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**Multimodal Reconfiguration in Graphic Adaptations of
Canonical Novels: A Semiotic Framework Based on Mccloud's
Comic Theory**



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Abstract

This paper suggests a semiotic model of the multimodal reconfiguration of canonical novels in their graphic adaptations using the Theory of Comics by Scott McCloud. Although the studies of adaptation focused on fidelity, narrative transformation and pedagogical aspects, less emphasis has been placed on the systematic processes of how verbal narratives are transformed into multimodal demonstrating systems. To fill this gap, the study conceptualizes graphic adaptation as a semiotic translation process where meaning is not merely transferred between verbal and visual forms but it is redistributed. Based on McCloud's Five Choices— moment, frame, image, word and flow—, the study constructs an analysis model which consists of six dimensions: verbal density, narrative mediation versus visual immediacy, lexical specificity versus multimodal substitution, rhetorical elaboration versus visual condensation, temporal expansion versus spatial segmentation and semiotic anchoring and relay. These dimensions describe the restructuring of prose narratives as a structural and semantic reorganization in a graphic format. Populated to the chosen graphic versions of canonical novels—*1984*, *To Kill a Mockingbird* and *The Giver*—, the structure proves the fact that meaning is in the process of creation by the active interactions of textual and visual resources. The findings reflect that the graphic adaptations do not simplify the prose narrative but transform it into spatial sequencing, visual condensation, and multimodal accompaniment. The paper moves the model of the comic production to the analysis of adaptation and provides a relocatable pattern of transformation of multimodal narratives.

Key Concepts: Multimodal reconfiguration; graphic adaptation; canonical novels; semiotic translation; Multimodality; word-image interaction; narrative transformation.

1 Introduction

Graphic adaptation of canonical novels has become a major point of investigation in the fields of modern literary and multimodal studies. Graphic adaptations are not just a case of text being translated into visual images, but are complicated acts of reconfiguring narrative meaning, where meaning is reallocated between verbal and visual semiotic systems. Such a shift casts basic concerns regarding the re-coding of

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literary narratives when they are reconfigured to be spatially structured, multi-modal, and no longer linear and purely word-based art. Although more and more scholarly interest has been given to the concept of adaptation as a cultural and pedagogical process, the particular means of how this reconfiguration takes place has not been sufficiently theorized in a systematic and integrative fashion.

The current literature of adaptation studies has frequently been informed by the issue of fidelity as a concern that explores how much graphic versions are faithful to their source texts. Although this kind of work has produced valuable findings, it often does not take into account the fruitful reconstitution of meaning that takes place in the process of translation between modes of narrative content. Likewise, research on multimodality and comics has also focused on the interaction of verbal and visual resources, but such studies have been either descriptive or have focused on isolated components of visual grammar or narrative sequencing. Consequently, the interaction between several semiotic resources in the dynamics of restructuring narrative meaning in adaptation is still conceptually unclear.

This paper fills this gap by outlining a semiotic model of the multimodal reconfiguration of canonical novels in their graphic adaptation based on Theory of Comics proposed by Scott McCloud. The five choices that McCloud outlines—moment, frame, image, word and flow—offer a baseline of how meaning is formed in serial visual narratives. Nevertheless, the researcher expands the theory from a descriptive role in comics production to an analytical framework that can be used to explain adaptation as a semiotic translation into another medium.

Based on this theoretical framework, the study constructs six interconnected dimensions of analysis. For example, verbal density, narrative mediation versus visual immediacy, lexical specificity versus multimodal substitution, rhetorical elaboration versus visual condensation, temporal expansion versus spatial segmentation, and semiotic anchoring and relay functions. These dimensions are theorized as processes by which prose narratives are revisualized, to make it possible to analyze the changing of meaning in a systematic way, by mode.

The graphic adaptations are redefined in this paper. They are not considered as a derivative reproduction but a systematic process of multimodal reconfiguration. It states that meaning in the adapted texts is created as a result of the interaction

between verbal and visual systems with narrative, spatial, and semiotic options interacting in permanent negotiation. Thus, the paper will be relevant to the studies of adaptation and multimodal semiotics by providing a transferable model of analysis describing the way canonical prose narratives are reconfigured into graphic systems of storytelling.

1.1 Statement of Problem

Although there has been considerable research in the field of adaptation, multimodality and comic studies in exploring word-image interaction but they do not provide an integrative framework of reconfiguring narrative meaning systematically in semiotic modes. Specifically, the model of the Five Choices created by Scott McCloud is a strong description of the meaning creation in comics, yet its theorizing capabilities of adaptation as a semiotic translation process is underdeveloped. As a result, no consistent analytical framework exists that can mediate between the adaptation research and comics theory to clarify how verbal narrative patterns are transformed into multimodal systems.

This research paper fills this gap by developing a semiotic model of graphic adaptation in terms of conceptualizing the process as a systematic reconfiguration of prose narrative and, thus, offers a systematic explanation of the redistribution of meaning between verbal and visual systems.

1.2 Objectives

- To create and instantiate six dimensions of analysis—verbal density, narrative mediation vs. visual immediacy, lexical specificity vs. multimodal substitution, rhetorical elaboration vs. visual condensation, temporal expansion vs. spatial segmentation and semiotic anchoring and relay.
- To show how these dimensions, based on Five Choices, interact in reconstituting narrative meaning in some chosen graphic adaptations of canonical novels.

1.3 Questions

- How do the six suggested analytical dimensions work in explaining multimodal reconfiguration?
- How does the interplay of these dimensions restructure textual meaning in graphic adaptations?

1.4 Significance

This paper is relevant to the field of adaptation, comics theory, as well as multimodal discourse because it constructs and formalizes six analytical dimensions as a unified framework to study the reconfiguration of canonical prose into graphic form. Most importantly, these dimensions are systematically rooted in McCloudian Five Choices and reframe this composition as an integrative model of analysis of comics construction instead of a descriptive account of the comics construction.

In this system, the verbal density is matched with C-W and C-Fw, narrative mediation versus visual immediacy with C-M and C-I, lexical specificity versus multimodal substitution with the interaction of C-W and C-I, rhetorical elaboration versus visual condensation with C-Fr and C-I, temporal expansion versus spatial segmentation with C-M and C-Fw and semiotic anchoring and relay with C-W and C-I. This systematic mapping can be used to exemplify how the six dimensions work not separately but dynamically interact with each other in the conceptual architecture of McCloud.

Using the selected graphic adaptations as a tool to apply this integrative model, the paper will show how the meaning of the narrative can be restructured through the assistance of coordinated semiotic choices and not reduction or illustration. By providing a transferable and methodologically sound model of multimodal narrative transformation, the paper contributes to a more sophisticated conception of the interactions between the systems of verbal and visual transformation in the reconstruction of the literary meaning.

2 Literature Review

Research on graphic narratives, multimodality, and adaptation has produced valuable knowledge about the interaction between words and images, but is still theoretically disjointed in its attempts to understand how prose narratives can be systematically reconfigured into a graphic form. The existing literature is either a medium-specific description of multimodal narrative transformation or a general conceptual assertion, and lacks a full model of multimodal narrative transformation.

Mitchell (1994) disputes the dichotomy of word and image in visual theory, believing that they are mutually constitutive. Although this reconceptualization is radical, it is very philosophical and fails to explain the systematic processes by which

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this interaction occurs in sequential narratives. Likewise, Kress and van Leeuwen (2006) view meaning as distributed with semiotic modes with a focus on design and modal affordances. Their framework, however, in its influential way, is more inclined towards the analysis of the fixed image and does not encompass the temporal and sequential processes of the graphic storytelling.

In comics studies, McCloud (1993) and Eisner (1985) offer seminal explanations of sequential art of meaning-making in *Five Choices*, sequential art respectively. However, these models are more or less descriptive in comics construction and have not been extended enough to theorize the adaptation as a process of semiotic translation. Groensteen (2007) develops this discussion by his idea of the spatio-topical system, focusing on the networked relations between panels, but Postema (2013) accentuates the importance of gaps and inference in meaning-making. Cohn (2013) also adds a cognitive approach with the suggestion of visual language grammar of sequential images. Although they are theoretically sophisticated, these methods are rather medium-specific and focus not on the process of prose translation into multimodal narratives.

Charles Forceville (2009) questions text-based models by presenting multimodal metaphor which demonstrates, meanings can be mapped onto both visual and verbal modes. It applies especially in graphic narrations where lesser verbal density transfers the meaning to imagery, layout, and typography. But the model mainly determines the metaphorical mappings and is not dealing with the process of comics.

Bateman (2014), Wildfeuer (2014), and Hiippala (2015) provide comprehensive models to interpret multimodal texts in terms of layout, discourse structure, and genre. Although these models are useful as analytical instruments, they are more descriptive and lacking in theorizing how the meaning in narratives is reconfigured across media.

Hutcheon (2006) redefines adaptation as product and process in the studies of adaptation, and changes the emphasis on the fidelity to reinterpretation. Stam (2005) is also critical of the fidelity discourse and stresses the use of intertextual dialogism whereas Sanders (2006) extends the sphere to appropriation and transformation. Even though these methods have been effective to overcome fidelity-based assessment,

they fail to effectively explain the semiotic processes of redistribution of meaning between verbal and visual mediums in graphic adaptations.

Combination of these threads of scholarship indicate a crucial void: although word-image associations, multimodal meaning-making, and the processes of adaptation have long been theorized, no single method of analysis has been developed to systematically describe the way that narrative meaning is re-configured in the non-prosemic image. This research fills this gap by drawing together the contributions of comics theory, multimodality, and adaptation research, as well as by situating six dimensions of analysis in the Five Choices presented by McCloud (1993). By so doing, it suggests an integrative semiotic model, which elucidates the dynamic interaction of both verbal and visual resources to reconfigure narrative meaning in graphic adaptations.

3. Methodology

3.1 Research Design

The research design is qualitative, interpretive and based on the studies of multimodal discourse analysis and adaptation. It theorizes the process of graphic adaptation as a process of semiotic reconfiguration, in which narrative significance is dispersed between verbal and visual expression. It is an analysis of theorizing and model building, not merely describing selected texts but providing a platform of systematic analysis on how to analyze prose-to-graphic transformation.

3.2 Primary Data

This paper examines chosen passages of graphic versions of the following canonical novels: *1984* by George Orwell, *To Kill a Mockingbird* by Harper Lee and *The Giver* by Lois Lowry. Based on the text. Two representative sequences are picked out of each text on the basis of narrative value and multimodality. These sequences enable one to consider how the major narrative moments are restructured across modes in a more focused way.

3.3 Theoretical Framework

3.3.1 Comic Theory

The paper is anchored in three correlated theoretical domains such as comic theory, multimodality and adaptation studies. This theoretical framework is the model of the Five Choices by Scott McCloud (1993) to choose moment, frame, image, word and

flow according to which the meaning is built in sequential art. Although it is initially descriptive of the comics production, this work expands it as an analytical paradigm of adaptation. Adaptation is not fidelity, as Hutcheon (2006) and Stam (2005) argue but rather reinterpretation and transformation. Nevertheless, this work takes the discussion further, defining the semiotic processes, in which such change takes place.

3.3.2 Development of analytical Dimensions

This paper evolves six analytical dimensions that are interrelated in order to analytically study the multimodal reconfiguration of canonical prose into graphic adaptation. These dimensions are not considered as descriptive categories but rather as operational constructs based on the Five Choices by Scott McCloud. They collectively act as a unified analytical device to trace redistribution of narrative meaning within the verbal and visual systems of semiotics. The dimensions are given as follows:

3.3.2.1 Verbal Density

Verbal density is the first dimension concerns with the amount, concentration, and dispersion of linguistic content in the graphic narrative. It is operationalized through detecting narrative captions, speech bubbles containing dialogues, textual reduction or fragmentation among panels. In this paper, this dimension works by integrating with C-W and C-Fw. Because it is grounded in the selection, economy and transformation of verbal content while flow controls the sequence and distribution of verbal elements in the space units.

3.3.2.2 Narrative Mediation Versus Visual Immediacy

The second dimension, narrative mediation versus visual immediacy, looks at how much narrative information is presented through verbal description rather than direct visual presentation. Operationally, it is about differentiating between narrated exposition and pictorially acted out scenes. This aspect is connected to the fact that the selection of narrative moments, that is, C-M and the selection of the visual representation, that is, C-I, is made by McCloud, thus, mediating is changed into immediacy.

3.3.2.3 Lexical Specificity Versus Multimodal Substitution

The third dimension, lexical specificity versus multimodal substitution, addresses the transformation of precise verbal description into visual or hybrid semiotic forms. It is

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operationalized, by contrasting the lexical detail in the source text with its embodiment in the graphic adaptation, and detecting those cases where the meaning is carried over language to image. This factor is directly connected with the interaction of word and image as defined by McCloud as the redistribution of semantic specificity among modes through C-W and C-I.

3.3.2.4 Rhetorical Elaboration Versus Visual Condensation

The fourth dimension, rhetorical elaboration versus visual condensation, presents the compression of extended narrative or descriptive passages into compact visual units. As an operation, it includes determining the identity of the prose rhetorical amplification and its substitution with symbolic or condensed visual representation. The dimension is based on the fact that the frame selected by McCloud (C-Fr) limits the space representation and image selection (C-I), allowing condensing through visual shorthand and symbolic condensation.

3.3.2.5 Temporal Expansion Versus Spatial Segmentation

The fifth dimension, temporal expansion versus spatial segmentation, concerns the transformation of narrative temporality into spatially organized sequences of panels. The dimension is operationalized through the patterns of pacing, panel transitions, and sequencing that segment narrative time into visual units. This dimension is anchored in McCloud's C-M, which isolates narrative instants through C-Fr, and organized through C-Fw in their spatial progression.

3.3.2.6 Semiotic Anchoring and Relay

The sixth dimension, semiotic anchoring and relay, examines the functional interaction between verbal and visual elements in stabilizing or extending meaning. It works in practice to discover cases where text is anchored to image meaning, or where text and image work in complementary relay to produce amplified meaning. This aspect is related to the word-image relationship of McCloud where meaning is formed in the case of their interdependence as opposed to their independence.

Together, these six dimensions operationalize the Five Choices of McCloud into an analytical model that allows a systematic exploration of reconfigurations of prose narratives in graphic adaptations. The framework does not consider verbal and visual elements as distinct systems but rather foregrounds their dynamic interaction in the formation of multimodal meaning.

3.3.3 Two Layered Method Supporting Each Dimension in Analysis

This study operationalizes its analytical dimensions through close reading and typographic-visual analysis. In order to investigate systematically the multimodal reconfiguration of canonical prose into graphic adaptation, this research operationalizes the six dimensions of analysis in a hybrid approach of close reading and typographic-visual analysis. This two-sided method allows us to interpret the meaning in a layered way, taking into consideration not only semantic transformations but also spatial and visual reorganization. Close reading is applied to trace the changes in narrative structure, meaning and representational focus between the source text and the graphic adaptation, whereas the analysis of typography and visual analysis are applied to determine how meaning is materialized by putting the text in place, formatting and visual composition in the graphic narrative.

The integrated approach is a methodological basis of each analytical dimension. Close reading is studied in terms of verbal density based on narrative reduction, expansion, or fragmentation, and typographic analysis of caption frequency, size of text boxes, and distribution of verbal components in the spatial arrangement of panels. This aspect is again pegged on the visual economy of textual location that denotes the condensation or scatter of linguistic information.

