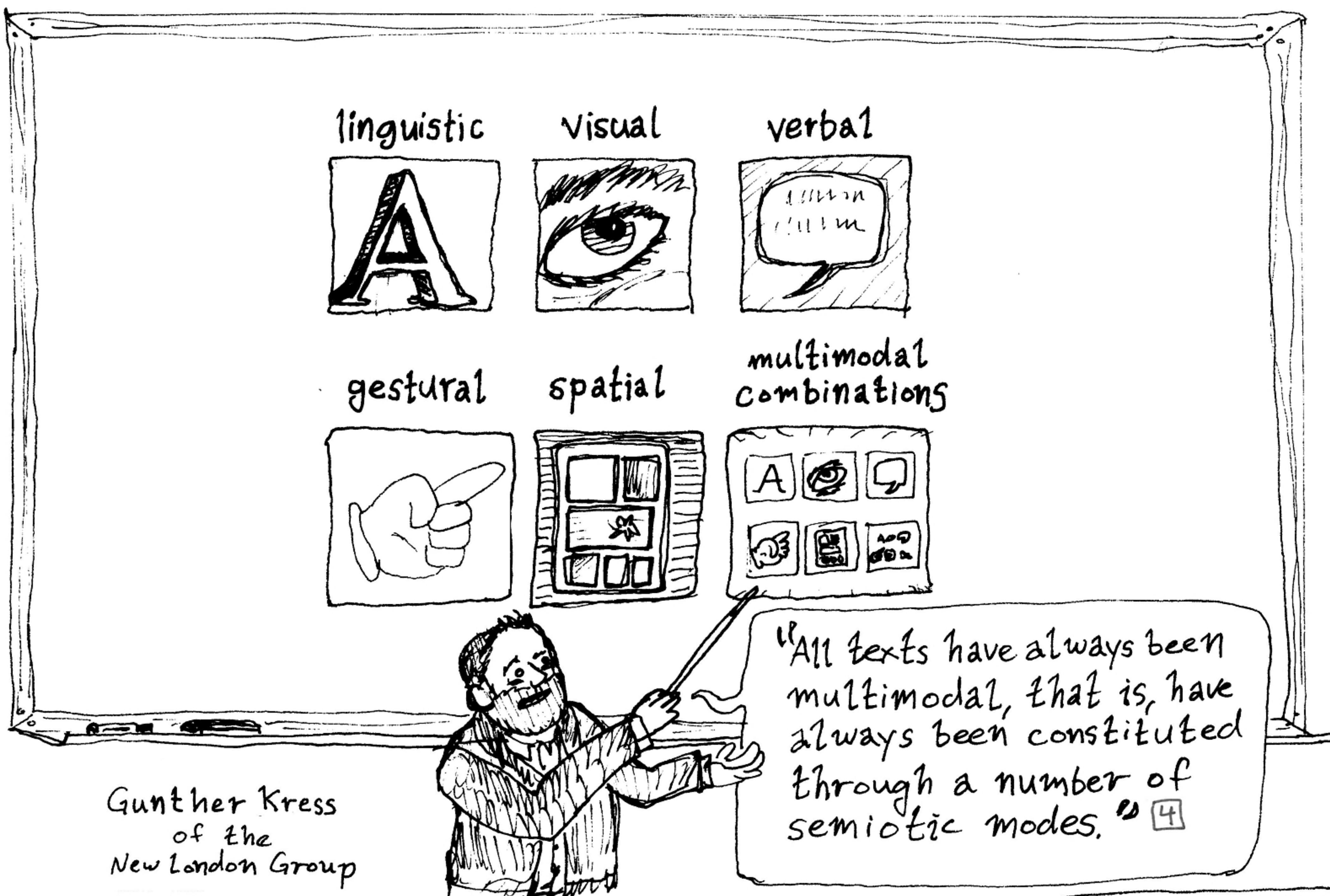


These comics discuss the theoretical work of Foucault and Derrida visually and spatially, as well as by using conventional 'alphabetic' text.^[2]

The arguments they make are MULTIMODAL



The concept of multimodal literacies was developed by the New London Group, who suggested that six design elements contribute to the process of creating meaning.³



Comics in particular make very apparent the ways these modalities co-exist and interact with each other. For this reason, this paper will also take the form of a comic.

We are accustomed to disregarding the visual and spatial modalities of writing, along with the verbal and gestural modalities of oral presentations, in preference of the "true" linguistic modality...

...and in the process have elevated the myth of authorial voice, agency and authority –

– while subjugating or ignoring the roles of other actors in the production of texts and meanings.

"Formal analysis is in its own modest way an analysis of power"

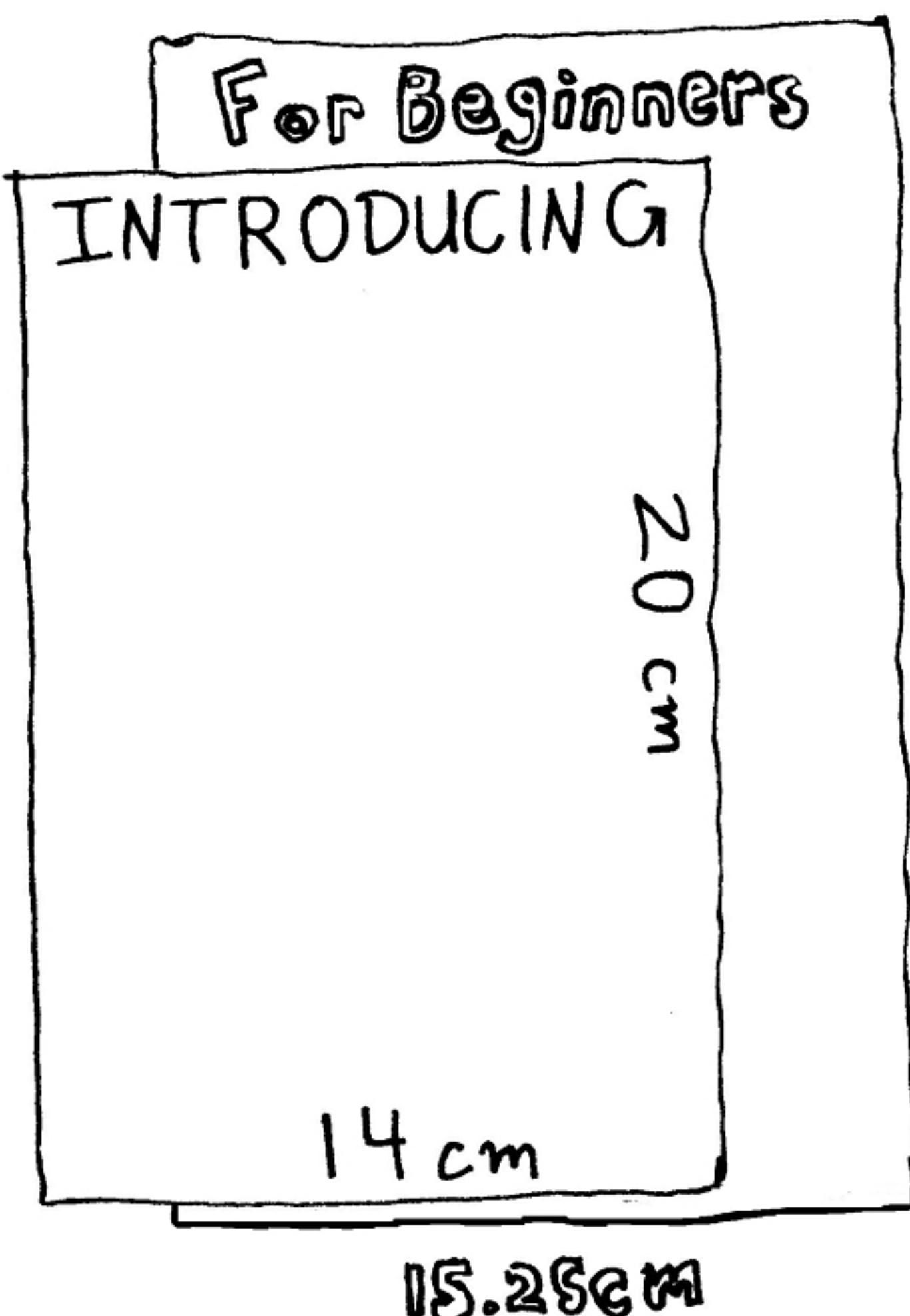


Examining a text's multimodal forms can uncover the powers of other actors to affect how meaning is conveyed – the writer's voice is often not the loudest.

This paper will investigate these comics, focusing on how they work as multimodal texts.



These four books are all roughly the same size

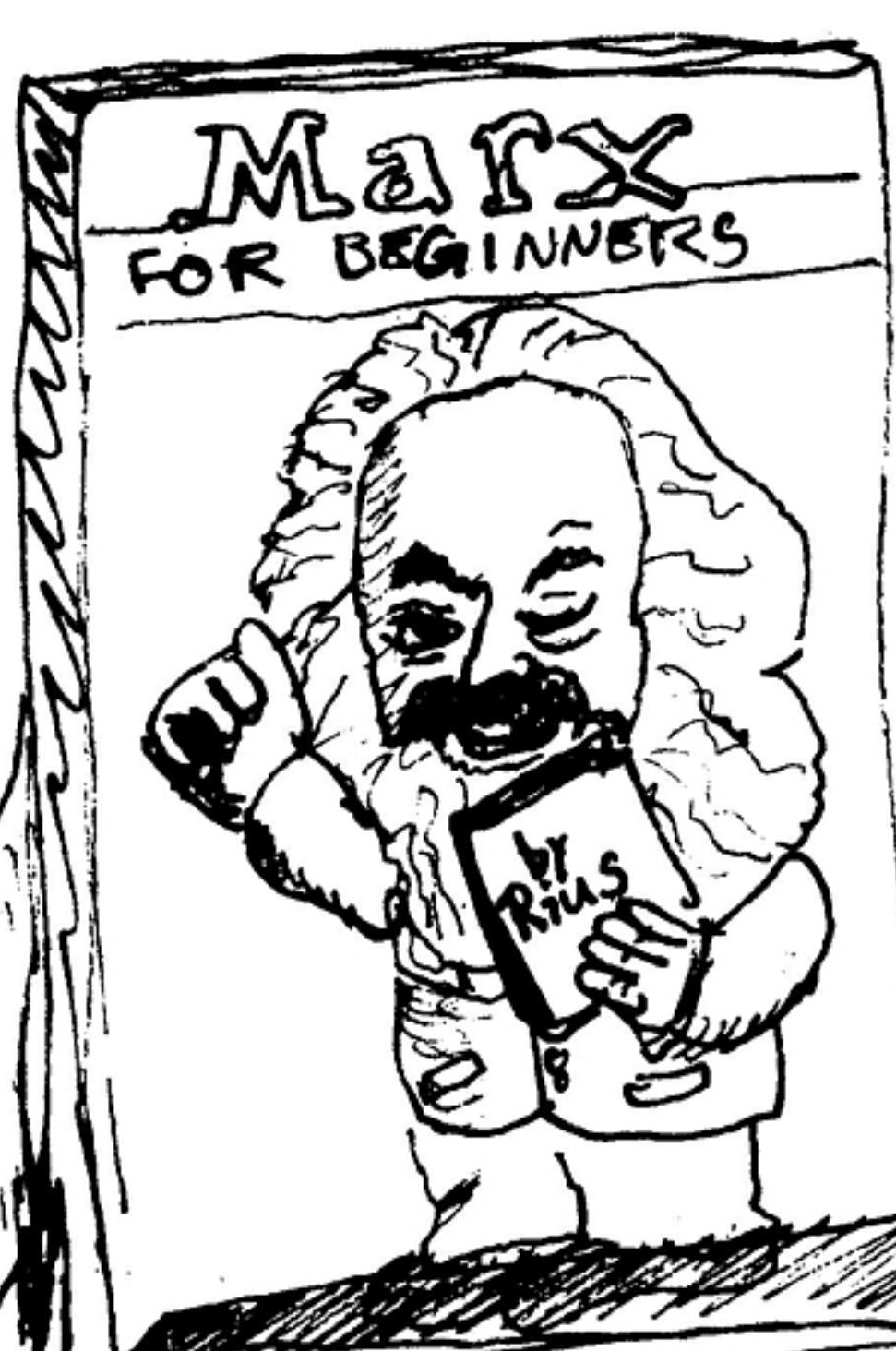


... and roughly the same length

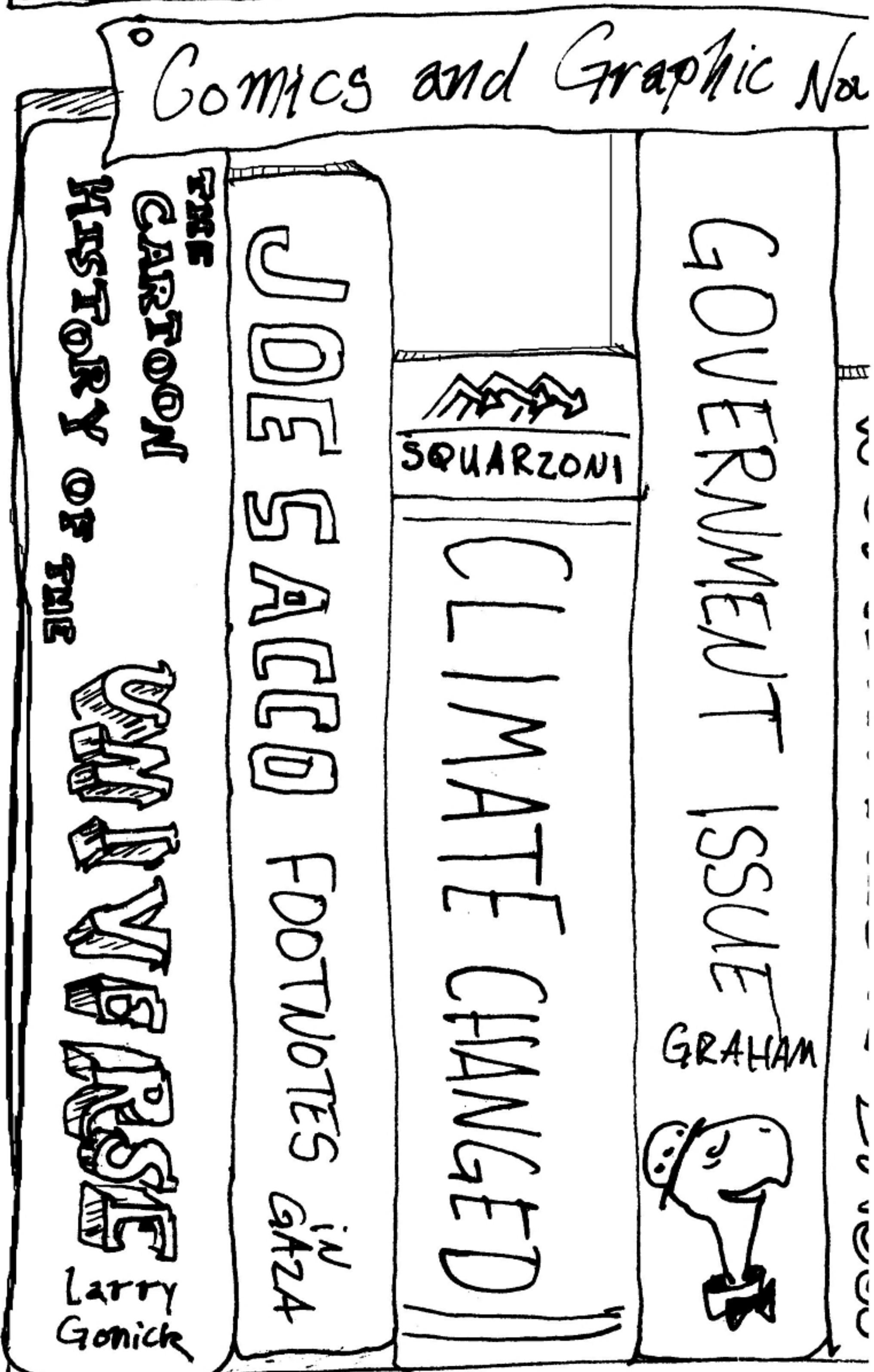


Found commonly in university book stores, each has been reprinted several times since the mid-1990s. [6]

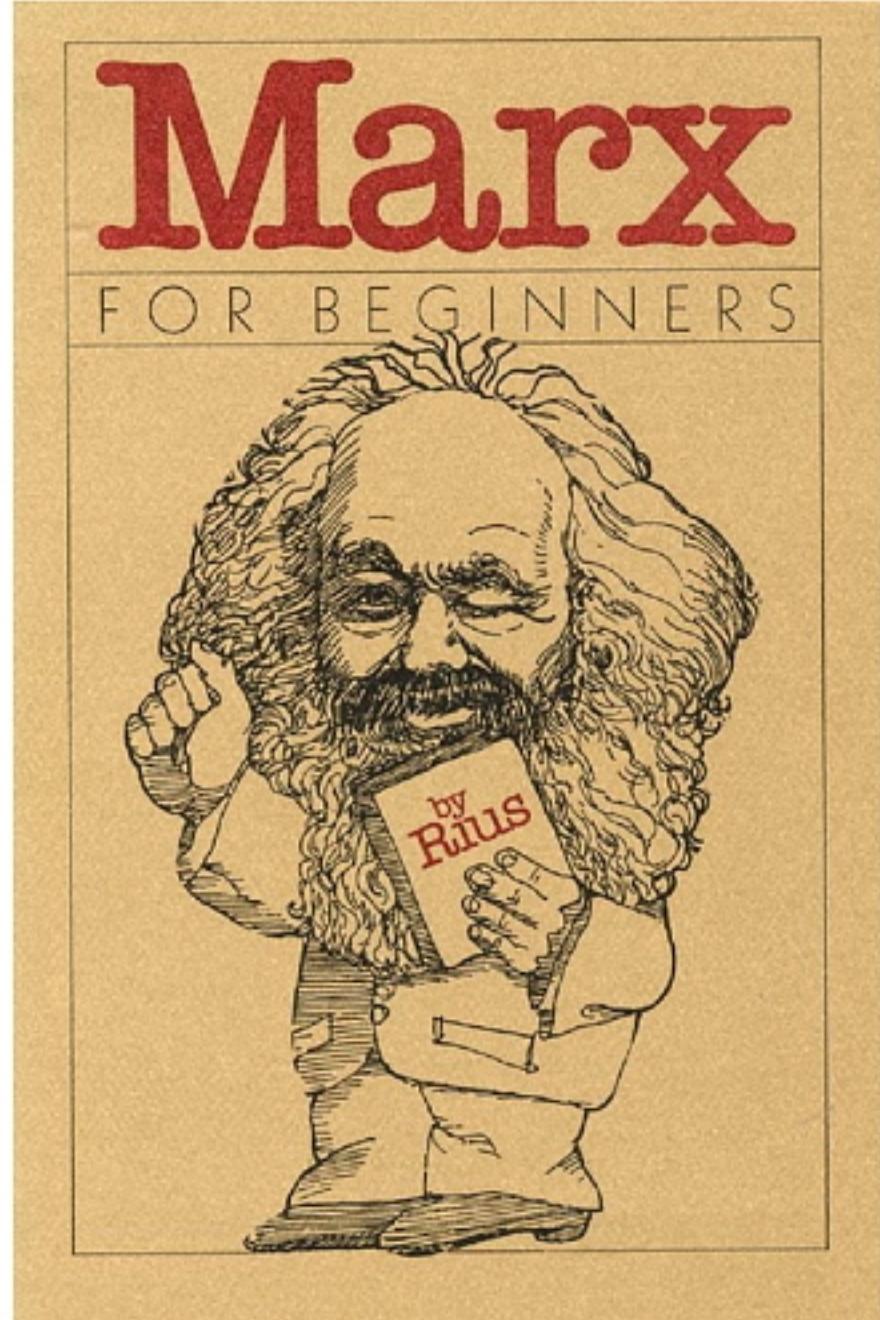
Although coinciding with the literary ascendance of graphic novels, and prefiguring more recent comics that have entered into academic discourse, the books in the Introducing and For Beginners series follow a template established by a small press sensation from the 1970s:



THE
Granddaddy
OF THEM
ALL!



AYN RAND FOR
ART THEORY FOR
RELATIVITY & QUAN



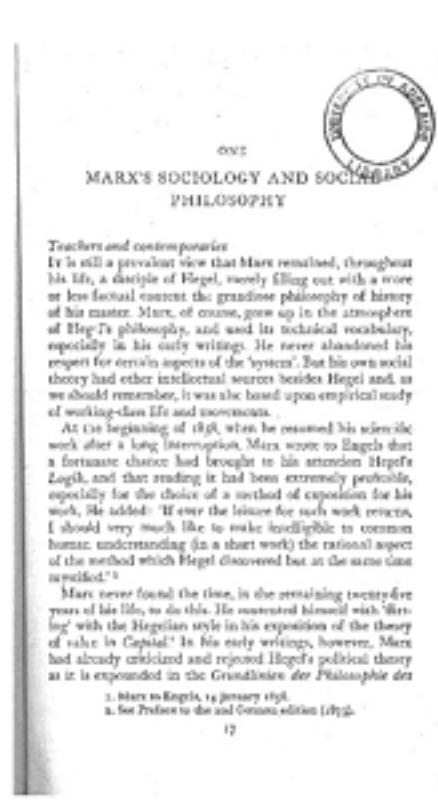
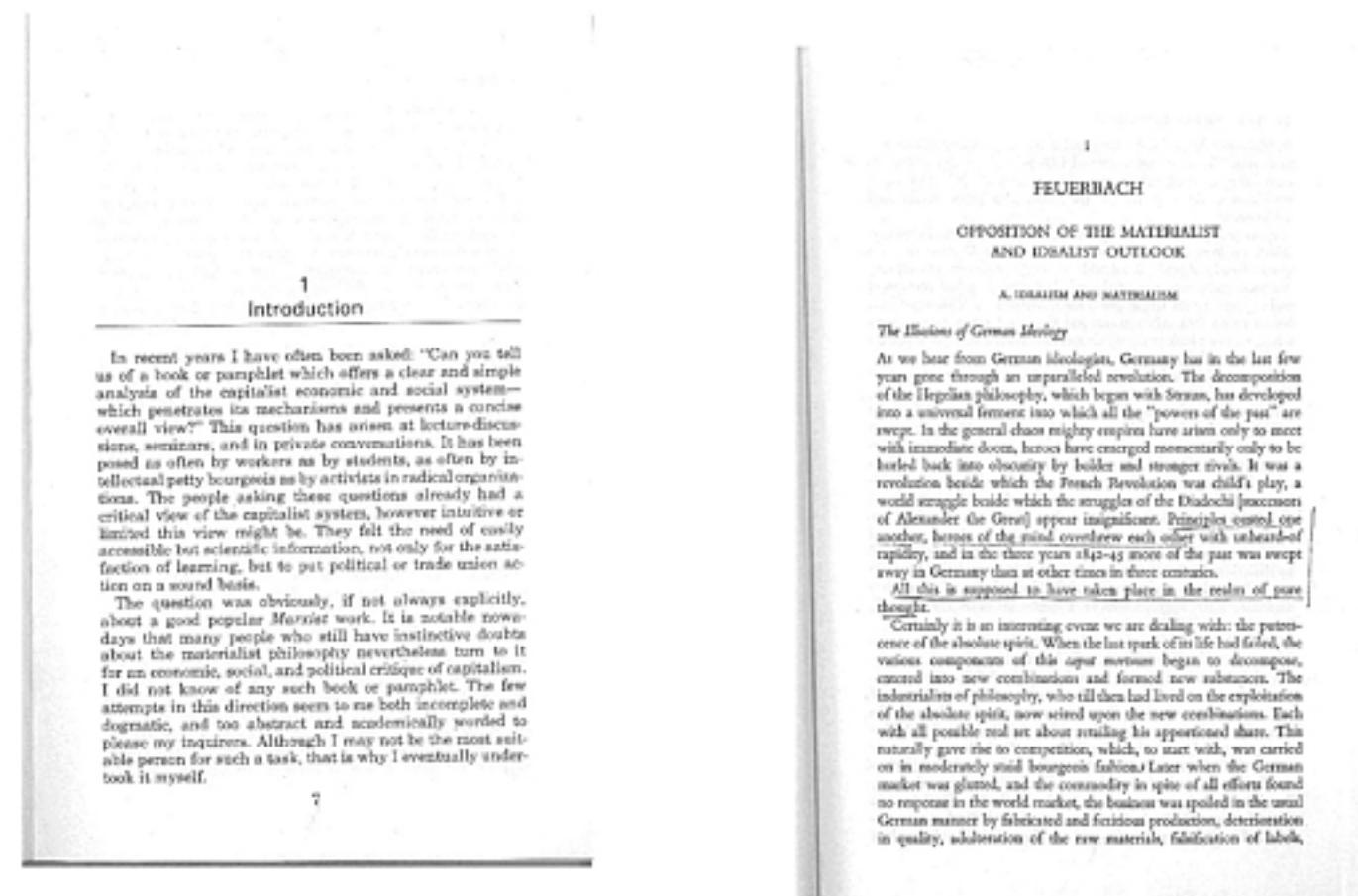
Marx for Beginners (1976) was the second book by the Mexican cartoonist Rius to be published in English, following *Cuba for Beginners* (1971).

