

## Psychological Characteristics of Explication of Narration and Time in Graphic Novels

### Психологічні характеристики експлікації нарративу та часу в графічних романах

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## ABSTRACT

*The purpose of our article is to describe various narrative devices of the comic book which can also enable the reader to identify to the characters in a new way by concretely positioning the reader inside the point of view of a certain character, and, on its basis to propose psycholinguistic aspects of narrative discourse.*

**Methods of the research.** *The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.*

**The results of the research.** *It was underlined that the important part of comic book narration was also the point of view: who was watching and what was the object of this gaze; if a character was following something and in the next panel we were shown this object of the gaze, the reader would be positioned as this character. This type of positioning is essential in comic book narration, as it has the possibility of affecting the meanings linked with the reading of the comics.*

*It was described the role of visual images, which helped the reader to understand the textual information. Through repetition the visual images become symbols, which mean that they begin to represent something else through a rule or a shared agreement. These symbols become narrative, and act as parts of the narrative by the way of integrating the symbolic meanings linked to them to new contexts. The symbols can even turn into metaphors, as for example the recurring image of the Comedian being flung through the window, which may be interpreted as speaking of the violence hidden in all of us.*

*It was shown that the type of transformation of visual information was familiar from film studies, and it was a clearly visual way of narrating the past private experiences of the character through external focalization, showing what the character had experienced in the past but from outside the character. Still, while reading the novel it is easy to notice how the use of visual elements to provide smooth transitional moments in space and time is a practical advantage of a rich visual style that exceeds the content of the words. This playing with temporal levels and transitional moments in time and space is in fact an essential*

quality of the narrative of «Watchmen», leading to the interpretation that alongside power, time is one of the crucial overall themes of the graphic novel.

**Conclusions.** Analyzing «Watchmen», the author of this article proposed such psycholinguistic aspects of narrative discourse, as: visual emphasis; focalization of information; epigraphs' emphasis; meta-narrative presentation of the text; contrasting visual linkings; actualization of narrative potential.

It was shown that the panel arrangement can deceive the reader, too. Various types of temporal situations that bear on our judgments of causality may be created through the juxtaposition of spatial fragments from different shots. In several storylines within «Watchmen», two parallel narratives are presented to the reader in juxtaposition, happening simultaneously, so that a parallel is drawn between them like in many other instances in the comic.

**Key words:** narrative discourse, visual emphasis, focalization of information, epigraphs' emphasis, meta-narrative presentation of the text, contrasting visual linkings, actualization of narrative potential.

## Introduction

Actual importance of the study is proved by the constantly growing role of popular culture in general and comics media in particular. The profound study of Watchmen can represent this new to our mentality media as one of the most promising from the academic point of view.

As a study of the narratological levels of *Watchmen*, this study is naturally located in the field of narratological studies and will attempt to mould a narratological method suitable for the study of graphic novels, to the study of word and image. There such a method hasn't been established yet, this study should begin by combining various theorists' studies from the field of traditional narratology, such as S. Chatman and G. Genette, with various views on visual narration and the study of comics. A basic structural analysis of *Watchmen* is the initial goal, and later chapters will attempt at more detailed analysis of the various narratological aspects of the graphic novel. It is important to point out right at the beginning that in the context of this study, the general terms of traditional narratology

are not directly applicable, but must be reconsidered and possibly redefined when applied. Therefore, such terms as *narrator* works poorly, as any single narrator cannot be extracted from the story appearing in a graphic novel, as the images are not «narrated» in the way traditional written novels are. It is more useful to borrow the term *narration* from the field of film studies. Still, in this study the terms of narratology will be applied from the point of view of comic book narration and its requirements (Chatman, 1978; Genette, 1980).

So, **the purpose of our article** is to describe various narrative devices of the comic book which can also enable the reader to identify the characters in a new way by concretely positioning the reader inside the point of view of a certain character, and, on its basis to propose psycholinguistic aspects of narrative discourse.

### **The tasks of the research**

1. To provide narratological analysis of comic books.
2. To describe mechanisms of timing in comics.
3. To propose psycholinguistic aspects of narrative discourse.

### **Methods of the research**

The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.