The concept of narrative mediation or visual immediacy is operationalized through the detection of changes in narrated description to the immediate visual representation. Close reading follows how verbal exposition is replaced by narration through images, typographic analysis follows through the diminishing or lack of captioning and the spatial hegemony of image over text in the composition of the panels.

Lexical specificity versus multimodal substitution is investigated by comparing descriptive accuracy in the original text with the visual or hybrid re-enactment of the same in the graphic adaptation. The moment when the lexical precision is substituted by the imagery is the point of close reading; the moment when lexical precision is substituted by the visual symbolism or non-textual manifestation is the concern of typographic analysis.

The operationalization of rhetorical elaboration versus visual condensation is achieved by analyzing passages of prose of long length and how they are condensed

into a single or a few visual frames. Rhetorical expansion of the source narrative can be seen by close reading and typographic analysis can determine the compression of large textual units into visually dense panels or metaphorically loaded visual imagery.

The concept of temporal expansion as opposed to spatial segmentation is explored by the re-creation of narrative time graphically. Pacing and temporal structuring of the prose are identified with close reading, whereas typographic analysis of the prose identifies panel sequencing, spatial allocation, gutter width, and variation of frames as evidence of temporal segmentation.

Consequently, the operationalization of semiotic anchoring and relay is done by examining the interaction between words and images. Close reading determines whether the meaning is anchored in a verbal or multimodally complemented and typographic analysis can be used to determine how text and visual elements are placed and aligned within the panel structure.

Together, these working strategies make sure that the Five Choices of McCloud are not considered as the abstract theoretical constructs but are rigorously converted into the empirical analytical instruments. Such an integrated approach allows a strict analysis of the restructuring of the narrative meaning by the active interaction of verbal and visual semiotic means of graphic adaptations.

5. Data Analysis

The analysis applies the proposed framework to selected sequences from the graphic adaptations with two representative examples drawn from the adaptations of *1984* and *To Kill a Mockingbird* whereas only one but extensive sequence of panels is used from *The Giver*. The six analytical dimensions are operationalized as interpretive lenses to systematically examine how narrative meaning is reconfigured across verbal and visual modes. Each dimension is empirically supported through a two-layered method combining close reading and typographic–visual analysis, enabling a dual focus on semantic transformation and material–spatial expression within the graphic narrative.

The analysis begins by identifying shifts in verbal density and narrative mediation through close reading of narrative compression and restructuring, supplemented by typographic analysis of caption frequency, spatial distribution of text, and the relative dominance of image over verbal elements. It then examines lexical

substitution and visual condensation by tracing how descriptive linguistic elements are either transformed into visual signifiers or omitted in favor of imagery, with typographic attention given to text displacement, fragmentation, and visual substitution within panel composition. The study further explores rhetorical elaboration and its condensation into visual form, where extended prose structures are reconfigured into singular or reduced visual frames, supported by typographic-spatial analysis of panel size, textual reduction, and compositional density.

Temporal progression is subsequently analyzed through the dimension of spatial segmentation, where close reading identifies narrative pacing and sequencing, while typographic analysis focuses on panel arrangement, gutter spacing, and frame variation as indicators of temporal restructuring. Finally, semiotic anchoring and relay are examined through the interaction of verbal and visual modes, with close reading assessing whether meaning is stabilized, extended, or redistributed across modes, and typographic analysis focusing on the placement, alignment, and integration of text within the visual field.

Through this systematically operationalized and methodologically layered approach, the study demonstrates that meaning in graphic adaptations emerges not from isolated semiotic decisions, but from the dynamic interaction between verbal and visual systems, structured through the integrated functioning of the six analytical dimensions. The analysis uses the proposed framework to the chosen sequences of the graphic adaptations as follows:

5.1 *1984: The Graphic Novel*

The two panel sequences taken from *1984: The Graphic Novel* are analyzed as follows:

5.1.1 Fig. E (1-33)

The six dimensions of analysis are operationalized as interpretive lenses to explore the reconfiguration of narrative meaning in the verbal and visual modes in a systematic way. Both dimensions are empirically justified by a two-layered approach to close reading and typographic-visual analysis that allows focusing on semantic transformation and material-spatial expression of the graphic narrative simultaneously.

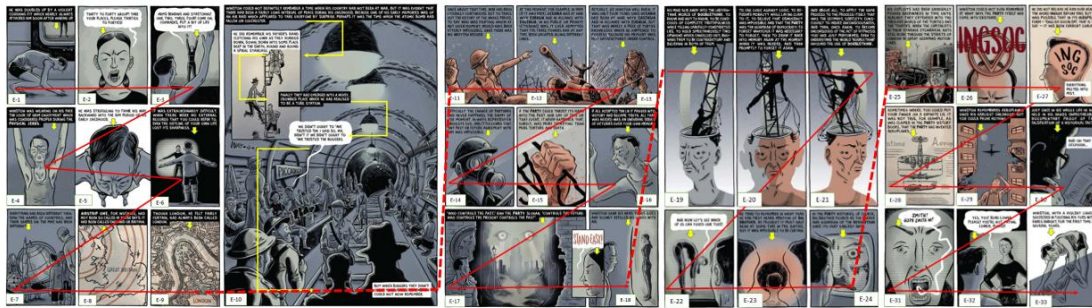
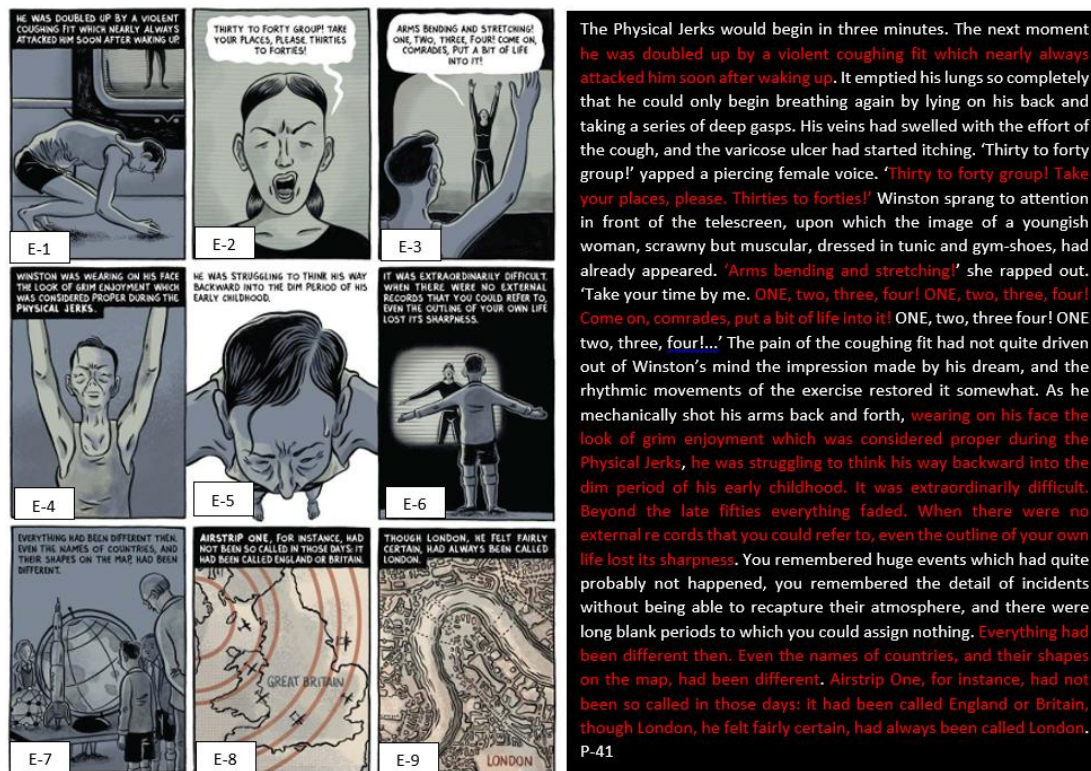


Fig. E (1-33)

The application of close reading starts the analysis where narrative compression and restructuring are examined in depth to trace changes. Then typographic analysis is applied upon the out coming changes where caption frequency, spatial distribution of text, and the proportion of visual to the verbal are inspected. It subsequently discusses lexical replacement and visual condensation through its history of how descriptive features of language are either converted into visual indicators or left out in place of images, in which typography has considered text displacement, text fragmentation, and visual substitution in panel construction. The paper also examines rhetorical elaboration and condensing it into the visual whereby large prose formations are restructured into single or smaller visual constructions with the aid of typographic-spatial analysis of panel size, textual cut, and compositional density.

The dimension of the spatial segmentation then analyzes the temporal progression, and close reading establishes the narrative pacing and sequence, and typographic analysis establishes the panel structure, the gutter separation and the variation of frames as the evidence of the temporal restructuring. Lastly, semiotic anchoring and relay are discussed in terms of the interaction between verbal and visual modes and close reading evaluates the meaning stabilization, extension and redistribution across modes and typographic analysis evaluates the positioning, alignment and integration of text in the visual field.

In this methodologically layered, systematically operationalized way, the study shows that meaning in graphic adaptations do not arise out of single isolated semiotic choices, but rather out of the dynamic, interactive process between the verbal and visual systems which is organized through the interlacing resource of the six analytical dimensions.



The entire Fig. E (1-33) is a tight multimodal locality where physical punishment, memory and ideological transformation are all performed and restructured in the graphic adaptation. This episode, as a close reading of the original text by Orwell reveals, is being constructed through the continual narrative mediation whereby the lexical particularity and rhetorical elaboration collaborate to create a sense of bodily tension, cognitive disunity, and ideological critique in a continuous flow of speech.

The prose builds up slowly to meaning by reflective description, syntactic elaboration, and epistemological indecision, especially in the sense of Winston vacillating between the immediate experience of the body and the disjointed memories of the past.

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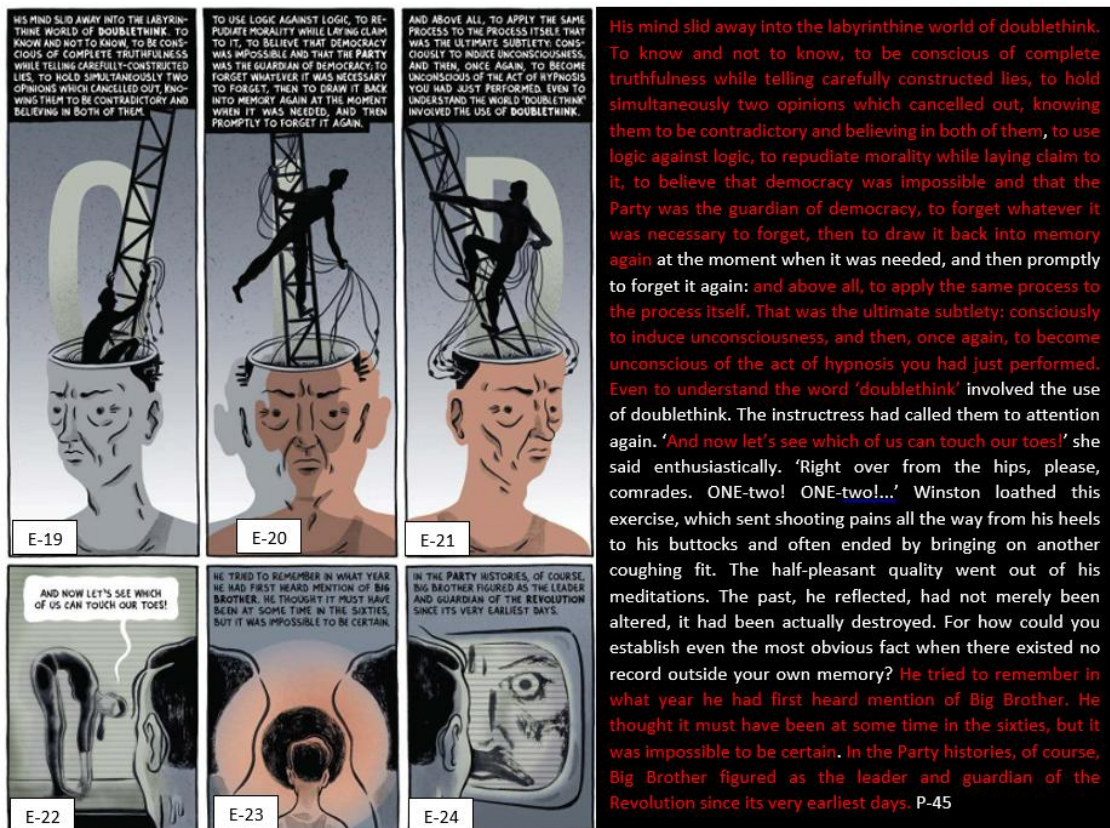
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Winston could not definitely remember a time when his country had not been at war, but it was evident that there had been a fairly long interval of peace during his childhood, because one of his early memories was of an air raid which appeared to take everyone by surprise. Perhaps it was the time when the atomic bomb had fallen on Colchester. He did not remember the raid itself, but he did remember his father's hand clutching his own as they hurried down, down, down into some place deep in the earth, round and round a spiral staircase which rang under his feet and which finally so wearied his legs that he began whimpering and they had to stop and rest. His mother, in her slow, dreamy way, was following a long way behind them. She was carrying his baby sister—or perhaps it was only a bundle of blankets that she was carrying: he was not certain whether his sister had been born then. Finally, they had emerged into a noisy, crowded place which he had realized to be a Tube station. There were people sitting all over the stone-flagged floor, and other people, packed tightly together, were sitting on metal bunks, one above the other. Winston and his mother and father found themselves a place on the floor, and near them an old man and an old woman were sitting side by side on a bunk. The old man had on a decent dark suit and a black cloth cap pushed back from very white hair: his face was scarlet and his eyes were blue and full of tears. He reeked of gin. It seemed to breathe out of his skin in place of sweat, and one could have fancied that the tears welling from his eyes were pure gin. But though slightly drunk he was also suffering under some grief that was genuine and unbearable. In his childish way Winston grasped that some terrible thing, something that was beyond forgiveness and could never be remedied, had just happened. It also seemed to him that he knew what it was. Someone whom the old man loved—a little granddaughter, perhaps—had been killed. Every few minutes the old man kept repeating: 'We didn't ought to 'ave trusted 'em. I said so, Ma, didn't I? That's what comes of trusting 'em. I said so all along. We didn't ought to 'ave trusted the buggers.' But which buggers they didn't ought to have trusted Winston could not now remember. P-42

This verbal density, in the graphic version, is reallocated systematically in visual, spatial and typographic means, providing a multimodal reconfiguration where the meaning is generated not through a linear elaboration of the text, but in a fragmented, condensed and juxtaposed manner. Throughout the sequence, the lexical specificity is converted into multimodal substitution, when the description of the body pain, loss of memory, and historical instability is rendered into a symbolic visual representation of the INGSOC imprint, visual imagery of brain-rewiring, fragmented panel compositions, and contrasting scenes. These images not only depict the prose, but also directly recreate its semantic content visually, frequently pushing abstraction to the threshold of immediate perception.

The same has been mirrored in the change of rhetorical elaboration into visual condensation. Long philosophic speech in the novel, especially that related to the idea of double think, falsification of history, and manipulation of ideologies, is reduced to a single visual metaphor or spatial pattern. An example of this is that the conceptual intricacy of memory control is summarized into visual dissection in panels, and ideological contradiction is externalized in symbolic images of the word crush or the technological wiring being drilled into the head of Winston.

