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Master Thesis

**The Graphic novel is a new
multimodal literary channel based on
the visual language of comics.**

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Aknowledgements.

When I began working on my paper, I reached out to the local authority at INN, Svern-Arve Myklebost, for assistance. He provided me with a booklet titled “How to Write a Thesis - A Cynical Guide” and later sent me “Tristram Shandy: A Novel About Comics as a Novel or a Graphic Novel” They have both been very helpful.

A profound gratitude to my counsellor, Ida Jahr, who has been instrumental in helping me get back on track and maintain a steady focus on formal questions. I appreciate the corrections she has made to my paper, which have improved its structure and readability, while still ensuring that it maintains its academic style.

I have had contact with Prof. Neil Cohn, at Tilburg University, author of “The Visual Language of Comics” and “Who Understands Comics?” He is also co-founder of The Visual Language Research Corpus. Our conversation was very helpful and inspiring. When he confirmed via email that I had given a good survey of the topics from his book, I felt reassured that I was on the right path. I am looking forward to continuing to strengthen our positive relationship after receiving such a supportive response from a respected scientist.

As a student last spring, I gained knowledge of literature theory that has provided me with a solid foundation to evaluate the potential of multimodal literature. The amalgamation of sequential art from comics and graphic novels with literature theory is a fresh and thrilling concept. I came across the work of Professor Cohn, who introduced a new theory that forms a visual language for comics, which in my opinion, fills the linguistic void that Genet first explored in his work of multimodality. I was captivated by this and felt compelled to explore the possibilities during a narrative analysis of the multimodal literature.

Norsk sammendrag.

Tegneserie romanen er en ny litterær distribusjonskanal basert på det visuelle språket.

Titlen på avhandlingen forteller det samme som innholdet, og det siste beviset på gyldigheten av min hypotese om en ny litterær distribusjonsmåte, kom da en tegneserieroman nylig ble belønnet med Nordisk råds litteraturpris. Dette fortalte i et nøtteskall om bokens kvalitet og at en ny kulturell bølge har endret vår oppfatning av måten å lese på. Multimodal litteratur, har beseiret oss, hånd i hånd med vår digitale hverdag hvor mesteparten av det vi forteller sendes i bilder.

Tegneseriene har utviklet seg sammen med samfunnet og gamle hefte som engang var søppel har vist seg å ha et solid og fleksibelt narrativ, som er i stand til å ta opp og ekspandere til komplekse, lagdelte narrativer, Dette handler om en lærer som vanligvis brukte velkjent litteratur og ville vurdere om en tegneserieroman eller en kjent klassiker adaptert til tegneserieroman kunne erstatte en av hans gamle favoritter, Jane Austens Stolthet og fordom.

Etter å ha gjennomgått variert vitenskapelig teori om bruk av tegneserieromaner og adaptasjoner av Stolthet og fordom, ble den videre forskning konsentrert om visuell leseferdighet og han oppdaget at den ikke var medfødt og en leser undersøkelse støttet dette.

En ny teori om tegneseriens visuelle språk var svaret som også gav et verktøy til å forstå visuell lese ferdighet, og foreta en narrativ analyse hvor det er mulig å sammenligne bruk av narrativer og de litterære kvalitetene som Austen skaper og gir leseren egne indre bilder.

Målet mitt er å vise at disse imaginære bildene nå er overtatt av en multimodal form som sammen med morfologien til det visuelle språket gjør at den adapterte boken i tillegg kan møte skolens kompetanssmål og samtidig legge en ny dimensjon til vår oppfatning av hvordan språk brukes i klasserommet.

Abstract.

The Graphic novel is a new multimodal literary channel based on the visual language of comics. The title of my thesis accurately reflects its contents. Recently, a graphic novel was awarded a literary prize by the Nordic Council, providing further evidence to confirm my hypothesis about a new literary channel. This book exemplifies the quality of literature that fits into this new channel and highlights the cultural shift in the way people approach reading.

In today's world, we are surrounded by digital media that heavily rely on visual communication. As a result, literature has evolved into a multimodal form where images and text work together to convey a narrative. Comic books, which were once considered lowbrow entertainment, have also undergone this transformation and have now become graphic novels with complex and layered storylines.

This is about a teacher who used to present a well-known literary title in class and wanted to assess if a graphic novel or an adaptation of a classic that emancipated as a graphic novel could replace one of his old favourites, Jane Austen's *Pride and Prejudice*. Investigating various scientific papers about graphic novels in the classroom and adaptations of *Pride and Prejudice*, he concentrated his further research on visual literacy and found it's not an inborn ability.

A reader response analysis supported the findings. A new theory presenting the visual language of comics concurred and gave the tools to comprehend visual literacy and perform a narrative analysis making it possible to compare both narratives and the well-known literary qualities that Austen conveys to her readers as imaginative canvases. I aim to show that they are now taken over by multimodality and encapsulated in the morphology of the visual language thus showing that the adapted graphic novel also could meet the government's competence aims and add a new dimension to our conception of literature and language to the classroom.

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1. Introduction.

This thesis will work on the hypothesis that literature produced and presented in the form of graphic novels can be used besides traditional books and form an alternative for the reader when seeking and gaining expected quality, unless accompanied by a separate introduction asking if the readers have visual literacy that can master the modality.

The upcoming graphic novel could be called a new literary channel meaning it is produced and presented by a marketing thesis being equal to the traditional book and as an alternative to the reader or the teacher. Additional citing and empirical research based on reader response research (Hammond 2009) and the theory of the visual language (Cohn 2013) are however stating that nobody is born with visual literacy.

In 1455 Gutenberg got the credit for revolutionizing the concept of mass communication by giving the available technology the alterations that made it possible to cut the cost dramatically and boost production to unheard volumes. The reformation's promise of replacing the Latin bible supplied later the new presses with large orders of religious texts thus making way for the textual book as the preferred choice of non-oral communication. (Lehmann-Haupt, 2023).)

The era of the book had begun, and when the Industrial Revolution later emerged, literacy was part of the socio-economic development manufacturing all kinds of books for the public. Society has at the same time little orientation towards the questions of class and gender except for a new middle class that could buy and read books that preferably were telling their own story to which they could relate.

The limited market for female employment managed however to foster or force into activity a new class of authors that later became immortal. Jane Austen was one of them and her novel *Pride and Prejudice* later became part of the literary canon and is chosen in this paper based on its literary qualities equalling any bard of the era and has additionally proven to hold an elastic narrative making the readers still interested two hundred years later. Before Gutenberg's time, people mainly communicated orally on a one-to-one basis, or they were introduced to the multimodality by the church paintings or tableaus presented by the upper classes mostly conveying heroic events like the tapestry of Bayeaux thus giving reason to believe that they were only exposed to oral or multimodal communication before the book changed the world and became dominant.

The book has served its readers well during the last centuries. The sequential art however did not vanish among old church relics and a growing new form called comics first established itself as entertainment among the newspaper columns. They grew later to magazines and cartoons and when the Second World War was over, and the international restoration commenced. Disney's universe and the Superheroes got transportation overseas with the Marshall help and became well-known figures all over the Western world. (Weiner, 2003, p.1)

About twenty years later a new digital technology turns society around and a new multimodal media world is beginning to set the boundaries for the coming millennium. Today TV and smartphones are the main news conveyors and they do not communicate mainly by text, additionally, the old newspapers have created digital editions and moved in on the same platforms. And it is in this new media atmosphere that the elastic narratives of the old literary masterpieces demonstrate their ability to survive.

In an environment where people are mainly in contact with multimodal media one could have reason to believe that they are so closely connected that they will not choose the traditional textual

media but prefer an adaptation thus an original multimedia production should however be feasible. The old publishers have submitted to the market and the graphic novel forms a textual substitute that is now seen on the shelves of the traditional bookshops.

Literacy however is hardly a birthgiven gift it must be acquired through a cognitive process either by learning to make sounds based on signs and adding them to words that have a meaning and finally establishing lexical knowledge or when seeing an object and learning to identify it by a random given name when recognized. The first alternative formed a text (Saussure,1916, p.38) and since Gutenberg`s days, it has been the most cost-effective way of mass communication even though it wasn`t the most natural way. Today, new technology has changed the communication media and given equal possibilities to the multi-modal forms, meaning we can choose without considering the costs. When literacy is a necessity to read the text, this paper will argue that visual literacy is required to read a multimodal text and a visual language will be presented to answer this hypothesis and the research question.

2. Thesis aims and research questions.

The opening hypothesis aims to show that literature produced and presented in the form of adapted graphic novels can be used in the English Vg.1 classroom as an alternative to traditional novels. When assessing the literary qualities and choosing adequate parameters for further research, the relevant competence aims given by the government could be met.:

- read, discuss and reflect on the content and language features and literary devices in various types of texts, including self-chosen texts.
- read, analyse, and interpret fictional texts in English.
(Udir.lk20.no)

Based on the introduction I believe it`s fair to conclude that “Pride and Prejudice” has the literary qualities sought for in L2 classrooms and can be an important part of the syllabus.

Penelope Fritzner, a lecturer at Florida Atlantic University, has given an eloquent addition to the quest for defining literary quality in the classroom:” Austen is an acknowledged master of prose and wit and is an excellent, greatly admired author. Austen writes about a concern that is paramount among adolescents: the relationship between the sexes”. (Fritzner,1996, p.398) I feel her assessment concurs with my reason to include classic literature in the syllabus and that this book stands out with remarkable literary stamina. The narrative is still valid and has been presented in numerous adaptations forming a broad range of possibilities to make differentiated learning plans. It can be found on all digital and paper-based platforms. I have chosen a graphic novel adaptation to analyse in my thesis because I am anxious to see if it matches the original and later can be used in class.

After some inquiries, I chose Marvel`s adaptation of Pride and Prejudice. They are one of the largest companies in the business. They have the resources to succeed and a reputation to consider. Nancy Butler, the author of the adaptation has former experience as a writer of numerous YAL and Regency novels and won in 1998 The Gold Leaf Award for the best first novel and later two RITA (the Romance Writers of America) prizes. She gives in her foreword of the adaptation a statement on how Austen`s text could be elaborated:

I needed to take this paragon of parlour talk, this ode to witty banter and insightful prose and reduce it to captions and dialogue balloons. Without losing the flavour or texture. At first, I

tried modernizing the language and softening the social commentary, but in the end, it was Austen's own words and sharp-eyed observations that won the day. You don't update a classic you give it free rein. (Butler, 2010, p.2)

I feel that the fulfilment of her wishes could be a vital lead when answering the research questions based on the hypothesis and asking the author of the adaptation to lay out her assessment could give the parameters onto which the quality of the adaptation could be assessed.

The research questions formed to give adequate answers are:

1. Can Butler's version of Jane Austen's *Pride and Prejudice* present the complexity of the narrative of Austen's text and convey her literary devices and verbal richness in a graphic novel?
2. Do the students have an inborn visual literacy being able to muster visual language and trans modality without previous training?

To answer the questions the relevance of the thesis will be examined, and a survey of previous research will help guiding to the methodical approach of gaining visual literacy and the narrative analysis that also enlightens the other values.

3. The relevance of the thesis.

This chapter will be supported by Stephen Weiner's statement "Faster Than a Speeding Bullet: The rise of the Graphic novel." explaining the above-mentioned title of his book from 2003 where he predicts the large growth of comics media (Weiner, 2003, p.61). Looking at the sales figures from "The Beat",¹ a large and differentiated market has been created purveying a broad and deep selection of books to meet the demand.

It can hardly be argued that over the past decenniums, the general form of communication has tended to rely more and more on the graphic elements of the media thus superseding the textual contents they convey. Most of our surroundings are today dominated by images of various kinds, content, and quality, all fighting for our attention whether we are looking for detergent for the household, casting our vote in local ballots on election day, or relaxing surrounded by the closest family. There is always an image to look at and a chance to let it compete with another activity that we probably have decided upon, thus steering our minds and actions elsewhere in harmony with whatever happens on the screen in front of us, confirming that the images and other graphic elements have taken an important part of the present lifestyle. And in greater parts forming our daily agenda.

Historically the comic strip goes far back as means of communication, and pictures have told us stories from ancient Egypt to the famous tapestry of Bayeaux. It was however the comic strip invented to sell more newspapers that showed the way towards a new form of media where the graphic elements mainly contained cartoons, frames, and gutters reducing the text to a small bubble as a supportive element that set the new order. Comics would in the years to come work their way into the market and created in Japan, France, Belgium and the USA what should later be assessed as a part of the culture when the decades of internationalism and free trade that appeared after WW2 additionally brought us the television and the World wide web. (Weiner, 2003, p.1) Although the Norwegian news racks mainly supplied the public with comics containing talking animals and western heroes a newcomer named "Illustrated Classics" presented a new narrative approach to the reader, the adaptation of classical literature in a cartoon version.

It's probably feasible to wonder why some literary impacts can last a lifetime, while others disappear shortly afterwards resting forever in oblivion. Could it be that the narrative is complicated and palimpsest and able to hit the reader's mind, enhancing the impact with an aesthetic and visual impression to which the reader wants to identify? In the aftermath of my experience with Illustrated Classics the market for comic books has grown and is today constantly expanding in the Anglo-American culture, and as a part of the stream the Graphic Novel has emancipated forming its course as an independent channel. The list of new titles shows a vast range of different themes and genres, looking at the narratives however this dissertation will discuss two different types.

The Graphic novel where the main narrative is framing other narratives in a palimpsest form whether these narratives are adaptations or created as part of the main narrative, will present itself as a new title to the reader. Neil Gaiman's *The Sandman* (1991) can be an example of this form. His main narrative is a well-known Faustian plot revealing the author's quest for an eternal literary life spun around a father-son family conflict framing a theatrical group on tour. Their performance appears in a dream during the aftermath of a solid meal on the journey, the narrative of the play and the agenda of the audience, the tensions of the father in his Mefisto-inspired plot seems to me as the authors own narrative, a zealous search for the best story ever made. (Gaiman, 1991, *The Sandman* series).

The other type of graphic novel is the adaptation of a well-known literary work presenting its narrative in the book's media form. Shakespeare's plays or any other famous play can be a good example. Plays are well suited for graphic novel adaptations, the playwright has made the play for the stage imagining the narrative presented in pictures of what the audience can expect to see and the adaptation team's job will normally be to imagine the play in action, the play being itself a visual project.

Working with the graphic novel also presupposes that they are available in both number and quality thus allowing the reader to choose between textual or graphic media, and at the same time profit from all the different types of advice from the literary community. The comics industry presently operating in the Anglo-American market might see the success of the graphic novel as a great opportunity to expand its share of the market when "stealing" the book titles from the booksellers and thus presenting them in their market channel produced by their organizations as adaptations or they operate as publishers and realize new authors to a growing market. There is reason to believe that the competition between the establishment of the literary operators versus the comics industry will ignite a steady stream of graphic novels in the years to come, based on the growing popularity of both imported works such as Japanese manga and European classics of francophone origin will be fighting on the bookshelves and news-racks making reading sales statistics more fun.

The figures conveyed, can help to conclude that the Graphic novel is thriving in a vivid and affluent market. They can easily be bought worldwide and on Amazon, a search for graphic novels displays a long range of different search parameters where Eisner Award winners had 57 hits, Hugo and Nebula got 6 hits whereas total hits mounted over 50 000. (Ed.Amazon.com) This paper assumes that the market will continue to grow, making it impossible to ignore the demand.

END NOTE. ¹⁾ The Beat, established in 2004, is a daily newsletter covering the market, has won prizes, and is added to the US Congress' historical archives and has a mailing address in New York. Their competitor The Comics Journal appears weekly in Seattle, meaning both the West and the East Coast are covered by local media and both are free of charge for the reader. Publisher's Weekly operates behind a paywall as a nationwide periodical for the book industry. (Ed. The Beat 2004) (Ed. The Comics Journal 2022) In late January they reported sales figures for 2022. Adult graphic novels sales rose 4,6%, even if sales sagged in other segments, such as history/politics/science down 20,8% thus making Graphic novels the third largest category in

units, selling 33 million units in 2021 increasing to 35 million units in 2022. The editors will come back later presenting more detailed statistics, however, conclude that: "it's fair to say that graphic novels sales were strong in 2022, even as overall book sales fell by 6,5%" From London Dean Simmons reports to *The Beat* the UK graphic novels sales on 01/18-2023 saying "The remarkable upward trajectory of graphic novels continued apace, with record years in both adult and children's segments. Adult graphic novels cracked the £50m mark for the first time. and literature concerning young people, the no.1 sales is a YA LGBTQIA called *The Heartstopper* which is part of a book series and will soon debut on Netflix". Author Alice Osman saw £6,605,300 in sales, while Neil Gaiman and the *Sandman* come in no.9 selling for £1,114,975 (Ed. *The Beat*)

4.1 Previous research. Graphic novels enter the classroom.

The theory of growth through conflict (Collins, 1994, p.47) can also be applied on comics. After the changes that occurred in 1954 when Dr Fredric Wertham published his book: "The Seduction of the Innocent", claiming that comic books caused juvenile delinquency, it could have been said that the industry had exceeded its moral speed limit. Even though Wertham's allegations were hardly scientifically valid, people took notice. Wertham even testified in a Senate hearing about the negative effects of comics on children. The comics industry realized they had to do something to restore their image and counteract The Comics Magazine Association of America was established, forming a Comics Code of Authority that later came into use. The Code was made to self-censor, it cleaned however out the pages so effectively that some years later as a reaction to the censoring, it appeared several underground publications as a protest to the mainstream and differentiated by more adult content and opposition to the war in Vietnam. (Hammond, 2009, p.44, Weiner, 2003. p.8)

Studies had formerly been made mostly because comics had not been recognized as anything but trash by the leading authorities as McCloud confirms saying: "Traditional thinking has long held that truly great works of art and literature are only possible when the two are kept at arm's length." (McCloud, 1993, p.140) In her paper: "Comics as Literature? Reading Graphic Narrative" 2008 Hillary Chute opens by stating that: "Comics form once considered pure junk- is sparking interest in literary studies." She is amazed by the comics boom despite her positive approach to its innovative narrative form (Chute, 2008, p.452) I believe one could say it's a common and natural reaction and when Stephen Weiner in 2003 predicted the large growth of the comics media (Weiner, 2003, p.61). and the latest news from the prize-winner list of 2023 is the Nordic Council Literature Prize to a Finnish graphic novel one could establish the graphic novel as a trustworthy literary form. (*The Beat* 2023)

Later in the following decades comics also reflected cultural shifts that could be instigated by the different wars America was engaged in and comics picked up and conveyed the experimentalism between mass-culture and visual-modernism. Harvey Kurtzman established in 1952 "MAD Comics: Humour in a Jugular Vein" (Chute, 2008, p.456) When it later was called *Mad Magazine* it even reached the Norwegian newsstands in the 60s and became the classroom favourite of me and my high school classmates. It was a comics magazine that criticized mainstream America and supported the satirical cultural impulses of modern literature. (Brooks, 1971)

The publicity and increasing quality of the new literary channel led to more public interest and in the 1990s academic courses on comics art, the textbook they used was Scott McCloud's *Understanding Comics* from 1993. The book was the first about making sequential art, and how to tell a story in pictures told by an inmate of the business who wanted to convey the language of the comics. Studies had formerly been made mostly because comics had not been recognized as anything but trash by the leading authorities as Scott confirms saying: "Traditional thinking has long held that truly great works of art and literature are only possible when the two are kept at arm's length."

(McCloud, 1993, p.140)

Scott McCloud later followed with new books expanding his reputation as an authority on the comics genre and visual literacy in 2000 with *Reinventing Comics* and 2006 *Making Comics*. The graphic novelists now started shedding old stigmas and wrote more about serious topics like incest, homosexuality, war, and cancer. To get inside the classroom walls the comics showed their iconoclastic abilities and the term graphic novel that rather signified a movement rather than a form (Martin,2011, p.172) showed its innovational abilities when Art Spiegelman's portrait of Jews as mice and Germans as cats," the graphic novel introduced the sophistication to the academy." (Chute,2008, p.456). He followed up the success with *Maus II: From Mauschwitz to the Catskills*. In 1992 he won the Pulitzer Prize for *Maus*, and the graphic novel had finally achieved a cultural and literary quality stamp that helped raise its cultural value. And *Maus* is still an icon, often used and referred to in the classroom.