### **Results and the discussion**

As we know, comics are formed from images, words and the union of the two, and it is impossible to find a single dominant narrative level typical to traditional narrative literature, which has traditionally been divided into retrospective first-person narrative, self-reflective narrative, objective third-person narrative, an omniscient narrative, focalized nar-

rative or stream-of-consciousness-type of narrative. These are not alone sufficient in a study of visual narration, which is usually divided between narrator, narrative level and «point of view» – but these terms are not used in the same way as they would be used in basic literary studies, for the narrator of the comic book does not have to describe the characters or the settings around him, because they are immediately available to the reader in visual form. The setting of the comic is therefore important, the *mise-en-scene*: what is shown and how is it shown. The various narrative devices of the comic book can also enable the reader to identify the characters in a new way by concretely positioning the reader inside the point of view of a certain character. In the following subchapters there will be presented some of the basic theoretical tools and concepts this study will rely on as well as some of the reasons for choosing these particular approaches. As the study of comics and the terms are not widely known, the basic concepts related to it will also be presented.

As mentioned above, traditional narratology does not provide sufficient tools for graphic novel analysis, as the medium is visual in a way written literature is not and the written narrative usually prevails the visual (Honcharuk & Onufriieva, 2018). However, rather than creating a whole new method for the narratological analysis of comic books, this study will apply these traditional views as far as they can be useful, and continue to build new concepts with the help of other theorists when this approach fails (Mykhalchuk & Ivashkevych, 2016). A transition in theoretical approach from classical to post-classical narratology will take place during this research, as traditional approaches will gradually be supplemented with views from cognitive sciences and later developments from the field of narratological studies.

For the basic narratological analysis, this study will begin by relying on some very fundamental narratological theorists, beginning with S. Chatman, the author of *Story and*

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*Discourse – Narrative Structure in Fiction and Film* (1978). S. Chatman proves the study as his theories include film studies, which overlap closely enough to the study of comics as to be of use. Chatman has divided the narrative text to two essential components: *story* and *discourse*, in which story stands for «the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting); and a discourse... the expression, the means by which the content is communicated» (Chatman, 1978: 19). In short, the story tells us what happened, and the discourse shows us how it happens – a division widely accepted in the field of narratology. However, the term «discourse» is so heavily linked with foucauldian discourse analysis that the term in the sense S. Chatman uses will be replaced with the more appropriate term «narration», taken from G. Genette (Genette, 1980).

G. Genette will be another essential classical narratologist in this study, as the term *narration* itself comes from him, as well as the idea of a *focalizer*, both of which are essential to narratological study, and of great interest in the study of graphic novel narration, for focalization in comics has possibilities beyond traditional literature. In his *Narrative Discourse* (Genette, 1980: 114–116) G. Genette also refers to *frequency*, which he uses to describe the way certain elements are repeated in the story and how often the certain event is told. The event cannot be told exactly the same way each time, but it is always bound to different contexts and thus creates new meanings and is connected to new thematic ideas every time. According to G. Genette, a text can hold several abstract and thematically motivated events that are repeated in different parts of the narration. Considering the temporal structures in graphic novels, frequency is an important concept in this study since certain images appear repeatedly in *Watchmen*, each time in slightly different contexts, thus creating new meanings. Some events are also repeated from different perspectives, variations in point of view, which is a narrative

device labeled by G. Genette as *repeating narrative* (Genette, 1980: 114–116). This type of repeating can also involve only stylistic variations, but the changes in the point of view is the aspect of repeating narrative that will be applied in this study.

In October 2005, *Time Magazine* listed its All-Time One Hundred Novels, chosen from all novels published in English after 1923. One novel to make the list was Alan Moore and Dave Gibbon's twelve-part graphic novel *Watchmen* (1986), of which S. McCloud, one of the two the compilers of the list said: «*Watchmen* is told in fugal, overlapping plotlines and gorgeous panels rich with cinematic leifmotifs. A work of ruthless psychological realism is a landmark in the graphic novel medium» (McCloud, 1993: 66). *Watchmen* was also included in the Top Ten Graphic Novels list – the only graphic novel to make both lists. This is not, of course, the first or the last time Alan Moore will be hailed as one of the greatest writers in the medium of visual narratives. Still, it does not change the fact that Alan Moore is a widely respected writer in the field of comics today with a career that stretches back to the early 1980s. He has collaborated with many talented illustrators, including Eddie Cambell in *From Hell* (1989/1999) and David Lloyd in *V for Vendetta* (1988), and he is generally seen as the writer who crucially changed the essence of comics in the world (English-speaking world mostly) from mere entertainment to something altogether different. The *Watchmen*, published first serially by DC Comics between 1986 and 1987 and together in one volume in 1987, is a multilayered graphic novel depicting real-life superheroes in an alternative US of the 1980s. Certain visual motifs keep repeating and plotlines overlap again and again, creating a thrilling narrative structure, which will be the main interest of this study. As Matthew Wolf-Meyer points out in his article «The World Ozymandias Made: Utopias in the Superhero Comic, Subculture and the Conservation of Difference» (2003), the visual imagery of *Watchmen* owes a great debt to the original superhero comics it deconstructs