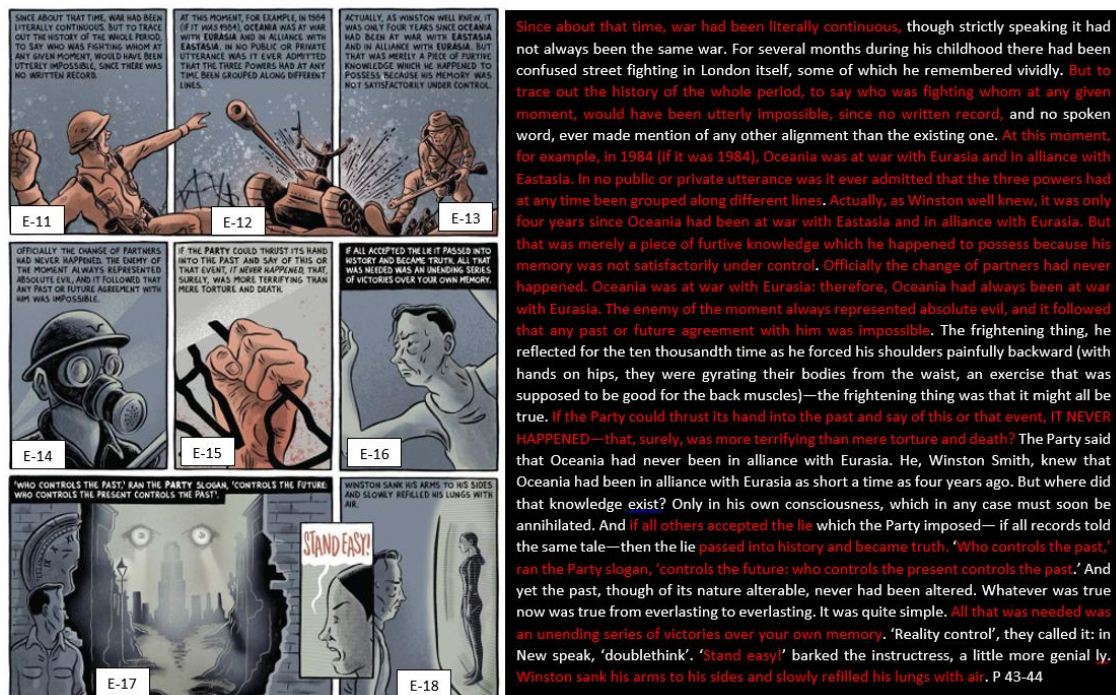


The captions are used as filters of semantic anchoring that maintain the essential ideological propositions and leave the development of meaning to visual models. The sequence also shows a gradual transformation of the expansion in time to spatial segmentation. Where Orwell's prose produces a sequential time-flow of thought, where memory, perception and ideology grow up through a reflective story, the adaptation recombinates this flow into spatial units.

Panels separate personal intellectual and bodily instants, and change narrative flow into spatial contrast. The example of memory sequences, especially those framed and placed in layers of the composition, are instances of this spatialization of the temporal, in which the recollection is not narrated but is rather physically framed in the compositional formations.

In terms of narrative mediation and visual immediacy, the novel is founded on the inner world of Winston to analyze events and express ideological instability. This mediation is reduced by the graphic adaptation, which transfers the internal states to the exterior expression: cognition becomes image, abstraction becomes symbol and emotional or psychological contradiction becomes bodily gesture and facial expression. Yet, a layer of mediation remains as captions to direct the interpretation

and provide some continuity with the ideological discourse of Orwell.



The sequence has a dynamic relationship between semantic anchoring and conveying functions in language, typographically. The speech bubbles (especially the orders of the instructor) are powerful anchoring tools, as they organize physical action by creating rhythmically and typographically emphasized instructions. Caption, on the other hand, is more likely to work together with something visual, to clarify or put it into context but not to define it.

The objectification of the language in the image itself, including the inscription of INGSOC with the visual means, or the division of the word past, also helps to emphasize the objectification of language into an ideological object, which supports the theme of the linguistic control and manipulations with epistemes.

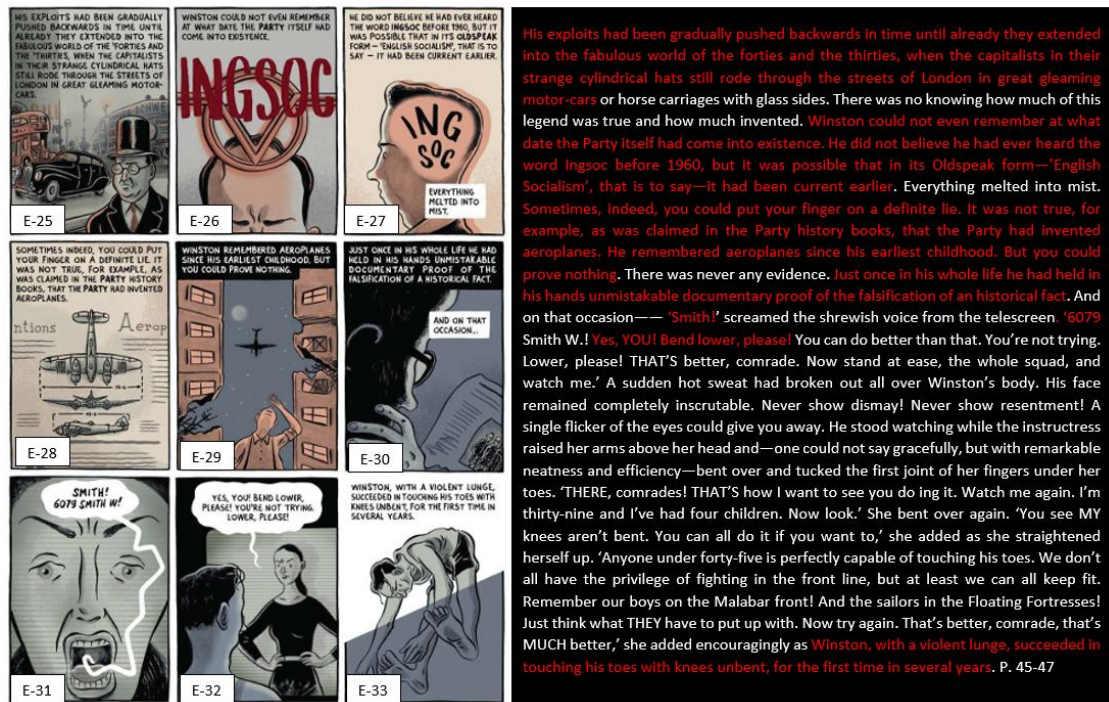
Of special interest in the sequence is the distinction between the verbal density and the multimodal distribution. The text of Orwell is focused on the ideological argumentation, historical instability and psychological tension in the non-stop verbal form, but the adaptation spreads it out. The density in visual symbolism, panel division and typographic focus. Meaning ceases to be attached to lingual articulation but is created in the engagement of image, layout and textual fragments. Notably, this redistribution does not decrease the complexity, it reorganizes it in a spatially structured and visually instant system of representation.

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This change is always measured in accordance with the conceptual scheme of McCloud especially the interactions of moment-to-moment transitions, framing decisions, picture-word relations, and flow. All these functions integratively throughout the sequence to reform narrative meaning by coordinating multimodal functions and not independent semiotic functions.



Consequently, this sequence is chosen because it is an outstanding narrative, ideological compression, physical punishment, cognitive disintegration, and historical reconstruction in one long stretch of writing. This is because of its complexity, which allows it to be applied to multimodal analysis, with all six dimensions of analysis being applied in a sustainable and layered way. This passage, unlike those that are purely action-oriented or dialogue-focused, combines philosophical contemplation, a memory that cannot be trusted, and embodied control and hence offers a fertile ground by which it is possible to explore how prose is reconfigured into graphic expression.

Additionally, its structural variety, such as the introspective narration to the symbolic imagery and disciplinary action, is well suited to the theoretical framework offered by McCloud and in particular, the panel transitions, variability in framing, and word-image interaction. Other sequences were rejected due to their lack of similarity in terms of depth of ideology, multiple layers of modalities or narrative density, which

curtails their analytical capability in conducting a rigorous comparative study. In its turn, this sequence serves as a microcosmic variant of the main thematic issues of the novel and their multimodal change in the adaptation.

5.1.2 Fig. CM (1-22)

The sequence of post-torture chance meeting (CM) between Winston and Julia, in Nineteen Eighty-Four, involving twenty-two panels, illustrates an ordered multimodal rearrangement of prose richly mediated by Orwell into a semiotic grid of images, framing, sequencing and minimal typography, redistributing the meaning. Instead of being a reducing translation, the adaptation reorganizes the narrative meaning due to the panel logic and word-image engagement.



Fig. CM (1-22)

With a close reading of the source text, it is clear that Orwell develops the encounter by ideological surveillance with lexical specificity, rhetorical elaboration, and extended psychological mediation, in which the environmental detail and inner perception encode the emotional estrangement and surveillance by ideology. Conversely, the graphics adaptation uses multimodal replacement, delegating the functions of description and psychology to visual representations, including barren landscapes, distance, and the limitation of body gesture. The atmosphere and ideology is therefore rendered perceptually but not narratively.

This mutation works by a reversal of the rhetorical elaboration to visual condensation. Long narrative meditations, especially the view that Winston has of the changed body of Julia and of their mutual lack of connection, are broken down into

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successively narrowing frames. The recognition and cognitive realization are not elucidated verbally but come in cumulative form in sequential imagery. Meaning is thus created by visual development as opposed to linguistic dilatation.

In the same way, the temporal expansions in prose are restructured into the spatial ones. The unending psychological time of Orwell is broken into pieces on panels, in each of which micro-actions and shifts of perception are isolated. The temporal flow is reconstructed by the reader via gutter closure, narrative continuity is substituted by visual discontinuity. It is especially noticeable in the three clusters initial recognition CM (1-7), emotional confrontation CM (8-14), and final separation CM (15-22) in which the spatial distribution of each stage is not held together by the story.



Narrative mediation is also substituted by visual immediacy in the adaptation. Orwell's reflective turnover of experience, particularly the ideological consciousness of Winston, and his expression of emotion is filtered away, giving way to meaning as a pure consequence of posture, gaze and space. Emotional alienation is unaccounted but expressed through compositional stillness, physical space and lack of mutual gesture.

A typographic standpoint on the sequence shows a change in semantic anchoring and

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relay roles of words. Although some important repetitions of words are preserved—I betrayed you, you don't feel the same—, they are much fewer and they serve only as anchors. Meaning is fulfilled via relay with visual context in which the interpretation of facial expression, silence, and framing is significant. Typography therefore is a supportive and not a dominant semiotic mode.

Lastly, the density and multimodal distribution of verbal and nonverbal elements is at the heart of the meaning making process of the sequence. The prose of Orwell focuses the psychological and ideological sense of meaning in the length of narration, and the adaptation spreads the concentration in the length of the panel, space organization and rhythmic sequence. The last panels, where Winston physically loses Julia in the crowd, are illustrative of this change: the linguistic closure is substituted with the visual ambiguity, which erases meaning into the spatial ambiguity.

As they walked back across the grass, she looked directly at him for the first time. It was only a momentary glance, full of contempt and dislike. He wondered whether it was a dislike that came purely out of the past or whether it was inspired also by his bloated face and the water that the wind kept squeezing from his eyes. They sat down on two iron chairs, side by side but not too close together. He saw that she was about to speak. She moved her clumsy shoe a few centimetres and deliberately crushed a twig. Her feet seemed to have grown broader, he noticed.

'I betrayed you,' she said baldly.

'I betrayed you,' he said.

She gave him another quick look of dislike.

'Sometimes,' she said, 'they threaten you with something something you can't stand up to, can't even think about. And then you say, 'Don't do it to me, do it to somebody else, do it to so-and-so.' And perhaps you might pretend, afterwards, that it was only a trick and that you just said it to make them stop and didn't really mean it. But that isn't true. At the time when it happens you do mean it. You think there's no other way of saving yourself, and you're quite ready to save yourself that way. You WANT it to happen to the other person. You don't give a damn what they suffer. All you care about is yourself.' 'All you care about is yourself,' he echoed.

To summarize, it is the Julia Winston chance meeting sequence at the end of the torture that is chosen to be analyzed, as it symbolizes a pivotal moment of ideological and emotional breakdown, in which the previously existing intimacy is restructured into alienation in the influence of totalitarian power. This renders it especially

appropriate to multimodal analysis where meaning is built not so much by action but through micro-relationships between gaze, gesture, space placement and austerity of the environment.

As a contrast to action-oriented or highly narration-based scenes, this one manages to balance the lack of dialogue with the optimum visual expressiveness, which makes it possible to explore the ways in which psychological and ideological meanings are externalized in terms of formal visual approaches. The tense verbal conversation prefigures the functions of framing, panel development, and compositional distance in sense-making, and reveals the processes of multimodal distribution that are at the heart of this study.

CM-15: AND AFTER THAT, YOU DON'T FEEL THE SAME TOWARDS THE OTHER PERSON ANY LONGER.

CM-16: NO...

CM-17: YOU DON'T FEEL THE SAME.

CM-18: THERE DID NOT SEEM TO BE ANYTHING MORE TO SAY. ALMOST AT ONCE IT BECAME EMBARRASSING TO SIT THERE IN SILENCE. JULIA SAID SOMETHING ABOUT CATCHING HER TUBE AND STOOD UP TO GO.

CM-19: HE FOLLOWED IRRESOLUTELY FOR A LITTLE DISTANCE, BUT SUDDENLY THIS PROCESS OF TRAILING ALONG IN THE COLD SEEMED POINTLESS AND UNBEARABLE.

CM-20: HE SLOWED DOWN, TURNED AND MADE OFF IN THE OPPOSITE DIRECTION.

CM-21: WHEN HE HAD GONE FIFTY METRES HE LOOKED BACK.

CM-22: THE STREET WAS NOT CROWDED, BUT ALREADY HE COULD NOT DISTINGUISH HER. ANY ONE OF A DOZEN HURRYING FIGURES MIGHT HAVE BEEN HER.

'And after that, you don't feel the same towards the other person any longer.'

'No,' he said, 'you don't feel the same.'

There did not seem to be anything more to say. The wind plastered their thin overalls against their bodies. Almost at once it became embarrassing to sit there in silence; besides, it was too cold to keep still. She said something about catching her Tube and stood up to go.

'We must meet again,' he said.

'Yes,' she said, 'we must meet again.'

He followed irresolutely for a little distance, half a pace behind her. They did not speak again. She did not actually try to shake him off, but walked at just such a speed as to prevent his keeping abreast of her. He had made up his mind that he would accompany her as far as the Tube station, but suddenly this process of trailing along in the cold seemed pointless and unbearable. He was overwhelmed by a desire not so much to get away from Julia as to get back to the Chestnut Tree Cafe, which had never seemed so attractive as at this moment. He had a nostalgic vision of his corner table, with the newspaper and the chessboard and the everflowing gin. Above all, it would be warm in there. The next moment, not altogether by accident, he allowed himself to become separated from her by a small knot of people. He made a halfhearted attempt to catch up, then slowed down, turned, and made off in the opposite direction. When he had gone fifty metres he looked back. The street was not crowded, but already he could not distinguish her. Any one of a dozen hurrying figures might have been hers. Perhaps her thickened, stiffened body was no longer recognizable from behind.

