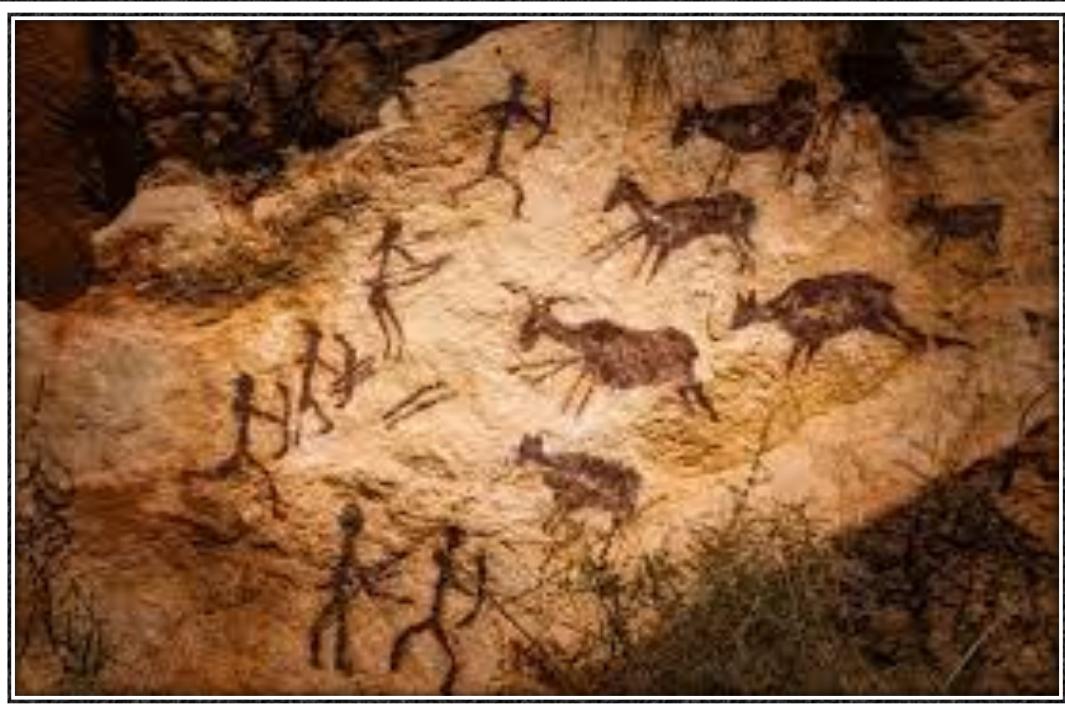
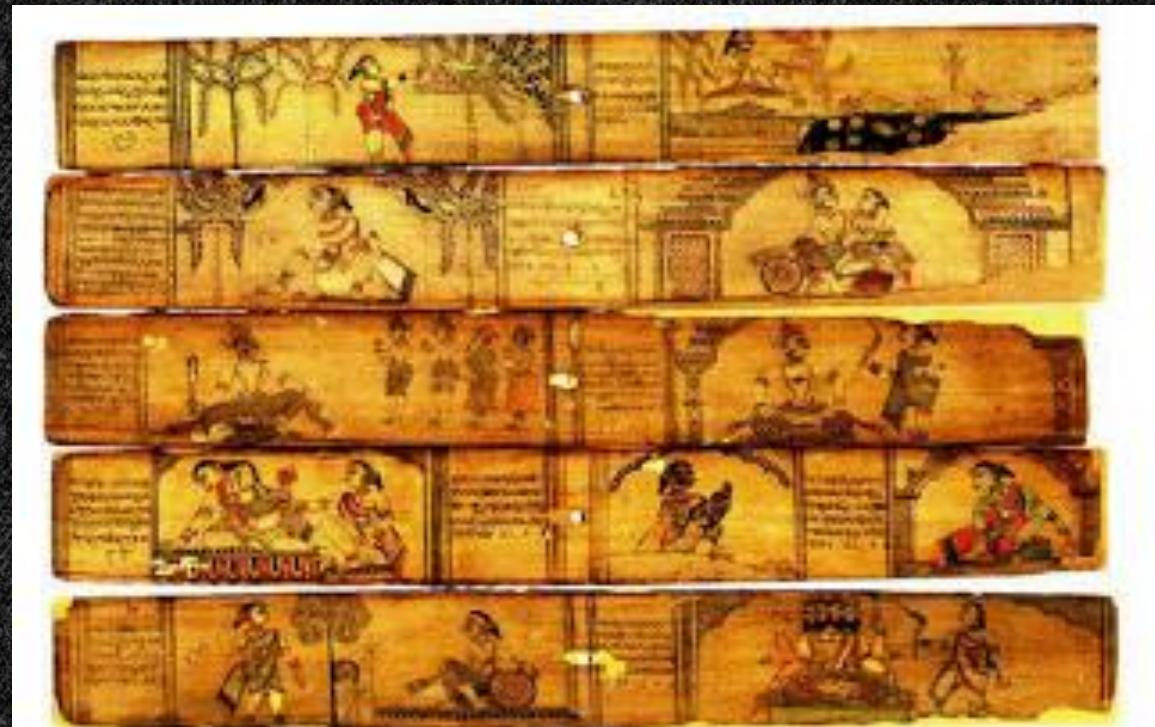