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in its portrayal of real-life superheroes, «cloning» the original Charlton Comics superheroes from the 1960s, who were themselves clones of others, previous superheroes (Nite Owl, for example, is a clone of the Blue Beetle, who was himself a clone of Batman). As S. McCloud argues, this kind of process of cloning allows the authors to contribute to a particular aspect of the discourse of the superhero comics where they provide their readers with familiar iconography, yet failing to directly confront them with the truth behind the characters: «it may be comforting to know that Superman can never impose his utopian regime, however utopian it may seem, for if he can pose utopia, then he can surely impose dystopia, and it is only a matter of ideology that saves us from one or damns us to the other» (McCloud, 1993: 104–105).

The single panel has traditionally been seen as the basic component of comic book narratives, and the action traditionally takes place from panel to panel. McCloud has divided these panel-to-panel transitions into six different categories, depending on the changes that take place between those two panels (McCloud, 1993: 70–74). These transitions can be *temporal*, which include a clear transition and usually very little closure; this is the most common one in comic book narration. The transition can also be spatial, which consists of *subject-to-subject* change, where the panel shifts from one subject to another while still remaining in the same scene or idea. McCloud stresses that at this point, a «degree of reader involvement is necessary to render these transitions meaningful» (McCloud, 1993: 71). This type of transition is often very powerful, because it enables the writer / illustrator to leave out dramatic actions deliberately, thereby increasing the level of suspense. *Scene-to-scene* transitions, in which the change takes the reader across great distances, either in time or in space, are ones that, according to McCloud, require «deductive reasoning». Other transitions include shifts in aspects or transitions with no logical relationship whatsoever between



the panels. This non-sequitur type of transition is very rare, as comic book narration is largely based precisely on sequential imagery of events and action in time and space. These transitions are the very building blocks of comic book narration, and will serve as a logical starting point in the analysis of the visual narration in *Watchmen*. McCloud also distinguishes various ways of combining words and images, from word specific (the pictures simply illustrate what the captions might say) to interdependent where only together do the words and pictures actually convey the message of a scene. Still, he admits that the possibilities are virtually unlimited (McCloud, 1993: 152–155).

As an option we can resort to a slightly different classification, presented by S. Chatman, according to which we can refer to comics as iconotexts, by which the inseparable unity of word and image is meant. While developing it, there were used Ferdinand de Saussure's ideas on general thought in order to develop terms to describe the two ways in which words and images work dynamically in comics: syntagmatic and paradigmatic. In a syntagmatic relationship both word and image support and complete each other, and the rules of the discourse (narration) are clear to the reader. This syntagmatic relationship can exist even when two separate narrational chains are combined, as often happens in *Watchmen*. A paradigmatic relationship, then, requires co-operation of the word and image that highlights the system in which it appears; word and image are contrasted and through the associations linked to this union, they create a meaning independent from the narrational chronology; this means that a picture or a panel can act as a metaphorical substitute to the events taking place in the narrative (Chatman, 1978).

The *Watchmen* borrows its visual look from the most typical of all comic book genres, the superhero comic exemplified by Superman, the X-Men and the Fantastic Four. While generalizing the presentation style of this comic book subclass, some

of the most typical aspects of the genre can be distinctively noticed, such as the handsome looks and the muscular body of the superhero, not to mention the brightly colored outfits, which are usually very tight and include a mask. The look that receives acceptance in fictional superhero comics receives a new meaning once transferred into the mundane world of *Watchmen*, especially when discussing the objectifying element in the outfit of the female superhero. As Laurie (formerly known as Silk Spectre) well describes: «You remember that costume? With that stupid little short skirt and the neckline going down to my navel? God, that was so dreadful» (Chatman, 1978: 25). *Watchmen* extrapolates with the idea of real-life superheroes, revealing the ridiculousness behind the romanticized idea of crime fighters.

