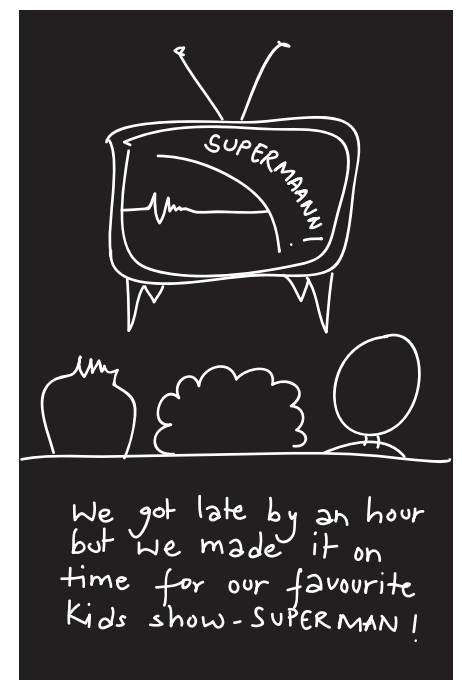
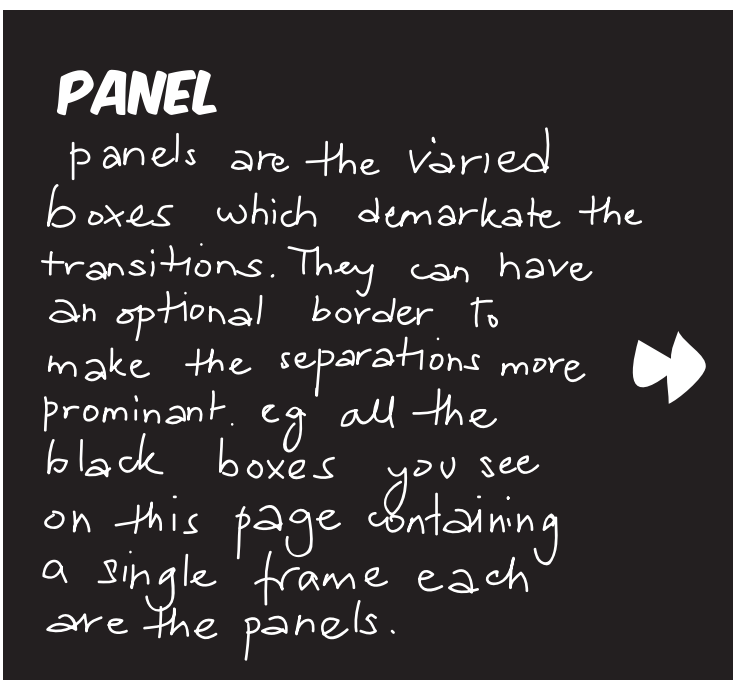
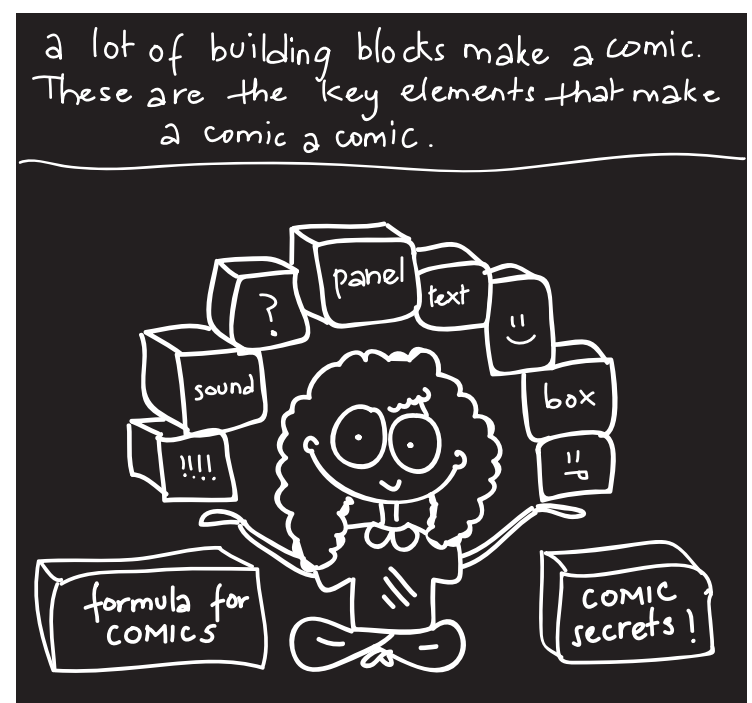
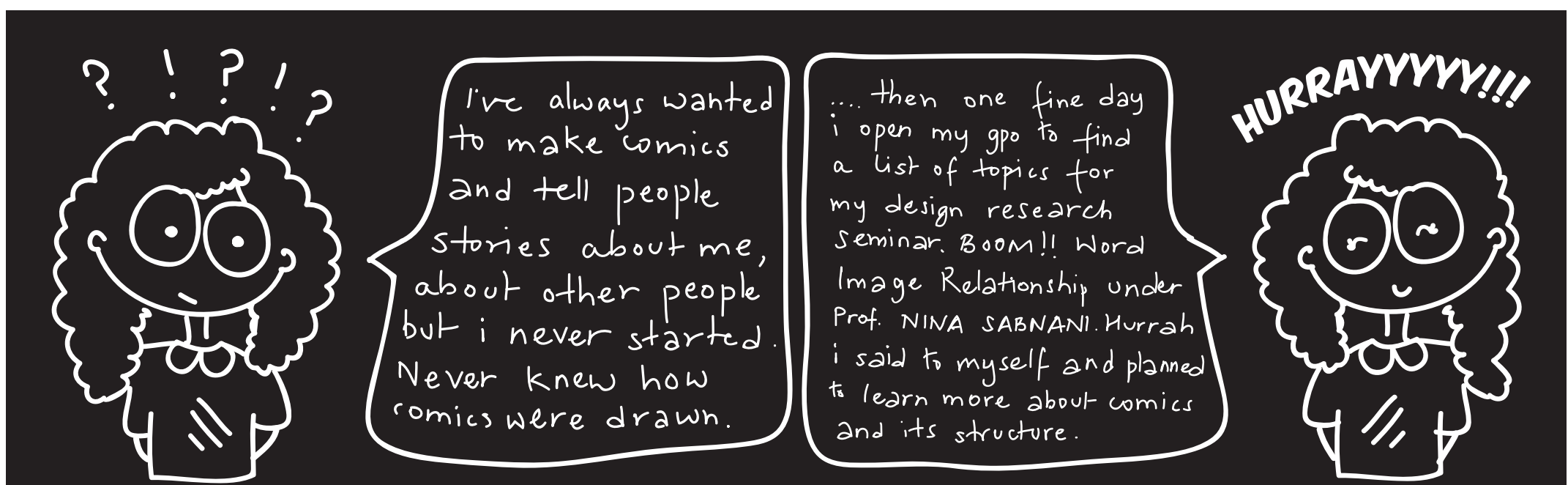