Prizes were additionally won by other graphic novels such as *An American Born Chinese* by Margolis, which won the Printz Award and was nominated for a National Book Award in the Young People's Literature category in 2006. Neil Gaiman's *The Sandman* series has become very popular and won The World Fantasy Award for the Best Story an event not likely to happen to a comic again since the jury after realizing they had chosen a comic book changed the rules making it impossible for comic books to enter the competition in the future. They were however topping the bestseller list and its palimpsest narratives will be used as examples later in this paper. (Ray 2022)

The publicity and increasing quality of the new literary channel led to more public interest and in the 1990s academic courses on comics art and literature and the textbook they used was Scott McCloud's *Understanding Comics* from 1993. The book was the first book about making sequential art, how to tell a story in pictures and was the history of comics told by an inmate of the business who wanted to convey the language of the comics. The graphic novel became present on the school's bookshelves to be read and exploited literally. Martin (2011) holds *Maus* as a paradigmatic work inaugurating many characteristics that later have become standard among them the frame/tale construction including a multilayer narrative, black and white drawings, talking animals and metatextual elements (Marin,2011, p.172) like ordinary children's literature (Nodelman,1988 p.21)

A fact that has helped to fasten the position of the graphic novel in the classroom is pointed out by Rimmereide (2020) when she claims that graphic novels are highly motivating and also can help acquire important literacy skills emphasising that the ability to decode both verbal and visual expressions. Rimmereide also adds that the narratives are conveyed using features important to consider. They are presented on images, one after another and are normally read from top left to down right. The panels on which the images are called have visual or implied boundaries each telling its own story or part of the story. The space between them is called a gutter and allows the reader to participate, create and add his version or interpret by Iser's reader response theory. (Iser,1972, p.294)

Rimmereide outlines further the various types of text balloons and narrative boxes, different kinds of conveying movement and onomatopoeic elements that are part of the artwork and sums up by stating that it is vital that the students acquire a vocabulary to gain multimodal literacy (Rimmereide, 2020, pp. 198-200) When saying that multimodal literacy must be learned she supports an important hypothesis which this thesis hopes to enlighten that multimodal or visual literary are not inborn knowledge but have to be learned and besides Rimmereide (2020), Hammond (2009) and Cohn (2013) support this hypothesis.

Rimmereide is one of the authors of the anthology *Teaching and Learning English* where Cristian

Carlsen is one of the editors and he has written the next chapter. His contribution, "Reading Literature" is about literature as the central aspect of teaching and learning English, in the last part he presents recommended novels focusing on how extensive reading and digital storytelling can be used. Among the thirteen books he means are suitable both in terms of content and language, he has without reservation included four graphic novels. (Carlsen, 2020, p.220)

Joanne Schmidt (2011) also understood that introducing a new genre to the students required extra learning and presented a learning plan based on how they had been taught in the past. Her final task was to let her students write a two-page letter to a new student. Their replies were very positive saying they had come to love them. One student said that "she had given a graphic novel to her son who had lost interest in books, and it reignited his love of reading and that her son's teacher will include graphic novels in his classroom too". (Schmidt,2011, pp.104-107)

Rimmereide focuses on narrative structures, and it seems that understanding the narrative will be of the essence when presenting the graphic novel in the classroom. Cohn follows the lead in his book: "The Visual Language of Comics"(2013) where the chapter: "Basic narrative categories" takes its starting point in Aristotle and ends through a historical survey of the development of the narrative, presenting the recent idea of the canonical narrative and a concept of the basic narrative categories founding the syntax or grammar of the visual language and forming a theory of an independent language. (Cohn, 2013, p.70)

Dallacqua (2012) recommends in her paper "Exploring Literary Devices in Graphic Novels" to let the students create their graphic novels thus giving them the best opportunity to understand the nature of the media. In a three-step lesson plan, the students are guided through the various stages of learning to focus on what the author communicates and how it is done. (Dallaacqua, 2012, p.369)

The visual language used in Main Street comics also has a narrative structure. Its affinity to literary theory can be found close to the well-known structures of the fairy tales comparing them with the work and findings of Vladimir Propp giving an impression of being a replacement of another social environment where telling fairytales has been forgotten when the digital competition became imminent keeping but the literary qualities (Dogra, 2017, p.1). My impression is formed on what can be seen in today's classrooms on iPads and smartphones substituting oral teaching and give more room to other type of visual learning enhancing their visual literacy and opens for the graphic novel.

The graphic novel has proven to be a valuable learning tool in classrooms, particularly in enhancing motivation, literacy, and other competencies. Recent master's dissertations from Inland Norway University (Andu 2022, Prause 2023) have explored the use of graphic novels in fostering intercultural development in the classroom, demonstrating their potential. Despite the literary quality of graphic novels, teachers have been hesitant to choose them. However, my research aims to show that the graphic novel can be used more fully and effectively in the classroom, offering an alternative to traditional teaching methods. argue for an alternative and more complete use of the graphic novel in the classroom.

4.2 Previous research. The adaptations of Pride and Prejudice.

One of the books that have been on the statistical top both in popularity and among various forms of adaptations is Jane Austen's Pride and Prejudice. Petrillo's dissertation: "Modernizing Jane Austen: The Success of Transmedia Storytelling" confirms the numerous adaptations, and he claims: "Because "Pride and Prejudice" has been adapted so many times for screens big and small, it's no surprise that there is a large number of scholarships about it." (Petrillo,2019, p.1).

The film is an older and better-organised medium than the graphic novel and it's no wonder that it has been preferred to the various adaptations made for either cinema or TV that have gathered the greater audiences and created an almost eternal life of the original novel. British Period Dramas is an associate of Amazon and has made a top ten list of their Pride and Prejudice adaptations (2017) in cooperation with their members. On the top, the 1995 BBC mini-series starring Jennifer Ehle and Colin Firth claims that it is still seen 28 years later. (62.53% of the votes)

The complete ranking was (in reverse order): 10) Pride and Prejudice (1952) The first of many BBC adaptations (mini serial). 9) Pride and Prejudice 1967, the third BBC serial. 8) Pride and Prejudice 1958 BBC mini serial. 7) Pride and Prejudice 1940 movie starring Greer Garson and Sir Laurence Olivier. 6) Bride and Prejudice 2004 Gurinder Chadha's update to the 21st century India. 5) The Lizzie Bennet Diaries 2012-2013 presented in the form of video blogs and won an Emmy prize in 2013. 4) Pride and Prejudice and the Zombies 2016 a horror parody version with added zombies. 3) Pride and Prejudice 1980 BBC adaptation. Mini serial. 2) Pride and Prejudice 2005 Oscar-nominated movie with Keira Knightley and Matthew McFadyen. 1) Pride and Prejudice 1995 BBS mini serial that still is popular and still is a favourite, with Firth's wet shirt scene recently recognized as "one of the most unforgettable moments in British TV history" (Ed. British Period Dramas 2023)

The first movie is from 1940, and while Edwardian England mainly is the discourse narrative for most of the later adaptations Gurinder Chadka's Bride and Prejudice (2004) is the exception. It's obvious that Gurinder Chadka's adaptation must have hit the voters and that Austen's old narrative again proved its elasticity when converting the Bennets of Longbourne to the Baksis of Bombay.

Chadka's setting is neo-liberal India after the reform of 1991 when the country was opened to foreign investments (Roy, 2016, p.988). The Hindu family convention of giving the parents influence or even the last word when forming new family liaisons was the same bond facing the Bennets 200 years earlier. A new Darcy arrives as an American hotel investor and the Bakshis take possession of the narrative and revitalize Austen, adding song and music. "A novel to be dramatized has to be distilled, reduced in size, and thus, inevitably, complexity." (Hutcheon and O'Flynn, 2013, p.36) The quotation describes Chadka's challenge when adapting to an environment on the other side of the globe with a 200-year time gap and how she has focused on the themes to get a clear and forceful narrative that can be a recipe for how to mix different cultures but keep the social energy of the old classic novel.

The vicinity between comics and film has been evident to most players in the business, the reason is that the filming process starts the editing work with a storyboard which is sequential drawings in a similar form to comics. McCloud sees the film as fast-moving comics (1988) and Martin says, "numerous critics link comics with film the highlighting the similarities between the two genres" (Martin, 2011, p.173).

In his book "The Visual Language of Comics", Cohn provides detailed information on how filmmaking and comics share a common visual vocabulary. He emphasizes that the visual grammar used in these mediums is similar to that of spoken and written language and can be analysed using literary theory. (Cohn, 2013, p.62)

The Marvel adaptation of Pride and Prejudice to a graphic novel is however well spoken by Elaine Martin (2011) in her paper "Graphic Novels or Novel Graphics? The Evolution of an Iconoclastic Genre where she concludes: "Butler's Pride and Prejudice exemplifies how a novel's wit and humour can successfully carry over on graphic adaptations." (2011, p.175) at the same time also

comparing it with Art Spiegelman's "Mouse. A detail that she finds similar to Maus, the Pride and Prejudice adaptation was originally serialised in five parts, and each cover has a title that parodied magazines for adolescent girls showing a marked preference for alliteration. Her text supplies the reminiscent still appears on the cover of the complete edition I have used for this paper. I will cite them because I feel they also convey the sharp-eyed observation and wit that was Austen's mark.: "Who is Mr. Darcy? Bring bling to Britain. 17 Secrets about Summer Dresses. How to cure your boy-crazy sisters! And Lizzy on love, loss, and living" (Butler, 2010, cover p.1). Those already familiar with Austen's text would probably agree. The colouring and artwork are assessed depicting as earth tones the effect almost that of sepia photos, the figures something in between cartoon or photographic style and the presentation of the Bennets sisters Martin sees in the vaguely reminiscent of a well-known newspaper reporter. (Martin, 2011, p.175)

Amazon.com (2023) has 151 different adaptations of Pride and Prejudice covering most creative angles which means it is difficult to choose and try but to play safe when choosing a well-known manufacturer will at least give the assurance that they have quality control and a reputation to take care of. Marvel.com is one of the leading comic publishers in the world, their Superhero products can be found on bookstands everywhere and are adapted to various media platforms. The Marvel Illustrated Classics department has adapted graphic novels like Treasure Island and The Man in the Iron Mask and other books in the same gender segment.

When prize-winning romance author Nancy Butler by chance met Marvel editor Ralph Macchio she tells in the introduction of her adaptation of Pride and Prejudice how she pointed out the lack of choice to girls and convinced him that preteen and teenage girls had their income, and Marvel was missing a segment of the buying public, asking Ralph when they would do something female friendly. He asked her to suggest titles that could appeal, and the immediate answer was Pride and Prejudice. (Butler, 2010, p.1-2)

Nancy Butler who is the author of numerous Young Adult Literature books and Regency novels won in 1998 The Gold Leaf Award for the best first novel, and later two RITA (the Romance Writers of America) prizes. When choosing well-known Spanish illustrator Hugo Petreus with a solid record of illustrating historic novels they formed a creative crew of 13 professionals for the job. Their work of 112 pages has been chosen believing it would make a viable alternative to the others and give credit to both Jane Austen and the production team. (Butler, 2010, p.1-2)

This paper has discussed the connection between visual and textual language. According to Genette's study of intertextuality, graphic novels should have a trans-modal form, meaning that both the classic text and the graphic novel should function together within the same narrative. (Hutcheon and O'Flynn, 2013, p.34) By analysing both forms in conjunction with the narrative and various literary devices, we should be able to arrive at an answer to our research question.

Butler also plays a central role in conveying the narrative to what extent the graphic novel is mastering Jane Austen's artful control of the narrative. It will also be an issue when analysing the graphic novel based on the rules of the visual language. Even though the visual language doesn't use punctuation and organizes the pages in chapters the analyses will maintain the contents in a common system to make it possible to have sufficient marks of reference to legitimize its fidelity and closeness to Austen's original text.

There are however at least 3 other adaptations of Pride and Prejudice on the market that is easily accessible on Amazon.com. The most expensive Pride and Prejudice adaptation is published by "The Self-made Hero" company. Ian Edginton is the adapter and Robert Deas is the illustrator. When reading the try-out on Amazon I felt that Jane Butler and Marvel was the better choice.

Another adaptation appearing on Amazon is an Indian production made by a company called “The Campfire Novels”. The illustrations looking like watercolours are simple thus giving the pages a low-cost impression. An advantage for children could be a presentation of the main characters in front. The actor is Laurence Sach, illustrator is Rajesh Nagulakonda.

The manga version gives a better impression and comes with recommendations in Amazon from the producer quoted here: “This adaptation retains all of the charm and fun of the characters and situations and is a great way to expose those without the time or inclination to pick up the novel.” says Good Comics for Kids (School Library Journal). The producer further promises:

Beloved by millions the world over, *Pride & Prejudice* is delightfully transformed in this bold new manga adaptation. All of the joy, heartache, and romance of Jane Austen’s original, perfectly illuminated by manga-ka Po Tse, and faithfully adapted by Stacy E. King. (Ed.Amazon.com)

I have read the part Amazon allowed for free. The most impressive were the instructions to the new reader on how to read Manga because it has originated and flourished in another culture where they normally start reading on the last page from right to left and additionally, it has a Japanese visual language. Even though the adaptation had the same qualities one could expect to find in the adaptation made by Marvell I would not have dared to use it as a first choice. Reading Manga takes knowledge about the differences between Anglo-American comics and Japanese. Chapter eight (p.153-171) in *The Visual Language of Comics* (Cohn 2013) is about the Japanese visual language and the Manga culture giving information about graphic structure, morphology, narrative grammar, and differences in visual language grammar. McCloud is also cited and proposes that Asian culture is less “goal-oriented” than Western culture and that Japanese comics often emphasize “being there over getting there.” (1993 p.81.(Cohn,2013, p.164)

4.3. Previous research. Visual literacy.

“Graphic storytelling and visual narrative.” The book was Will Eisner’s contribution to understanding the conception of Comix and Scott McCloud endorsed it on the front page saying: “There isn’t a comic artist alive who hasn’t benefited from Will Eisner’s masterful work and formidable wisdom”. (Eisner,2008, p.1)

In his book Will Eisner wants to undertake the examination of storytelling and review the fundamentals of application in the comics medium” It is however interesting when he is discussing the cinematic literacy acquired by the movie audience when reading comics and often anticipate the outcome of familiar situations. (Eiser,2008, p.94). He approaches the analysis of the sequential art’s medium from a practical stance. He has a cartoonist’s point of view displaying impressive knowledge concerning the practical essence of making comics.

The possibility that comics later should evolve into a more advanced version where the literary standard could be assessed using ordinary literary theories is absent. Cohn is however alone elaborating Eisner’s view into a feasible literary theory which is the reason of its use in my thesis. It looks additionally like sequential art has got a firm grip on the fabric of society and is on a steady course to full social acceptance.

It should in the extension of Scott’s picture also be possible to look at the comics as a graphic novel

and discuss if its complexity also could be derived from its multidimensional and inter-dimensional quality, forming a dual text combining both visual and verbal narratives. When describing the medium as possessing multi-dimensional qualities one could also imagine that complex layers of meaning are embedded within the graphic novel. Could there be narrative arcs connecting in ways of holding a firm grip on the narratives? It may be an element of the construction of the elastic narrative the graphic novels possess. (Cohn, 2013, p.88)

Graphic novels have narratives able to rearrange, thus reworking the elements and motifs from the original bindings in novel ways, giving the reader the feeling of increasing complexity. The Sandman or any other prizewinning graphic novel could convey that feeling to the reader. Graphic novels not only motivate new readers to read but also force them to use more complex reading skills and can additionally sharpen visual literary skills. (Dallacqua, 2012, p.368)

It is an interesting fact that the development and segmentation of the comics could be seen to follow the same timeline and be in coherence with the different phases of literary theory, and Eagleton calls the years 1965-1980: “an astonishingly abundant period where dozen brilliant thinkers produced path-breaking work”. (Eagleton,2003 p.824) It is on the background of the former discussion on the narrative of this chapter tempting to assess the structures of the comics narrative. When I read a graphic novel, the eye oscillates between text and image which both provide essential information thus moving the story forward. McCloud supports my observation and says: “what you see is seldom what you get if all you are seeing is just ink and paper. In the end, what you get is what you give” (1993, p 136-137).

In 2013 Neil Cohn presented the theory of the Visual Language supported by scientific studies that expressed the same opinion. This dissertation approaches the graphic novel based on research on how comics use visual language. This corroborates the hypothesis that mastering graphic novels goes through the knowledge of the visual language of comics and forming a multimodal language with the ability to form literary structures. And making use of the theories of textual transcendence by Gerard Genette (1964-p.82) and research by Prof. Neil Cohn thus showing a system of structures and cognition of sequential images concluding there can be a common visual lexical conception of comics bearing equality to other literary structures forming a theory called the Visual language of comics. Cohn, 2013, p.3)

They are both however books made by gathering personal experience and their objectives are to guide the reader in the world of comics and inspire new authors. Eisner says in his book (2008, p2) “This book will undertake the examination of storytelling and review the fundamentals of application in the comics medium” It is however interesting when he is discussing the cinematic literacy acquired by the movie audience when reading comics often anticipate the outcome of familiar situations. (Eisner, 2008, p.94).

Eisner, Weiner and McCloud approached their analysis of the sequential art’s medium from a practical stance of a cartoonist’s point of view, displaying an impressive knowledge concerning the practical essence of making comics. The possibility that comics later should evolve into a more advanced version where the literary standard could be assessed using ordinary literary theories is absent. Their works will however be included where they can help answer our research question.

Neil Cohn’s “The Visual Language of Comics” (2013) seems however to be the first thoroughly academic analysis based on literary theory and scientific methods. It looks like sequential art has got a firm grip on the fabric of society and is on a steady course to full social acceptance, finding its place among other forms of cultural expressions and also showing an ability to work together with other art forms making multimodal connections. He is supported by McCloud’s experience

concurring that the comics have potential saying: “When considering a comic’s ability to handle depth in the narrative, one would assume that length is an important factor but equally important is narrative density, meaning how much information is delivered on each page or panel” (McCloud, 2000, p.34)

In 2020 Cohn published “Who Understands Comics? - Questioning the Universality of Visual Language Comprehension”, where he elaborated further on his theories and presented the Visual Language Corpus. His basic theory from 2013 stands however firm even if the later book helps better to understand the comprehension of comics. All references are from the Visual Language of Comics from 2013

It should in the extension of Scott’s picture also be possible to look at the comics as a graphic novel and discuss if its complexity also could be derived from its multidimensional and inter-dimensional quality, forming a dual text combining both visual and verbal narratives. When describing the medium as possessing multi-dimensional qualities one could also imagine that complex layers of meaning are embedded within the graphic novel. Could there be narrative arcs connecting in ways of holding a firm grip on the narratives? It may be an element of the construction of the elastic narrative the graphic novels possess. (Cohn, 2013, p.88) Graphic novels have elastic fluid narratives able to rearrange, thus reworking the elements and motifs from the original bindings in novel ways, giving the reader the feeling of an increasing complexity.

The Sandman or any other prizewinning graphic novel could probably convey that feeling to the reader. Reader responses turning from a textual image to sequences of images conveying the same message are vital elements when answering the research question. Does the same thing happen in readers’ brains while they comprehend a sequence of images? In the previous part of this thesis structures emphasised and derived from a linguistic point of view have been presented. In a sequence of images narrative grammar and meaning both contribute to the understanding and structure and looking at the specific separation between narrative and semantic association when analysing reaction time (how long a panel stays on the screen before read).

Empirical data can also be derived from scientific research on the separation of narrative and semantics outlined in the theory of Visual narrative grammar where a response parameter is analysing “event-related potentials” (ERPs) recording the electric activity of the brain coinciding with stimuli like the onset of a panel on a screen. Participants can be presented with panels thus measuring their brainwaves and recording the brain potential related to the presentation. “One waveform identified in language research is called the N400 effect, which is a negative deflection that peaks roughly 400 milliseconds after the onset of the stimulus and reflects the brain’s activation of meaningful information about their preceding context.” (Kutas and Hillyard, 1980 in Cohn p.119-121)

These observations tell how fast comprehension takes place and when researching language, the visual perception forming several patterns of divergence between waveforms, has become well established and they often correlate with processing. A study to test the N400 effect in response to images that are unpredictable or incongruous to their context in a sequence of images like words in a sentence found an interesting effect related to placement on the brain. And that it was consistent with another form: the left anterior negativity (LAN) which appears as a response to deviation of syntax and phrase structures or noun and verb concord. (Friederici 2002, Neville, Nicol, Bares, Barrs, Forster and Garrett 1991 in Cohn p.124)

These results tell something about the panel-to-panel understanding of sequential images that a person first assesses the morphological meaning which later is used to assess its narrative category

and that the unexpected is harder to process showing a change in semantic continuity called “panel transitions” (McCloud 1993, Cohn p.128). The studies additionally revealed that two systems complement each other in sequential images: narrative grammar and semantic meaning. The findings suggest that the comprehension of visual language requires a certain degree of fluency for various levels and structures. The ability to understand a sequence of images can not only come from how things are in the world. Through this research, evidence has been found saying that comprehension of sequential images requires a degree of expertise going beyond knowledge of events demonstrating the extra layer of proficiency a reader of graphic novels should possess. (Cohn, 2013 p.131)

Demonstrating a few sequences here could give a better picture of what visual language fluidity could imply showing the elasticity of the trans modal narrative. A *Midsummer Night’s Dream* by Neil Gaiman is a prizewinning graphic novel with a palimpsest narrative that requires knowledge of visual language. When showing the graphic novel’s first page two narratives are presented: “The Faustian and the father/son conflict” opening for two additional narratives. The proximity to film production can be seen in the zoom effects and use of camera angles forming a direct line to the next page using an open panel letting the protagonists describe what they see on the next page. (Gaiman, 2019, p.2)

The palimpsest narrative is like a Russian Babushka doll. The overall narrative framing the others is a Faustian-inspired story of a writer (Shakespeare) who makes a pact with the supernatural to be an immortal bard. Outside that narrative, Shakespeare and his son present a modern family drama about the father’s absence in his son’s life and the conflicts deriving from it. Narrative number three consists of his theatre company playing Shakespeare’s *Tribute to the Underworld King*, which is *The Midsummer Night’s Dream*, and again within that play another play is presenting narrative number four named *Pyramus and Thisbe*. (Gaiman, 2019, p.13) Even though this example was primarily meant to prove that Genette’s theory on the transcendence and trans modality works it additionally conveys that reading Gaiman or other graphic novelists also demands a reader to experience the joy of reading it.

