

EYEING THE COMIC: NARRATIVITY AND VISUALITY

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DEPARTMENT OF HUMANITIES AND SOCIAL SCIENCES

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EYEING THE COMIC: NARRATIVITY AND VISUALITY

by

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Submitted

in fulfilment of the requirements of the degree of Doctor of Philosophy

to the



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CERTIFICATE

This is to certify that the thesis entitled “Eyeing The Comic: Narrativity And Visuality” being submitted by Mr. Nandan Sebastian Rosario to the Indian Institute of Technology Delhi for the award of Doctor of Philosophy in the Department of Humanities and Social Sciences is a record of the bonafide research work carried out by him under my supervision and guidance. He has fulfilled the requirements for the submission of this thesis, which to the best of my knowledge, has reached the requisite standard.

The material contained in the thesis has not been submitted in part or full to any other University or Institute for the award of any other degree or diploma.



Dr. Divya Dwivedi

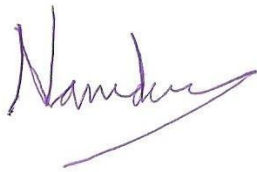
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DECLARATION

I hereby declare that the work presented here in the thesis has been carried out by me towards the partial fulfilment of the requirement for the award of a PhD from the Department of Humanities and Social Sciences, Indian Institute of Technology Delhi. The work contained herein is my own and is a presentation of my original research work. Wherever quotations from others are involved, every effort has been made to indicate this clearly with due reference to the literature. The content of this report, in full or in parts, have not been submitted to any other institute or university for the award of any degree.



Nandan Sebastian Rosario

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ABSTRACT

I argue that the visual has expressivity of its own that is capable of narration. The visual communicates through colour, bodily effect, directionality of line and completeness. These features allow visuals to be read without reducing them to the written. Theorists of the man-made form of visual communication that is the comic argue that its unique narrativity lies in its ability to create weblike connections of visual sequences. I argue that this view, which opposes the web of the comic to a line of traditional codex narrative, disregards the complex, doubled structure of related beginning and end found in even the most traditional codex narrative. Further, this view—which treats the web of the comic as nothing more than a web of thematic and allusive connections—disregards the visual and is based, I argue, on their assumption that the visual is incapable of narrating. With these theories, narrativity is attributed only to the allusive figures in the visual. The possibility that the visual may have its own narrativity does not arise.

I try to show how the visual communicative resources created by the art of the comic such as the gutter, the panel, the suspensions between elements and the page, demand and elicit a non-linear and responsive visual reading. I claim that the metaphors of sights and knowledge have led to the under-theorisation of these resources. I develop a theory of reading visually by drawing on holistic theories of sight that situate sight within mobile bodies acting towards fulfilment of goals and with the other senses. Instead of empty marks to be investigated, visuals become dynamic and possess meaning and directionality, even before they are harnessed as allusive figures. The many suspensions of sight and story in the comic led me to articulate the action of the comic book as a comedic action of endless regeneration, revelation and reversal of distanced terms. I argue that embracing the comic element of the comic book creates a framework for a theory of visual narration based on the expressivity of the visual.

सार

मेरा तर्क है कि दृश्य की अपनी अभिव्यक्ति है जो वर्णन करने में सक्षम है। दृश्य रंग, शारीरिक प्रभाव, रेखा की दिशा और पूर्णता के माध्यम से संचार करता है। ये विशेषताएं दृश्यों को लिखित रूप में कम किए बिना पढ़ने की अनुमति देती हैं। दृश्य संचार के मानव निर्मित रूप के सिद्धांतकारों का तर्क है कि इसकी अनूठी कथा दृश्य अनुक्रमों के वेब जैसे कनेक्शन बनाने की क्षमता में निहित है। मेरा तर्क है कि यह दृष्टिकोण, जो कॉमिक के वेब को पारंपरिक कोडेक्स कथा की एक पंक्ति का विरोध करता है, यहां तक कि सबसे पारंपरिक कोडेक्स कथा में पाए जाने वाले संबंधित शुरुआत और अंत की जटिल दोहरी संरचना की अवहेलना करता है। इसके अलावा, यह दृश्य जो कॉमिक के वेब को विषयगत और मायावी संबंधों के एक वेब के अलावा और कुछ नहीं मानता है, दृश्य की अवहेलना करता है और आधारित है, मैं तर्क देता हूं, उनकी धारणा पर कि दृश्य वर्णन करने में असमर्थ है। इन सिद्धांतों के साथ, कथात्मकता को केवल दृश्य में मायावी आंकड़ों के लिए जिम्मेदार ठहराया जाता है। यह संभावना नहीं है कि दृश्य की अपनी कथा हो सकती है।

मैं यह दिखाने की कोशिश करता हूं कि कॉमिक की कला द्वारा बनाए गए दृश्य संचार संसाधन जैसे गटर, पैनल, तत्वों और पृष्ठ के बीच निलंबन, एक गैर-रैखिक और उत्तरदायी दृश्य पढ़ने की मांग और ग्रहण कैसे करते हैं। मेरा दावा है कि दर्शनीय स्थलों और ज्ञान के रूपक ने इन संसाधनों के कम-सिद्धांत को जन्म दिया है। मैं दृष्टि के समग्र सिद्धांतों पर चित्रण करके नेत्रहीन पढ़ने का एक सिद्धांत विकसित करता हूं जो लक्ष्य की पूर्ति और अन्य इंद्रियों के साथ काम करने वाले मोबाइल निकायों के भीतर दृष्टि को स्थापित करता है। जांच किए जाने वाले खाली अंकों के बजाय, दृश्य गतिशील हो जाते हैं और उनके पास

अर्थ और दिशात्मकता होती है, इससे पहले कि वे सांकेतिक आंकड़ों के रूप में उपयोग किए जाते हैं।
कॉमिक में दृष्टि और कहानी के कई निलंबन ने मुझे कॉमिक बुक की कार्रवाई को अंतहीन उत्थान,
रहस्योद्घाटन और दूर की शर्तों के उलट की हास्य कार्रवाई के रूप में स्पष्ट करने के लिए प्रेरित किया।
मेरा तर्क है कि हास्य पुस्तक के हास्य तत्व को अपनाने से दृश्य की अभिव्यक्ति के आधार पर दृश्य वर्णन के
सिद्धांत के लिए एक रूपरेखा तैयार होती है।

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