'At the time when it happens,' she had said, 'you do mean it.' He had meant it. He had not merely said it, he had wished it. He had wished that she and not he should be delivered over to the—

Further, the sequence is an example of the thesis idea: graphic adaptation cannot be seen as a simplified reproduction of the source text but as complex reorganization of a semiotically rich structure, in which meaning is created as a result of the interaction of image/word/flow. Other sequences were not chosen due to either being too dependent on linguistic narration or focus on physical action, which constrains the ability to analyze the delicate interplay of multimodal resources as well exemplified in this sequence.

5.2 *To Kill a Mockingbird: A Graphic Novel*

5.2.1 Fig. 1933 Dill (1-26)

The chosen passage in *To Kill a Mockingbird* offers a specially fruitful point of departure in the discussion of the change of language between modes because it foreshadows myth-making, childhood imaginings, and dialogic formations of fear, which are themselves eloquently patterned in the prose and restructured in the graphic adaptation. In the source text Boo Radley is created in a staged way of narrator's mediation, speculative description and embedded dialogue via a Scout retrospective focalization.

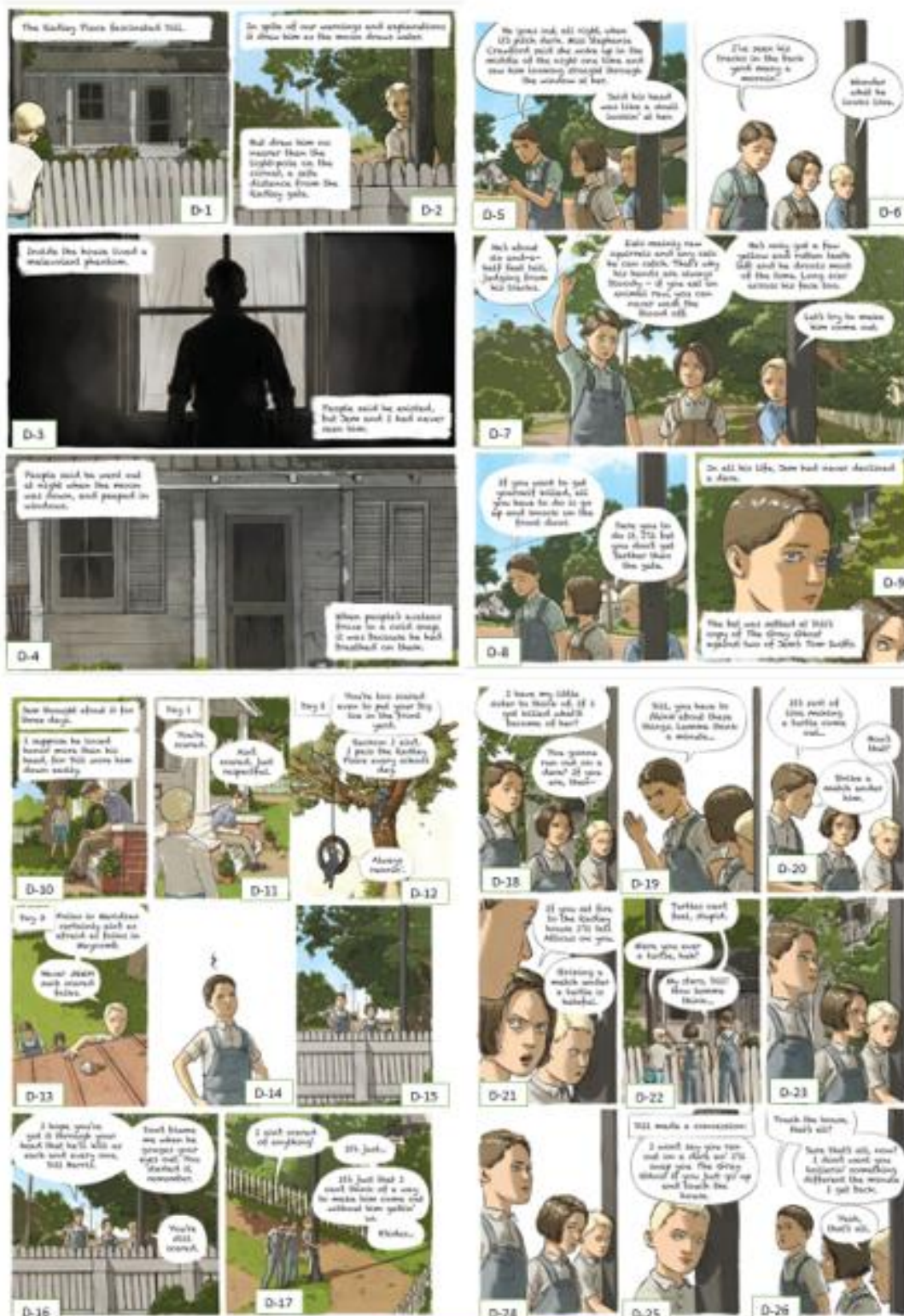


Fig. 1933 Dill (1-26)

The narrative is syntactically continuous and rhetorically extended, with metaphor, exaggeration and gossip of the community, creating Boo as an ambiguous and yet

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affectively endowed figure. This linguistic thickness is not merely cut in the adaptation but reallocated in visual, spatial, and verbal space, which is the example of what Linda Hutcheon theorizes as adaptation as reconfiguration as opposed to replication. The identical verbal content, frequently reproduced verbatim, is discontinued into captions and speech balloons and inserted into a series of visual field, thus changing its role as a continuous narrative to a spatially structured meaning.

This change can be observed instantly in the introductory panels, in which Dill's fascination of Boo Radley is expressed in the form of a synthesis of caption framing and visual framing. Descriptive sentences in the prose are rhythmic in nature with metaphor and observation interwoven into a single narrative voice. These sentences in the comic are separated into isolated caption units, which appear on different panels, each of which is attached to a particular visual moment. Syntactic continuity giving way to spatial juxtaposition is consistent with the concept of aspect-to-aspect and moment-to-moment transitions formulated by Scott McCloud, in which a story is held in suspension in favor of the elaboration of atmosphere. The visual representation of curiosity, hesitation, and boundary in the posture of Dill, hugging the pole, standing safely apart, alternately back and medium shots, gives the impression of a visual coding of the same concept, where the language is replaced by the image. Multimodally, articulated by Gunther Kress and Theo van Leeuwen, representational meaning (description of participants and setting) and interactive meaning—gaze, distance, and angle—take on a position that verbal description previously had, and captions frame concepts.

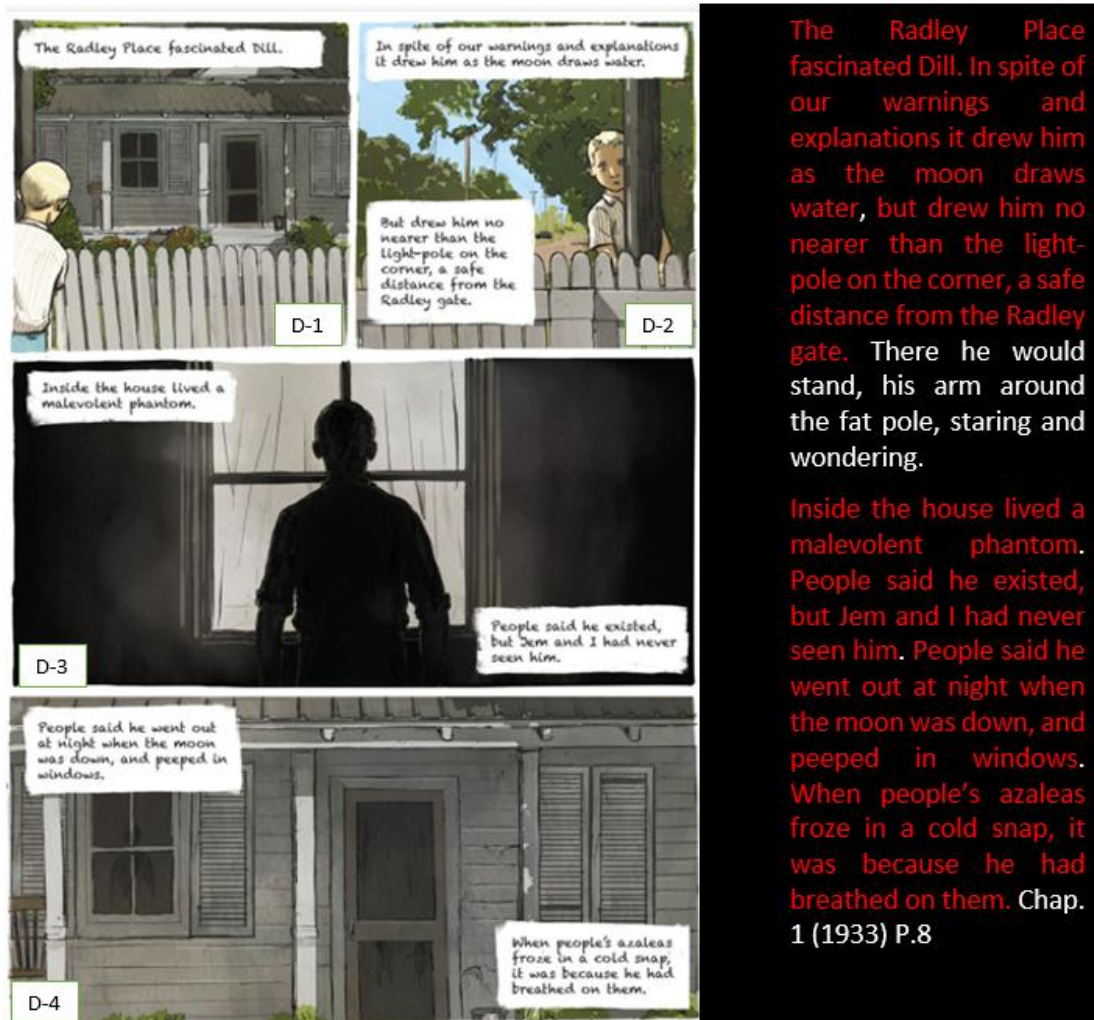
One of the most important adaptive changes is made to the visualization of Boo Radley. The prose forms the Boo as an evil spirit, a phantom, which is sustained by rumour and narrative vagueness. The adaptation though brings about a shadowy figure in a big horizontal panel, to which the metaphor takes a quasi-literary visual shape. This scene is a good example of the phenomenon of anchorage and relay as postulated by Roland Barthes: the interpretation of the figure as a threat is anchored in the caption, and the textual fragments that accompany it—“People said”—keep the doubt of hearsay alive. The expansion of this panel makes it structurally prominent, compressing what is progressively developed in prose in one moment of visual dominance. The scale and placement, as applied to the narrative focus in terms of

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Thierry Groensteen spatio-topia are mechanisms of emphasis in the narrative where linguistic elaboration is substituted by the hierarchy of the space.



The second page increases the process of mediation of the narrator to dialogic immediacy. The discussion between the children about Boo Radley in the novel is framed by Scout describing the events in retrospect, where he speaks directly and comments on what is going on in the novel. The adaptation paraphrases a good part of this mediated discourse in the present tense dialogue, thus decreasing the distance between the narrative and foregrounding performative communication. The reports made in the prose are dramatized as speech, and the discourse turns into a diegetic narration into the mimetic enactment according to Genettean terms.

The use of the twin-panel construction that incorporates the reverse-shots composition creates conversational effects whereas straightforward or blank backgrounds isolate characters and place emphasis on speech. The massive horizontal

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panel, in which Jem over-describes Boo, serves as a visual-verbal point towards which gesture, gaze and spatial composition combine with the speech balloon to perform storytelling as a social act. In this case, language keeps most of its original context but is reenacted as performance with exaggeration being expressed both verbally and through enacted performance.

The key to restructuring narrative logic is the space of captions. General or character-defining statements are presented in top-positioned captions and immediate consequences or contextual details in bottom captions. The space distribution is used to replace the prosaic linear syntax with the visual hierarchy which establishes the directions of reading and interpretive emphasis.

Although captions replicate the original text word-to-word, the role they play is different: they are no longer used to maintain the narrative continuity, but to create an emphasis and bracketed visual moments. The combination of captions and partially obscured figures in the same frame further merges or combines the narratorial with the visual point of view and supports the multimodal co-presence of telling and showing.

The more we told Dill about the Radleys, the more he wanted to know, the longer he would stand hugging the light-pole on the corner, the more he would wonder. "Wonder what he does in there," he would murmur. "Looks like he'd just stick his head out the door." Jem said, "He goes out, all right, when it's pitch dark. Miss Stephanie Crawford said she woke up in the middle of the night one time and saw him looking straight through the window at her... said his head was like a skull lookin' at her. Ain't you ever waked up at night and heard him, Dill? He walks like this—" Jem slid his feet through the gravel. "Why do you think Miss Rachel locks up so tight at night? I've seen his tracks in our back yard many a mornin'," and one night I heard him scratching on the back screen, but he was gone time Atticus got there. "Wonder what he looks like?" said Dill. Jem gave a reasonable description of Boo: Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that's why his hands were bloodstained—if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time. "Let's try to make him come out," said Dill. "I'd like to see what he looks like." Jem said if Dill wanted to get himself killed, all he had to do was go up and knock on the front door. Our first raid came to pass only because Dill bet Jem The Gray Ghost against two Tom Swifts that Jem wouldn't get any farther than the Radley gate. In all his life, Jem had never declined a dare. Chap. 1 (1933) P11

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The third page illustrates a more intricate rearrangement of time and narrative by way of segmentation of panels, image without boundaries, and the gutter. The prose compresses three days of contemplation into a running narrative text, bringing together a summary and selective dialogue into one voice of the narrator. This temporal structure is externalized in the adaptation by spreading it out across panels that are distinctly labeled as Day 1, Day 2, and Day 3. This space-time lapse spatializes time, transforming story summary into visible discontinuity and also associates with the idea of closure proposed by McCloud, of the readers making continuity across discontinuities. The second day is marked by the borderless panel that brings in the openness of time and abstraction making the visual less local but preserving the dialogic continuity. Contrastingly, the third day high-angle shot is visually coded as a sign of the escalation and change of power dynamics, as the high position of Dill is a visual indication of the greater pressure on Jem.



Jem thought about it for three days. I suppose he loved honor more than his head, for Dill wore him down easily: "You're scared," Dill said, the first day. "Ain't scared, just respectful," Jem said. The next day Dill said, "You're too scared even to put your big toe in the front yard." Jem said he reckoned he wasn't, he'd passed the Radley Place every school day of his life. "Always runnin'," I said. But Dill got him the third day, when he told Jem that folks in Meridian certainly weren't as afraid as the folks in Maycomb, that he'd never seen such scary folks as the ones in Maycomb. This was enough to make Jem march to the corner, where he stopped and leaned against the light pole, watching the gate hanging crazily on its homemade hinge. "I hope you've got it through your head that he'll kill us each and every one, Dill Harris," said Jem, when we joined him. "Don't blame me when he gouges your eyes out. You started it, remember." "You're still scared," murmured Dill patiently. Jem wanted Dill to know once and for all that he wasn't scared of anything: "It's just that I can't think of a way to make him come out without him gettin' us." Beside...p.11

An especially vivid example of the semiotic substitution is the insertion of a silent image into the gutter, substituting part of the narratorial description of the prose. The act, which is verbal in the novel, i.e., Jem approaching the Radley gate, is not told but suggested by this visual fragment, and the reader has to guess what happened next.