When moving from comics to graphic novels a common notion is that it was like meeting the old comics in a much more demanding form and they felt the pages could convey something, but you had to put in an extra effort before being satisfied and pleasantly gaining comprehension. McCloud says that “when considering a comic’s ability to handle depth in the narrative, one would assume that length is an important factor, and it is but equally important is narrative density – how much information is delivered on each page or panel.” (McCloud, 2000 p.34)

It can be argued that this argument touches the core of the graphic novel when it presents itself with a palimpsest narrative. The technique can however be learned, recalling early childhood when learning to read often meant doing it twice to understand the text, and feeling the same about the graphic novel, it is like starting again however much easier because textual literacy only had to be combined with visual literacy, meaning learning to look at the pictures scrutinising the details and understanding the visual language acquiring modality could be an obtainable learning project.

Reader response research seems also relevant to shed light on the second research question. in 2009 Heidi Kay Hammond did valuable empirical research in her Ph.D. dissertation: “*Graphic Novels and Multimodal Literacy: A Reader Response Study*”. (University of Minnesota.). Her paper corroborates my personal experience when she says in the final clause of the abstract:” Evidence from this study supports the benefits of teaching comics conventions and reading graphic novels as part of the curriculum to improve multimodal literary skills.” (Hammond p.iii) She also supports my impression of the lack of studies on the area when stating that none of the studies she knew addressed

the question as to whether knowledge of the conventions of graphic novels affected the reader's responses or the multimodal literacy associated with graphic novels. Her results on studying readers' responses are also linked to the answers to my research questions.

Her dissertation focuses on analyzing the response of 12th-grade students towards the prize-winning graphic novel "American Born Chinese". The study is based on readers' responses to the book after the first and second readings, student surveys, a group discussion, a focus group interview, student-generated comics, field notes, and an interview with the teacher. The data collected from the study aims to answer five research questions, which could provide relevant information for this paper.

Her first research question asked: "How do students respond to a graphic novel?" The responses to their first reading were similar to responses made to any prose novel and responses were classified as plot, opinion/evaluation, connections, and question. The majority of the students liked both the story and format, describing the images as "descriptive pictures" that eliminated the need for descriptive language, stating the images gave the most detail, and in some cases told the story in wordless panels. It was a reading experience not like any other school reading. Their responses showed they could relate to the story and understand the main theme which suggested that the students' understanding of the storyline may have been assisted by the use of images that provided cues for the story development.

The student also responded about denouement and foreshadowing bringing these elements up in the discussion and wrote comments about the images uncommon as a response to a textual novel. A little more than one-quarter of the written response to the first reading consisted of response to the images, reflecting the ability of images to evoke response being more powerful than words alone. To be specific responses to characters were classified in the facial expressions and the image stereotype subcategories of images. That these two categories comprised 39% of the image responses would indicate students focus on and engage with characters in novels.

In a discussion of critical response to image stereotypes, many students seemed shocked, at the stereotypes in "American Born Chinese" possibly indicating they did not fully appreciate the irony of a negative Chinese American caricature drawn by a Chinese American. While others understood the irony causing them to be amused and think critically about their biases of the American Chinese.

Students liked that many of the details about the character's emotions were depicted through the images as reflected by students' responses to images classified as facial expressions. Eisner's (1975) contention is that humans are drawn to each other's faces more than any other part of the anatomy.

They also expressed pleasure with the novelty of reading a book they found resembling a comic book confirming the general appeal of the comic book format and its ability to motivate and engage. In a survey, they indicated the format appreciating the fast pace at which they could read the graphic novel as well as how much information they could glean from the images and the importance of examining the images for details. They appreciated how Yang created a multimodal ensemble, a combination of words and visuals in a way the individual modes not could have done separately.

Few of the students in the study had ever heard of a graphic novel before, and the reading survey indicated that seven students read graphic novels before reading American-born Chinese. That most students in the study were unfamiliar with graphic novels also might indicate they do not associate much with students who do. Having had a positive experience with this graphic novel, students were eager to read more.

In a final response to the second reading of the novel, they stated that the interest was piqued, and

the next graphic book certainly will be an interesting experience. One student was an exception when the students were asked if they thought graphic novels would rise in popularity in their school.

The second research question was: “How do students make meaning in a graphic novel?” This was answered by examining their methods for reading a graphic novel which was addressed in their written responses, the discussion and the reading survey. The response strategies indicated the use of visual literacy that would not have been important in a textual novel.

The images provided details of the narrative text, and whether their reading strategy was to skim over the pictures first, then read the text and then look closely at the pictures, or read the text first, or look at the pictures first students comprehended the novel. They followed the plots of three stories, inferred how the narrative was carried by the images, understood how the stories combined at the end, and could state a theme.

Student recognized that their reading required a bit of multitasking and multimodal literacy skills, believing that it was the combination of text and image that helped them make most ends of the story, they recognized that the text and images worked in combination with each other and created a new mode with affordance of both print and image.

While the student did understand the novel upon their first reading, the majority changed their reading method when rereading the book because their understanding of the format increased due to the discussion and lesson presented, they inspected the images more closely noting some of the comics conventions.

Research questions three and four applying knowledge of the graphic novel conventions. They sought to determine if students possess knowledge of the conventions or lack thereof affected their responses. It was difficult to tell if the students knew the conventions the author used during the first reading, but their responses to the second reading indicated that they were certainly more aware of these conventions. Asking them to identify what happened in certain panels did not yield much information as blurring to indicate memory, clocks to tell that time passes and onomatopoeical images means it is difficult to infer any conclusion.

Students could easily skip over anything they have not understood and still have the basics of the story, as happens in prose novels, skipping uninteresting or complicated parts of the narrative and still getting the plot.

During focus group interviews students indicated they already knew how to read comics including comic conventions and while some students may have known some comics conventions before reading *American Born Chinese*, most admitted during the second reading, they gained more information, some also involving comic conventions of both text and images: narration boxes, speech and thought balloons text size, sound effects, panel size changes and splash panels, perspective, and even the order in which to read the panels both from panel to panel and within the panel.

They cited further lessons about comics convention and how it read comics as having made them more aware to look for conventions. The influence of a second reading showed that the understanding of how text and image work together to create a story was the most important visual literacy skills the students acquired, thus affecting their responses. While some students have known some comics conventions before, most of them admitted they gained more information during their second reading. Students responded to a graphic novel in many of the traditional ways and did not appear to have any difficulty reading a graphic novel. They used a variety of reading, but all their methods included both reading text and pictures.

After the discussion and lesson, students noted that on their second reading, they paid closer attention to the images and noted more details. It was not determined if they knew comic conventions before they began reading but having this knowledge or not appeared to have little effect on their comprehension.

They acquired terminology for comic conventions and were more aware of them during the second reading of the novel. They felt they changed their reading method and paid closer attention to the images, noticing more details. Knowledge of comics conventions did appear to affect the number of conventions used when they created their comics. Finally, students were able to recognize serious issues when presented in comic book form. They felt graphic novels could be included in the school curriculum if the subject matter matched.

Theory.

5. Narrative structure of the evolution of comics.

The research question assumes that graphic novels have a narrative that can be compared to traditional books. I will argue that comics and literature have followed similar historical patterns, and that the narrative structure is a common framework that can be identified in earlier examples of sequential art. Additionally, familiar literary theories apply to comics, even if they were previously considered lowbrow by contemporary critics.

Looking at former theorist Vladimir Propp (1895-1970) could support the thesis. In his work: *The Morphology of the Folktale*, the cohesion between old folktales and former comics can be established supporting the thesis of theoretical similarity between literature and comics.

For further information of applying Propp's theory, see Appendix A.

The theorists, Genette, Bakhtin and Cohn have all benefitted from the heritage of antiquity in forming their opinions. Genette draws in his book "Palimpsest. Literature in the Second Degree" the link to Antiquity when describing how the narrative evolved through the recital of the ancient ones. (Genette, 1982 p.10) Bakhtin's connection is his work "From the Prehistory of novelistic Discourse" giving an evolutionary survey through the ancient theatre. (Bakhtin 1967) The daily comic strip goes back to 1895 when Richard F. Outcalt's version called "The Yellow Kid" was introduced. It was soon to be followed by others and in 1930 the first comic book was published as a reprint of a newspaper comic strip and Walt Disney sold his first Mickey Mouse comic strip and the first Mickey Mouse comic book. (Weiner, 2003, p.1)

In 1938 Superman appeared and the superheroes boost gave the industry a solid drive. Batman, Wonder Woman, Captain America and Captain Marvel created the "Golden Age of Comics" during which sales soared to 90 million in 1940. During the war the superheroes had a natural enemy in the Axis when the war terminated however, they had to invent a new enemy. In the 50thies they were mastering westerns, science fiction, crime and horror, and comic books were considered "the lowest rung on the cultural ladder" (Weiner, 2003, p.3).

The Disney universe created "Duckburg", a fictional city that appears in various Disney comics and animated projects, first mentioned in Walt Disney's *Comics and Stories #49* in 1944. (Ed.Disney.com) Disney's recipe is familiar to literary theorist Perry Nodelman's *Children literature as a genre*

when creating animals representing his characters. Small, sweet and harmless animals like ducks and mice with a piece of modest clothing made them more human with personalities the readers could recognize. (Nodelman 1996, p.21).

They were additionally operating on different media platforms and during that time made a non-violence, family alternative to the horror and violence platform. In 1953 (Gorman 2003 p.46) estimated that 80 per cent of the young people read comics while they were considered to be of no particular interest most adults and supporting Stephen Weiner's statement from 2003 where he predicts the large growth of the comics media and assuming he was correct forming the hypothesis that the graphic novel is a new literary channel, and that a substantially large and differentiated market has been made to purvey a broad and deep selection of books to meet the demand of the public. And forming my idea of a name for this thesis. (Weiner2003, p.61)

The customers however wanted more sophisticated stories and to be able to keep them happy the narratives became more complex and literate and the stories that once had been written at 10 years old had to be made more mature with a realistic and complex narrative. The graphic novel, a new name on a familiar product, should help the industry further by making them able to keep their old customers and at the same time expand to the bookshelves and commencing to conquer a more up-scale literary market competing directly with the traditional bookstore. The strategy started to pay off in the mid-80s when the libraries and ordinary bookstores got their eyes opened. Mainstream publishers now began to launch graphic novels and collector's editions of old serials in book form meeting the demand of an increasing market. Neil Cohn's "The Visual Language of Comics" (2013) seems to be the first thoroughly academic theory and it looks like sequential art has got a firmer grip on the fabric of society. It is on a steady course to full social acceptance, finding its place among other forms of cultural expression and showing an ability to work together with other art forms making multimodal connections. The possibility could arise to look at the graphic novel and discuss if its complexity also could be derived from its multidimensional and inter-dimensional quality, forming a dual text combining both visual and verbal narratives. When describing the medium as possessing multi-dimensional qualities one could also imagine that complex layers of meaning are embedded within the graphic novel. Could the narratives be connected to hold a firm grip on the underlying narrative? It may be an element of the construction of the elastic narrative the graphic novels possess. (Cohn, 2013, p.86)

6.1 The theory of the visual language of comics

The research question did not only ask for an assessment of the narratives, literary devices and verbal richness are of similar importance. They must also be possible to compare in a manner that nothing is lost by aiming the same fidelity to Austen and the result Butler envisaged in her promise to the readers.

The theory of the visual language has made the narrative a pivotal point and instead of a semantic grammar visual language has a narrative grammar, meaning that the narrative has a syntax vocabulary that can be used when comparing the multimodal narrative of the adaptation and the semantic textual original. The morphology of the visual language will be able to meet the other elements of the research question due to its multimodal capacity when supporting the different narrative layers through the elaboration of the visual language, which will be necessary to convey the details. Cohn emphasises that both Eisner (1985) and McCloud (1993) compared gestures and graphic symbols and the sequence of panels as grammar, concluding that "comics are not a language but written in the language of sequential images". (Cohn, 2013, p.2).

Looking for a visual language would mean looking for a common way to communicate visually in any message or saying that a split between the sociocultural discourse and the structural and cognitive visual system is inevitable. Humans however do communicate or express their meanings in various forms presupposing there is a cognitive receptor on the part of the receiver thus making it understandable. Even though our behaviour involves different underlying cognitive capacities the communication should be responded to by the receiver. A language is produced in modalities (sounds like speaking, making signs/visual or bodily that can be decoded by eye or ear). Meaning is expressed by one or more of the modalities. Grammar is forming a ruling system used by the language to achieve comprehension of sequential expressions of meaning (Cohn, 2013, p.7).

Observing the different ways humans are communicating we accept music, dance and athletic skills but whatever they tell us. One can hardly say it bears any meaning and does not need a response. Gestures and paintings give modality and meaning but lack the grammar to convey anything but impressions. If we wish to communicate on a broader level of human expression and meaning to be comprehended, modality, meaning and grammar must be met. McCloud argues: "If visual iconography is the vocabulary of comics, closure is its grammar." (McCloud 1993 p.67) and forms his view based on his experience. Hammond concludes however that the terms "vocabulary of comics" and "grammar of comics" are difficult to define from the literature and limits. She describes the vocabulary and grammar of the language as an act of conventions and lists up, panels, panel borders, perspective and lettering as standard, adding that deviation by creators of comics might challenge the readers. (Hammond, 2009, p.21)

A view on the matter based on information from scientific research outside literature, linguistics or comics can be a factor in moving the world forward from the traditional empiric consensus. The theory of the visual language of comics is additionally able to include cognitive and neuroscience research revealing the brain's comprehension of the visual narrative fields. Although this paper will profit from former knowledge, the theories presented by Cohn (2013) could however add a new dimension to our comprehension of the comics, thus giving answers to the research questions by presenting a scientific dimension that can both furnish the readers with visual literacy and additionally present a feasible theoretical alternative to form a narrative analysis of the multimodal text.

There is additionally a didactical potential to be explored. I want to find a practical way for teachers to use multimodal literature in future school assignments, where literary analysis of the graphic novel is the subject. Based on the market assessment in this paper, a steady flow of new graphic novels will enter libraries and retailers and inevitably conquer a preferred position in the classroom. A feasible way for the teacher to meet the need for adequate tools to assess literature in an expanding multimodal environment will be necessary. The visual language of comics could be an answer.

6.2 Terminology

The comics terminology contains basically: page, picture, panels, and gutter. The panels have a central position in the discussion of the visual language and whether they were arbitrary signs and since they vary a lot, they could have no identifiable lexical value. Panels are not arbitrary signs, thinking however on the theories of arbitrariness by Saussure (1916) have formed our conception of how the language has evolved. American philosopher Charles Sanders Peirce (1839-1914) described the relationship between an external stimulus (sound or graphics) and its meaning in more detail than Saussure's focus on arbitrariness. This is the background from which it can be derived that all languages use three forms of reference, and the visual modality is no different. (Cohn,2013, p.20) It is important to identify what features can be systematic in a sign system used by people to draw, no matter how they connect to the meaning. There is no systematic lexicon of panels in visual

language, they might however be considered familiar to grammatical units in synthetic languages. English and Japanese are analytic languages using consistent word forms at the grammatical level in smaller roles than synthetic languages like Turkish and West-Greenlandic where the meaningful combination in novel ways is to create grammatical units, the small units cannot operate alone they must combine. (Cohn, 2013, p.23)

Panels in visual language might be thought of similarly to grammatical units in synthetic languages being novel units systematically built by smaller parts. Can it be a lexicon of images like a lexicon of words and like contemporary conceptions of language? Can it be argued that the lexicon extends beyond storing whole grammatical units like words or panels consisting of systematic units or combinations of units that create a form-meaning pairing of various sizes across different structural levels? And that visual graphics make more extensive use of systematic patterns than formerly recognized.

The visual narrative can be described as how the combination of panels and lexical information works when forming different types of panels and carriers. Critics mean that a specific lexicon of images like a lexicon of words in speech does not exist. Contemporary studies have however shown that a lexicon extends beyond the storing of “whole grammatical units like words or here: panels consisting of systematic units that create form-meaning pairings of various sizes across numerous levels of linguistic structure”. (Cohn, 2013, p.21)

The verbal language and visual language are systems that store various levels of structure. The components that create and form the panels also have systematic patterns showing that the visual graphic expressions use a greater range than formerly recognised, systematic use will itself reveal the vital structural part they are playing. Visual narratives showing examples of how the combination of panels and lexical information works will be important when later assessing the adaptation of Jane Austen’s *Pride and Prejudice* and answering the research question. When Eisner, McCloud and Eisner formed their opinion of the language of comics, they envisaged a pattern of panels filled with text and drawings. Their reference was but the artist and his creativity that is taken good care of by the morphology of the visual language of comics.

“The Visual Language of Comics” (2013) seems to be the first thoroughly academic theory and it looks like sequential art has got a firmer grip on the fabric of society and is on a steady course to full social acceptance, finding its place among other forms of cultural expressions and also showing an ability to work together with other art forms making multimodal connections. The possibility could arise to look at the graphic novel and discuss if its complexity also could be derived from its multidimensional and inter-dimensional quality, forming a dual text combining both visual and verbal narratives. When describing the medium as possessing multi-dimensional qualities one could also imagine that complex layers of meaning are embedded within the graphic novel. Could the narratives be connected to hold a firm grip on the underlying narrative? It may be an element of the construction of the elastic narrative the graphic novels possess. (Cohn, 2013, p.86)

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6.3.1 Morphology.

Establishing a lexicon of visual “words” expressing meaning in a multimodal language is a vital part of forming a language that can communicate the narratives of the graphic sequential art thus presenting an alternative to the textual book and showing the similarity between the visual language and the textual communication.

The visual language also uses morphemes to express meaning even though the smallest element in a drawing is difficult to identify. Looking at the lexical words two classes have been identified: open-class items and closed-class items. (Cohn, 2013, p.24)

Basic objects show conventional schemas of drawing. House, aeroplane, stick-figure man, mountain, sun and flower drawn when asked to draw the object the way it first appeared in their minds is a research approach first mentioned by Cohn (p.25) to create a common reference of the visual expression.

The open-class drawing is the bigger. It is easy to draw new or imaginary things, or is it? Could it rather be like Cohn suggests that all drawings from vision or memory use patterns derived from schematic information stored in our long-term memory? “And consider a different viewpoint that the artists all use similar cognitive patterns, and those similarities constitute a shared visual vocabulary that reflects and reinforces an identity of belonging to a particular group of people sharing cultural values.” (Cohn, 2013, p.27)

A study by Wilson and Wilson (1977) found by examining US high school students that virtually all of them made copies of drawings found in comics and cartoons. The visual examples will hopefully corroborate their conclusion when saying that drawing would not involve drawing from perception but from culturally specific schemes, and language uses a lexicon of schemes stored in the memory that one can combine in novel ways. (Cohn, 2013, p 27-.28)

The latest research on VL morphology is The Visual Language Research Corpus (Cohn 2020) which includes annotations of 78805 panels and is made up of 44942 panels across 11413 pages in 491 comics belong to the latest achievements of the Visual Language Lab.com. The VRLC is presented in Neil Cohn's latest book, *The Pattern of Comics*, due late this year. (Ed. visuallanguagelab.com)

6.3.2 Schematic patterns.

The making of a comic or a visual text will now consist of combining the schemes according to rules like we do when writing a text and putting together words with lexical meaning, knowing that a small error could jeopardize the result. A novel image can be constructed with “synthetic morphology” and by adding a background a comic reader can imagine a whole sequence e.g., a fighting scene.

To present a schematic pattern a drawing of a hand in different positions could give an example using the work of popular comic authors. Even though it is easy to imagine what a hand look like 3 authors each have eight different ways to show what a hand looks like in different positions. If only one of the authors were chosen one could continue asking him to present his schemes for the other part of the body, combining schemas and end up with a lexical part containing ten different eye forms, 7 mouth shapes, 9 ears, 4 lower and 5 upper torsos, 5 striking fists, 5 different part of an arm, adding up to a comics character to a demonstration jumping out of a panel ready to blow. The combination chosen depicts a meaningful action and changing the combination creates a new situation. (Cohn, 2013, p.29).

6.3.3 Legal and Illegal Lines.

When speaking, words can be pronounced wrongly resulting in a misunderstanding or no understanding at all. Illegal sounds are also dealt with in the visual language as graphic images have to comply with “photo-logical” rules ensuring that no illegal combinations are produced. Artist and psychologist John Williams made a system of lines making it possible to differentiate between legal and illegal e.g., Y-junctions depict corners, lines conjoined in T-junctions occlusion while L-junctions are edges, and an illegal image happens when lines are used out of context. It can be seen when drawing a house, the misplacement of T, Y or L junctions will show that the house does not match the conception thus looking wrong (Cohn, 2013, p. 30).