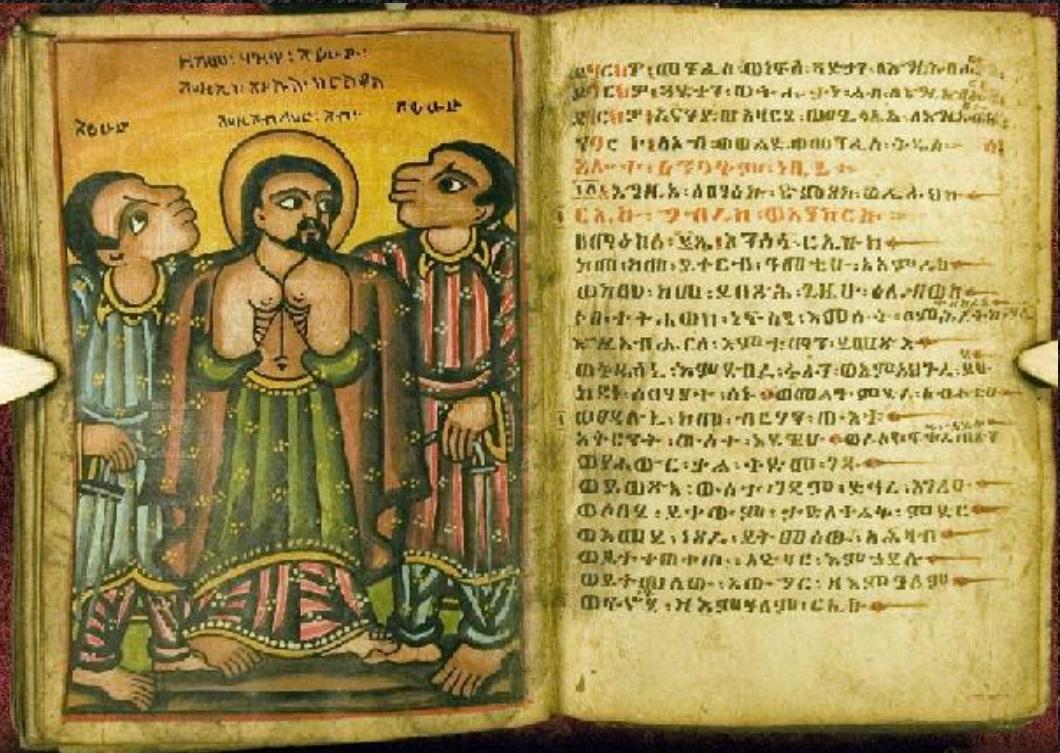
Graphic Narratives

An Introduction

Some histories

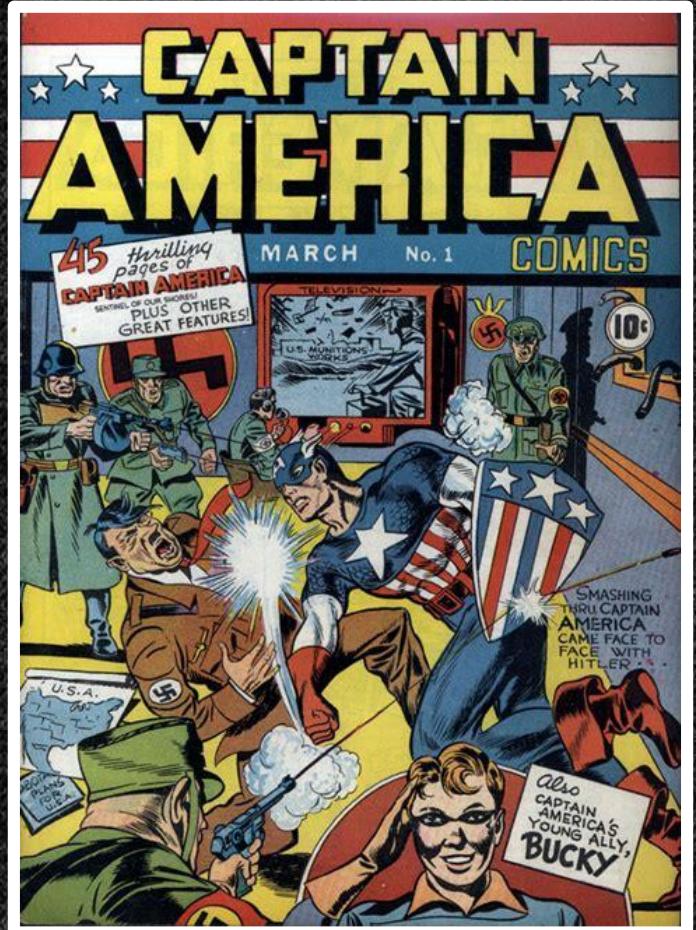
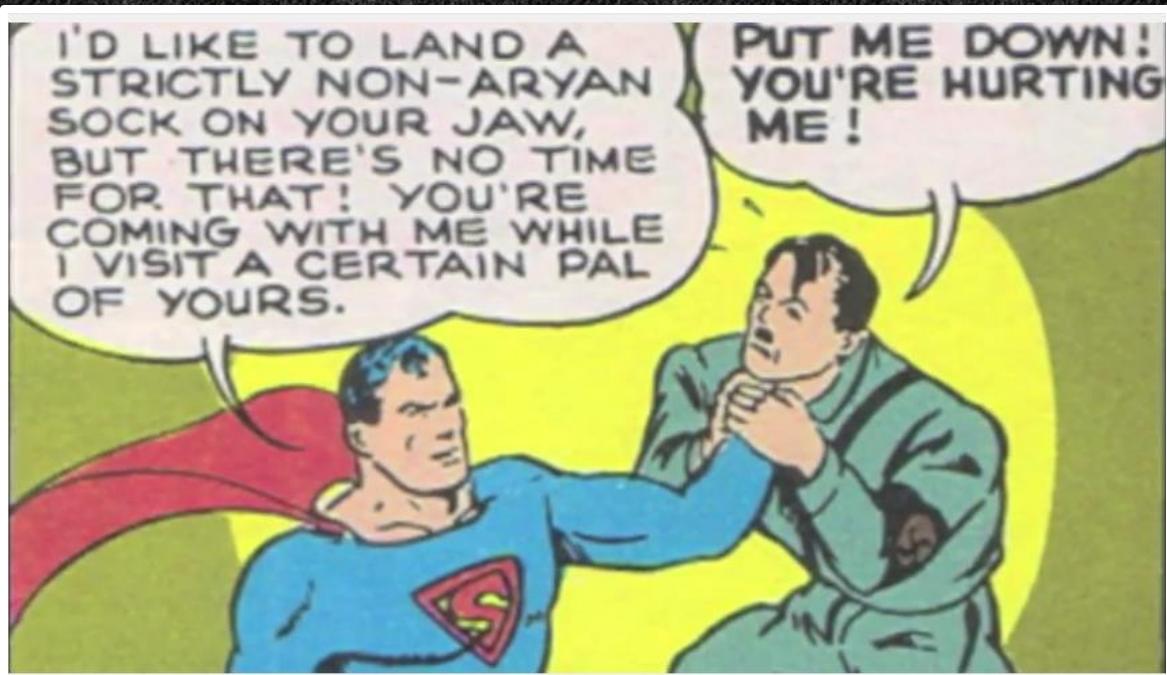






