

Moment and Moments: Discourse in Static Visual Narratives

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by

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Foreword...

I would like to begin by contextualizing this research within the broader domain of my work as a designer, and my personal history because it is those experiences that sowed the seeds of curiosity towards the structure and discourse in the Static Visual Narrative (SVN).

As a fresh graduate of Visual Communication Design, one of my assignments was to design and illustrate stories for a book. It was then while deliberating over the rough layouts that I realized that both my adviser and I lacked the vocabulary to express our intentions with regards to the planning of the visual story. A student of visual communication, I found I was unable to express my views regarding how I wanted the story to unfold. This deficiency of inability to express what was needed with regards to the work led to misunderstandings and a lot of iteration and reiteration until a satisfactory result was achieved. This was not only a strenuous process but also one that cost time. It struck me as an odd thing that in the context of the Static Visual Narratives there was a total lack of communicable articulate language. On further inquiry from fellow designers my doubts were confirmed. Design practitioners groped for words and were unable to express their intentions as to the arrangement of the scenes of the story. This problem also worked the other way i.e. when I tried analyzing a static visual story, I could not get beyond identifying the actors, the compositional devices used and the scenes represented, due to lack of terminology.

Another issue that emerged from time to time during my work was the matter of arrangement of the visual elements. There was always the debate I had with myself as to the strategies of unfolding a visual story—leading to the belief that a story can be visually presented in a number of ways. An investigation carried out at that time into visual narratives from various cultures (Greek, Egyptian, Aztec, etc.) confirmed my thoughts, as it did indeed show a number of ways in which the story was arranged in those particular cultures.

This thesis is the product of an exploration of those thoughts and beliefs. This expanded notion of what constitutes an SVN is supported by a structural analysis carried out to ascertain the presence of elements in an SVN. The focus of this study is not just on a few elements (such as character and layout) that play a role in telling a story through visuals, but to present a reconfigured notion of what a Static Visual Narrative is (or can be) today .

For Papa – (my maternal grandfather)
who took me on trips to numerous wonderlands

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ABSTRACT

Keywords: Static Visual Narratives, SVN Method, SVN Mode, SVN elements, SVN Composition, SVN Model.

A Static Visual Narrative [henceforth SVN] is a visual that indubitably tells a story. This then gives rise to a paradoxical situation wherein a still visual communicates temporality (albeit on a conceptual level). Acknowledging and superseding this seemingly contradictory stance, the focus of this study is the investigation situated from the designer's (creator's) position, into the dynamics of the production and presentation of discourse within SVNs. In this form of storytelling, a story (written or oral) can be visually presented in a number of ways; these have been previously acknowledged by scholars in the area of art history and archaeology. We detect an inconsistency (concerning communication design issues) in prior writings with regards to the rationale by which the various methods of Static Visual Narratives identified have been attributed.

Our study reveals the SVN as a universally practised form of visual storytelling that invites the viewer to unravel the story that is incarcerated within its corporeal being. It is a medium through which the designer presents (order of presenting) and narrates (order of telling) the story¹. This results in a complex story²-visual-connect³ dynamic that gives rise to discourse. We advocate that SVNs on a structural level are composed of certain finite elements⁴. These elements when arranged in certain ways interact with each other to form various 'story-visual-connect' dynamics, which give rise to discourse in SVNs. This thesis explores 'discourse' in Static Visual Narratives at the presentation and narrative level.

Organization of chapters

This thesis is organized into seven chapters. The introductory chapter commences with a preclusive note on Visual Narratives and an exploration into the nature of the SVN, its

¹ By 'presentation' we mean the corporeal manner in which the Static Visual Narrative is made available to the reader, and by 'narration' we mean the conceptual act through which the reader is invited to connect the visual cues that help construct the story.

² By 'story' we mean the order of occurrence. Our study assumes that the reader is acquainted with the story while engaging with the Static Visual Narrative. The story in question may be made available to the reader in oral or written form.

³ By the word 'connect' we mean the operation by which the cues to the story are connected to derive meaning out of it.

⁴ The germ of this idea can be found in the statement made by of George Hanfmann – *Since all human actions unfold in time and are carried out in space, men, time, and space are the three major challenges which the task of storytelling presents to a sculptor or painter* (Hanfmann, 1957:71).

definition and types. Here we also dwell on problems in relation to the mechanics of discourse production. This chapter also expresses our concerns with the subject at hand and locates our position in relation to the issue of discourse in SVN as one from a design standpoint.

Chapter 2 traces the evolution of deliberations on SVNs over the years and presents its status to the present day. Here we look at each Method / Mode⁵ nominated, through an examination of the SVN composition and its influence on the form of discourse. This opens the dialogue concerning the mechanics of discourse in SVN both at the individual (Methods/Mode) level and categorization level. This survey reveals the disparity in issues regarding the identification; nomination and classification of Methods / Modes of SVN i.e. discourse in SVN⁶. It establishes the need to rethink the matter of discourse production in SVN.

In Chapter 3 we discuss theories that facilitate our engagement with the SVN at a structural level and unearth elements of discourse within it. The discussion broadly revolves around probing suitable methods that aid in understanding the nature and mechanics of the SVN. In this section the motive is to identify theoretical frames that allow extension and application to SVN in a productive way. Here we discuss the philosophy employed by the Russian formalistic Vladimir Propp in his seminal work – ‘The Morphology of the Folktale. We also employ ideas from the works of the French literary theorist Roland Barthes and American philosopher Susan K. Langer. We locate our study within this philosophical milieu. Next, we consider theories employed in Narratology, within the works of Mieke Bal and Seymour Chatman. This would help build a framework to bring to light elements that make up the SVN. In this section we design a methodology with which to examine the dynamics of discourse in Static Visual Narratives.

Chapter 4 is an exploratory study that acquaints us with elements within SVN. Here, our intent is to understand the construction of the SVN and locate the key elements. The presence of these can be found across cultures, history, media and genre. This supports our claim concerning the structure of the SVN and justifies our approach to study SVN at a structural level. We also try to gauge the role that each element plays and note its variations. The meticulous examination of the SVN composition exposes elements and their arrangement to which can be attributed the dynamics of resultant discourse. Towards the end

⁵ Some scholars such as Kurt Weizmann refer to the different ways in which the visual story is presented as Methods of visual storytelling, while others such as Dehejia refers to the same as Modes of visual storytelling.

⁶ We would like to mention here that this study is taken up from a communication design perspective.

of this chapter we discuss the findings, insights and limitations of the study that act as valuable pointers in steering the investigation ahead. The preliminary study affirms the presence of elements in the Static Visual Narratives and opens up the field for detailed investigation.

The elements identified and the dynamics within the SVN composition are addressed as part of the morphological study in Chapter 5. This segment constitutes a major part of the research where SVN's are critically examined in a systematic manner. The chapter is divided into two parts, 5A and 5B. Chapter 5A examines the elements, their nature and variation. Chapter 5B deals with the synthesis of the elements into a comprehensive whole. It studies the placement of elements within the SVN composition. Here, we discuss the concept of the iconographic unit or iUnit i.e. the coming together of the essential elements to form a visual moment in an SVN.

Chapter 6 is again organized in two parts 6A and 6B and discusses patterns of discourse production and their identification in SVN's. In 6A we discuss the development of a tool designated as the 'SVN Analysis Tool'. This tool enables a systematic and homogeneous investigation across SVN's. It allows an engagement with the SVN at an individual level and provides pivotal points for a comparative study between them. Observations and insights from Chapter 4 were instrumental in shaping the tool. Through the application of the tool on a select sample we extract the configuration of elements and navigation technique inherent in Static Visual Narratives. These are recognized as the concepts 'order of presentation' and 'order of telling' respectively. These we nominate as 'SVN Construction Method' and 'SVN Discourse Mode'. Our investigation reveals that these work in tandem and generate discourse in an SVN composition. The tool was instrumental in identifying two types of SVN Construction Methods and two types of SVN Discourse Modes. These in combination generate at least eight distinct patterns of telling visual stories. The tool also helps spot the particular element responsible for the differences in the patterns identified.

In Chapter 6B we employ the SVN Analysis Tool to critically examine the Methods/Modes noted by scholars. These we then reorganize on the basis of the SVN Construction Method and SVN Discourse Mode present in the SVN. Here we account for the conditions that gave rise to the discrepancies noted in the review of literature.

The final chapter revisits and ties together deliberations pertaining to the issue of discourse in SVN. It concludes the study by presenting comments on the new approach. Here we make the argument that the act of storytelling in SVN is attributed to a combination of the ‘order of presentation’ (SVN Construction Method) and ‘order of telling’ (SVN Discourse Mode). The designer presents the story using specific visual strategies expecting the reader to engage with the story thus. In light of this investigation it can be concluded that the designer utilizes a single visual moment, multiple visual moments or a combination of both to fabricate discourse in SVN.

We bring the study to a close by discussions on the limitations of this study and the ways in which this study can be taken forward. Additionally, we present deliberations on the various aspects with regards to Static Visual Narratives that we have in the process of our study opened up.

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Chapter 1

Introduction

*There have been great societies that did not use the wheel,
but there have been no societies that did not tell stories.*

- Ursula K. LeGuin

1.1 Setting the stage

Every society has its own wealth of narratives in the forms of mythology, epics, legends, fables, folklore, etc. These stories have found expressions through 1) oral narration, 2) literary texts and 3) visual presentation. Our rendezvous in this thesis is to do with the third form of storytelling i.e. Visual Narratives – the ‘Static Visual Narrative’ in particular. By this we mean a story that appears on a still medium such as paper, stone or walls. A tale (written or oral) can be visually represented in a number of ways; it can be consolidated and presented in a single image or told over many images. A story belongs intrinsically to the temporal category; arranging it in a medium that is fundamentally spatial and conveying its temporal feature is a challenge faced by the designer¹. The focus of study is on the manner in which the

¹ **Justifying the use of the word ‘Designer’**

We would at the onset like to present our justification for choosing to address the creator of the SVN as ‘designer’ rather than artist or illustrator. In the construction of the SVN we make a distinction between the two roles that are preformed 1) The designer who composes the SVN and 2) The artist or illustrator who actually illustrates. We use the word designer to mean a person who constructs the SVN i.e. one who takes a decision on the arrangement of the moments in the virtual story space and is responsible for the composition of the SVN. The artist on the other hand is one who gives the SVN its visual form using his or her representational skills.

designer communicates an essentially temporal story through an apparently static visual. **‘How and What are the ways in which stories are visually communicated?’** is the central theme of this thesis. We begin to get to know the Static Visual Narrative by first visiting the Visual Narrative in order to locate our study within the domain of visual communication studies.

1.1.1 The Visual Narrative (VN)

Visual Narrative (henceforth VN) is a term taken for granted to mean (quite rightly) – a combination of the two words ‘Visual’ and ‘Narrative’. If one tries looking up the definition of the term ‘Visual Narrative’, chances are that one may not find it²; and yet VN is a topic under which intensive research has been happening over the past decades. One may not have heard of a specialized field or department called VN but one most certainly must be acquainted with terms such as — narrative art, visual storytelling, films, pictorial stories, illustrated stories, comics, sequential art, history painting, animation and other visual forms. What binds these forms is the fact that they are all predominantly explorations into visuals that tell stories. Our expository paper titled ‘On Defining Visual Narratives’³, postulates the idea for the recognition of the VN as a specialized field of investigation. It draws a distinction between three types of VNs: Static Visual Narrative [henceforth SVN], Dynamic Visual Narrative [henceforth DVN] and Interactive Visual Narrative [henceforth IVN]. The differences among these narratives are based on the manner of engagement between the presented and the perceived. While the SVN invites the viewer to unravel the story, the DVN shows the viewer how the story unravels, and the IVN allows the viewer to virtually enter the

There are times when these two roles are performed by two separate persons for instance like in the older ‘*karkhana*’ system or workshops of artists where the principle artist chalked out the draft of the composition and a junior artist filled in the actors, setting etc. But there also are cases where both the roles are performed by one and the same person. In the case of the SVN with regards to investigation of ‘visual discourse’ the role of the designer that is important. As it is the designer who chalks out and determines the narrative path of the story. Moreover using the word designer also takes into consideration the role of the designer played by the artist when both roles are executed by the same person. Where many scholars use the word artist we choose to use the word designer when we discuss matters of arrangement or composition. We use the word ‘artist’ only when we want to specifically comment on the role the artist in particular. Thus making a distinction between the role of the designer and artist also helps us look into the details of each role.

² Although the definition of ‘Visual Narrative’ is not explicitly spelled out; Julia Murray mentions a working definition of ‘narrative illustration’ as: the pictorial representation of or reference to one or more “events” that occur in a sequence of time and that bring about a change in the condition of at least one character (Murray, 1995:17). As we accept the term ‘narrative illustration’ as a synonym of ‘Static Visual Narrative’ we employ the point mentioned by Murray as one of the characteristics of the VN. We refrain from using the words ‘narrative illustration’ or ‘pictorial storytelling’ (words synonymously used by Murray) in favor of the much more flexible term -- ‘Static Visual Narrative’; the justification for which shall be provided further on in this chapter.

³ See, Pimenta K.S., Poovaiah R., ‘On Defining Visual Narratives’, Design Thoughts, 2010, pp 25-46.

story-space environment and participate in the story. This thesis is concerned with the first category, which is the Static Visual Narrative.

1.2 The Static Visual Narrative (SVN)

Static Visual Narratives (SVNs) are those visuals that do not move in time like a film, but appear as still images in books, on walls, etc. These visuals are represented on media such as paper, wood, stone etc. that render the visuals motionless. It is broadly owing to these criteria that we call such visuals ‘static’. By ‘static’ we refer to the inability of the visual to move or change within the medium in time. Thus, a narrative that is visual in nature and occurs on a static (stationary, motionless) medium⁴ such as paper, wall, an object, stone etc. is called a SVN⁵. These images⁶ are fixed by means of etching, drawing, painting, printing or sculpting onto the surface. They are structures created to evoke the experience of a story being told. What is meant here is that the story represented on the medium does not change in time by itself. By this token narrative art, pictorial narratives, narrative sculpture, picture stories, comics, info-graphics on paper, picture books etc. are in core SVNs.

In this section we build our acquaintance with the SVN. We begin by elucidating the rationale for the use of the word ‘static’ to categorize this kind of VN. Next, we contextualize the term narrative (as having duration) in the SVN. This will be followed by the discussion of what makes an SVN that will lead on to the characteristics and a definition of the SVN. In conclusion, we cite the reasons for recognizing ‘SVN’ as a distinct category and discuss the benefits of doing so.

Quest for a word that signifies a visual that tells a story on a still medium

Visuals executed on static medium have long existed and have been widely studied by scholars who employ a plethora of terms to refer to them⁷. While we accept the terms employed to identify various kinds of static visuals that tell stories, we feel they do not

⁴ The visual is static with respect to the medium and the medium by itself has the ability to move.

⁵ **Early Beginnings of the SVN**

When and where did SVNs come into existence is beyond the scope of this thesis. We can only speculate that the rock paintings in caves could have served as SVNs. They can be traced to stone carvings that represent Buddhist jatakas in India (Dehejia, 1997) and vase-paintings in Greek art (Weitzmann, 1949). Weitzmann ascribes the desire of the artist to represent the content of a single drama more fully than was possible in even the most complex vase paintings led to the invention of narrative picture cycles in which scene follows scene as the narration proceeds with constant repetition of the chief actors (ibid:159). Will Eisner in his book ‘Graphic Storytelling’, provides an interesting speculative history of visual storytelling (Eisner, 1996).

⁶ Langer describes the word ‘image’ as one that is almost inseparably wedded to the sense of sight because our stock example of it is the looking-glass world that gives us a visible copy of the things opposite the mirror without a tactual or other sensory replica of them. (Langer, 1950)

⁷ Such as: picture stories, visual stories, pictorial narratives, illustrations.

capture the essence of the concept. It is our belief that while all of the above terms do in some way describe the visual story rendered on a static medium they do not fully describe the whole phenomenon. To demonstrate our concerns, we reviewed terms such as: Representative Art, Narrative Representations, Cyclic compositions / Epic cycle / Cycles, Narrative Art, History Painting, Narrative Panels, Visual Narratives, Narrative Illustration, Fresco Cycles, Narrative Painting, Sequential Art, Comics and Pictorial Vessels. The complete review is presented in Appendix 1A on page no.307. The review shows the terms to be very specific in nature. Common to most terms is the usage of “narrative” primarily used to describe the style or method of the subject of the work. The words “narrative”, “pictures” and “illustrations” seem to be used interchangeably. The results of this review point to the need to find a term that unifies the characteristics of this type of VN.

Arriving at the term ‘Static Visual Narrative [SVN]’

The review of terms (used to denote SVN) brought to light the fact that all of the categories mentioned share certain commonalities. Thus, we were in search of a term that would bring out this aspect. What we were looking for was a term that would unite all these (so far) seemingly distinct areas of study on a common platform. We wanted to find word narrow enough to give a holistic description of the phenomenon and at the same time wide enough to include a wide variety of visuals that tell stories. The two terms that came closest to the visuals we were trying to describe were ‘Pictorial Narrative’ and ‘Visual Narrative’, but these as defined below were found to be unsuitable and were modified to suit our needs:

a) Pictorial Narrative⁸ - A term used to denote visuals that tell stories (Westgard, 2006). We found the word ‘Pictorial’ limited to describing only graphic images whereas we wanted to include narrative sculpture and visual stories occurring on other objects such as bowls and panels. Another reason that strongly affected our decision to favour the word ‘visual’, is the fact that the term ‘pictorial’ does not take into account ‘text’ that is sometimes part of the image. Examples of these kinds are comics, illustrated story books etc. Additionally the word ‘picture’ is used in a limited manner to mean a painting, drawing, photograph etc. But the word ‘visual’ is far broader and can be extended to sculpture and other objects on which a narrative is represented. Therefore, we chose the word ‘visual’ over ‘pictorial’ thus achieving the flexibility we were looking for.