6.3.4 Shading.

Shading is also an important aspect that can be stored in schemas and used in combination e.g., when drawing a house wanting to enhance details of the house complying with the phonological rules. A depth schema is formed by using T, L and Y junctions. A perspective rule is added as directing all edges towards a vanishing point normally on a horizon. A shading rule says the surface opposite the light and a drop shadow is placed underneath the object. To express shade cross-hatching is used giving a dark shadow closer line. (Cohn, 2013, p.32)

6.3.5 Borderlines.

Closed-class lexical items have a borderline that conveys the limits of the item to the reader when placing all the action inside the given borders. The most usual are speech balloons, think bubbles, all different motion lines, and stars drawn over a person's head however do not need borders when presented inside the same panel bearing an obvious connection to the person they relate to.

McCloud (1993) has described these signs as “the vocabulary of comics.” (p.24)

6.3.6 Bubbles and balloons.

The bubbles and the speech balloons are believed to be the most recognizable morphemes from comics and are attached to whoever is saying or thinking anything seldom alone but when conveying something that happens outside the panel or on the next page when it is apparent where the protagonist can be found. They carry someone’s thoughts or meaning and are called “Carriers” except for the Narrative box or a flash-star which can be used as a voice-over to enlighten the reader and take him into the narrative. (Cohn, 2013, p.36)

6.3.7 Tripartite structure.

Bubbles and balloons have a tripartite structure: Carrier, framed by the borders of the line. “Tail” is the double liner from the carrier narrowing and takes the form of a united point in close coherence with the “Root”, which is the origin of the action e.g., the head of a person speaking. Different sources can also give different forms to the carrier. Besides the well-known speech balloon, a square or rectangular form of a speech bubble can depict TV/radio or a technical robot, a carrier line broken into smaller parts or dots means a whisper and a sagged, flashy line screams shouting. Sarcasm is depicted by 3 trembling sides and a sagged bottom tail-line All these carriers are considered public and for everyone to read, while the tail says so. The thought bubble is a private carrier, only meant to present the thoughts of the character to the reader. (Cohn, 2013, p.35)

6.3.8 Carriers.

Carriers of all types are called semi-productive belonging to a productive class of the morphological signs which means they can always create or be invented into new forms being an open class item the same ways new nouns and verbs are created in the spoken language. They may however be bound by the limitations but can e.g., form a new meaning by having the border forming plus signs (++++++) when someone is lying. (Cohn, 2013, p.31)

6.3.9 Index lines.

Indexical lines are another bound morpheme including lines that depict motion, vision, smells, or a zoom-in to focus an object. They are divided into “Path” lines and “Deictic” lines where path lines have an arrow showing the path moving from one point to another affixed to a root morpheme mostly used to show movement of object, speech or vision. The last one is called “Scopic” lines showing the path of the vision from eye to object. Deictic lines are primarily used to bring focus to whatever can be found at the end of the arrow. They can be scopic wanting to emphasize whatever a person sees or pointing at the zooming of a person in a mental state besides the ordinary e.g., dizzy, intoxicated, bewildered or in mental vertigo. (Cohn, 2013, pp 37-.40)

6.3.10 Impact stars.

Impact stars are another bound morpheme in connection with path lines when showing an impact on whatever the object hits along the line e.g., a bouncing ball every time it hits the floor an open star depicts where the centre of the ball hits the floor. The star also gives associations to the rings of the surface when hitting water. The boxer when hitting the jaw of his opponent, gets the place between glove and jaw added with an open star on the place of impact, telling the reader what happened. The

other boxer that got the hit will normally, on the next panel be drawn with an “Upfix” over the head to describe his emotional state (Cohn, 2013, p.41).

6.3.11 Upfix.

Upfixes” (affix over the head) are another class of bound morphemes commonly used to describe the cognitive or emotional state. The upfix schema needs a root that mainly is the head of a person and an upfix placed over the head to show the relation. The boxer will get an upfix describing dizziness and pain showing his face with sagged brows and three small stars rotating in a circle over his head. The root of the upfix i.e. the face in the relation must perform in conjunction with the upfix or an agreement violation will appear. If the upfix is placed beside the face, without a clear connection or made bigger than the face it will be called a placement violation. Upfixes can also be placed on two roots (heads) beside each other to depict a grading when showing two heads given both parts of the relation scheme working together. Drunkenness shows two similar heads with different upfixes, death and anger show two similar upfixes (a skull with crossed bones) and different facial expressions. The root must agree with the upfix. (Cohn, 2013, p.43)

6.3.12 Fight cloud.

If the fight goes wild and the hits are faster the referee will try to mingle, something that could mean lots of fists and motions a “fight cloud” occurs to depict the brawl. The fight cloud was probably inspired by the large amount of dust a brawl would create thus resulting in a diminished view to the spectator when trying to assess the fighting unless given prior information by the former panels. The fight cloud has no specific numbers of contestants and gives no information on who is winning and all that is seen are fists, feet, and legs spiced with action stars and a glimpse of a weapon, depending on the context. (Cohn, 2013, p.46).

6.3.13 Suppletion.

Suppletion occurs when a morpheme replaces another morpheme thus changing or giving another qualification to the designated word. A person running could be an example of full suppletion when running very fast their legs and feet suddenly take the form of a tornado image, like a wheel that shall give associations of high speed. If depicting a dancer or artist performing a spinning motion the whole body goes spinning and takes the form of a tornado. Suppletion can also be used to show changes of substance e.g., on invisibility as the item that becomes invisible gets the lines broken into dashed lines and the invisibility is enhanced when the dots get smaller and smaller until the lines (or person) has disappeared (Cohn, 2013, p.44).

6.3.14 Eye-umlaut.

Eye-umlaut is when changing the eyes with another symbol depicting the mood of the eye, an eye-umlaut creates new lexical schemes using three morphemes: 1) the eye-umlaut. 2) the root-face, and 3) their relationship. Examples would be e.g., love is two hearts, a smile, death or unconsciousness if two crosses and tongue are out of the mouth, desire for fame is two stars and smile, hypnotized or dizzy is two double circles showing empty eyes and mouth shut, and greed shows two signs of money (dollars) and a smile with open mouth. An eye can also be given an eye patch while the other eye has kept the eye-umlaut. A good idea can be an eye-umlaut of two lightning flashbulbs and a smile. A solid shape is important when creating an eye-umlaut and mirroring the personality or moods of any character should be feasible. (Cohn, 2013, p 45)

6.3.15 Reduplication.

Reduplication is when the morphemes are repeated on a panel showing another strategy to create meaning on parts of the panel or the whole panel. A dog is wagging its tail, and the tail is reduplicated in added motion lines while the dog stands quiet or doing something else. The movement of the tail is easily understandable. If the dog was reduplicated given a double line layering the reduplication line closely beside the other a shaking effect would be the meaning based on the context that could be both moving and shaking in the same panel. Even though there seems great difference between visual and textual language the ability to store schematic patterns of different sizes from small signs to complex utterances and the ability to create novel forms combining them are important common qualities. There is also an ability to link the forms through symbolic references and attach them recombining to new forms, substituting, altering or repeating thus showing that the same cognitive capacities are engaged in both fields. (Cohn, 2013, p.49)

6.3.16 Panels and Constructions.

Even though the panels are the most productive group of the open-class lexical items in the visual language, there are also some systematisations forming sequences based on cognitive patterns where suppletive morphemes dominate the panel and form the meaning of the sequence. A panel could be used repeatedly e.g., in Charles Schultz's Peanuts where the dog Snoopy lies on his back on top of the doghouse commenting on the world as part of the author's visual lexicon, or an action star would make its panel in a sequence depicting two boxers fighting. If the action star was replaced with a fight cloud it would give the same meaning and show how panels could be replaced in sequences depicting action or events culminating. A panel with a heart can be used in different sequences where the heart bears a significant meaning in the context. (Cohn, 2013, pp.51-52)

6.3.17 Abstract regularity

Abstract regularity can however be found in unsystematic panels. When acting as a window on an action scene highlighting part of the action works as an attention unit engaging the reader and thus securing focus on the correct spot. In a sequence, a macro panel depicts the different active elements. A bar scene showing a shoot-out is a well-known example. The macro shows the interior of the bar and a shooter. A mono type of panel goes closer to the shooter and a micro panel enhances the weapon he used. An inactive panel called an amorphic panel shows an inactive item e.g., a fallen bar stool signaling the end. The similarity between comics and film is familiar, any fan of Western movies has experienced the setup and the camera angles. Highlighting some of the sequences is more important in film than comics while the speed is much faster in a film thus giving the comics reader better time to comprehend the plot or even go back and read it twice. The film medium has to use highlighting often assisted with music to build up the peak of the narrative, and they will do anything to underline the vital elements. (Cohn, 2013, p.58)

6.3.18 Convergence

Convergence constructions are part of the visual language. The panels show how two characters are leading up to meet each other when shifting up the use of micro and macro panels underlining the action with an onomatopoeic enhancing the information. The examples can carry different numbers of micros vital to the result conveyed on the macro creating an effect the reader will not easily forget. In a movie, the music or sound effects substitute the onomatopoeic. (Cohn, 2013, p.61)

6.3.19 Silent penultimate panel

The silent penultimate panel is a panel only used in multimodal constructions. It works as “a set-up-beat-punchline” whereas the panel appears as a panel without text in a sequence. They are created to build up tension normally showing close-ups of the faces of the characters while they are thinking or focusing on something important concerning the conclusion on the last panel.

Multimodal constructions where patterns involve sequential images, and a text are commonly called the “silent” or “beat” panels meaning the story told in the sequence needs a time-out break to enhance the peak and the conclusion ending the sequence. (Cohn, 2013, p.61).

Penultimate panels are used by Butler (p.64) depicting Elizabeth and Darcy sitting and looking at each other in silence over two panels building up tension that is released on dialogue of the third identical panel. Meaning it also was a pattern that was stored in the minds of both authors and readers of comics and graphic novels ready to be used in various combinations. They are stored like many other structures, components or parts, sequences of panels and as in verbal language in the memory supporting the fact that imitation is a well-known cognitive mode of acquiring and adapting a visual linguistic system. (Cohn2013, p.63)

6.4 Grammar.

People make sense of a sequence of words using a syntax differing between a random string of words and sentences, consisting of words that make meaning. The grammar of the visual language must be able to separate random sequences of panels from coherent sequences. The meaning of panels represents a more informative level than words, because a picture in a panel can say a thousand words (old saying) and a close structure of images can form structures holding the amount of information necessary to say they are narrative structures. (Cohn, 2013, p.65)

Panel transitions or linear coherence appear in a visual narrative where each panel depicts its own story and has its time frame when ruled by embedded time shifts. The sequence can be explained by viewing two different interpretations a) embedded time shift and b) conjoining environments. There is also a possibility of approaching the understanding by cognitive understanding focusing on how people make inferences while watching movies, or by reader response theories saying the middle image represents a gap to be filled by the reader. Could there be another model of semantic structures that can explain how to establish a visual narrative grammar? (Iser,1972, p.33)

6.5 Basic narrative elements.

Narratology is a discipline emerging from the structuralists` wish to establish common structures in a text and how the text should master time and space. The Visual Narrative`s grammar includes different categories with correspondence to the vital conceptual structures (quote):

Orienter (O)- provide superordinate information, such as setting. Location of event and context.

Establisher (E)-sets up an interaction without acting upon it. Introduction of referential relationship. Passive state of being.

Initial (I)-initiates the tension of the narrative act. Preparatory action and process. Departing a source of a path.

Prolongation (L)- marks the medial state of extension, often the trajectory of the path. Position on the trajectory of a path. Sustainment of a process. Passive state (delaying).

Peak (P)- marks the height of narrative tension and point of maximal event structure. Culmination of event, termination of a process. Interruption of event or process. Reaching a goal of a path.
Release (R)-releases the tension of the interaction. Wrap-up of narrative sequence. The outcome and/or the reaching of an event. Passive state of being.” (Cohn, 2013, p.70+p.77)

These categories form phases, coherent pieces of a constituent structure. When phases form sentences in syntax, phases make arcs in a visual narrative. Each arc is a visual sentence which means that many arcs will sum up in a story (e.g., a graphic novel). Unlike sentences, capital letters and punctuation do not exist but even though there is a lack of marking a reader will inevitably sense the beginnings and endings of an ongoing “sentence” / sequence. The structure and linear order of a phase should be Phase - (Establisher) -Initial (Prolongation) - Peak - (Release). Optional categories are in parentheses. Establishing the primary correspondence between narrative categories and conceptual structures is how they follow in order within a narrative Arc: Initials, Peaks and Releases are core elements, and Establishers and Prolongation are peripheral elements. Phases that do not play a role as discourse arc in a larger node become independents or sub-arcs. (Cohn, 2013, p.70):

Compared to theories of narratology looking for similarities are interesting. Gerard Genette has three levels in his narratology: discourse, story and narration, which should mean finding a viable point of discussing similarities and the use of Genette’s theories of textual transcendence could be applied when assessing the outcome. The film industry has used Genette’s theories when making storyboards planning the presentation of the visual narrative. Discovering the use of Nigel Morris ‘book (2007):’ “The Cinema of Steven Spielberg: Empire of Light”. Looking at Morris’ reference list should imply more than a common interest in trans modality and confirm the elasticity of the metatext as “a text derived from another pre-existence text where the derivation can be of a descriptive kind” (Genette, 1964, p. 5). The same thinking is shared by Cohn concerning the visual graphic domain, “structures involved with sequential images are not unique to the visual-graphic modality. Rather, they cross domains.” (Cohn, 2013, p.89)

An example of the constituent structure of the visual narrative also shows that a more complicated narrative structure is feasible. When showing the peak in the penultimate panel the first four panels show the same man juggling in different ways. The repetition is a type of conjunction of an iterate process functioning to build pace and narrative tension until culmination i.e., the peak panel showing the juggler getting hit on the head with the juggling objects. The release shows him in a dizzy state of mind using an upfix and eye umlaut to express his mental state. Dividing the scene into smaller parts and letting the narrative rhythm build up until culminating is called an “Environmental conjunction” (Cohn, 2013, p.79)

Building a larger structure is used by alternating the narrative categories as different arcs and can embed various numbers of narrative categories where each grouping forms its phase and plays a narrative role. It shows how the peak is the leading element in each phase while the other categories only have supporting roles underlining that peaks are the motor of the narrative sequence. The sequence also informs that phases can embed inside each other in broader narrative structures. A left-branching visual narrative can create the feeling of a progressive building action where each peak sparks motivation to the final peak. An example could be the structure building up at Pemberton when showing Elizabeth in the park where each pair of panels acts as initials and the final peak is a pair of an initial with sunshine and a peak with sunshine and a happy man given the possibility to fish. (Butler, 2010 p.86) “The left-branching structure creates the feeling of progressive building actions and/or increasing narrative tension.” (Cohn, 2013, p.82)

This shows that two primary types of elaboration can be embedded in a sequential image firstly by repeating them in conjunction with sharing their narrative category at the phrasal level. Secondly, in a broader structure, a whole phase can play a narrative role when phases are embedded inside each other as subphases. These two examples show a strategy creating numerous possibilities for

sequences for expansion to unlimited length and narrative patterns.

Modification is used in the visual language when the need occurs to give enhanced information about the objects being depicted and is used by Butler to present the military with a place in the narrative. (2010, p.30). The panel categories they need for conveying details to underline or enhance are called “Refiners” a type of panel that modifies and hones the information given in the phase head when showing an arc where the refiners are zoom images of small parts of the head, all functioning as establishers repeating the contents of the head. This also means that the number of refiners modifying a head can vary depending on the complexity of the modifier. (Cohn, 2013, p.84)

In another example, the refiners can take the role of the establisher because the head is left out. It is an interesting absorption of structure when the head is a noun and the refiner an adjective and the adjective acts like a noun resting as the sole descriptor of the object. A common absorption example is “people” or when the Bennett sisters all need a “husband” meaning gentry or wealthy. It depicts some of the complexities of sequential images addressing the theory of narrative structure where the roles played by the refiner change their relation to the head and finally could belong to either character of the arc. (Cohn, 2013, p.85)

A path of sentences can bind together the various events in a discourse like connection lines of panels end up in arches when speaking of the graphic form. When Elizabeth receives Aunt Gardiner’s letter (Butler, 2012, p.100) and hurries to the copse to read it in private the narrative conveyed graphically is translated into a verbal discourse using a long row of speech bubbles. Even though pictures can say more than words, syntax and narrative can be seen to function as structures. A single surface can present many meanings and like syntax, the narrative is separated from the meaning permitting it to show the same meaning in different surface displays. The categories used to organize the basic patterns of the canon are similar to the traditional notions of narrative. They can also recursively expand their places with conjunction and refiner rules, allowing complex narrative structures. (Cohn, 2013, p.88)

When showing that the ability to understand a sequence of images can not only come from how things are in the world. It also corroborates the answer to the second research question that evidence has been found saying that comprehension of sequential images requires a degree of expertise. It is going beyond knowledge of events demonstrating the extra layer of proficiency a reader of graphic novels should possess. (Cohn, 2013, p.131)

Method and Narrative Analysis.

7. Adaptation and original.

Can an adaptation be as good as the original? This is a question that believably has been asked many times over the last years when teachers are being presented with a growing flow of new titles, fearing however to have lost the roses amidst the weed. Assuming as a fact, however, that the students are confronted with pictorial narratives most of the day through different screens it looks like they are addicted to, understanding and comprehension of a visual language should be feasible, nevertheless fearing that reading also can be superfluous, a preliminary visual language course seems necessary based on the information presented earlier.

Theorists have additionally argued the complexity of adaptation and the omissions, additions and changes that could occur. (Corrigan, 2012, p.427, Hutcheon & O’Flynn, 2013, p.34) There is however no doubt that the complexity of the adaptation can vary which will affect the result. The adaptation of a theatrical play has from the start a vicinity to the graphic novel because the playwright often thinks in pictures and the scene in which the play is being performed is nothing but a row of visible impressions. When many authors also convey stage directions thus describing the

image that they want to the public see, the editor of a graphic novel has been given clear instructions.

On the other hand, using a play as part of a narrative functioning in a palimpsest narrative is what Neil Gaiman did, like Shakespeare using two plays in *The Midsummer Night's Dream* in addition to his other two framing narratives. In my experience, adaptations using originals conveyed by a scenic atmosphere are easier to adapt than a fiction novel, while biographies/diaries are more challenging. The short distance to film adaptations and the way they present a narrative mostly filled with dialogue and low physical activity can be voice-over and music which the graphic adaptation cannot muster. (Hutcheon and O'Flynn, 2013, p.9)

The graphic adaptation of Anne Frank's diary could demonstrate the challenges of adaptation. The editor was very frank with his readers saying they had so much to tell that economizing was required, and images were replaced with text. Extensive use of text following most of the pictures gives the impression of a picture book. The text is the dominant factor while the pictures support and loosen up the text. (Frank and Polonsky, 2018, p.52)

A classic text eligible for adaptations should contain the literary qualities that create immortality and membership of the national canon. New Historism could be a feasible parameter when assessing the qualities of older texts and focusing on the cultural capital's ability to sustain eternal life of a few authors. Although Greenblatt was mostly occupied with Shakespeare and the Tudors, he should have something to say even if he is pushed two centuries closer to our time when the Enlightenment and new ideas of freedom and equal rights are tempting a public that had both the literacy and the economy to give the book a chance to replace the theatre as the main cultural platform. The social energy could resurrect in novels that focused on social settings and the burdens of life that could apply for generations to come. (Greenblatt, 2003 p.386)

8. The visual language of comics as a working tool.

Discussing the novel and the adaptation in conjunction with the narrative and various literary devices is the tool to form a conclusion answering the research question. The narrator of the graphic novel plays a central role in conveying the narrative, showing to what extent the graphic novel is mastering Jane Austen's artful control of the narrative. Visual language has the same linguistic structures as verbal language: modality, meaning, and grammar. Modality means it creates signs that are decoded by our sense organs expressing meaning that may be abstract or concrete and can use different types of references. It has a grammar and uses a system of rules and constraints giving sequential expressions of meaning. The grammar forms the syntax that functions with narrative structures (ch.11) and narrative sentences (arcs) that must obey the system to be comprehended grammatically. (Cohn, 2013, p.4)

The visual language used in a graphic novel follows a narrative structure similar to that of a novel like Jane Austen's. Both have a main story arc with sub-arcs that create different plots and literary devices based on their conceptual structures. By reading them simultaneously and comparing different narrative categories such as orienters, establishers, initials, prolongations, peaks, and releases, we can evaluate the cohesion of the verbal similarities between Austen's novel and Butler's multimodal panels. It is crucial to ensure that no elements are left out and that the quality of the adaptation is maintained. Therefore, it is reasonable to assume that their narrative objectives were identical. A careful comparison of the original works will ensure that no significant verbal expression is absent. Assessing the cohesion of the verbal similarities between Austen's novel and Butler's multimodal panels is a measure of the adaptation's quality, which means that no essential verbal expression will be missing

It seems natural to perform a reverse adaptation process where Butler's multimodal text will be measured against Austen's text that additionally will be compared and assessed concerning the morphology and syntax of the visual language, showing that the morphology of the visual language can weave in the stylistic details Austen is famous for and Butler eager to include. A narrative analysis based on the visual language will also encompass the syntax. And the morphology will administer the multimodality when placing Austen's verbal utterances in cohesion with adequate morphological elements e.g. different panels and panel designs, colours, speech bubbles and thought balloons. The morphology is responsible for answering the last part of the research question and the grammar also will be part of the control of concord between syntax and morphology.