The Rise of the Comic Book

- Comic strips in magazines & newspapers
- Action comics, Superhero comics

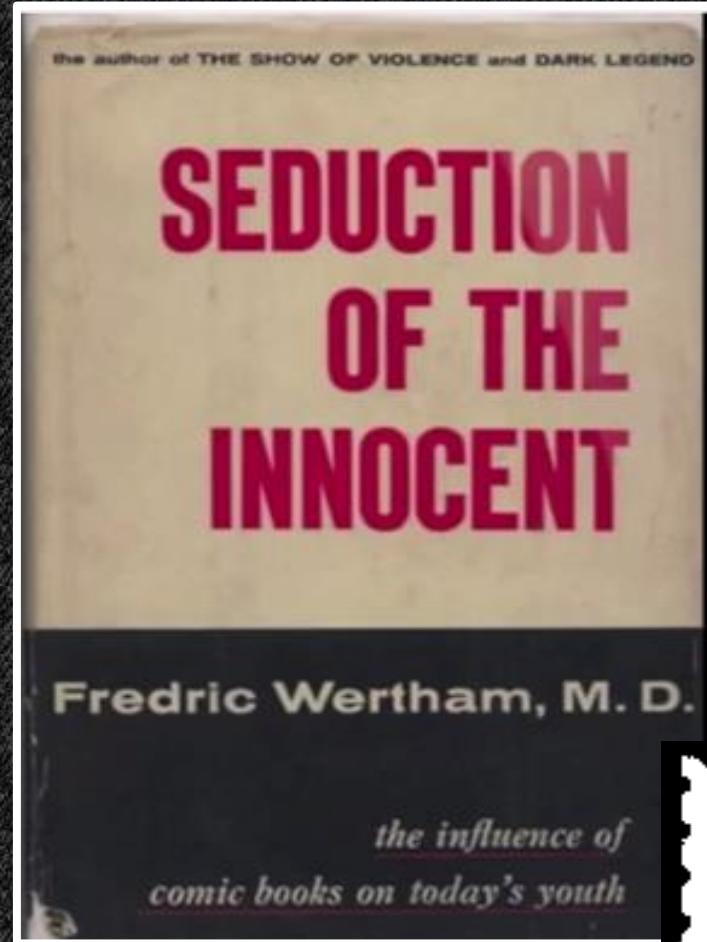
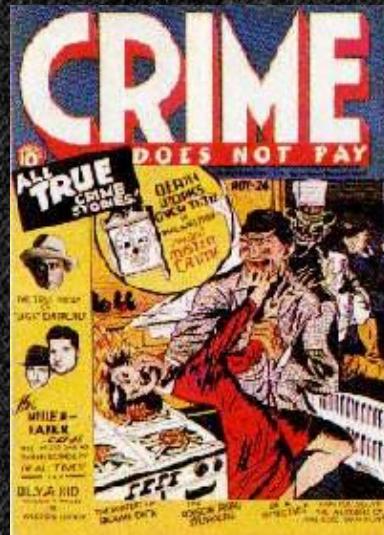
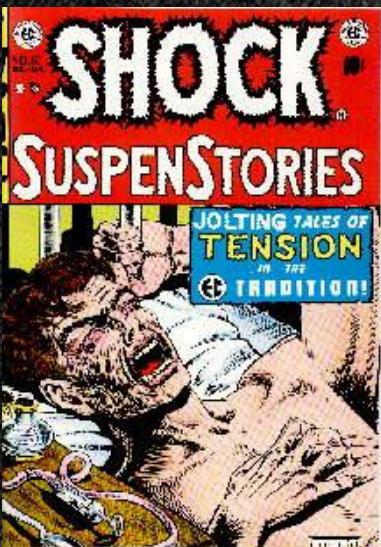