⁸ A symposium on narrative art was held in 1984 which acknowledged trends in structuralist narratology by defining pictorial narratives as “the organized presentation of a specific action, set forth in a temporal progression and readable by the viewer.” This definition also was unsuccessful as the participants did not follow it (Kessler and Shreve Simpson, 1985).

b) From the array of terms suggested, Richard Brilliant (1984) and Vidya Dehejia (1990) have used ‘Visual Narrative’, which semantically denotes what the words really mean. In other words, ‘Visual Narrative’ describes a visual that is narrative in nature. This, therefore, was a stronger contender of the two. To this we add the word ‘Static’ to further clarify the concept. ‘Static’— to mean still, frozen or motionless. The visuals under study do not possess the capacity to move by themselves, unlike live action and animation movies, where the visual moves in time. We use this term to mark this category of visuals as different from the Dynamic Visual Narrative (DVN) and Interactive Visual Narrative (IVN).

The distinctive feature of the SVN is the representation of a story on an inert medium. In order to form a conclusive definition and establish the term ‘Static Visual Narratives (SVN)’ as a distinct genre of visual studies, we need to support our claim by specifying the manner in which we use the terms Static, Visual, Narrative and Story. We begin with the term ‘Static’.

‘Static’ in the Static Visual Narrative:

By traditional definition, the representational arts produce static images that are two dimensional (painting) or three dimensional (sculpture). They are therefore structurally distinct from poetry and music, which develop within a physically prolonged time (Francastle, 1967). The limits that have been indicated are physical, it is with reference to this physical limitation that we use the word ‘static’ in distinguishing SVNs.

Contrary to the term ‘Static’, SVNs do possess dynamism. But this is a different sort of ‘dynamism’; the one that unlike the DVN, is not present itself as a principle, but one that demands of the audience to perceive it. Movement in art results in a more active participation of the spectator (Gottlieb, 1958). The difference lies in the perceptual experience of temporal movement (Souriau, 1949; Gottlieb, 1958; Gombrich, 1964; Le Poidevin, 1997). In a DVN, the *film unfolds in successive moments*, in contrast, the case of the SVN the *visual is frozen* but the viewer’s eyes and mind move on⁹. A good example to illustrate the movement of the mind is an illustration from Raymond Briggs’s ‘Father Christmas goes on Holiday’ Fig. 1.1. In the visual we are presented with the principal actor– ‘Father Christmas’ getting out of his caravan and jumping into the lake only to discover that it is cold. While the image illustrated appears to be frozen in time, our mind (perception) makes the leap and completes the

⁹ Souriau in the paper ‘Time in the Plastic Arts’ offers insights on the matter of viewing visual narratives.

actions¹⁰. It is due to this faculty that we convince ourselves that the actor shown in various actions, are not many people who look exactly the same engaged in various activities, but is a single character in a sequence of moments. This would be sufficient to prove to us that our minds and imagination are indeed capable of performing such tricks.



Fig.1.1: Conveying temporality in SVN. Man jumping into a lake and shivering¹¹.

Our minds can imagine and carry out mental exercises (such as, imagining a pink elephant wearing gumboots flying upside down) quite effortlessly¹². Also the whole school of ‘mental imagery’ is built around this ability of man to - ‘see(ing) in the mind's eye’ (used in a general manner of speaking). This phenomenon can take place because *our imagination, unlike our perception, is under the control of our will (and experienced as such)* (Thomas, 2010). It is this power of visualization that is called upon to appreciate an SVN.

We will now discuss on what is meant by the paradoxical proposition of ‘movement’ in a ‘static’ visual.

Movement in a ‘Static’ VN

This proposition (of the possibility of a static visual to convey movement) has been postulated by several researchers. As early as 1766, Lessing¹³ talked about differences between poetry and painting. He mentioned – “James Harris as one of the foremost scholars to suggest the possibility of conveying temporal movement through images. Whose note about painting states:

¹⁰ This example has also been used by Hernadi, Paul. ‘On the How, What, and Why of Narrative’, Critical Inquiry 7.1, On Narrative (1980): 201-203. Arheim, Rudolf, *Art and Visual Perception: A Psychology of the Creative Eye*, Berkeley: University of California Press, 1974.

¹¹ Image from ‘Father Christmas goes on Holiday by Raymond Briggs.

¹² Dan Roam in his book *The Back of the Napkin: Solving problems and selling ideas with picture*, demonstrates in what he calls the ‘visualization drill’ which makes us aware of our visualizing and imaginings abilities.

¹³ Lessing, ed. McCormick, originally published, 1766, *Laocoon: An Essay on the Limits of Painting and Poetry*, John Hopkins Press, London.

Painting can imitate only by means of colour and figure. It can represent only one moment in time. Although it is motionless it can indicate motions and sounds as well as actions which are known (i.e. history). (xvi)

Visual artists were called the “thieves of time” or “spatial tricksters”, doing constant battle to overcome the inhibiting limitations of two dimensions and to create a variety of modes of circumvention (Lavin, 1990). Souriau’s (1949) paper Time in the Plastic Arts published in 1949 supports the presence of a temporal possibility in a static visual and discusses the different types of ‘time’ in an image¹⁴. Nelson Goodman (1980) observes in the context of representing temporality in a static image:

The impossibility of the same person being in different places at the same time notifies us that difference in spatial position among scenes is to be interpreted as difference in temporal position among the events depicted. (...), as with a written tale, although the whole story is presented at once, an order of telling is plainly established. (333)

The issue of narrative discourse in SVNs was first addressed at a conference on narrative in ancient art in 1955¹⁵. The papers presented were published as: Narration in Ancient Art, American Journal of Archaeology, 61 (January, 1957), 43-92. Prominent among those is the work of George Hanfmann who notes:

Since all human actions unfold in time and are carried out in space, men, time, and space are the three major challenges which the task of storytelling presents to a sculptor or painter. (71)

A major contribution towards strengthening the concept of movement in the static image has been Gombrich’s (1964) Moment and Movement in Art. This seminal essay brings to the fore for the first time the issue of movement in VNs. The ‘Movement’ in question is merely visualized, not actually seen (Gottlieb, 1958)¹⁶. An excellent example that demonstrates the representation of movement in an SVN is Fig. 1.2 which represents the story of the Hare and

¹⁴ In his paper Souriau holds Kant responsible for the contrast between ‘arts of space’ and ‘arts of time’. He also discusses different types of ‘time’ in the context of the still image such as – ‘time of contemplation’ and ‘intrinsic time of the work’. See Souriau Etienne, *Time in the Plastic Arts*, The Journal of Aesthetics and Art Criticism, 1949.

¹⁵ Narrative art of the ancient world was a subject of a symposium held at the 57th General Meeting of the Archaeological Institute of America. The papers presented are published as: “*Narration in Ancient Art*,” American Journal of Archaeology, 61 (January, 1957), 43-92. Papers presented on Narrative art include – Hanfmann, George M.A., ‘*Narration in Greek Art*’; Kantor, Helen J., ‘*Narration in Egyptian Art*’; Güterbock, Hans G., ‘*Narration in Anatolian, Syrian, and Assyrian Art*’; Weitzmann, Kurt, ‘*Narration in Early Christendom*’; Perkins, Ann, ‘*Narration in Babylonian Art*’; von Blanckenhagen, Peter H., ‘*Narration in Hellenistic and Roman Art*’.

¹⁶ Although Gottlieb in her paper examines the techniques employed by artists to simulate the effect of movement in painting (that are not all necessarily SVNs) the ‘know how’ can be extended to SVNs as well.

the Tortoise. Shown in the SVN, at the left we see the Hare and the Tortoise as they run the race (they occupy a point of time T1 and space S1 in the virtual story space). Next in the centre we see the hare asleep as the tortoise continues to run (this event is represented unfolding in T2 and occupying S2). Finally at the extreme right we see the tortoise (who will eventually go on to win the race) is ahead of the hare who is trying hard to catch up (this final event occurs at T3 and occupies S3). Broadly speaking the narrative flows from left to right (T1-T2-T3), but the viewer can read the narrative from any point moving back and forth in the intrinsic story-time. Thus, the story is animated by the movement supplied by the viewer to the static image.

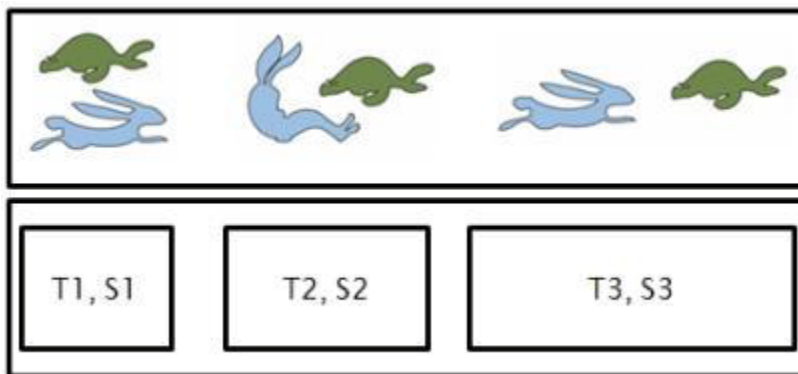


Fig. 1.2: SVN representing the story of the ‘Hare and the Tortoise.’

Having discussed the term ‘Static’ we now turn our attention to the term ‘Visual’ in the SVN.

‘Visual’ in the Static Visual Narrative

As to what comprises a ‘Visual’ is quite clear and agreed upon i.e. A Visual is something that can be seen using the human eye. We accept the dictionary meaning of Visual as related to the sense of sight.

‘Narrative’ in Static Visual Narrative

The SVN is composed of seemingly paradoxical terms; the “V “– in the SVN carries on the one side the word ‘Static’ which implies a frozen state and on the other ‘Narrative’ which of course cannot be imagined minus its temporal aspect. We have already explained the terms ‘Static’ and ‘Visual’ in the SVN; now we shall turn our attention to the ‘Narrative’. Narrative / Story are terms that seem to have been used interchangeably as synonyms of each other. Our first task therefore is to relook at the terms Narrative and Story.

As we will be essentially concerned with the Narratological aspect of the SVN, we would like to go into some detail of the implications of the term ‘narrative’ in the context of

the SVN. Though there exists much of literature regarding narrative studies¹⁷, we need to illustrate the way in which we use the term with reference to our study. There have been debates as to what constitutes a narrative without a concrete conclusion being reached¹⁸. We shall therefore here enumerate only those meanings of the word ‘Narrative’, in the sense we feel is appropriate in the given context. Simply put, narrative *is the representation of an event or a series of events* (Abbott, 2000) or a narrative recounts a story, a series of events in a temporal sequence (Cohan & Shries, 1988).

Murray (1998) in her paper mentions that most scholars agree that a fundamental marker of narrative is action, which produces change, and another fundamental element of narrative is time. Simms (2003) explaining Ricoeur’s idea describes narrative as follows:

Narrative is dependent on time: in order for there to be a narrative, there must not only be events, but events following one after the other (plot is the ordering of those events, and the establishment of causal relationships between them). (80)

Jahn (2005) maintains:

A narrative is a form of communication which presents a sequence of events caused and experienced by characters. (N1.2.)

Prince (1987) gives the meaning of narrative as:

The recounting (as product and process, object and act, structure and structuration) of one or more real or fictitious EVENTS communicated by one, two or several (more or less overt) NARRATORS to one, two, or several (more or less overt) NARRATEES. (58)

Rudrum (2005) after going through a number of definitions concludes:

What all these definitions have in common, at a basic level, is the view that what constitutes narrative is the representation of a series or sequence of events. (196)

Then there are a whole set of researchers who make a distinction between a narrative and a story. Cohan and Shires’s (1988) for example, reserve the term *story* to mean the organization of events and *narrative* to mean an organization of their telling. Accordingly we will primarily use the word ‘Narrative’ - meaning -- to tell a story.

¹⁷ A useful overview pertaining to the usage of “narrative” is provided by Marie-Laure Ryan in the Routledge Encyclopaedia of Narrative, at <http://lamar.colostate.edu/~pwryan/narrentry.htm>. See also Abott, 2002.

¹⁸ See, Brian Richardson, 2000, Recent Concepts of Narrative and the Narratives of Narrative Theory.

Story¹⁹: What makes a story has again been heavily debated. We enumerate here some of these definitions. According to the Cambridge International Dictionary of English, (1995) a story is a description, either true or imagined, of a connected series of events and often, the characters involved in them. According to Jahn (2005) a story is a sequence of events that involves characters. Prince (1987) gives a number of meanings for the term story – 1) (The story is) the FABULA (or basic material arranged into a PLOT) as opposed to the SJUZET or plot. 2) (The story is) a narrative of events with an emphasis on chronology, as opposed to plot, which is a narrative of events with an emphasis on causality (Forster,1927):

‘The king died, and then the queen died’ is a story, whereas ‘The king died, and then the queen died of grief’ is a plot. (91)

Prince also mentions the most distinctive feature of a story as being:

‘The story always involves temporal sequence (it consists of at least one modification of a state of affairs obtaining at time (t_0) into another state of affairs obtaining at time (t_n)). (58)

Difference between a story and a narrative

A distinction is made by Hawthorn (1985) who defines a story as a sequence of events. Narrative according to him, focuses our attention onto a story, through the direct mediation of a ‘telling’ which we both stare at and through, which is at once central and peripheral to the experience of the story, both absent and present in the consciousness of those being told the story. Scholes, Phelan and Kellogg (1988) suggest two distinguishing characteristics for a literary work to be termed as narrative: the presence of a story and a story-teller. Abbot (2000) suggests the difference between story and narrative discourse is, (...) a difference between two kinds of time and two kinds of order. Seymour Chatman (1980) makes the difference between Narrative and Story to be that of ‘time’ and ‘order’ – what he calls the “chrono-logic”.

Narrative entails movement through time not only “externally” (the duration of the presentation of a novel, film play) but also “internally” (the duration of the sequence of events that constitutes a plot). The first operates in the dimension of narrative called Discourse..., the second in that called Story (...).

¹⁹ We would like to mention here that the reason we choose the visual representation of a story over plain ‘information’ is because we as human beings make sense of the world using stories. Wojtkowski & Wojtkowski, in their paper demonstrate using Gerson and Eick’s work; how a well-told story (in varied modalities: in words, or in world and images) may convey great quantities of information in a format that is readily assimilated by the listener or viewer (Wojtkowski & Wojtkowski, 2003:116).

Brian Richardson (1987) marks the difference in the order of occurrence and order of presentation, which can be read as the distinction between story and narration²⁰. Prince makes the following distinction between the story and narrative:

1) (The story is) the content plane of NARRATIVE as opposed to its EXPRESSION plane or DISCOURSE; the “what” of a narrative as opposed to its “how”; the NARRATED as opposed to the NARRATING; the FICTION as opposed to the NARRATION (in Ricardou’s sense of the terms); the EXISTENTS and EVENTS represented in a narrative. 2) (The story is) a causal sequence of events pertinent to a character or characters seeking to solve a problem or reach a goal. As such, though every story is a narrative (the recounting of one or many events), not every narrative is necessarily a story (consider, for instance, a narrative merely recounting a temporal sequence of events that are not causally related). (91)

In conclusion we maintain a ‘Narrative’ is the representation or telling of a story; while a ‘Story’ is a sequence of events. We now move on to the manner in which the story is told in an SVN.

Narration in the SVN

The term ‘narration’ implies a movement (from one event to the next). We use the term to describe the ‘method of communication’ (narration) of the ‘content’ (story). Richardson (1987) discusses four approaches of narration²¹. An examination of the SVN in this light shows the approaches of narration could be extended to SVNs as well. We have identified three types of narration: temporal, causal and transformational.

Temporal Narration: posits the representation of events in a time sequence as the defining feature of narrative (Richardson, 2000). In Fig. 1.3 the story of the Hare and the Tortoise unfolds. To the left we see the hare and the tortoise as they race each other. In the centre we find the hare napping while the tortoise moves on and to the right we find the tortoise in the lead, ultimately winning the race. We are presented with the temporal progression of the story.



Fig. 1.3: An example of temporal progression of the SVN.

²⁰ Richardson makes this distinction in the context of drama.

²¹ Richardson in his paper titled, *Recent Concepts of Narrative and the Narratives of Narrative Theory*, 2000, discusses the issue of approaches in narration. Identifying four he designates them as temporal, causal, minimal, and transactional.

Causal Narration: insists that some causal connection, however oblique, between the events is essential (Richardson, 2000). In the image Fig. 1.4, we find a King mounted on his horse aiming at a buffalo with his spear. We see a buffalo that has been speared through the head at the foot of the horse. In the same image, we see another buffalo that has crashed to the ground head first. What is presented in this image is the cause and effect sequence of events. It is almost like an animated film. The King holds the spear and takes aim (this is the cause), the effect of which is he spears the buffalo in the centre of its forehead, the blow catches the buffalo in mid air, as an effect of which it crashes head first into the ground which in turn (as a result of the impact) causes the tip of the spear to break.



Fig. 1.4: An example of causal progression of the SVN. Maharana Ari Hunting Buffalo, Udaipur, 1965.

Transformational Narration: it implies a transformation or transition from an earlier state to a later state.²² An excellent example of this kind of narrative is the life cycle of the butterfly. We can see in Fig. 1.5 the various stages of transition as the caterpillar transforms into a butterfly.