The «super» in superhero has generally referred to the supernatural abilities of the superhero, such as the ability to fly or becoming invisible. It is noteworthy to point out that apart from one, the «superheroes» in *Watchmen* do not actually possess any supernatural abilities, but are in fact tragically human with very human problems. The «superheroes» are outsiders whom the American people neither trust nor understand. This can be located in the wider context of the development the superhero comics as a genre went through in the 1980s. The genre went through a transformation in which the clean-cut heroes of the past were replaced by a darker, more problematic and complex brand of superheroes. This transformation can be traced in the artful depiction of the real-life superheroes of *Watchmen*, who are carefully created in Moore's writing, and highlighted in the illustrations by Gibbons. In the study, we firstly investigate and analyze the basic narrative structures of both textual and visual narration with the combined aid of narratology and comic book analysis. We focus more on the visual elements of narration in *Watchmen*, and also question the problematic of an omniscient narrator in the narrative form of a comic book. The authors move beyond traditional struc-

turalist approaches, and develop the question of madness and narration with the help of cognitive narratology and the idea of focalization in connection to visual narration. Finally, we focus on the question of temporality and narration, especially through the character of Dr. Manhattan: «*Professor Einstein says that time differs from place to place. Can you imagine that? If time is not true, what purpose have watchmakers?*» (Moore & Gibbons, 1987: 3).

The quotation above is spoken in 1945 by Dr. Manhattan's father, a watchmaker disillusioned about his profession after discovering Einstein's theories on the relativity of time. As a central theme in the alternate world of *Watchmen*, time is heavily infiltrated into the very structures of the graphic novel. Our perception of time comes from our ability to remember things past, access the present and foresee the future. Events follow one another, they become sequential. Comics as a medium does this literally, as Scott McCloud points out: «...time is not absolute but relative to the position of the observer... In essence the panel... makes that postulate a reality for the comic book reader» (McCloud, 1993: 28). Also, unlike other media, the past and future are constantly real and visible to the reader, who can compare previous panels with the ones to follow instantly and with ease. The panels are essential for the depiction of time in comics, as they convey timing and rhythm: «The act of framing separates the scenes and acts as a punctuator. Once established and set in sequence the box or panel becomes the criterion by which to judge the illusion of time» (McCloud, 1993: 28). Time is relative and needs to be established in each and every narrative, and modern literature has tried to capture the different ways we perceive and experience time and existence in it, from textual experiments to science fiction and its alternate worlds that question the way we read history. *Watchmen* approaches this theme primarily through the character of Dr. Manhattan, who, as a result of a tragic accident now, among his other god-like abilities, experiences

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the past, present and future as simultaneous. The existence of Dr. Manhattan acts as a way of producing what may be referred to as cognitive estrangement, of showing us a world we recognize yet find strangely unfamiliar due to the arrival of a new variant in an otherwise familiar world. The graphic novel uses various ways to depict this aspect of his existence: both textual and visual tools are applied to problematize the western view of time as linear and chronological, and rhythmic devices are applied to create and manipulate the elements of time to achieve a specific message or emotion. Repetition is used to create meanings, as each time an image is repeated, the meanings linked to it are altered by the previous appearance; symmetry through repetition involves a temporal discontinuum, a fragmented projection of time. Through the questioning of time as linear, the dystopia presented by *Watchmen* questions the role of the individual in society and in history.

Past and present intertwine in the narrative structures of *Watchmen*, as memories are presented through inner focalization, parallel storylines of separate temporal levels are presented and, most prominently, during the monologues of Dr. Manhattan in Chapter IV, called «Watchmaker». Visual images of the past are repeatedly linked with the verbal narration of the present, and present images appear with past dialogue. The comic book format has the ability to differentiate depictions of two separate temporal levels easily and two physical manifestations of the same character in a much more visceral way than traditional written narration. However, *Watchmen* problematizes this seemingly simple distinction, as past and present cannot be separated, but are intimately interconnected, for the past is constitutive of the present, and the present makes demands on the ways in which the past is represented. Temporal transitions in comic book narration often take place through visual analogues, where the postures of the characters remain the same but the setting alters. In *Watchmen* the past is an integral element of the present, and the present becomes

the key for representing this past. This can be illustrated in the episode, where Dr. Manhattan recounts the narrative of his past through his internal monologue on planet Mars, and as in genuine interior monologues, the temporal sequence of past events yields to the temporal sequence of present remembrance, and the past is thereby radically dechronologized. However, it can be argued that in comic book narration the textual dechronologization can be challenged by the visual narrative, as the images contained in the panels can create a chronological structure independent from the textual narrative.