An incredibly prolific and popular cartoonist in Mexico, Rius is now in his eighties and has published more than 50 books, the most recent in 2014.⁹



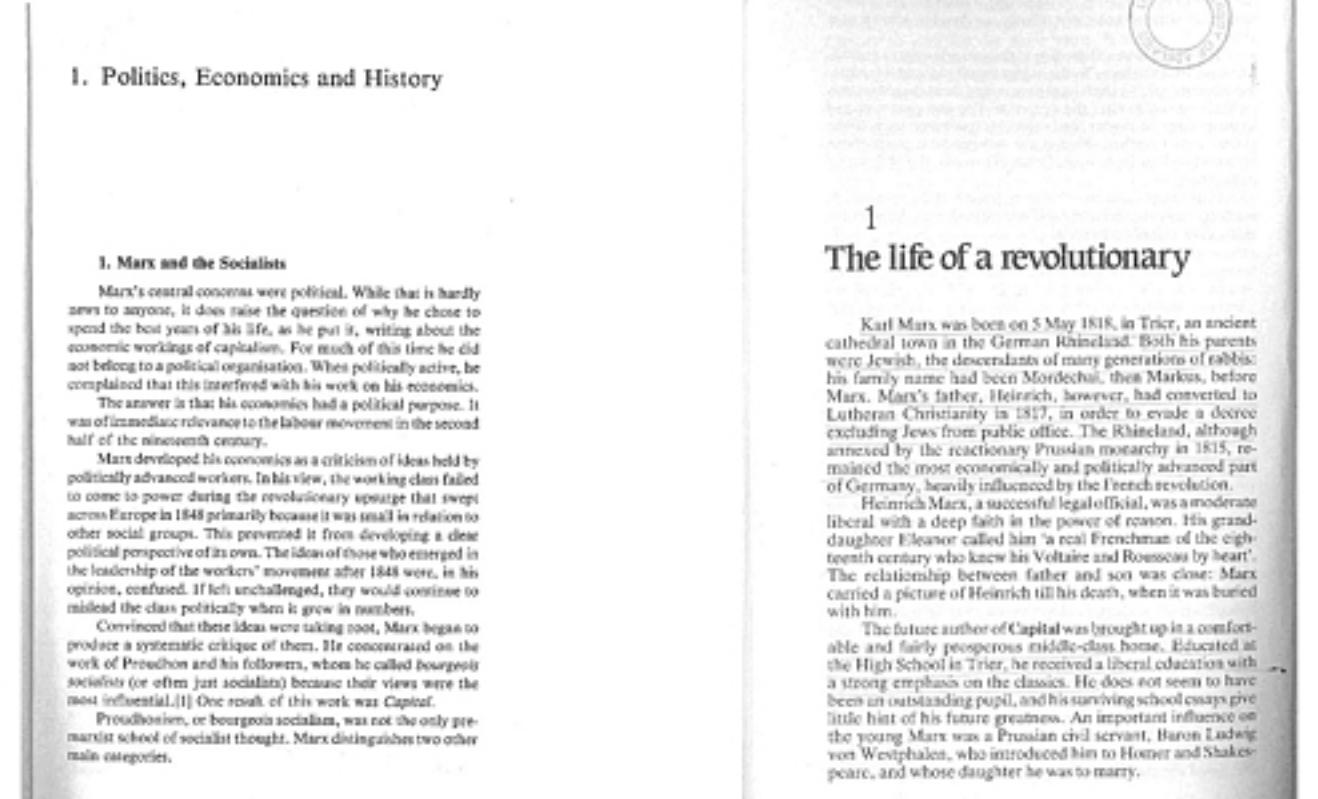
Very few are available in English.

Rius' use of cartoons and hand-written text makes his work stand out compared to other paperback books about Marx from the 1970s.⁹



Today, his approach remains iconoclastic...

"I don't like using the computer to design the page layout because it homogenises everything. It's a globalising format."



- interview, 2002¹⁰



Aaron Humphrey @aaron_humphrey · now
@dhjunkie as well as the visual and spatial modalities of writing that we take for granted... (2/2)

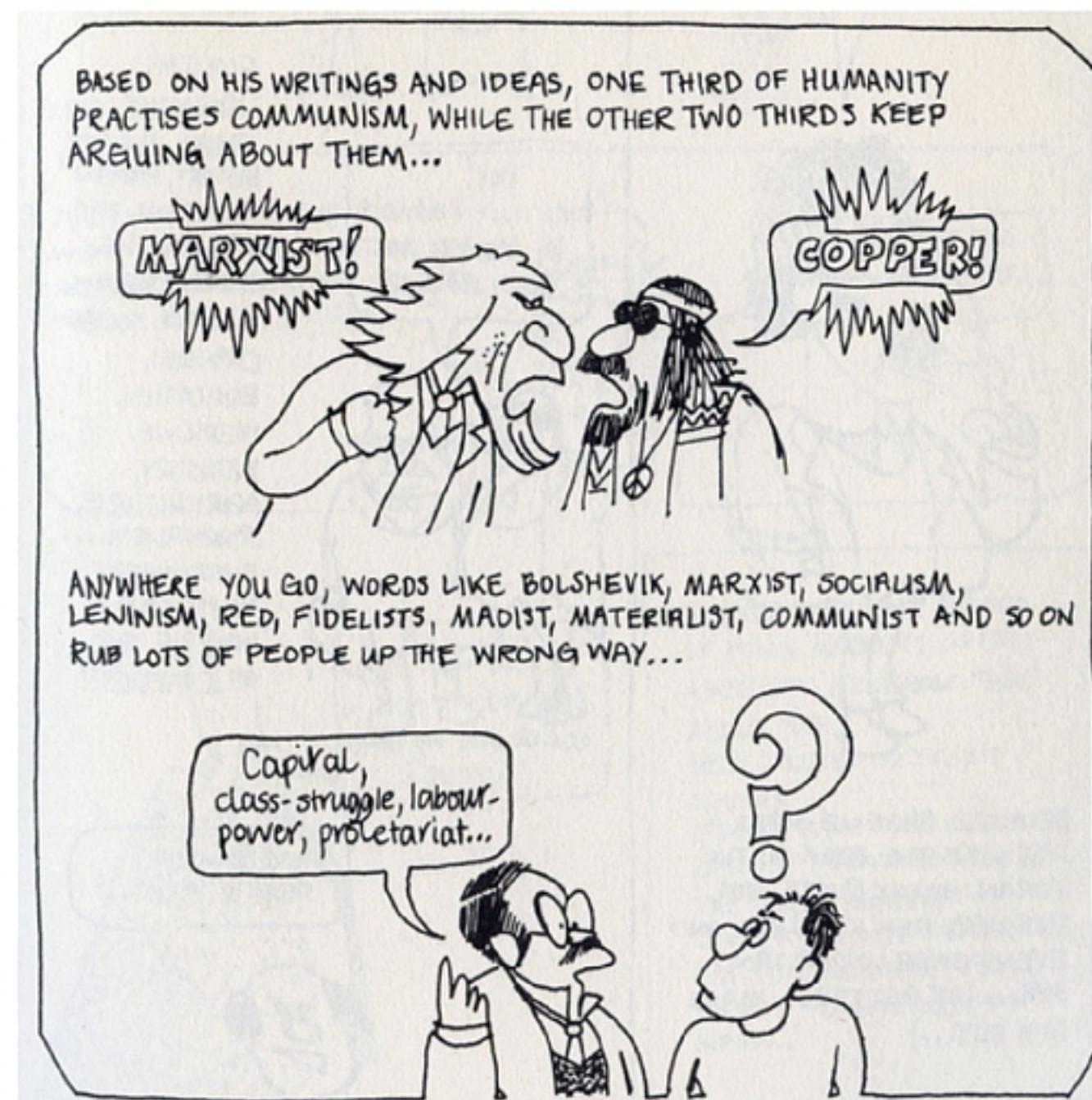
I've found that composing this article with just pen and paper has required a different kind of thinking than writing with a word processor and citation software.

Throughout Marx for Beginners,
Rius uses his own handwriting instead of typesetting... -



... that is, except for when quoting passages directly from Marx or other sources. As a result, the experience of reading these quotes is distinct from that of reading Rius' own words. This is fundamentally different from most academic and educational texts, where quoted material is visually identical to the surrounding text, almost as if these sources had been completely absorbed into the voice of the author.

Other voices come from his little cartoons, which do not represent distinct or recurring characters, but still manage to argue with each other.

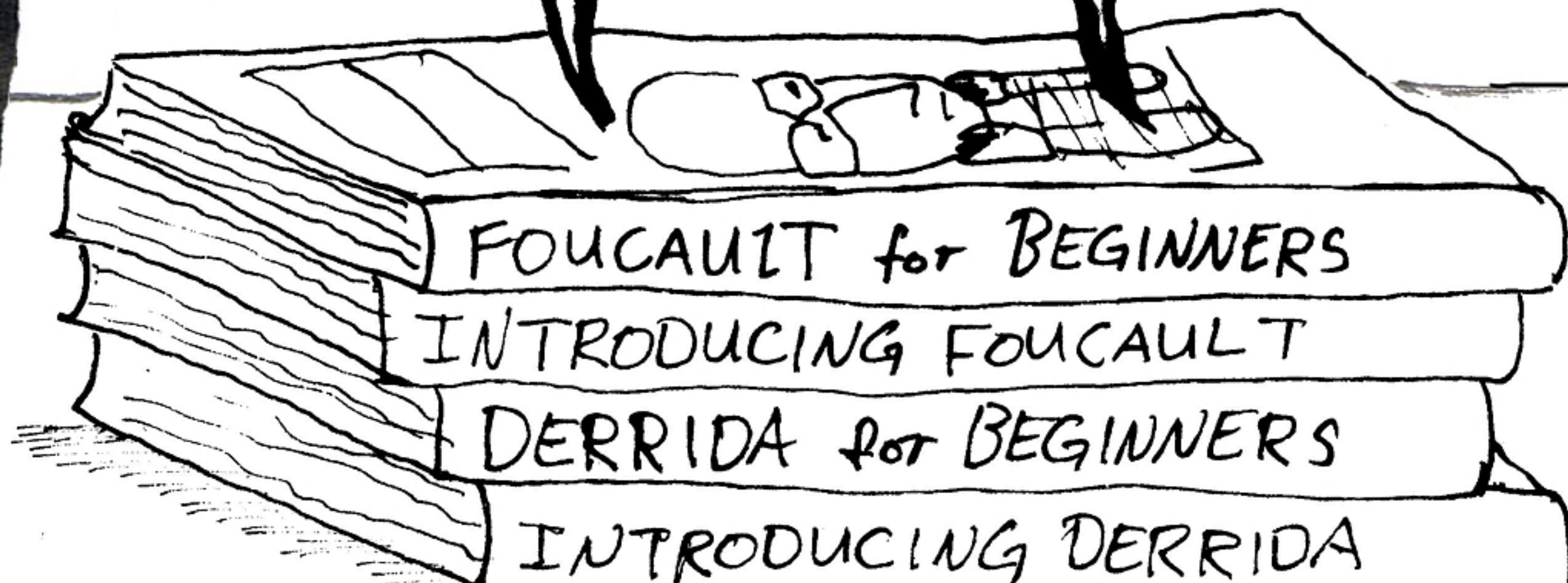


the result is
that the book
has
a lot of
voices
for the
reader to
navigate.

There appear to be two distinct levels of authority—that which comes from the typeset text of Rius' sources, and that which comes from his own pen.*

The books about Foucault and Derrida, which are the work of multiple people, complicate this issue even further.

Where can we find authority in a book with multiple authors working in different modalities?

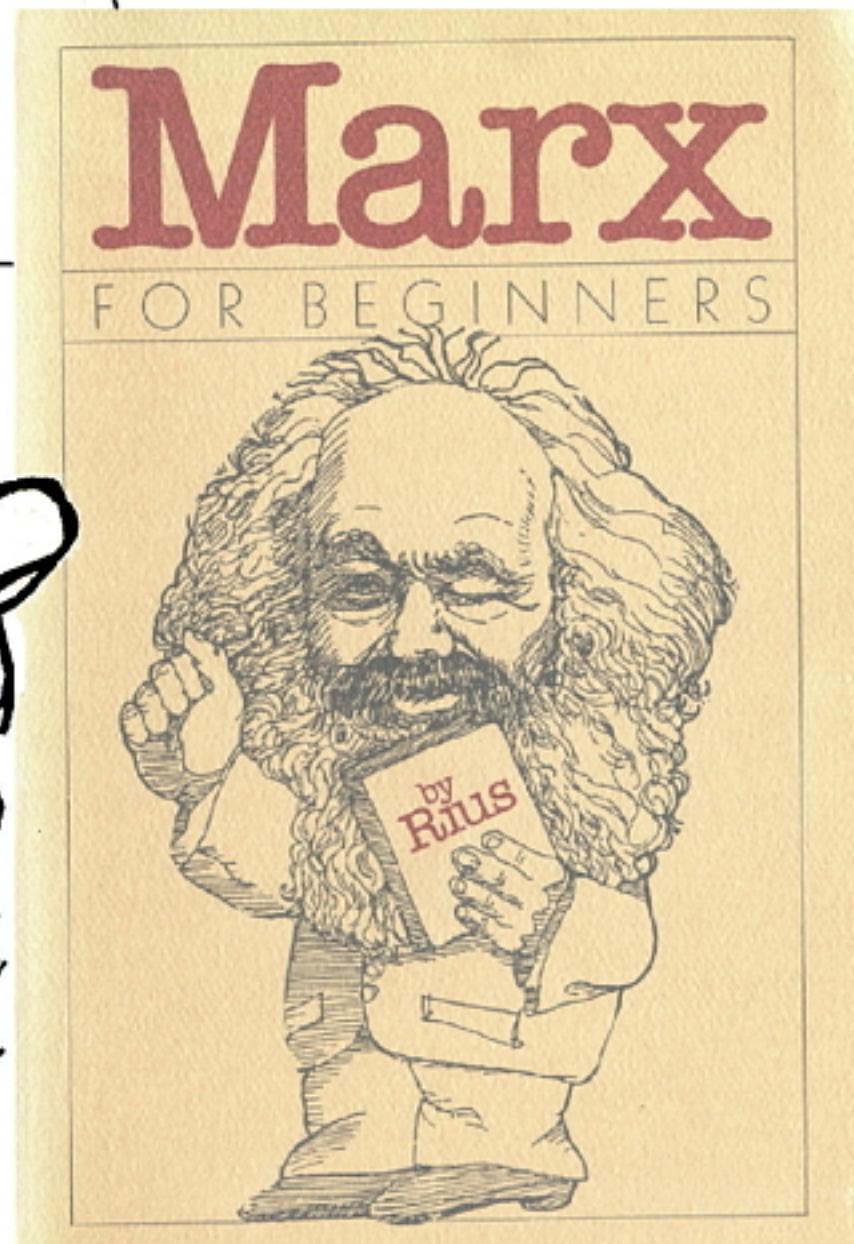


*The fact that the hand-written English translation comes written by a different hand than Rius' emphasises that all "authorial authority" is a construct.

The book was first published in English by the Writers & Readers publishing collective.

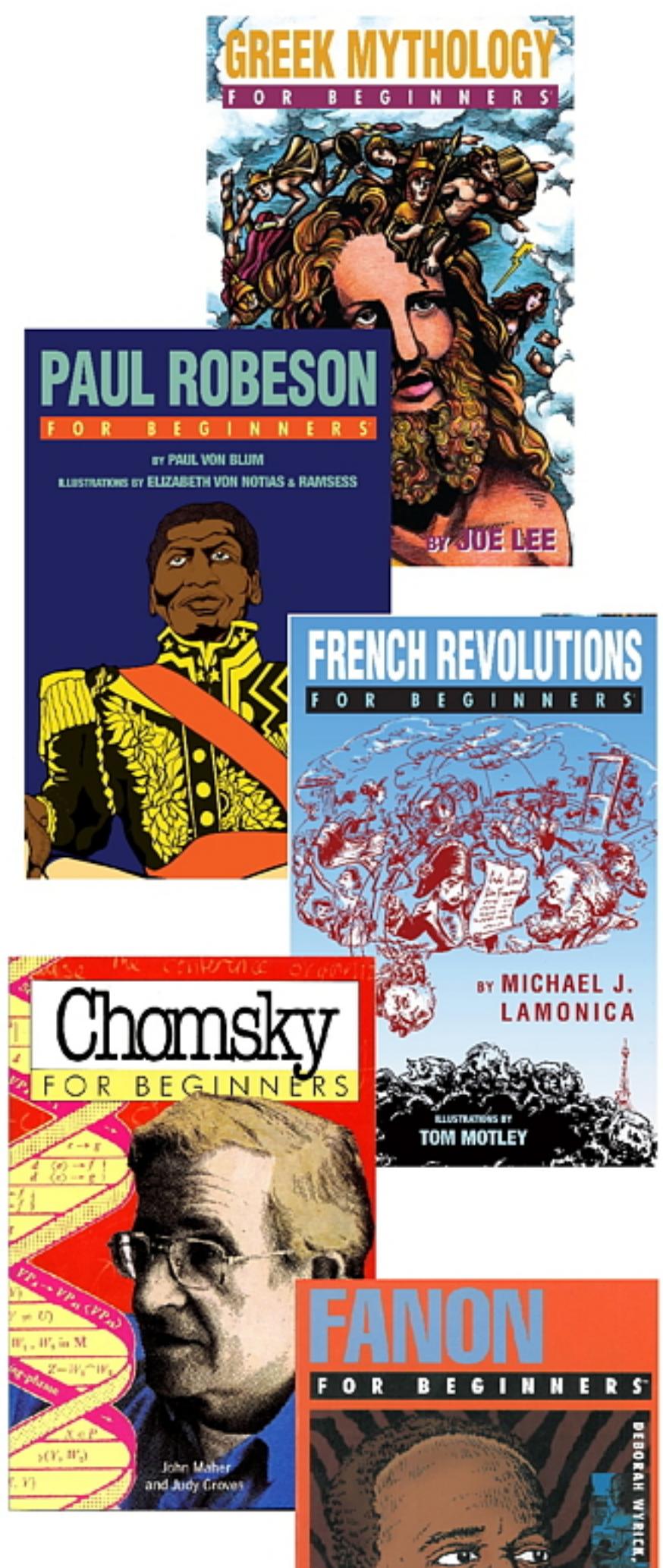
"It was an instant hit! Rius' brilliant primer was to sell over a million copies in twelve languages."

Co-publisher & Translator
Richard Appignanesi

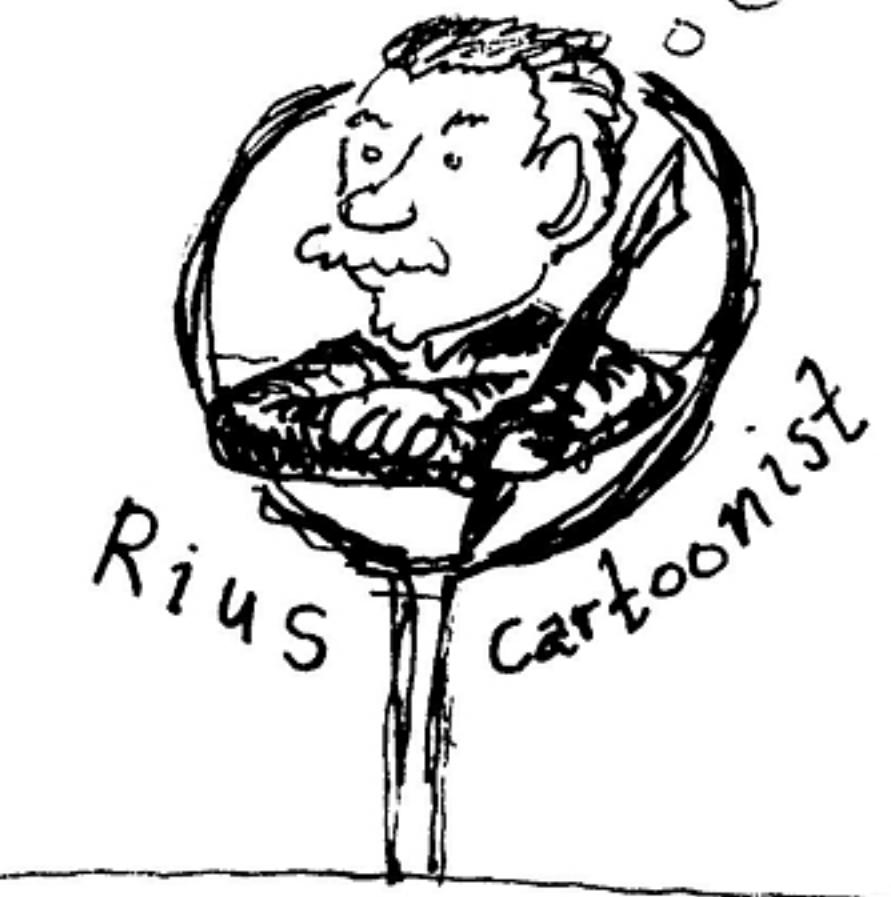
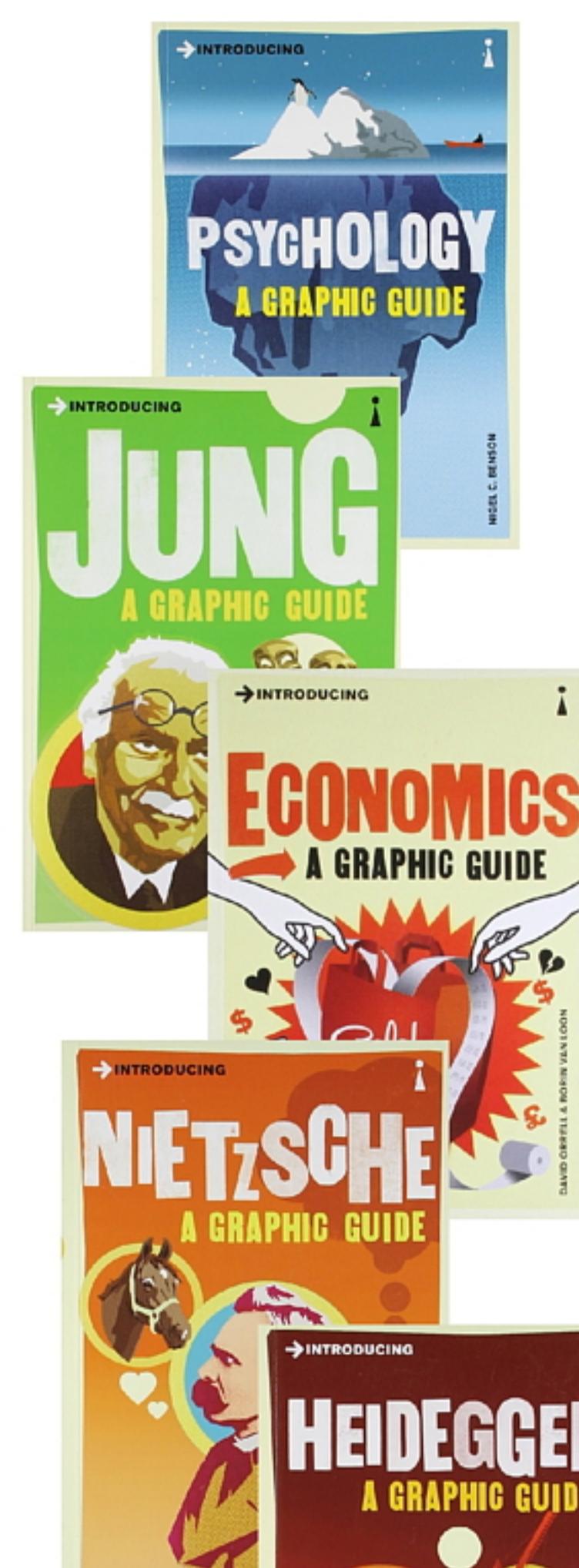


The cooperative turned the 'For Beginners' format into a franchise of more than 100 titles, but the collective eventually fractured, resulting in two lines of books, often covering the same topics.

For Beginners
Writers and Readers, Inc
Founding Editor: Glenn Thompson



Introducing...
Totem Books / Icon Books
Founding Editor: Appignanesi



While most of these books follow the formal template established by Rius, they are different from his work in that the duties Rius performed as cartoonist have been separated into multiple roles for multiple people.