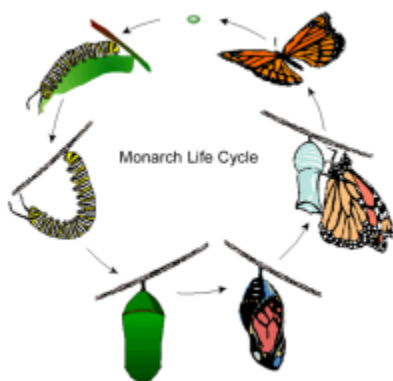


Fig. 1.5: An example of a transformational progression of an SVN.

‘Narration’ is here, a mental representation of causally connected states and events which captures a segment/s in the history of a world and its members.

²² Genette refers to this approach as Minimal, he suggests that any statement of an action or event is ipso facto a narrative, since it implies a transformation or transition from an earlier state to a later state.

The SVN an illusion

From the above discussion it can be concluded that the SVN is a semblance of events that can consequently be described as an example of “Schein” or semblance, a term introduced by Schiller. Langer (1950) elucidates:

Schiller was the first thinker who saw what really makes “*Schein*,” or semblance, important for art [SVN]: the fact that it liberates perception – and with it, the power of conception – from all practical purposes, and lets the mind dwell on the sheer appearance of things. The function of artistic illusion is not “make-believe,” as many philosophers and psychologists assume, but the very opposite, disengagement from belief – the contemplation of sensory qualities without their usual meanings (...).

Every SVN created is therefore an illusion. These works (pictures, sculptures, etchings etc) serve to simulate the form of real objects, actions or events, which show an image or a familiar experience, their purpose being to serve as scenes for contemplation. The viewer is very much aware that the image that confronts her is an illusion, which if she tried to touch would in reality be a surface smeared with paint.

Having had a brief introduction to the SVN we will now define it and list down its characteristic features.

1.2.1 Defining the SVN

We define the **Static Visual Narrative** as *a notion that comprises of a set of physical markers on an immobile medium, which presents the content (story) through a mechanism of temporal and spatial visual representation.*

The defining features of a SVN are:

- 1) The SVN is an image fixed on the surface of the medium. That is to say it remains materially unchanging. Le Poidevin (1997) defines a static image (as) one that represents by virtue of properties which remain largely unchanged throughout its existence. For example, Fig. 1.6 depicts an SVN, which is a bronze relief panel from the famous ‘Gates of Paradise’ depicting the story of ‘Adam and Eve’, designed by Lorenzo Ghiberti. The image by itself lacks the ability to move.
- 2) An SVN is a visual that definitely has a story to tell. Thus, narrativity is an essential feature of an SVN; its intention is to communicate a story to a viewer. In other words,

for a visual to be called an SVN the scenes presented must be specific to a particular story²³. An example, Fig.1.6 depicts moments specific to the story of ‘Adam and Eve’.

- 3) The visual is fixed but the viewer or the viewer’s eye and imagination is mobile. The SVN is viewed by a moving spectator, who finds connections between juxtaposed scenes that communicate a meaning. The spectator turns the pages or stands back in front of a sculptural panel; it is the eye that moves and explores the visual.

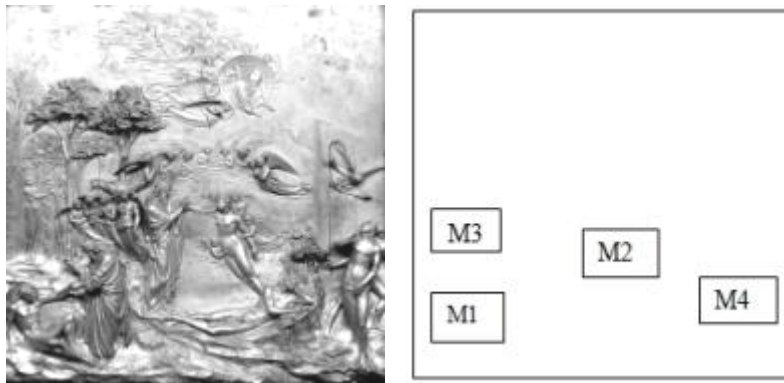


Fig. 1.6: An example of a SVN depicting the story of ‘Adam and Eve’²⁴ where M = a visual moment.

Souriau (1949) illustrates this point by citing the example of viewing a statue ‘ His (the viewer’s) movement around the statue brings to view, as it were, melodically, the various profiles, the different projections, shadow, and light; thus the most complete appreciation of the aesthetic complexity of the work is gained only by the moving spectator’ (295). In the case of the example in hand (the bronze relief), the viewer has to move the attention from one event of the story to another.

Shown in the SVN Fig.1.6, at the left bottom corner, we see God in the act of creating Adam (moment 1 – M1). Next, in the centre unfolds the creation of Eve (moment 2 – M2). Show in low relief towards the left is Adam and Eve being tempted by the Devil in the form of a snake (moment 3 – M3). Finally on the right side, we see the couple being thrown out of the Garden of Eden by the angels on the orders of God (moment 4 – M4). Broadly speaking the narrative flows from left to right, but the viewer can read the narrative from any point moving back and forth in the intrinsic story-time.

- 4) SVN bank on the spectator’s prior knowledge of the narrative²⁵. Only then can the viewer fully enjoy reading the SVN, as the intent of the visual narrative is to engage

²³ It is possible for a static visual to be non narrative as well, these would then because of a lack of an inherent story lie outside the domain of SVN.

²⁴ Panel from Lorenzo Ghiberti’s “Gates of Paradise”, Florence Baptistery, Italy.

²⁵ That the story be know by the viewer, is an important pre-requisite of the SVN; failing which the viewer may not be able to decode the intended story. Mare, in her paper titled ‘Can one “read” a work of visual art?’ offers

the spectator within it. ‘Perception’ and ‘Memory’ play important roles in this respect. The viewer has to recall the event in story and match it to the event portrayed in the SVN. The spectator already knows what has happened (in the past) and what is to come (in the future) but engages in unravelling the SVN as the designer has presented²⁶. The SVN may be accompanied by a written text, or an audio piece that provides an aural narration. It may also happen that the story depicted in the SVN is a popular one and is already known to the viewer. Only a viewer already familiar with the story of ‘Adam and Eve’ will be able to make sense of the events depicted²⁷ in Fig. 1.6.

- 5) There is a presence of actors (participants). An Actor is a character in the story who performs an action. It is the most essential element of the SVN. The actor may or may not be in human form. The most commonly used method of recognizing an SVN is through identifying the actor, or the situation that the actors build up. If the actor is absent from the SVN the visual would be incapable of representing an event. “Events” occur in a sequence of time and bring about a change in the condition of at least one character (Murray, 1995).
- 6) Movement in the SVN results from the active participation of the spectator. The viewer has to look at the SVN, recall the story and engage in the process of narration. The SVN makes great demands on the viewer’s ‘perception’. The beauty of the SVN is that it only provides cues to the story in the form of visuals. It is up to the viewer to use those cues as a base to build the narrative.
- 7) The SVN has a ‘universe’²⁸ of its own. The participants in Fig. 1.6 exist in a virtual story world that is a universe that mimics the real or imagined world but is different from the viewer’s world. The participants of the story exist in this universe that has its own time deixis and spatial dimensions
- 8) The viewer is in full control of the contemplation time or as Goswamy (1998) refers to it ‘the ruminative viewing’ which is the time taken to carefully regard a work of art.

points of view about the often used metaphorical reference to the “reading” of the works of visual art as if they were, like language texts, composed of an underlying linguistic structure (Mare, 2006).

²⁶ Professor Hernshaw refers to this as ‘temporal integration’, the bundling together in one extended stretch of time of memories and expectations (as quoted by E.H. Gombrich, 1964).

²⁷ Although being a visual one can read the gestures and postures of the figures depicted and try to make sense of them. The sequence of the events and the content matter of the story can be enjoyed by only a viewer who knows the story.

²⁸ It is a world that exists within the visual narrative that is represented; it is there that a coherent grouping of people and things dwell, who are systematically connected in place and in action. Etienne Souriau explains the concept of ‘universe’ in the paper titled ‘Time in the Plastic Arts’.

- 9) The viewer of the SVN decides the speed at which to view the story. The SVN by the fact that it is fixed permits the spectator to travel around the visual at leisure, allowing for pauses at any given point, for as long as is desired, or quickly skimming through the visual.
- 10) In an SVN the order of viewing is not determined; the spectator decides the order in which to view the SVN. A choice can be made as to where to begin viewing the SVN. Having known the story, one can decide to begin viewing the story from any given point in the narrative and go backwards or forwards accordingly. One can even begin with the end and view the whole narrative in a flashback kind of manner. In other words the SVN can be read from beginning to end, vice versa or begin in media res as per the preference of the viewer.

All these qualities need to be present for an image to qualify as an SVN. If any of these qualities are missing does not nullify its status as a narrative. The image may still continue to make be a narrative; by virtue of the actions being represented viewers may understand the event taking place, but may be incapable of contextualising it²⁹.

To elucidate further we can say that any visual that occurs on a static medium that is created with an idea to communicate a story to the onlooker qualifies as a SVN. In some cases the onlooker may fail to relate to the story presented due to a number of reasons such as differences in culture, context, language, etc. The fact that the onlooker does not know the story does not nullify the narrative quality of that visual. For e.g. a hunt scene on a cave wall can be assumed to have a story that existed at some point of time and is now lost to us. By reading into the gestures and postures we are able to relate it to a phenomenon that we have experienced before. But we may not fully understand the story.

SVNs occur in multifarious forms the world over; the next section introduces us to these.

²⁹ Ester Jacobson in her paper raises an interesting issue regarding – narrative art being bound to the existence of a prior text. She supports her point by stating the fact, ‘When the originating fable or event cannot be known, the ordering of visual signs into narrative structures is our sole indication of narrational content. Taken together, the images function to create a text in which a rudimentary story describing action and reaction is developed. On this level of gesture and posture, groups of interacting figures demonstrate narrative structures of an immediate, recognizable character (Jacobson, 1984: 61).’ While we do not disagree with this possibility, for the sake of our present investigation we will keep to SVNs where the story is known. We do this as our aim is to discover the modes of narrative discourse, structure and components of the SVN. An exploration of the modes of narrative discourse can only be taken up if we know the content of the SVN.

1.2.2 Spectrum of SVNs

When Roland Barthes (1966) remarks about narrative being a universal trend³⁰; it also extends to the vast corpus of SVNs. SVNs appear to be a ubiquitous phenomenon; no matter where they originate, our research indicates that they follow the same set of rules to express their narrative content visually. Why did people around the world need SVNs? The answer to this is – a number of reasons. Starting from humble beginnings as an illustration of a mighty animal that a hunter captured with great skill and courage, SVNs have come a long way. Eisner (2006) speculates that earliest storytellers probably used crude images buttressed with gestures and vocal sounds which later evolved into language.

From depicting real life incidents that took place, to mythical stories of gods and aliens SVNs visually state before the viewer the circumstances of the narrative. SVNs aim to tell the viewer – ‘What happened’ and ‘How it happened’ sometimes even explaining the ‘When’ and ‘Where’ a story took place. SVNs form a segment of a language that is universally understood. The Italian jurist Giambattista Vico (1744) in his book The New Science, insists:

There must in nature of human institution be a mental language common to all nations which uniformly grasps the substance of things feasible in human social life and expresses it with as many diverse aspects (161, as cited by Hawkes, 1977:15)³¹.

This special characteristic has been acknowledged by kings who got their designers to carve in stone the stories of their victorious conquests. These they installed at the entrances of gates to their cities, so that visitors could know the strength and capabilities of the king. SVNs represent symbolically or metaphorically social, historical or mythological stories. Some of the reasons SVNs were and continue created could be:

- 1) To express in visual form a historical record of events.
- 2) To explain how an event took place.
- 3) To tell the story of the powers of gods or holy people.
- 4) To decorate objects.
- 5) To give an idea of what the characters and location looked like for example size, shape, and scale.
- 6) To serve as a social visual message to the masses.

³⁰ Perhaps the fullest statement regarding the universality of narrative among humans is the opening to Roland Barthes’s landmark essay on narrative (1966). See Roland Barthes, “Introduction to the Structural Analysis of Narratives” in Susan Sontag (ed.) *A Barthes Reader* (New York: Hill and Wang, 1982, p. 251-2.)

³¹ Terence Hawkes, *Structuralism & Semiotics*, 1977, Methuen & Co. Ltd, London. pg.15.

- 7) As a medium to reach people who were illiterate (those not familiar with the alphabet).

It is not our aim here to present a complete history of the SVN. In this section we will briefly draw attention to the fact that the SVN is a phenomenon that spreads across history, media, culture and genre. An exhaustive commentary on this aspect of the SVN is presented in Appendix 1B on page 311.

A) SVN across history

SVNs have been and continue to be an integral part of human culture. Ever since mankind discovered the ability to make marks that resemble objects and people from the real world³²; their potential has been productively employed for a variety of reasons³³. Narrating stories through visuals (SVNs) has been one such fruitful endeavour. One of the aspects that acts in favour of the SVN is its visual quality which makes it universally communicable³⁴. Deployed into service by ancient Kings, SVNs have been telling visual tales for thousands of years³⁵. The Catholic Church under the patronage of Pope Gregory the Great (590-604) successfully made use of SVNs in the form of pictorial narratives, narrating biblical and religious stories, as a tool to educate and instruct those uninitiated in the alphabet³⁶. Extending since early times right up to the latest digital technology, SVNs have been incessantly employed to communicate stories. Beginning from cave paintings to sculpture or carvings, to paintings and illustration on paper, and going on to digital media, SVNs have been travelling through history on various media.

B) SVN across media

SVNs can be found all over the world executed on a variety of media e.g. painted on walls, etched on metal plates, carved in high relief in stone etc. What began as drawings on cave walls began to move onto new media that people found they could easily put to use. Thus SVNs began making an appearance in the form of stone sculpture, painted on cloth, painted or carved on objects, printed or painted on paper and with the advancement of technology we

³² Leon Alberti in his book *On Painting*, suggests an interesting speculative account of the origin of figurative arts. '(...)the origins of figurative arts all rely upon an observer's alert perception of images made by chance in nature, to which intellectual principles are increasingly applied as artists strive towards the goal of rational imitation' (Grayson, 1972: 9).

³³ Images may be used for a variety of reasons, prominent among those are: for explanatory purposes, for instructional purposes, for informational purposes etc.

³⁴ Although SVNs make use of certain conventions that are embedded in culture and differ from culture to culture, it is a fairly universally understood language.

³⁵ The tablet of Hamurabi or the Trojan Column.

³⁶ 'Gregory believed that the mimetic aspects of pictographic forms made stories, and the ideas they conveyed, universally communicable' (Lavin Aronberg, 1990:1)

also see them in the printed form of books, information graphics on touch based screens and also on the websites. The SVN has come a long way from the cave wall to modern tablets.

C) SVN across culture

Static visual stories exist across most cultures in a variety of forms. The code required to read SVNs may differ from culture to culture but SVNs do exist. For example the difference in reading style of written texts may extend to the reading style of SVNs also. In western countries where sentences are read left to right, comics are also read left to right but this may differ in Japan where the reading is top to bottom or in the Middle East where the reading is right to left. Whatever the reading pattern, there are a kind of SVN that are called comics in some countries and manga in others. In manga, panels and pages are typically read from right to left, consistent with traditional Japanese writing³⁷.

Reading Manga v/s Reading Comic:

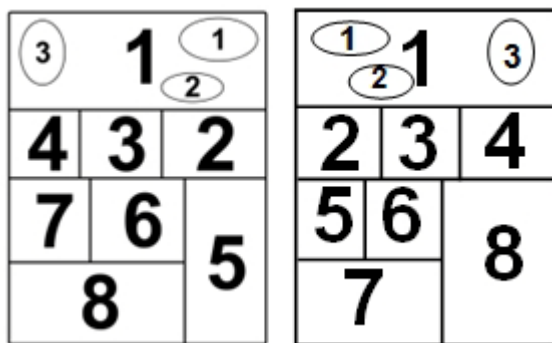


Fig.1. 7: Reading Manga (right to left) v/s Reading Comic (left to right).

- 1) Manga is read from right to left. Speech bubbles, words and sound effects are also read from right to left. Comics are read from left to right.
- 2) One flips pages towards the right side while reading a manga, whereas pages have to be flipped towards the left in comics³⁸.

Fig. 1.7 presents a comparison between a Manga and a Comic. Because SVN's use a visible sign to signify the signifier and anyone who has seen the sign and is familiar with its usage is able to read into the SVN, what differs is the context and connotation.

D) SVN across genres

If we reconsider the definition of SVN i.e. A SVN is a visual that essentially has a story to tell and occurs on a still medium. Fairy tales, fables, folklore, mythology, short stories, a phenomena, an incident, epics, novels, fantasy, fiction, factual events etc. all share the common characteristic of having a story to tell. When any of the above is represented in the

³⁷ Manga - Japanese equivalent of comics,

³⁸ <http://www.wikihow.com/Read-Manga>

form of a visual on a motionless medium they are said to belong to the group of SVN. Stories may belong to any genre but they do have characters that exist in some place, and the plot unravels over some time. Stories from any genre can be transformed into a SVN. Thus SVN exist across genre.

Through this section we have defined and stated the characteristics of an SVN. We have also visited the whole gamut of SVN that exist. The motive behind doing so is to unify the various sub-categories of SVN under a common banner. Recognizing the SVN as a phenomenon can open up further areas of research. One of the main advantages of acknowledging the SVN as a distinct field is the possibility of investigating it from a structuralist point of view. Having accepted that the fact that Comics, Narrative Painting, Pictorial Narratives etc. are different types of SVN having an underlying common structure, makes way for a structural analysis. Having thus laid the foundation for the SVN, it is now possible to move ahead and explore the SVN on a structural level.