Timing in comics relies heavily on the panels. Panel division, sizes and shapes all affect the reading experience, and the various types of temporal and spatial panel-to-panel transitions exemplified by McCloud (McCloud, 1993: 70–74) that require active reader participation to make them meaningful are used to create narrative and structural effects. The experience of duration in comics is created by the combination of space and sound, actions, motions and movement are all measured by our perception of their relationship to each other. Speech balloons and their relation to each other help to measure time, as one large speech balloon in a single panel means a longer period of time than several small ones. Coloring, too, can help the reader to assess the duration of events, as has already been mentioned in this study under the section relating to color. A blinking streetlight outside Moloch's apartment shows every other panel as shaded with orange, which creates a steady rhythm for the action; panels of a past storyline in juxtaposition with a present one can be distinguished by a different coloring, as the crimson-shaded images of the Comedian's murder in the beginning of *Watchmen*.

Rhythmic changes in comic book narration are easily distinguished when the «beat» of the narrative is fairly steady, as in *Watchmen*, which follows a steady pace of three panel per row, three rows per page. Occasional larger panels appear, and the effect they have in the narrative structure is one of slo-

wing down the narration, whereas the appearance of narrower panels creates a sense of suspense and threat. Narrower panels are said to speed up the narration, creating a more «staccato» rhythm. However, the opposite effect is what appears to take place in *Watchmen*, which breaks the steady 3x3 panel division to use tighter, narrow panels at least twice, once in Chapter VII, page 16 and again in Chapter XI; 28. The first occasion is a soundless dream sequence, and the effect is indeed of suspense and anxiety, and supports the idea of increased speed in narration. The second occasion is the very end of Chapter XI, and this time the effect is quite the opposite, slowing the narration down to slow-motion, as the characters stand in awe and fear, seeking refuge from each other, their actions painfully slow. The final panel is wide, and completely white, yet able to convey a moment when time seems to stand still, an eternity in a white void.

As noted above, the panels that constitute the visual narration of comics make the idea of a temporal arrangement of events a reality to the reader. According to G. Genette, the narrative discourse of a narrative is created by the order of events and temporal segments, so that the «story order is explicitly indicated by the narrative itself or inferable from one or another direct clue» (Genette, 1980: 35). The discordance between story and narrative is what G. Genette refers to as anachronies, and these anachronies can reach either the past or the future of the narrative «present»; these analepses (past actions) and prolepses (future actions) can exist either outside the main narrative, that is reach to a point in time before / after the main narrative begins / ends, or inside the main narrative, as internal to it. The visual form of *Watchmen* makes it relatively easy for the reader to locate these discordances in the narrative, such as Rorschach's memories narrated from his childhood, or Laurie's memories that have taken place before the «now» of the main narrative in which the plot by Veidt

takes place. These analepses are mostly completely external, and do not interfere with the first main narrative, and their function is simply to provide the reader with some information crucial to the understanding of the current actions. This takes place in *Watchmen* on several levels, from the visual memories of the characters brought to the reader via inner focalization to the appendices, which are not a vital part of the main narrative, but provide background material. Sometimes, however, past actions can infiltrate the present, such as when dialogue from Laurie's memories blends with the images of her present on planet Mars (Moore & Gibbons, 1987: 23–24). This blurring of the visual and verbal narrative by the way of juxtaposition is what G. Genette refers to as narrative metalepses, transgressions that by the intensity of their effects, demonstrate the importance of the boundary they tax their ingenuity to overstep, in defiance of verisimilitude – a boundary that is precisely the narrating (or the performance) itself: a shifting but sacred frontier between two worlds, the world which one tells, the world of which one tells (Genette, 1980: 136).

A concurrent phenomenon, like a leaky faucet, can «time» the action and its duration, as the reader will be able to evaluate the time it takes a single drop of water to fall. In Chapter IX, a recurring image appears throughout the chapter (a panel on pages 1, 3, 8, 12, 16, 21) of a falling perfume bottle, each panel showing it revolve a bit more until it finally takes place in the main narrative when Laurie actually throws it on page 24. This is an example of completing internal prolepsis (Genette, 1980: 70–71), as the act of throwing does not take place until at the end, but the image of the falling bottle interrupts the narrative repeatedly. Time stands almost still, as the perfume bottle falls and falls forever, until it finally meets the point where the throwing itself takes place. The slow falling movement of the bottle in the panels creates a time outside time, «slow time» where Laurie and Jon discuss the fate of the world.



