# Contents

Author declaration  i
Acknowledgements ii

**Abstract** 1

**Introduction** 2

Foundations 4
Broad and Narrow Aims: Reassessing the Graphic Novel and a Proposed Research Method 6
Method of Analysis within the Chapters 8
Notes on the Order of Play 11

I. Translation 13

*Preliminaries* 13
Illustrations 1-8 15

**Chapter 1: Transillumination** 23

I. Translation’s Relevance: 23
   Translation and Visual Narrative 25
II. Middle-place Energy: 26
   (i) Practical Negotiations 27
   (ii) Somatic Semantics 29
III. Creative Exchanges: 31
   (i) Juicy Stories 31
   (ii) Bilingual Soundings:
      Chris Ware: tinkering at the edges 37
      Jon McNaught: soundscapes 40
   (iii) Cannibalism:
      Eating Words 43
      New Vernaculars 48
      Life on the Run 51
IV. Conclusion 56

II. Body 58

*Preliminaries* 58
Illustrations 9-16 59

**Chapter 2: Drawn Narrative and Performance** 67

I. Regarding Bodies: 67
   *The Body in Contemporary Culture* 67
   *This Body* 69
II. Performing Bodies: 71
   Performance Training 71
   Jacques Lecoq: *Everything moves* 73
   Ordering Play 73
   Wider implications 74
   Considering Illustration 75
III. Illustrated Bodies: 78
| (i) Little Worlds  | 80 |
| (ii) Drawing as Mime  | 83 |
| (iii) The Body as Narrative  | 86 |
| (iv) Text emerging from Image:  | 92 |
| Vocal Drawings  | 94 |
| Silent Stories  | 97 |

IV. Conclusion 100

III. Tense 102

Preliminaries 102
Illustrations 17-24 104

Chapter 3: A Speculative Analogy 112

I. General Premises: 112
Capturing Thinking and Consolidating Thoughts 112
Analogy or System? 113
Tense and Graphic Novels 115

II. A Little Grammar: 117
Past and Present, with Future Complications 117
Aspect: Being on the Inside or the Outside 120

III. Dense and Shifting Tense: Drawing Time: 122
Gesture versus Diagram: Present and Past 123
(i) Presenting Pictures: Rodolphe Töpffer 123
(ii) Past Master: Edward Tufte 124
Prediction and Speculation: Angles on the Future 127

IV. Confections: The Usefulness of Blends and Hesitancy: 130
Autobiographical Weavings 131
(i) Stendhal: The Life of Henry Brulard 133
(ii) Unica Zürn: The House of Illnesses 135

V. Conclusion 140

Conclusion 142

Creative Education: a Gallery of Examples 142
Relevance to Other Disciplines 144
The Language of Drawing: an Alternative Framework for Interpreting the Graphic Novel? 146
A Contribution to Wider Debate 148
New Knowledge 149

Bibliography 152