1.3 Discourse in Static Visual Narrative

Speech and writing are linear and hence, in a sense, sequential. The listener or reader starts with the first word, each strictly following one after the other to the end, at which point he has an idea of the whole. As opposed to this, visual stories or SVN work in the opposite manner. The whole is taken in at the start and only later are the individual parts examined, as certain pictorial devices move the viewer's eye from part to part³⁹. The spectator's eye embarks on a journey unfolding the story embedded within the visual. In other words the visual language is translated into verbal language through the law of projection⁴⁰, in order to articulate it; and verbal language is constructed in a linear order. The visually presented story has to be verbalized for the viewer to appreciate it; for nothing that cannot be "projected" in discursive form is accessible to the human mind (Langer, 1957). Thus, even though we see pictorial symbols juxtaposed within an SVN, there invariably has to be an imposition of a verbal language (which undoubtedly entails succession). This implies the designer converts a linear story into a spatial visual one which is translated into the single linear sequence when 'read' by the viewer. The designer is then essentially dealing with a visual representation of a temporal sequence of events in a spatial environment. In the matter of the SVN, the designer

³⁹ Small, Jocelyn Penny. Dec., 1999, Time in Space: Narrative in Classical Art, The Art Bulletin, Vol.81, No.4, pp. 562-575

⁴⁰ Wittgenstein describes the law of projection as one that enables the translation of one symbolic language into another. For example, the translation of a musical score into audible music. (as mentioned by Langer, 79) Langer proposes the word "Projection" to describe the process by which we draw purely *logical* analogies. (Langer, 79)

explores the possibility of spatial arrangement of various parts of the narrative within a ‘virtual space’⁴¹ that facilitates a verbal recounting of the story. It is at this juncture that the question of ‘discourse’ arises.

By the word ‘discourse’ we mean the ‘communication mechanism’ or ‘how’ the story is told (in the sense defined by Seymour Chatman, 1975). The existence of variations in visual story telling or discourse in SVN has been noted by many people. These ‘different ways of visual storytelling’ have been referred to as *methods* or *modes* of SVN. Prominent works that centre exclusively on discourse techniques in SVN are: Franz Wickhoff’s (1900), *Roman Art: Some of its Principles and their Application to Early Christian Art*. (S. A. Strong, Ed., & S. A. Strong, Trans.); Kurt Weitzmann’s (1970), *Illustrations in Roll and Codex: A study of the origin and method of text illustration*; and most recently, Vidya Dehejia’s (1997), *Discourse in Early Buddhist Art: Visual Narratives of India*.

Discourse in the SVN discusses ‘how’ events are arranged within the spatial plane to convey the story. Contrary to being a straight forward phenomenon, our investigations reveal that the mechanics of discourse in SVN are much more complex. This thesis aims to bring to light the workings of discourse in SVN.

1.4 The Research Problem

Discourse in SVN has hitherto been viewed primarily from the province of Art History. Art historians have debated and suggested a number of theories to do with the same. Scholars from the area of Archaeology (Carl Robert) and Art History (Kurt Weitzmann, Franz Wickhoff, Anthony Snodgrass and Vidya Dehejia) have suggested Modes or Methods of Visual Narratives, which they have referred to as Continuous Method, Complementary Method and Monoscenic Narrative to name a few⁴². The concern of Art History has been to examine SVN and determine the various ways in which visual stories were being told. Hanfmann (1957) notes:

How an artist [designer] portrays his actors; how he condenses or extends the time sequence of his story; and what he does about the place of action – these decisions determine the solutions for the task of telling a story in visual or plastic terms. (71)

⁴¹ By ‘virtual space’ we mean the area demarcated by the artist by using a ‘frame’ within which to unfold the narrative.

⁴² Vidya Dehejia for example illustrates seven modes of visual narratives in her study focusing around early Buddhist visual narratives in India. See. Dhejia Vidya, *Discourse in Early Buddhist Art: Visual Narratives of India*, Munshiram Manoharlal Publishers Pvt. Ltd., 1997.

On similar lines, Vidya Dehejia (1994) in her book analyzes the distinctive ways in which the Indian artist first presented Buddhist legends to her audience. She states:

The artist has to decide how to portray his actors, how to represent the space or spaces in which his story occurs, and how to shape the time during which the story unfolds. The artist may also arrange his story in a series of more or less discrete episodes; if so, he must decide the manner in which he wishes to compose these episodes within the visual field. The sculptor or painter can also adopt a variety of modes to present the same or similar narratives to his viewers. (3)

The identification of distinct ways of presenting the visual story to audiences was the emphasis here.

The Methods / Modes of visual storytelling identify the existence of different ways of telling visual stories. As these studies had agendas different from ours, the methods of investigation and results vary. The studies essentially have been carried out in domains specific to certain art forms. Moreover, scholars studying variations in particular art forms have not borrowed sufficiently from previous studies that were carried out in a similar vein⁴³. It is this diversity that has proved extremely vital for extending our understanding of the mechanics of discourse in SVN. They have helped us arrive at the conclusion that there exists the possibility that the SVN is a universally occurring phenomenon. Although we have identified certain shortcomings (in terms of communication design issues) in the Methods/Modes postulated by previous studies we do not dismiss them altogether. We believe much can be learnt from what has up to now been unearthed through descriptive means. This in turn provides the fertile groundwork that can now be converted into a substantial form of knowledge through empirical and systematic study of the same.

We are, in this study suggesting a relook at the mechanics of discourse production in SVN by addressing the SVN as a single universally existent entity. This provides us with a plethora of SVN examples that can be subjected to rigorous examination. This approach enriches the study as the investigation is now situated at a structural level. The SVN presents a coalescence, which on preliminary probing raises significant questions about the production of “discourse” in SVN. We advocate that, an investigation into this abstract concept will make visible and highlight the underlying complexities of its functioning. We are thus

⁴³ One has to bear in mind that the SVN has been studied through Archaeological and Art Historical perspective with the aim of only identifying the various method of narrative discourse. This aim they have accomplished quite successfully. Our motive on the other hand is to identify the methods of narrative discourse in a manner that can be replicated and applied in SVN design by designers. Our philosophy and perspective of viewing the problem is therefore quite different.

suggesting that any resultant debate based on “discourse” in SVNs must be addressed through an examination of the ‘order of occurrence’, ‘order of presentation’ and ‘order of telling’⁴⁴. Langer (1957) makes a differentiation between presentational and discursive forms in the act of reading. She recognizes that the elements of presentation can be understood through structural relations because they are involved in a “simultaneous, integral presentation”:

The meanings given through language are successively understood and gathered into a whole by the process called discourse; the meanings of all other symbolic elements that compose a larger articulate symbol are understood only through the meaning of the whole, through their relations within the total structure. Their very functioning as symbols depends on the fact that they are involved in a simultaneous, integral presentation. This kind of semantic may be called “presentation symbolism,” to characterise its essential distinction from discursive symbolism, or “language” proper. (97)

Summarising from what Wittgenstein calls the “law of projection”, discourse in an SVN can be said to operate on the principle of simultaneity and coalescence. It is this aspect that challenges the views on discourse in SVN (i.e. Methods / Modes of SVNs) presented up to now. The questions that arise are: What are the mechanics of discourse production in SVN? Which elements are responsible for a variation of discourse in an SVN? What is the function of those elements?

As far as the problem classification of discourse types is concerned, we are suggesting a possibility of identifying types based on the ‘order of presentation’ and ‘order of telling’. This, we advocate, furnishes the adequate information required to recognize the discourse strategy employed. In order to address this issue however, we need to have a comprehensive understanding of the whole SVN and each of its parts (elements). This marks the shift in focus from earlier content–presentation oriented approaches to a content–presentation–telling oriented one. The relationship between the presentation and telling in the SVN is an untouched area. We locate a lack in prior theorizations which do not take into account the distinction between the presentation–telling approach. A morphological study thus was inevitable. This thesis aims to unravel the mechanics of discourse production by locating itself within the structure and functioning of the SVN.

The critical survey in this thesis is aimed at providing a holistic view of the approaches taken towards classifying discourse methods / modes in SVNs. We are interested in analysing the SVNs classified in order to uncover the manner in which distinctions are

⁴⁴ ‘order of occurrence’ is the sequence of events in the original story, ‘order of presentation’ is the sequence of events as presented and ‘order of telling’ is the sequence of events as told.

made in previous studies. In this study, SVN_s were analyzed with the aid of the iconographic unit (iUnit) in order to trace variations in discourse techniques and identify specific elements responsible for them. The matter of content-representation relationship here is exclusively concerned with redefining and reorienting suppositions with regards to discourse production in SVN_s. Thus one of our prime objectives was to gain a better understanding of the construction of the SVN and the working of its elements through thorough individual and comparative examination of SVN samples.

We postulate that the articulation of the SVN model, the function of its structure and elements will aid in capturing the so far esoteric mechanics of discourse production in SVN_s. An SVN analysis tool was assembled from the critical study of the SVN structure and functioning of its elements to aid unravel the working of SVN_s. Thus, we address the nature of dynamics of discourse production in SVN_s through critical analysis carried out with the aid of the tool. Iconographic units are identified and the SVN compositions probed to find the ‘Method of Construction’ and ‘SVN Discourse Mode’. Against this theoretical backdrop, the thesis aims at providing a comprehensive account of the mechanics of discourse production in SVN_s. By locating our study on the model of the SVN we propose a classification system based on a set of commonly occurring criteria.

1.5 Outline

At this juncture we would like to chart the route this thesis plans to travel. Chapter 1 is an introductory note on Visual Narratives with a focus on the SVN. It is aimed at creating an orientation to the domain of SVN and locating the topic of the investigation (production of discourse in SVN_s) of this thesis. The chapter posits the idea of the universal status of the SVN and thus lays the foundation for the enquiry ahead.

Chapter 2 is a critical survey based on theoretical approaches leading to the nomination of individual Methods/Modes and their categorization to cultivate an argument buttressing the need to relook the mechanics of discourse production in SVN_s, in variance of the seemingly straightforward view advanced by the said approaches.

Chapter 3 considers philosophies and theories that engage with oral / written form of narratives with an aim to arrive at a suitable methodology that facilitates an engagement with the SVN and allows for a comprehensive scrutiny of the dynamics of discourse construction.

The exploratory investigation of SVN's undertaken in Chapter 4 brings to light insightful learning, steering the enquiry towards a rigorous morphological study of the SVN. It helps identify and anchor the pivotal elements in an SVN.

Chapter 5 examines the SVN from a morphological perspective treating it as a comprehensive whole composed of parts. In Chapter 5A the discussion revolves around the elements identified, while Chapter 5B embarks on figuring out the dynamics of discourse in SVN's.

Chapter 6 spans across the development and application of the SVN Analysis Tool. In Chapter 6A the inquisition detects the presence of SVN Construction Methods and SVN Discourse Modes to which can be attributed the workings of discourse in SVN, at least seven distinct patterns of which were found to exist. Chapter 6B re-examines the examples nominated and categorised by scholars through the lens of the SVN Analysis Tool, revealing the element of distinction / construction method / discourse mode.

The final chapter revisits and ties together issues raised by the review of literature and postulates the argument that discourse in SVN's cannot be ascribed to a single term but is better understood as a combination of SVN Construction Method and SVN Discourse Mode. It concludes the treatise by advocating the profitability of employing this approach and the SVN Analysis Tool for a further understanding of SVN's. Finally it draws the discussion to a close by opening up possibilities for potential research.

Having laid the foundation towards the design of this thesis we now proceed to the next chapter that explores studies on discourse production in SVN's and introduces us to the crux of the problem.

Chapter 2

Discourse in SVNs: A Critical Review

*...all classes, all human groups, have their stories,
and very often those stories are enjoyed by men
of different and even opposite cultural backgrounds.*

-Roland Barthes

2.1 Introduction: Tracing articulation of SVNs

SVNs have been and continue to be an integral part of human culture. Ever since mankind discovered the ability to make marks that resemble objects and people from the real world⁴⁵; their potential has been productively employed for a variety of reasons⁴⁶. Narrating stories through visuals (SVNs) has been one such fruitful endeavour. One of the aspects that acts in favour of the SVN is its visual quality which makes it universally communicable⁴⁷. Employed into service by ancient Kings, SVNs have been telling visual tales for thousands of years⁴⁸. The Catholic Church under the patronage of Pope Gregory the Great successfully made use

⁴⁵ Leon Alberti in his book *On Painting*, suggests an interesting speculative account of the origin of figurative arts. '(...)the origins of figurative arts all rely upon an observer's alert perception of images made by chance in nature, to which intellectual principles are increasingly applied as artists strive towards the goal of rationale imitation.' (Alberti, 1972).

⁴⁶ Images may be used for a variety of reasons, prominent among those are: for explanatory purposes, for instructional purposes, for informational purposes etc.

⁴⁷ Although SVNs make use of certain conventions that are embedded in culture and differ from culture to culture, it is a fairly universally understood language.

⁴⁸ The tablet of Hamurabi or the Trojan Column.

of SVN in the form of pictorial narratives, narrating biblical and religious stories, as a tool to educate and instruct those uninitiated in the alphabet⁴⁹. The SVN has been scarcely directly and exclusively addressed and studied from a narratological point of view.

We now turn to the question of how stories are narrated through visuals. What is the logic behind the choice of the arrangement of the elements? This is a question that few scholars have addressed⁵⁰. Fleeting mentioned by many people including Leonardo da Vinci in his writings about painting⁵¹; the scant writings do not do full justice to the subject. This is not to say that SVN have been completely ignored. Intriguing explorations have been made in the areas of visual narratives or pictorial narratives⁵², comics⁵³ and info-graphics⁵⁴ respectively. But these have been independent of learning's from each other although the subjects they deal with do have a common thread i.e. narrating stories visually.

In this study, we have made provisional soundings in the archaeology of SVN. A full excavation must necessarily be a collective and concerted enterprise, mounted dialectically over time and through the many spaces that SVN occupy; making visible relations that hitherto remain imperceptible. Here we will revisit these areas and draw out valuable lessons that will further our cause of understanding the mechanics and functioning of the SVN.

2.2 Evolution of deliberations on SVN

Early Beginnings of scholastic discussions on Discourse in SVN

Formal discussion of the visual / picture began with Giorgio Vasari⁵⁵ in the 16th century. His approach can be categorized under the headings of 'connoisseurship' and 'humanism'. These methods were supplemented by documentary evidence and the study of 'patronage and iconography, or the study of the meaning of images. (Eric, 1995).

Among the older scholars Plutarch devotes considerable space to the differences between poetry and the visual arts, he comes to the conclusion that such differences lie principally in the material with which the two arts work rather than in their nature and aims

⁴⁹ 'Gregory believed that the mimetic aspects of pictographic forms made stories, and the ideas they conveyed, universally communicable' (Lavin Aronberg, 1990,:1)

⁵⁰ Surprisingly there is no mention of how a story can be visually narrated in early texts like treatise of painting from India - The Chitrasutra.

⁵¹ '(...) to depict the life of a saint divided up into various episodes (...) position the foreground with the viewing point at the height of the eye of the spectator of this narrative. On this plane depict the main event on a large scale, and then by diminishing step by step the figures and dwellings upon various hills and planes, you can include all the episodes of the narrative' (Ed. Martin Kemp, 1989: 218).

⁵² Carl Robert, Kurt Weitzmann, Richard Brilliant, Marilyn Aronberg Lavin, Vidya Dehejia etc.

⁵³ Mc Cloud, Eric Weistner, Neil Cohn etc.

⁵⁴ Edward Tufte

⁵⁵ a pupil of Michelangelo.

(McCormick, 1984). James Harris (1709-80) one of the foremost scholars to suggest the possibility of conveying temporal movement through images, says about painting –

Painting can imitate only by means of colour and figure. It can represent only one moment in time. Although it is motionless it can indicate motions and sounds as well as actions which are known (i.e., history) (Lessing, 1766: xvi).

Gotthold Ephraim Lessing's book Laocoön: An Essay on the limits of Painting and Poetry (1766)⁵⁶, provided the first influential discussion on the topics of poetry and painting that could be applied to SVN. Lessing declared that the proper sphere for poetry (arts of time) was the realm of "time" and the proper sphere for visual art (arts of space) was the realm of "space". This "paradigm" prohibited the introduction of different phases of time into the visual art (Watanabe, 2004).

The idea of representing temporality and movement in a still image is an important development in the history of SVN. It is due to the widespread acceptance of this thought that led to the creation of modes / method of visual narratives. Therefore it is essential we trace the thread of the development of this thought before we move to the evolution of Modes of SVN.

Narrative, Temporal Movement and the Static Visual

The shift from examining narrative art from an aesthetic or compositional point of view to studying the text and visual relationship in terms of 'Visual Narrative Discourse' is seen in the work of Richard Brilliant (1984) titled, Visual Narratives: Storytelling in Etruscan and Roman Art⁵⁷. The focus now shifted to the pictorial narrative as one that has a narrative, which is separate and constructed differently from the text.

⁵⁶ Lessing's thoughts can be summarized as follows:

1) in reproducing anything the material limitations of art confine it to the depiction of a single moment in time; 2) in painting this one moment can only be used with reference to a single vantage point; 3) a work of art is created to be contemplated repeatedly and at length, and therefore such a moment must be chosen with the greatest regard for its effect; but only that which gives free reign to the imagination is effective.