However, the device is applied in Chapter XI only to fool the reader into believing that there is still time: as Adrian Veidt tells of his terrifying plan to Rorschach and Nite Owl, the narrative is juxtaposed with narrative segments from the sidewalks of New York, of people fighting, and the textual and visual narratives intertwined act as previously, commenting each other. At the end, however, Veidt reveals that his devious plan was executed thirty-five minutes ago, thus revealing that the juxtaposition of the two storylines was not of simultaneous storylines, which forces the reader to reassess all that he / she has read before. The two storylines did not take place simultaneously, but in fact one took place over half an hour before the other in the story time of *Watchmen*.

### Conclusions

So, analyzing «*Watchmen*» and describing psychological characteristics of narrative level of graphic novels we can propose such *psycholinguistic aspects of narrative discourse*:

- visual emphasis;
- focalization of information;
- epigraphs' emphasis;
- meta-narrative presentation of the text;
- contrasting visual linkings;
- actualization of narrative potential.

The panel arrangement can deceive the reader, too. Various types of temporal situations that bear on our judgments of causality may be created through the juxtaposition of spatial fragments from different shots. In several storylines within *Watchmen*, two parallel narratives are presented to the reader in juxtaposition, happening simultaneously, so that a parallel is drawn between them like in many other instances in the comics.

Also «*Watchmen*» as the socio-cultural phenomenon has been studied in the courses of history, economy, politics and sociology, while there haven't been any psycho-linguistic study



on the novel. In the perspective we'll focus mostly on the culturelogical aspects of the novel, and the results of these researches will be discussed and completely described.

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**Івашкевич Ернест, Коваль Ірина. Психологічні характеристики експлікації наративу та часу в графічних романах****АНОТАЦІЯ**

**Мета дослідження** – описати психологічні характеристики коміксу, які можуть дати читачеві змогу зовсім по-новому ідентифікувати персонажів шляхом конкретного розміщення читача всередині парадигмального світосприйняття певного персонажа, що дасть можливість на цій основі запропонувати психолінгвістичні аспекти експлікації наративного дискурсу.

Для розв'язання поставлених у роботі завдань використано такі теоретичні **методи дослідження**: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення.

**Результати дослідження.** У статті підкреслено, що важливим для опису особливостей наративного дискурсу є аналіз матеріалів, представлених у вигляді коміксів, адже людина, яка спостерігає, є лише об'єктом візуалізації, а не її суб'єктом. У випадку, якщо персонаж спостерігає за чимось, то читач позиціонуватиметься саме як цей персонаж. При цьому, певний тип позиціонування має важливе значення для оповіді текстового матеріалу, презентованого у формі коміксів, адже саме цей тип позиціонування великою мірою впливає на значення, які створюються читачем твору.

Наголошено на ролі візуальних образів, які допомагають читачеві зрозуміти текстову інформацію. Показано, що за допомогою повторення візуальні образи стають символами, які означають, що вони починають представляти дещо інше за допомогою певного правила або їх особистісного прийняття. Ці символи стають наративними і виконують роль частин розповіді за шляхом інтеграції їх символічних значень. Символи можуть навіть перетворюватися на метафори, як, наприклад, такі, що повторюють образ Гумориста, який автором, зокрема, «був укинтий через вікно», що може бути витлумачено як насильство, приховане в кожному з нас.

Показано, що тип перетворення візуальної інформації, відомий нам із фільмів, а саме візуальні образи, описує особистісно значущі переживання персонажа за умов зовнішньої фокалізації, тим самим демонструючи, що персонаж пережив у минулому. Доведено, що, читаючи роман, легко помітити, як використання візуальних елементів для забезпечення

точності сприйняття перехідних моментів у просторі й часі є практичною перевагою так званого візуального стилю, який є набагато ефективнішим за слова. Ця візуалізація в часі й просторі насправді є важливою якістю роману «Нічні охоронці», що призводить до його глибокої інтерпретації, а це, своєю чергою, є однією з найважливіших характеристик графічного роману.