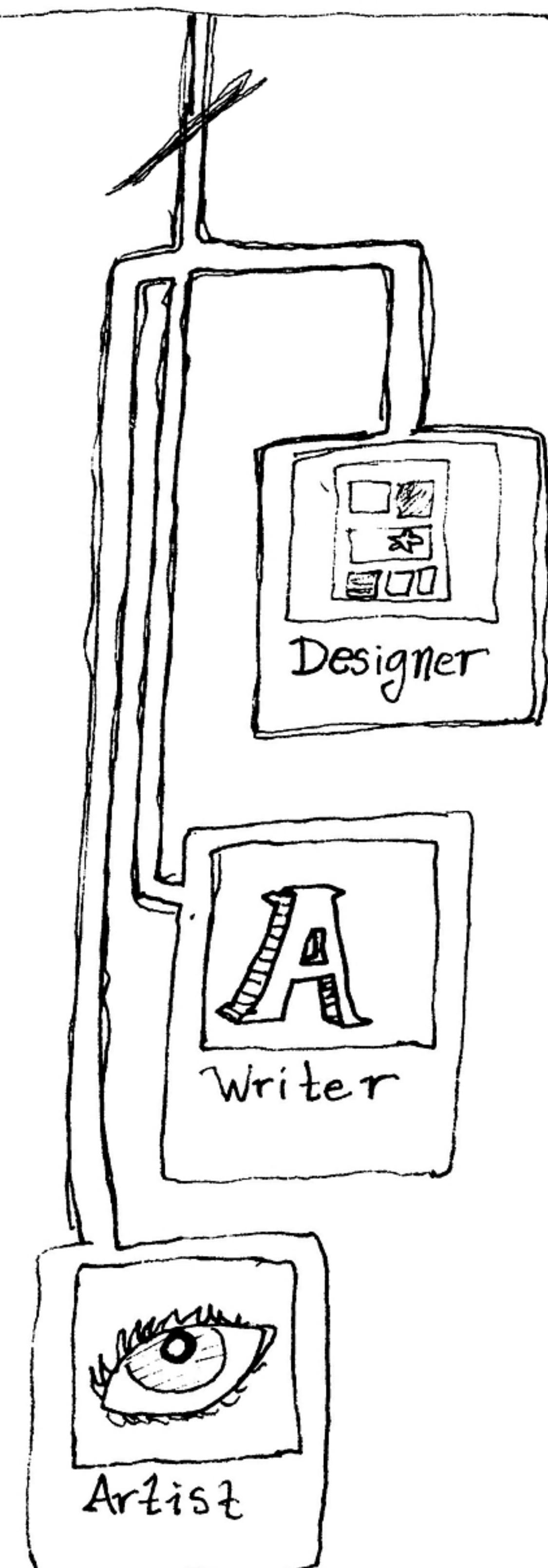
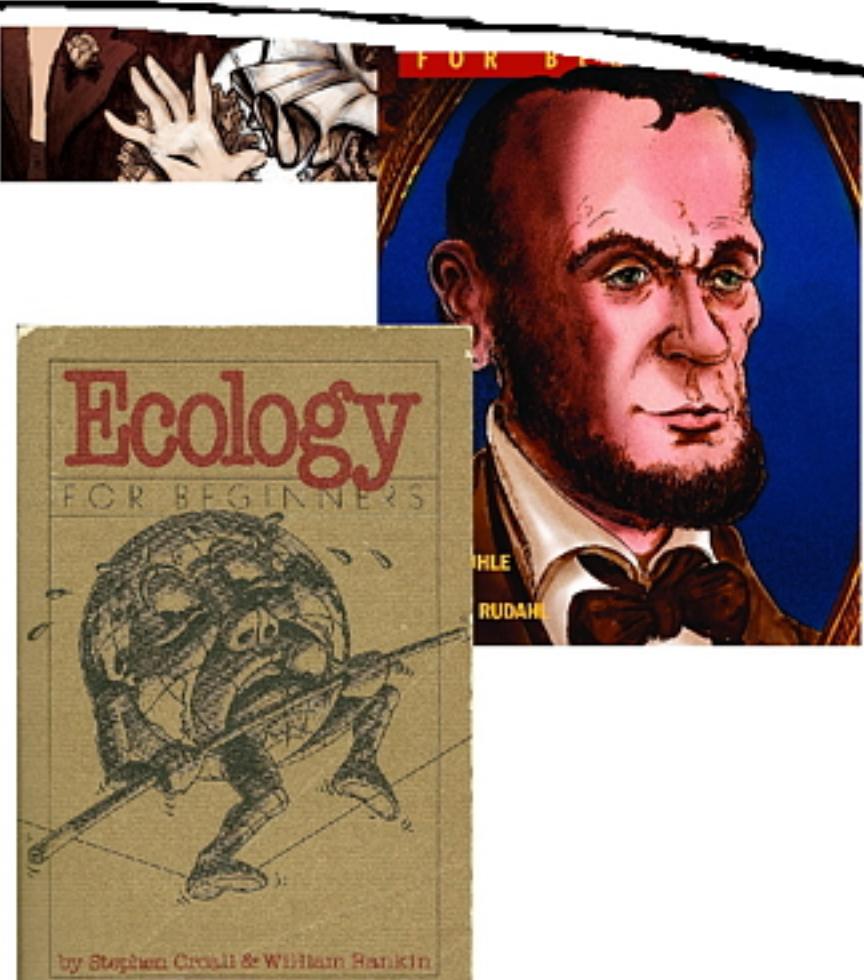
How have these books been used? An anecdotal account:

I had already read Introducing Foucault a while back, when I was first reading Archaeology of Knowledge...

Krista A. Kennedy,
circa 2003

FOUCAULT READING SEMINAR! today!

Even though I've read more Foucault since then, I went ahead and picked up Foucault for Beginners, since that seemed to be what everyone else in the class was reading in preparation.



Our understanding of the division of labour in books is often related to the divisions between modalities...

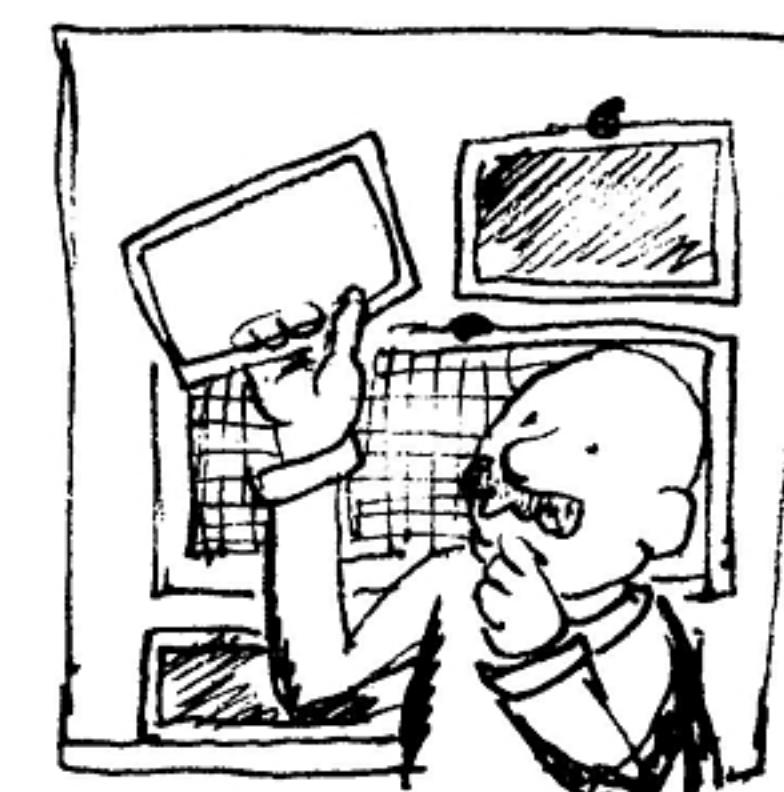
Writer / linguistic



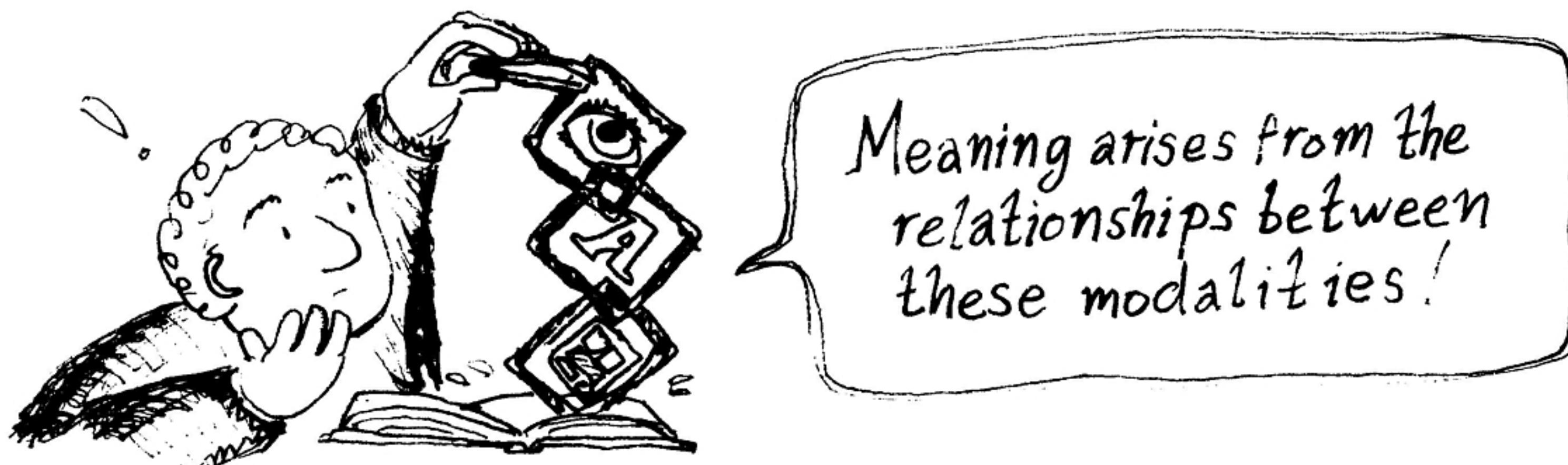
Artist / visual



Designer / spatial



However, in the books themselves, these modalities are merged together, creating meanings which are multimodal and often cannot be separated cleanly as the work of "just" the writer, "just" the artist or "just" the designer.



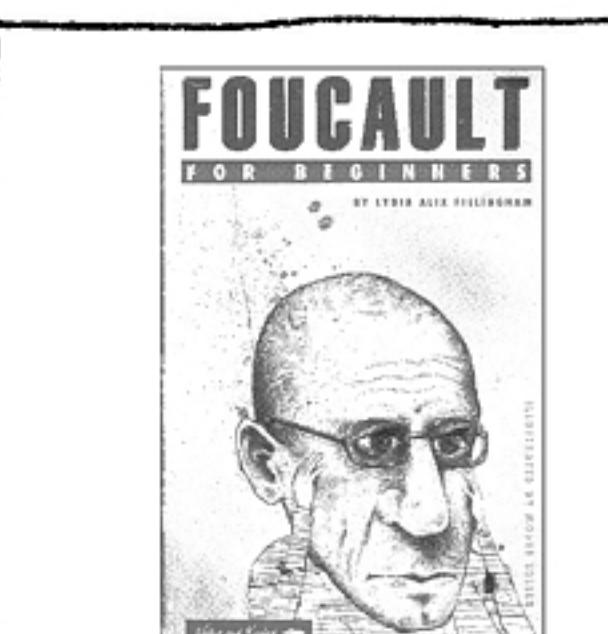
Each of these books constructs the relationships between modalities differently,

as well as constructing different models of collaboration between

writer,
artist
& designer

This paper will examine these books in order of a decreasing number of authorial collaborators, and an increasing complexity in the multimodal collaborations between modalities.

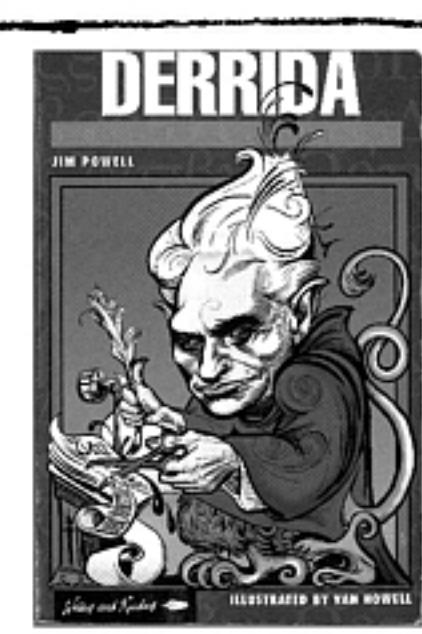
credited
collaborators:



1 WRITER
2 ARTISTS
2 DESIGNERS

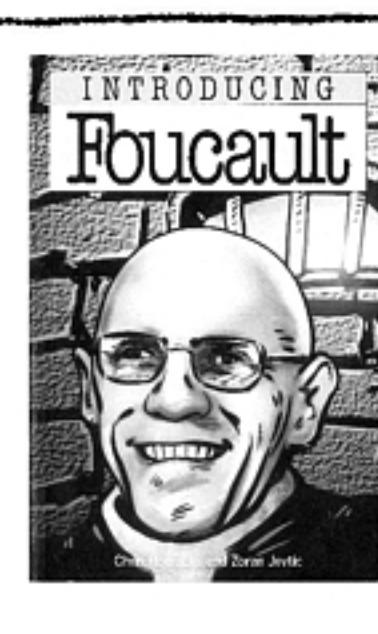
linguistic/
visual
relationship

ARBITRARY



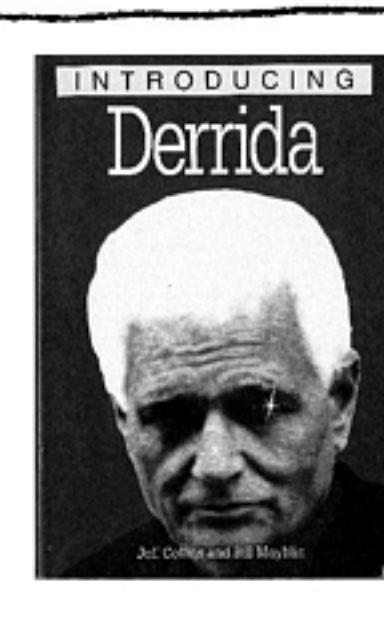
1 WRITER
1 ARTIST
1 DESIGNER

PARALLEL



1 WRITER
1 ARTIST

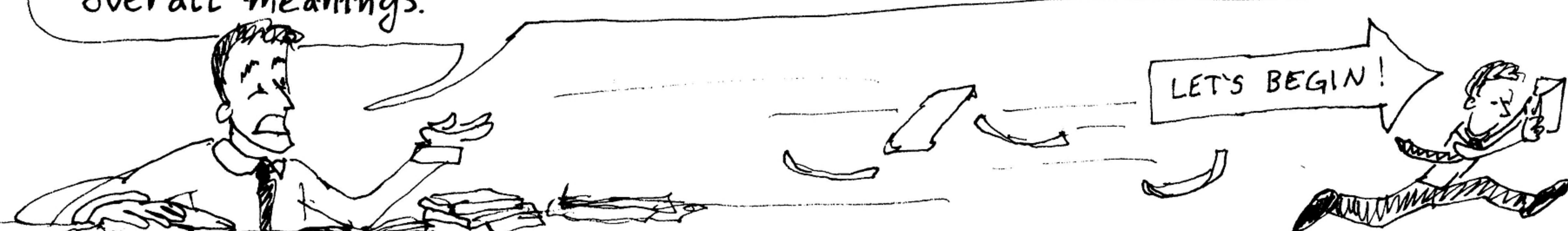
TANDEM

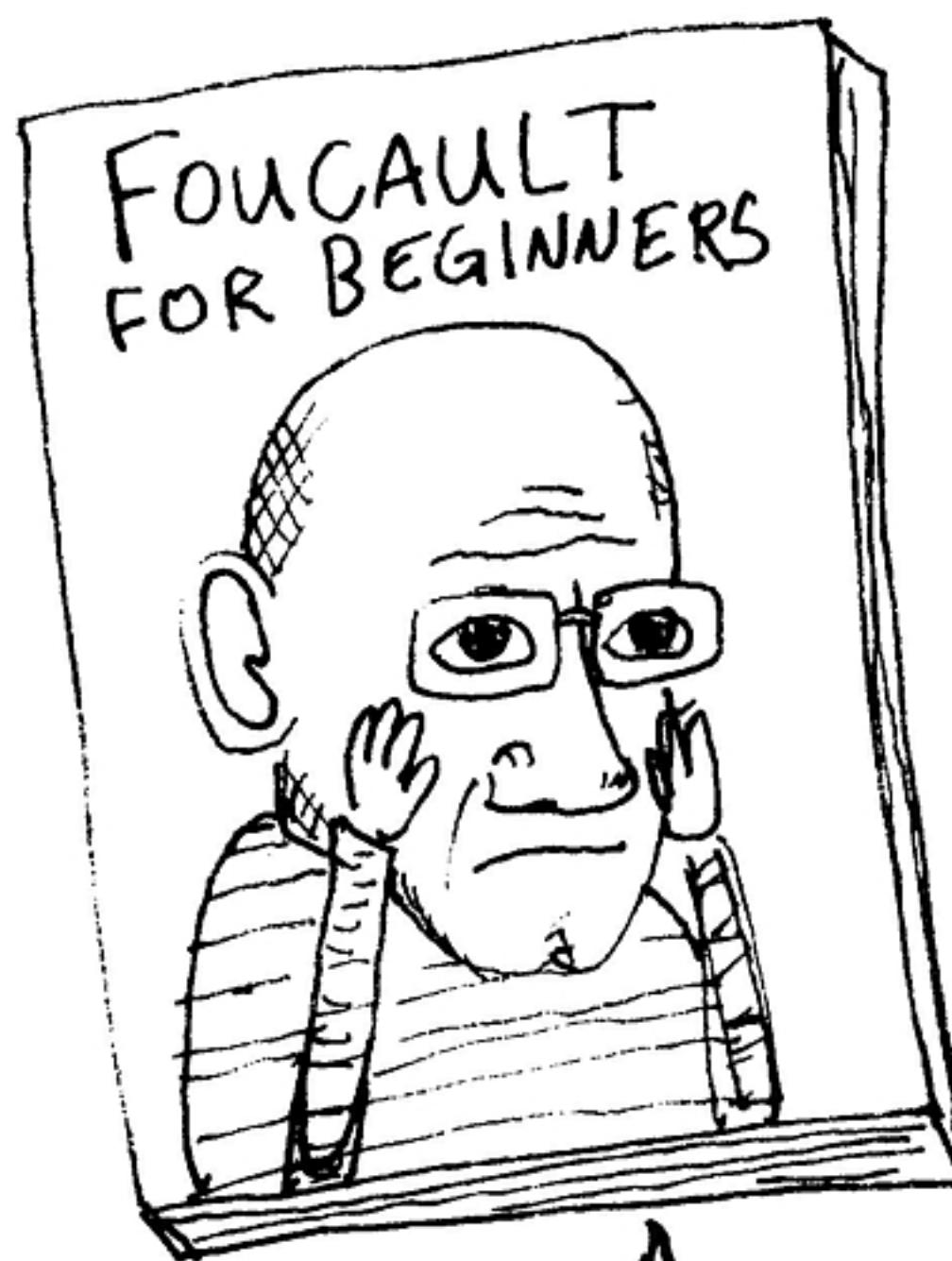


1 WRITER
1 ARTIST

FUSED

This investigation will be focused on the different types of relationships that are constructed, and on the ways these multimodal relationships themselves relate to the books' overall meanings.





FOUCAULT for BEGINNERS

Writers & Readers Inc, 1993

WORDS:
Lydia
Alix
Fillingham

DESIGN:
Daryl Zong
and
Terrie Dunkelberger

PICTURES:

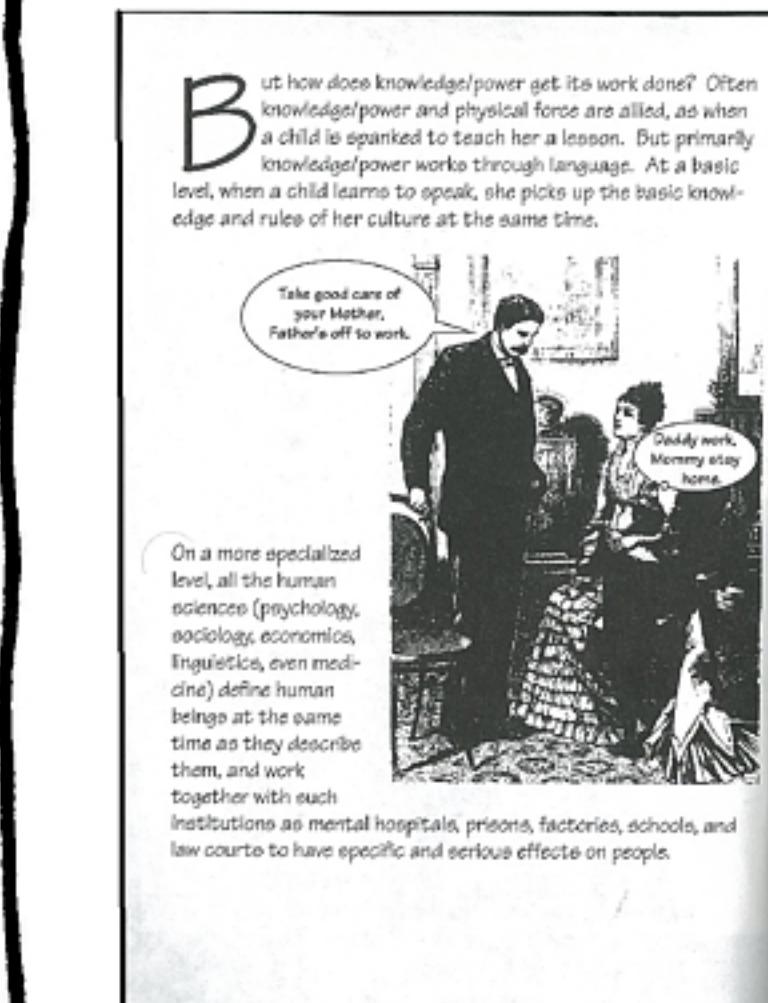
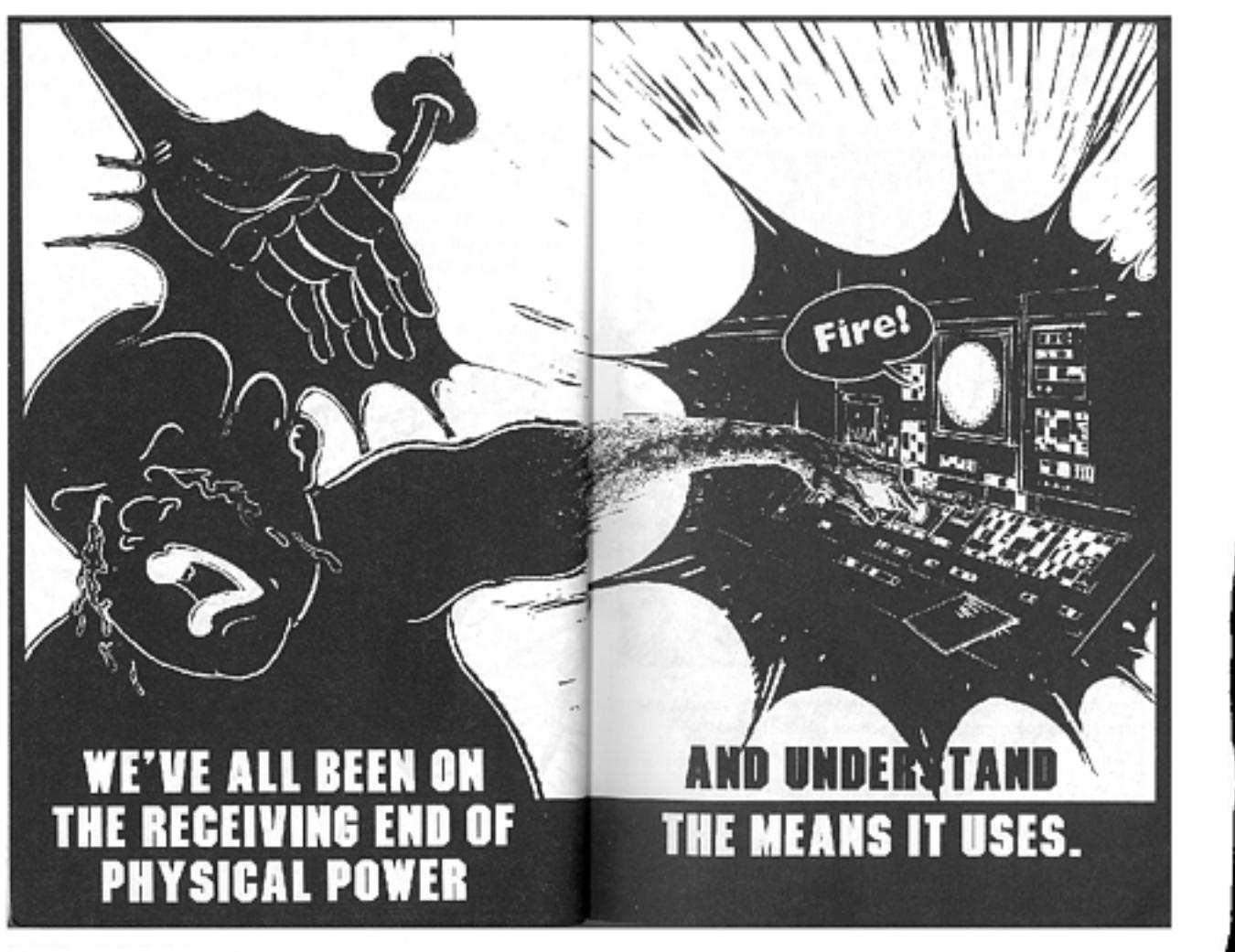
Moshe "Mosh" Süsser
and
George

Inside my pages: a huge array of
VISUAL STYLES and **TYPOGRAPHY!**

(which often seem to be somewhat arbitrary)

The images, text and design sometimes work in concert —

such as when this collage about the primal connections between power, emotion and violence...



...is followed by this sedate family scene illustrating the ways power is subtly deployed through language

Turning the page, the inverted white-on-black reverts to normal black-on-white ...

this helps convey the idea of two co-existent realms — the traumatic mechanisms of power underlying everyday existence, and that experience of the everyday which normalises and obscures those mechanisms.

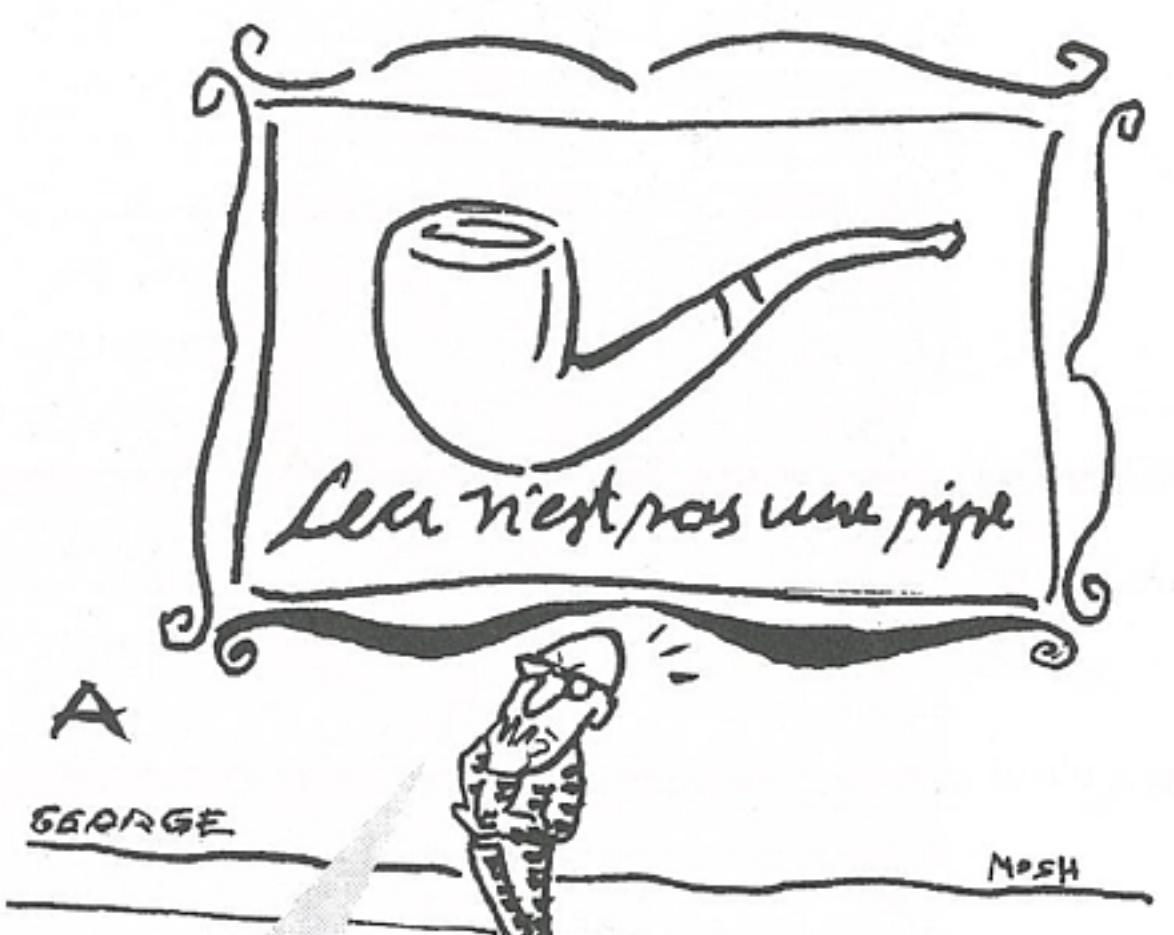
However, at other points, the images and the text seem to be at cross purposes. On this page, Fillingham quotes a section from Foucault's 'This is not a Pipe', while Mosh & George seem to illustrate a different, contradictory passage.