The theory of the visual language of comics posits that comics are a unique form of language and should be evaluated as such. Theorists such as Genet, Iser, and Greenblatt are natural references in this regard. However, in my opinion, Eiser, McCloud and Weiner have a different approach to comics, which makes it harder to categorize them within the framework of visual language.

The graphic novel has a different system of punctuation as referred to earlier in this assertion (ch.11.2) that inevitably makes it more complicated to identify and discuss the various points of literary cohesion and the vital morphological elements and must be met. This approach helps to maintain equal terms and facilitate easier discussions of the various literary aspects of the graphic novel. To ensure as equal terms as possible the graphic novel has been given page numbering from 1 to 112 thus presenting a common frame of references. Austen's book is divided into 3 volumes containing chapters 1.-23 (pages 1- 147) in volume 1, and volume 2: chapters 1-19 (pages 151-270), and finally volume 3 contains chapters nr 1-19 (pages 273-435).

An adaptation that aims to be like the original needs to focus on details and strict control of the verbal will show its fidelity. A conversation ledger can demonstrate that the adaptation can include the verbal utterances (and the pictures) that Jane Austen created in her readers' minds and that a classic can be adapted to a graphic novel with all literary qualities intact. To ensure that the adaptation works accurately every vital dialog is checked and the pages containing them are presented with a reference to the novel. References will also appear to link various literary devices to the original text.

This ledger is however only used as background and will only appear when bearing significance to the arguments of the text thus giving examples of similar quotations found in both texts. Examples of the procedure are listed below: Butler, 2010, p.20 / Austen, 2015, p.43: "Mrs. Bennet arrives with her three younger daughters finding Jane in no apparent danger." and "Bingley promises to hold a ball when Jane is recovered."

Butler, 2010, pp.22-23 – 22 / Austen, 2015 p.59: "Elizabeth said: Miss Eliza Bennet let me persuade you to follow my example and take a turn about the room".

Butler, 2010, p.23 / Austen, 2015, p 60: Elizabeth;" Mr. Darcy is not to be laughed at."

Butler, 2010, p. 24 / Austen, 2015, p 60: Darcy: "Miss Bingley gives me too much credit."
Elizabeth: to Darcy: "I am convinced that you have no defect, Mr. Darcy. You own it yourself without disguise." Darcy:" My temper"

Butler, 2010, p.24 / Austen, 2015, p 61: Elizabeth:" Well, I cannot laugh at that. You are safe from me."

Butler, 2010 p. 25 / Austen, 2015. p 64: Lizzy and Jane leave for home. Darcy's reactions: "She attracted him more than he liked, and he wisely resolves to be careful that no sign of admiration escapes him."

Butler, 2010, p.25/ Austen, 2015, p.64: Elizabeth: "Nothing that could elevate her with the hope of influencing his feeling of happiness".

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9.2 Longbourne gives a narrative perspective and an iconic Edwardian verbal utterance.

The beginning of the story (Austen's chapters 1-8) also represents the first orienter of the main arc when giving information about the location and the superordinate context into which the reader is about to enter. A welcoming text framed by graphic patterns from Austin's time and a typography reminding of a handwritten document sets a multimodal expression bearing forward as a voiceover a sentence of iconic value: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." (Austen, 2015, p.1, Butler 2010, p.3)) leaving the reader to wonder whose rightful property he is also staging the sociocultural background and leading the reader into the reality of the Edwardian life thus opening the door to the Bennet family in the first establisher of the narrative arc and the discourse arc.

The graphic novel has been very respectful to Austen when presenting the opening on a tablet on the first page placing the narrator outside the story reflecting on life and creating an atmosphere of youth and conventions. Turning the page of the graphic novel a narrative box on the top left of the first panel says only: "19th century England." and a similar box on the right side: "Longbourne, Herefordshire." frames in the top panel where the reader is looking into a woodland park that surrounds the Longbourne mansion. The morphology also administers shading and colours letting the sunshine focusing the mansion, setting the scene.

A speak bubble with a tail ending in an action star on one of the main windows works as an initial preparation for the action with the message of the carrier about what goes on behind the curtains implying that new arcs are presenting themselves on the next page. The opening discourse level arc will now be able to arrange an infinitive number of arcs in different patterns e.g., left-branching threes, and centre-embedded arcs incorporating smaller arcs into a larger understanding. Identifying the different arcs and their narrative cohesion with the discourse arc will be a vital part of establishing a new visual metatext transforming Austin's text to a new modality.

On page 5, Butler uses a visual presentation to show the five sisters partaking in a conversation with their mother, with each sister having a speech bubble that gives the reader some information about them. This is a useful way to introduce the main characters early on and help the reader understand the setting. The eldest Jane plays already an initial part in Mr. Bingley's arc summoning up to the narrative of Jane and Mr. Bingley as a prospective suitor which will both follow the main discourse arc, reaching their peaks with a proposal at the end of the book. Both Jane and Elizabeth are attractive and mature, and it now seems that it is Jane's chances with Bingley that will be in focus while Elisabeth plays a more secluded role as presented in the establishing and oriental phase of their arcs.

Austen presents them later and reveal that three of them could have room for improvement to become more promising. Mary, when she appears playing the piano at the Netherfield ball and Butler (p.38) places a text box saying that her sister Jane had the mortification of watching her sister Mary display her weak skills at the pianoforte. Lydia enters the scene and makes a scandal with Mr. Wickham and Kitty nags her father to go to Brighton promising to behave better. Butler (p.96) depicts her father's negative attitude saying that he wouldn't trust her so near as Eastbourne. No officer will pass my door and balls are prohibited however sweetens his monologue by promising her to see a play if she is a good girl for the next ten years. Lydia enters the scene later, however after Elizabeth and Jane have occupied the first third together with Mr. Wickham and the military. Mary appears playing the piano at the Netherfield ball and seems a pedantic bore, Lydia is superfluous and a flirt, and Kitty is just a little slow. It seems the adaptation gives a better presentation of the characters at an earlier stage.

The speak bubble implies a conversation on the inside and the narrator presents on the first two pages the core of the narrative when depicting Mrs Bennet's eager quest to find a suitor to one of her daughters, Mr. Bennet's calm and down-to-earth replay and the fear and anxiety Mrs. Bennet

possess when stressing the consequences facing her offspring being left penniless, if unmarried by Mr. Bennet's demise. In the next panel's room, the parents discuss planning how to be acquainted with Mr. Bingle and when Mrs. Bennet on the top panel on page 7 annoyed with her arms crossed on her chest says: "I am sick of Mr. Bingley" the same says Austen that she cries out on the 6th line from the bottom of page 5 of the book.

9.3 A ball. A letter. A conversation around a card table bears the different multimodal arcs as prolongers.

On p.8 of the graphic novel (Butler) emphasises Mrs. Bennet's wish in narrative boxes in the ballroom as an underlying discourse conveying the hopes and dreams vested in the occasion. She says: "If I can see one of my daughters happily settled with Mr. Bingley, and all the others equally married, I shall have nothing to wish for." thus opening the ball and setting the atmosphere of cordialities at the Assembly Room in Meryton. When comparing the graphic novel and the original book, how the graphic novel manages to convey how the ballroom atmosphere and the dialogue revolve around the family project of getting the offspring in wedlock is important.

The graphic novel effectively captures the dialogue and atmosphere of the ball in Meriton on pages 8-11. The accurate dialogue and well-executed use of artistic elements enhance the quality of the adaptation. Focus panels are utilized to emphasize important lines and facial expressions of the main characters, catching the dialogue and expressing the moods at the ball in Meriton on pp 8-11.

The ball has been spotted as the most suitable place to be introduced and forms a narrative peak when Mr. Darcy is introduced to the Bennets by his friend Mr. Bingley. The ball scenes as prolongers, depict how Mr. Bingley dances every dance and gets acquainted with the principal people in the room. The gossip of Jane's possible conquest of the attractive Mr. Bingley and Darcy's market value is found on the last panel, giving a trustworthy opening by the adaptation. (Butler, 2010, p.9).

The narrator leaves Jane. In the *Pride and Prejudice* textual edition, a great event happens (Austen, 2015, p.31) when a letter from Caroline Bingley arrives. The scene of both books depicts that Mrs. Bennet's sister Mrs. Philips has come from Meryton with gossip about the militia where certain officers play the centre of attention. On the top of the panel (Butler, 2010, p.14) Mrs. Bennet is shown when receiving a letter by hand. And on the panel below an invitation from Caroline Bennet asking Jane to dinner tonight is announced and on the last panel. She goes by horse at her mother's request.

When Jane catches a cold and has to remain a sanguine hope of Mrs. Bennet is fulfilled. For the narrative, this must be reported by a letter, because when Jane leaves on horseback we do not ride along. The focus remains on the Bennets in particular Elisabeth, and when she walks on the muddy fields and goes upstairs to nurse her sister it is the first time the reader is inside the Bingley household. Jane leaves the sickroom her relations to Bingley seem now more important as a device helping to support Elisabeth's prejudice against Darcy. The elements supporting this view are found on the panels of Butler p 16-17 forming prolongers when helping to sustain the tension of the narrative arcs involved.

The panels bearing conversation will inevitably be multimodal, but they will also assist the claim of the adaptation to be an alternative to the original text. The dialogue is crucial and can be conveyed in multiple ways. *Pride and Prejudice* owes much of its success to its eloquent and vivid conversations. Butler effectively uses smaller focus panels to highlight body language and support dialogue. It also employs shading and colours to emphasize the contents and importance of the conversations, enhancing the closeness to the original.

The discourse narrative has now developed past the initials where the preparatory action is submitted and firmly established making the narrative move forward by the means of prolongers presented by the conversation belonging to many different sub arcs or sentence arcs that find each other and work together either to an individual peak or as part of the main discourse peak.

Pages 18-19 (Butler, 2010) refers to the conversation between Miss Bingley, her brother and Mr. Darcy when gathering around a card table are discussing inviting Elisabeth into the game. The conversation is dramatized by Miss Bingley's statement that "Miss Elisabeth Bennet despises the card. She is a great reader and has no pleasure in anything else", and Elisabeth answers: "I deserve neither such praise nor such censure. I am not a great reader and I have pleasure in many things." (Austen, 2015, p.39). The rest of the conversation Butler follows Austen's manuscript and the last remark stated by Darcy after he has explained over two panels what qualities a woman should possess is: "Are you so severe upon your sex as to doubt the possibility of all this", Lizzie however gets the last word: "I never saw such a woman. I never saw such capacity, taste, and application, and elegance, as you described united". (Butler, 2010 p.19 and the last sentence of the dialogue on the bottom of Austen, 2015, p.41.)

The various types of utterances being made are important for the reader to follow. On the different adaptations formerly made of *Pride and Prejudice* the ability to create these moments could be a part of success. Reading a text, the reader has to form an inner picture in coherence with the author's description. (Iser, 1972, p. 294) In an adaptation, the reader is presented a ready-made picture and if it coincides with the reader's impression one can say it is a happy merger.

Reader response theories made for textual purposes will also apply even if when dealing with a visual language, if the adaptor misinterprets the discourse and a mishap occurs the reader of the graphic novel will make his image, be discontent and possibly disappointed. Cohn has written in the last chapter of "The Visual Language" that the visual language also can meet misinterpretations and one should be aware of it. (Cohn, 2013, p.137)

9.4. Mr. Collins' arc.

Austen chapters 13-15. Butler p.26 opens with a picture of the Longbourne home of the Bennets adding sarcastically on a narrative box: "– and most happily situated near the home of a wealthy young bachelor."

The scene is the breakfast table and Mr. Bennet announces a visitor saying: "I hope, my dear that you have ordered a good dinner today, because I have reason to expect an addition to our family party" (Butler, 2010, p.26/Austen p.66). The graphic novel goes on the next panels directly further explaining his position in the narrative through a conversation around the table establishing Mr. Collins' arc and place as proloner in Elisabeth's narrative arc.

William Collins is Mr. Bennet's cousin and will inherit Longbourn after Mr Bennet's death. The last two panels of Butler p.26 show Mr. Bennet saying: "It is my cousin, Mr. Collins who is coming to stay, the man who may put you out of this house once I am dead. He wants to heel the breach between our families." While Mrs. Bennet adds: "Nothing can clear Mr. Collins from the guilt of inheriting Longbourn."

The morphology has used larger focus panels to convey the conversation around the breakfast table, thus enhancing the facial expressions of the characters in different sizes and colouring, especially the concern of Mrs. Bennet regarding Mr. Collins legal right to inherit Longbourn. It later uses the panels to depict the mood when Mr. Collins after dinner offers to read sermons. On p.29. Mr. Collins tower in an open panel covering 60% of the page while four focus panels to his left convey the gloomy facial expressions and utterances of the family members. Mr. Bennet sums lastly up: "He is

just as absurd and self-important as I'd hoped."

The two last panels of Butler p.29 show how low esteem Collins keeps in himself when his marriage proposal begins with the invocation of his patron Catherine de Bourgh also trying to elevate his social status. He wants "to make amends entail by asking of your daughters to be my wife". And he starts with Jane but hearing she is almost engaged he changes to Elizabeth. Mrs. Bennet replies. "Indeed! Elizabeth is a fine substitute". (Butler, 2010, p.29/Austen, 2015, p. 77)

Soon after the sisters except Mary accompany Mr. Collins on a walk to Meryton and during the walk Austen says: "In pompous nothings on his side, and civil assents on that of his cousins, their time passed till they entered Meryton" (Austen, 2015, p.79) The graphic adaptation has to be more concrete depicting Mr. Collins saying to Elizabeth: "My dear Cousin Elizabeth, how briskly your trip along the lane (drawing his breath and continue in a new bubble) There are any number of scenic rambles at Rosings, which lies just beyond my abode." (Butler, 2010, p.30) The first antagonist also appears on Austen chapters 19-23, pages 116-147 (Butler, 2010, p.35). trying to thwart Elizabeth's goal is her mother Mrs. Bennet. The one that seems most likely to force her into marriage with Mr. Collins after Elizabeth had declined his proposal which was due after the ball. The graphic novel depicts the proposal and their dialog, showing at the same time the good accuracy of the adaptation. (Butler, 2010, p.39-42/Austen, 2015, pp.117-119)

The aftermath of Mr.Collins' proposal commences on the bottom panel where Mrs. Bennet has sought out Mr. Collins for mutual congratulations. Mr. Collins talks as usual in circles and says: "I have every reason to be quite satisfied. I am sure the refusal my cousin gave me was the natural result of her bashful modesty". (Austen, 2015, p.123/Butler, 2010, p.42). Mrs Bennet supports the suitor: "Depend upon it Mr. Collins she shall be brought to reason. She is a headstrong, foolish girl who does not know her own interest, but I will make her know it." further conveying the incident to full extent when depicting Mrs. Bennets' rage and despair when trying to change Elizabeth's mind by forming an alliance with Mr. Bennet. When Mr. Bennet summons her to his study he makes her confirm the refusal and her threat, to which Mrs. Bennet adds: "Yes, or I will never see her again." (Austen, 2015 p.123/Butler, 2010, pp.42-44).

The top open panel shows her father with his hands openly folded in front of his face and the face of her mother on a separate panel. His father makes his conclusion over 3 panels, starting: "An unhappy alternative is before you, Elizabeth." He takes a break, and a new speech bubble continues: "From this day you must be a stranger to one of your parents." On the next panel: "Your mother will never see you again if you do not marry Mr. Collins." On the third panel, he gives Elisabeth his conclusion with a raging Mrs. Bennet behind her saying: "And I will never see you again if you do." and the morphology of the panel includes a glowing Elizabeth and a raging Mrs. Bennet in the background. The colouring of the sequence enhances the tension, on the last panel, a dark background includes a light-coloured text panel informing Mrs. Bennet later coaxed and threatened Lizzy but to no avail. Within days the discussion was at an end. (Butler, 2010, p. 45)

The graphic novel does a good job conveying the details of Mr. Collins' visit to Longbourne and of the dialog between him and Elizabeth while Austen's chapter 23 is left out. It only contains a vivid gossip on whom Mr. Collins now will choose and the despair displayed by Mrs. Bennet when realising that Charlotte Lucas is opted to be the new mistress of Longbourne and Mr. Bennet's calm remark: "Let us hope for better things. Let us flatter ourselves that I may be the survivor." (Austen, 2015, p.146) The chapter depicts how the adapters work. It is challenging to include all the detailed gossip and speculations. They are left out even though they can furnish an avid reader with a smile. They seem to have constantly asked themselves what is important to the narrative or on the other hand, can this paragraph or page be left out without consequences for the unity of the book.

9.5. Elizabeth meets Mr. Wickham.

Austen chapters 16-17 pages 82-98 form part of the adaptation's narrative arc. They were now introduced to Mr. Wickham while Bingley and Darcy appeared on horseback (upper left panel second row Butler p.30) saying to Jane "Darcy and I were on our way to Longbourne to inquire after you". Jane answers:" Then we are well met, Mr. Bingley" (Butler, 2010, p.30).

The next sequence consisting of the rest of the panels of the page has no speak bubbles, meaning they convey a message said only by textboxes on the panels as part of the panels and the morphological skill of the artist is depicting the moods. The first panel's textbox:" While the two spoke, Lizzy was astonished by the effect the sight of Mr. Wickham had on Darcy". (Wickham's face is on a panel on the lower left side) Second panel: "Darcy's face grew white, while Wickham's turned quite red." The last panel in the sequence shows Darcy putting two fingers to his brim and the men parting while the narrative box on the third panel reads: "Lizzy could not imagine what this meant, but it was impossible not to long to know." The reader could also form his meaning based on reader reception theory; it could happen here because the reader is given a choice. (Iser, 1972, p.33).

The top panel on Butler, p.31 tells for the first time about the military when meeting men in uniform. The right-hand text box says: "Lizzy was pleased to see Mr. Wickham again, and though she wished to learn his history with Darcy, she dared not ask." The rest of the page with the last sequence will however inform her: "A text panel say: "To her surprise, he brought it up." (Butler, 2010, p.31)

The sisters are invited on the next evening to their relatives Mr. and Mrs. Philips in Meryton to a small card party. Elizabeth and Wickham are sitting together at a table and the text panel on top (Butler, 2010, p.31) (Austen, 2015, p.84) tells what she thinks. She dares not ask. Wickham reveals his secret fate in the bottom sequence of Butler p.31, and it continues on the top panel of page 32 where the last dialogue can be found working also as initials on Wickham's arc. (Austen, 2015, p.87)

Between the narrative highlights following suit on Butler p.31-32, Austen's text uses the space elapsing but to literary needlework that has little effect on the plot and the ending of the conversation. (Austen, 2015. p.84-87) Following the panels on Butler p.32 whatever was left out of Wickham's confessions on Butler p.31 is revealed to be the conversation between Elizabeth and Jane later that night thus bringing the reader fully back on track by the adaptation.

9.6. The ball at Netherfield Park.

Austen's chapter 18 following Butler's pages 31-38 could be a feasible example of how the visual language divides the story into narrative chapter arcs using the preliminary two pages as orienters and establishers to set the tension in the prolongers which will display themselves during the ball.

The ball commences showing Lizzy looking around in the room eager to find Wickham. The text panels set the mood: Trying to disengage from Mr. Collins and avoid Mr. Darcy. Her only respite was relaying on Charlotte Lucas. But Lizzy was not formed for ill-humour, and she was soon able to make transitions discussing the oddities of her cousin. (Butler, 2010, p.33) These multitude and nuances are also reflected grammatically in the different arcs functioning side by side and touching each other when using the same prolongers. The different narrative functions of Wickham, Darcy and Mr Collins that have different peaks later all manage to establish in the ballroom.

Mr. Collins has solicited Elizabeth's hand. The two first dances, however, brought a return of distress. Mr. Collins, awkward and solemn, apologized instead of attending and often moved wrong

without being aware of it. Lizzy is relieved by Charlotte until Mr. Darcy appears asking Miss Bennet to dance.

The ball continues (Butler, 2010, p.34-35) and the top left panel shows the party ready to assume dancing and informs that Darcy comes to claim her, Charlotte Bennet whispered in Lizzy's ear "not to be a simpleton and allows her fancy for Wickham to make her appear unpleasant in the eyes of a man many times his consequences." Lizzy made no answer but took her place in the set.

The conversation between Elizabeth and Darcy is correctly derived from the original text where the panels show the young couple in different dancing positions and the visual language applied also manages to depict their moods using different types of panels as attention units focusing on the expressions of their faces when Lizzy speaks positively of Mr. Wickham's happy manners. (Butler, 2010, p.35). The edges performed by their arguments give a good impression of the adaptation. Moving to page 36 a text panel linked to the last page informs that Darcy made no answer and seemed desirous to change the subject. (Austen p. 101-102)

The ball and the attitude Elisabeth show towards Darcy and Wickham in this chapter (Austen chapter 18, Butler pp 31-38) makes an opportunity to present the protagonist and her behaviour directly related to a vital moment of the story displaying her fixed ideas and prejudices. There is no doubt she wants to set up herself with a spouse she loves and respects. She has however in her stubbornness decided that Darcy is cold and reserved refusing to see any positive traits of his character while she insists on Wickham being a good person. The graphic novel is capable of conveying the different modes of her personality and when the narrative proceeds it will catch the change of character she makes when realising that people can be multi-dimensional and more complex than first assessed thus happily ending up as Mrs. Darcy and Lady of Pemberton.