**Висновок.** Аналізуючи твір «Нічні охоронці» Алана Мура і Дейва Гіббонса, автором статті запропоновано такі психолінгвістичні аспекти нарративного дискурсу, як: візуальна акцентуація, актуалізація інформації, актуалізація епіграфа, метанаративна презентація тексту, контрастні візуальні словосполучення, актуалізація нарративного потенціалу.

Показано, що експлікація часу та його нарратив можуть обдурити читача. Різні типи тимчасових ситуацій, які залежать від наших суджень щодо їх причин, можуть бути створені за допомогою співставлення просторових фрагментів із різних кадрів. У декількох сюжетних лініях усередині «Нічних охоронців» читачеві представлено дві одночасні розповіді в поєднанні, що відбуваються одночасно, адже паралель проводиться між ними, як і у багатьох інших випадках коміксу.

**Ключові слова:** нарративний дискурс, візуальна акцентуація, актуалізація інформації, актуалізація епіграфа, метанаративна презентація тексту, контрастні візуальні словосполучення, актуалізація нарративного потенціалу.

**Ивашкевич Эрнест, Коваль Ирина. Психологические характеристики экспликации нарратива и времени в графических романах**

## АННОТАЦИЯ

**Цель исследования** – описать психологические характеристики комикса, которые могут дать возможность читателю совершенно по-новому идентифицировать персонажей путем конкретного размещения читателя внутри парадигмального мировосприятия определенного персонажа, что позволит на этой основе предложить психолингвистические аспекты экспликации нарративного дискурса.

Для решения поставленных в работе задач использованы следующие теоретические **методы исследования:** категориальный, струк-

*турно-функціональний аналіз, систематизація, моделювання, обобщення.*

**Результаты исследования.** В статье подчеркнуто, что достаточно важным для определения особенностей повествовательного дискурса является анализ материалов, представленных в виде комиксов, ведь человек, который наблюдает, является только объектом визуализации, а не ее субъектом. В случае, если персонаж наблюдает за чем-то, то читатель будет позиционироваться как этот персонаж. При этом, определенный тип позиционирования имеет важное значение для повествования текстового материала, представленного в форме комиксов, ведь именно этот тип позиционирования во многом влияет на значения, которые создаются читателем произведения.

Отмечено, что визуальные образы значительно помогают читателю понять текстовую информацию. Показано, что с помощью повторения визуальные образы становятся символами, которые означают, что они начинают представлять нечто иное с помощью определенного правила или их личностного принятия. Эти символы становятся нарративными и выполняют роль презентации частей рассказа через интеграцию их символических значений. Символы могут даже превращаться в метафоры, как, например, такие, которые повторяют образ Юмориста, который автором, в частности, «был вброшен через окно», что может быть истолковано как насилие, скрытое в каждом из нас.

Показано, что тип преобразования визуальной информации, известный нам из фильмов, а именно визуальные образы, описывает личностно значимые переживания персонажа в условиях внешней фокализации, тем самым демонстрируя, что именно персонаж пережил в прошлом. Доказано, что, читая роман, легко заметить, как использование визуальных элементов для обеспечения точности восприятия переходных моментов в пространстве и времени является практическим преимуществом так называемого визуального стиля, который намного эффективнее, чем слова. Эта визуализация во времени и пространстве в действительности является важной характеристикой романа «Ночные охранники», что приводит к его глубокой интерпретации, а это, в свою очередь, является одной из важнейших характеристик графического романа.

**Вывод.** Анализируя произведение «Ночные охранники» Алана Мура и Дэйва Гиббонса, автором статьи предложены следующие психолингвистические аспекты нарративного дискурса, а именно: визуальная акцен-

*туация, актуализация информации, актуализация эпиграфа, метанарративная презентация текста, контрастные визуальные словосочетания, актуализация нарративного потенциала.*

*Показано, что экспликация времени и его нарратив могут обмануть читателя. Различные типы временных ситуаций, которые зависят от наших суждений относительно их причин, могут быть созданы с помощью сопоставления пространственных фрагментов из разных кадров. В нескольких сюжетных линиях внутри «Ночных охранников» читателю представлены два одновременных рассказа в сочетании, происходящие одновременно, ведь параллель проводится между ними, как и во многих других случаях в комиксах.*

**Ключевые слова:** *нарративный дискурс, визуальная акцентуация, актуализация информации, актуализация эпиграфа, метанарративная презентация текста, контрастные визуальные словосочетания, актуализация нарративного потенциала.*

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