"I am no more than the words you are now reading"

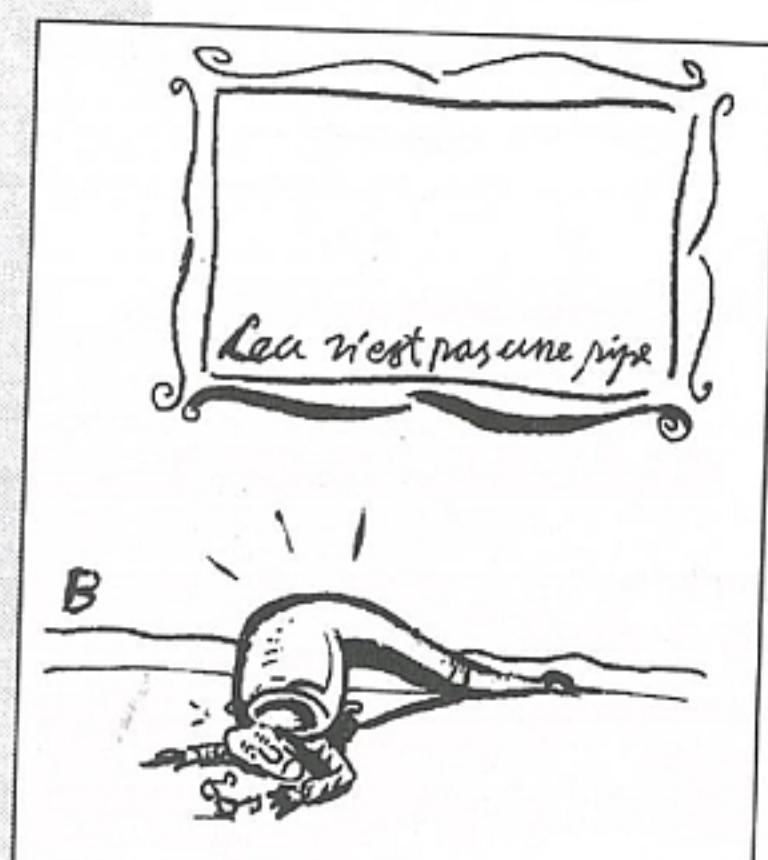
p. 25

The text asserts the plain-faced authority of writing...

Foucault wrote about such ideas most directly in his short, playful book on the painter René Magritte, "Ceci n'est pas une pipe" (This Is Not a Pipe).



"The picture of the pipe is saying, 'You see me so clearly that it would be ridiculous for me to arrange myself so as to write: This is a pipe. To be sure, words would draw me less adequately than I represent myself.' The text in turn prescribes, 'Take me for what I manifestly am—letters placed beside one another, arranged and shaped so as to facilitate reading, assure recognition, and open themselves to even the most stammering schoolboy. I am no more than the words you are now reading.'

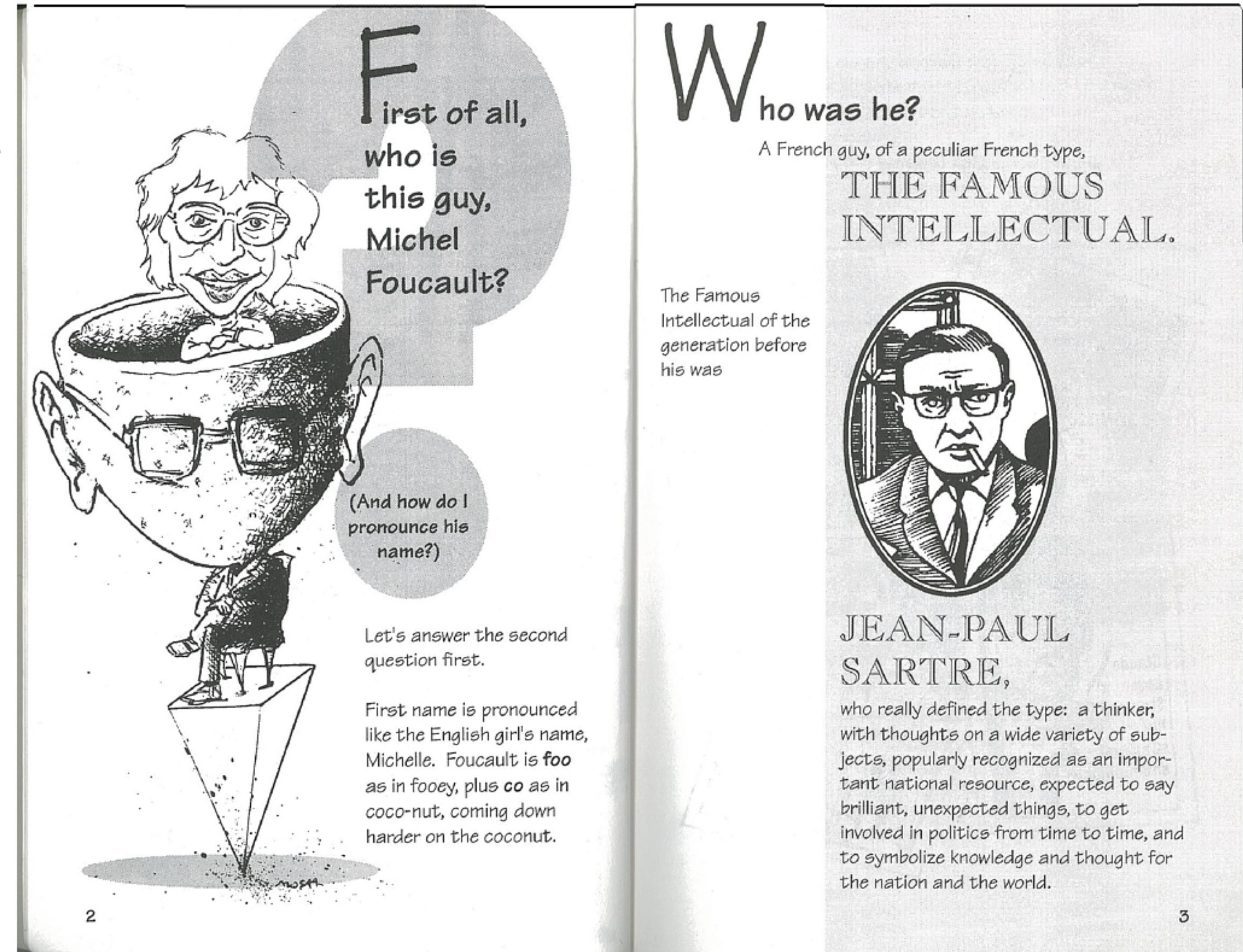
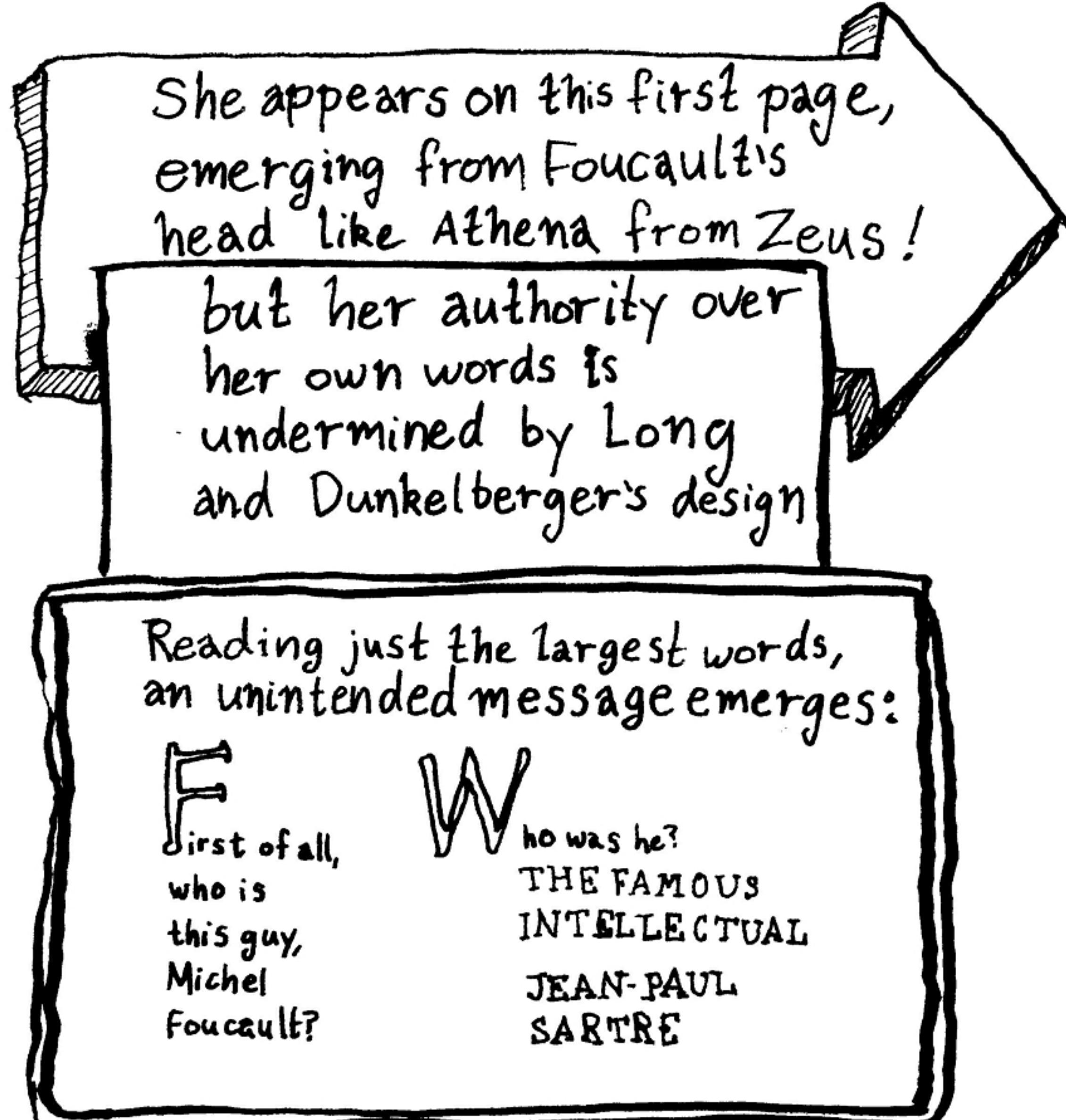


... while the cartoons argue that images impose their reality on the viewer. [13]

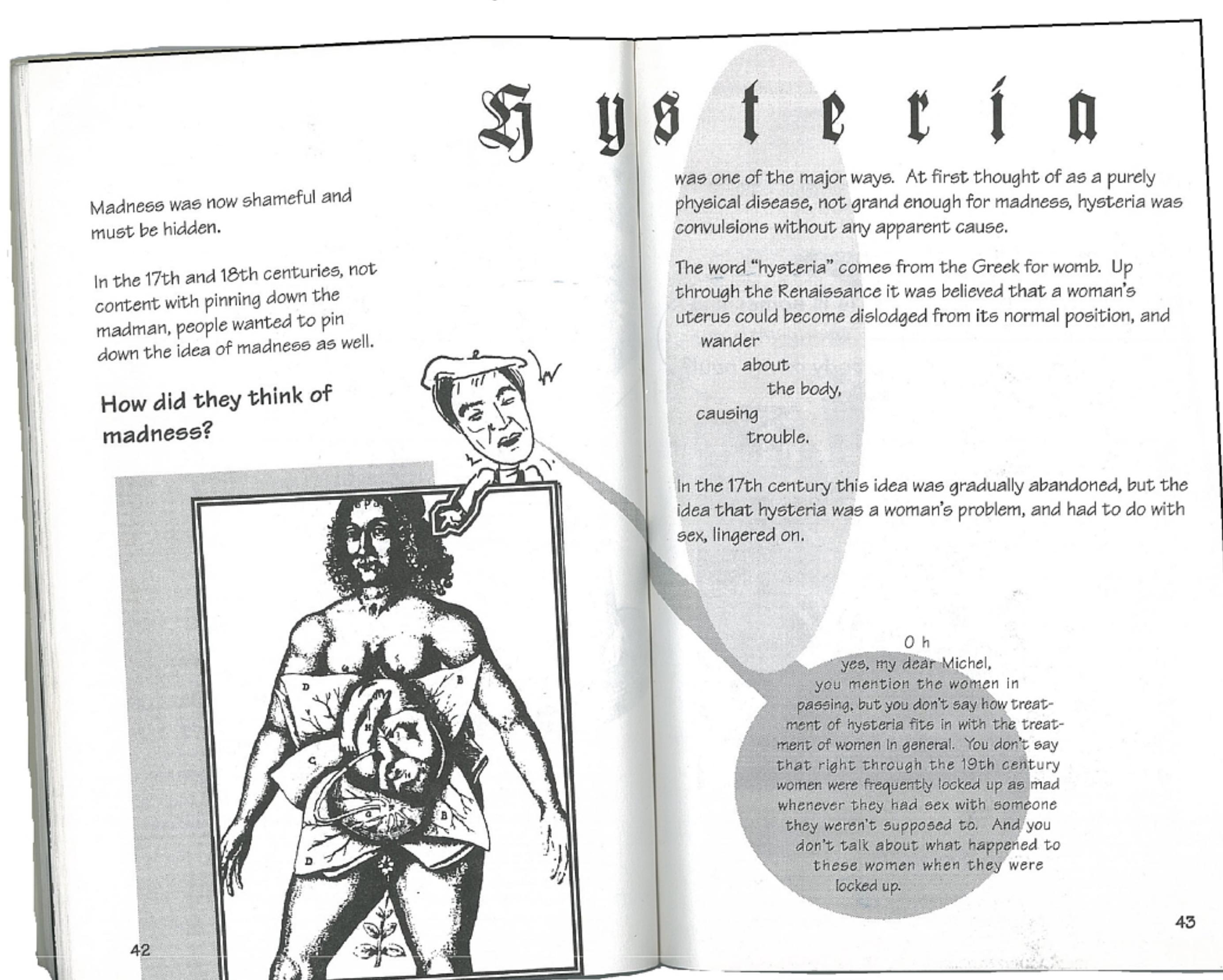
"The easel has but to tilt, the frame to loosen, the painting to tumble down, the words to be scattered. The 'pipe' can 'break'"

p. 31

Other battles for control over the meaning of the book can be found in the representations of Fillingham, who seems to have asked her collaborators to draw her into certain passages, as if to assert her authority over the book's VISUAL DOMAIN as well as its TEXT —



In a later passage, she appears on one page while . . .



her words are printed across
the page divide,
seeming to flee
from their own
word balloon



The pages themselves are the site of a power struggle where meanings are contested.

The authorship of the pages themselves is unclear..

Fillingham's 'VOICE' is at times drowned out by the 'NOISE' of her fellow collaborators.



DERRIDA for BEGINNERS

Writers & Readers Inc, 1997

WORDS:

Jim Powell

PICTURES:

Van Howell

DESIGN

Terrie Dunkelberger

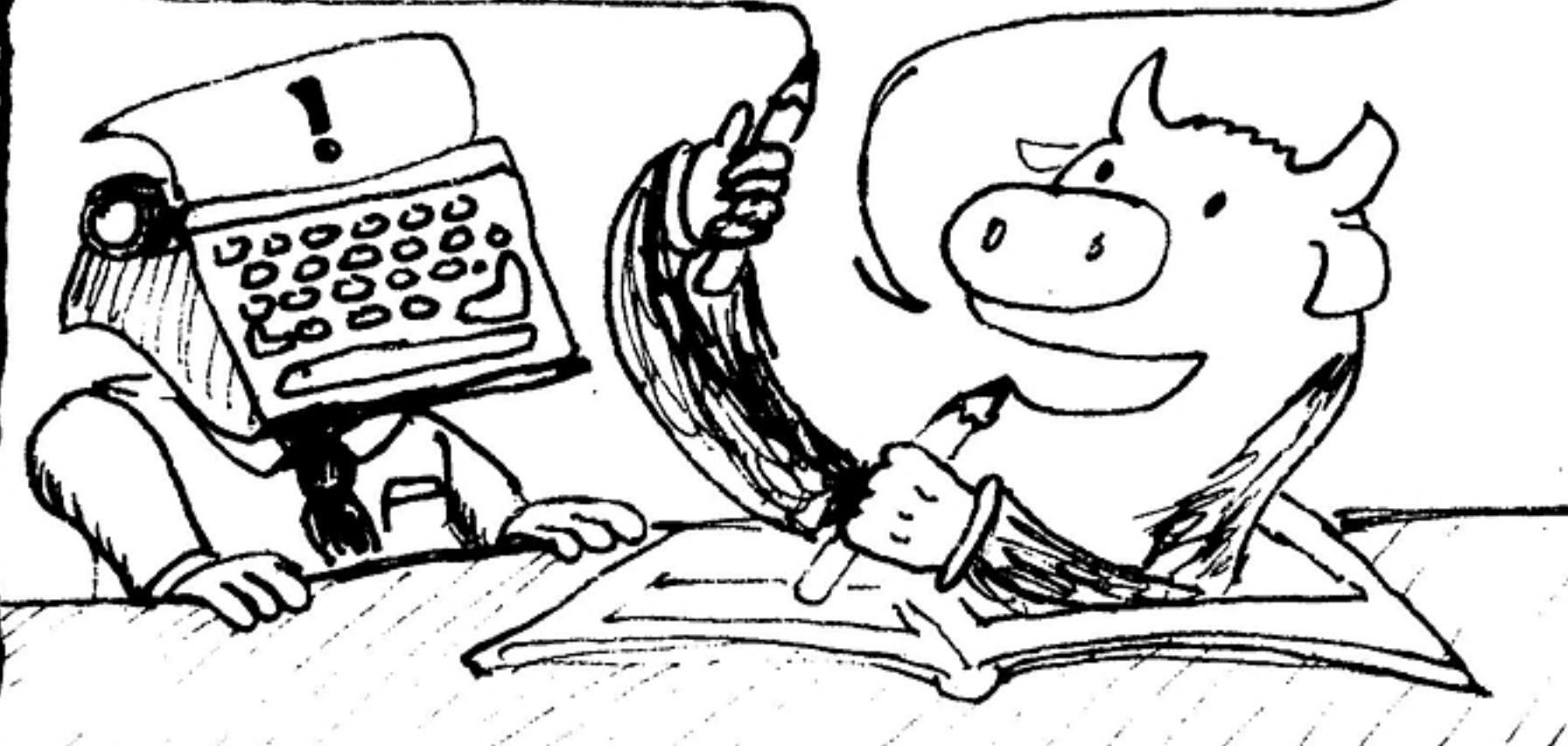
Q: How does the design of THIS book work?

A: It's less obtrusive than in Foucault for Beginners, and facilitates the feel of a double act between Powell and Howell.

Q: A double act? How do you mean?

A: The writing and art run in parallel, not always directly referring to each other, but providing different perspectives on the same subjects.

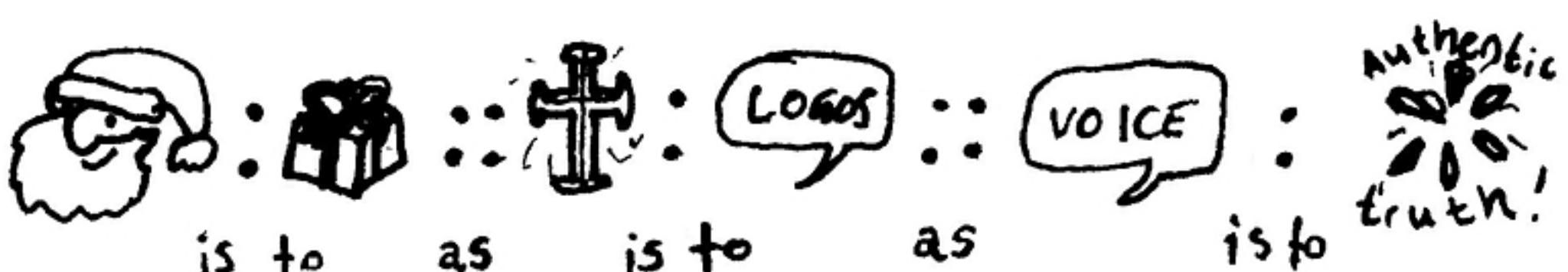
Meanwhile, Howell's drawings are wordy and full of double meanings!



Howell's cartoons frequently combine both visual and verbal puns to create what Derrida might call an 'undecidable' argument.



Here, Howell compares Derrida's concept of the metaphysics of 'presence' to yearning for presents at Christmas, and parallels this pun with another: John's gospel identifies Jesus as 'Logos' - 'The Word' of God, so Howell turns Derrida's 'logocentrism' to 'logos-enterism', or the coming of Christ.



In *Of Grammatology*, Derrida explored 'logocentrism,' the bias for the spoken word over the written word. Howell plays with this by drawing a sound-based pun: a 'Gramma' (Grandma) protesting oral traditions ('Old Wives Tales') with a written sign,

but she's also protesting with her 'voice'
... and the joke requires both visual
AND verbal literacies

The jokes and meanings of Howell's cartoons can only be understood multimodally, and rely on the space of play between speech and text that Derrida was interested in.

Meanwhile, Powell's text is structured as a Socratic dialogue



between
two
characters
which
straddle
the
space
between



typographic characters

Q:

And that takes time! It's like the definition of a word in a dictionary. "A" says the dictionary, "is the first letter of the English alphabet." But to know what "A" is you have to know what "letter" is. And to know what "letter" is ("any character of the alphabet") you have to know what "character" means, etc. The meaning of "A" never arrives. It is always put off till later—deferred till later.