9.7 A letter from Netherfields.

After chapter 23 Austen's book starts a new volume saying that the reader is now commencing on volume 2, chapter 1. The graphic novel forms a new narrative sub-arc in which the letter functions as an orienter bearing superordinate context. (Butler, 2010, p. 46) and a new journey will work as a prolonger moving the plot further.

The arrival of a letter from Netherfields gives the narrative a new twist and a new journey is used to push the story further on. The vital parts of the letter are fully conveyed by the graphic novel painting Mr. Bingley's sister Charlotte as an obstacle to Jane's happiness when making it clear that her brother is a great admirer of Darcy's sister and her hope of a union between her brother and Darcy's sister is made quite obvious when finishing a paragraph in her letter with the words: "She has no equal for beauty or elegance, and the affection she inspires in me is heightened into something more from the hope I entertain of her being hereafter my sister." (Butler, 2010 pp.46/47, Austen, 2015, p.151)

The letter takes most of the chapter, however, it is only quoted indirectly. (Austen, 2015 p. 151) Its content is conveyed in a dialogue between the sisters showing how the graphic novel works with speech converting when necessary to help move the narrative thus forming a good and lively adaptation. This conversation also includes speculations implying their alternative chances if

The chapter in question focuses on a letter, which is not directly quoted but instead conveyed indirectly. This letter's contents are discussed in a conversation between two sisters, demonstrating how the graphic novel uses dialogue to help move the narrative forward and create a lively adaptation. During this conversation, the sisters speculate about what might happen if Charlotte Bingley's problems with her brother persist. Elizabeth takes on the role of her sister's moral guardian, reminding her to consider whether the misery of displeasing Bingley's sister is worth the happiness of being

his wife, her last remark is:” You must decide for yourself if the misery of displeasing his sister is more than equivalent to the happiness of being his wife.” (Butler, 2010, p.47, Austen, 2015, chapter 2-4 p.158-175)

Mr. Lucas calls on the Bennet family to confirm the liaison between Mr. Collins and his daughter, that he smilingly conveys (Butler, 2015, p.48, Austen, 2015, p.163) while Elizabeth confirms it saying that Charlotte confided in her yesterday. The graphic novel does a good job when adapting Austen`s chapters 3 and 4 depicting the moods and reactions of the characters sorting out the elements important to move the narrative forward.

Mr. Wickham is making himself popular with the Gardiners. Mrs Gardiner afterwards takes Lizzy aside indirectly trying to persuade her mentioning that her father would depend on her resolution and good conduct and not letting her fancy run away with her. Lizzie assured her that Wickham would not be in love with her if she could prevent it. While Jane at almost the same time was whisked off to London in the tender care of her aunt and uncle. (Butler, 2010 p.52) (Austen, 2015, chapter 2-4, p.158-175)

On the dawn of the new year, Mr. Collins and Charlotte Lucas are wed and the bride invites Elizabeth to visit them at the parsonage in Kent, which she accepts. On the next panel, Lizzy and her aunt, Mrs Phillips are seen shopping in Meryton. They observe Mr. Wickham and Miss King, described as an heiress who recently came into ten thousand pounds in whom Mr. Wickham seems quite taken. Lizzie has recently been warned against Wickham by Aunt Gardiner (Butler, 2010, p. 52) and on a panel where Aunt Phillips confirms that Wickham seems quite taken. Her thought bubbles on the same panel reveal her thoughts: “How fortunate I listened to my aunt Gardiner. I am quite sure I am not in love with him. At the same time”, Butler (p.53) is using the visual language in a multimodal form to demonstrate its ability also to express thoughts and feelings.

Jane writes a letter to Elizabeth (Austen, 2015, p.167, Butler,2010, p.53) The contents of the letter are cleverly informed to the reader by a panel showing a dialogue between Jane and Miss Bingley where talk bubbles tell parts of the contents, while a panel depicting Jane writing the letter displays her message to the reader and gives the final points. In short, Jane is very disappointed being deceived by Miss Bingley and on the next page Lizzie is saddened but reminds herself she will see her sister on her way to Kent. (Butler, 2010, p.54)

9.8. Kent.

A text panel informs that Miss Lissy continued to Kent in the Gardiner coach and on the main panel is wished welcome by their hosts. Her stay in Kent (Austen chapters 5-6, pages 176-189) occupies multiple pages of graphic novel (p.55-78) and contains some of the highlights and turning points of the book affecting both the discourse arc and personal sub-arcs.

Irony is important in *Pride and Prejudice* (ref. chapter 10.2) and as Charlotte is showing Lizzie her garden one of those should be conveyed as an example: “The garden was rather small but well-built and convenient, and everything was fitted up and arranged with a neatness and consistency of which Elizabeth gave Charlotte all the credit. When Mr. Collins could be forgotten, there was an air of great comfort throughout and by Charlotte`s evident enjoyment of it, Elizabeth supposed he must be often forgotten.” (Austen2015, p.178) Butler misses this detail but cites Mrs. Collins when she says: “I encourage him to spend as much time as possible in the garden.” (Butler, 2010, p.55)

Butler however cannot compete having only a fragment of the space available she has to stick strictly to conveying the narrative knowing something must be left out. On the next page, she can make ironic amends when Mr. Collins calls her loudly to come at once. At the front door, Elizabeth and Collins are viewing the arrival of Miss DeBourg and her companion. Elizabeth says: “Is that all? I thought at least the pigs had gotten into the garden. And it is nothing more than Lady

Cathrine and her daughter.” Collins corrects her saying the older woman is Mrs. Jenkins and the other Miss DeBourg.” On the next panel, Butler can include more irony when depicting a smiling Lizzie watching them and with thought bubbles saying:” She looks sickly and cross. She will do very well for him. She will make him a proper wife.” (Butler, 2010, p.56) Austen uses it as a remark given by Elizabeth and the setting however appears to be the same (p.180).

9.9. Rosings.

On the last panel, they are invited to dinner at Rosings to Lady Cathrine DeBourg. The mansion is depicted as sinister and gloomy and the reception room into which they are formally introduced also looks dark. Austen is forming a picture of Mrs DeBourg as an old hag pestering her surroundings. The conversation shown takes the form of an interrogation where Lizzie makes an impression on Mrs. DeBourg in whose opinion her younger siblings should not be presented before the oldest are properly wed. (Butler,2010, p.58- Austen, 2015, pp.183-187)

On the top panel, Mrs. DeBourg starts mentioning the entail and that she is happy for the sake of Mrs. Collins. When Lizzie at the end of the conversation says that the lastborn has much right to youthful pleasure as the firstborn, Mrs. DeBourg replies “My word, you give your opinions very decidedly for a young person.” (Butler, 2010, p.58). On their way back home, Butler sums their attitude up in a conversation although not cited directly giving a good impression of the difference between Collins and Elizabeth when viewing the visit in retrospect equalising the graphic and the textual novel.

Not long after, the story takes a new leap, thus forming a narrative arc based on Rosings as an orienter. They are again invited to Rosings as a narrative panel on the bottom informs when depicting the party chatting, forming the establisher that later peaks when Elizabeth starts playing the piano.

The conversation at Rosings about music depicting Lady Cathrine’s pronouncement about herself and her daughters’ mastering of the pianoforte finally peaks when Darcy after Colonel Fitzwilliam preys convinces Elizabeth to play. On the bottom panel, Elizabeth addresses Darcy saying that you mean to frighten me Mr. Darcy, but I will not be alarmed even though your sister plays so well. A narrative release comes in a dialogue between Elizabeth and Darcy after she has finished and is mentioned in the next paragraph. The graphic novel cites the conversation at Rosings and among the three around the pianoforte accurately, nearly giving the impression of a flirt. It seems to end amicably when Darcy concludes: “You are perfectly right. We neither of us perform to strangers.” The multimodal panels have good support in the attention units using the visual language’s morphology to carry vital information about the sub-arcs of Rosings. Even though the main discourse arc treats them as different prolongers which form individual sub-arcs. (Butler, 2010 p.61-64/ Austen, 2015, p.198)

The extensive use of various morphological elements among them colours and shades, combined with a conversation or dialogue that is accurately referred to is a good argument in favour of the graphic novel discussing the quality of the adaptation. In narrative parts where the plots only turn around conversation finding a place in well-furnished mansions is normally a challenge for the artists, because the reader anticipates action when looking at pictures. Even though the antagonist is depicted sitting on a chair with both hands folded in her lap over two consecutive panels a multimodal convergence in a set-up-beat punchline construction keeps the tension rising and the narrative moving giving the impression of a good adaptation.

The next scene is out in the open where the morphology uses light colours mingling with parts of the blue sky when Darcy encounters Elizabeth during a walk in the forest. The conversation between them is limited and Elizabeth finally thinks he is implying that the Colonel is going to

propose at her next visit to Rosings. A few days later Lizzy encounters Colonel Fitzwilliam in the woods. During the conversation his relations with Darcy are enlightened and he also mentions that Darcy recently has claimed to save his friend Bingley from a most imprudent marriage. (Top panel p.68). Jane's name is never spoken but Elizabeth is convinced Darcy is the agent of her sister's unhappiness and later feigns a headache to avoid dinner at Rosings. (Butler, 2010, pp. 68 -69. Austen, 2015, chapters 9-10 pp. 200-211)

The next moment forms a peak of the visual narrative when Darcy after a short introduction declares his love to Elizabeth. This pivotal moment is captured in the bottom focus panel, which highlights Elizabeth's wide-eyed astonishment as she receives Darcy's declaration of love: "How ardently I admire and love you." (Butler, 2010, p.70. Austen, 2015, p.213)

Darcy's proposal and the conversation that is boiling up between them are meticulously conveyed by the graphic novel. The panels over four pages show their utterances as well as the different expressions on their faces finally closing down with his departure depicting Elizabeth as Austen (p.218) says: "The tumult of her mind, was now painfully great."

The next morning Darcy approaches her handing her a letter politely asking if she would do him the honour of reading it. A text panel on the lower half of p.74 said she sat down and read the letter and then again more slowly. Austen uses eight pages to convey the letter (p.220-228) and chapter 13 (p.229-235) is entirely revolving around her process of reading it.

Butler has abbreviated and managed to express the vital elements into nine text panels formed as parts of a paper scroll simultaneously depicting the reader's facial expressions. It is well done when Butler sums up Austen's chapter 13 in a panel where Lizzie is sadly viewing the letter, saying: "H-how badly I have misjudged Mr. Darcy with regard Wickham." (Butler, 2010, p.77).

Butler has given her pages narrative density and manages to give all relevant information of the letter to the panels of the two pages also letting the next panel prove that it had taken her time to digest all the information bestowed upon her when missing out that Darcy and Fitzwilliam had been calling to say their goodbyes.

9.10. Darcy's letter.

The coach ride home to Longbourne accompanied by Jane which she picked up in London sets the frame and the conversation between the two Bennet sisters fills the panels. How they closed the bonds holding hands when Elizabeth tells Jane about her stay, revealing Darcy's proposal and that she refused him depicting Jane's reaction in a speech bubble and Lizzie's phlegmatic reply in another on the main panel.

A text box points to the next panel where Jane learns about Darcy's letter, explaining Mr. Wickham's deceit and greed however leaving out the part concerning Mr. Bingley. Jane's reaction is the gullible maiden's not believing ill of either of them. Elizabeth forces her to see reality and concludes: "Take your choice. You must be satisfied with only one." (Butler, 2010, p.78)

Austen uses the chapters referring to the amicable way in which they departed and depicting (p.244) meeting Jane and when Jane was to go home with her, she decided she could not wait to inform Jane about Mr Darcy's proposal and the letter, fearing repeating something of Bingley might only grieve her sister further. Later in chapter seventeen the conversation as shown earlier in the coach is performed in pieces. (Butler, 2010 p.78. Austen, 2015, p.252)

Instituting a comparison between them recalls an adaptation dilemma where the form of the adaptation requires a faster grip on keeping the tempo of the narrative thus making two paragraphs

of wishes and weighting (Austen,2015, p.244) the alternatives on what to say transform into a direct conversation.

The trans textuality displayed on these pages shows the elasticity of the narrative giving an example that could be called a pillar of a good adaptation. Later in the text a reply to the conversation also shows the advantage of the novel when dwelling for several chapters on various forms, slowly informing the reader of the facts, letting it sink in accompanied by all the other small literary pearls an adaptation unfortunately hardly has the room to convey.

9.11 The regiment.

The pages when encountering Austen`s text also show an example of the complexity of the visual language`s syntax where the overall discourse arc embeds its prolongers enabling the organization of a narrative web of arcs forming hierarch groupings of panels into constituents and presenting to the reader a multimodal narrative text with a palimpsest layer of narratives that matches Austen`s text. (Chapters 18-19 p.257-270-Butler, 2010, pp.79-80)

The scene has now returned to Longbourne and the ladies are discussing the stressful news implying that the regiment is about to move to Brighton. Mrs. Forester, the colonel`s wife, has invited Lydia to join them in Brighton and Elizabeth is on the last panel expressing her concerns over Lydia`s imprudence when the temptations are greater than at home. Their conversation is displayed over five panels and follows Austen`s text closing with Mr. Bennet`s remark:” At any rate, she cannot grow many degrees worse.” (Butler, 2010, p.80/Austen, 2015, p. 260).

Mr. Wickham and several other officers came to dine the day before the regiment was to leave. The conversation between them is precisely referred to concluding with a panel under Elizabeth`s last speech bubble that Elizabeth turned away to speak to someone else when Wickham again began to elaborate on the wrongs Darcy had done him. As part of an establisher of Wickham`s arc. (Butler, 2010 p.80, Austen, 2015, p.262)

A text panel informs at the end that Lydia has left, and Miss Kitty is in tears at the unfairness of it all. Lizzy looking on with deep misgiving, worrying about the future based on the recent conversation she has had with her father. (Butler, 2010, p.81 last panel) Austen describes their departure as: “noisy and pathetic” (p.264). Kitty was the only one to feel tears, but she did weep from vexation and envy which is cleverly depicted on the panel.

“At the departure Mrs. Bennet was diffuse in her good wishes for the felicity of her daughter, and impressive in her injunctions that she should not miss the opportunity of enjoying herself as much as possible – an advice which there was every reason to believe would be well attended to.” (Austen, 2015, p.264) The graphic novel understands her mood using the depiction of the four sisters and Mrs. Bennet to convey the instance of departure, showing Kitty crying and Lizzie`s misgiving expression. The irony of Mrs. Bennet`s has fallen out of the reach of the adaptation showing its limits when comparing them.

The textual book uses three pages (265-267) for Elizabeth to elaborate on the function of her parent`s marriage, Wickham`s departure, and Lydia`s letter concern, about Jane and her forthcoming trip to the Lakes. The graphic novel condensate however everything to her relation to Jane letting a text panel tell: “Lizzy had a chance to study Jane and was sure she still pined for Mr. Bingley”, showing thought-bubbles convey her feeling: “to remember it is not my place to tell Jane of Bingley`s affection for her. If he still cares for her, he would be the preferred bearer of the message. “(Butler, 2010, p.81).

In her analysis, Butler highlights the importance of identifying a key element that drives the story. She identifies a detail that plays a crucial role in moving the narrative forward. On the subsequent page, she mentions that Elizabeth starts packing for her trip with the Gardiners. The use of narrative boxes on the panels of these arcs provides them with the necessary closeness to Austin's text, which lends the adaptation both accuracy and credibility. (Butler, 2010, p.82)

Austen ends the chapter after informing that the plans had been changed and the trip would go to Derbyshire to visit Mrs Gardiner's family at Lambton. Mrs. Gardiner also mentions to Elizabeth that it was close to Pemberly, and the chapter closes when Elisabeth is going to bed filled with feelings: "to Pemberly, therefore, they were to go" (Austen, 2015, p.270). Butler shows Elizabeth's anticipation on the top panels and introduces Pemberly on the centre panels where they are depicted in the carriage on their way to meet the Gardiners. (Butler 2010, p.82)

9.12. Visiting Pemberly.

The first panel shows Pemberly based on the artist's impression of Austen's description. "a large handsome stone building backed by a ridge of high woody hills" (p.273) The panel of the graphic novel shows a great, light, three storeys building with an impressive façade surrounded by a park. A clear, blue sky completes the image of positive thrust and confidence. In front, the carriage with Elizabeth full of admiration produces a thought bubble: "What a remarkable house. To be mistress of such a place might be something indeed." Later the mansion also offers a symbol in the symbol when Elizabeth is crossing a small bridge pointing at what lies behind and now facing the future. (Butler 2010, p.83) (Austen, 2015, p.282)

The panel also works as an establisher as the second part of a narrative within the main- discourse. The first part: The Orienter came in the last panel before the journey where Elizabeth after hearing that Darcy is expected to Pemberly expresses no objections to visiting Pemberly.

The Initial part is established when Elisabeth is impressed by the good references the house-keeper Mrs. Reynolds is giving Mr. Darcy and Elizabeth's positive reaction on two think-bubbles depicted in a zoom-panel showing her face and bonnet: "Nothing is of more value than the praise of an intelligent servant. And everything Mrs. Reynolds said was favourable to Darcy. (Butler, 2010, p.84) matches "In what an amiable light does this place him through Elizabeth" (Austen, 2015, p.278). A preliminary Peak appears when they meet Mr. Darcy and invite her to meet his sister the next day. The panels of pages 84 and 85 show a whole range of feelings expressing the mood of the characters demonstrating how the graphic novel builds up the tension between them.

On the next page a Prolonger is shown on the panels depicting the meeting of Miss Darcy and Miss Bennet with Mr. Bingley also "arriving with a fond hello to Lizzy!" (Butler, 2010, p.87) A text panel inside the next panel showing Bingley, Lizzie and Miss Darcy states: "Lizzy watched while Mr. Bingley spoke to Miss Darcy and detected no spark of attraction between them" (Butler, 2010, p.86).

The following morning a text panel in the top panel Butler (p.87) conveys that the ladies from Lambton paid a call to Pemberly while the gentlemen were off fishing. On a focus panel, she shows a big smile of Miss Darcy as her brother enters the room. Miss Bingley is on the next panel starting the process to culminate the narrative when trying to dishonour Elisabeth by implying that the militia's leaving had been a great loss to the Bennet family. The next panel shows her taking Mr. Darcy aside and expressing concern about Elizabeth's tan implying she is ill.

When Darcy returns her hypothesis tells her it's a consequence of her summer travels. Miss Bingley however prolonging the narrative continues her unfavourable view of Elisabeth on the next panel aiming for the peak: "For my part, I never saw anything to recommend her. I recall at Netherfield;

we were amazed that she was a reputed beauty in the district.” drawing her breath for the kill: “She a beauty?” you remarked. I should as soon call her mother a wit.” And the release is ordained by Mr Darcy replaying: “Yes, but that was when I only first knew her. For many months I have considered her one of the most handsome women of my acquaintance” (Butler,2010 p.88. Austen,2015, pp.301-302)

The book chapter ends with a retrospect conversation that releases the verbal narrative. The graphic novel however follows the structure of the visual language and only takes a halt in the action. Austin is using the conversation to enhance the feelings of Elisabeth by referring to a late conversation with Mrs. Gardiner : “They talked of his sister, his friends, his house, his fruit – of everything but himself, yet Elizabeth was longing to know what Mrs. Gardiner thought of him, and Mrs. Gardiner would have been highly grateful of her niece`s beginning of the subject.” (Austen, 2015, p.302) This form of repeated enhancement action is a challenge to the adaptation and Butler can but hope that the impression the morphology of the last panels has established is a firm picture of the narrative in the memory of her readers.

9.13. Elizabeth receives a letter. Lydia elopes with Wickham.

Letters have on several occasions been used by Austen to move the narrative forward and these pages bear no exception. The pages refer mostly to a dialogue between Elizabeth and Darcy meaning an accurate depiction in the graphic novel is necessary for the reader to build the narrative and fill in the gaps.(Iser, 1972, p.296) Butler is true to the text and the dialogue Austen creates on pages 307-309 coherently however also presents a visual narrative when supporting the text becomes a multimodal dialogue, structured with arcs as visual sentences. A verbal discourse structure is demonstrated translated to a comic being the verbal version of sequential art. (Cohn, 2013, p.87) The result is presented by Butler on p.88-91., Austen vol.3, chapter 4 p. 303-312

The panels on p.88 form an initial part of the arc showing Elizabeth`s fear and shock which makes her desperate and dart from her seat to find her uncle crying:” My aunt and my uncle, I must find them” (Butler, 2010, p.88) Opening a door, a servant and Mr. Darcy appeared, and Austen is telling her reader what is happening adding simultaneously a new initial to the arc letting the visual narrative convey the facial expressions and the movements of the characters. Pages 89-91 show Butler taking over the storytelling keeping Austen dialog but giving it a multimodal form showing a peak when they meet and creating a new sub arc. Forming a structure described by Cohn: “how several Arcs may appear in the context of a whole graphic novel and sentence level arcs can play functional roles building larger discourse-levels” (Cohn, 2013, p.86).

Butler p.90-91 also gives good examples of how visual language morphology can be used here to convey a wide range of facial expressions mostly on the gloomier and sinister part of the range as no smiles can be seen but a lot of compassion and despair. Even though the text is mainly Austen`s it gives the adaption the credibility of a good and accurate source of Austen`s meaning. The artist team led by Hugo Petrus has by using their morphology painted a canvas of a multimodal totality that gives a narrative release when Darcy leaves letting Elizabeth remain with her despair. The visual language also demonstrates how to end a chapter saying that the journey is over on a text panel.