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This application of the gutter as a signifying narrative space is one of the examples of redistribution of descriptive language into visual inference that supports the participatory quality of comics reading. In the same way, the presentation of a point of view that places the children in the Radley house restructures the focalization, where the narrator is positioned outside the house to be observed, to an implied internal or surveillant focalization, which changes the positionality of the reader.

The next page, which is structured in a standard grid, further enhances the revolution of language by dialogic saturation and rhythmic disintegration. The prose incorporates the use of indirect narration, embedded dialogue and commentary of belief in a flowing syntactic pattern controlled by the narratorial authority of Scout. The adaptation breaks this structure through the transformation of the majority of indirect narration to the direct speech and visual implication. The grid-like form is time homogeneous and condenses the narrative into a sequence of discrete conversational beats.



Besides, Jem had his little sister to think of. When he said that, I knew he was afraid. Jem had his little sister to think of the time I dared him to jump off the top of the house: "If I got killed, what'd become of you?" he asked. Then he jumped, landed unhurt, and his sense of responsibility left him until confronted by the Radley Place. "You gonna run out on a dare?" asked Dill. "If you are, then—" "Dill, you have to think about these things," Jem said. "Lemme think a minute... it's sort of like making a turtle come out..." "How's that?" asked Dill. "Strike a match under him." I told Jem if he set fire to the Radley house I was going to tell Atticus on him. Dill said striking a match under a turtle was hateful. "Ain't hateful, just persuades him—'s not like you'd chunk him in the fire," Jem growled. "How do you know a match don't hurt him?" "Turtles can't feel, stupid," said Jem. "Were you ever a turtle, huh?" "My stars, Dill! Now lemme think..." Jem stood in thought so long that Dill made a mild concession: "I won't say you ran out on a dare an' I'll swap you The Gray Ghost if you just go up and touch the house." Jem brightened. "Touch the house, that all?" Dill nodded. "Sure that's all, now? I don't want you hollerin' something different the minute I get back." "Yeah, that's all," said Dill. P12

Dominating are speech balloons, and repetition of the same framings to maintain continuity and allow variations of interactional dynamics to occur. The interchange of

the detailed backgrounds and blank spaces adjusts the focus, isolating a dialogue at the time of the increasing tension and adding visual pauses by means of the silent panels. Meaning is no longer depicted by accumulating description but through the interaction of gesture, gaze and speech distribution and is in fact a manifestation of the ideas presented by Kress and van Leeuwen that multimodal meaning is produced by integrating representative, interactive and compositional resources.

Throughout the sequence itself, the picture-word association changes to anchorage and then to relay. The initial panels are based on captions to stabilize interpretation and offer a narratorial context, but these slowly fade, and the interaction becomes based on dialogues and visual inferences. Towards the last page, narratorial presence has nearly disappeared and the creation of meaning has to be developed by the interaction of speech, framing, and spatial organization. It is worth noting that the sequence does not lend itself to or close with a single dominant concluding panel. Rather, narrative focus is shared throughout the escalation of dialogue in a uniform grid, indicating that the turning point can be seen as a process instead of an event. This compositional choice emphasizes the shift to narrative centrality to distributed meaning that layout itself is a major organizing principle.

Overall, the sequence illustrates that the contrast between the language of the prose and its graphic adaptation is not a significant change in the wording, but rather re-functionalization of the wording in the multimodal system. The narration, description, and interpretation in the novel are served by a continuous flow of language at once, whereas in the comic, those roles are disaggregated and put back in captions, image, panel formatting and space organization. The adaptation is, therefore, an example of a systemic semiotic redistribution, in which meaning is generated by the interplay of mode and not through the continuity of language. This renders the sequence especially important to study since it shows clearly how narrative authority, time flows, and descriptive expansion are changed when language is re-articulated through the affordances of the comics medium, which makes it worthwhile to use it as a methodologically sound and theoretically fruitful example of studying multimodal adaptation.

5.2.2 Fig. Atticus (1-16)

The Atticus courtroom speech is one of the richest rhetorically and ideologically

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loaded episodes of the novel, thus, an exceptionally fruitful place to discuss the way in which intricate verbal speech is adapted graphically. The speech in the source text is a continuous persuasion, organized into a series of argumentation, moral thought, and well-calibrated rhetoric. The meaning is built up in syntactic layers, repetitions, and tonal variations, and the narration by Scout serves as a contextual framing of the meaning, suggested to a reader to interpret the speech and the courtroom setting. When used in this mode language serves a number of concomitant functions: it narrates, describes, sells, and positions the reader in the temporally continuous flow of discourse.

The graphic adaptation however, reorganizes this linguistic texture into a multimodal system wherein the meaning has been re-established into frame, image, words, and layout. Instead of showing the speech of Atticus as a verbal block, the adaptation disintegrates it into separate visual units, each panel separating and exaggerating certain argumentative or emotional points. This metamorphosis is an example of adaptation, semiotic re-encoding: the discursive force of the speech is not diminished but restructured, being put to rest instead of being kept in continuity. The panels themselves are the locations of the constrained meaning, in which the language is reduced and is complemented by visual means, including posture, eye contact, and space organization.

This restructuring is determined by the use of big horizontal panels. The spacing of the speech in broad frames, evenly spaced, gives the impression of a measured, lateral reading pace in the adaptation and reflects the seriousness and purposefulness of the speech delivered by Atticus. The comic, unlike in the prose where structure of the sentences and paragraphs are used to regulate pacing, uses space to control rhythm. All the panels are the units of rhetorical time, which slows the involvement of the reader and gives the individual statements a chance to resound. This space substitutes the time accrual in prose with a sort of visual time-keeping where the stress is generated not by syntactic richness but by size and location.

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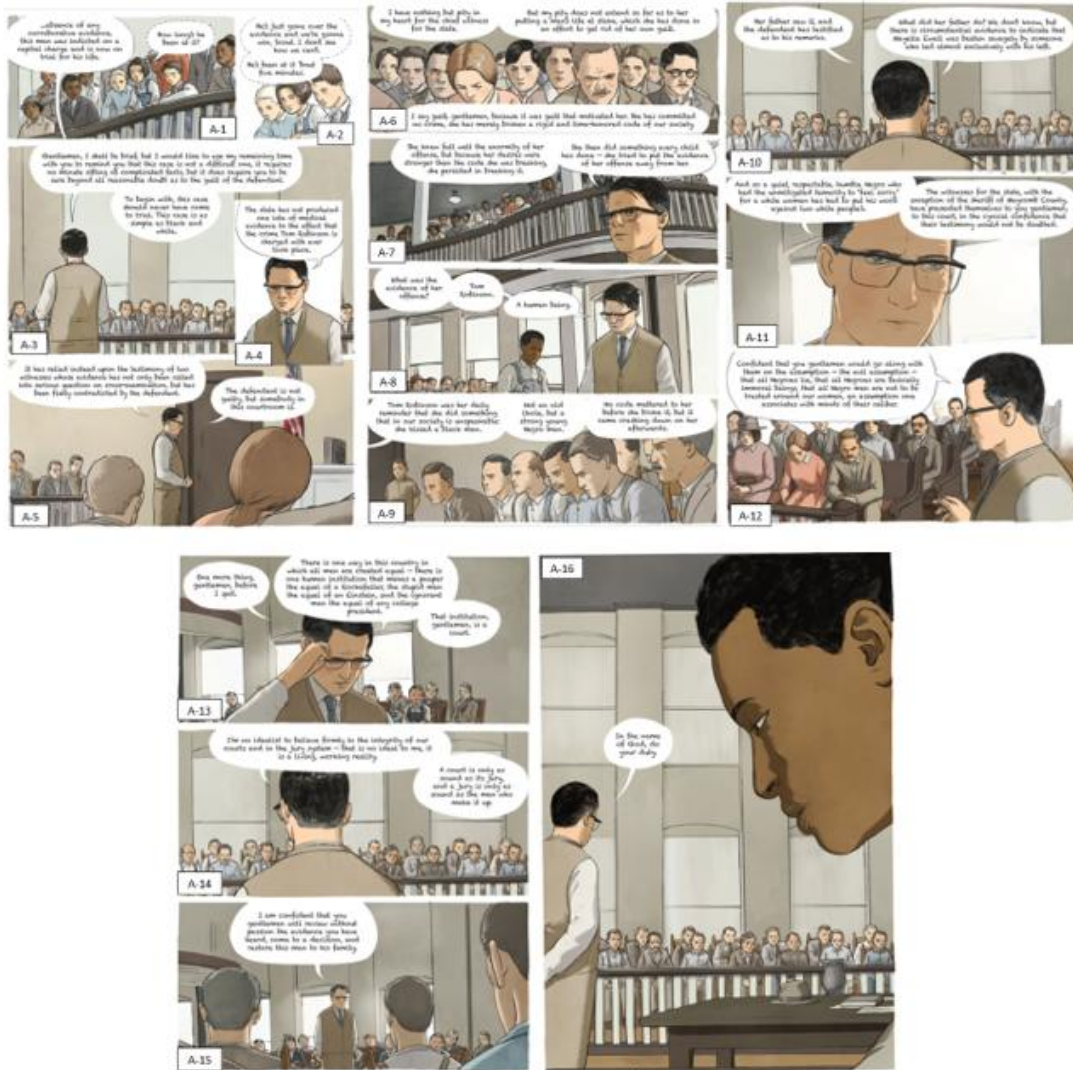


Fig. Atticus (1-16)

An important change is the mediation by the narrator to the immediacy of the visual. The courtroom emotional and social dynamics in the novel are reflected by the descriptive narration, Scout remarks of stillness, tension, and audience reaction. These aspects are externalized by image in the adaptation. The heads bowed, the eyes were drawn down, the silent focus of the audience expresses the moral seriousness of the situation, despite the lack of the descriptions. Verbal mediation of meaning in the text is immediately felt in the comic, with a reallocation of the representational and interactive roles of the word to the image.



“...absence of any corroborative evidence, this man was indicted on a capital charge and is now on trial for his life...” I punched Jem. “How long’s he been at it?” “He’s just gone over the evidence,” Jem whispered, “and we’re gonna win, Scout. I don’t see how we can’t. He’s been at it ‘bout five minutes. He made it as plain and easy as— well, as I da explained it to you. You could’ve understood it, even.” “Did Mr. Gilmer—?” “Sh-h. Nothing new, just the usual. Hush now.” We looked down again. Atticus was speaking easily, with the kind of detachment he used when he dictated a letter. He walked slowly up and down in front of the jury, and the jury seemed to be attentive: their heads were up, and they followed Atticus’s route with what seemed to be appreciation. I guess it was because Atticus wasn’t a thunderer. Atticus paused, then he did something he didn’t ordinarily do. He unhitched his watch and chain and placed them on the table, saying, “With the court’s permission—” Judge Taylor nodded, and then Atticus did something I never saw him do before or since, in public or in private: he unbuttoned his vest, unbuttoned his collar, loosened his tie, and took off his coat. He never loosened a scrap of his clothing until he undressed at bedtime, and to Jem and me, this was the equivalent of him standing before us stark naked. We exchanged horrified glances. Atticus put his hands in his pockets, and as he returned to the jury, I saw his gold collar button and the tips of his pen and pencil winking in the light. “Gentlemen,” he said. Jem and I again looked at each other. Atticus might have said, “Scout.” His voice had lost its aridity, its detachment, and he was talking to the jury as if they were folks on the post office corner. “Gentlemen,” he was saying, “I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white. “The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this courtroom is. P147.

This transformation is further depicted by the segmentation of the speech of Atticus into several speech balloons. The prose statements, which seem to be continuous sentences, are divided into smaller pieces, which occupy their own visual space. This discontinuity distorts the flow of the argument, making the argument slower and placing an accent on the separate clauses. The reader stops at each panel as the flow is being created gradually. What is accomplished in the novel by syntactic accretion is accomplished here by visual sequencing and space distance and this is what reminds us that we can rearticulate the rhetorical emphasis by means of layout.

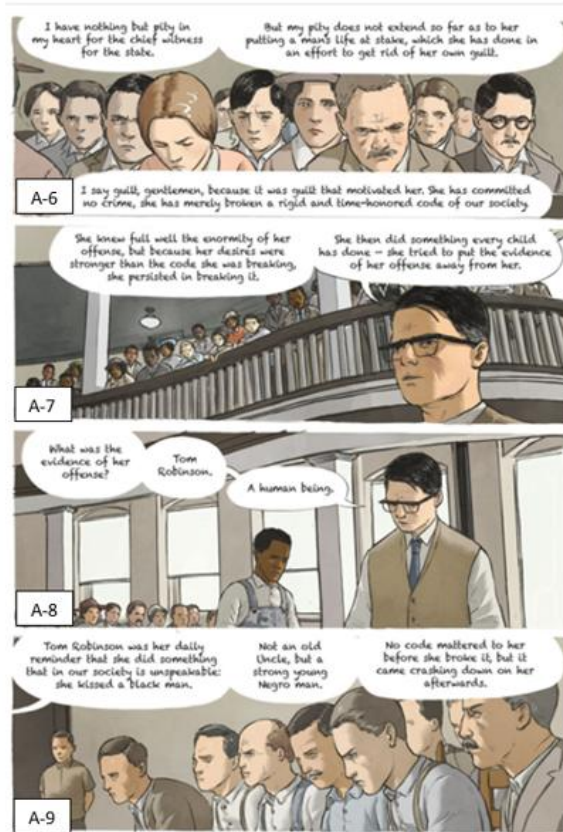
Simultaneously, the adaptation is selective in condensing the original speech, preempting the main ideological sentences without the lengthy elaborations and explanatory digressions. Such semantic distillation is an indicator of the limitations and possibilities of the visual medium. The comic does not recreate the fullness of the argument of Atticus, but instead puts the ethical essence of the argument into isolation, which is justice, equality, and moral responsibility, and repurposes discourse in favor of the visual form. Gesture, framing, spatial placement assume interpretive roles

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played by language in doing so, and the accommodation of thematic integrity and reduced verbal density.