# Word – Image Relationship

## COMICS Analysis

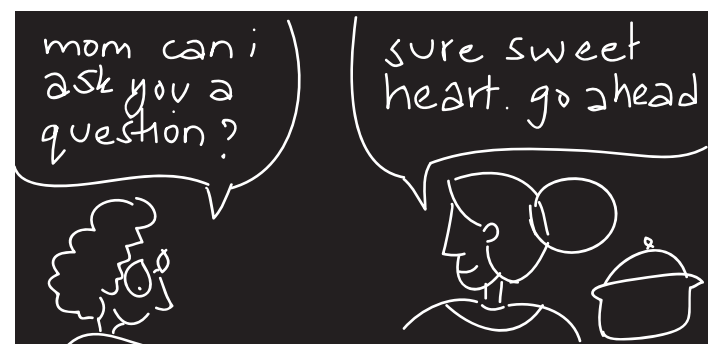
–By Ayesha Rana

Under the guidance of  
Prof. Nina Sabnani



## TRANSITIONS 'MOMENT TO MOMENT'

This requires the reader to 'construct' very little between any two given frames.



## TRANSITIONS 'ACTION TO ACTION'

This shows a single subject moving over a progression of actions in a story.



## TRANSITIONS 'SUBJECT TO SUBJECT'

This type stays within a scene or an idea, but moves from one part of the scene to another. Requires a lot of reader participation.