A:

Yes. So *differance* includes not only the meaning "to differ"—to be different from something else—but to defer, to delay, to put off till later.

and cartoon characters

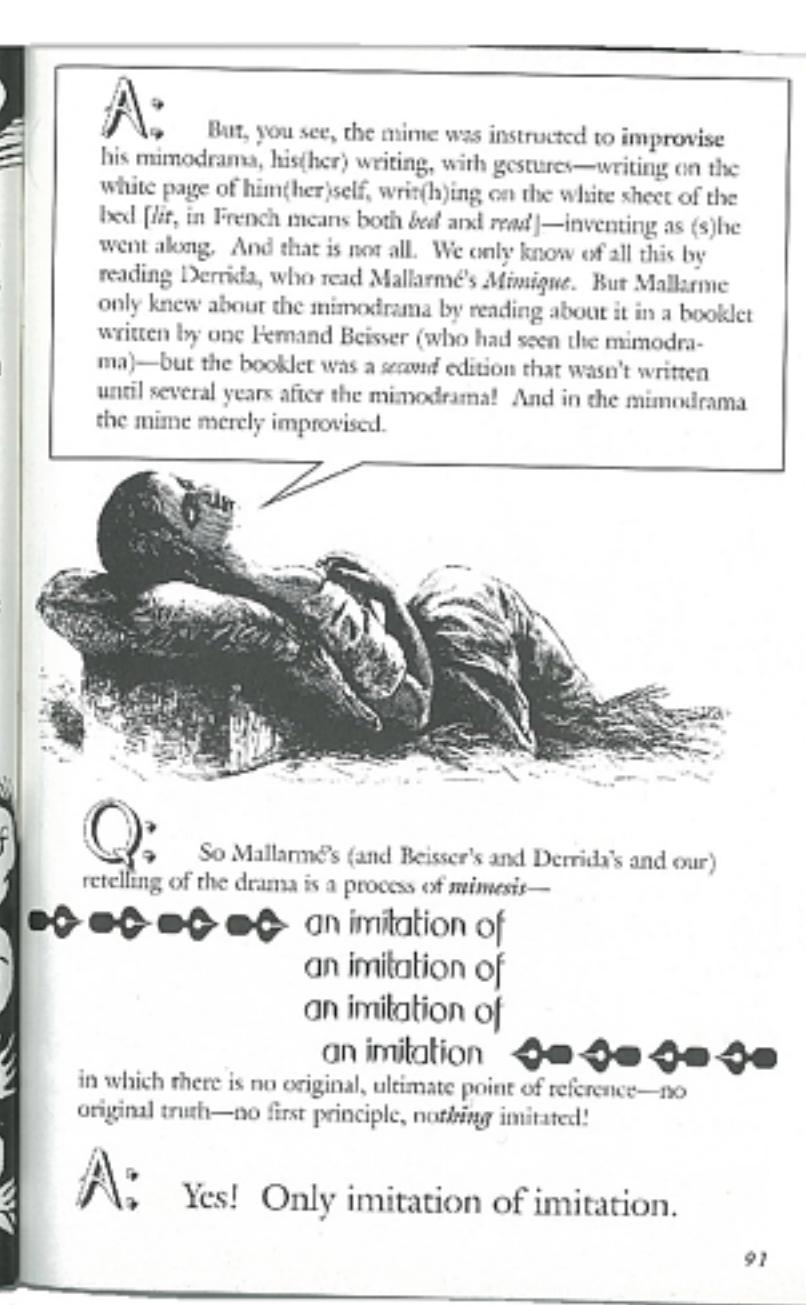
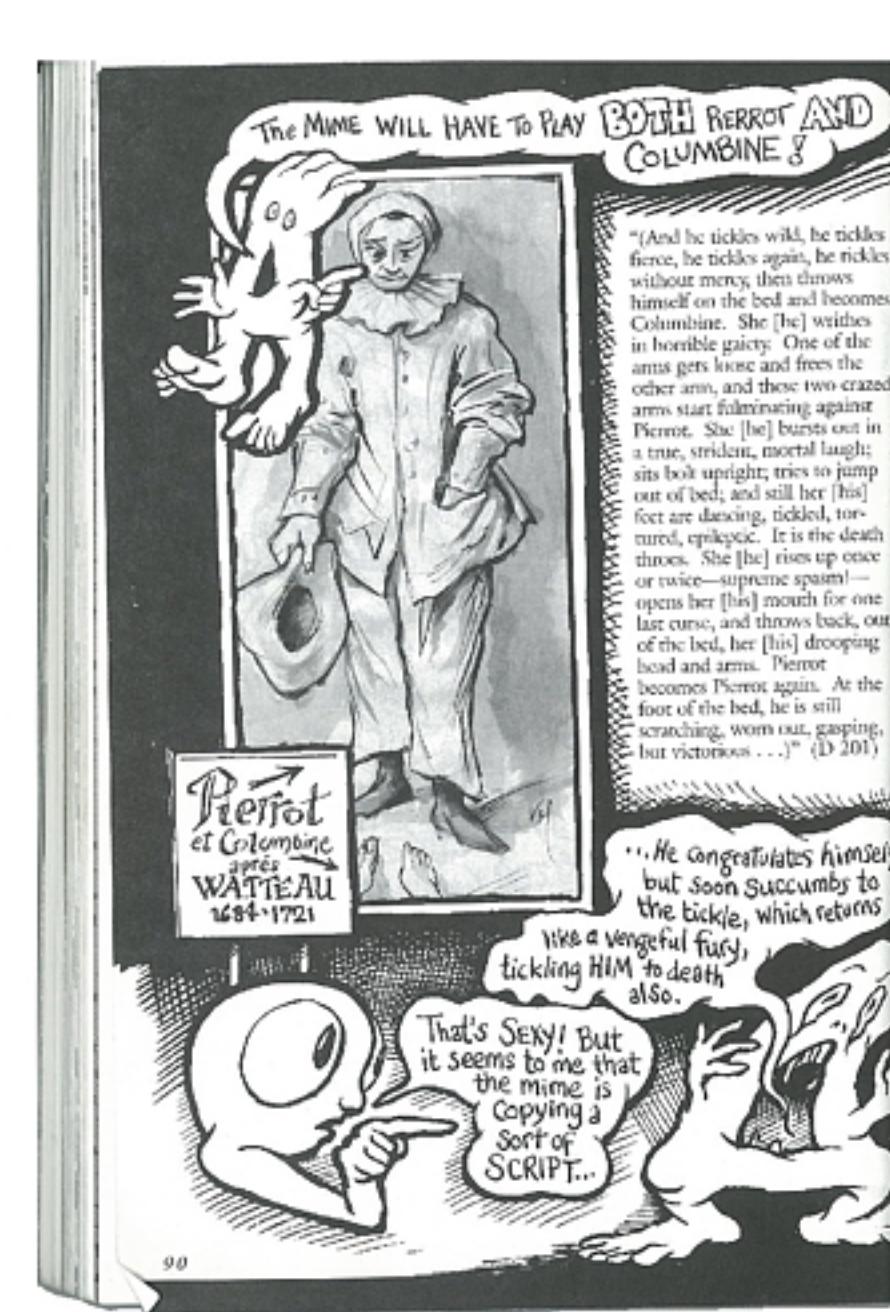
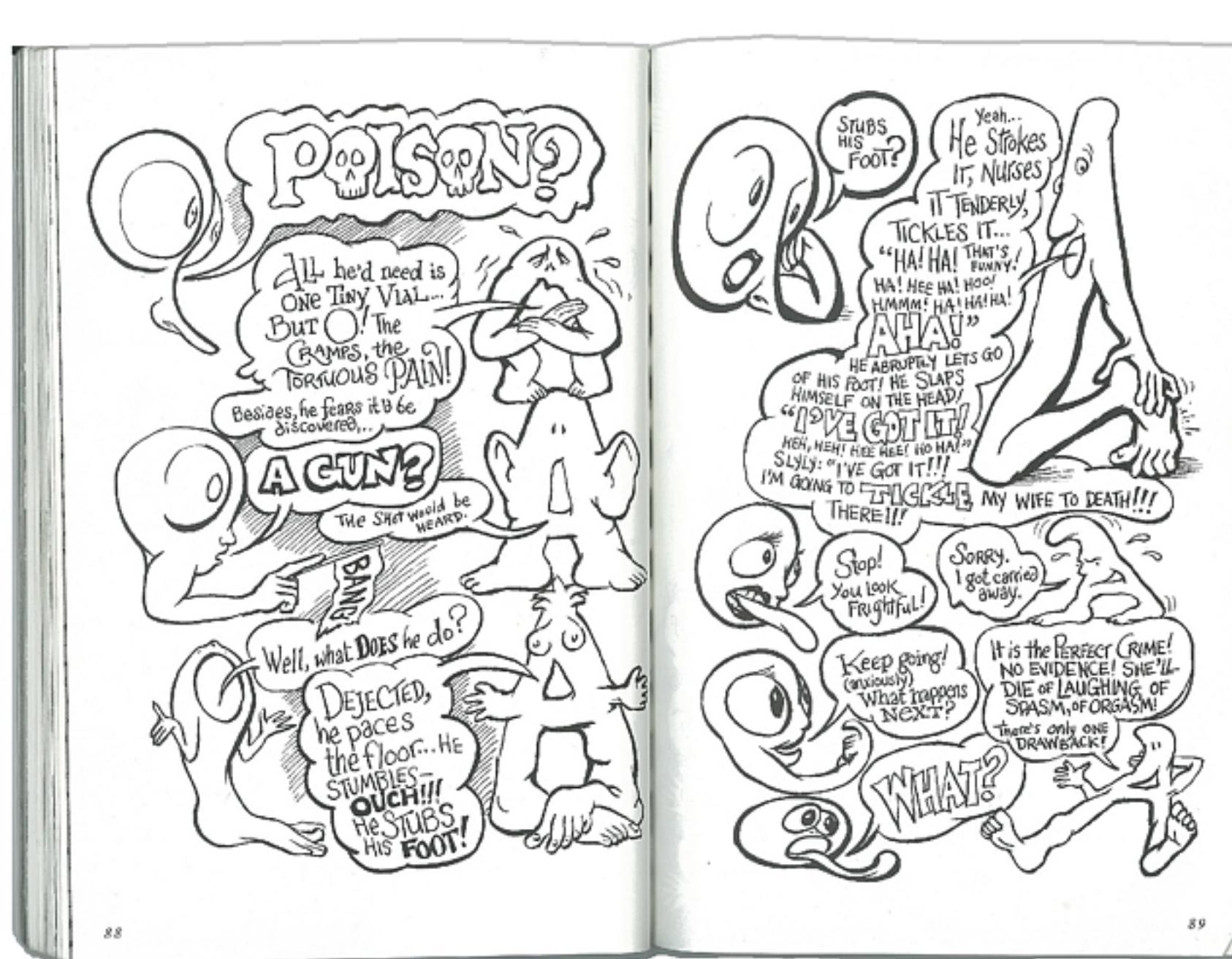
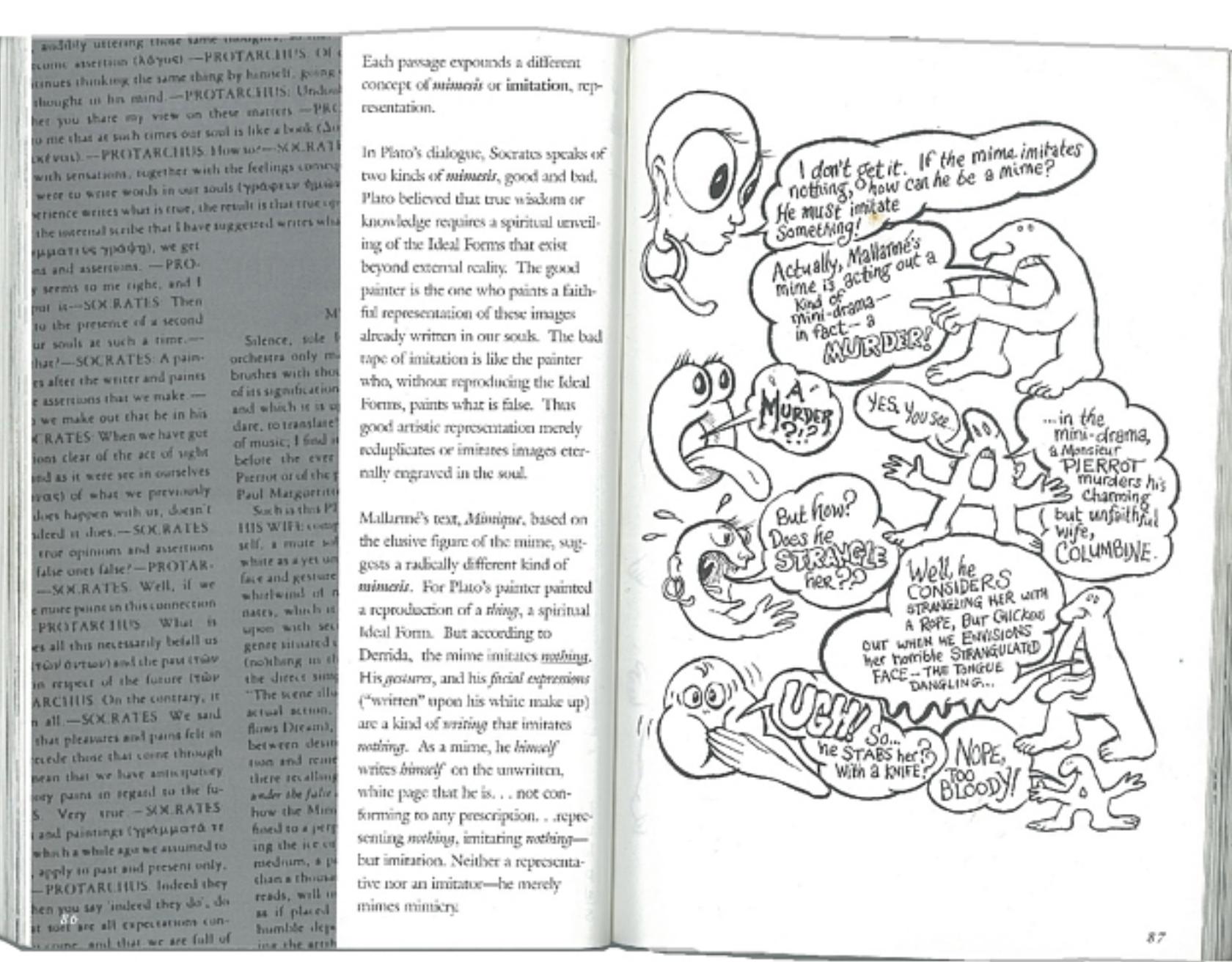
SO ITS "PRESENT" MEANING DEPENDS UPON ITS RELATIONSHIP TO WHAT IT IS NOT.

YES. SO DIFFÉRANCE INCLUDES THE MEANING OF DIFFERING, OF BEING DIFFERENT FROM SOMETHING ELSE. BUT THIS IS NOT DIFFERENCE IN THE USUAL SENSE. FOR INSTANCE, IF I SAY THAT THIS CROISSANT IS DIFFERENT FROM THAT COFFEE CUP, THERE ARE TWO THINGS HERE THAT HAVE DEFINITE QUALITIES. THE COFFEE CUP IS NON-EDIBLE. THE CROISSANT IS EDIBLE, ETC.

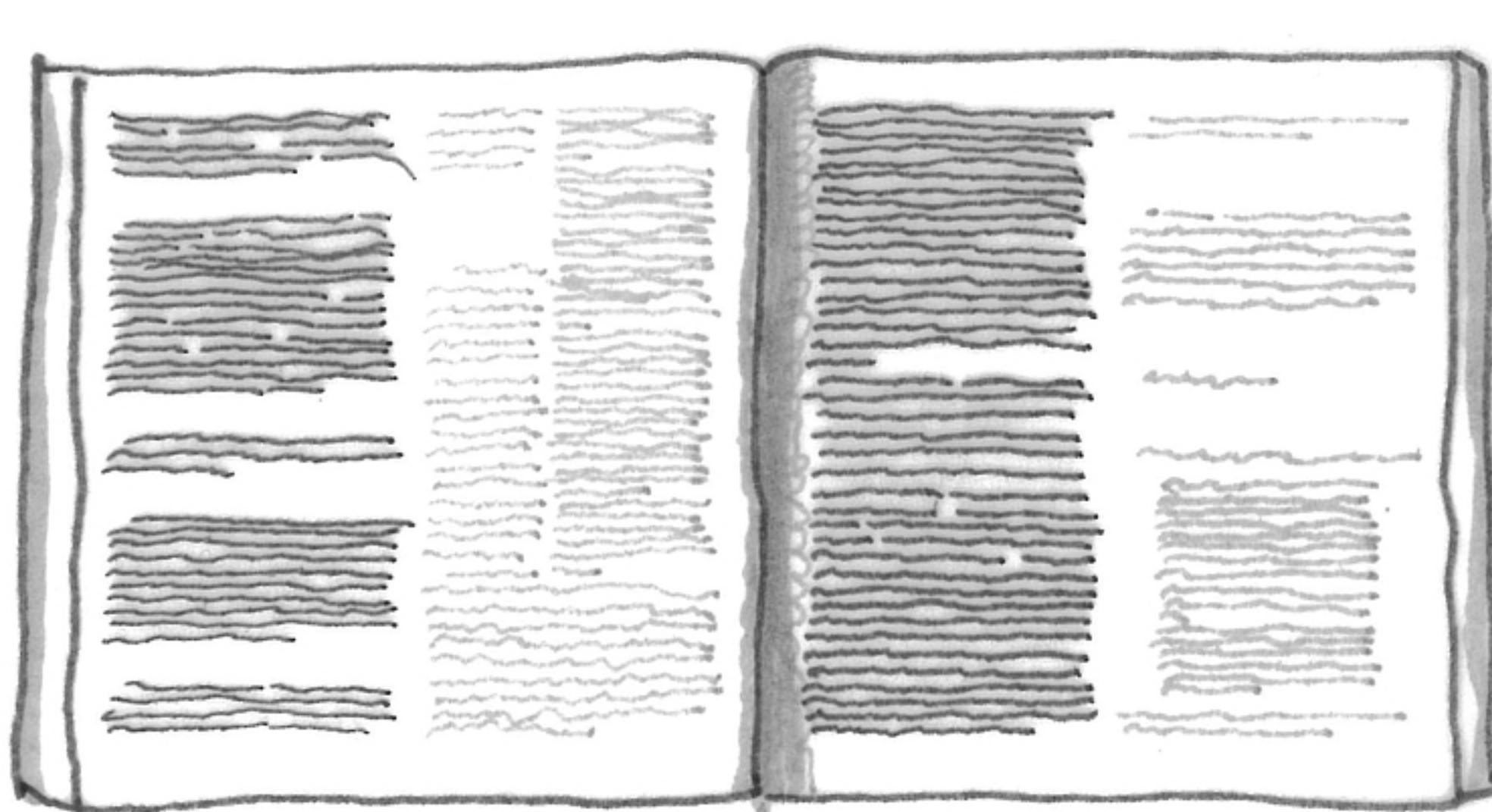


and shift between letters, people, and occasionally reptiles ...

... as well as hybrid forms, such as in the following passage, where the letter forms come alive to animate a discussion of Mallarme's *Mimique*, and Derrida's conception of imitation:



The book as a whole highlights the ways writing (linguistic meaning) and drawing (visual meaning) overlap, making the text self-consciously 'slippery.' Like Derrida's *Glas*, it presents two different kinds of narratives running side by side, sometimes bleeding into each other.





Introducing Foucault

Totem Books, 1997

WORDS: Chris Horrocks

PICTURES: Zoran Jevtic

Interested in the order of things in Foucault's life and work? You'll find it here, organised (mostly) chronologically, and within a (mostly) consistent visual structure!

OBSERVE!

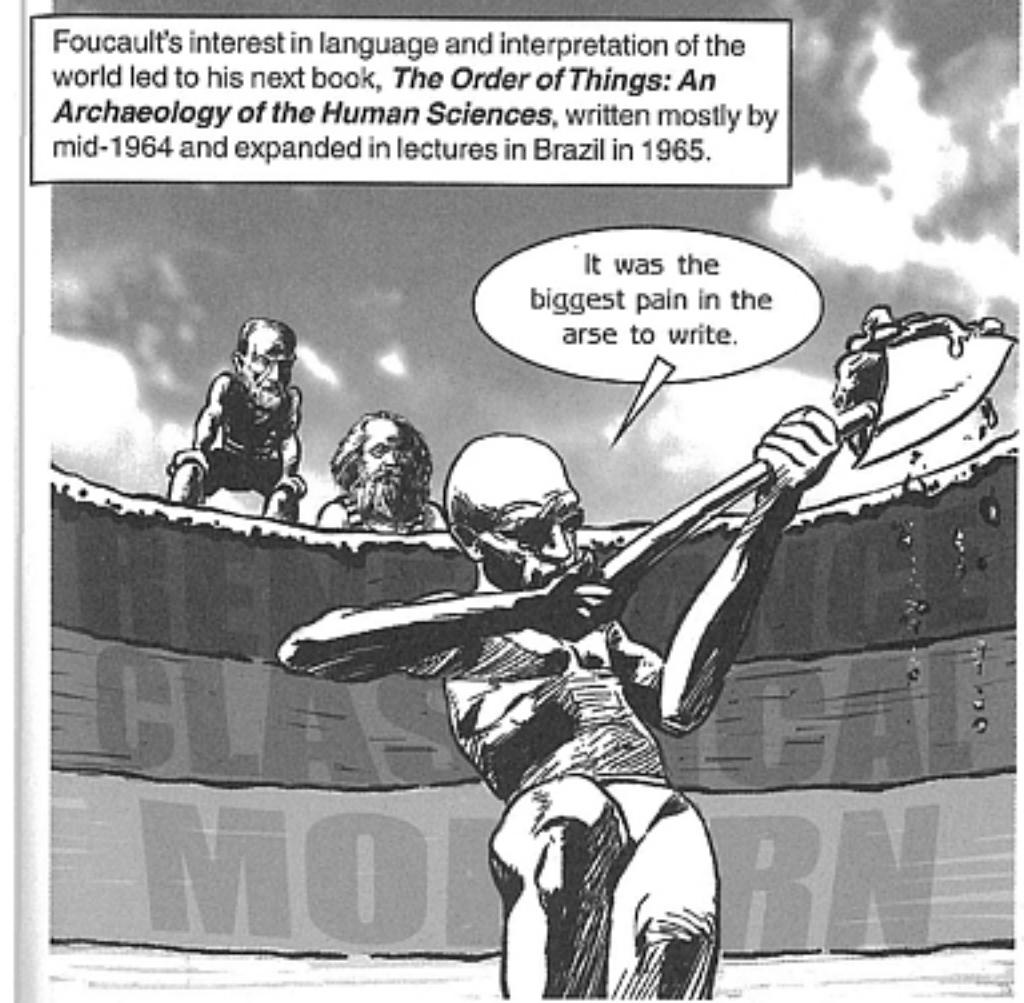
Heading

[DESCRIPTIVE WORDS]

a word
balloon or
two



Words and Things



Foucault's purpose is to look at how man became the object of knowledge in Western culture. He does this by taking three periods in history – the Renaissance, the classical era and the modern era – and unearthing each epoch's respective historical *a priori*.

The latent grid of knowledge which organizes every scientific discourse and defines what can or cannot be thought scientifically – the process of uncovering these levels Foucault calls archaeology.

His project is to find the historical and fundamental codes of our culture – our present – not to reveal phenomenological perceptions of it.

Foucault the Boozer

Foucault was a great cook, and entertained friends. He also drank heavily to compensate for the long dark nights, and cruised men.

He bought a brown-Jaguar sports car – using cash from his family – which he sometimes drove into ditches because he was so plissé. There were frequent trips to Stockholm, where he enjoyed the company, stories and songs of the suave Maurice Chevalier (1888-1972).



Foucault palling around with Barthes c. 1955

Foucault's archaeology as a seaside excavation overseen by Marx & Freud c. 1965

Jevtic draws Foucault as the focal point of most pages, sometimes moving surreally through his intellectual life, sometimes in mundane scenes from his personal life (plenty of lovers show up).

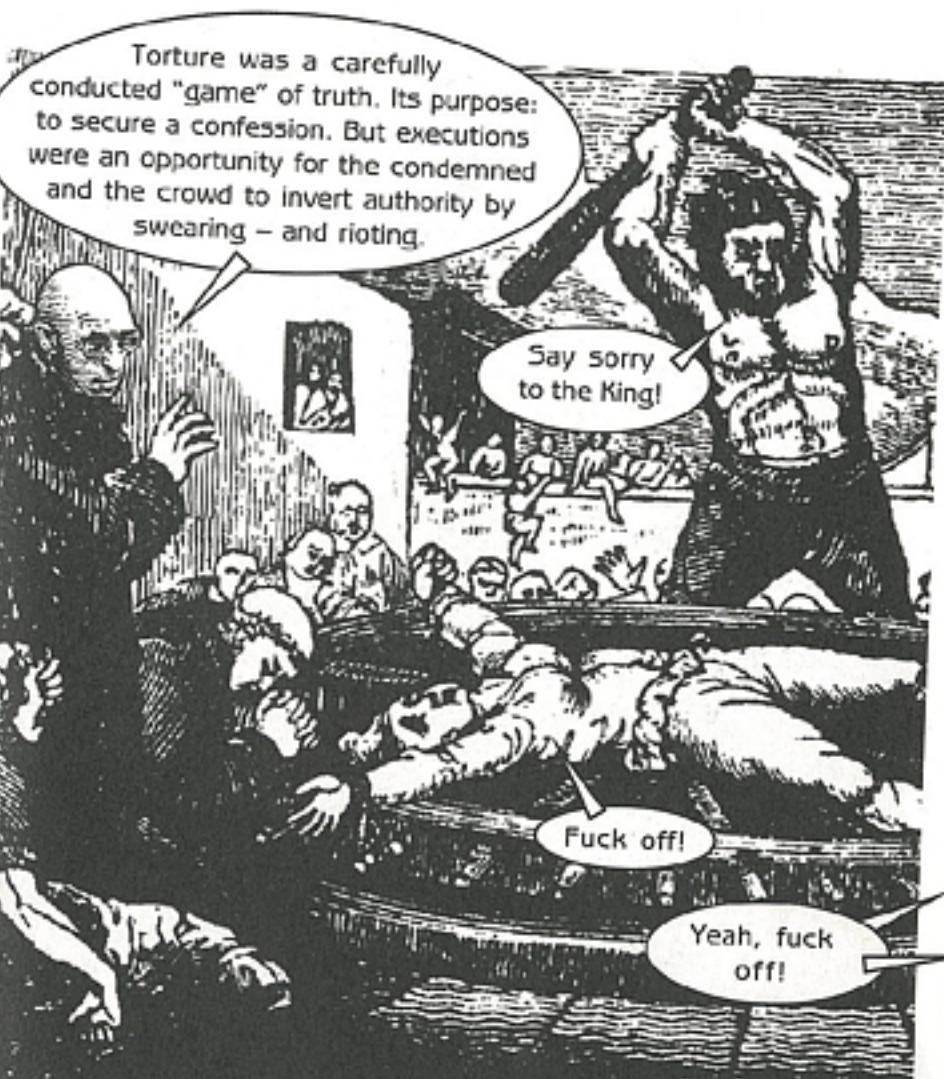
The result is that even passages describing Foucault's theories have a biographical feel. Foucault appears as an actor in both mind and body.

Just as representations of Foucault's body are braided throughout the book, so is the repeated motif of bodies under surveillance, analysis and/or investigation.

From Torture as Spectacle

Foucault charts the shift in punishment from the spectacle of public torture before the 1800s to obsessive over-regulation in prisons (and elsewhere) by the 1830s.