9.14. The return to Longbourne. Lydia`s note.

The visual syntax would divide this chapter of Austen in arches based on narrative features and if necessary, make further sub-arcs. The first arc will concern their travel back to Longbourne where in a conversation between Elizabeth and the Gardiners “Uncle Gardiner tried to make the case that Wickham must intend to marry Lydia (text panel Butler p.91) and finding a natural peak and release

when Elizabeth reveals how she has mistaken Wickham's character regretting her lack of action on the matter when expressing her remorse on the top left panel on p.92 in a speak bubble: "Not over Wickham. That she could be in danger never entered my head." (Butler, 2010 p.92. Austen, 2015, p.316)

The graphic novel often uses small text panels inside, placed in the upper left corner of the panel that naturally works as an opening page telling the reader as punctuation where to start reading. The further content of the panel will relate to the opening or the initial of the arc. The page follows the general principles of navigation from left to right based on preference rules for selecting the path of reading. (Cohn, 2013, p.95) The adaptation conveys the conversation given the advantage of using Austen's text although gives a good example of how the morphology can be used when depicting Mrs. Gardiner's facial expression of anger firstly on the third panel of the second row, later as a narrative box in the last open panel that is occupying the half lower page depicting Elizabeth's confession when revealing her fear for what Lydia could do based on her knowledge of what Darcy has told her of the past. A narrative box containing the same angry face of Mrs. Gardiner probably means she could have prevented it and appears as an action panel under Elizabeth's speech bubbles replying: "And yet you said nothing of this to your family." (Butler, 2010, p.92. Austen, 2015, p.315)

The next sub-arc starts with a narrative box in an open panel on p.92 informing the reader that they arrived in Longbourne by dinner the next day and the panel shows Jane and Lizzie hugging as Austen writes "affectionally embraced her." (Austen, 2015, p.317) After the initial the conversation between the sisters starts as a prologuer however finds its peak and release when the conversation concludes with Jane being concerned for Elisabeth while she says on the last panel: "I assure you, I am perfectly well. (Butler, 2010, p.92)

The third arc commences with a narrative box informing that Mrs. Bennet was receiving them as expected with tears and lamentations. (Butler, 2010, p.93. Austen, 2015, p.318) placed in the upper left corner of a panel depicting the conversation between Mrs. Bennet, Lizzie and her uncle. The textual book (Austen, 2015 pp.319-320 will in this arc be supported by the visual language forming a multimodal narrative and peaks when Mr. Gardiner travels to London with a final release when Mrs. Bennets conveys her message to Lydia.

The last arc is also consistent with Austen's text (p.223-5) being a conversation between Elizabeth and Jane (Butler, 2010, p.95) where the initial is given by a textbox in the upper left corner of the top panel depicting the two Bennet sisters sitting on a bed engaged in a conversation. The note Lydia left for the colonel's wife was presented to Elizabeth when read by Jane and commented in the next three panels adding up to a peak where Wickham's aftermath in Meryton is the topic depicting angry citizens feeling victims of his fraudulent behaviour. Even though the topic of Meryton is a part of Austen's next chapter it gives a logical conclusion to add it here and save the leave of Mr. Gardiner as an opening of the next arc moving the narrative further to the next chapter. (Butler, 2010 pp. 92-95. Austen, 2015, volume 3, chapter 5 p. 313-326.)

9.15. Uncle Gardiner goes to find Wickham. A letter from Mr. Collins. Mr. Bennet arrives at Longbourne. A note from Uncle Gardiner.

A textbox on the left topside panel informs the reader that at last they heard from Uncle Gardiner who informed them that he has written to Colonel Forester about Wickham's whereabouts. Elisabeth says: "Let us pray he has some success" (Butler, 2010, p.96). Austen uses half a page saying the same through Elizabeth's thoughts, the adaptation converts it to a single short sentence while still being true to the multimodal narrative depicted on the same panel. (Austen,2015, volume 3, chapter 6 p. 328-334. Butler, 2010, p.96-97)

A letter from Mr. Collins which Jane reads for Elizabeth forms its sub-arc as it does not affect the main narrative. The content is displayed on its panel giving Elisabeth's reaction comes on the next panel. (Austen, 2015, volume 3, chapter 6 p. 328-334. Butler, 2010, p. 95)

It brings other disturbing news as a recently arrived note from Uncle Gardiner is read by Jane and Elizabeth revealing the truth about Wickham as a gamester. (Butler, 2010 p.96 Austen, 2015, p.331) The visual effects creating the moods of the characters when reading the two different letters are enhanced by the use of shading the backgrounds of the panels.

The next day a narrative box in the upper left panel on p.97 conveys that their father has left London and Mrs. Bennet's despair understanding he comes alone. The next panel shows a weary-looking Mr. Bennet arriving at Longbourn. The dialog between the girls and their father and the shading and facial expressions of the panels are in a fine way creating the right multimodal conversation that adapts a good alternative to the textual book. The last panel contains the punchline that is given to Kitty by her father when she expresses her wishes to go to Brighton, promising to behave better than Lydia, and he declines her wishes. "Kitty, who took all these threats in a serious light, began to cry" (Austen, 2015, p.334). Her father says: "Ah, do not make yourself unhappy. If you are a good girl for the next ten years, I'll take you to see a play." (Austen, 2015, volume 3, chapter 6 p. 328-334. Butler, 2010, pp.96-97).

9.16. Mr. Gardiner's express letter. Lydia and Wickham are married.

Austen's volume 3 contains many paragraphs depicting the various characters in different types of conversation, as mentioned in the last paragraph this is a form that suits the multimodal form best. The narrative is led forward by the conversation performed by the characters and scene shifts as chosen between p.98 and 99 turning the atmosphere around from the grave and serious lines of terms and money, expressing on the last panel of p.98 Jane and Elizabeth's worries concerning how a large sum is to be repaid, all shaded darkness. The next page shows Mrs. Bennet shaded in light colours with a smile on her face expressing her joy when starting to make plans for the wedding.

The next two panels, however, show a dialogue between Elizabeth and Jane where Elisabeth worries about Darcy's reaction while Jane comforts her. The adaptation uses dialogue to convey Elisabeth's fear on the first panel, on the next Jane has turned her back to her as if leaving and Elisabeth expresses herself through two thought bubbles (Austen,2015 p.347) concluding her distressed mind thinking: "But he will hardly renew his suit now that we are to be connected by marriage to a man he so justly scorns. Even a less proud man could hardly weather such a blow." (Austen, 2015, volume 3, chapter 6 p. 328-334. Butler, 2010, pp.96-99.)

9.17. Lydia and Wickham visit Longbourne.

The last panel of Butler p.99 has a narrative box in the upper left corner informing that: "Lydia and Wickham were married in London and soon journeyed to visit her family in Hertfordshire " showing Lydia and Wickham being received by Mrs. Bennet and her daughters. Mr. Bennet is shown for himself with a concerned facial look covering half the panel that shows the reception. Austen describes it likewise: "Their reception from Mr. Bennet, to whom they then turned was not so cordial. His countenance rather gained in austerity, and he scarcely opened his lips." (Austen, 2015, p.351) When Austen describes Lydia's behaviour, how she turned from sister to sister being wild, noisy and fearless, Butler gives her a speech bubble when stretching out her arm reaching for the nearest saying: "Come, sisters, why do you not congratulate me?" (Butler, 2010, p. 99)

The visual syntax tends to make divisions following twists of the narrative using going in and out of doors as a feasible mode. An overall arc forming sub arcs if necessary to enhance the main pron-

gations to sustain the movements of the narrative forming a peak when Elisabeth reads Mrs. Gardiner's letter and releases when Elisabeth bids Wickham goodbye after their conversation saying: "Ah, but we are brothers and sister now. Let us not quarrel about the past." (Butler, 2010, p.102. Austen, 2015, p.368)

The morphology of the visual language can express meaning in coherence with the contents of the speech bubbles that mostly can be traced back to Austen's text. The top panel of p 100 show the reception when assembled in the breakfast room where "smiles decked the face of Mrs. Bennet, her husband looked impenetrably grave; her daughters, alarmed, anxious, uneasy". (Austen, 2015, p.351). The visual morphology catches their expressions using focus boxes with close-ups of their faces to enhance the multimodal arcs now forming the syntax showing an adaptation can be an alternative when the reader knows what to look for i.e., can read the visual parts of the multimodal pages.

The tensions in the breakfast room and later at the dinner table conclude at a peak when Lydia starts to reveal details from her wedding and releases something she has promised not to divulge. Elizabeth answers: "Then do not say another word on the subject." (Butler, 2010, p.100, Austen, 2015, p.356) and forms an establisher for the next arc when Elizabeth writes to her aunt Gardiner for more details. When receiving the replay, "she hurried to a copse to read it in private "is conveyed in a narrative box in the first panel showing Elizabeth reading her aunt's letter. The contents of the letter describe in detail Darcy's effort in getting through with the ceremony concluding with a favourable testimony when saying: "As for Darcy, his behaviour has been as pleasing as it was at Pemberly. All he wants is a little liveness, and that, if he is married prudently, his wife may teach him." (Butler, 2010, p.101-102. Austen, 2015, p.364) Elizabeth's reaction on the next panel could form the final peak of the arc and her consoling conversation with Wickham ends: "Let us not quarrel about the past"(Butler, 2010, p.102 Austen, 2015, p.368) shows them walking together back to the house, forming a release of the main arc as well. (Austen, 2015, volume 3, chapters 9-10 p. 351-368. Butler, 2010, p. 98-102)

9.18 Bingley proposes to Jane.

When Aunt Philips informs (Butler, 2010, p.102) that Mr. Bingley is returning, it forms an arc from the news of Mr. Bingley's return to Netherfield. Jane's reaction is staging its final release when she happily declares his proposal to Elizabeth (Butler, 2010, p.107). A sub-arc concerning Elisabeth and Darcy's relationship will also be necessary for the sake of moving the overall narrative.

An orienter has already been established as the narrative still takes place in Bennet's home, thus given the location of the events. The first prolonger is when Bingley and Darcy come to call upon the Bennets, where Bingley and Jane get the chance to say a few words, while the tension between Elisabeth and Darcy grows during Mrs Bennet's monologue of all the changes that had last occurred.

After the gentlemen departed a textbox on the next panel informs that Lizzy needed to reflect on their visit (Butler, 2010, p.104) thus initiating the sub arc. Austen commences chapter 12 with the incident: "Elizabeth walked out to recover her spirits, or in other words, to dwell without interruption on those subjects that must deaden them more." (Austen, 2015, p.379) The peak comes when she adds up his behaviour and wonder why he was amiable to her uncle and aunt in town, and if he fears me, why come hither. And the release comes when continuing to the next speech bubble:" Oh, teasing, teasing man. I will think of him no more. (Butler, 2010, p 104)

A new initial is setting the main arc back on track when Jane and Elizabeth meet outside to express their views on the coming dinner part. The next panel shows the dinner party where Bingley has placed himself beside Jane. Mr. Darcy is placed far away from Elizabeth which allows her the

opportunity to endure the narrative release she just had when a thought bubble on the last panel says:” A man who has once been refused! How could I ever be so foolish enough to expect a renewal of his love” (Butler, 2010, p.105. Austen, 2015, p.382) The peak enters some days later when Mr. Bingley pays an early morning call, a text box on the top left panel on p 106 divulges that Mrs. Bennet asks Jane to hurry down and not wait for her sisters.

The panels further depict how Mrs. Bennet is administering her other daughters revealing to Elizabeth on the bottom panel: “We must as well leave them by themselves” (Butler, 2010, p.106) and the morphology completes Mrs. Bennet’s joyful expression which she subjugates with a finger to her smiling lips. The peak comes on the top panel on the next page showing Lizzy, looking for wax to a letter, opening the door to the parlour expressing a stunning “Umm. Oh!” when she sees Jane and Bingley together. The next panel shows Bingley excusing himself of leaving to speak to Jane’s father. The release is presented on the next panel where Jane announces that “He has proposed. I am the happiest creature in the world “(Butler, 2010, p.107. Austen, 2015, p 392) (Austen,2015, volume 3, chapters 11-13 p. 385-392. Butler, 2010, pp. 103-107.)

9.19. Lady Catherine de Bourg visits Elizabeth.

The left panel on the bottom of page 106 shows Lady Catherine de Bourg when making her entrance at Longbourne while a textbox on top of the panel informs who is coming and functioning as an orienter for a new arc forming as a sub arc to the main narrative. The lady herself takes the narrative role as establisher in her state of being and further as initial when inviting Elizabeth to keep her company for a turn in the park (Butler, 2010, p.105, Austen, 2015, p.395) The dialogue between Lady de Bourg and Elizabeth works a prolonger beginning civilly while the temperature increases. The lady understands that Elizabeth will not comply with her wishes and culminates with a peak when Elisabeth says:” I will make no promise of the kind.” (Butler,2010, p.108. Austen, 2015, p.399) The release will be Lady de Bourg’s reactions to the event.

Lady de Bourg is besides Mrs. Bennet the other antagonist. She re-enters when Lizzy and Darcy are engaged. She shows her true self by trying to persuade Lizzy and tries to prevent the liaison. Her conversation with Elizabeth is in focus when she tries to get a promise from Elizabeth revealing but her intentions saying” It ought to be so. You have used your allurements and his family. But this match can never take place. Darcy is engaged to my daughter. They have been intended for each other since infancy.” Lizzy but eloquently turns her off saying “Then you can have no reason to suppose he will make an offer to me.” The episode ends without Lizzy giving her antagonist the promise she wants, and a furious Catherine de Bourg tries to insult her when leaving, knowing Elizabeth has won however resulting in both antagonists in the end accept the facts. (Reference to accurate dialogue: Butler, 2010, pp.107-109 / Austen, 2015, pp.395-397)

The graphic novel has managed to keep most of the dialogue intact using a skilful design of carriers and speech bubbles on p. 107 and 108. The visual morphology convincingly depicts the various shades of anger or frustration supported by clever use of panels, focus frames and the colouring of the background. The reader of the multimodal text has no reason to feel something missing Butler and her team have done a good job e.g. the facial expression of Cathrin deBourg and Elizabeth combined with the colouring on pages 108-109 leaves little to be imagined by the reader. (Austen, 2015, volume 3, chapter 14 pp. 393-402 Butler, 2010, pp.107-109, Reference to accurate dialogue: Butler, 2010, pp.107-109 / Austen, 2015, pp.395-397)

9.20. Darcy proposed to Elizabeth.

Even though Austen and Butler now come to an end of the main narrative they finally have a dialogue afterwards that clears the air when the protagonists admit their feelings for each other

covering the last pages. (Austen chapters, 2015, 15-19 p. 403-435. Butler, 2010, p.109-112)

Austen dwells on chapter 15 on a letter from Mr. Collins containing mostly gossip and Lady deBourgh's aversion to the possible union between Elizabeth and Darcy. Mr. Collins' however hardly gives any new information to the narrative, he can only confirm what is already well-known. This incident in her father's room and the dialogue between father and daughter is left out by Butler, doing but anything else than show Mr. Collins in an even gloomier light that Austen could have done to mock him.

Lady Catherine deBourgh is on the other side not forgotten by Butler and she opens p.110 with a narrative box on the top panel saying: "To Lizzy's surprise, considering the intent of Lady Catherine's visit, Darcy returned to Netherfield Hall and soon called at Longbourne with Mr. Bingley." (Butler, 2010, p.109) Austen opens in the same manner in chapter 16: "Instead of receiving any such letter of excuse from his friend, as Elizabeth half expected Mr. Bingley to do, he was able to bring Darcy with him to Longbourne before many days had passed after Lady Catherine's visit." (Austen, 2015, p.409)

The graphic novel and the book are again synchronized as they have been from the beginning. The multimodal narrative can now form a new and final sub-arc established out in the open picturing Elizabeth and Darcy walking beside each other on the road while Jane and Mr. Bingley are following them hand in hand presumably out of hearing distance.

The dialogue on the panels of Butler, 201, p.109 follows Austen's text and when Elizabeth consents to his proposal the last panel on the page shows her hand in his. Austen says: "The happiness which this replay produced was such as he has probably never felt before and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do" (Austen, 2015, p.411) her successor 200 years later uses an open panel on the top half of p.111 depicting a smiling couple without a word but with a firm grip around each other. He has taken his bride in his arms to carry her further on, she has a solid grip around his neck, the background is non-existent placing the entire focus on two happy faces clearly showing the graphic novel's prerogative to present vital information only by the morphology.

The peak of the main and the discourse arc has now been reached and the release follows starting the next panel where they are both placed on the ground walking hand in hand and a textbox sets the agenda: "They walked on without knowing in what direction; there was too much to be thought and felt and said." (Butler, 2010, p.110) and the dialogue follows i.e. "It taught me to hope as I have scarcely allowed myself to hope. said he." (Austen, 2015, p.411. Butler, 2010, p.110) The conversation ends when "eventually they realized it was time to turn and head home". Butler on p.112 in a narrative box says: "When they meet up with Jane and Bingley the sisters fell into step beside each other." the release reaches a conclusion when a smiling Elizabeth tells her sister: "It is settled between us already. We are to be the happiest couple in the world." (Butler, 2010, p.111. Austen p.418).

Chapter 18 and 19 describe the various character's reaction and is given a multimodal form as an epilogue on p.112 where five different panels give the reader the same information as received from the text. The panels use only narrative boxes which work like a voice-over in a movie, however, also give the adaptation the ability to convey all the highlights described by Austen and present itself as a well-functional alternative to Austen's text and fill the ambitions of the research question of a good alternative.

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10. Literary devices.

The various literary devices are all vital elements Jane Austen used to convey her specific aspect of literature and can be recognized, identified, and analyzed. Her novel is known for wit, irony and social commentary and several literary devices convey them, being all part of the adaptation. They belong to the main or discourse narrative in different places mostly as prolongers where they either form their sub-arcs or take part in other arcs. They are gathered here as a partial answer to the research question however bearing references to the arcs or page number they belong. They will also support use of the adaptation in class as a substitute to the original, to the teacher`s didactical assignments.

10.1 Allusion.

Historical events. The novel is set at the turn of the 18th century a time when the Napoleonic wars make the backstage which the orienter of the discursive arc tries to convey. Jane Austen wrote the novel about the same time also referring to soldiers and regiments. (Butler, 2010, p 30-31) The action moves between their home in Hertfordshire to Derbyshire and Kent with tours to Brighton and London without much specific information. The graphic novel uses these elements as narrative initials or prolongers depicting sources of paths or positions of action. The limited possibilities to travel made their social lives confined to their social class, meeting in residences and at private parties. The psychological dramas, however, Austen still manages to unfold even within a geographically small world and the morphology of the visual language aids to reveal them on the panels.

Social customs and norms. Reputation. Society depicted clear expectations of a woman`s behaviour to maintain her reputation she is expected to behave within strict social norms vulnerable to ostracism. The theme appears when Elisabeth walks to Netherfield arriving with muddy skirts. Butler, 2010, p.14-15. Reputation will also be important later in the text thus forming multimodal panels on different places of the conceptual structure of the sentence arcs.

The critical tone can be heard when presenting foolish characters like Mr. Collins where his lack of judgement by overrating everything referred to by his sermon in the coach home after visiting Rosings (Butler, 2010, p.59). The attitude towards pretension of class is displayed by a rude and arrogant Lady Catherine De Bourg when she asks Elizabeth many inappropriate questions after telling her how unfortunate her mother has been not to have a governess raising five daughters. Austen (2015, p.186) used a tone critical to class divisions and Butler followed her intentions. *Family* is an interwoven part of the novel showing that all characters operate within family networks preventing them from living individual lives. In the opening part the influence of Mrs Bennet could imply that her life only dealt with getting her daughters married thus making family

matters a significant part of the story that mainly forms the discourse arc. Even though males like Mr. Darcy and Mr. Bingley have more social and economic independence they listen to and respect the judgement of Lady Catherine de Bourg and Caroline Bingley. Later in the novel it also appears how Elisabeth is judged by Darcy when he says that he is doing her a favour when proposing to her regardless of her embarrassing family liaisons (Butler, 2010, p.67) when Elisabeth has turned down his proposal.

10.2 Irony, satire.

The opening line. The style of *Pride and Prejudice* has its moments of irony and wits when the narrator says one thing but means another as in the opening lines conveyed in both graphic and textual versions." It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife" (Austen p.1/Butler p.3) suggesting that they are eager to get married. That may not be the truth for wealthy men but rather a universally acknowledged truth among young ladies. However, Mrs Bennets believes they ought to be more eager to get married. The graphic novel has an accurate dialogue that forms several multimodal panels expressing the style on various occasions that matrimony is in question.