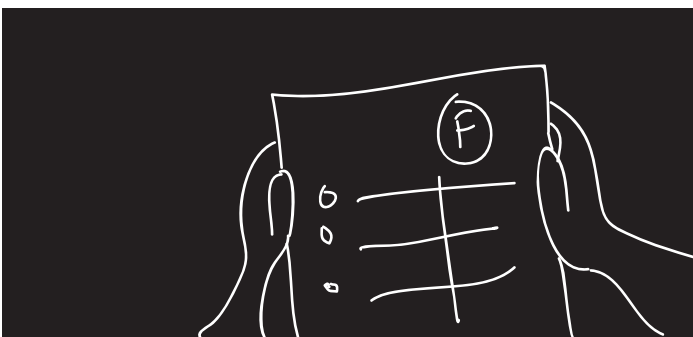
## TRANSITIONS 'SCENE TO SCENE'

This requires more reader participation because they cover a large amount to time and space.



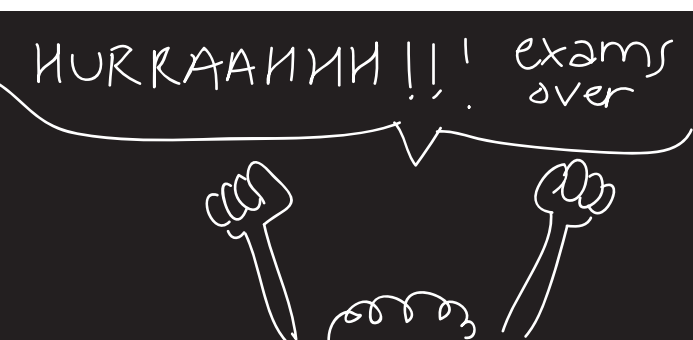
## TRANSITIONS 'ASPECT TO ASPECT'

Here images reflect a mood rather than a given place.



## TRANSITIONS 'NON - SEQUITUR'

In this panels have no identifiable relationship to one another. This kind of a panel is rarely found in comic books.