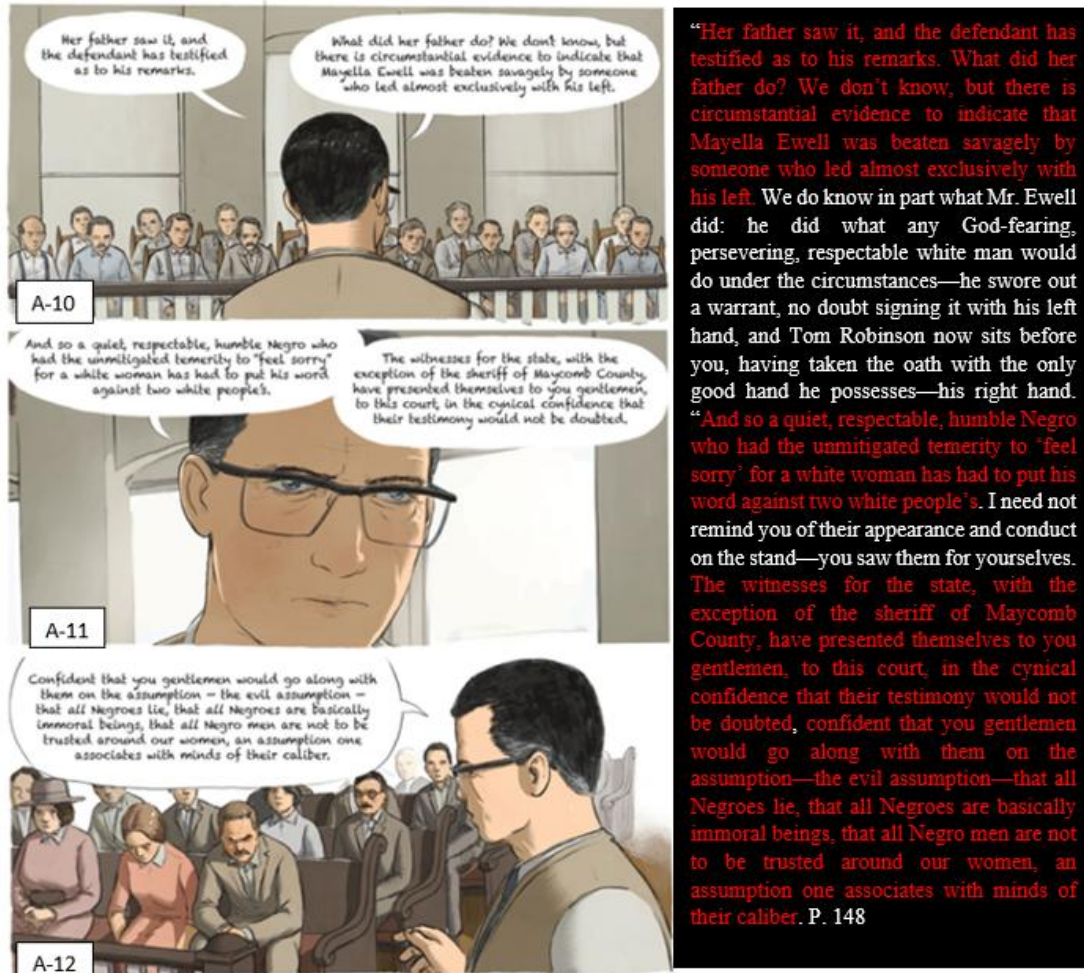


"I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a man's life at stake, which she has done in an effort to get rid of her own guilt. "I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it. She persisted, and her subsequent reaction is something that all of us have known at one time or another. She did something every child has done—she tried to put the evidence of her offense away from her. But in this case she was no child hiding stolen contraband: she struck out at her victim—of necessity she must put him away from her—he must be removed from her presence, from this world. She must destroy the evidence of her offense. "What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of what she did. What did she do? She tempted a Negro. "She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards. P. 147-48

The image and text interaction functions based on the dynamic interrelation of anchorage and relay. The meaning of the visual elements is anchored by the speech balloons, which makes the interpretation of the visual elements clear, whereas the images enhance and add rhetorical power to the words. To illustrate this, the insertion of Tom Robinson in the frame during key parts of the speech transforms abstract ethical claims into facts which can be tracked to real-life images. This is no longer a purely conceptual argument but one grounded in the actual presence of the character that adds to its moral urgency through co-referencing in both visual and verbal terms.

Other factors in the reconfiguration of meaning are perspective and framing. Close-ups, changes in angles and shots over the shoulders put the reader in the courtroom area alternately with Atticus as well as with the jury and the audience. These visual effects substitute the prose narratorial direction, creating a reader identification with the space, instead of words. The relations of power, emotional intensity and social dynamics are thereby conveyed through visual composition,

depicting the way the adaptation externalizes what the novel internalizes through narration.



The climax of the series in a full-page panel is a very important moment of modal change. The appeal by Atticus in the novel is built up, bit by bit using rhetoric techniques and framing of the story. In the adaptation, this climax has been reduced to one, more visually overwhelming scene. The frame expansion gives the utterance as much salience as possible, making it a point of focus that attracts the reader. This expansion of space substitutes the slow accretion of prose with the instantaneous visual effect, and shows how comics are stressed by size and composition.

That there are no captions in the later phases of the sequence also adds to the emphasis of the change between narratorial mediation and the immediate visual experience. Although the novel uses the voice of Scout to frame the speech and make sense of it, the adaptation increasingly removes this layer of narration. The interpretive voice that takes the reader through the scene is no longer present but the

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reader must create meaning by the combination of visual and verbal information. This is in line with multiple modes principles, whereby various semiotic resources play different roles based on their affordances.

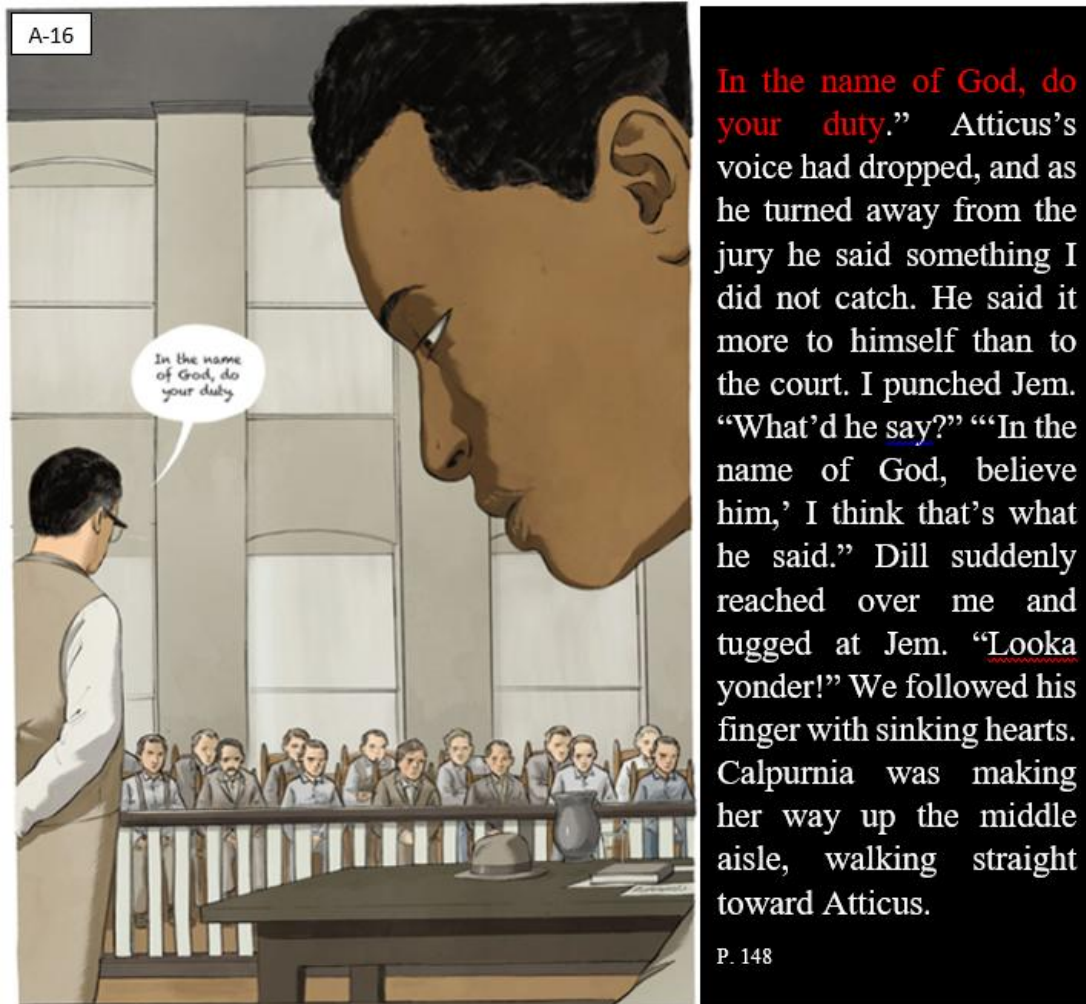


“Which, gentlemen, we know is in itself a lie as black as Tom Robinson’s skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some Negro men are not to be trusted around women—black or white. But this is a truth that applies to the human race and to no particular race of men. There is not a person in this courtroom who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire.” Atticus paused and took out his handkerchief. Then he took off his glasses and wiped them, and we saw another “first”: we had never seen him sweat—he was one of those men whose faces never perspired, but now it was shining tan. “*One more thing, gentlemen, before I quit.*” Thomas Jefferson once said that all men are created equal, a phrase that the Yankees and the distaff side of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace, 1935, for certain people to use this phrase out of context, to satisfy all conditions. The most ridiculous example I can think of is that the people who run public education promote the stupid and idle along with the industrious—because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe—some people are smarter than others, some people have more opportunity because they’re born with it, some men make more money than others, some ladies make better cakes than others—some people are born gifted beyond the normal scope of most men. “*But there is one way in this country in which all men are created equal—there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court.* It can be the Supreme Court of the United States or the humblest J.P. court in the land, or this honorable court which you serve. Our courts have their faults, as does any human institution, but in this country our courts are the great levelers, and in our courts all men are created equal. “*I’m no idealist to believe firmly in the integrity of our courts and in the jury system—that is no ideal to me, it is a living, working reality.*” Gentlemen, a court is no better than each man of you sitting before me on this jury. *A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family.* P. 148-49

All in all, the courtroom scene shows that the gap between the language in the novel and the language in the graphic version is not the difference of reduction, but basic restructuring. The language of the novel is broad, endless and interpretive, moving the reader through a well-organized rhetorical sequence. The adaptation, in turn, is selective, fragmented, and visually grounded, resettling the meaning in various modes. Words are not the only vehicles of meaning but they work together with images, frames and space organization.

In this regard, the adaptation makes discursive rhetoric visual rhetoric. The persuasion is revealed through gaze, posture, proximity, and compositional emphasis. The end product is a multimodal type of argumentation where both intellectual and emotional action is generated concurrently by means of language and image. The

sequence, therefore, represents the way the adaptation of the graphic form reorganizes the linguistic expression into a space-perception grid to retain the ethical and rhetorical impact of the source but to express it in the unique possibilities of the comics medium.



6 *The Giver: A Graphic Novel*

From *The Giver: The Graphic Novel* only one extended sequence of eighty panels is taken for the analysis. Because of the larger number of its panels for precision the figure is again divided into pages annexed with the text boxes containing the original prose narrative from the canonical novel to examine the difference. The complete figure is presented as follows:

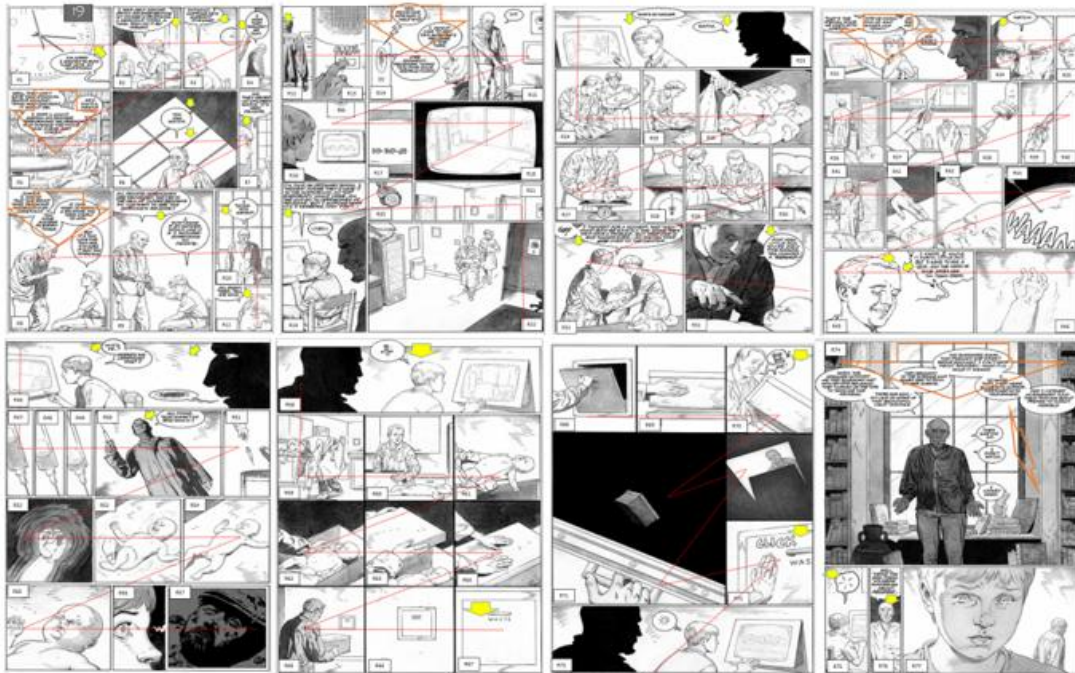
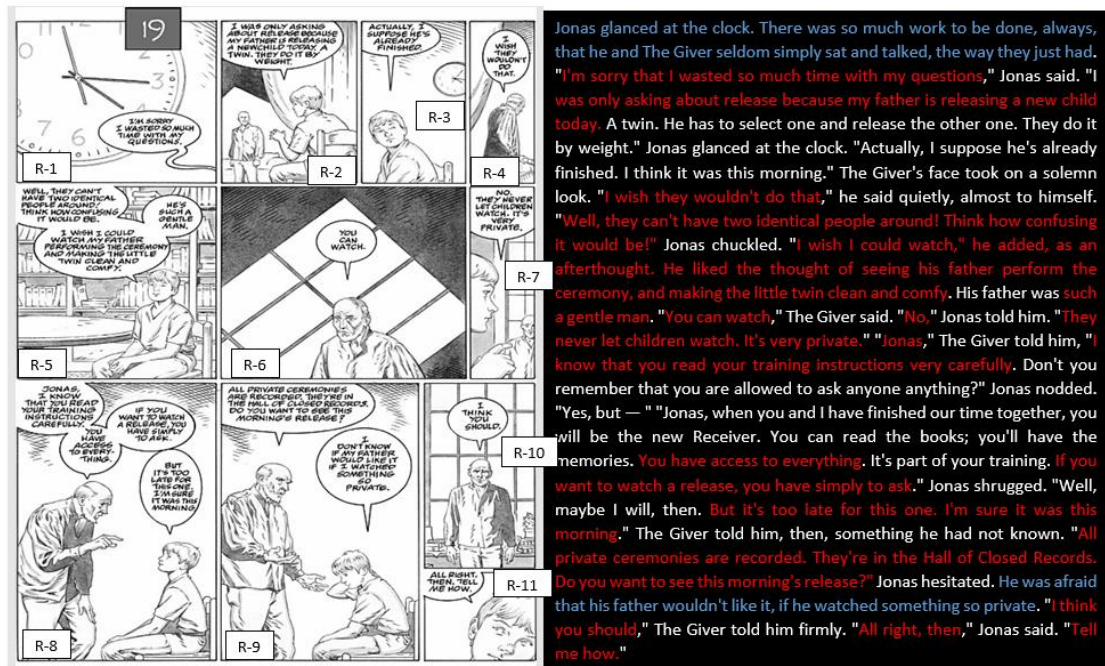


Fig. R (1-80)

The first 11 panels set the stage by presenting the first meeting between Jonas and the receiver who is the giver in the story actually. The apology of Jonas to doubt release and the explanation of the work his father is engaged in in the novel is expressed in flowing prose, with a focus on inner logic and moral interest. These scenes are separated into panels in the adaptation with a closely controlled framing including medium shots of Jonas express his interest and his fear as the medium shots in the Giver set his dominance. The big wall clock is used visually to indicate the time. The conversation is minimized to major statements, such as when Jonas says, “I was just inquiring about release, and when the Giver replies. In this case, the adaptation utilizes the linguistic reduction and uses visual indications to maintain cognitive and affective interest in Jonas. Both Act-Act and M-M transitions provide the pacing of rapid action and slower and more immersive reflection, which is hard to achieve in continuous prose of the original text. By evaluative standards, the scene of the Receiver listening to the recording in *The Giver* shows an evident change in the subject matter of lexical specificity to multimodal substitution since the description of the room and the shock of Jonas to hear it is substituted by panels featuring no text and only images.