Butler (2010, p.5) gives a presentation of the Bennet sisters on the top panel where Jane and Lizzy are part of a dialog with their mother. Lydia, Kitty and Mary seems occupied with their own gossip. Austen reveals later that three of them could have room for improvement to become more promising. Mary, when she appears playing the piano at the Netherfield ball and Butler (p.38) places a text box saying that her sister Jane had the mortification of watching her sister Mary display her weak skills at the pianoforte This conversation also includes speculations implying their alternative chances if

Charlotte Bingley's predicaments should persevere, Elizabeth however takes the role of her sister's moral guardian, and her last remark is when concluding:" You must decide for yourself if the misery of displeasing his sister is more than equivalent to the happiness of being his wife." (Butler, 2010, p,47, Austen`s chapter 2-4, 2015, p.158-175)

Mr. Bennet`s character is best described with the situational irony commencing on the first panel presenting him where Mrs. Bennet rushes into his study to tell him that he can never guess what she has learned in Meryton. He is however well aware of that all Mrs. Bennet`s concerns is to find new suitors and answers. "If I will never guess, perhaps you ought to tell me" (Butler, 2010, p.5).

After Elisabeth has turned down Mr. Collins` proposal (Butler, 2010, p.39-45) the incident causes a disappointed Mrs. Bennet to blow out her grief and anger. Mr. Bennet makes Elisabeth confirm her refusal and continues that her mother is insisting upon it, to which Mrs. Bennet adds, "Yes, or I will never see her again." (Austen, 2015 p.123/Butler, p.42-44). The top open panel shows her father with his hands folded in front of his face and the face of her mother on a separate panel. His father makes his conclusion over 3 panels. Starting: "An unhappy alternative is before you, Elizabeth." Takes a break and a new speech bubble continues:" From this day you must be a stranger to one of your parents." On the next panel: "Your mother will never see you again if you do not marry Mr. Collins." on the third panel he gives Elisabeth his conclusion (with a raging Mrs. Bennet behind her) saying: "And I will never see you again if you do." On the last panel, a text panel informs that Mrs. Bennet later coaxed and threatened Lizzi but to no avail. Within days the discussion was at an end. (Butler, 2010, p. 45)

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Mr. Collins is now married to Charlotte Lucas and Mrs. Bennet is in despair seeing Charlotte as mistress of her house. Mr. Bennet’s calm remark: “Let us hope for better things. Let us flatter ourselves that I may be the survivor.” (Austen, 2015, p.146)

Later (Butler, 2010 p. 56) Lizzy is visiting Mr. Collins and his wife in Kent showing that she can make satiric amends when Mr. Collins calls her loudly to come at once. At the front door, Elizabeth and Collins are viewing the arrival of Miss DeBourg and her companion. Elizabeth says: “Is that all? I thought at least the pigs had gotten into the garden. And it is nothing more than Lady Cathrine and her daughter.”

Austen chapters 13-15. Butler p.26 opens with a picture of the Longbourne home of the Bennets adding sarcastically on a narrative box: “– and most happily situated near the home of a wealthy young bachelor.” Soon after the sisters except Mary accompany Mr. Collins on a walk to Meryton and during the walk Austen says: “In pompous nothings on his side, and civil assents on that of his cousins, their time passed till they entered Meryton” (Austen, 2015, p,79) Butler p.30 focuses on her late trip to Rosings on the same incident giving Lizzy’s a satiric remark about the scenic rambles of Rosings when commenting Collins’ remark on her brisk walking.

The last panel contains the punchline that is given to Kitty by her father when she expresses her wishes to go to Brighton, promising to behave better than Lydia, and he declines her wishes. “Kitty, who took all these threats in a serious light, began to cry” (Austen, 2015, p.334). Her father says: “Ah, do not make yourself unhappy. If you are a good girl for the next ten years, I’ll take you to see a play.” (Austen, 2015, volume 3, chapter 6 p. 328-334. Butler, 2010, pp.96-97).

When Austen describes Lydia’s behaviour, how she turned from sister to sister being wild, noisy and fearless Butler but gives her a speech bubble when stretching out her arm reaching for the nearest saying: “Come, sisters, why do you not congratulate me?” (Butler, 2010, p. 99) The contents of the letter describe in detail Darcy’s effort in getting through with the ceremony concluding with a favourable testimony when saying: “As for Darcy, his behaviour has been as pleasing as it was at Pemberly. All he wants is a little liveness, and that, if he is married prudently, his wife may teach him.” (Butler, 2010 p.102. Austen, 2015, p.364)

The dialog between Elisabeth and Mrs. DeBourg (Butler, 2010, p.109, Austen, 2015, p.395) works as a prolonger but form its own sub-arc where the peak is Elisabeth’s last remark and the release the antagonist’s reaction, as follows: “Darcy is engaged to my daughter. They have been intended for each other since infancy.” Lizzy but eloquently turns her off saying: “Then you can have no reason to suppose he will make an offer to me.” The episode ended without Lizzy giving her antagonist the promise she wanted, and a furious Catherine de Bourg tries to insult her.

Prejudices. Many of the conflicts depicted in *Pride and Prejudice* are often driven by the character’s misjudgement stemming from their prejudices. Elizabeth feels Darcy’s rudeness when injuring her pride, and when misreading him the romantic tension increases and the suspense lasts until the next utterance possibly clears the air. The conversation on Butler’s pages 23-25 at Netherfields between Elizabeth and Darcy shows some of the ironic consequences of transmitting the wrong signals cleverly depicted by the graphic novel.

10.3 Characterization.

Integrity is what Elisabeth considers herself to possess, often being disappointed observing others. When Mr. Darcy proposes the first time (Butler, 2010, p.13) and later Mr. Collins does the same, she thinks it is important only to marry a man she loves and respect. Finally, at the end of the novel her commitment to integrity prevails marrying a man she believes can make her happy. Her choice additionally shows the importance of not being too quick when passing judgments. The final release of the discourse arc depicts her happiness.

10.4 Symbolism.

Pemberly. Ending the chapter Austen also ends volume 2 on the doorsteps of Pemberly, where she presents a symbol depicting power, beauty and the charm of its owner to Elizabeth. (Butler, 2010 pp.79-88, (Austen volume 3, chapters 1-3 p.273-302) The first panel shows Pemberly based on the artist's impression of "a large handsome stone building backed by a ridge of high woody hills" (Austen, 2015, p.273) The panel of the graphic novel shows a great, light, three storeys building with an impressive façade surrounded by a park. In front, a carriage with Elizabeth full of admiration produces a thought bubble: "What a remarkable house. To be mistress of such a place might be something indeed." Austen corroborates her thoughts. (p.282) Later the mansion also offers a symbol in the symbol when Elizabeth is crossing a small bridge pointing at what lies behind and now facing the future. (Butler, 2010, p.78)R

Rosings Park. They are invited to dinner at Rosings to Lady Cathrine DeBourg. The mansion is depicted as sinister and gloomy and the reception room into which they are formally introduced also looks dark. Austen is forming a picture of Mrs. DeBourg as an old hag pestering her surroundings. The conversation shown takes the form of an interrogation where Lizzie makes an impression on Mrs. DeBourg in whose opinion her younger siblings should not be presented before the oldest are properly wed. (Butler, 2010 p.58- Austen, 2015, pp.183-187)

Elizabeth's muddy petticoat. When Jane catches a cold and has to remain a sanguine hope of Mrs. Bennet is fulfilled. For the narrative, this must be reported by a letter, because when Jane leaves on horseback we do not ride along. The focus remains on the Bennets in particular Elisabeth, and when she walks on the muddy fields and goes upstairs to nurse her sister it is the first time the reader is inside the Bingley household. Jane leaves the sickroom her relations to Bingley seem now more important as a device helping support Elisabeth's prejudice against Darcy. The elements supporting this view are found on the panels of Butler p 16-17 forming prolongers to their arc.

10.5 Imagery

When seeing the beautiful surroundings and architecture of Pemberly, Elisabeth better understands Darcy's character. The last proposal of Mr. Darcy will take place outside Longbourne. The protagonist in the open and on the move, he is easily described with the morphology of the visual language and takes up the dialogue forming a well-functioning multimodal narrative.

The Outdoors. Elizabeth walks outdoors. In contrast to the indoor life, the outdoors forms a distance to all the social norms the characters have to comply with, and they are well spoken about of the adaptation. The imagery helps highlight Elisabeth's independence depicting her strenuous walk to Netherfield when Darcy first became aware of her.

10.6 Motifs

Journeys. (Austen, 2015, chapters 9-12. Butler, 2010, pp.20-25) Journeys are used to move the narrative forward by changing the scene. *Pride and Prejudice* has been called an indoor novel meaning that most parts of the novel are centred around indoor activities mostly at Longbourne. Jane's visit to Netherfield and Elizabeth's strenuous walk in the mud to assist her, makes a new twist to the story.

When Mrs. Bennet and the three younger sisters arrive later the focus is for a short time on the sisters and Bingley when they make him promise to hold a ball. Later Elizabeth, Miss Bingley, Mr. Bingley and Darcy are gathered in the living room where the conversation develops to a narrative peak when Darcy admits his feelings for Elizabeth. The editors of the graphic novel have built the conversation up to a spectacular ending using most of page 25 to convey Darcy's feelings and reactions where the final panel shows the carriage with Jane and Elisabeth leaving the Netherland watched by Mr. Darcy. The sky is filled with the portraits of Elizabeth and Mr. Darcy and in the centre of the panel his last thoughts: ". nothing that could elevate her with the hope of influence his feeling of happiness." quoted in a narrative box forming the release of an intermediate peak. (Butler, 2010, p.25)

Marriage and social status. is a vital literary device symbolizing what most of the action is affected by and focused on. The women of Regency England could not hold property and a woman had to rely on a husband or a male relative to obtain social security. It is a recurring theme finding its place in most of the arcs finally as a peak forming a release following a successful proposal, or a culmination of a rejected offer. *Pride and Prejudice* has two courtships, and both are represented in this section playing a vital role as narrative prolongers sustaining the tension or sentence peaks and releases making the narrative move forward. The most obvious in the beginning is between Jane and Bingley where Mrs Bennet is doing her best assisting to move it on by supporting Jane's stay in Netherlands to extend far more than planned, thus hoping for a match.

The courtship between Elizabeth and Mr. Darcy receives a new twist during the conversation among them when Darcy's reluctance and pride are attacked and teased by the ladies. The graphic novel conveys his inner struggle and sentiments until he admits in the third panel on Butler p.25: "He wisely resolved to be particularly careful that no sign of admiration should now escape him". Later in the novel other courtships will appear resuming the fact that more unwed sisters gladly participate when given the opportunity. Even though marriage is the final goal and gives social advancement, courtship are a part of it and takes profound importance in the novel displaying various forms of giving or abusing love.

10.7 Dialogue

A tool Austen uses masterly is the dialogue. The impression is that most of the vital action that happens indoors has a meaning framed but by the social conventions. If she takes the dialogue outdoors, it means something else and can be classified as an outdoor literary device. The various dialogues between Elizabeth and Darcy are revealing the pride and prejudice and shows details that are the hallmark of Austen's craftsmanship. The dialog is additionally a tool able to create intimacy providing exposition and advancing the plot. The research question asks to include verbal richness, and the answer is investigating the fidelity to Austen's dialogues and other forms of conversation. When reading and comparing every chapter against their respective narrative arcs and simultaneously keeping a linguistic ledger to administer the accuracy and fidelity of the adaptation's ability to transform Austen's novel to multimodality, no vital word should be missing.

11. Conclusion of the research questions

Assessing the hypothesis that literature produced and presented in the form of graphic novels can replace the traditional novel and make a good alternative is divided into two separate questions. (1 and 2).

1. Can Butler's version of Jane Austen's *Pride and Prejudice* present the complexity of the narrative of Austen's text and convey her literary devices and verbal richness in a graphic novel?

Although the visual language played a crucial role in answering the second research question from a cognitive assessment perspective, both research questions have been addressed by demonstrating the relationship between established language theories and multimodality. This was achieved by showcasing a historical line of structural similarity from Vladimir Propp's theories and arguing for Neil Cohn's theory of "The Visual Language of Comics."

When later comparing the narratives of *Pride and Prejudice* and its adaptation reading both books simultaneously, assessment of the cohesion between the discourse narrative and the affiliated main and sub-narratives have been presented by a narrative analysis to establish an answer to the research question.

Austen's *Pride and Prejudice* has wide array of different verbal utterances that are vital to the movement of the narrative hence close control of how the adaptation did present them, examining that nothing was left out. Even though it has been specified in the answer where Austen's novel has become a challenge to the adaptation, it has been informed whether it has affected the narrative or not. Every vital utterance has been marked and referenced whenever necessary to show that the adaptation had managed to purvey all important utterances/dialogues and conversations without deviation, giving the graphic novel credit for accuracy and keeping Butler's promise to give Austen's verbal observations free rein.

Although a book of 435 pages and an adaptation counting 113 hardly can be the same the visual language takes comfort in an old saying: "A picture can say more than a thousand words", and the reliance on the proverb has been shown in occasions where several written pages are used to depict in detail how the mansions appear and scenes that display e.g. in a ball-rooms, also requiring a lot of text for the reader to understand what is going on. The morphology of the visual language plays a vital part in supporting the various plots using its detailed lexicon in conjunction with colours and panels thus confirming a good adaptation conveying the important elements Butler wanted to keep in the original text.

Austen uses several literary devices that were specified in the research question and considered so important that they were presented separately in chapter 10.1-7. They were however also of importance in the analysis, the reason some of them have appeared in both places.

2. Do the students have an inborn visual literacy being able to muster visual language and trans modality without previous training?

The last research question was answered in chapter six where Hammond concluded with empirical facts conveying that visual literacy is not an inborn capacity and must be learned either by experience or structured tuition and previous training seems inevitable.

Cohn concludes that nobody is born with visual language fluency. How fast it is learned is an individual matter. Cohn has demonstrated through his ESP brain research that the cognition of a narrative on a sequence of images must be learned. It cannot be derived from general experience meaning that understanding the narrative structures of graphic novels will require proficiency in visual literacy.

The research findings confirm my personal experience that graphic novels effectively motivate students. However, students need to undergo preliminary technical lessons or be asked frequent control questions during the reading. To address this, the study proposes the use of visual language as a scientific solution to improve visual literacy and facilitate the integration of graphic novels in lesson plans. This approach highlights the didactic potential of using graphic novels in the classroom.

New research.

The Visual Language Research Corpus has not received any Norwegian annotations yet and taking part of its growth will open new opportunities.

If the graphic novel continues its cultural growth more research on reader's response in combination with the visual language of comics or other didactical alternatives will be necessary.

Cohn has shown great interest in the way sociocultural variations form expressional differences and are developing individually. That could be tempting to pursue on a local basis.

The cohesion between the visual language and literary theory and exploring further how similar structures apply to traditional literary theory, bearing in mind that Genette in his work advised hermeneutical analysis, could additionally give the visual language new dimensions. (Genette, 1964, p.90) More literary analyses based on visual language and applicable literary theories can also be done to enhance the status of the graphic novel.

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Appendix A

Propp's thirty-one narrative functions.

The leg to categorize the narratives of modern fairy tales seems short. The readers are familiar with the narrative before they start reading, the protagonist and antagonists as well as their personalities are well acquainted, and the idea was to welcome the readers in and make them part of the family. The good guys beat the bad and justice prevailed. It seems natural to open with a structural orientation by a well-known theorist of fairytales: Vladimir Propp (1895-1970) whose work: "The Morphology of the Folktale" translated to English in 1958 is well known.

To find the most adequate answers to the research questions the affinity between the comics and literary theory will be examined and the understanding of how literary theory is connected to even the most elementary forms of sequential art can be important for the understanding of narrative transcendence because it seems established like Propp shows that the receiver of the multimodal narrative may entail its type of narrative structures. Dr. Sapna Dogra says:

One of Propp's main points is that it is a unique element to all stories in the sense that they can be replicated. Same or similar stories, with identifiable plots, characters and situations can be found in many parts of the world. Propp's Morphology is therefore useful not only in understanding folktales but narratology in general. (Dogra, 2017, p.417)

It is a closed text that leads to a limited range of interpretations. as Umberto Eco (1979) said showing how Ian Flemming is using a similar set of tools in James Bond: Casino Royale. In my opinion, a well-spoken fairytale is functioning on a precise combination of rules that founded the 007 success.

Propp's structural model is based on four functions:

- 1. The functions are stable elements being the fundamentals of the tale.
- They are of limited numbers.
- Their sequences are identical.
- The structure of all fairy tales is the same. (Dogra, 2017, p.411)

They are summarized into 31 functions to show the similarity of structures.

A general assessment of the comic magazines is done in coherence with Propp's schematic numbers. The only exception where the rules don't apply would be if the comic editor has given any of the protagonists' traits not complying with the list and the only place where that would be is function 31: "Wedding", the hero is married and ascends the throne" (Dogra, 2017 p.413). Even if the comics have happy endings finalising with matrimony would probably spoil the tension and ruin the sale of the next issue.

When listing them chronologically a well-working comic narrative should appear in this text and the action develops within these limits. A function can develop out of another bearing logically and artistically, and no function excludes another.

Presented in a tabular form the numbers inform about the sequential rank starting at the beginning. The actions of the fairy tales and/or comics can be seen within the limits of these functions, and they often develop logically out of each other. Many functions are in pairs (prohibition-violation, struggle-victory e.g.) Quote:

Propp's structures:

1. (Absentation) One of the members of a family absent from home
2. (Interdiction). An interdiction is addressed to the hero.

3. (Violation) The interdiction is violated.
 4. (Reconnaissance). The villain attempts reconnaissance.
 5. (Delivery) The villain attempts information about his victim.
 6. (Trickery) The villain attempts to deceive his victim to take possession of him or his belongings.
 7. (Complicity) Victims submit to deception and thereby unwittingly help their enemy.
 8. (Villainy) The villain causes harm or injury to a member of a family.
 - 8B. (Lack) A member of the family lacks something or desires to have something.
 9. (Meditation) Misfortune or lack is made known, the hero is approached with a request or command; he is allowed to go, or he is dispatched.
 10. (Beginning counteraction) The hero agrees to or decides upon counteraction. 11. (Departure) The hero leaves home.
 12. (First function of the donor) The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper.
 13. (The hero's reaction) The hero reacts to the action of the future Donor.
 14. (Provision of a magical agent) The hero acquires the use of a magical agent.
 15. (Guidance). Hero is led to the whereabouts of an object of search.
 16. (Struggle) The hero and the villain join in direct combat.
 17. (Branding) The hero is branded.
 18. (Victory) The villain is defeated.
 19. (Liquidation of lack) The initial misfortune or lack is liquidated.
 20. (Return) The hero returns.
 21. (Pursuit) The hero is pursued.
 22. (Rescue). Rescue of the hero from the pursuit.
 23. (Unrecognized arrival) Unrecognized, he arrives home or in another country.
 24. (Unfounded claims) A false hero presents unfounded claims.
 25. (Difficult task). A difficult task is proposed to the hero.
 26. (Solution). The task is resolved.
 27. (Recognized) The hero is recognized.
 28. (Exposure) The false hero is given a new appearance.
- (Dogra, 2017, p. 412)

An experiment was additionally performed by reading the comics where the stories mentioned in the text underneath were getting a significant number of hits showing that most of the structures except finally getting married (that had been replaced by another happy ending) made a hit:

Batman and Flash must work together to battle Reverse Flash and discover the origin of the strange button that points to a secret. A name in our list of most popular comic book superheroes is Batman. The dark justice-seeking detective has been a fan favourite for the masses for decades and continues to be one of the most prominent comics & entertainment figures. His comics, movies and animation series have been super successful. The reason behind the success is Batman's personality and the aura of the character. The vigilante's dark past and human vulnerabilities make him a standout character amongst the typical superheroes. (Ed. Marvell.com, 2023)"

Scrooge Loot. A Disney product with the same structures.

Duckburg is a fictional city that appears in various Disney comic books and animated projects, located in the fictional state of Calisota. In the comics and cartoons, Duckburg is the home of Donald Duck, Daisy Duck, Scrooge McDuck, Huey, Dewey, and Louie Duck, and most of their supporting cast. Duckburg was created by Carl Barks and was first mentioned in Walt Disney's Comics and Stories #49 in 1944. Duckburg is the set for the intro and the main

menu in the game DuckTales: Scrooge's Loot, this is the place where Scrooge McDuck's fortune is stolen by the Beagle Boys, (Ed.Disney.com, 2023)

When reading the UpToDate comics the proximity between the structure of the fairytales where even the Norwegian tales are included would apply quite visibly and show a closeness that also could submit speculations about the comics having replaced the fairytales.

Bearing in mind that the folktales are from a period of common illiteracy where only oral communication was feasible, can the mode in which the listeners comprehended the folktales also imply that they had to make an inner visual image of the narrative? Is it possible that their formerly acquired knowledge of the narrative gave them valuable assistance combined with the 1:1 contact the conveyor of the story gave them?

An inner visual language is required to successfully master the text and even tell the fairytale over again on the next occasion. It can also be interesting to relate the comics' artwork to the time of the fairytales because most of the panels are two-dimensional, a trait common before the perspective was invented thus making it possible to stand outside and see into whatever happened and establishing our need to form inner images obsolete. They were already there and could be seen.

I will argue that the necessity to administer visual communication was intact until common literacy and the central objectified how stories were told. Could it be assumed that the combination of young age and not being used too much textual communication, thus receiving information mostly via the TV screen, is the top target comics buyer because he or she is used to consuming information in pictures understanding and enjoying the medium's direct approach like the former 1:1 communication. They are using the pictures to understand the story or vice versa, ending up in a win-win situation and more motivated to continue. (Nodelman, 1998, p.195)