In Lessing's opinion, at the heart of a painting lies a story. The only matter open to debate is how the story is to be formulated. If we define storytelling and narrative as the setting forth of a story, then the existence of the story is the only condition, or rather the only possibility for the existence of storytelling and narrative. Looked at from the perspective established by Lessing, we must consider a painting a narrative. At the same time, a story exists at a point in time along with all of our prior knowledge of what has come before and what is to follow. And inevitably some sort of relationship develops between the MOMENT depicted and the moments preceding and following it. Through this, the temporal dimensions of the story emerge. According to Lessing, in painting, everything happens at the same time, everything exists side by side and only one moment of the action can be depicted.

⁵⁷ Brilliant's work features a systematic analysis of the properties and methods peculiar to visual narrative, revealing the vital relationship between text and art in the representation of classical myth or Roman history. See, Brilliant Richard, *Visual Narratives: Storytelling in Etruscan and Roman Art*, London: Cornell University Press, 1984.

Temporality, the narrative form, as a sense of succession and sequence, can indeed be discussed in the context of the still image (Parna, 2001)⁵⁸. Souriau's (1949) paper Time in the Plastic Arts, supports the presence of a temporal possibility in a static visual and discusses the different types of 'time' in an image⁵⁹. With the acknowledgement of the presence of Narrative or Storytelling capabilities of seemingly still images, came the investigation into visual representation in terms of temporality and movement in SVN. The (still or static) image now became a subject of narrative analysis. H.A. Groenewegen-Frankfort's (1987) work titled, Arrest and Movement: Space and Time in the Art of the Ancient Near East⁶⁰ (an analysis of pre-Greek art in terms of the issues of space and narrative) is one of the pioneering works in this area. Gombrich (1964) pioneered the issue of temporality in the static image with his brilliant paper, Moment and Movement in Art (and later his book (1982) The Image And The Eye: Further studies in the Psychology of Pictorial Representation). This opened up the way for further studies in the possibility of representation of movement in static images⁶¹.

Kress and Van Leeuwen's (1996) Reading Images: The Grammar of Visual Design, although not directly speaking of SVN provides an interesting insight on narrative process that helps us further the understanding of the mechanics of narration as a social action⁶².

The problem of temporality has also been dealt with in the area of comics or sequential art, where it forms one of the most indispensable principles. McCloud (1994) in his book Understanding Comic: The Invisible Art, devotes an entire chapter to temporal progression and its functioning in comics⁶³. He proposes the idea of "temporal maps" and maintains the proposition 'space equals time' (70-72). Cohn (2006) in his paper 'Time

⁵⁸ Karen Parna's work titled 'Narrative, time and the fixed image' is part of the book titled 'Time, Narrative & the Fixed Image', Ed. by Mirelle Ribiere and Jan Beatens. This volume is a collection of papers that discusses the relationship between time, narrative and the fixed image.

⁵⁹ In his paper Souriau holds Kant responsible for the contrast between 'arts of space' and 'arts of time'. He also discusses different types of 'time' in the context of the still image such as – 'time of contemplation' and 'intrinsic time of the work'. See Souriau Etienne, 'Time in the Plastic Arts', *The Journal of Aesthetics and Art Criticism*, 1949.

⁶⁰ First published in 1951 by Faber and Faber Ltd.

⁶¹ Prominent among the studies are – Gottlieb, Carla, *Movement in Painting*, 1958. Le Poidevin, Robin, *Time and the Static Image*, Philosophy, 1997. Small, Jocelyn Penny, *Time in Space: Narrative in Classical Art*, *The Art Bulletin*, 1999.

⁶² See Kress, Gunther and van Leeuwen, Theo, *Reading Images: The Grammar of Visual Design*, London, 1996.

⁶³ In the chapter 'Time Frames', McCloud explores the concepts of time and motion with regards to transitions represented between panels of a comic. He identified six transitions to characterize the relations of one panel to another: 1) Moment-to-moment, 2) Action-to-action, 3) Subject-to-subject, 4) Aspect-to-aspect, 5) Scene-to-scene, 6) Non-sequitur (70-72).

Frames ...or Not' argues against McCloud's proposition, claiming 'temporality' to be an independent construct imposed by the reader of the comic (2-3)⁶⁴.

On Methods/ Modes of visual storytelling

Discussion on methods or modes of SVN proper began with a study from the late nineteenth century by Carl Robert in Bild und Lied: Archaeologische Beiträge zur Geschichte der griechischen Heldensage (1881)⁶⁵, in which he proposed three methods of visual narration. Following along the same lines in the early twentieth century arrived Franz Wickhoff's Die Wiener Genesis (1895)⁶⁶. Robert and Wickhoff were both attempting to describe the evolution of narrative art in Antiquity and presented a distinction between different kinds of pictorial narration. Roughly speaking the modes acknowledged were – Kompletterend, Distinguierend and Kontinuierend. The three kinds of narration discussed by Wickhoff (translated to English by Strong) are *complementary* (kompletterend), *isolating* (distinguierend) and *continuous* (kontinuierend).

Karl Clausberg criticised Wickhoff's interpretation for disregarding many important features characteristic of the style, which arise from a unique entanglement of time and space (Watanabe, 2004). Watanabe in her paper provides a slightly different translation of the three styles. She mentions the three specific styles as method of presenting narrative: the *completing* (kompletterend), the *distinguishing* (distinguierend), and the *continuous* (kontinuierend) styles (105). In order to reassess the value and importance of the continuous style, Wickhoff also examined the way in which the style was used in Roman art.

Modes of SVN in the 20th century

In 1947 Kurt Weitzmann in his book Illustration in Roll and Codes: A Study of the Origin and the Method of Text Illustration⁶⁷ elaborated on methodological tools for structural analysis of narrative imagery and applied his ideas to manuscript illustration (Westergard, 2006). Wickhoff's theory was replaced by the three styles of pictorial narrative with broader

⁶⁴ Cohn successfully argues about the illusionary nature of graphic representations and the recognition of temporality vis-a-vis 'actions' as being an act of the mind. See, Cohn Neil, 'Time Frames ...or Not', 2006.

⁶⁵ Robert, Carl. *Bild und Lied: Archaeologische Beiträge zur Geschichte der griechischen Heldensage*. Berlin, 1881.

⁶⁶ The complete facsimile of the Vienna Genesis was edited for the first time by Wickhoff and Hartel in 1895. Wickhoff's pioneering interpretation of narrative art was very important and his commentary on the Vienna Genesis was republished in 1912 under the more general title *Die griechische Kunst Die Wiener Genesis* a sixth century illustrated codex of Genesis in the National Library of Austria (Watanabe, 2004:105). See Wickhoff, Franz. *Die "Wiener Genesis."* Vienna, 1895. Translated by E. Strong as *Roman Art: Some of Its Principles and Their Application to Early Christian Painting*. New York, 1900.

⁶⁷ Weitzmann, Kurt. *Illustration in Roll and Codes: A Study of the Origin and the Method of Text Illustration*, Princeton, 1947.

concepts: the completing style was replaced by the “Simultaneous” method, the distinguishing style by the “Monoscenic” method, and the continuous style by the “Cyclic” method (Watanabe, 2004). Thus, Weitzmann proposed three modes – **The Simultaneous Method, The Monoscenic Method and The Cyclic Method**⁶⁸.

The issue of Narrative Discourse in SVNs was first addressed at a conference on narrative in ancient art in 1955⁶⁹. The papers presented are published as Narration in Ancient Art, American Journal of Archaeology, 61 (January, 1957:43-92). Prominent among those is the work of George Hanfmann who wrote:

“Since all human actions unfold in time and are carried out in space, men, time, and space are the three major challenges which the task of storytelling presents to a sculptor or painter.”⁷⁰ (71)

At the same conference Perkins (1957) mentioned the presence of **Culmination Scene** and **Successive Episodes** in Babylonian Art, as distinct methods of narration (55).

After lying dormant for about three decades, the topic resurfaces again in 1994 when Snodgrass discusses four modes of telling a visual story in Greek and Roman art. Shapiro (1994) summarizes the four modes suggested by Snodgrass as—**Monoscenic, Synoptic, Cyclic** and **Continuous** (8-9).

More recent twentieth-century research has highlighted the uniqueness of pictorial narrative – the ability of the pictorial to constitute its own narrative, which is separate and constructed differently from the literary original (Skeet, 2002). Marilyn Aronberg Lavin’s (1990) work, The Place of Narrative: Mural Decoration in Italian Churches, 431-1600 (1990), identifies a number of narrative patterns in cycles of wall painting has revealed new ways of telling established stories, revealing meanings that a contemporary audience can relate to. In the same year Vidya Dehejia examined Buddhist narrative art critically and identified up to seven modes of visual narratives in her paper, On Modes of Visual Narration in the Early

⁶⁸ Although we will not go into the history of the modes/methods of narration in this thesis we would like to draw your attention to a speculative suggestion in this regard. Weitzmann in his paper suggests that ‘Whereas the monoscenic pictures were in all probability invented for fresco and panel painting, the cyclic narration originated (...) in book illustration (Weitzmann, 1949:159). He demonstrates the later point in his book, *Illustration in Roll and Codes: A Study of the Origin and the Method of Text Illustration*, Princeton, 1947, pp.37.

⁶⁹ Narrative art of the ancient world was a subject of a symposium held at the 57th General Meeting of the Archaeological Institute of America. The papers presented are published as: “Narration in Ancient Art,” American Journal of Archaeology, 61 (January, 1957:43-92). Papers presented on Narrative art include – Hanfmann, George M.A., ‘Narration in Greek Art’; Kantor, Helen J., ‘Narration in Egyptian Art’; Güterbock, Hans G., ‘Narration in Anatolian, Syrian, and Assyrian Art’; Weitzmann, Kurt, ‘Narration in Early Christendom’; Perkins, Ann, ‘Narration in Babylonian Art’; von Blanckenhagen, Peter H., ‘Narration in Hellenistic and Roman Art’.

⁷⁰ See Hanfmann, George M.A., ‘Narration in Greek Art’.

Buddhist Art published in *The Art Bulletin*, Vol. 72, No. 3. They are **Monoscenic Narratives: The theme of Action, Monoscenic Narratives: Being in a State versus Being in Action, Synoptic Narrative mode, Conflated Narrative mode, Continuous Narrative mode, Linear Narrative mode, and Narrative Networks**. These were Modes were later revised and her work presented in a book, Discourse in Early Buddhist Narrative Art: Visual Narratives of India, (1994); where she substituted the term Linear Narrative with Sequential Narrative. Coming in close succession to Dehejia's study, in 1995, Lew Andrews discussed the Continuous Narrative in the context of Renaissance Art.

Apart from the above noted studies, there have been explorations carried out on a particular art form with the aim of explorations in discourse types. Nelson Goodman comments on the problem of the 'order of occurrence' and 'order of telling' in an SVN.

Notable study in pictorial art, particularly in the area of 'Pictorial Semiotics', has been carried out by Göran Sonesson (1995). Here semiotics is used to unearth the dynamics of pictorial texts. While Sonesson does not comment on the subject of methods or modes of pictorial narrative; he certainly acknowledges the presence of 'varieties of pictorial narrativity'. He proposes two types of pictorial texts. The first one he calls *Temporal series*, i.e. the continuous sequence of moving pictures, as in a film, and, sometimes, on television. The next one is labelled the *Temporal set*, which consists in a number of static pictures united by a more or less common theme, as in comic strips, graphic novels and photo novels (245)⁷¹.

Having had an idea of the way that research regarding SVN's evolved, we will select the most useful Methods / Modes of SVN presented by scholars and move to the next section where in we engage with each Method / Mode and try to understand the rationale used to distinguish each of these.

Methods / Modes of SVN identified

Scholars in the areas of archaeology and art history have proposed and discussed Methods and Modes of SVN's. This is with reference to the narrative strategy used to tell the story. No less than ten techniques of visual storytelling have been proposed and discussed at various times by scholars in context of particular art forms. The literature review has revealed that the researchers Wickhoff, Weitzman, Snodgrass and Dehejia have provided the most useful descriptions of visual storytelling techniques. Therefore, this study will now turn to these techniques to see how well they describe SVN's. Table 2.1 enumerates the researcher, the

⁷¹ Sonesson, Göran, *Mute Narrative: New Issues in the study of Pictorial Texts*, Lund, 1995.

context of the work within which the method/mode of visual storytelling is discussed, the year of the study and the method/mode suggested⁷².

No.	Scholar	Area	Year	Method / Mode
1	Franz Wickhoff	Greek & Roman Art	1900	Complementary Method
				Isolating Method
				Continuous Method
2	Kurt Weitzmann	Greek Art	1947	The Simultaneous Method
				The Monoscenic Method
				The Cyclic Method
				Conflation of scenes
				Episodic Method
3	Anthony Snodgrass	Greek & Roman Art	1981	Monoscenic Method
				Synoptic Method
				Cyclic Method
				Continuous Method
4	Vidya Dehejia	The Early Buddhist Art	1990	The Monoscenic Narrative Mode: The theme of Action
				The Monoscenic Narrative Mode: Being in State versus Being in Action
				Static Monoscenic
				Synoptic Narrative
				Conflated Narrative
				Continuous Narrative
				Sequential Narrative
				Narrative Networks

Table 2.1: The table shows Methods / Modes proposed by various Scholars.

It is with reference to these Methods/ Modes that we will present our arguments on the issue of discourse production in SVN.

2.3 In-depth Investigations

Scholars have defined methods and modes of narrative strategies, but there seems to be some similarities and difference in view. In this section we will critically review each method or modes proposed by scholars and try to locate the basis for the term used to define it. In order

⁷² We are not in our study concerned as to where and how these methods or modes of SVN arose (originated). Neither are we interested in the influences that led to the creation of these methods. We will instead concentrate on what they are and try to understand what they comprise of.

to get an idea of how each of the methods was identified and categorized, we will examine the methods/modes in two ways. 1) By chunking similar methods/modes. It was observed that there are many similar terms used by scholars to categorize the discourse techniques in SVN. We have compiled a table (2.2) listing the methods and modes proposed, by which scholar, in the context of which area and the year it was proposed. 2) By examining the categories proposed by each scholar with a bid to finding the rationale for classification. We follow the table 2.1 that has been presented above. We shall look at each of the examples carefully through a predefined perspective of examination, using diagrams where required to understand the method or mode. Finally we will make our conclusions based on the various observations made.

We will begin our review of literature following a particular method /mode and discussing it. Comparisons are made between the terms and descriptions presented by various scholars using similar terms to categorize a method/mode. We followed the order enumerated in table 2.2.

No.	Method / Mode	Scholar	Area	Year
1	The Monoscenic Method	Kurt Weitzmann	Greek Art	1947
2	Monoscenic or Dramatic picture	George M.A. Hanfmann	Greek Art	1957
3	The Monoscenic Method	Anthony Snodgrass	Greek & Roman Art	1981
4	Monoscenic Mode	Vidya Dehejia	Early Buddhist Art	1997
5	Culmination Method	Ann Perkins	Babylonian Art	1957
6	Isolating Method	Franz Wickhoff	Roman Art	1900
7	Continuous Method	Franz Wickhoff	Roman Art	1900
8	Continuous Narrative	Kurt Weitzmann	Early Christendom	1957
9	Continuous Narrative	P.H. von Blanckenhagen		1957
10	Continuous Method	Anthony Snodgrass	Greek & Roman Art	1981
11	Continuous Mode	Vidya Dehejia	Early Buddhist Art	1994
12	Continuous Narrative	Julia K Murray	Buddhism and Early Illustration in China	1995
13	The Continuous	N.K. Rutter & Brian A. Sparkes	Ancient Greece	2001
14	Continuous Narrative or Continuous Style	Lew Andrews	Renaissance Art	1995
15	Continuous Style	Chikako E. Watanabe	Assyrian Art	2004

16	Sequential Mode	Vidya Dehejia	Early Buddhist Art	1997
17	Segmented Narrative	Julia K Murray	Buddhism and Early Illustration in China	1995
18	Linear Narrative	Richard Brilliant	Etruscan Art	1984
19	Linear Narrative	Vidya Dehejia	Early Buddhist Art	1997
20	Episodic Method	Ann Perkins	Babylonian Art	1957
21	Cyclic Method	Kurt Weitzmann	Greek Art	1970
22	Cyclic Method	George M.A. Hanfmann	Greek Art	1957
23	Cyclic Method	Anthony Snodgrass	Greek & Roman Art	1981
24	Complementary Method	Franz Wickhoff	Roman Art	1900
25	Simultaneous Method	Kurt Weitzmann	Greek Art	1970
26	Conflated Scenes	Kurt Weitzmann	Greek Art	1970
27	Conflated Narrative	Vidya Dehejia	Early Buddhist Art	1997
28	Synoptic Narrative	Vidya Dehejia	Early Buddhist Art	1997
29	Synoptic Method	Anthony Snodgrass	Greek & Roman Art	1981

Table 2.2: The table enumerates Methods / Modes nominated by scholars.

Perspective of Examination:

We would at the beginning like to state the method in which we will examine the methods / modes proposed by the various scholars. We will do so with a particular objective in mind. Our aim is to understand the rationale employed by the scholars for coining the terms for the said categories and to categorise the technique of telling stories in a visual.

Our analysis will comprise of two parts. In Part I we will trace the etymological meaning of the term used to categorize the techniques of telling visual stories. In Part II we will examine each example against the presentation of the iconographic unit (where required). Finally we will try to connect the meaning of the term and the manner of presentation of the story in a hope to find the rationale employed.

In order to carry out Part II of our analysis we will make some presuppositions. We begin from the premise that a story is a set of events that unfolds over time at some location or the other. This place or location is represented in the representational space of the SVN. Actors are the participants or agents in the story. It is through identifying the actors, reading their gestures and postures that the viewer recognizes the event depicted and gets an idea of the time and place of occurrence of the event. Thus we arrive at the conclusion that event, time, place and space are elements present in every SVN.