Close reading can be used to see how the prose, through the careful use of lexical elements, creates the banality of the setting and the way Jonas thinks, but the adaptation delegates this descriptive role to visual objects like the cupboard, bed, and screen. This causes the visual condensation of rhetorical elaboration since the long descriptive sentences are condensed into aspect-to-aspect sequences of panels that build meaning in a spatial way. The temporal broadening of the novel, at which perception is gradually manifested, is reorganized in spatial piecemeal, in which each panel is the isolation of a certain detail of the environment.

Narrative mediation, where the text passes through the reflective consciousness of Jonas is substituted by visual immediacy, with the reader being exposed directly to the room, without the interpretive narration. Typographically, the reduced and utilitarian speech bubbles are more of a semantic anchor, whereas the predominantly silent panels act in sequencing with the images and leave the meaning to be filled by visual context. As a result, the denseness of the prose in terms of words is reallocated into a multimodal structure in which the image, layout and minimal text work together to complete the descriptive and interpretive task.

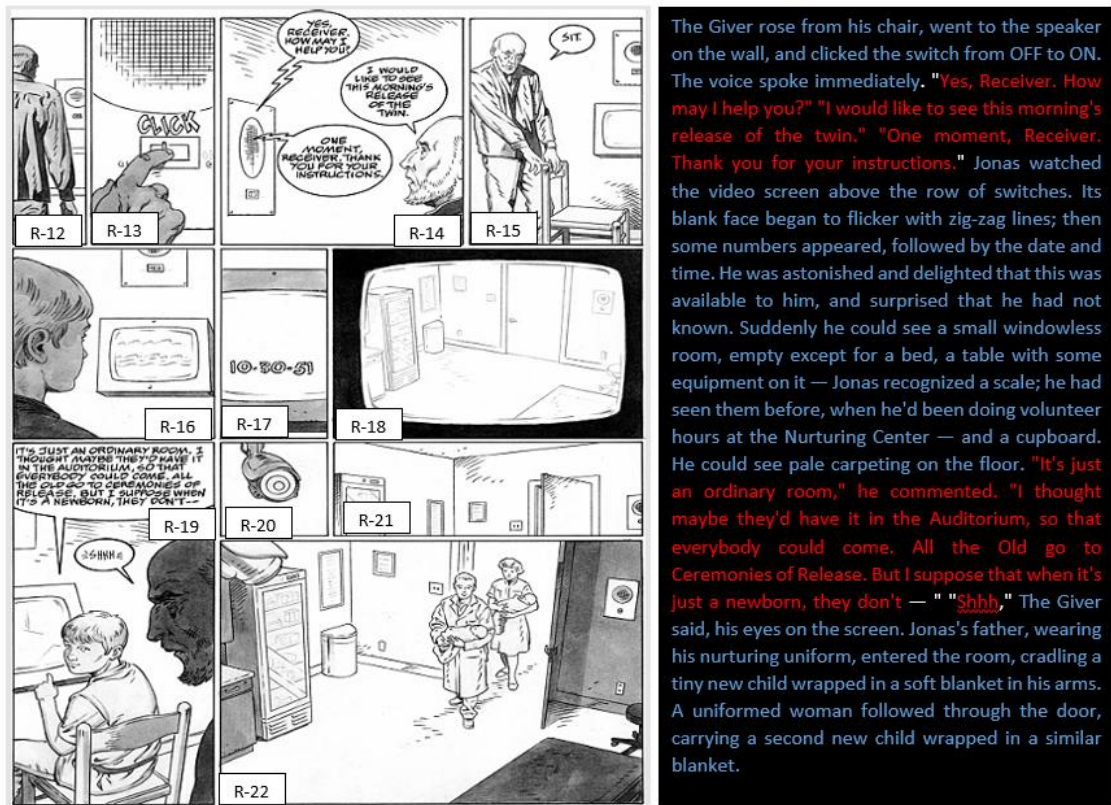
In assensive language, the series of the Receiver of the recording in The Giver shows a drastic change of lexical specificity to multimodal substitution, where the descriptive narration of the room and the shock of Jonas in the novel is substituted by

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panels of silent images. Close reading shows that the prose is detailed in its use of lexical elements that create the mundane nature of the location and the cognitive reaction of Jonas, but the adaptation gives this description role to visual aids like the cupboard, bed, and screen. This leads to visual condensation at the expense of rhetorical elaboration, long descriptive sentences are squeezed into panel sequences of aspects-to-aspect, which stack the meaning spatially.



The temporal growth of the novel, in which the perception is developed gradually, is reorganized into spatial division, whereby in each panel a particular element of the environment is isolated. Narrative mediation, which in the text refracts the scene through the reflective consciousness of Jonas, yields to visual immediacy, with the reader now having a first-hand experience in the room, unaccompanied by narrative. Typographically, the smaller and no frills speech bubbles are used mainly as semantic anchoring, and the mostly silent panels act in concert with the visuals, with meaning filled in by the image. The dense verbal quality of the prose is therefore resettled in a multimodal format in which image, layout and restricted text are engaged in the descriptive/interpretative task.

R (33-68) take up 4-6 pages, and discusses the climax -the lethal syringe injection.

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The prose in the novel has been used to describe every action done by Jonas with internal responses such as the painstakingly put in the needle, the jerks and cry of the baby, and the sympathetic horror of Jonas. The sequences of these steps are adapted in many different panels, with few words and a lot of silence between them. Close-up shots and vertical slender panels isolate the syringe, the forehead of the baby, and the injection scene. Onomatopoeic typography-WAAAAAA- makes the cry of the baby visual, which is not used in prose. Act-Ac, M-M, and Asp-Asp transitions between acts enable the representation of the temporal evolution and the surrounding environment which increases interest and suspense.



"That's my father." Jonas found himself whispering, as if he might wake the little ones if he spoke aloud. "And the other Nurturer is his assistant. She's still in training, but she'll be finished soon." The two Nurturers unwrapped the blankets and laid the identical newborns on the bed. They were naked. Jonas could see that they were males. He watched, fascinated, as his father gently lifted one and then the other to the scale and weighed them. He heard his father laugh. "Good," his father said to the woman. "I thought for a moment that they might both be exactly the same. Then we'd have a problem. But this one," he handed one, after rewrapping it, to his assistant, "is six pounds even. So you can clean him up and dress him and take him over to the Center." The woman took the new child and left through the door she had entered. Jonas watched as his father bent over the squirming new child on the bed. "And you, little guy, you're only five pounds ten ounces. A shrimp."

The adaptation, linguistically, lessens explanation in the text, replacing the visual detail and panel rhythm of the novel, which prose internalizes. Instead of internal reflection of the story, sequential facial close-ups, hand gestures, and space placement are used to express the emotional reaction of Jonas: shock, guilt and horror.

The series of events that lead to the identification of his father by Jonas also enhances the metamorphosis of language by the criterion. Lexical specificity and narrative

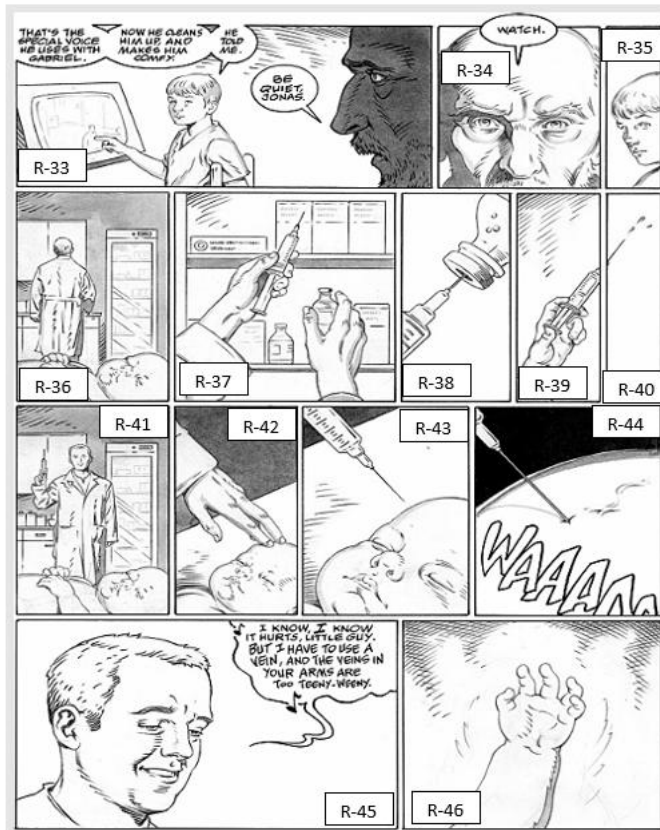
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mediation are present in the novel in the internal articulation, which is that the character is saying that he is talking about his father, and is embedded in descriptive observation and gradual realization. Conversely, the adaptation uses multimodal substitution, in which this mental identification is externalized via gaze direction, framing and the silhouette of the Receiver.

The rhetoric elaboration of the text, which painstakingly describes the weighing process and the increasing awareness of Jonas is reduced to the visual condensation of the silent panels with the description of each step of the procedure. The expansion of time in the novel is substituted by space, since the weighing procedure is divided into the sequential units of visual perception by the use of action-to-action and moment-to-moment cuts. Close reading emphasizes the way the text directs meaning through the use of a narrative, and the adaptation does not, instead forcing the reader to create meaning out of the evolving images. The paucity of dialogue is semantically anchored, typographically, especially the case when Jonas recognizes his father, and the lack of lengthy captions switches the weight of meaning to the visual transmission. In this way, the density of verbal expression is greatly diminished and reallocated into a multimodal system where sequential imagery forms a narrative development and emotional expression.



"That's the special voice he uses with Gabriel," Jonas remarked, smiling. "Watch," The Giver said. "Now he cleans him up and makes him comfy," Jonas told him. "He told me." "Be quiet, Jonas," The Giver commanded in a strange voice. "Watch." Obediently Jonas concentrated on the screen, waiting for what would happen next. He was especially curious about the ceremony part. His father turned and opened the cupboard. He took out a syringe and a small bottle. Very carefully he inserted the needle into the bottle and began to fill the syringe with a clear liquid. Jonas winced sympathetically. He had forgotten that new children had to get shots. He hated shots himself, though he knew that they were necessary. To his surprise, his father began very carefully to direct the needle into the top of new child's forehead, puncturing the place where the fragile skin pulsed. The newborn squirmed, and wailed faintly. "Why's he —" "Shhh," The Giver said sharply. His father was talking, and Jonas realized that he was hearing the answer to the question he had started to ask. Still in the special voice, his father was saying, "I know, I know. It hurts, little guy. But I have to use a vein, and the veins in your arms are still too teeny-weeny."

The change in the linguistic elaboration and the multimodal articulation are best exemplified in Climax of the Release sequence. Lexical specificity and rhetorical elaboration are the main focus in the novel, the injection process is described in every detail and the inner response of Jonas, creating a multidimensional narrative mediation, which regulates the speed and expressiveness. In the graphic version, this elaboration is turned into visual condensation, in which the process is divided into many panels isolating each step of the act.

The rearrangement of temporal expansion into spatial segmentation is achieved with the help of narrow panels, close-ups, and repetitive visual images like the syringe and the body of the infant. This division delays the interest of the reader and does not require a long verbal introduction. The visual mediation to narrative mediation is one that is especially noticeable, where the internal horror in Jonas is transferred outward through facial expressions, gestures and placement in space instead of being conveyed through narration.



" He pushed the plunger very slowly, injecting the liquid into the scalp vein until the syringe was empty. All done. That wasn't so hard, was it?" Jonas heard his father say cheerfully. He turned aside and dropped the syringe into a waste receptacle. Now he cleans him up and makes him comfy, Jonas said to himself, aware that The Giver didn't want to talk during the little ceremony. As he continued to watch, the new child, no longer crying, moved his arms and legs in a jerking motion. Then he went limp. His head fell to the side, his eyes half open. Then he was still. With an odd, shocked feeling, Jonas recognized the gestures and posture and expression. They were familiar.

The symbolic use of onomatopoeic elements like WAAA is typographically a tremendous change in the role that language plays. By reading closely, one can see that the lack of such devices in the prose indicates how the novel is dependent on the descriptive language to help people perceive sound but the adaptation literally brings it to life, which in turn enables typography to become a part of the picture. Here, language is put to work as semantic anchoring and as visual relay, as an action interacting directly with imagery to maximize affect. The net loss in verbal density leads to multimodal distribution of the meaning, with panel rhythm, visual sequencing, and typographic emphasis all playing a substitutionary role in the descriptive and interpretive roles of prose.

The last sequence showing the aftermath and the realization of Jonas unites the shift of the language to a complete multi-modal system. The specificity of lexicon and narrative mediation play a decisive role in the novel, when Jonas realizes what has happened to him: He killed it! My father killed it!- is expressed in inner monologue

that brings out the shock and moral enlightenment. In the adaptation, this has been substituted by multimodal substitution in which visual amplification of the expression on Jonas, such as wide eyes, tears and body tension, are used to externalise what is going on with Jonas. Rhetorical elaboration of the text is condensed in visual condensation and the process of discarding the infant and underlining the mechanization of the process is shown by silent panels.



He had seen them before. But he couldn't remember where. Jonas stared at the screen, waiting for something to happen. But nothing did. The little twin lay motionless. His father was putting things away. Folding the blanket. Closing the cupboard. Once again, as he had on the playing field, he felt the choking sensation. Once again he saw the face of the light haired, bloodied soldier as life left his eyes. The memory came back. **He killed it! My father killed it!** Jonas said to himself, stunned at what he was realizing. He continued to stare at the screen numbly. His father tidied the room. Then he picked up a small carton that lay waiting on the floor, set it on the bed, and lifted the limp body into it. He placed the lid on tightly. He picked up the carton and carried it to the other side of the room.