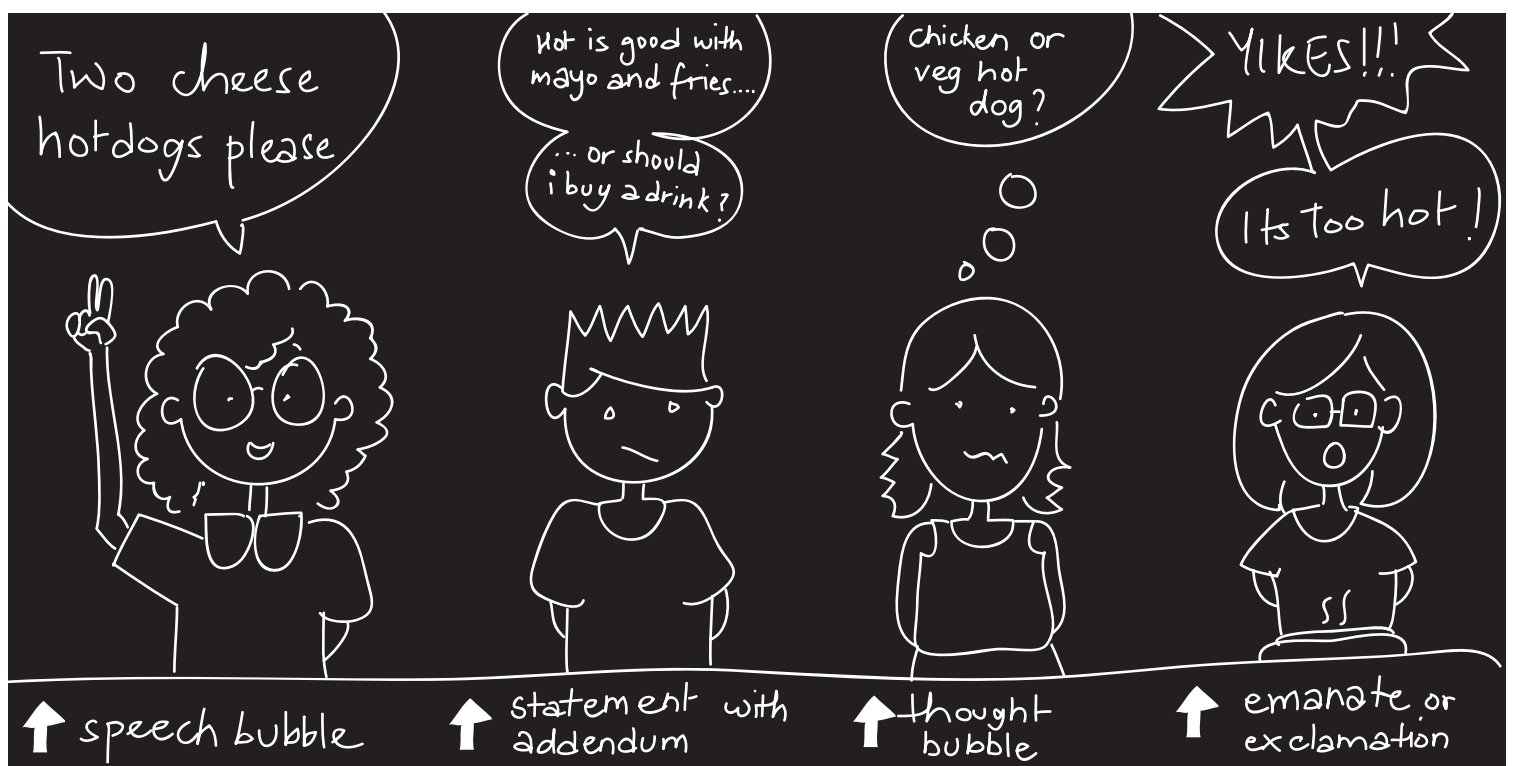


## BALLOONS

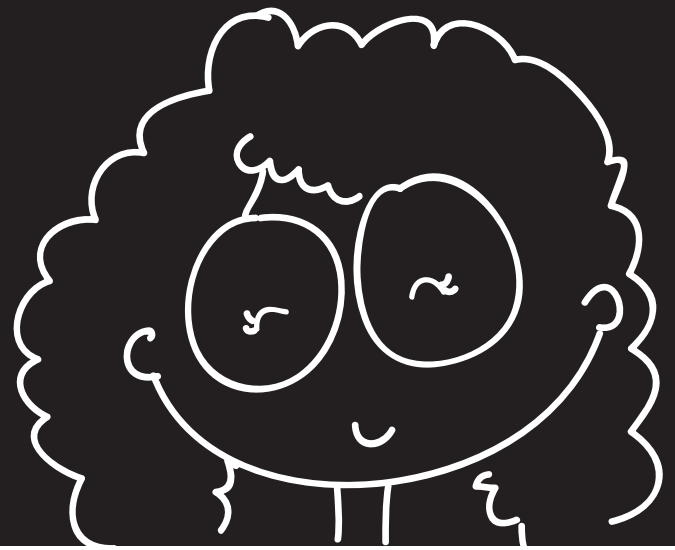
There are several ways a character can communicate in a comic strip. Almost all require balloons.

Dialogue balloons are drawn with a pointer that points to the character who is talking

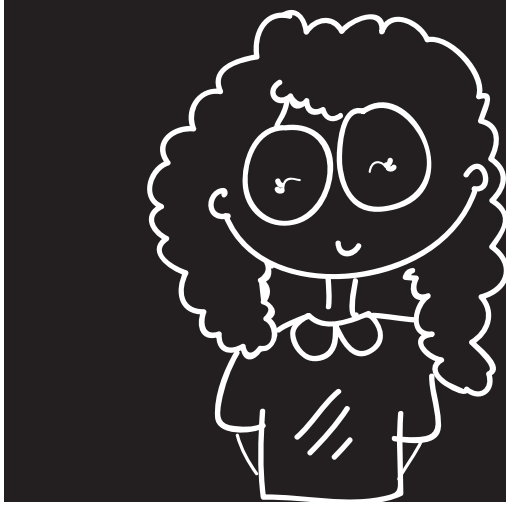
Thought balloons point to the character with little round circles called bubbles.



close up shot



medium shot



long shot



The most important thing about comics is that it immediately appeals to more senses than a normal process of reading does. To read them requires only a minuscule amount of effort because they are a perfect amalgamation of graphics, words, colours and a perfect tool of expressiveness. The reader does not have to render his/her own images since the characters, complemented with callouts/thought bubbles and the background are already accessible to the eyes. The comics are therefore a treat to the languid imagination.