We will try and understand each technique with the help of four concepts –

Moment – M: A single event represented as a visual in the SVN.

Time – T: Temporality depicted in the SVN.

Place – P: Location where the event occurred.

Space – S: The representational space used to arrange the event.

From the designer's point of view, these are the four things that every story represented as an SVN has. We make this postulation based on the annotations made by Hanfmann and Dehejia, supported by our empirical observations of SVNs. It is our conviction, that trying to understand how each of these concepts is put to use will help us comprehend the method or mode defined.

Here we present an example of the manner in which critical review was conducted. The entire review is presented in Appendix 2A on page 333.

2.3.1 Individual Methods / Modes

The Monoscenic Mode / Method

We begin our discussion on the Monoscenic manner of representation of the story by first finding out what the term 'Monoscenic' means.

Term Meaning: Monoscenic

The word Monoscenic is made up of two words 'mono' meaning one and 'scenic' – Mono + Scenic

mono: single

scenic *adj*: (from the word 'scene' or 'scenery')

scene (theatre / film) *n*: 1) a part of a play or a film in which the actions stays in one place for a continuous period of time.

2) an event

3) to set the scene: is to describe a situation where something is about to happen.

scene (area) *n*: a particular area of life and all the things connected with it.

scenery (countryside) *n*: the general appearance of natural surroundings. (Cambridge International Dictionary of English, Cambridge University Press, 1995)

A scene can mean in our context 1) the place of an actual or fictional event; *the scene of crime*, where it happened. 2) stage scenery (background) (The Oxford Paperback Dictionary, 1989).

Monoscenic Method: Kurt Weitzmann, Greek Art (1947)

The Monoscenic Method was first proposed by Kurt Weitzmann (1947) within the context of Greek Art⁷³. He defines this method as ‘based on the principle of the unity of time and place’, characterized by the concentration on a single action within the limits of one scene. He cites the reason for selecting this term as - ‘it stresses an iconographic rather than formal connotation’ (14).

Weitzmann defines the Monoscenic Method as a technique of construction of an Iconographic Unit⁷⁴. He does not explain the concept of an Iconographic Unit before beginning to describe the Monoscenic Method. But from the third example discussed, it is quite clear that he is indeed speaking in terms of the Iconographic Unit. Although Weitzmann recognizes the Iconographic Unit as the basic unit to construct a SVN, he makes no attempt to explain what it is, except for a few lines devoted to the Iconographic Unit⁷⁵ somewhere further in the book. Weitzmann takes it for granted that the reader would know what it is.

If we read his meaning correctly, then an Iconographic Unit would consist of the visual representation of one event represented as a single visual moment (M), occurring at one point in time (T), at a particular location (P), which is represented at a specific space (S). We find Weitzmann’s scheme of an Iconographic Unit an excellent way to appreciate the SVN. Taking the thought forward, we symbolically express the Iconographic Unit as:

$$\mathbf{M [T - S (P)]}$$

Broken down to lucid individual elements we hope to comprehend the construction of the SVN. We thus understand that a visual moment is constructed of at least three elements: Time, Space, Place. As time -T and space -S are related, we put them together, and as ‘space -S’ signifies the location or place P, we put it in brackets as (P). Thus we will trace the Iconographic Unit marking the visual Moment (M) which consists of [Time (T) – Space (S) and Place (P)] together will help us understand the event or arrangement of events unfolding.

⁷³ Weitzmann was aware and had access to studies conducted by scholars before him in this area, including those of Carl Robert and Franz Wickhoff. While he shares Robert’s views he rejects those of Wickhoff. Weitzmann’s methods draw heavily and are influenced by Roberts manner of studying methods of narrative strategies.

⁷⁴ Weitzmann mentions that Robert had no specific term for this method and that he (Robert) occasionally he speaks of *Situationsbilder*, i.e. iconographic units in which the pictorial features of each are related to one very specific situation.

⁷⁵ Weitzmann explains - that the content of the miniatures, is called ‘iconography’ and which is equivalent to the readings of the text. According to him the iconography is fused with the style i.e. one cannot be considered without the other (Weitzmann, 1947: 182).

Having (hypothetically) recognized the Iconographic Unit (iUnit) as the basic unit required to construct the SVN; we can in this light see what Weitzmann describes as the characteristic of a particular kind of Iconographic Unit. We can then rephrase the definition of Monoscenic Method as – an Iconographic unit that is characterized by the concentration on a single action within the limits of one scene, where ‘Monoscenic’ means ‘one scene’ and ‘Method’ is employed as a technique of constructing the Iconographic unit. In this case Monoscenic method is an Iconographic Unit that is composed of actors caught in action occupying – One Time + One Place + One Space, that together signify One Event represented as one visual moment M.

Weitzmann discusses many examples to illustrate his point, of which we shall examine three. The first example discussed is a vase that represents a scene from the Odyssey ‘The Killing of the Wooers’ (Fig.2.1). The image represents a single scene from the story.



Fig.2.1: Diagram explaining the monoscenic method, The Killing of the Wooers, Weitzmann.

Odysseus bends his bow and aims at one of the wooers, one of whom he has already wounded⁷⁶. The palmette ornament divides this single iconographic unit into two parts but does not disturb it. This SVN can be described diagrammatically in the following way: M1[T1-S1(P1)]; where M1 refers to the single event depicted, T1- a single point of time, S1- the actors occupy a single unit of space that signifies the place where the incident occurs P1.

Here we shall now present a rundown of the critical review with reference to the individual Methods / Modes.

Summary of the Critical Review of Methods / Modes

Based on the discussions it is clear that there is a discrepancy in the manner in which the methods are nominated. Our findings are consolidated in the form of a table to help understand the rationale employed to use a particular term to identify various method of narrative discourse. We shall place our findings in five columns (see Table 2.3):

1. Column 1 lists the category name.

⁷⁶ Behind Odysseus stand two women who are not mentioned in the text but are represented by the artist.

2. Column 2 provides the dictionary meaning of the term.
3. Column 3 gives a gist of the description of the method mentioned by various scholars.
4. Column 4 presents our explanation of the possible rationale used for assigning the term.
5. Column 5 sums up the rationale used in a few words to aid comparison.

Category Name	Meaning of the term	Description of method	Possible rationale for assigning the name: explanation	Possible rationale for assigning the name: gist
Monoscenic	Mono + Scene mono: single scene: an event	The concentration of a single event of the story; expressed as the iconographic unit depicting one event, which occurs at one point of time, at a certain place that is represented by a specific space in the visual. E1[T1-S1(P1)].	1) The manner of selecting a single scene from the story to be represented. 2) The use of a single demarcated unit of compositional space. 3) The use of a single scene or space that may signify a particular place.	COMPOSITIONAL ⁷⁷
Isolating Method	isolate v: to separate (something from other things with which it is joined or mixed) or to keep separate from.	Gives striking scenes either separately or else side by side, but divided by framework.	The rationale for using the term ‘isolating’ could be the process of selection of the event to be represented. It also refers to the compositional arrangement of the scene as a distinct unit.	PROCESS of selecting an event to illustrate / COMPOSITIONAL
Continuous Method / Mode	continuous <i>adj</i> : (from the word ‘continue’) means without a pause.	An undivided composition that presents a sequence of events. Where, a number of actions occurring at different moments but involving the same characters are presented together in a single unified space. The changes are made visible by means of comparing the same person in	The word ‘continuous’ here is used on two levels. 1) With reference to the events from the story that are depicted in a continuous fashion as compared to the ‘monoscenic’ where only one scene is selected from a continuous series of events.	NATURE OF PRESENTATION OF STORY

⁷⁷Compositional: meaning with reference to a compositional aspect of the SVN.

		different moments or states.	2) With reference to the manner in which the events of the story are placed next to each other without dividers in between to separate them. Thus there is a continuous flow in time and space within the demarcated virtual story space.	
Sequential Mode	sequential <i>adj.</i> : (from the word ‘sequence’) means following a particular order.	Extrinsic markers are used to demarcate temporal divisions. Scenes are separated from one another by a variety of compositional means, and generally each episode is contained within a separate frame.	Based on the manner of compositional presentation of the story in the visual.	NATURE OF PRESENTATION OF STORY
Segmented Narrative	segment <i>v.</i> : any of the parts into which something (esp. a circle or sphere) can be divided or into which it is naturally divided.	A series of linked single-scene compositions.	The term is used with reference to the compositional arrangement of the SVN.	COMPOSITIONAL
Linear Narrative	linear : <i>adj.</i> 1) of a line; of length. 2) arranged in a line.	the compositional distinction made between intrinsic and extrinsic criteria of temporal division.	Based on the compositional layout of the episodes of the story.	COMPOSITIONAL
Episodic method	episodic : from the word ‘episode’ episode : event <i>n</i> a single event or a group of related events. part of a story <i>n</i> one of the single parts into which a story is divided.	No explicit definition of this method is mentioned.	With reference to the nature of the manner in which the story is presented.	PROCESS OF PRESENTATION OF STORY
Cyclic Method	cyclic <i>adj.</i> : (from the word ‘cycle’)	A sequence of several scenes	Based on the fact that the story is a	NATURE OF

	cycle (series) <i>n</i> : a group of events which happen in a particular order, one following the other, and which are often repeated.	having iconographic coherence as well as dependence upon a uniform textual source.	series of events that follows a sequence.	PRESENTATION OF STORY
Complementary Method	complementary adj: (from the word ‘complement’) To match two different things together whose combined effect is greater than that of either separately.	Without repetition of the <i>dramatis persona</i> , it aims at the complete expression of everything that happens before or after the central event, or that concerns the subject matter	The term used to identify this method as distinct from the others is based on manner in which the subject matter of the story is arranged. All the events visually depicted act in a complimentary manner to each other and together tell the tale.	METHOD OF ARRANGING THE EVENTS
Simultaneous Method	happening or being done at exactly the same time.	Within the limits of a single scene several actions take place at the same time, i.e. simultaneously. There is no repetition of actor.	The term has been used to highlight the fact of several actions taking place at the same time. It is to do with the presentation of the events to the viewers.	VISUAL PRESENTATION OF THE STORY
Conflated Narrative	conflate : to combine (two or more separate things, esp. texts) to form a whole.	Multiple episodes of a story or multiple scenes of an episode are presented, the figure of the protagonist is conflated instead of being repeated from one scene to the next.	With reference to the nature of presentation of the actor.	PRESENTATION OF THE ACTOR
Synoptic Narrative	synopsis : a brief description of the contents.	a combination of several different moments or episodes from a story into a single picture. There is, therefore, no unity of time and often none of place either. The picture corresponds to an	The manner in which narrative time is represented or rather not represented.	PRESENTATION OF NARRATIVE TIME

		impossible moment that no photograph could capture, but no figure occurs more than once.		
Culmination method	culminate: to reach or achieve (a result or a high point) after gradual development and sometimes a lot of effort.	The culminating scene – one group of figures, one moment of time, at the climax of a series of events – to stand for the entire story.	The term is used to describe the part of the story selected to be visually represented.	SELECTION OF EVENT TO BE REPRESENTED
Compressed Method	compress: to press (something) into a smaller place.	The events were compressed in a single scene.	The term compressed is used here to describe the manner in which the events are represented in the given visual space.	COMPOSITIONAL

Table. 2.3: Compilation of the term and rationale used to identify SVN methods and modes.

An examination of the table arrived at shows:

- 1) The most common rationale used to distinguish between the methods of narrative discourse is compositional. Monoscenic, Segmented, Linear and Compressed are words associated with the description of the compositional manner in which the story is presented.

The questions that come to mind are:

Cannot the segmented and linear methods have an event executed in the monoscenic or compressed mode? If yes then it points towards a hierarchy in the categorization of methods where Monoscenic and Compressed could be further classifications at the second level.

- 2) The terms employed that were the next popular are to do with the nature of presentation of the series of events of the story. Continuous, Sequential, Cyclic refer to the manner in which the story is presented, where Continuous speaks of the continuity between events, and Sequential and Cyclic refer to the sequential nature of scenes. There seems to be a mismatch between the description of the Sequential mode and the term used to distinguish this method. The definition mentions that the characteristic feature of this method is the fact that each event is presented as a single individual enframed unit; that is it forms a part of a larger story. But the word 'sequential' does not highlight this fact.

The questions that arise here are:

If the method is continuous does it not imply that it is also sequential?

Is the sequential method not continuous in the sense that the events are presented in a continuous sequence?

If the method is cyclic is it not also continuous and sequential?

- 3) Isolating method talks about isolating an event from a sequence of events and presenting it as an individual unit. This method of selection and presentation bears a striking similarity to the monoscenic mode, which is also characterized by a kind of isolating of an event. The only point of difference is that the isolating method mentions that the other events that have also gone through the same process of segregation are presented in a sequence. This latter part then makes it comparable to another method mentioned i.e. the segmented narration.
- 4) The episodic method highlights the fact that the episodes of the story are represented. One needs to question the need for this kind of categorization as it does not tell us anything to do with the manner of discourse.

- 5) The complementary method tells us about the manner in which the events of the story are arranged. But a complementary method can be continuous and cyclic as well. So one needs to rethink at what level of classification one needs to place this method.
- 6) Simultaneous method is identified by the reasoning that all the events appear to be unfolding simultaneously to the viewer. But this is true of all SVN. Being a visual medium all events represented on the medium would be accessible at all times to the viewer. This is true of the continuous, segmented, cyclic and other methods mentioned.
- 7) The conflated narrative clearly is distinguished by the characteristic conflation of the actor or actors in the SVN. This is indeed a very good distinguishing feature of the SVN; but the so called conflated narrative also has events presented in a continuous sequence. So this SVN can easily be classified as the continuous method and cyclic method as well. Here again the question of hierarchy and levels of classification comes to mind.
- 8) The synoptic narrative is the most puzzling one of all. The term used to distinguish it is synoptic, which we gather comes from the word synopsis. If we have understood correctly a synopsis is the gist of a story. Examinations of the examples show no such thing; but what the examples certainly have in common is an unstructured presentation of the story-time.
- 9) The culmination method again has nothing to do with the manner in which the narrative discourse occurs but rather the choice of the type of event selected from the story. Whether the event selected was from the beginning of the story, or occurs in the middle of the story or is the culmination of the story does not affect the narrative discourse.

Thus our examination shows that there are many problems with the terms, the rationale and the classification of the methods / modes of SVN. Having done this we will now turn our attention to the classification of the SVN by scholars. It is a well known scientific fact that when a classification is attempted it should be done using a single rationale. For example if one has to categorize plants it could be done on the basis of the colour, or the shape of the leaf, or the type of root. Only when a common rationale is generated can one provide a classification. We shall examine the classification provided by scholars in order to find the rationale employed to identify the narrative discourse types. This examination will help us in suggesting a classification system.

2.3.2 Categorization of Methods / Modes

Analysis of scholarly categorization of the modes/methods of SVN

Having examined each method or mode of narrative discourse we arrange it in a table according to the groups identified by each scholar. For our study we will consider four scholars who have proposed classifications of the methods/ modes of visual narratives:

- 1) Franz Wickhoff: Greek & Roman Art, 1900
- 2) Kurt Weitzmann: Greek Art, 1947
- 3) Anthony Snodgrass: Greek & Roman Art, 1981
- 4) Vidya Dehejia: The Early Buddhist Art, 1994 /97

We will examine each of the classification groups proposed by the scholars.

Here we shall now present a summary of the critical review with reference to the categorization. The detailed investigation is presented in Appendix 2B on page 385.

Findings

Rationale for categorization: Method or Mode of Narrative

Our study reveals that there are at least two kinds of rationale at work in the categories suggested by the scholars, which are:

- 1) The manner in which the events are arranged in the story space e.g. continuous, compressed or sequential.
- 2) The manner in which the events connect to each other to tell the story e.g. complementary, simultaneous or monoscenic.

From the review of literature it is clear that there are two kinds of observations that have been made by scholars. One is to do with the manner in which the story is presented by the designer. This we will call “order of presentation”. The second is to do with the way in which the designer communicates the story. This we will call “order of telling”. If we accept these two orders to be at work within the SVN we can easily attribute categories such as Continuous, Compressed and Conflated to the order of presentation. Subsequently we can also attribute categories such as Complementary, Simultaneous and Monoscenic to the order of telling.

Conclusions

It is clear that attempts have been made to appreciate discourse production in SVN. While Wickhoff, Weitzmann, Snodgrass and Dehejia have managed to put the visual narrative discourse methods into some kind of perspective, it is apparent that there is some disparity.

The dissatisfactions surface in papers such as that of Julia Murray (1995)⁷⁸ where she does not find the terms assigned to the discourse method apt and suggests different ones.

Moreover, our examination of the Methods / Modes reveal there are two kinds of order at work in the SVN. This therefore is an area that requires further investigation.

2.5 The Gap in the Knowledge

Let us now take an oblique look back at our several probes into the corpus of the subject at hand: an anamorphic reading of our own arguments; a capitulation of our findings to a raking light. The following section will: 1) present the discrepancies noted in the review of literature and 2) consider the fact – beyond the idealist and theoretical perspectives on artistic production and construal fabrication of SVN of who benefits from the rethinking of SVN construction and discourse production. In doing so, we shall firmly root our frame of investigation and provide the tracks and directions on which the train of inquiry will travel.