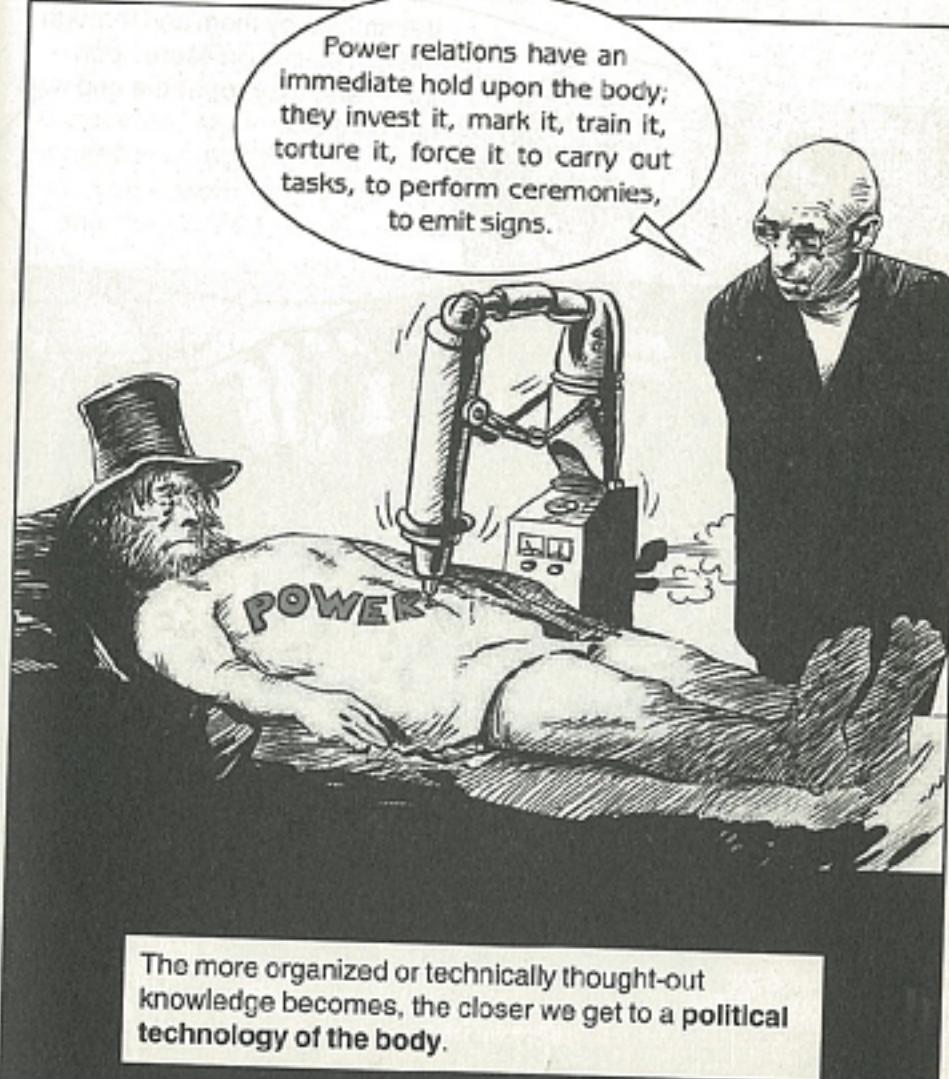
On 2 March 1757, Damiers the regicide was burned with sulphur, his flesh removed with pincers, his wounds covered in boiling liquid, and his limbs harnessed to four horses, stretched, hacked and pulled off. Then the rest of him was chucked on a bonfire – and all in front of the public!



Discipline and Punish

Foucault's lectures of 1972-3 in France and Brazil included an examination of punitive society and judicial power. In 1975, his research led to the publication of *Discipline and Punish – The Birth of the Prison*.

The book is a genealogy of the soul and body in the political, judicial and scientific fields, particularly in relation to punishment, and above all to power over and within the body.



Madness and Civilization (1964)

Madness and Civilization was not a view of the history of madness from a psychiatrist's standpoint.

This would assume that madness was a constant, negative objective fact – in other words, an account of madness from the point of view of "scientific" reason.



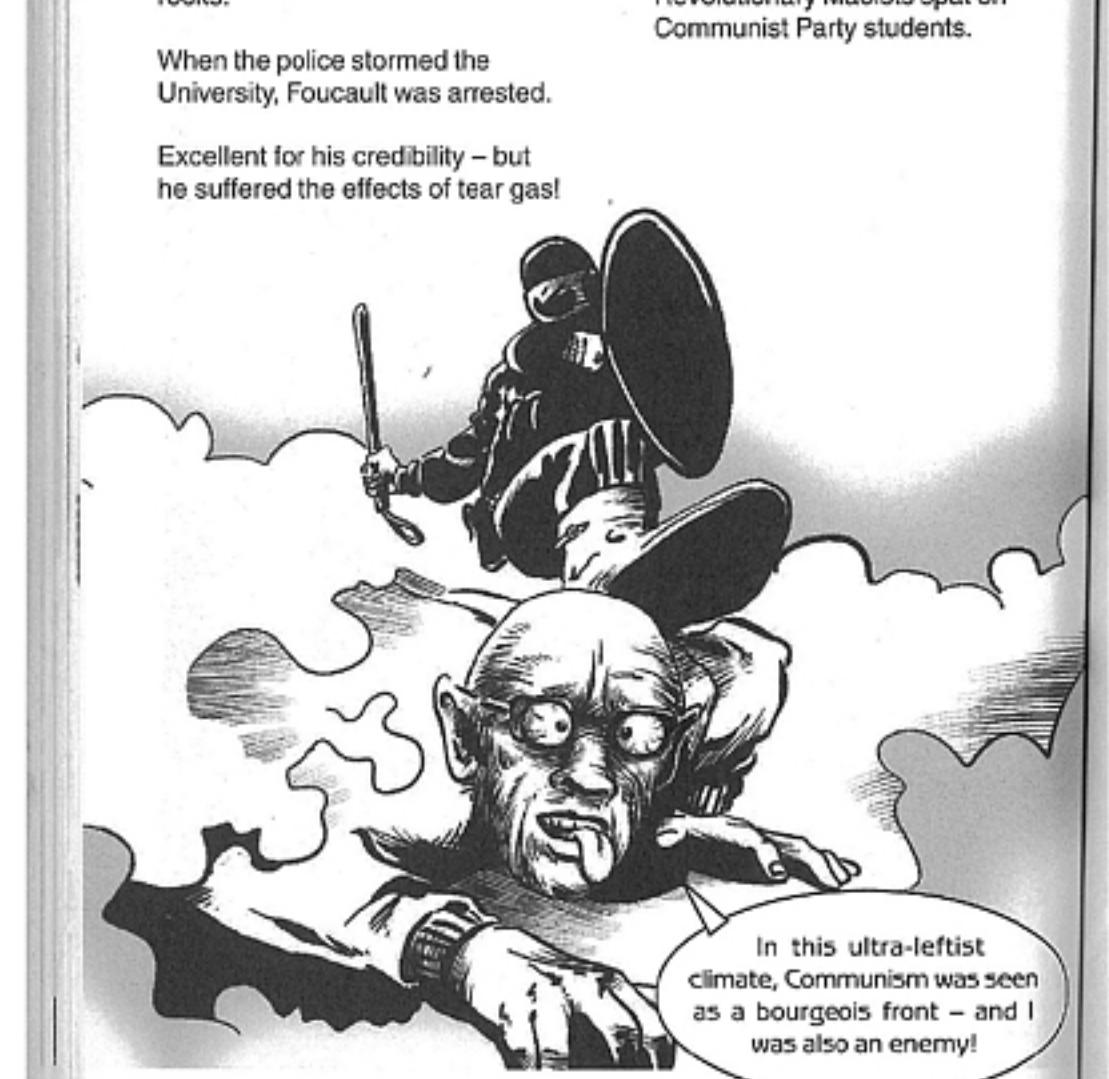
Later Foucault said his object was "knowledge invested in the complex system of institutions". Authorities, their practices and opinions would be studied to show madness not as a scientific or theoretical discourse, but as a regular daily practice.

January 1969: Vincennes Aggro

When students at the Lycée Saint-Louis were prevented by the police from watching films about May 1968, Vincennes students, joined by Deleuze and Foucault (dressed in a fetching codpiece suit) erected barricades in support and threw rocks.

When the police stormed the University, Foucault was arrested.

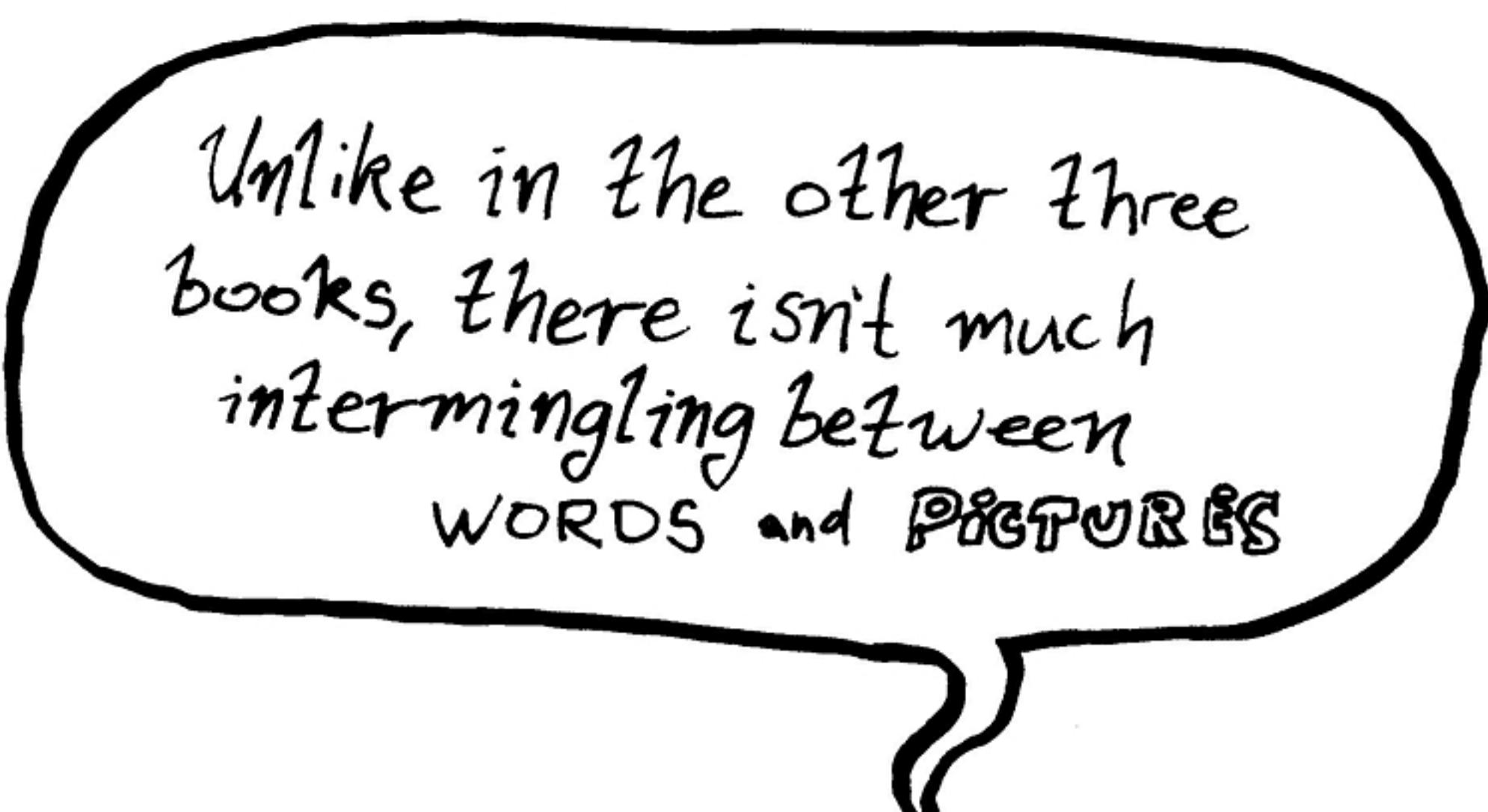
Excellent for his credibility – but he suffered the effects of tear gas!



the gaze is omnipresent

Under Investigation

This motif is echoed in the visual structure of the pages themselves, where images presented before us are discussed by the text.



In some ways, this mirrors how Foucault's 'This is Not a Pipe' describes Magritte's paintings, but barely ventures into their visual realm.



Ceci n'est pas une pipe.

"... dividing the pipe floating in its imagistic heaven from the mundane tramp of words marching in their successive line."

14



But even as this division is mostly maintained, the distinction between speech and text is made ambiguous, along with the division between quote and paraphrase...

This is Not a Pipe

Belgian Surrealist artist René Magritte (1898-1967) wrote a letter to Foucault, attempting to explain the difference between similitude (of things, like the colour of peas) and resemblance (of thought, which "resembles" the world it sees).

Foucault in his reply and text of 1973 took as an example and title Magritte's *This is Not a Pipe* (1926) and *The Two Mysteries* (1966). The problem of resemblance – the relation between words and things – is studied in these paintings.

Let's look at their heterotopic approach – meaning one or other – where the traditional bonds between language and image are disturbed, made different and in tension.

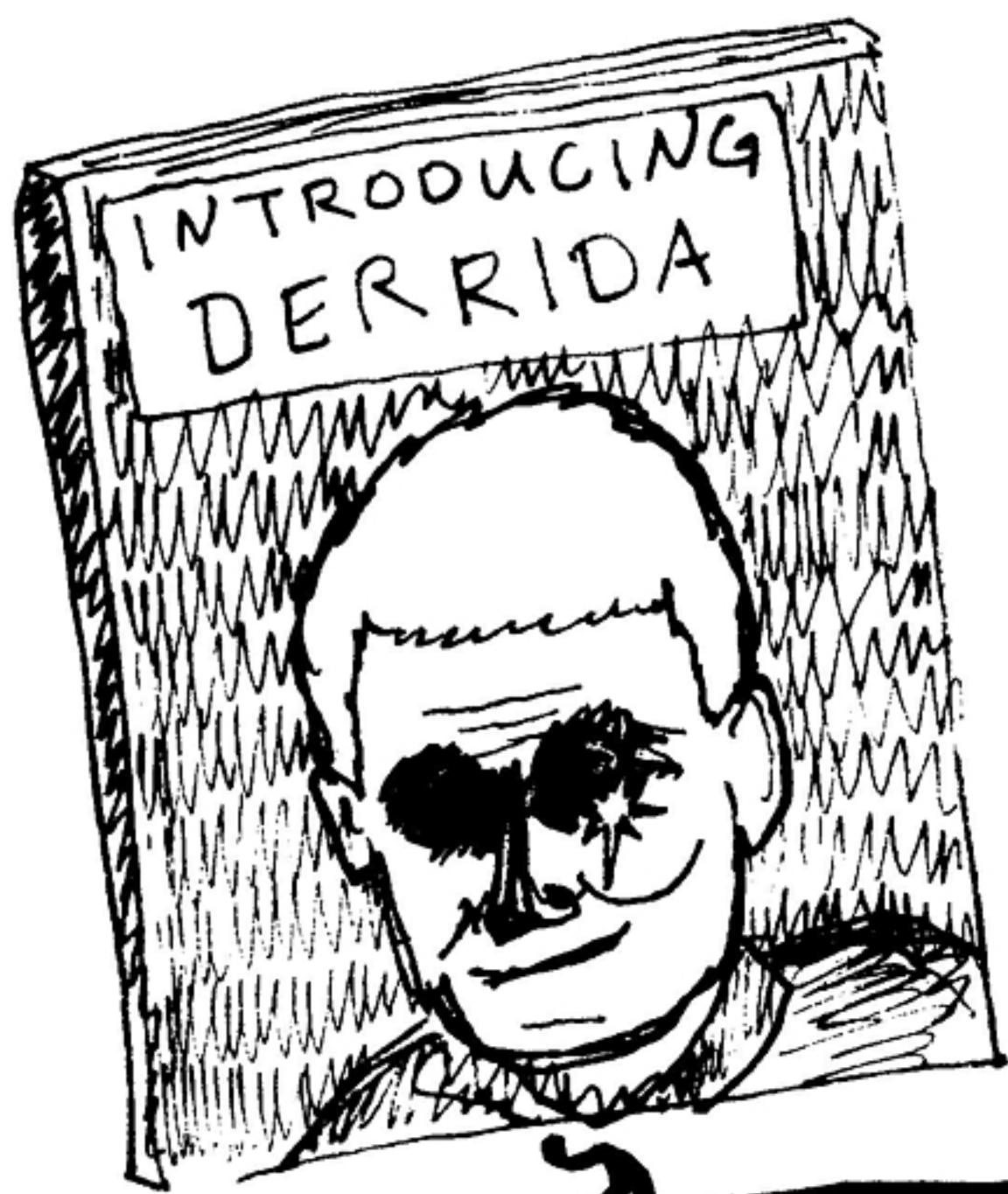


Word balloons are meant to signify a closeness between a 'speaker' and their words... but this is not a quote.

Foucault never wrote anything like that in regards to Magritte's work.

Yet in other places, the text in word balloons DOES come from direct quotes.

This book has no system of separation for these different kinds of 'speech.'



Introducing Derrida

Totem Books, 1996

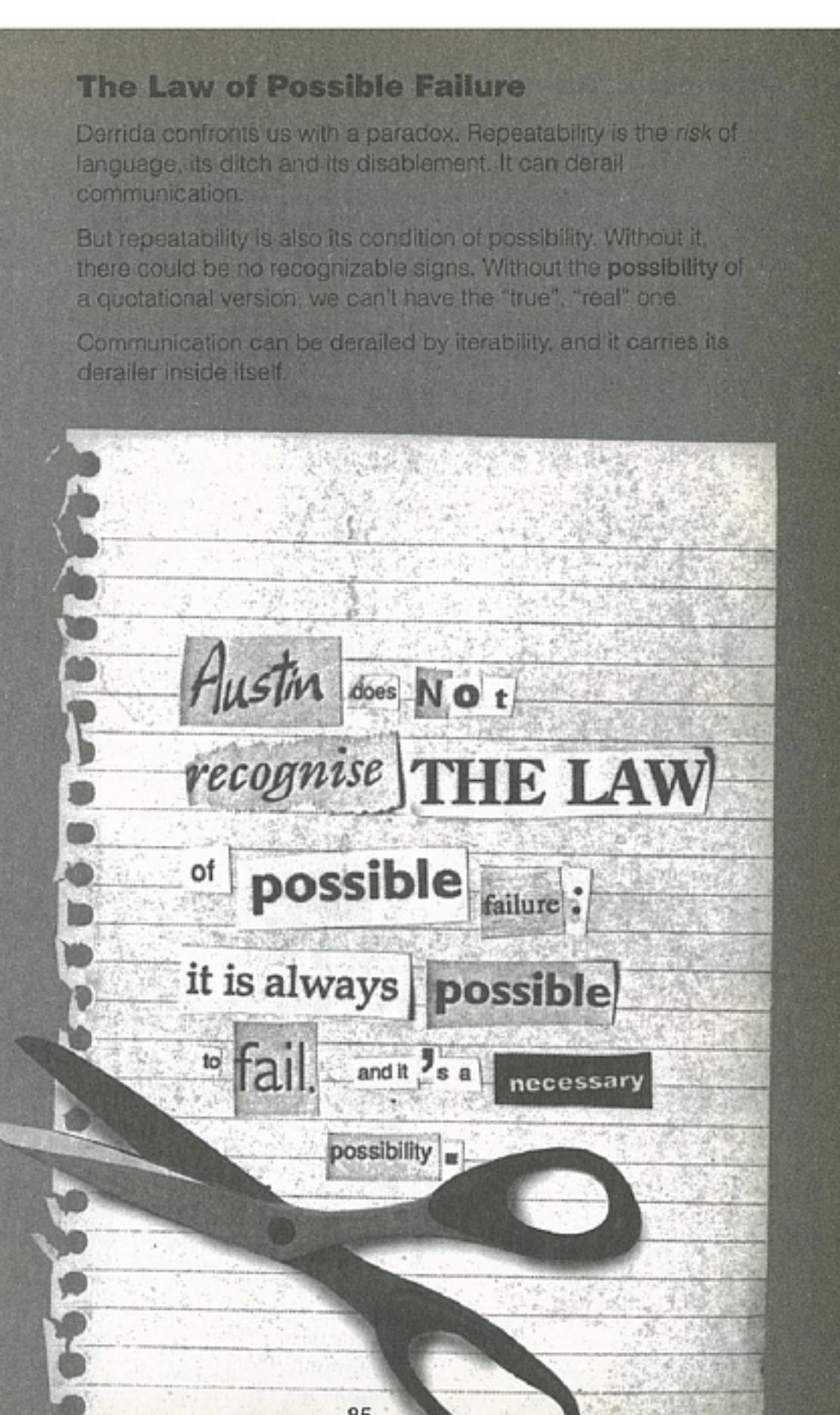
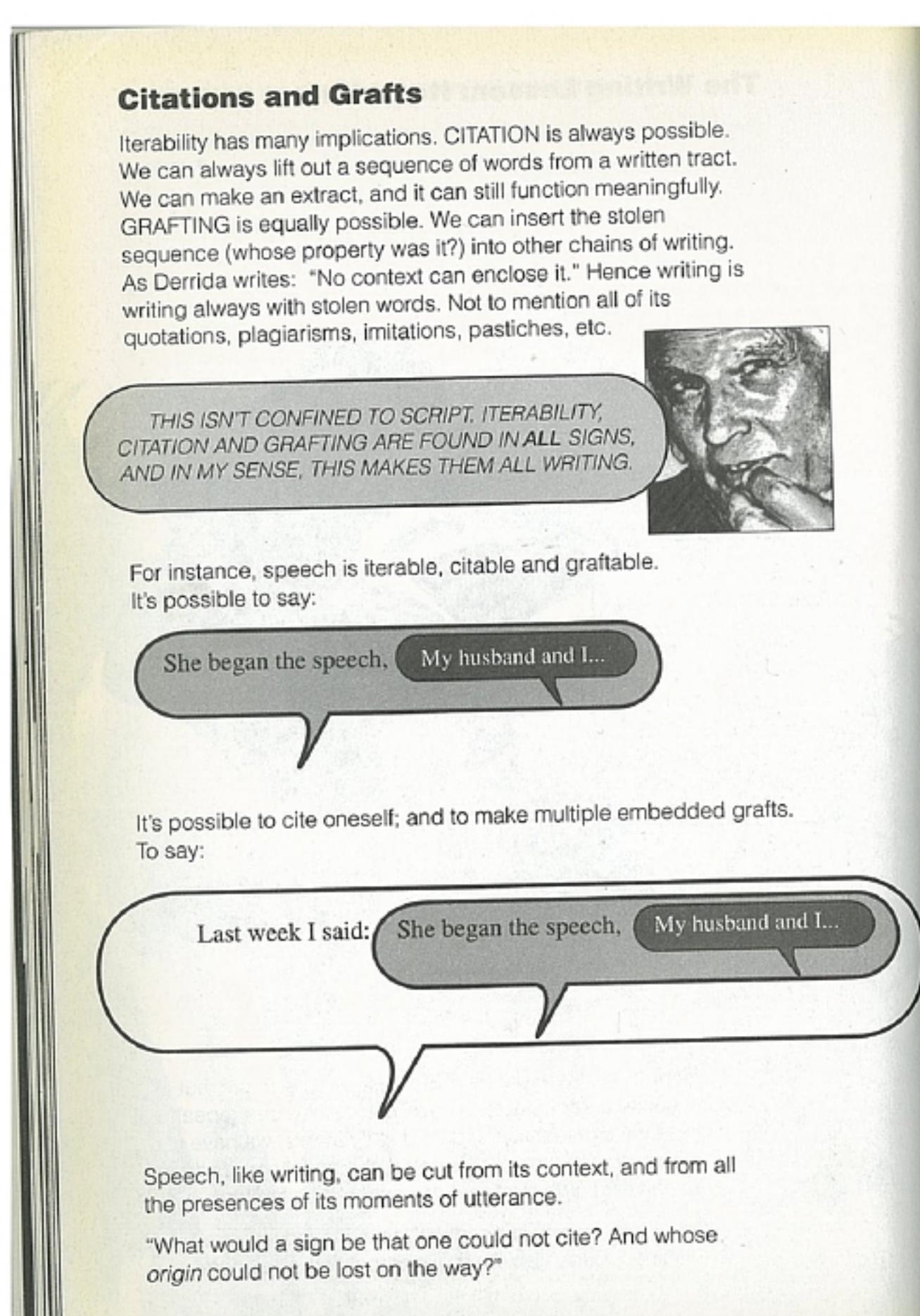
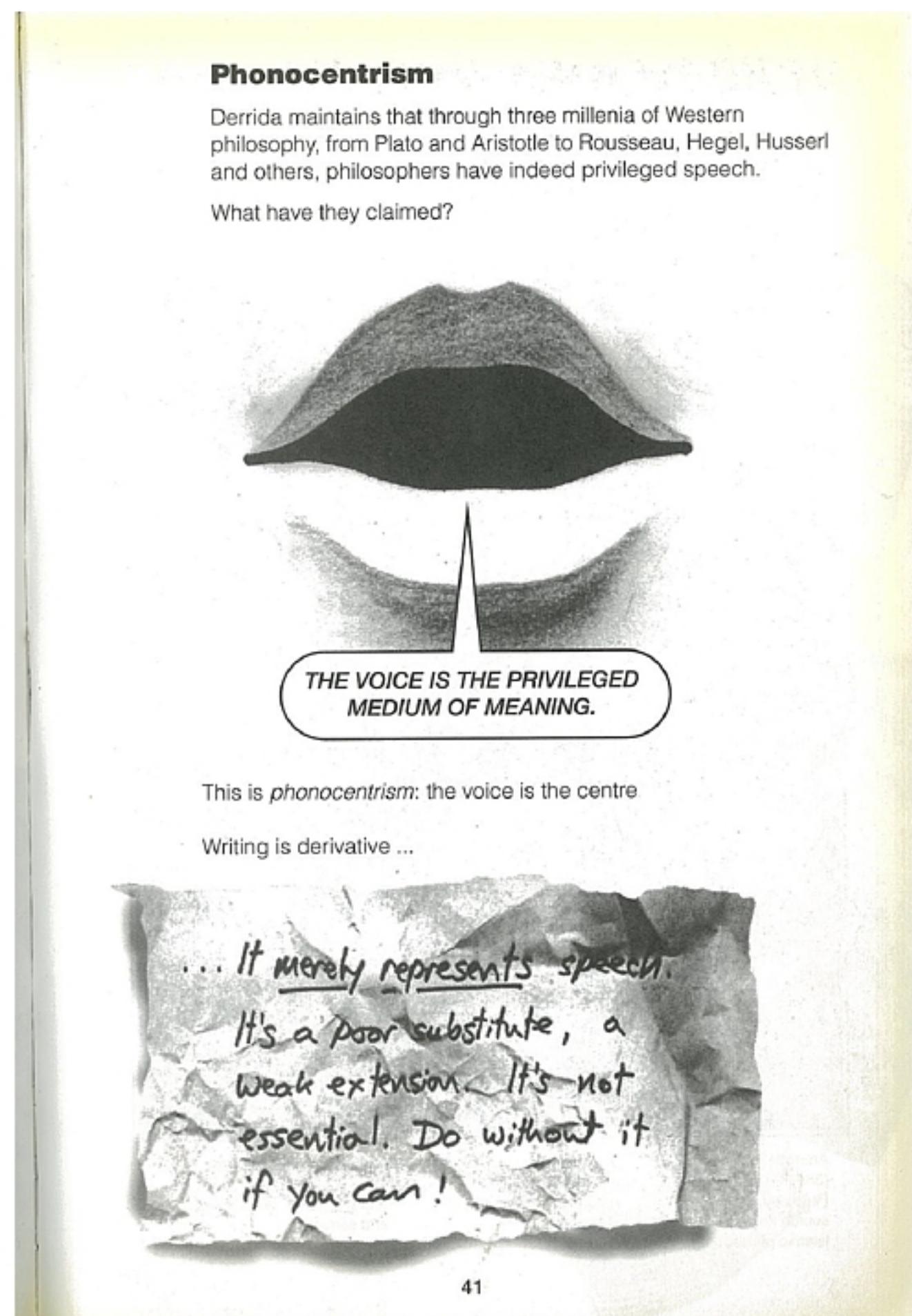
WORDS:

Jeff Collins

PICTURES:

Bill Mayblin

The roles of writer, illustrator and designer are fused in this book more than in any of the others



On pages like these, the various visual forms of the words carry as much meaning as the words themselves, calling into question the roles of writer and illustrator.