Comics & Censorship

McCarthyism, Comics Code

<https://www.britannica.com/event/McCarthyism>

Underground comics in the 1960s USA



Comic Book-Graphic Narrative: Some Genres

- Action comics, Superhero comics

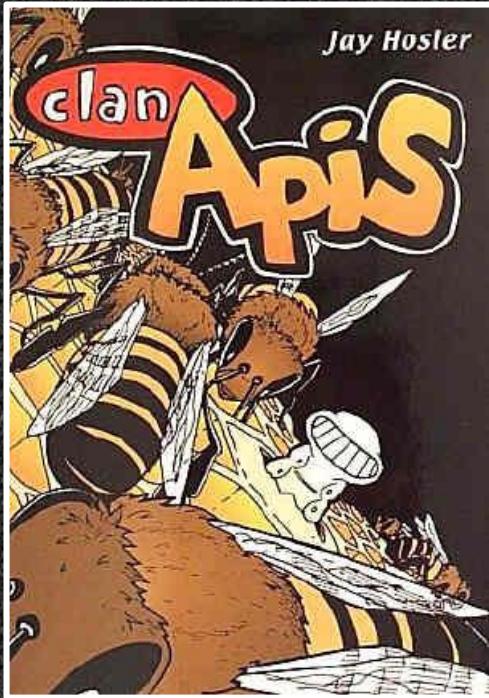


- Humour

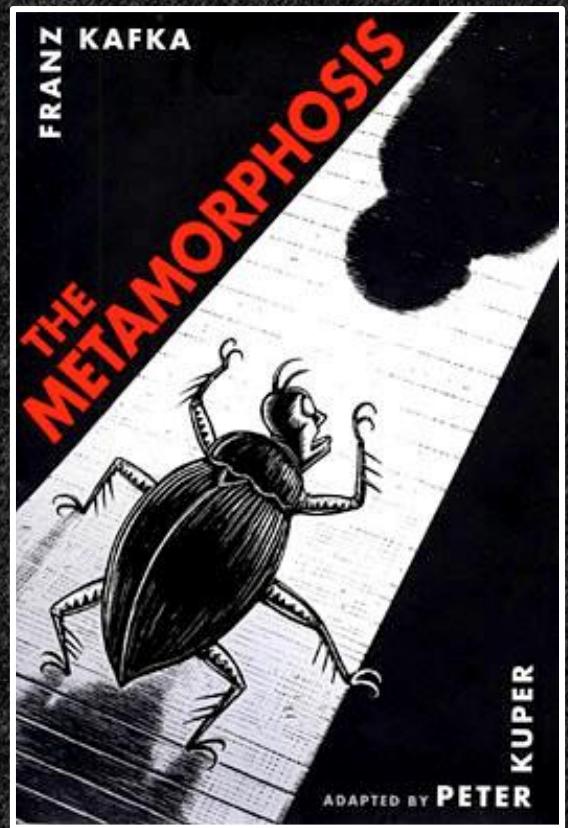


Comic Book-Graphic Narrative: Some Genres

- Non-fiction

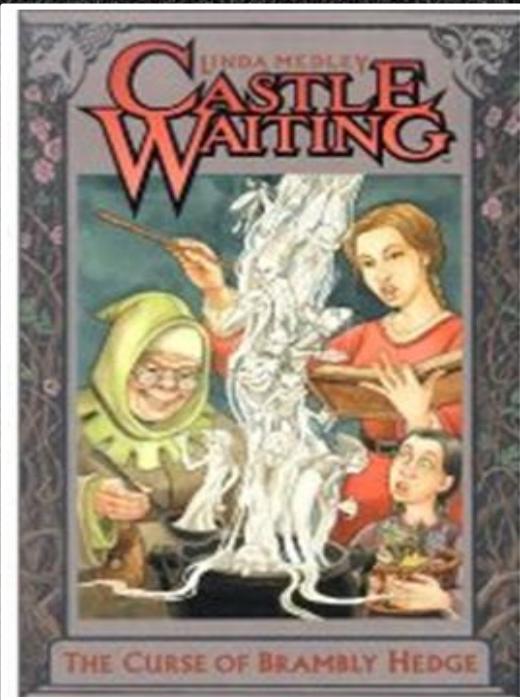


- Adaptations

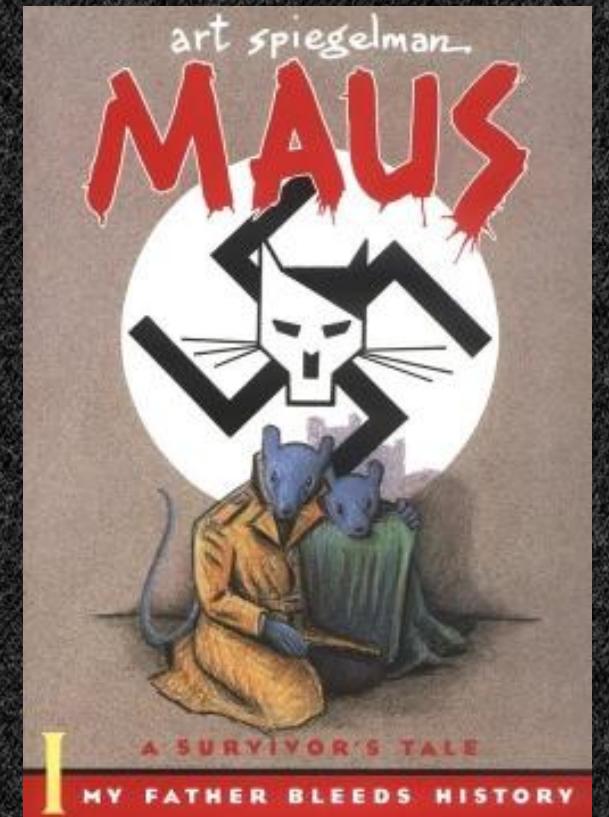


Comic Book-Graphic Narrative: Some Genres

- Fantasies

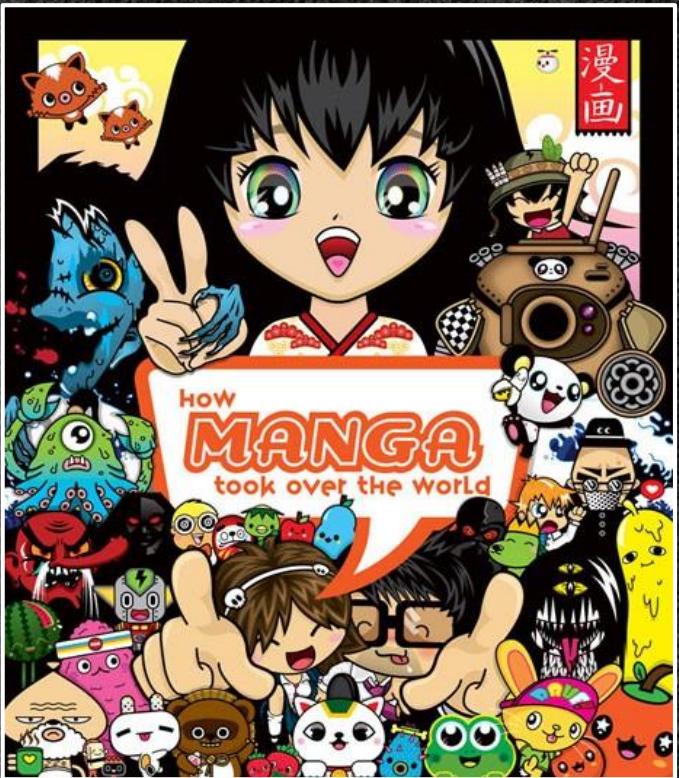


- Autobiographical Writing



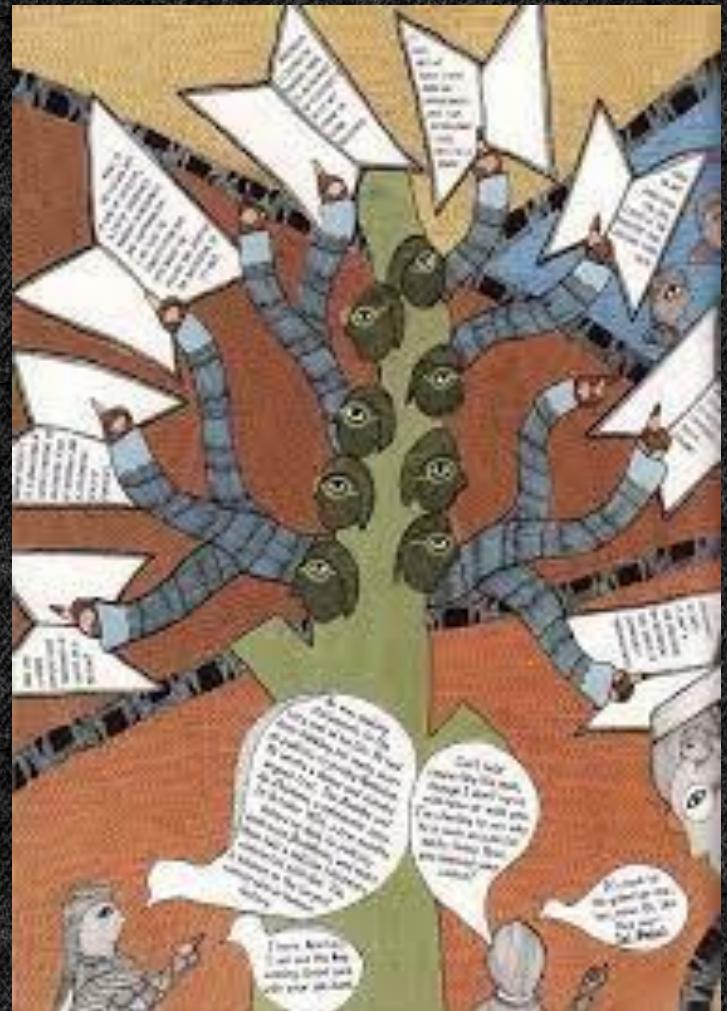
Comic Book-Graphic Narrative: Some Genres