It is obvious that the nomination and classification of the narrative discourse techniques in SVN needs to be rethought. As we have seen in the previous section, although significant previous studies have been performed in the area of visual narrative discourse in SVN, there are several gaps in the complete understanding of the phenomenon. Having critically reviewed the methods or modes of narrative discourse proposed by scholars we have identified the following noteworthy problems:

- There is an absence of the mention of methodology followed to arrive at the accurate delineation of narrative discourse techniques and their classification into various categories such as monoscenic, synoptic, continuous etc.
- The rationale for assigning a particular term to distinguish a specific method is not always explained.
- Use of same term to express two different ideas has been noted, for example the Synoptic mode.
- Use of different terms to express the same idea has been noted, for example Isolated mode and Segmented mode.
- The rationale for categorization of visual narratives varies even among the set proposed by a single scholar is problematic.

⁷⁸ Murray describes 'segmented narrative' in Buddhism and Early Narrative Illustration in China. She defines segmented narrative as – "a series of linked single-scene compositions" (20). Murray disagrees with the term 'cyclic' used by Weitzmann; and instead prefers to use the term "segmented" narrative (20). She also finds the term 'linear narrative' used by Dehejia insufficient – (20) to distinguish the category from modes of illustration in which successive scenes are not separated from one another.

- SVN's have been studied as being different in various cultures, for example Roman Art, Early Buddhist Art, Greek Art, Assyrian Art etc. Thus the fact that they are in core SVN's has gone unnoticed.

Although there may be discrepancies in the studies reviewed they are never the less valuable studies in their own ways. They have helped us gain a basic understanding of the mechanics of discourse production in SVN's and formulate a philosophy through which to address the problem.

We investigate the SVN from a design perspective and therefore differ in our approach to the problem. SVN forms an important part of Design Studies, be it infographics or book design. What designers are constantly engaged in doing is making sense of a complex bit of information and putting it down in a way that is easily comprehensible. Designers, Illustrators and Artists are perpetually exploring ways to visually narrate stories, be it in the area of picture books, information graphics, painting, fresco, etc. There has been a rapid rise in the experiments carried out especially by graphic novelists. At such a juncture, two kinds of questions come to mind 'What make an SVN? and What are the elements involved in the laying down of an SVN?

SVN's as a part of Design Studies

We make sense of the world using narratives. When a designer creates an information graphic, a pictorial narrative or a brochure, she essentially works with an SVN. When faced with the creation of an SVN to communicate an idea the designer looks at the different ways in which the content can be visually placed and then takes a decision of a method that serves the purpose best. Thus what the designer is unknowingly dealing with is a 'narrative technique' or a 'mode of narration'.

The study of discourse in visual narratives in this thesis is positioned to investigate 'how' stories are told and the various elements that come into effect when these stories are represented on a given medium. A deeper understanding of discourse production in SVN's and knowledge of factors that affect them can enable us to assemble a richer and more contemplative tradition of visual story telling. The purpose of the SVN is thus elevated to much more than functioning as simple supplementary images. Every time one looks at an SVN one can delight in experiencing the story again. They function like an adventure in which the mind and imagination can indulge. A study of discourse in visual narratives therefore could make an impact on the future of visual design.

Discourse in visual narratives has been the domain of Art History for a long time. Art historians have debated and suggested a number of theories to do with the same. If we for a moment isolate ‘Discourse of visual narrative’ from its Art historical milieu, from its compositional and stylistic focus, we will find ourselves face to face with a primarily vital design decision making component. A study and closer understanding of which would be of immense value to the design domain. There is a dire need for the SVN to be studied and assimilated into the Design domain as it has much potential in providing innovative avenues of thought.

2.6 Articulating the Research Problem

The stance we assume in the course of this investigation is one from a design perspective. Questions posed from this point of view are: What are the elements that make up an SVN? How a story is narrated (the order of occurrence) vs How a story is presented through visuals (order of telling)? What is the logic behind the choice of the arrangement of the elements? These are questions few scholars have addressed⁷⁹. As opposed to this, we follow a very different motive to unearthing the methods or modes of SVN. In our context (i.e. the context of design), the questions enumerated above, gain importance.

The SVN has been scarcely addressed and studied from a narratological point of view.

Conforming to the fact that a given text can be visually represented in an infinite number of ways, we infer (from our empirical experience) that these are done using certain finite number of elements. A brief survey of the SVNs will reveal that there are certain constant elements present across all SVNs. Event, Actor, Time, and Space are the four major elements one can easily identify. The type of event in each story changes but the existence of the event across SVNs is constant. The names of the actor changes (as well as the attributes and character of each) but the function of the actor in the SVN remains the same. From this we can draw the inferences that an SVN is composed of certain finite elements. This makes possible the study of the SVN according to the presence and functions of its elements. This leads us to the belief that the SVN has a structure composed of elements. It is our belief that, finding what these elements are and how they function within the SVN structure, would aid in understanding the various methods of narrative discourse in SVNs and identify the elements responsible for it.

⁷⁹ Surprisingly the Chitrastotra (treatise of painting from India), which elaborately explains how a character in a story must be rendered (for e.g. a king or a common man) does not mention how or what are the ways in which a story can be visually narrated.

The review of literature gives an idea of the type of research that has been conducted in this area. There seems to be a paucity in the material concerning the systematic study of discourse in SVN's which leads to an insufficiency of a methodical compilation, analysis, identification and categorization of the various modes of visual narratives. We postulate that studies undertaken in this direction can make a contribution to our understanding of discourse in visual narratives and appropriate application of the methods of narrative discourse in SVN's.

2.6.1 Setting the Objectives

The concern of this thesis is to examine the structure of the SVN and expose its potential as a powerful medium of visual communication in response to the redundancy that has crept in the ways in which SVN's operate today. We see little change in the state of SVN's from the time Peter Chung (1998) made an observation in his article titled, The State of Visual Narrative In Film and Comics in 1998 and today⁸⁰.

Our research proposition stems from the credence that the SVN is a universal phenomenon across cultures, medium, time and genre. Thus we address the SVN as a single entity. In this piece of enquiry we seek to understand the SVN as a design that has a structure. Ensuing from the conjecture of an SVN being composed of elements that coalesce as a whole; we postulate:

An SVN exists through forces of interaction that are acting in their own respective fields, and are conditioned by these fields. It has an organic spatial unity; i.e. it is a 'whole' the behaviour of which is not determined by that of its individual components, but where the parts are themselves determined by the intrinsic nature of the whole. It is therefore, an enclosed system that reaches its dynamic unity by various levels of integration.

Our problem thus defined is:

- a) To describe the structure and its components that make an SVN.
- b) To understand the integration and functioning of components of the SVN structure.
- c) To find various methods of discourse in SVN's.

⁸⁰ Commenting about American comics he states: "Recent American comics seem to fall into two camps:

- 1) The writer-oriented type, characterized by a narrative laden with running commentary which makes the drawings seem gratuitous ...which makes me wonder why I don't read a real book instead.
- 2) The artist-oriented type, characterized by nonstop acting/ glamour posing, fetishist emphasis on anatomy, unclear geography, confusing chronology, and the sense in the reader that the pages have been contrived to allow the artist to draw only what he enjoys drawing and leaving out what he does not, regardless of its function in the story being told."

- d) To define various modes of SVN and find a classification system for them.

These translate to the following objectives marked for exploration and form the scope of this thesis:

- i. A morphological study of SVN (in order to understand and identify the structure and elements of the SVN).
- ii. Study the integration and functioning of components of the SVN structure.
- iii. Find patterns of construction and discourse techniques in SVN.
- iv. Define the methods of construction and discourse techniques employed in the SVN.

In order to enable us to appreciate SVN and coax them to yield the mechanics of discourse production, we embark on a quest to find the right methods of enquiry and devise a methodology in the next chapter.

At this point we would like to state that the inquiry into discourse mechanics in SVN is a study that emerges from the following set of suppositions drawn from significant observations made by examining a number of SVN.

- a) The existence of SVN as a special class is assumed as an essential working hypothesis.
- b) The story is known to the viewer of the SVN⁸¹.
- c) A given story or narrative can be expressed in a number of ways in an SVN.
- d) SVN are composed of a finite number of components.
- e) An infinite number of SVN can be created using the finite number of components.

In this chapter we have visited various studies conducted around the issue of discourse production in SVN. The review of literature shows there are indeed a number of concerns with regards to the mechanics of discourse production that merits an investigation. As part of this chapter, we have identified various problematic areas and located the proverbial “gap”. In the next chapter, we devise a methodology to bridge the gap identified.

⁸¹ The viewer may acquaint oneself to the story either by verbal instruction or reading a written account.

Chapter 3

Methods for Studying SVN

*Every writer has to figure out what works best –
and often has to select and discard different tools
before they find the one that fits.*

- Nora Roberts

3.1 Introduction

The preceding chapters have served as a preamble and prod into particular areas of coarseness with regards to the SVN. The questions of the dynamics of discourse, the integrity of nomination of SVN Methods / Modes and problems of classification of SVN's have been identified as quandary areas meriting a rethinking. The probes have often intersected below the surface, suggesting the presence of universal elements among SVN's, leading to the possibility of a common structure. These issues have been examined as they emerged and re-emerged throughout the text. An attempt to articulate and illuminate the nature and workings of the SVN depends on asking the right questions and employing the relevant tools. This quest brings us to the present chapter.

This chapter aims to deliberate philosophies and theories concerning discourse production in oral / written form of narratives. In the preceding survey of literature revolving around the Methods / Modes proposed by scholars, the critical discussions primarily focus on

discourse production in SVN. The study reveals a lacuna which suggests paucity with regards to the method of investigation and available knowledge on the dynamics of discourse in SVNs. Here, the intent is to identify philosophies and theories that facilitate an interrogation of concepts pertinent to the composition of SVNs and reveal significant facets of discourse production.

SVNs have been previously examined from a variety of perspectives viz. the meaning of the visual through semiotic analysis⁸², the compositional elements⁸³, picture perception⁸⁴, pictorial communication⁸⁵, pictorial composition⁸⁶ and descriptive analysis⁸⁷ of the SVN. On parallel lines, there have also been studies revolving around the issues of discourse in SVNs in the form of discussions on methods / modes in visual narratives⁸⁸. Much attention has been paid to the description of the manner of event presentation in order to arrive at a classification of methods/modes of narrative. However, as pointed out in the review of literature, this kind of classification has many problems. Moreover, the classifications attempted up to now (by Wickhoff, Weitzmann, Snodgrass, Dehejia) do not recognize the SVN as a universal phenomenon having a structure. This leads to different viewpoints of investigating the same phenomenon employing a plethora of terms. In order to overcome this shortcoming, it was decided to investigate the SVN from a different perspective i.e. by recognizing the SVN as a construct that exists across cultures. This entails examining many SVNs as individual compositions as well on a comparative level posed against each other. The position taken is concerned with understanding the nature of the SVN in the light of the elements that it is composed of.

Our concern here would be to chalk out a philosophy and furnish it with apposite methods that permit us to situate questions, find the answers and elucidate the nature of this investigation. Special care is taken in positioning our inquiry as we believe a philosophy is characterized more by the formulation of its problems than by its solutions. Its answers establish an edifice of facts; but its questions make the frame in which its picture of facts is plotted (Langer, 1957). We now embark on the journey of investigation with a quest for the method.

⁸² Studies by Ervin Panofsky, Roland Barthes, Göran Sonesson.

⁸³ Studies by Rudolph Arheim, Gombrich.

⁸⁴ Studies by J.J. Gibson, Nelson Goodman, William A. Adams, Gombrich, James Mangan, 1978.

⁸⁵ Studies by Rada Mihalcea & Chee Wee Leong, 2009.

⁸⁶ Studies by Alan M. G. Little.

⁸⁷ Studies in the domain of Art History.

⁸⁸ Specially the works of Anthony Snodgrass, 1981 and Vidya Dehejia, 1997.

3.2 In Search of an appropriate Method

Post critical review of literature a conclusion was reached as follows – ‘in order to study the methods of narrative discourse, it is essential to understand the structure, components of the structure and functioning of the components within the structure of the SVN’. Based on these objectives a method must be formulated to facilitate the study of the SVN. In order to devise a method to investigate the structure of the SVN and its functioning, existing research methods were examined.

A compilation of the various methods and modes of SVNs was put together based on the knowledge and observation of scholars. It was observed that their study was based on a repertoire of SVNs on a variety of media. These formed the fundamental source of visual information, where the method of narrative discourse was observed, commented on and characterized by researchers. As these studies were undertaken in the domain of archaeology and art history with the aim of gaining insight from an archaeological and art historical perspective, the methods used by the researchers were – Survey method, Dating method, Historical Analysis or Visual description. It was found that these methods although highly effective in their own field would not be productive for this study. Hence a hunt for a suitable research method was launched in other fields that shared a similarity to our research objective. A match was found in the established research methods applied in the fields of Structuralism – in the particular area of Narratology. Studies in Narratology were examined as they appeared to be most suited to achieve the required outcome. We now present our reasons for selecting narratology as an area to locate our study.

Why Narratology?

Narratology conducts one fundamental task, which is to look at a number of different stories asking what elements they have in common (Barry, 2010). Research done through a Narratological perspective has revealed that certain underlying narrative structures remain constant despite the apparently endless diversity of story forms and content. For example in his study of one hundred Russian folk tales, Vladimir Propp (1968) found that the same types of actions were being performed even while the personages and details varied greatly.

Narratologists such as Gerard Genette, Steven Cohan, Linda M. Shires, Seymour Chatman, Manfred Jahn and Mieke Bal in their study of narrative texts have identified certain finite elements (events, actors, time, location) that make up the narrative and also provided a method to analyse narrative discourse in narrative texts.

Structuralists like Tzvetan Todorov, Gerard Genette, and Roland Barthes have given us new ways to look at how stories (novels) are constructed, especially across dimensions of time and narration.

We seek what narratologists have found with regards to literary narrative text in the SVN. Thus we feel Narratology is an apt method to employ to investigate the SVN.

3.2.1 Structuralism and Narratology

Background study of Narratology

In simple words, the study of narrative is called Narratology. The term ‘Narratology’ was used by Tzvetan Todorov in 1969 “to designate a systematic study of Narrative firmly anchored in the tradition of the Russian and Czech formalism of the early twentieth century and French structuralism and semiotics of the sixties” (O’Neil, 13). Though the term can be used in a broad sense for all “theoretical persuasions” of narrative theory, “it refers specifically to the theories of narrative structure” (Prince, 1987). Gerald Prince defines it as “the study of form and functioning of narrative” (Prince, 1987). He further adds that the term narratology may be new but not the discipline “and in the Western Tradition, it goes back at least to Plato and Aristotle⁸⁹” (Barry, 2010). We now acquaint ourselves with the philosophy of narratology.

Perspective of study of the narrative text

Narratology proposes the idea of the narrative as a segment that can be broken down for the purpose of analysis. The structuralist seeks to understand how recurrent elements, themes, and patterns yield a set of universals that determine the makeup of a story. Various narratologists have ‘broken down’ the narrative and studied it. One of the first things narratologists do is make a distinction between the ‘content of the story’ and ‘how the story is told’ which they call story and discourse respectively. Different scholars make use of different terms and models to make this distinction. For our purpose we find the model suggested by Chatman and Genette suitable. We will discuss these shortly.

⁸⁹ In his *Poetics*, Aristotle has stated that ‘character’ and ‘action’ are the major constituent elements of a tragedy and has also stated that ‘character’ is revealed through ‘action’.

3.2.2 Approach to investigate the SVN: Assembling our toolkit for the study of SVNs

An examination of the individual methods applied to the study of narrative texts will tell us that different Narratologists have diverse objectives in mind and have studied narrative texts accordingly. A synopsis of the methods in narratology shows us:

1. Propp's study focuses on plot.
2. Chatmann's study is concerned primarily with narration.
3. Bal's study highlights the elements in a narrative text.

As each individual method did not offer a complete solution to the problem we have at hand, it was decided to put together a combination of various methods. Following this Propp's Morphology of the Folktale, Bal's study of Narratology and Chatman's & Genette's study of narrative discourse were sought out and found to be the most useful to achieve our end. As these methods are applied to literature and were not meant to be applied on visuals, they were revised and modified to make them suitable for our use. We will now briefly survey the methods.

Additionally we will employ the scheme postulated by Susan Langer to do with the study of language and symbol to fortify our investigation.

3.3 Philosophic Perspectives

Here we review philosophical perspectives that have been utilized to study various forms of narrative. As part of this section we review the perspective propounded by Roland Barthes, Vladimir Propp and Susan Langer.

3.3.1 Roland Barthes and the study of Narrative Structures

Narratology is in essence a branch of structuralism and takes much of its character and some of its terminology from linguistic theory. It stems from the basic belief (put forth by Roland Barthes) that there are countless forms of narrative in the world. These narratives belong to a variety of genres, each of which branch out into various media. Narratives thus exist in an infinite variety of forms; they are present at all times, in all places and in all societies. How one goes about studying narrative? is a concern that Roland Barthes answered, which gave rise to the field of Narratology.