Did Mayblin the illustrator hand-write that note?

Did Collins the writer establish the visual way those balloons are nested?

Who is responsible for the words in this ransom note?

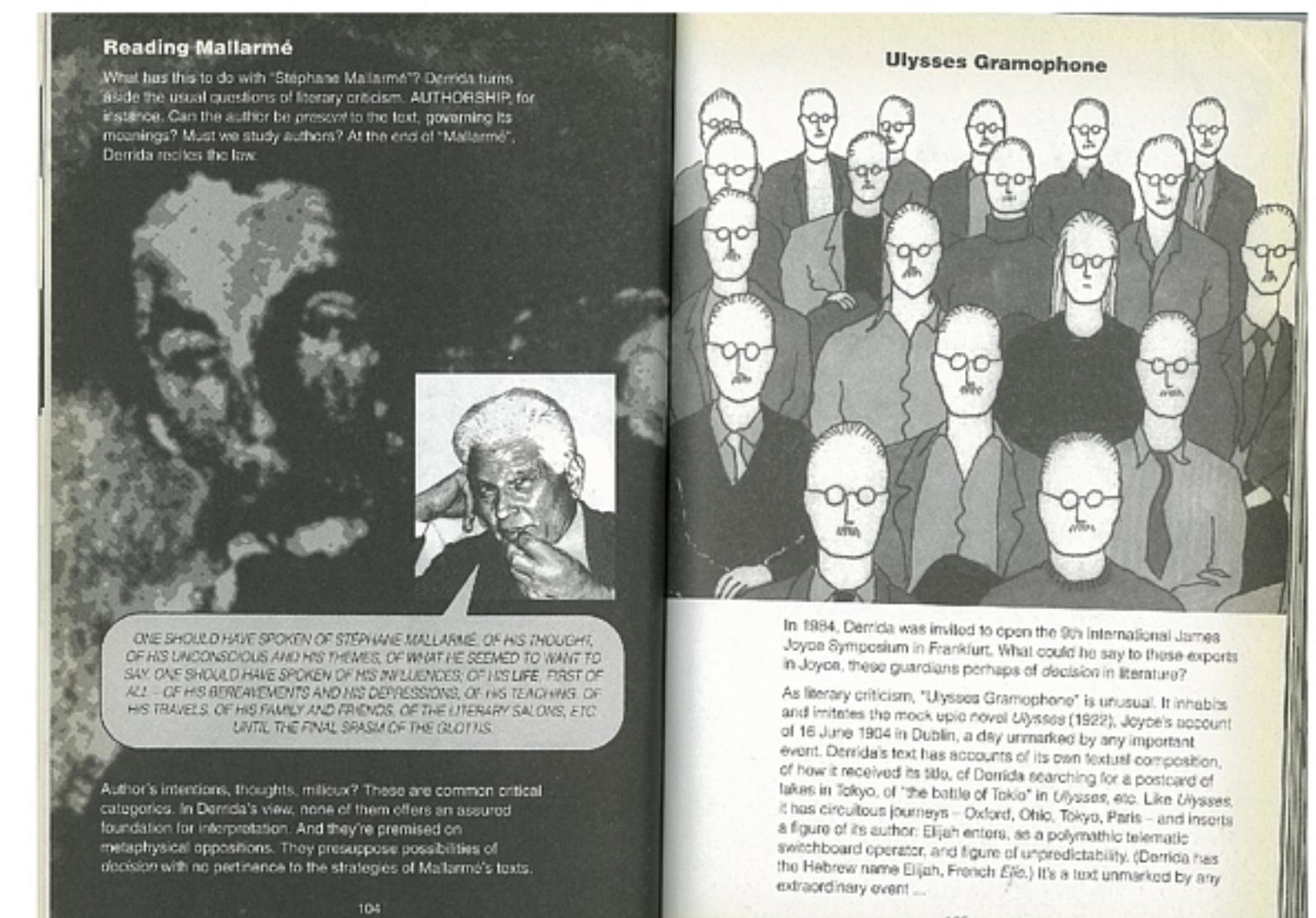
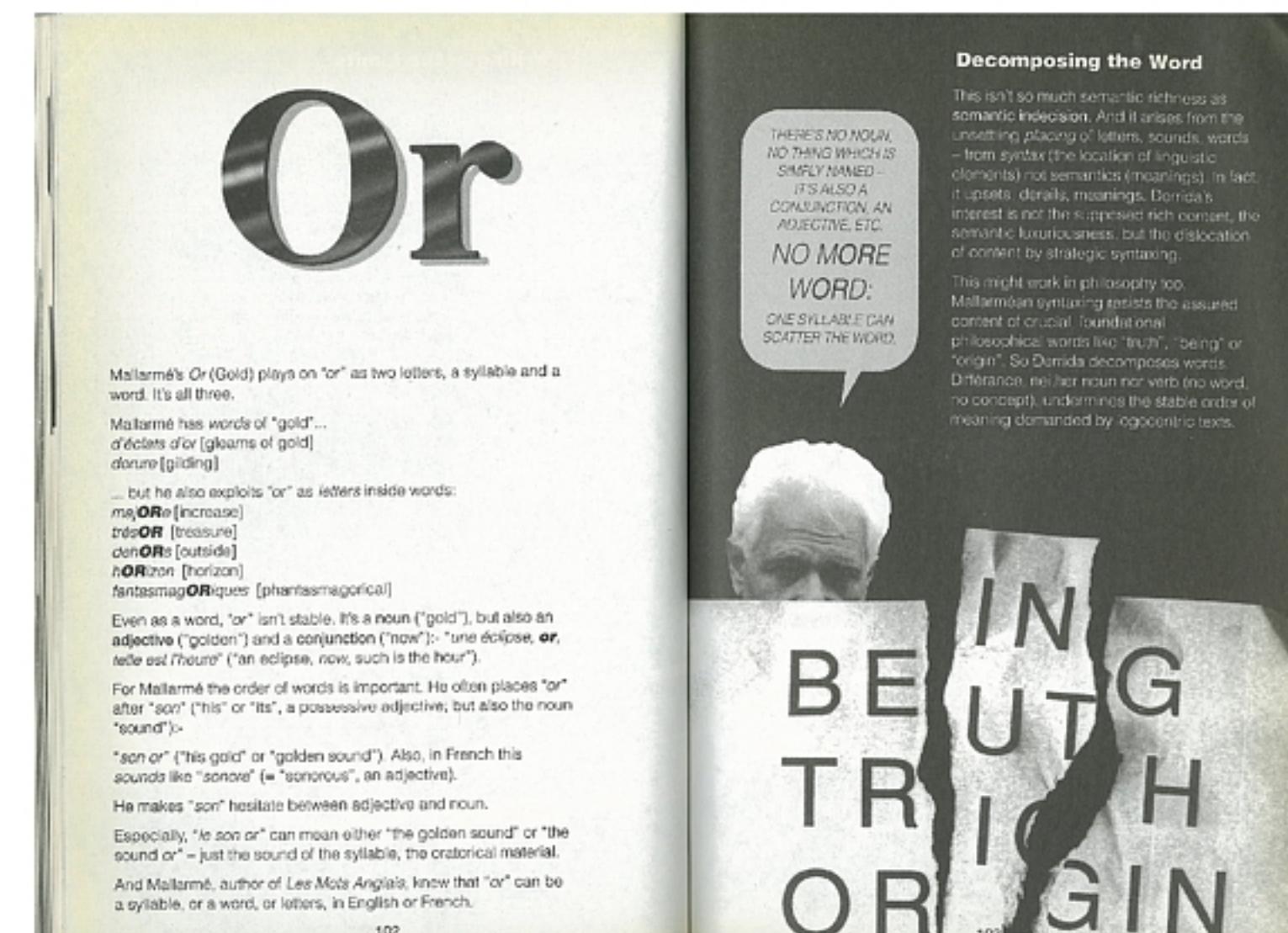
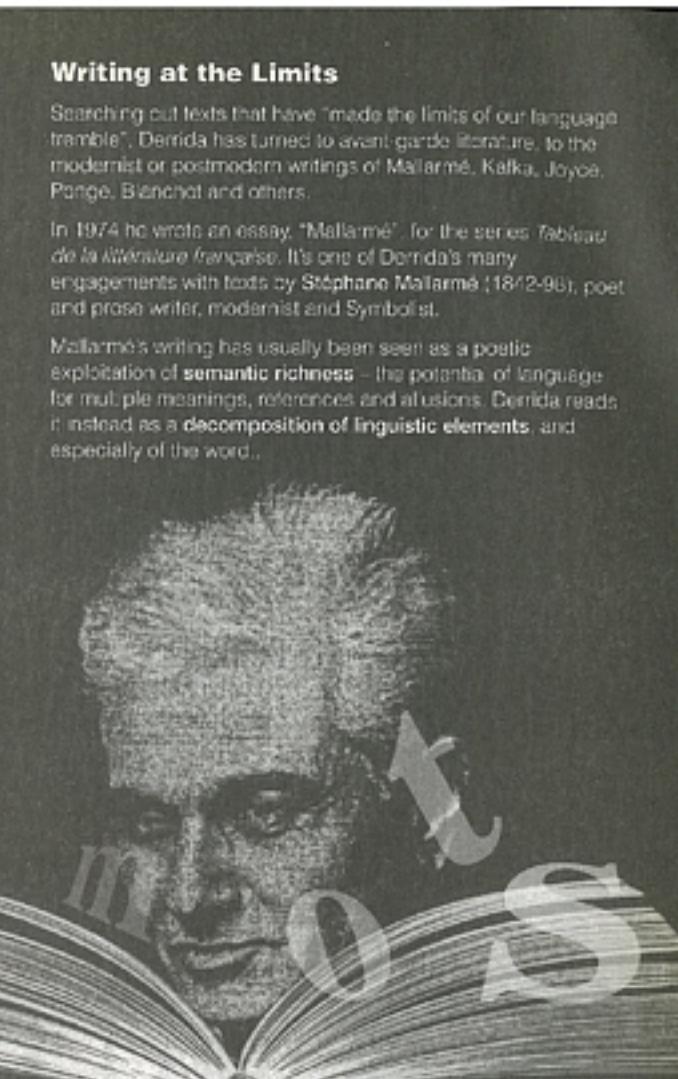
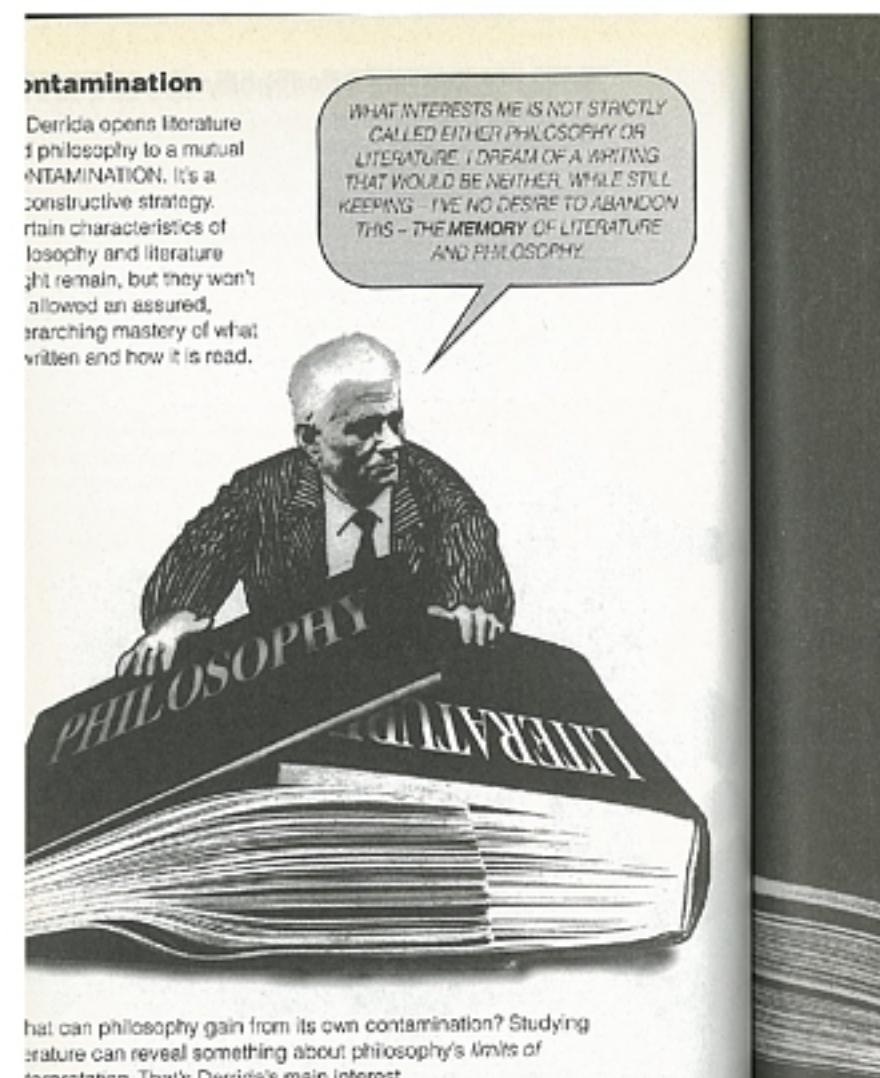
As in G扎斯, the book's physical codex form is used as part of its argument — In this section, a word with larger-than-life status in Derrida's œuvre is spread over six pages!



The term cannot even be read without physical effort — and it might not even be a single term... does the last page's tiny '-ism?' count?

The complexity of the design is at times dazzling, but in places falls into the same trap as Foucault for Beginners, where

The design 'speaks' LOUDER than anything else on the page!



Linguistically, these pages are about Derrida's critique of binary systems of thought, a reversal of the idea that meanings are either/or.

Yet the visual form of these pages, shifts constantly from black on white to white on black, subtly reinforcing the idea of binary opposites.



The meanings of these two modalities are not aligned.



FINE, LET'S LOOK AT THESE TWO CONCEPTS – THE SIGN AND DIFFERENCE.



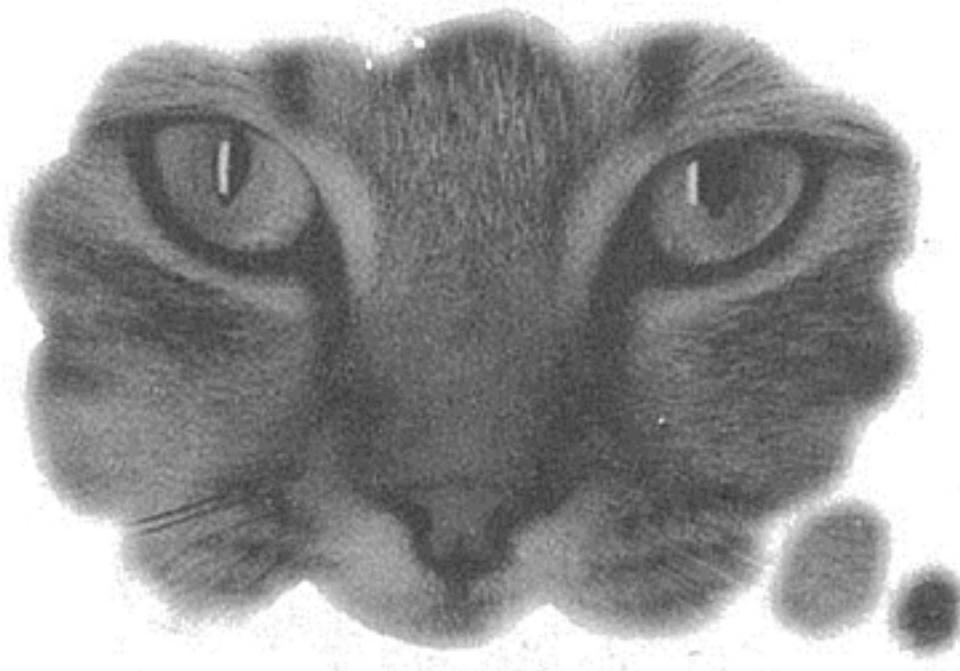
Similarly, this page misrepresents Saussure's classic construction of signifier and signified:

The "sign" has two aspects:

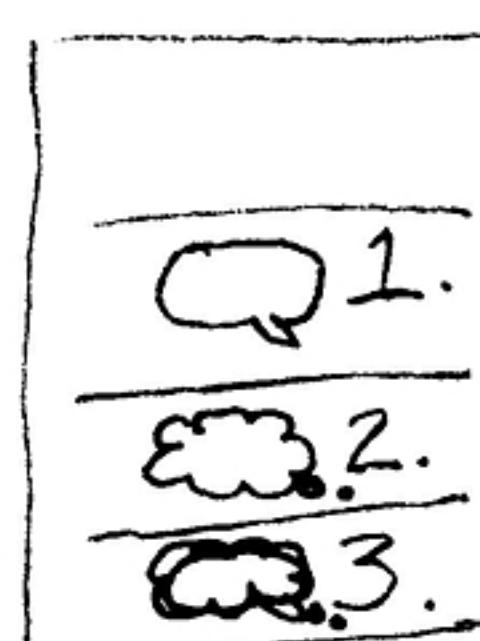
A signifier: for Saussure, this is a sensory perception (a spoken word has an aspect we can hear; a written word, an aspect we can see).



A signified: a concept or meaning associated with that sensory perception.



A sign, to be a sign, needs both aspects: something we sense and something we think. It's a relationship ...



Introducing each element individually, like steps in a process, undermines Saussure's central premise that in a sign, signifier and signified cannot exist independently of each other – they are two sides of the



Furthermore, representing the 'signified' with a close-up photograph implies that it has an external, sensory quality; Saussure's idea was that the signified was entirely mental and internal.



As a result, instead of showing Saussure's theory of signs made of signifying sensory experiences (sound images) linked to signified mental conceptions...

the page shows how images and words can be combined to form multimodal signifiers.

Two of the other books also try to explain Saussure's sign, and it's interesting to note that the different approaches they take generally align with the way each book depicts the relationship between image and text.

before we look at those other books, it might be helpful to examine Saussure's theory.

Saussure's sign is often visually represented as:

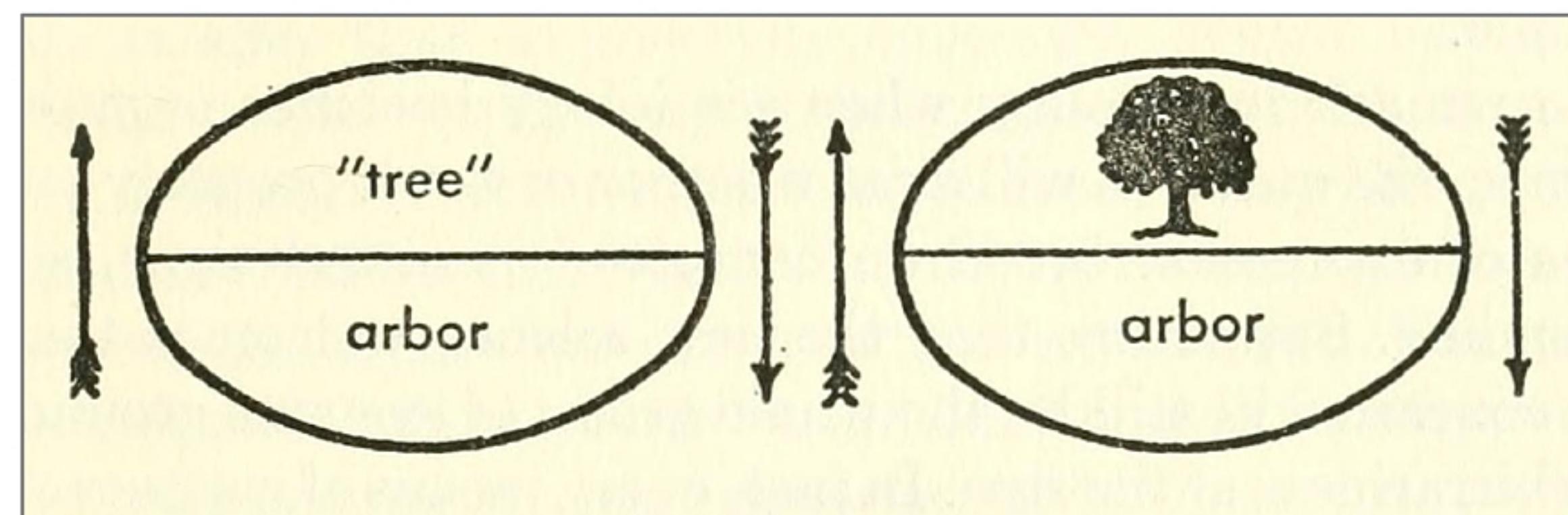
SIGNIFIED
SIGNIFIER

It's a way of theorizing the relationship between:

THOUGHTS
&
WORDS

Here's an example of how it appears in Saussure's Course in General Linguistics

SIGNIFIED
SIGNIFIER



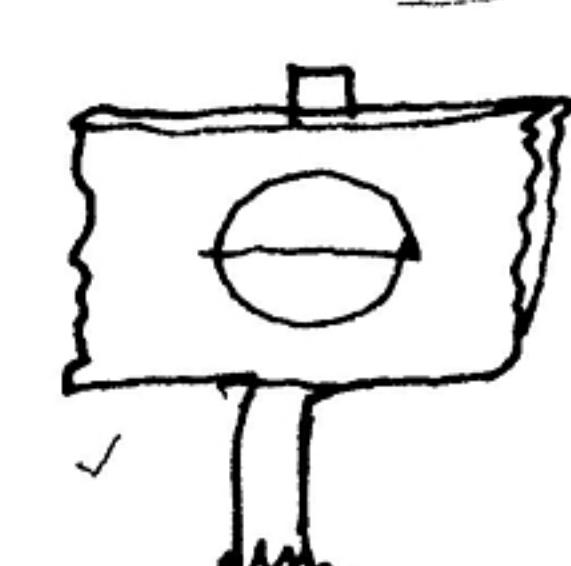
concept of tree
word for tree

The SIGNIFIED is represented alternately as an image - and a word - "tree" but it is both-and neither.

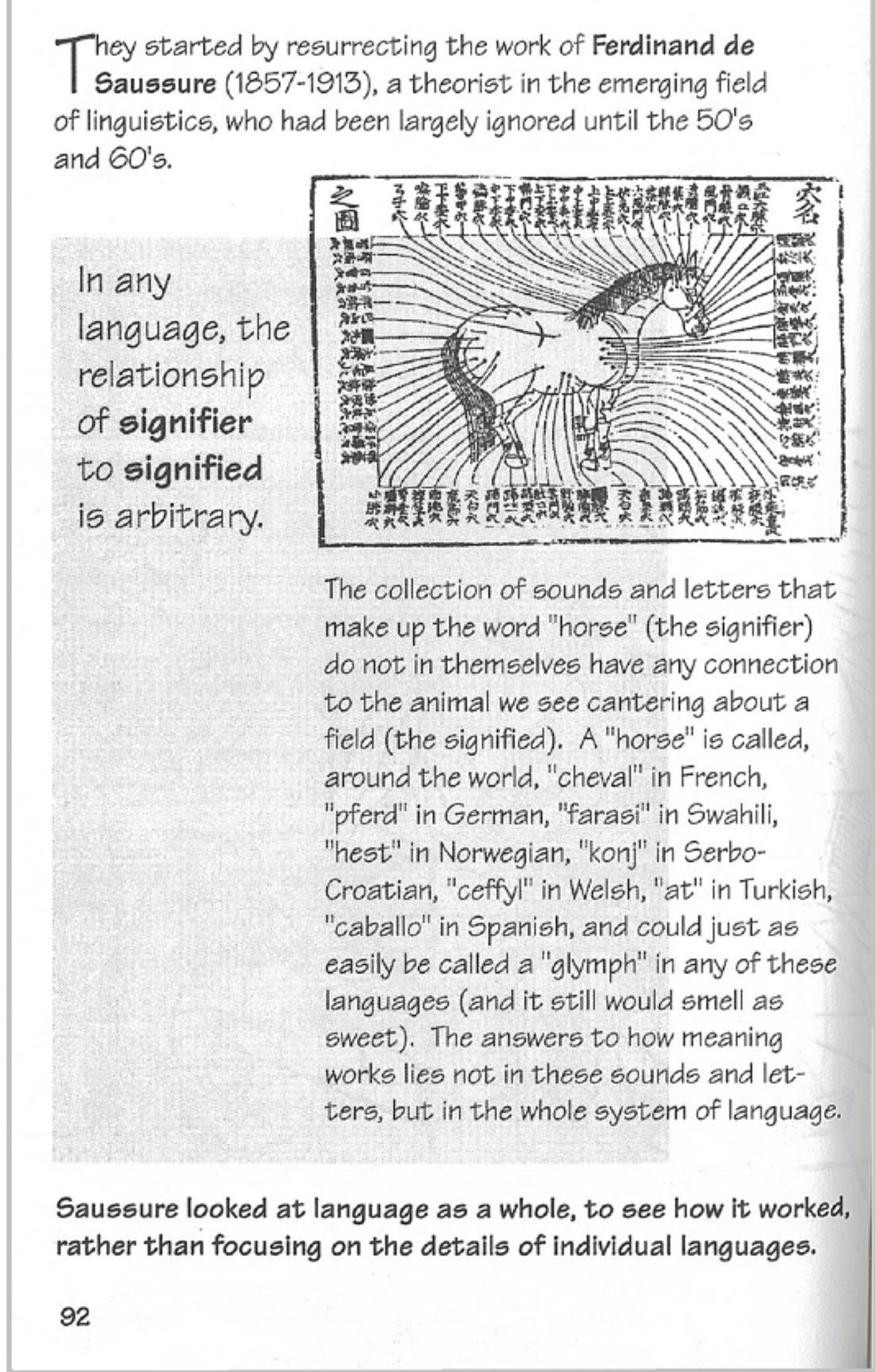
The unpictureable, unpronounceable SIGNIFIED lies somewhere in the gap between modalities.