- Manga



- Exploring other Visual traditions

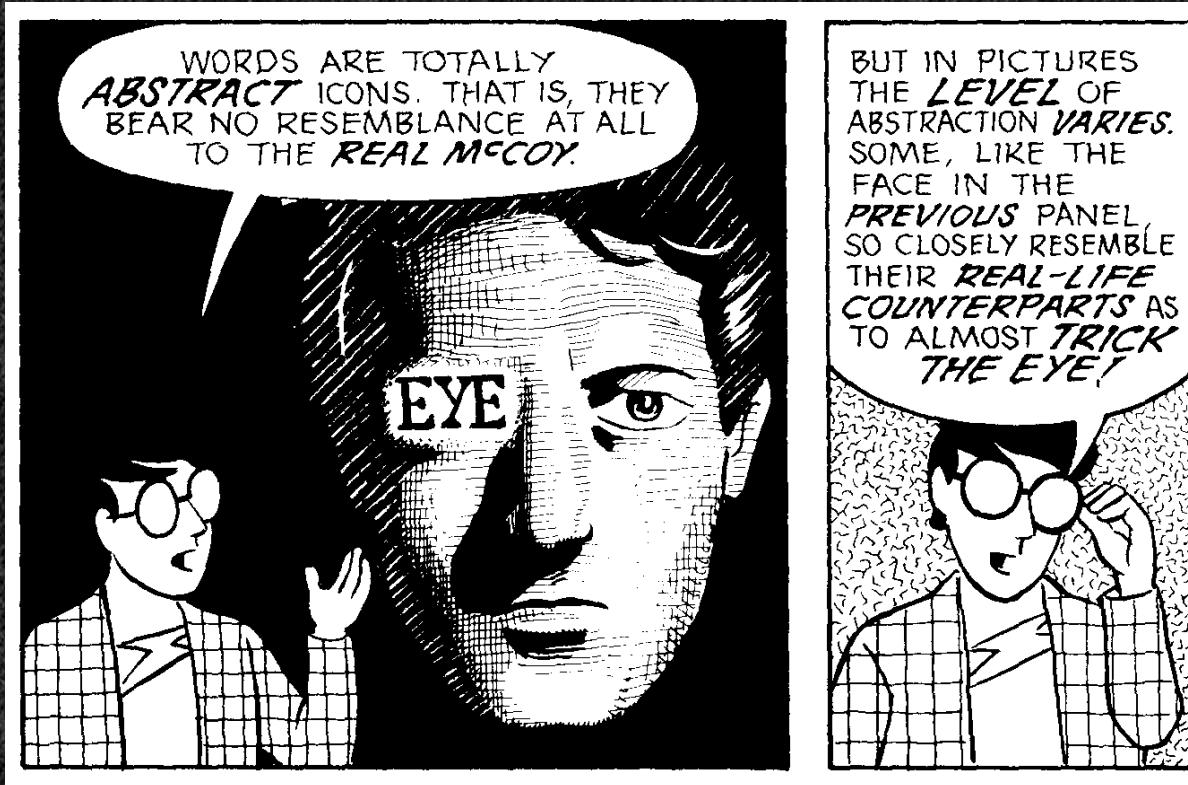
Bhimayana



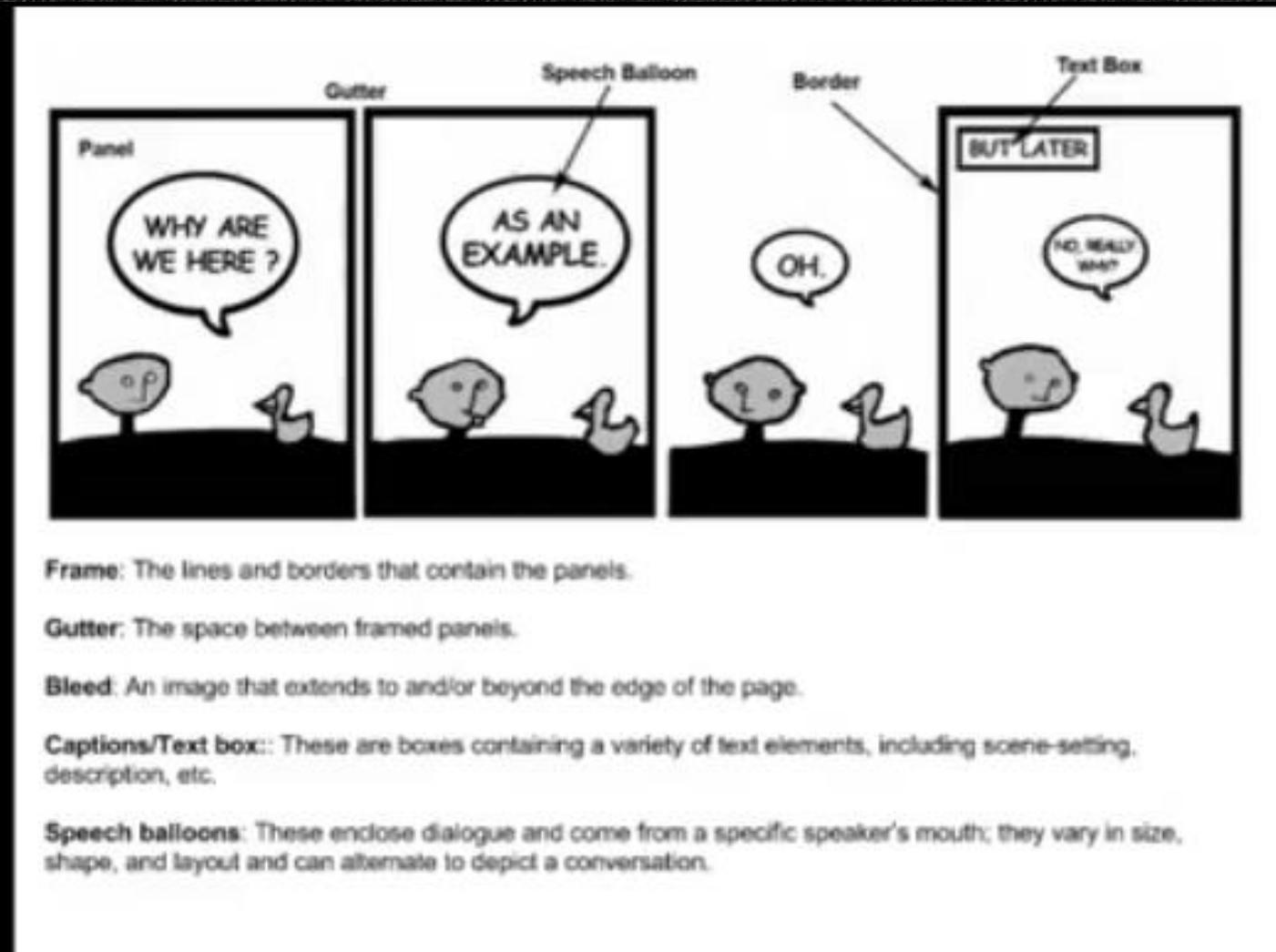
So, what is Graphic fiction/narrative?