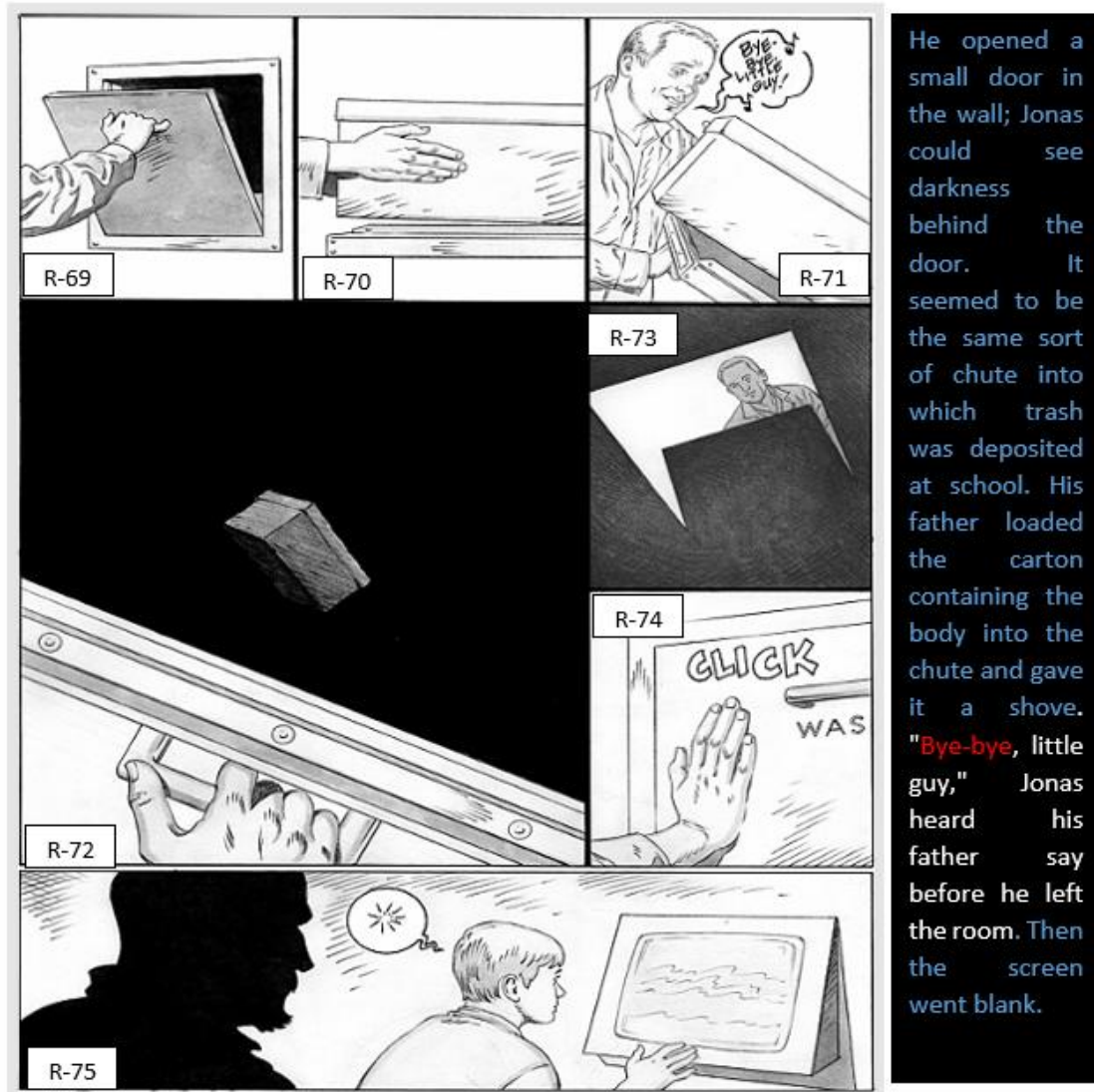
The reorganization of temporal expansion into spatial segmentation is reinstated again since every stage of the disposal process is separated over the panels, forcing the reader to follow the sequence step by step. The narrative mediation to the visual immediacy culminates here because the reader is witnessing the act first hand without being guided in terms of the interpretation. Minimal dialogue, which is typographically minimal, serves as the main source of semantic anchoring, and the lack of lengthy captions augments the relay role of images and permits visual sequences to have emotional and ethical significance. The close reading reveals that

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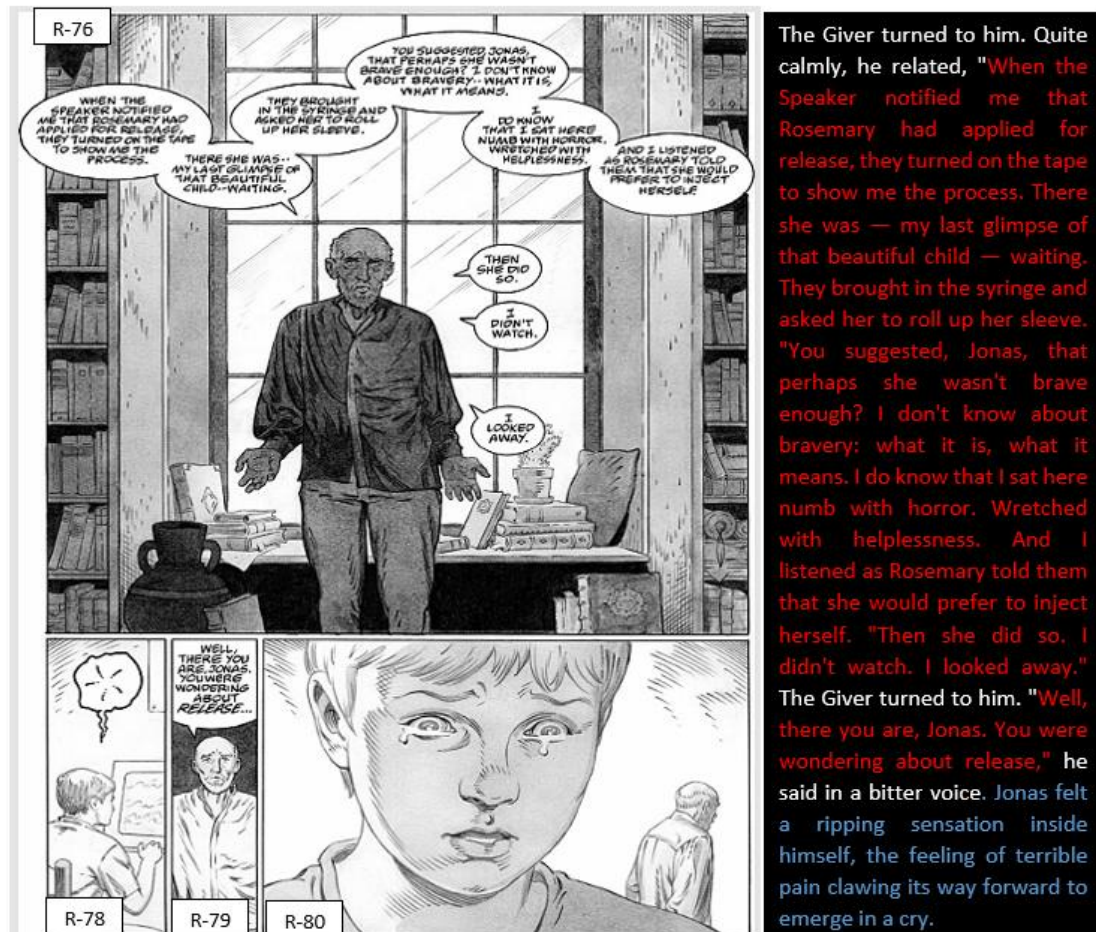
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the high verbal density of the novel (which serves to convey the inner realization) is substituted by the multimodal distribution where image, layout and the sparse text work together to create the effect of the scene.



Throughout the 80-panel sequence, the adaptation evidences a number of the major linguistic and semiotic contrasts. The first is linguistic condensation in which large passages of prose are condensed into speech bubbles and captions, and images are used to communicate information about the environment, procedures and feelings. Second, inner thinking is projected such that facial expressions, body positioning and space substitute the narrative introspection that is found in the novel. Third, the adaptation uses visual rhythm and panel size to play with pacing such as narrow panels speed up the action, large panels slow time down to focus or horror. Fourth, transitions orchestrate temporal and relational perception like M-M creates emotional

immersion, Act-Act maintains procedural continuity, Sub-Sub underscores relational dynamics, and Asp-Asp renders environmental and symbolic context. Fifth, there is the use of typography and onomatopoeia, which enhance experience, replacing description. Lastly, flow brings together narrative coherence, which incorporates panel structure, image, as well as text to direct reader perception.



The aggregate effect of this adaptation is an increased, multi-modal emotional effect. The visual emphasis on Jonas shock and questioning moral and protective feelings towards Gabriel, the reflective commentary and guidance of the Receiver is both at the same time expressed through low-key expressions and dialogue. The novel values inward contemplation and exposition of narrative, whereas the graphic version anticipates visual immediacy wherein the reader is able to experience events with Jonas and thus, cognition and emotion are merged.

Finally, Chapter 19 is graphically adapted and is a visually immersive, narrative-condensed, emotionally augmented experience. The adaptation language is condensed,

strategic, and collaborative with visual semiotics, framing, image composition, words, moment, and flow are used to externalize meaning and amplify it. The adaptation maintains thematic elements- the ethical quandary of release, the moral limitations of the community and the personal crisis in Jonas, but brings instant sensual involvement that cannot be found in prose alone. The sequence, therefore, reveals the ability of the graphic novel to render the internalized prose cognition into a multimodal story, without losing fidelity to the original text, but rather increasing the affective and perceptual immersion, making it an exemplary case study of adaptation studies that combines both linguistic and visual studies.

5. Overarching Synthesis

Combined, the five sequences of the graphic adaptations of *1984*, *To Kill a Mockingbird* and *The Giver* reveal that the adaptation process cannot be reduced to the simplification of language but rather it is more of a systematic semiotic reconfiguration where meaning is reallocated among modes. The most regular change in any sequence is the one in the discursivity of verbal to the orchestration of multimedia. The novels are based on syntactic accumulation, narrative mediation and internal focalization to build the meaning in a cumulative way, the graphic adaptations substituted this continuity with spatial division, visual immediacy and selective textual anchoring. This reconstruction radically influences the reader's experience of narrative time, emotional intensity, and ideological gist.

The overview of *1984*: The graphic novel shows that the restructuring of prose as graphic novel works within six important multimodal dimensions, through a systematic redistribution of meaning. The use of verbal density is also minimized as the massive narration is compressed into limited captions and dialogue especially in scene of Winston Julia post torture meeting where the lack of emotion is illustrated by the paucity of dialogue and the emphasis of distance and stiff posture. This minimization helps to bring about a transition between narrative mediation and visual immediacy with reflective prose being turned into direct visual experience in the form of surveillance. Meanwhile, rhetorical expansion in the novel is enacted via visual contraction, in which ideological complexity is condensed into symbolically dense visuals, and lexical particularity is frequently substituted by the multimodal replacement, so that images can be used to represent abstract ideas, such as control,

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betrayal, and detachment. Moreover, temporal extension of prose is reconstructed into the space division in panels, and in the same breath, sequencing logic of C-M and C-Fw, by which narrative meaning is constructed in a cumulative manner. Lastly, anchorage and relay functions are re-established with the interaction of captions, dialogue, and imagery so that co-construction of meaning in modes takes place. Collectively, these dimensions affirm that the adaptation is not a simplification of the source text but a multimodal restructuring where visual and verbal resources work together to create meaning.

Throughout the courtroom scenes, the speech of Atticus can be seen as an example of how rhetorically rich, argument-oriented prose can be turned into a visualized form of persuasion. The long argumentation which characterizes the novel, characterized by logical development, repetition, and tonal variation, is divided into panels isolating significant ideological moments. In this case, meaning is no longer developed according to linguistic continuity but through interaction of image, framing and layout. The steady application of huge horizontal panels slows down the reading, balancing rhetorical weight not in syntax but in the space. Ideas like justice, equality, and moral responsibility, which are explicitly defined in the prose are externalized in posture, gaze, and spatial placement. The last full-page panel, especially, illustrates how visual scale substitutes the rhetorical accumulation as the means of reaching the climax, the utterance which is verbally expressed, and which is converted into the expression of obvious ethical appeal.

Likewise, the chosen excerpts of *The Giver* carry this trend into the more process-oriented and affectively charged narrative context. The panel sequence in Fig. R (1-80) is a specific example reflecting the reconfiguration of narrative prose and internal thought to the visual sequencing and panel rhythm. This substitution of the novel with the use of lexical specificity and narrative mediation as a means of conveying the perception of Jonas and his emotional reaction is taken over by image-based narration wherein objects, gestures, and spatial relations do the talking. The division of the actions, particularly when it comes to the description of the injection, proves the way in which the expansion of time in prose is restructured into the space distribution in the comic. Every panel is a separate unit of time, which enables the reader to experience the process step by step and enhance the emotional impact with

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repetition and attention to the visuals.

One of the most important points of intersection of all five sequences is systematic exteriorization of internality. Character consciousness is central in both novels: the interpretation of the world around her by Scout gives the courtroom its shape in *To Kill a Mockingbird*, and the inner world of Jonas the form of the ethical and emotional course of the novel in *The Giver*. This interiority is removed or minimized in the adaptations. Rather, the expression of meaning occurs through facial expression, body language, direction of gaze and composition framing. This is in line with multimodal theory, especially the work of Gunther Kress and Theo van Leeuwen, who maintain that different semiotic modes allocate the meaning depending on their affordances. The visual mode takes up the responsibility of affect, context, and relational dynamics whereas the language is limited to supportive and anchoring roles.

The change of narrative pacing is a different important trend. In prose, sentence structure, length of paragraph and rhetorical development control the pacing. The pacing, however, is controlled in the adaptations by the size of the panels, sequencing and layout. Full-page pictures and large panels slow down the reading and provide focus and seriousness whereas small or thin panels speed up the action and produce tension. This is the same idea of the choice of moment presented by Scott McCloud and the purpose of transition in forming the sense of time. Throughout the sequences, moment-to-moment and aspect-to-aspect cuts are especially noteworthy, halting the flow of narrative in favor of emotional attachment and emphasis on the environment. This leads to what can be termed as a visualized temporality wherein time is being experienced in a spatial context as opposed to a linguistic one.

The very nature of the role of language is changing radically. Language in the novels is broad based and multi-purpose and it bears the responsibility of narrating, describing and convincing. It is tactically abridged and repackaged in the graphic versions. Long passages are held back in the form of dialogue, and descriptive and interpretive passages are not much to be found. Meanwhile, novel linguistic processes arise, especially typography and onomatopoeia, which enable language to be visually as well as semantically functional. This twofold role can be particularly observed in *The Giver*, where there is no description of sound but it was brought to life on the panel. Therefore, instead of dying out, language is re-invented into a larger

multimodal system.

On the page organization level, the five sequences all reveal the prominence of spatial logic in the process of meaning-making. The page employs the idea of spatio-topia developed by Thierry Groensteen, so the panels are not sequential but relational. Meaning is created by the composition, size, and play of panels and by the sum of the panels over the page. This spatial arrangement is where the linear flow of prose is substituted by a networked meaning where the reader is actively involved in moving through panels, pictures and text to create meaning.

The most important general lesson is, perhaps the most important, that itself, persuasion is restructured throughout the sequences. The act of persuasion in *To Kill a Mockingbird* is no longer discursive but visual: the argument made by Atticus is not as much experienced as a logical sequence any longer but rather as a sequence of ethically framed utterances that are visually based. Persuasion, in *The Giver*, is affective because the reader is presented with the visuality of what is meant by release instead of being taken through the internal logic of Jonas. The adaptations in both instances have an effect not through additive but through selective, emphatic, and embodied means.

Finally, the combined action of the five sequences proves that graphic adaptation works with a dynamic combination of Five Choices that McCloud introduces to the world, moment, frame, image, word, and flow, and not by the independent action of the latter. Their interaction creates meaning and flow is the organizing energy that coordinates the way moments are assigned, frames are constructed, images produced, and words used. This combined system makes it possible to adapt the thematic and ideological essence of the source texts, but radically changes their form of expression.

It is concluded that this comparative analysis of all the five exposes that the difference between text and its graphic version is qualitative and structural rather than merely quantitative. Meaning is built in the novels with a linguistic elaboration, narrative mediation and temporal unfolding whereas the adaptations reform the functions into a multimodal system described as having visual immediacy, spatial organization and semantic condensation. This is not the rephrasing of the original texts but the re-articulated meaning, where language, image and layout work together

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to form a narrative experience that is simultaneously intellectually coherent and perceptually immediate in its effect, which supports the claim that the graphic novel, as a form of multimodal storytelling, is a sophisticated and distinct way of telling stories.

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