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(PDF) The Visual Language of Comics: Introduction to the ...

comics themselves are not a language, but comics are written in visual languages the same way that novels or magazines are written in English. This makes comics potentially written in both a visual language and a written language—reflecting the multimodality of human expression found in co-speech gestures (e.g. Clark, 1996;

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Comic books and graphic novels have come to be regarded as a medium of pure, decadent entertainment. Yet literary scholars have started to study the unique language of visual narratives and how it...

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Comic strips do, after all, have the basic structure of language, with a hierarchy of elements that can be combined with infinite variety. The building blocks of this hierarchy are a "visual...

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Michał Szawerna's recent book *Metaphoricity of Conventionalized Diegetic Images in Comics: A Study in Multimodal Cognitive Linguistics* analyzes a variety of structural aspects of the visual languages of comics by taking a deep dive into Peircean semiotics and cognitive linguistics, particularly conceptual metaphor theory, and cognitive grammar. The book seems to have flown largely under the radar of most discussions of comics theory, but it is interesting in several regards.

What is Visual Language?

About The Visual Language of Comics. Drawings and sequential images are an integral part of human expression dating back at least as far as cave paintings, and in contemporary society appear most prominently in comics. Despite this fundamental part of human identity, little work has explored the comprehension and cognitive underpinnings of visual narratives-until now.

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Visual language Lab: Researching the structure and cognition of the visual language of comics

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Building on contemporary theories from linguistics and cognitive psychology, it argues that comics are written in a visual language of sequential images that combines with text. Like spoken and signed languages, visual narratives use a lexicon of systematic patterns stored in memory, strategies for combining these patterns into meaningful units, and a hierarchic grammar governing the combination of sequential images into coherent expressions.

How the visual language of comics could have its roots in ...

The Visual Language of Comics builds on this interdisciplinary scholarship but it also offers new insights and opens up new avenues of inquiry. Recommended for anyone with an interest in comics, language, and what Richard Gregory calls 'the eye-brain system.'" - Kent Worcester, Professor of Political Science, Marymount Manhattan College, USA

Visual Language Lab -- About Neil Cohn

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The Visual Linguist

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The Visual Language of Comics | Inside Science

The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images. Drawings and sequential images are an integral part of human expression dating back at least as far as cave paintings, and in contemporary society appear most prominently in comics.

The Visual Language of Comics by Neil Cohn

The Visual Language of Comics. Reading complicated panels may rely on a rulebook and experience. Image. A portion of a page from "SPECTRA: The Original Laser Superhero." Media credits courtesy of the American Physical Society ...

Reading "The Visual Language of Comics" by Neil Cohn (2013

...

Building on contemporary theories from linguistics and cognitive psychology, I will argue that comics are "written in" a visual language of sequential images that combines with text. Like spoken and signed languages, visual narratives use a systematic visual vocabulary, strategies for combining these patterns into meaningful units, and a hierarchic grammar governing coherent sequential images.

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What makes visual language a language, even though Cohn emphasizes that comics "are not a language?" Sequential images, like language, operate with three characteristics that match language: modalities (ie sound, gesture, images created with intention), meanings (using reference), and grammaticality (ways and constraints for how they're put together) are all involved to form a system of communication.

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Since then, his research has argued that the structure, cognition, and development of this visual language is similar to that of spoken and signed languages, as argued in his books *The Visual Language of Comics* (2013) and *Who Understands Comics?* (2020).

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