“a meaningful interaction of words, image panels, and typography”

(Tabachnick)

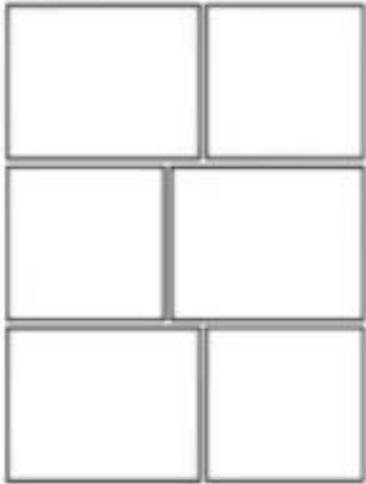


Elements of Graphic Fiction-1



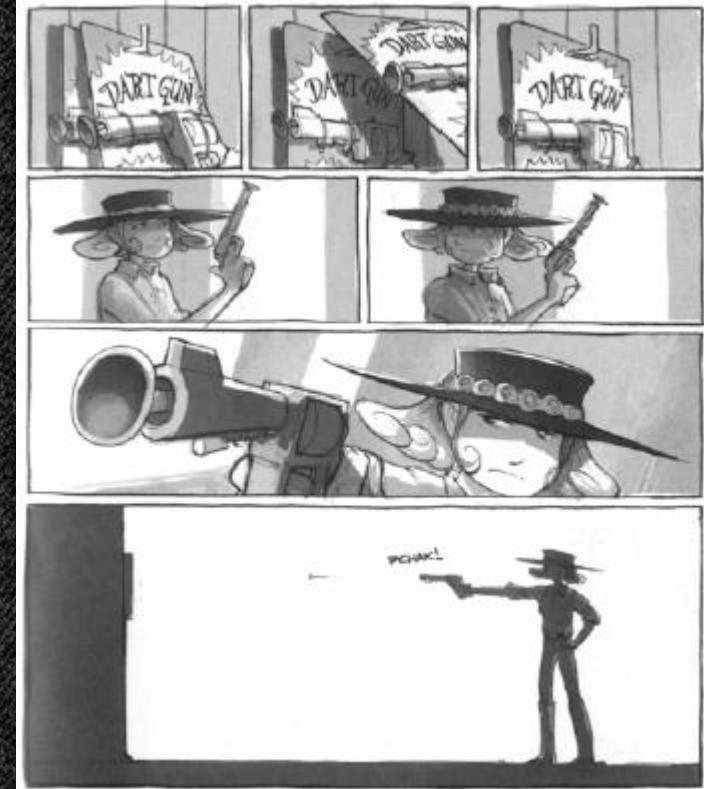
Elements of Graphic Fiction-2

Panel

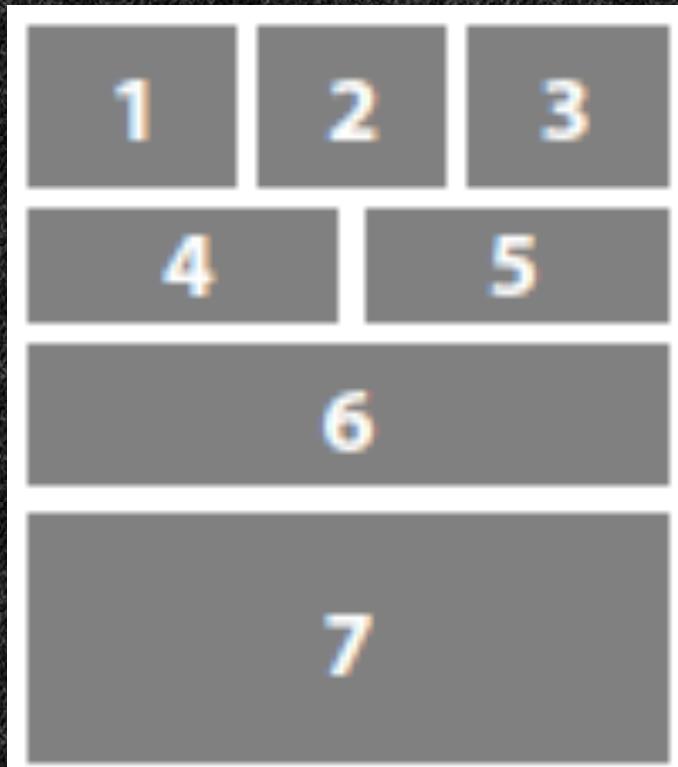


A distinct segment of the comic, containing a combination of image and text in endless variety. Panels offer a different experience than simply reading text:

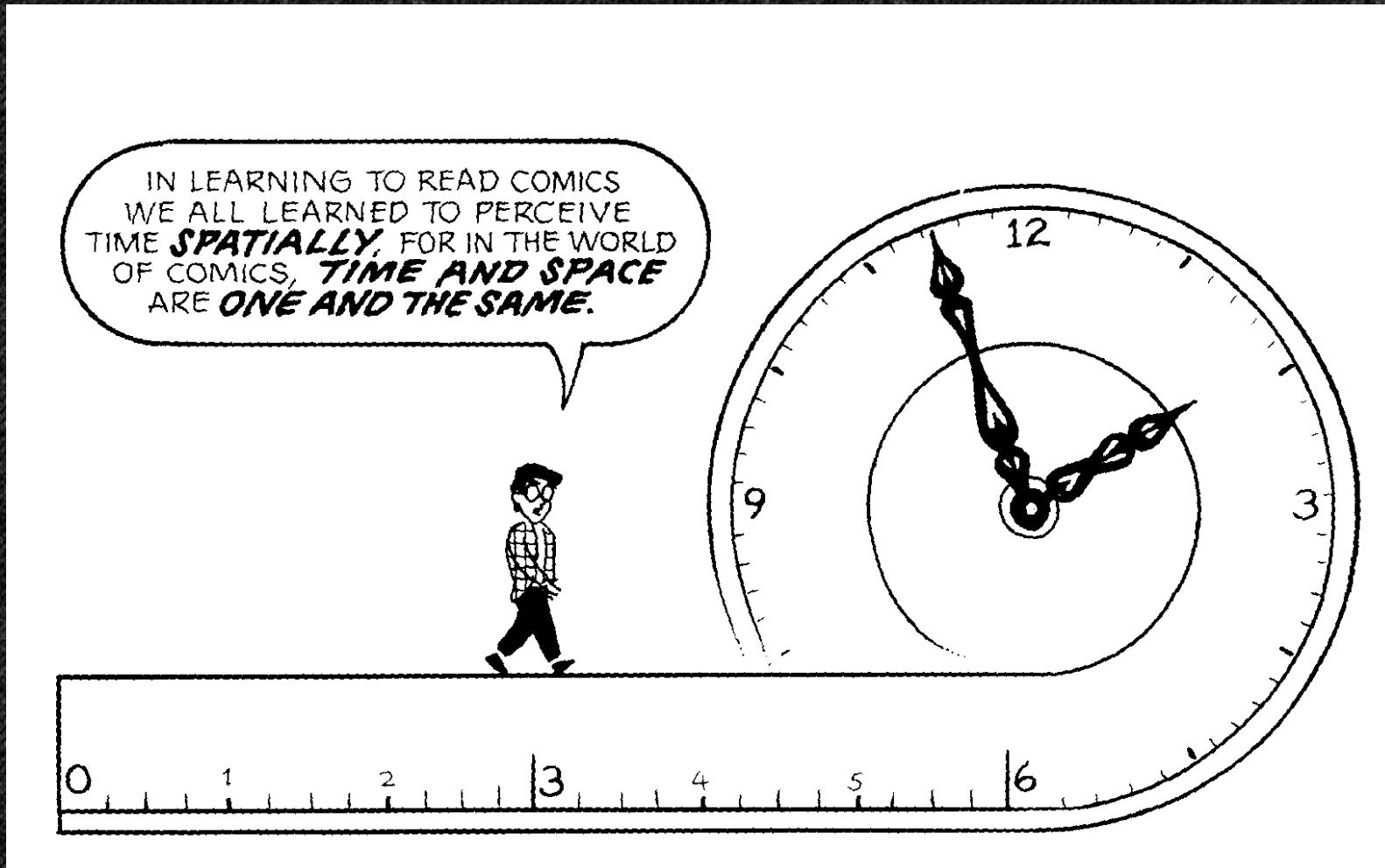
- The spatial arrangement allows an immediate juxtaposition of the present and the past.
- Unlike other visual media, transitions are instantaneous and direct but the exact timing of the reader's experience is determined by focus and reading speed.



Graphic Fiction Terminology: Panel



Creating Time



Source: Scott McCloud, *Understanding Comics* (DC Comics, 1999): 100/1..



&



Source: Scott McCloud, *Understanding Comics* (DC Comics, 1999): 100-103/9,1.

Graphic Fiction Terminology: Bleed

Bleed:

text and pictorial icons that extends to and/or beyond the edge of the page

establishing action outside the perimeters



Source: Grant Morrison, *The Filth*. (Virtego, 2004): 481-3.

Webcomics as Intermedia

- **Webcomics:** Comics originally published on the Internet
- **Intermedia:** used to describe the often confusing, inter-disciplinary and multiple media activities that occur between genres that became prevalent in the 1960s. Thus, the areas such as those between drawing and poetry, or between painting and theatre could be described as **intermedia**. With repeated occurrences, these new genres between genres could develop their own names

Reading webcomics calls for an “imaginative interactivity”

Emily Carroll & the art of horror



<https://www.emcarroll.com/>



HIS FACE ALL RED

The Exposition



The setting
The characters



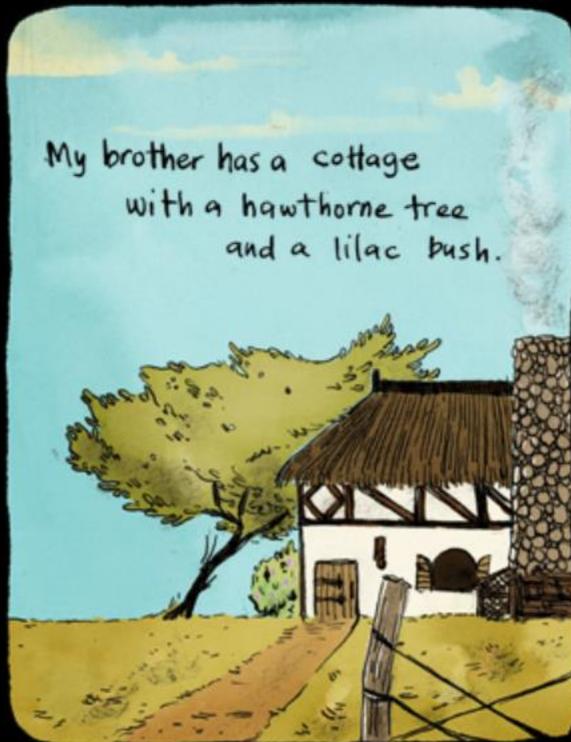
The title
The Frame & the
panelling



The colours
The genre?

Shape of the frame
Colouration

How does it
-- changes the mood?
-- contribute to the
setting?



The narration:

Narrative voice?

The effect of
--the hand-written
--the absence of “text
boxes”

Characterisation: younger brother, older brother



Direct & Indirect Characterisation

"This man is not my brother. My brother has a cottage with a hawthorne tree and a lilac bush. And a plump wife with starry eyes. My brother has a fine coat, a vest the color of moss, and a way with people that makes them trust him. This man has all those things. (And my brother's face. His handsome face.) But just last week... I killed my brother." (younger brother)



Cain and Abel/ Hābīl and Qābīl (the masterplot of fratricide)



Transitions



Flashback



An unknown Beast

It... came from the woods
(most strange things do)

Parenthetical asides





Next

Different strokes: The visual & the verbal



Affordances of a webcomic

The architecture of the Panel

The significant act of Scrolling

- atmosphere, pace, tone

“The **infinite canvas** is the idea that the size of a digital comic page is theoretically infinite, and that web comics are therefore not limited by conventional page sizes. An artist could conceivably display a complete comics story of indefinite length on a single "page" (Steve McCloud).

