Contents

| Acknowledgments | | vii |
|-----------------|------------------------------------------------------|-------------|
| In | what This Book Holds Working Definitions | 1 2 4 |
| 1 | What's in a Page: Close-Reading Comics | 7 |
| | Cognitive Processes and Critical Terms | 7 |
| | Navigating the Comics Page | 16 |
| | Entering the Storyworld and Meeting its Participants | 19 |
| | Comics Analysis – A Basic Checklist | 26 |
| 2 | The Way Comics Tell it: Narration and Narrators | 31 |
| | Showing and Telling | 31 |
| | Story, Discourse, and Plot | 34 |
| | The Narrator | 39 |
| | Narration, Focalization, and Point of View | 44 |
| | Narrative as Meaning-Making | 48 |
| | Graphic Narrative – A Basic Checklist | 49 |
| 3 | Narrating Minds and Bodies: Autobiographical Comics | 55 |
| | Style and Subjectivity | 55 |
| | Autographic Agents | 57 |
| | Embodiment | 60 |
| | Self-Reflexivity | 61 |
| | Time, Story, and History | 65 |
| | Alternative Agendas and Authenticity | 68 |
| | | |

vi Contents

| 4 | Novels and Graphic Novels: Adaptations | 73 |
|------|----------------------------------------------------|-----|
| | Transporting Stories | 74 |
| | Media Affordances and Adaptation Strategies | 75 |
| | Fidelity in Adaptation | 80 |
| | Literary Complexity | 85 |
| | The Page Revisited | 90 |
| 5 | Comics and Their History | 99 |
| | The Beginnings of Comics History | 99 |
| | Precursors in Emergent Mass Culture | 102 |
| | Newspaper Comics (1900s–1930s) | 103 |
| | The Comic Book (1930–54) | 106 |
| | Comics Censorship (1954) | 110 |
| | Comics as Popular Culture | 113 |
| | Breaking the Code 1: Pop Art and Underground Comix | 117 |
| | Breaking the Code 2: The British Invasion | 118 |
| 6 | The Study and Criticism of Comics | 123 |
| | Resources for Studying Comics | 123 |
| | Access to Comics Texts | 123 |
| | Critical Work on Comics | 124 |
| | Critical Approaches to Comics | 125 |
| | Comics Semiotics | 126 |
| | Comics Narratology | 128 |
| | Cognitive Approaches to Comics | 129 |
| | Historical and Auteurist Approaches | 131 |
| | Cultural Studies and Gender Studies | 133 |
| | Psychoanalysis | 134 |
| | How to Write Your Essay on Comics | 139 |
| | The Crime Scene | 142 |
| | The Witnesses | 142 |
| | Making Your Case | 144 |
| | End Credits | 146 |
| Co | onclusion: Comics as Literature | 140 |
| | Appendix: More Comics and Graphic Novels to Read | |
| - 33 | lossary | 1/5 |
| | idex | 179 |