Both modalities "tree" and can only depict SIGNIFIERS

And so, these gaps, or relationships, between modalities are fertile ground for the creation and construction of meanings.



For example ~



Foucault for Beginners explains the arbitrary nature of the relationship between words and their meanings in a passage accompanied by a picture of dozens of Chinese words pointing to a horse, as if to illustrate that any of those words could have an equal (and equally arbitrary) claim to signify the animal.

But the reappropriated horse acupuncture chart is not referred to in the text. It is unclear who drew the picture, or who decided to include it in the book. Like many other images in the book, it has an arbitrary relationship to the text.

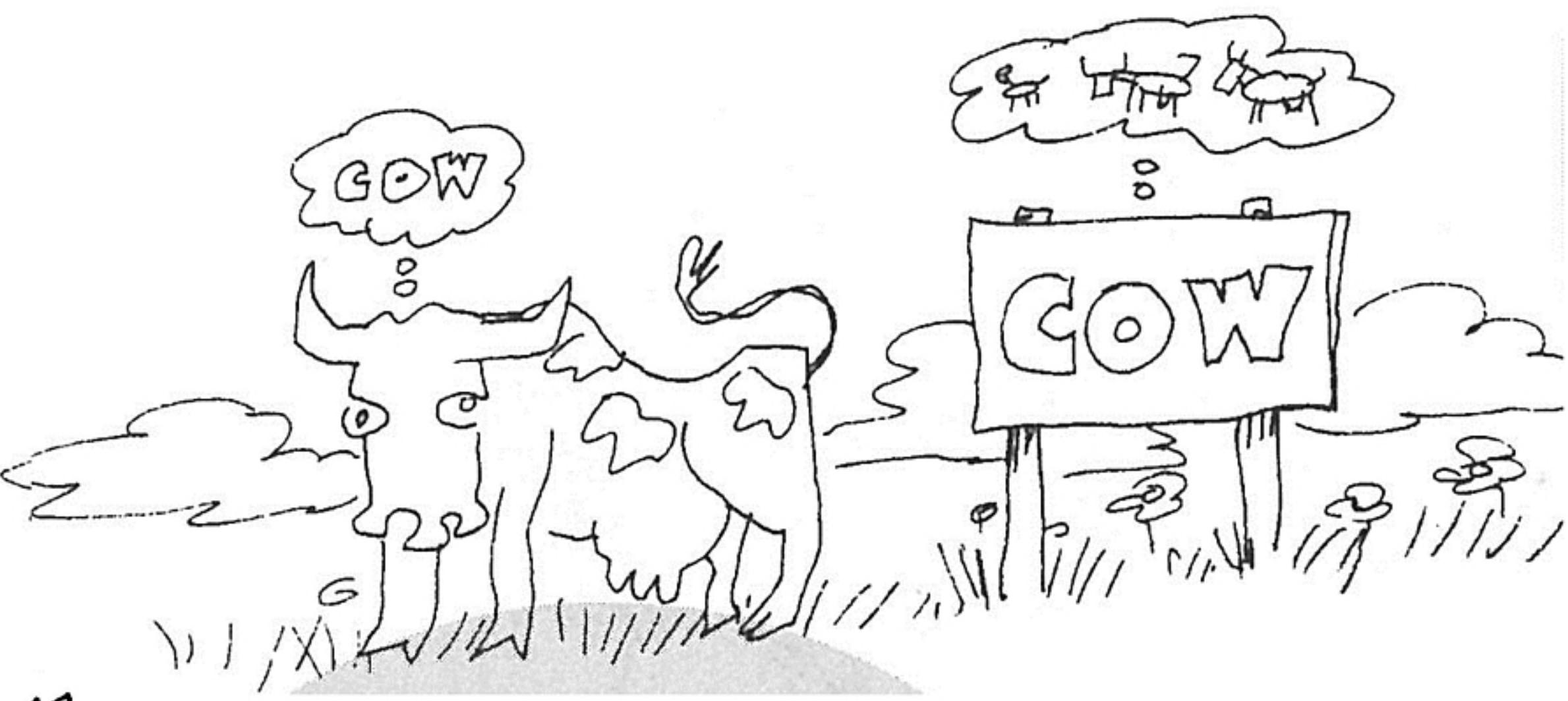
Although the two modalities are not clearly linked by authorship or subject matter, meaning can be constructed from their spatial order & proximity.

In Derrida for Beginners, the discussion of

signifier
signified

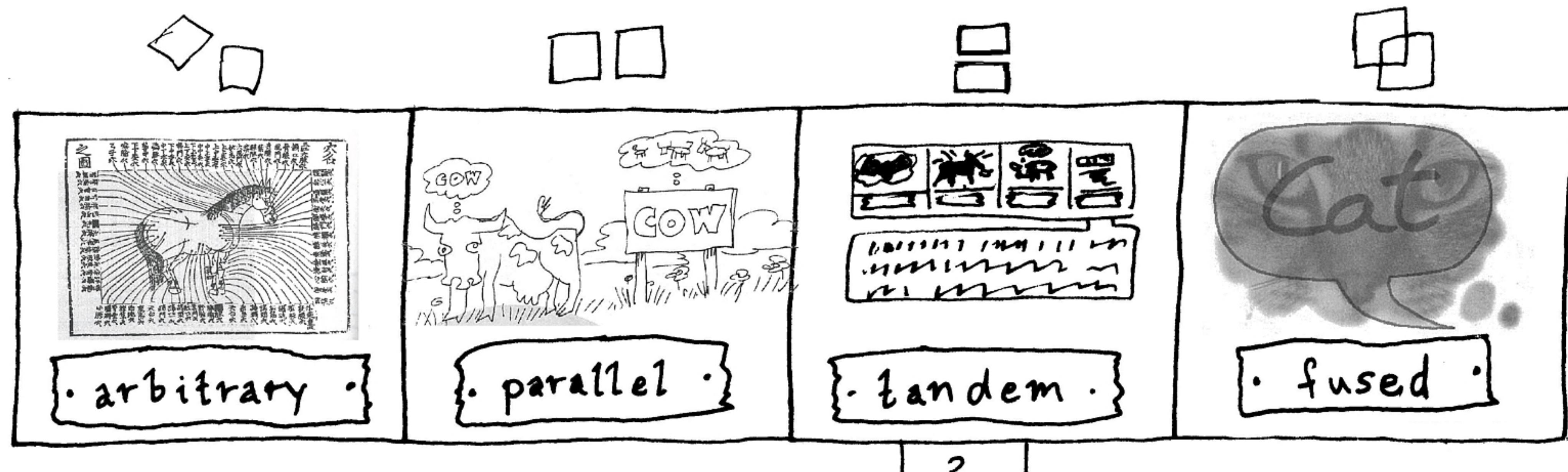
is illustrated with several cartoons, of which this is the most simple and direct →

The abstracted cartoon drawings combine Saussure's tree and "tree" onto a unified canvas while still holding the visual and linguistic modalities at a distance to each other.



In the same way, throughout the book, words and images inter-relate and refer to each other without interacting directly.

These books represent the same material by constructing different multimodal relationships.



(Introducing Foucault does not discuss Saussure, but its conventional pairing of image and text in an expository and hierarchical way is echoed in the way this text relates to the chart above it.)

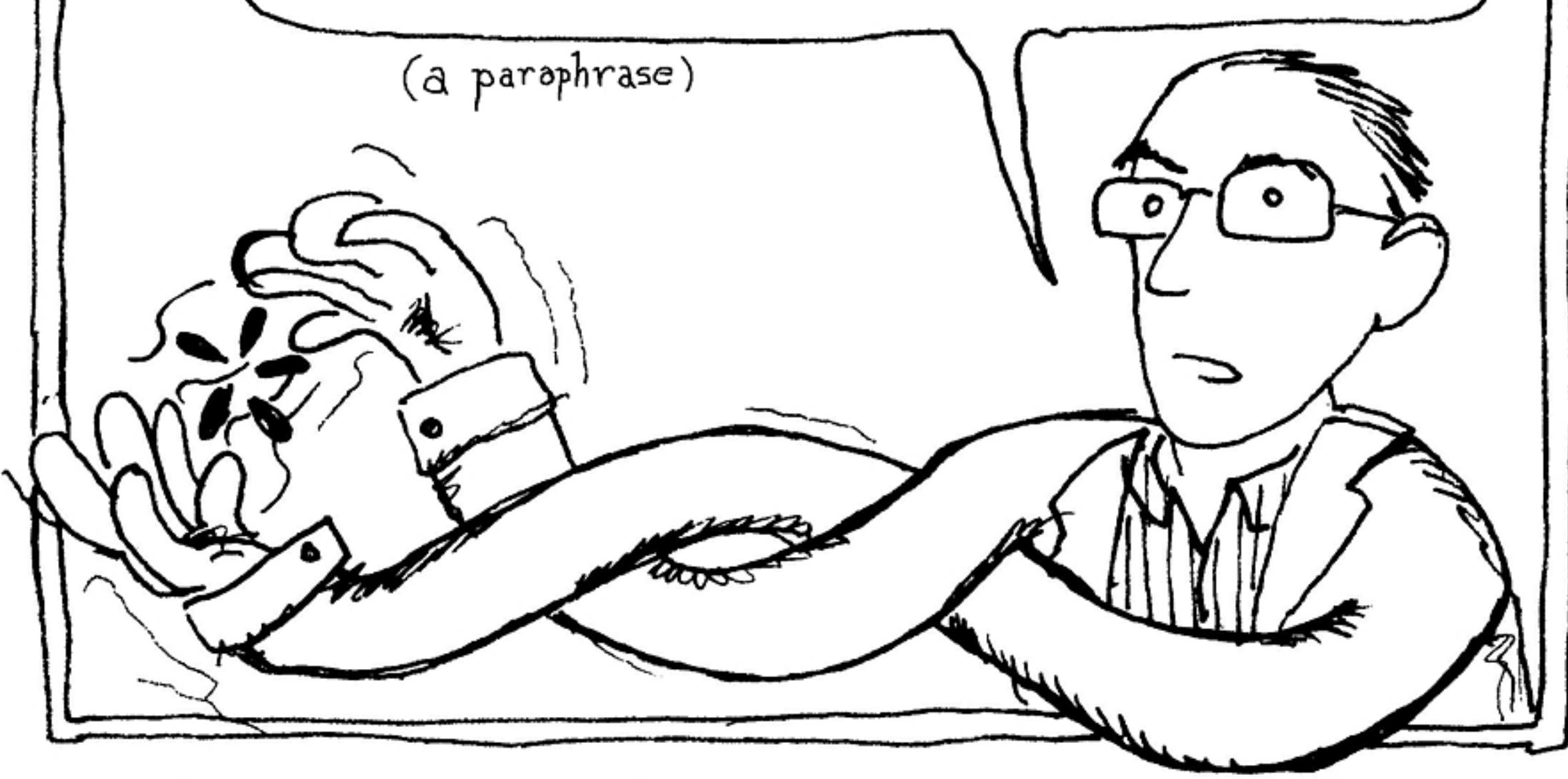


As I've tried to show in this analysis of all four books, and in the construction of this paper itself, meanings in a text are reliant on multimodal relationships and combinations.

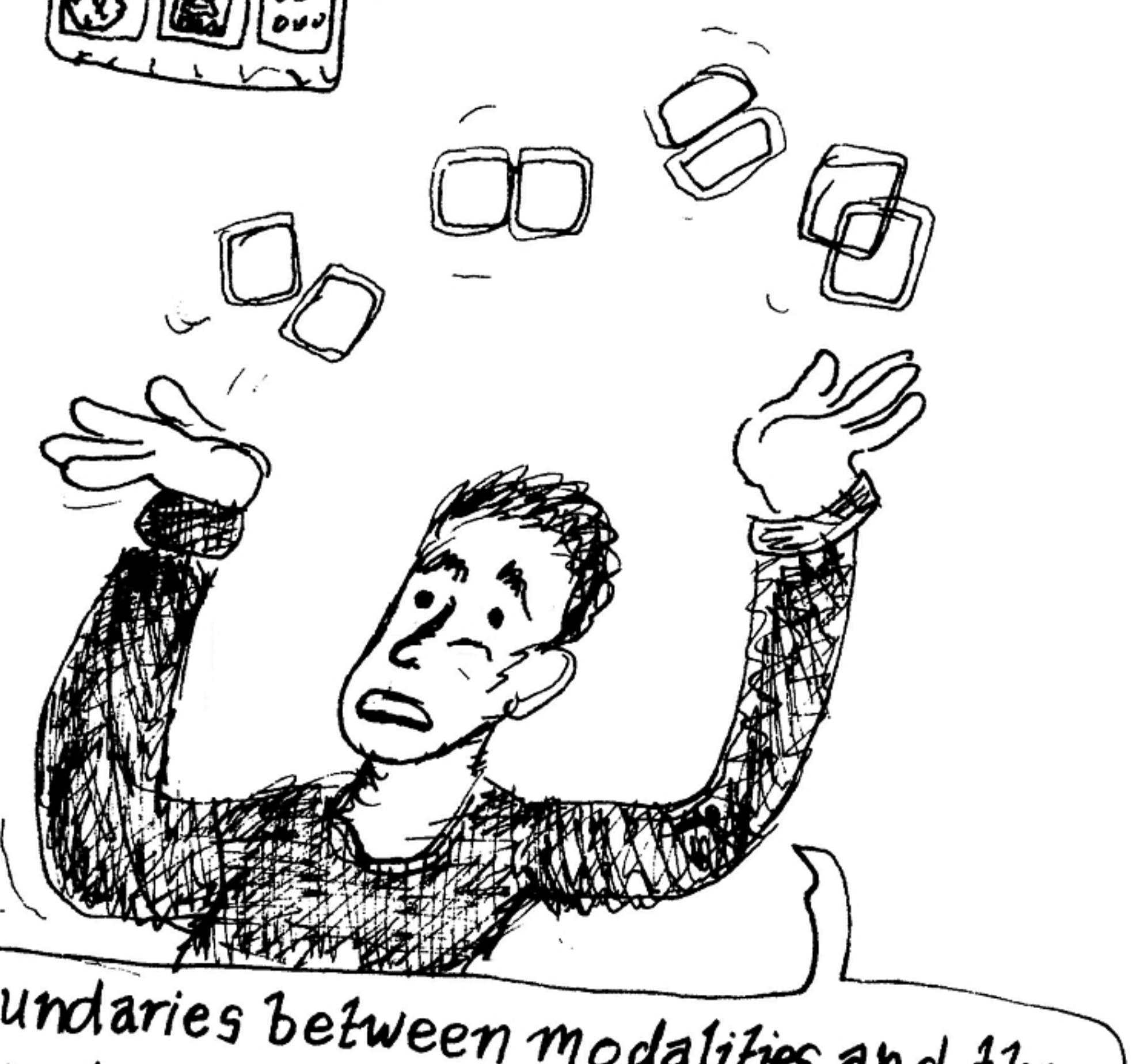
Comics theorist Thierry Groensteen calls the visual/spatial mesh that contains these relationships the SPATIO-TOPIA, and explains:

Meaning is braided throughout the network of a comic. [16]

(a paraphrase)

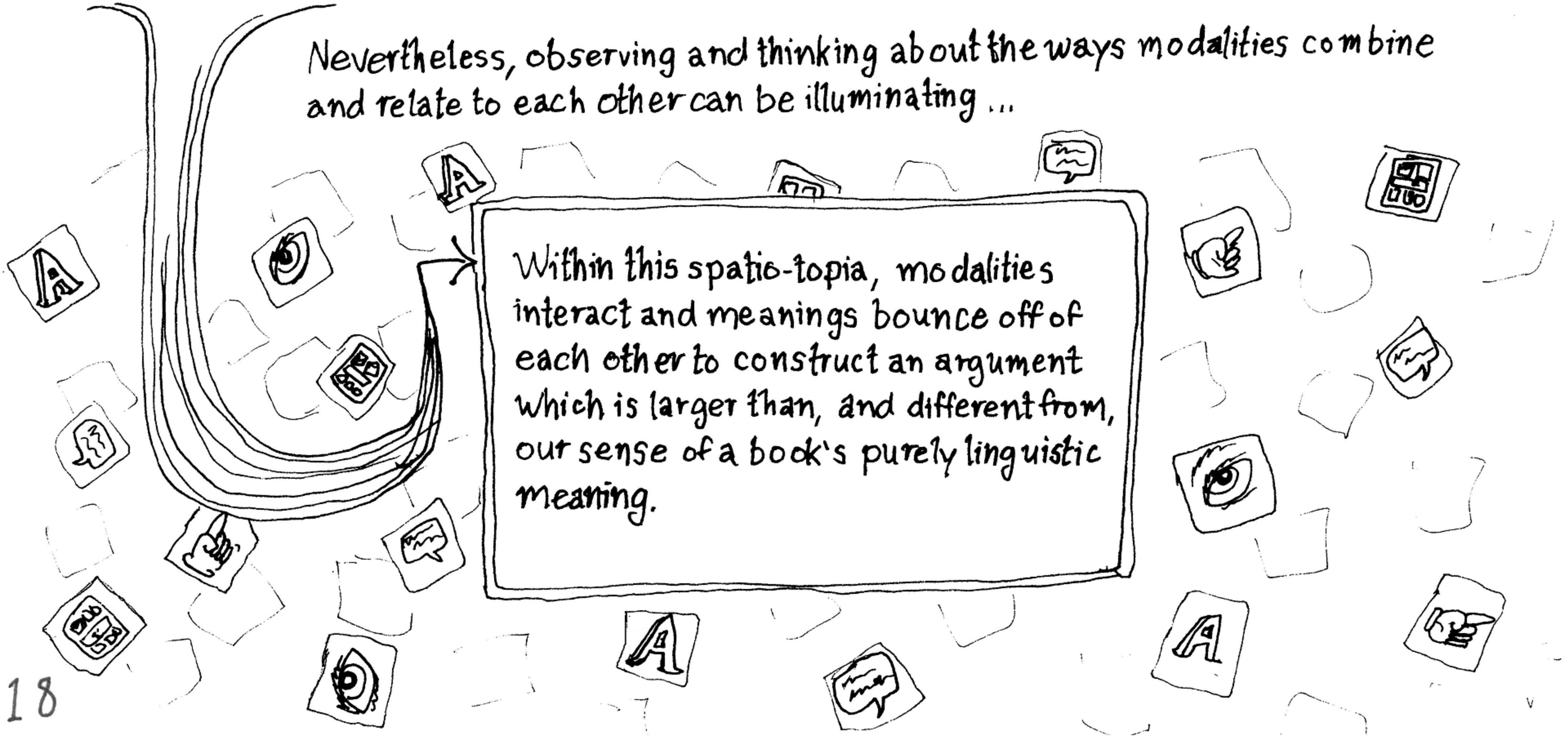


The boundaries between modalities and the categorisations I've used here to describe relationships are not solid, but shifting



Nevertheless, observing and thinking about the ways modalities combine and relate to each other can be illuminating ...

Within this spatio-topia, modalities interact and meanings bounce off of each other to construct an argument which is larger than, and different from, our sense of a book's purely linguistic meaning.



Even arbitrary images or questionable design choices contribute to this multimodal argument.



And even texts without pictures construct multimodal arguments.

Most academic publications assume a fairly uniform multimodal structure ... and this is part of their argument —



But as Rius and the books he inspired have shown...

There are other ways of making, and of thinking about, theoretical arguments.

essent) de l'amitié et un acte religieux, et en raison de ce flottement, il est difficile de caractériser distinctement son esprit. »

Que fait alors Jésus quand il dit en romptant le pain : prenez ceci, c'est mon corps qui est donné pour vous, faites-le en mémoire de moi ? Pourquoi déjà la mémoire dans le sentiment présent ? Pourquoi se présente-t-il, au présent, avant l'heure, comme retranché de son propre corps et suivant son obsèque ? Qui fait-il quand il dit en prenant la coupe : buvez tous, ceci est mon sang, le sang du Nouveau Testament, du nouveau contrat passé avec la pompe religieuse, répandu pour vous et pour beaucoup d'autres en rémission de leurs péchés, faites-le en mémoire de moi ? Mémoire, c'est ici *Gedächtnis*, Hegel a souvent insisté sur la parenté entre mémoire et pensée (*Denkten*). Pensez-moi, dit Jésus à ses amis en leur mettant sur les bras, d'avance, un cadavre sanglant. Préparez les linceuls, les bandelettes, la substance onctueuse.

Que fait-il, Point du Seigneur ? Use-t-il d'un signifiant ? d'un symbole ? d'une image ? Qu'en est-il du *essent* quand il tend le pain et le vin ? Quand il parle de mangeaille et de fuméille au lieu de son corps, de son individualité, de sa finitude ?

Il ne s'agit là ni d'un signe, ni d'une comparaison, ni d'une allégorie. Dans le signe, le rapport entre le signifiant et le signifié, entre le signe (*Zischen*) et le désigné (*Bezeichnetes*) reste un rapport d'extériorité conventionnelle. Ce qui rattache l'un à l'autre les membres de la signification reste encore un ligament (*Verbindung, Bind*) objectif. Par exemple, quand un Arabe boit une tasse de café avec un étranger, il passe avec lui un contrat d'amitié. Cette action commune « lie » l'Arabe et ce lien l'engage à se montrer fidèle et secourable. « L'opération de boire et de manger en commun n'est pas ici ce qu'on nomme un signe ; le ligament (*Verbindung*) entre le signe et le désigné n'est pas en lui-même spirituel, n'est pas la vie, c'est un ligament objectif (*ein objektives Band*) : le signe et le

Enfin presque.

(Ah !) tu es imprenable (eh bien) reste.

Entrave, donc, deux fois.

Car si mon texte est (était) imprenable, il ne sera(era) pas pris, ni retenu. Qui serait puni, dans cette économie de l'indécidable ? Mais si je linéarise, si je me mets en ligne et crois — n'importe — n'écrire qu'un texte à la fois, cela revient au même et il faut encore compter avec le coût de la marge. Je gagne et perds à tous les cas mon bard.

A l'enseigne de Platon, la pharmacie avait distillé cet effet, sous l'étiquette du glyphe ou du coup de glyphe. Cette remarque à l'entaille d'écriture, débordant la pièce des deux côtés, restait tout à fait tautologique, puisque glyphe veut dire *coup*. Et scalpe.

92

17

Derrida's *Glas* is an obvious example of a book that makes its visual and spatial

modalities explicitly part of its argument. If... an analysis of its spatiotopic would be revealing... †

And Foucault's *This is Not a Pipe* must be understood in terms of its multimodal forms, as a 'mundane tramp of words'.....

... that is presented entirely separate from representative images of Magritte's work...

1
Two Pipes

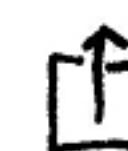
The first version, that of 1926 I believe: a carefully drawn pipe, and underneath it (handwritten in a steady, painstaking, artificial script, a script from the convent, like that found heading the notebooks of schoolboys, or on a blackboard after an object lesson), this note: "This is not a pipe."

The other version—the last, I assume—can be found in *Alibi à l'Antipode*. The same pipe, same statement in handwriting. But instead of being juxtaposed in a neutral, linguistic, representational space, the text and the figure are set within a frame. The frame itself is placed upon an easel, and the latter in turn upon the clearly visible slats of the floor. Above everything, a pipe exactly like the one in the picture, but much larger.

The first version disconcerts us by its very simplicity. The second multiplies intentional ambiguities before our eyes. Standing upright against the easel and resting on wooden pegs, the frame indicates that this is an artist's painting: a finished work, exhibited and bearing for an eventual viewer the statement that comments upon or explains it. And yet this naive

Ceci n'est pas une pipe.

Notes



In an expanding digital media world, we are increasingly relying on literacies which are multiple and multimodal.

Digital humanities as a discipline has shown an interest in producing scholarship which crosses and combines modalities in inventive and unexpected ways!

MANY YEARS BEFORE
DIGITAL HUMANITIES,
CARTOONIST-SCHOLARS LIKE
RIJUS WERE DOING
THE SAME THING!!

Looking at the spatio-topical
multimodal relationships in
educational comics like
the "Introducing" and
"For Beginners" books can
help us to challenge & re-evaluate
normative academic discourses
and hegemonic textual practices,
including those which are
reinforced and perpetuated
by digital technologies.

or in other words...
COMICS CAN SHOW US NEW
WAYS OF THINKING ABOUT

LANGUAGE
&
POWER