The Woods: Change of Setting (place-time), Mood





- **Foreshadowing:** A clue, allusion, detail embedded, often downplayed, in the narrative that predicts some later event or revelation, or becomes relevant later in the narrative.

"If you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off. If it's not going to be fired, it shouldn't be hanging there." – Anton Chekhov
(From S. Shchukin, Memoirs. 1911.)

Chekhov's Gun: If it's not essential, don't include it in the story.

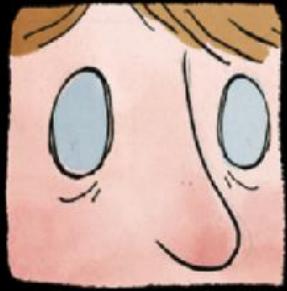
“His Face All Red”

Other instances of “Chekhov’s Gun”



The visual
&
the verbal





The “bleed”?



I hid.



Time
Pacing
Atmosphere

Next

When I crawled from my hiding place,
and found my brother,



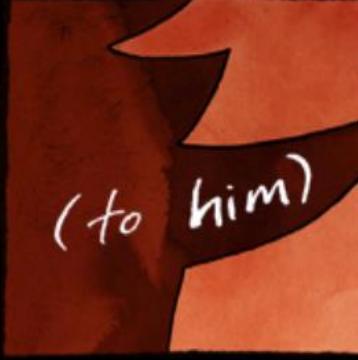
And then we both laughed,
at how I had hidden,
and how grateful the villagers would be

(to him)





And then we both laughed,
at how I had hidden,
and how grateful the villagers would be



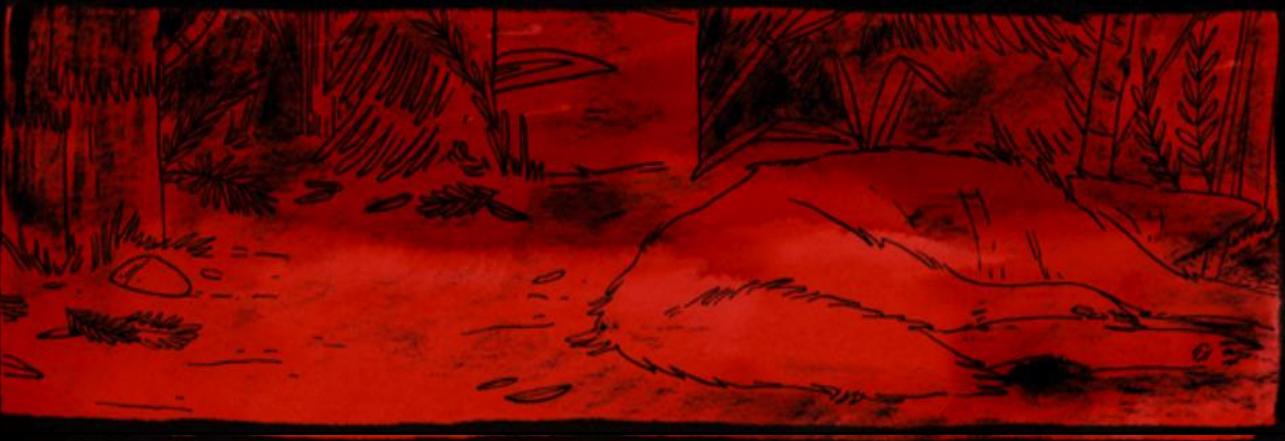
(to him)



This man has
all these things

(and my
brother's face)

(his handsome
face)





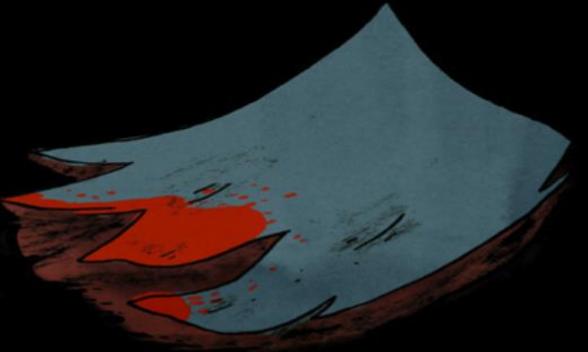


The Portal



Next

I brought home a scrap
of cloth I'd torn from his coat.



"We were separated.
The beast must have
devoured him.
This was the only
trace I found."

"But I killed
the monster.
I avenged
my brother."



And even his
starry-eyed wife
held onto me
and wept.



That night I feared another attack...

But none came.

Falling Action (Seemingly)

“Conflicts”
being resolved



Instead:

People thanked me even
as they consoled me.

I was given
my brother's animals



Scrolling

Pacing the
narrative

Building up of
suspense



But
three
days
later

My
brother
came from
the woods.

(most
strange
things do)

Next



“Repetitions”: Verbo-visual similarities, differences
Pacing in the story, the atmosphere of the **uncanny**

“Wolf in sheep’s clothing”?



Next

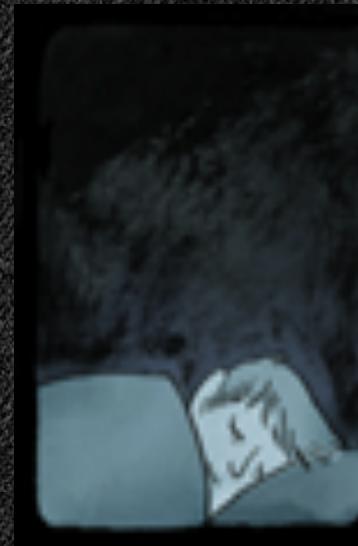


NOW...



I can no
longer sleep.

EARLIER...



And I slept,
dreaming of nothing.



I have dreams.



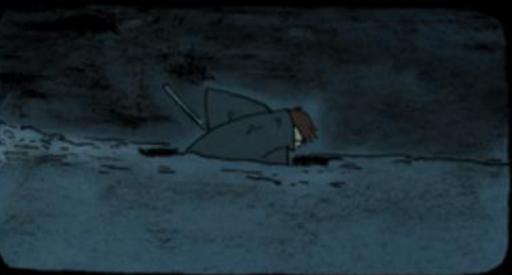
Why won't he turn
to look at me?





and a hole
deep
full of black

that smelled of lilac.





Scrolling Down

A downward path



Next



Next

Scrolling as Journeying

Travelling into the Woods

Climbing down the hole

Plumbing the depths of
The unconscious
The unknown

The page, the frame, the panel



Next



Next

by e.m. carroll