Roland Barthes, the French semiologist, narratologist, critic and essayist, in the essay "An Introduction to Structural Analysis of Narratives", co-authored by Duisit (1975) begins

his argument by justifying the deductive method to inductive method of narrative analysis. According to Barthes, the Russian formalists, Propp and Levi-Strauss taught us to identify the following dilemma: either narrative is a random assemblage of events, in which case one can only speak of it in terms of the narrator's (author's) genius; or else it shares with other narratives a common structure, open to analysis. The second proposition offers the suggestion of narrative as a system composed of units and rules, in other words a structure. Having drawn this conclusion, one wonders how to study the structure of the narrative. In reply to this Barthes says:

Many commentators, who admit the idea of a narrative structure, are nevertheless reluctant to cut loose literary analysis from the model used in experimental sciences: they bodily insist that one must apply a purely inductive method to study of narrative and that the initial step must be the study of all narratives within a genre, a period, a society, if one is to set up a general model. (238)

This view Barthes cautions is a 'naive fallacy'. He illustrates the example of linguistics where this model of study was applied and it failed to yield results. But the moment the linguistics embraced the deductive approach, they not only were able to get results but were also able to anticipate facts that had not yet been discovered. Barthes suggests a similar approach to be applied to the study of narrative. He proposes:

(...) ; it is compelled to conceive, first, a hypothetical model of description (which American linguists call a "theory"), then to proceed gradually from that model down, towards the species, which at the same time partake and deviate from the model. (239)

Barthes believes:

It is that at the level of such conformities or discrepancies, and equipped with a single tool of description, that the analyst can turn his attention once more to the plurality of narrative acts, to their historical, geographical, and cultural diversity. (239)

It is this philosophy that narratology takes as its precept. Narratology is a study of narrative structures. It is the study of how narratives make meaning, and what the basic components and mechanisms which are common to all acts of story-telling. Narratology is an attempt to study the nature of the 'story' itself.

3.3.2 Vladimir Propp's approach

Vladimir Propp was a Russian structuralist scholar who concentrated his scholarship on the Russian folktale and identified common themes within them. He broke down the stories into *morphemes* (analyzable chunks) and identified 31 *narratemes* (narrative units) that comprised the structure of many of the stories. Working in Stalinist Russian, it took considerable time for his research, carried out in the 1920s and 1930s, to reach the West. Published in Russian in 1928, translated into English in 1958 and published in a revised translation in 1968, Propp's study of more than one hundred Russian folk tales is important because it identifies a distinct underlying structure.

Vladimir Propp extended the Russian Formalist approach to the study of narrative structure. According to the Formalists, the structure of a sentence in narrative could be broken down into analyzable elements, i.e. "morphemes," and Propp used this method by analogy to analyze Russian folktales. He discovered that all Russian magic tales had a similar structure and contained the same elements in the same order, though no single folktale contained all the elements. By breaking down a large number of Russian folk tales into their smallest narrative units, or narratemes, Propp was able to arrive at a typology of narrative structures.

To search for the general structure of the fairytale he takes several versions of one and the same tale and traces changes and development in those versions. Propp tries to arrive at a typology of narrative structures. He recognized the irrelevant considerations, for example that diverse characters – old woman, a cat, a fairy – could perform the “same” action in different tales.

The most common [previous] division is...into tales with fantastic content, tales of everyday life, and animal tales. At first glance everything appears to be correct. But involuntarily the question arises, “Don’t tales about animals sometimes contain elements of the fantastic to a very high degree?” And conversely. “Don’t animals actually play a large role in fantastic tales?” Is it possible to consider such an indicator as sufficiently precise?” (5)

He revealed and demonstrated that there was a code implicit in the corpus of each story; this code was known to the listeners of the Russian fairy tale.

By analyzing types of characters and kinds of action in a hundred traditional Russian folk tales, Propp was able to arrive at the conclusion that there were just thirty-one generic "narratemes." While not all are present in every tale, he found that all the tales he analyzed displayed the functions in unvarying sequence. He says:

Not every fairy tale containing a theft produces this construction. If this construction does not follow, subsequent patterns, however similar, cannot be compared, for they are heteronymous [of different types]. (5)

Propp sought the roots of morphology in botany, he says:

In botany, the term "morphology" means the study of the component parts of a plant, of their relationship to each other and to the whole-in other words, the study of a plant's structure. (5)

He thus considered morphology to be a doctrine of forms, of relations between the parts and the whole: i.e. a doctrine about structure. Accordingly, in his research Propp separated variable and constant elements in different fairy-tales, seeking a wonderful uniformity in the labyrinth of multiplicity (5). He was less interested in the matter than in the structure of the narrative, trying to establish a stable scenario in the relation between parts and whole in a totality of tales.

Propp's findings can be summarised as:

- 1) Functions are constant elements in a tale, independent of how or by whom they are enacted.
- 2) The number of functions within the folktale is limited.
- 3) The sequence of functions in a folktale is constant.
- 4) All folktales are of a type in their structure.

A point to be noted is the fact that Propp's morphology has done away with the figure of the narrator, an idea taken up by his disciple Roland Barthes and pushed further in his famous thesis on "the death of the author".

3.3.3 Susan Langer's theory of language and symbol

Susan Langer, an American philosopher, presents an intriguing thesis that we found would help us disentangle the enchantment around discourse production in SVN. In her book, Philosophy In A New Key (1956), Langer makes a distinction between visual and verbal language. She addresses the idea of relational entities between the presented and the manner of presentation. She maintains that visual language has its own intrinsic set of meaning; but it is through a rule of translation that one is able to turn the visual language into a verbal one and consequently derive a different meaning out of it. She calls this rule of translation

“Projection”. She defines “Projection” as the process by which we draw purely logical analogies (79).

Drawing from her study we gain the understanding that visual language differs from verbal language in its discursive form. While visual language uses juxtaposed formation, verbal language is a linear construct. By engaging the rule of translation “Projection”, we draw meaning from a visual by converting it to verbal form. Thus because of the limitation of verbal language all events necessarily follow a sequence even if the events actually unfold concurrently. But a visual is not bound by this limitation and therefore two events that occur concurrently can be expressed as such.

Langer elucidating the property of verbal symbolism known as *discursiveness* says,

...all language has a form which requires us to string out our ideas even though their objects rest one within the other; as pieces of clothing that are actually worn one over the other have to be strung side by side on the clothesline.(79)

Additionally she maintains that only thoughts which can be arranged in this particular order can be spoken at all, any idea which does not lend itself to this “projection” is ineffable, incommunicable by means of words (79). Langer makes clear the difference between the verbal and visual in the following paragraph:

Language in the strict sense is essentially discursive; it has permanent units of meaning which are combinable into larger units; it has fixed equivalences that make definition and translation possible; its connotation are general, so that it requires non-verbal acts, like pointing, looking, or emphatic voice-inflections, to assign specific denotations to its terms. In all these salient characters it differs from wordless symbolism, which is non-discursive and untranslatable, does not allow of definitions within its own system, and cannot directly convey generalities. (96-97)

Langer’s work in the area of symbol and meaning also makes us aware of the fact that the eye is the organ that supplies the mind with forms. Illuminating this fact she mentions that ‘seeing’ is a process of formulation, whereby we begin to make sense of the visible world. Visual forms being non discursive present their constituents simultaneously, so that relations determining a visual structure are grasped in a single act of vision. Thus visual forms like line, colour etc are capable of articulation, but while viewing the SVN we underplay this level of meaning generation.

On the issue of presentation Langer maintains, the non discursive (visual) mode speaks directly to sense, it is first and foremost a direct presentation of an individual object

(scene). Thus a picture or SVN has to be schematised in order to be capable of communicating various meanings (96).

Langer believed that the elements of presentational forms⁹⁰ can be understood through structural relations because they are involved in a “simultaneous, integral presentation”:

The meanings given through language are successively understood and gathered into a whole by the process called discourse; the meanings of all other symbolic elements that compose a larger articulate symbol are understood only through the meaning of the whole, through their relations within the total structure. Their very functioning as symbols depends on the fact that they are involved in a simultaneous, integral presentation. This kind of semantic may be called “presentational symbolism,” to characterize its essential distinction from discursive symbolism, or “language” proper. (97)

Langer’s philosophical approach to the addressing the verbal and visual in pictures has been pivotal in understanding the mechanics of discourse production in SVN.

We now proceed to the area of Narratology, another area that has been influential in unravelling the SVN.

3.4 Theories in Narratology

From the many theories Narratology has to offer, we found the works of Mieke Bal and Seymour Chatman especially conducive to investigating the SVN. We shall here briefly discuss the particular part of their work that we draw from. We begin with discussing the work of Mieke Bal.

3.4.1 Mieke Bal’s approach

Bal (1997) defines Narratology as a theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that ‘tell a story’. Bal takes as her starting point the assumption:

...that an infinite number of narrative texts can be described using the finite number of concepts contained within the narrative system. (3)

Her schema is to define characteristics that make up a narrative text and use it as the point of departure for the next phase which consists of a description of the way in which each narrative text is constructed. Thus as she puts it –

⁹⁰ Langer uses the word ‘form’ in a much wider sense of the word than the geometric sense of physical shape. In this sense anything that follows a pattern of any sort, exhibits order (musical form – where form is *orderliness*), internal connection, can be said to have a form. (Langer, 1953:23)

‘Once this is accomplished, we have a description of a *narrative system*’. (3)

It is on the basis of this description that narrative texts can be examined in terms of the variations that are possible.

Bal distinguishes between text, story and the fabula in the narrative. The elements that make up the fabula (events, actors, time and location) are organized in a certain way in a story. She proposes that “Their arrangement in relation to one another is such that they can produce the desired effect” (7).

Mieke Bal in her book ‘Narratology’ calls Narratology a theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that ‘tell a story’. She has put forth some useful concepts that we will briefly discuss here.

Narrative text

A narrative text is a text in which an agent relates (‘tells’) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof.

Text, story, fabula: Three layer distinctions are used as a basis for further study of narrative texts where –

Text: refers to narratives in any medium, emphasis is on structurdness and not the linguistic nature of it.

Story: refers to the sequence of events. A story is a fabula that is presented in a certain manner.

Fabula: is the way in which events are presented. A fabula is a series of logically and chronologically related events that are caused or experienced by actors. This series is constructed according to certain rules – logic of events. (3-15)

The story is the concrete level on which the fabula undergoes transformations according to specific principles of ordering. Events are arranged in a sequence which may deviate from their natural chronology.

Elements of the Fabula

Events, actors, time and location together constitute the material of a fabula. Bal refers to them as ‘elements’. These elements are organized in a certain way into a story. Their arrangement in relation to one another is such that they produce the effect desired, be this convincing, moving, disgusting, or aesthetic. There are several processes that are involved in ordering the various elements into a story. Bal goes on to propose principles of ordering which in her view has a hypothetical status only, their purpose being to make possible a

description of the way content material comes across in a story. The result of these several processes, says Bal, is a specific story which is distinct from other stories.

Bal positions Narratology as a theory that can help to understand, analyse, and evaluate narratives.

3.4.2 Seymour Chatman's approach.

It is traditionally accepted that a narrative has two aspects – a story or content that generally consists of a sequence of events, and the form or expression which is the means by which the story is communicated and its actions presented. Seymour Chatman⁹¹ (1980), one of the most significant figures of American narratology (theory of narrative), is regarded as a prominent representative of its Structuralist or "classic" branch. He suggests

...the difference between story and narrative discourse is a difference between two kinds of time and two kinds of order. It gives rise to what he has called the "chrono-logic" of narrative. What makes narrative unique among text types, in his opinion is its "chrono-logic", it's doubly temporal logic. Narrative entails movement through time not only "externally" (the duration of the presentation of the novel, film, play) but also "internally" (the duration of the sequence of events that constitutes the plot). The first operates in that dimension of narrative called Discourse...; the second is called Story. (Abbott, 2002)

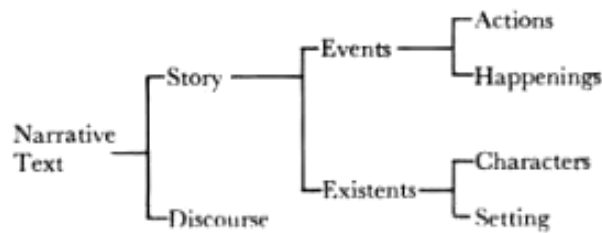
The dichotomy between content and form has been expressed by a range of scholars: there is the *fabula* (raw materials of the story) and *syuzet* (procedures used to convey them) of the Russian formalists; the *histoire* and *discours* of the French structuralists; or the story and discourse proposed by Seymour Chatman (Dehejia, 1994).

A closer look at Chatman's proposal will help us locate 'Discourse in Visual Narrative'. Seymour Chatman (19975) proposes a formalist-structuralist definition of a narrative. According to which, each narrative has two parts: a story (*histoire*), consisting of the content, the chain of events (actions and happenings), and what may be called the existents (characters and settings), the objects and persons performing, undergoing, or acting as a back- ground for them; and a discourse (discourse), that is, the expression, the means by which the content is communicated, the set of actual narrative "statements." The theory then is dualistic: story is the *what* that is depicted:

dis- course is the *how*.

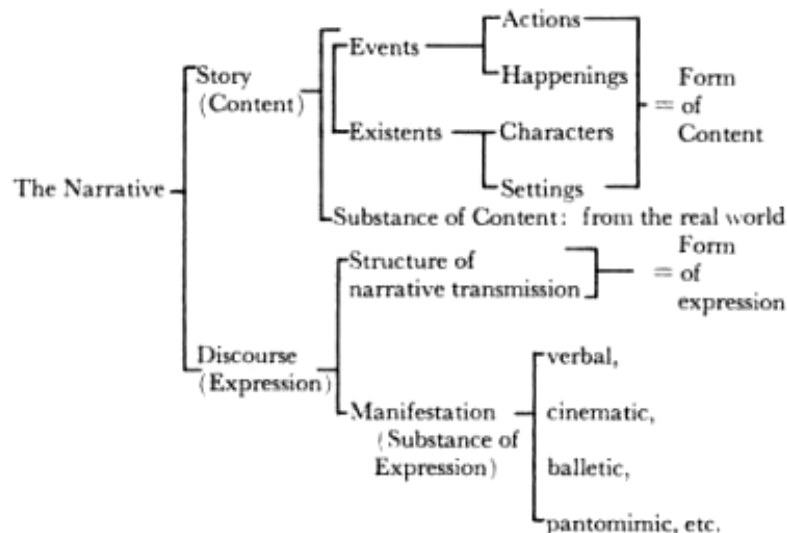
The following diagram suggests itself:

⁹¹ An American film and literary critic, a professor emeritus of rhetoric at the University of California, Berkeley.



Narrative discourse divides into two components, that of narrative structure itself, the structure of narrative transmission, and the manifestation thereof – the specific medium in which the narrative is presented: verbal, cinematic, balletic, musical, pantomimic, or whatever (295) also pictorial.

Based on the above we can further redraw the diagram (300):



While the above diagram can be used for literary studies, it cannot be incorporated into visual studies in its present form because of certain fundamental differences in the approach.

3.5 Developing a Research Methodology

Having fixed on Narratology as a guiding light in our task of analysing SVN's, we now need to devise a method. At this point it would be a good idea to get our objectives into perspective.

3.5.1 Preparing the ground

What, Where, How and Why are the questions we need to answer to investigate a phenomenon or a concept. At the outset we need to be clear of what problems we set out to solve, what questions we are trying to answer and the kind of answers we expect. This puts

our study into perspective and helps us find suitable research methods. Asking the right questions and proceeding in a systematic way to find answers to those questions is an essential part of research. Having a clear picture of the ‘what’s’ and ‘how’s’ would aid us in conducting a comprehensive study of the subject at hand (SVN). These will also help us see the relevance (‘why are we doing this?’) of each step to our study. Before we begin to look at the objective of the research we need to summarize the problems, and know why we are doing this?, who will benefit from this study?, who are the people involved? and most importantly where do we begin the study? We will now pose questions and answer them in an attempt to objectify our study. Our research has the following questions:

What are the problems?

1. What is a Static Visual Narrative?
2. How is discourse in SVNs generated?

Why do we want to know this?

1. SVNs form an important part of Design Studies
2. Our critical review shows that there are discrepancies in the Modes of SVNs that have been proposed by scholars.

How will this study help?

1. SVN have not been studied so far from a design perspective and therefore solicits an investigation.
2. Knowledge of SVNs can help understand the same and aid in the construction of new ones.

Who will this study benefit?

1. Designers, Story-tellers, Visualizers, Students of Communication and Animation Design, Creators of Info-Graphics, Graphic Novels, Comics and many more who work with visual stories.

These assumptions help us jump start charting our course of action.

3.5.2 Designing a Research methodology

The objective of this study is the generation of discourse in SVNs. By discourse we mean ‘how’ the story ‘content’ is told (presented and narrated). Our inquiry into SVNs focuses on “discourse”, or the technique by which stories are communicated, with a secondary role given to “story” or subject matter. In order to do this an assumption was made stating that the SVN is a structure composed of certain finite components. Beginning from this premise the study was premeditated in four parts.

Part I confirms the fact that the SVN has a structure based on the identification of persistent presence of components across SVN. This study will constitute Chapter 4.

Part II involves investigating the SVN in a bid to find the variations and functions of the components and the structure of the SVN. This will be discussed in Chapters 5A and 5B.

Part III is dedicated to the construction of a tool to analyze SVN at an individual and comparative level. This tool is to be applied to SVN with the aim of finding patterns of narrative discourse in SVN. This study is taken up in Chapter 6A.

Part IV, the examples discussed by scholars is re-examined using our tool to find the exact nature of those SVN. Through this study we will be able to pinpoint the exact element responsible for the production of discourse in that particular SVN. We now proceed towards the description of the new model proposed for studying the SVN.

3.6 A New Model and Methodology for looking at the SVN

This thesis presents a new model of the SVN. The model focuses on the structure of the SVN and reveals its association to related areas of work. It aims to facilitate discussion in the area of SVN by providing a vocabulary better equipped to communicate the various ways the components of this study contributes to the meaning of the work. The model presents concepts that bring to light the new relationships and the relevance of the SVN to the area of design. It showcases the SVN not just simply as a part of design, but is evaluated according to its involvement in works.

The SVN model was developed in response to a need to describe and analyse the forms and functions of the elements of the SVN, and to provide a suitable framework and vocabulary to assist in doing so. The approach is conceptual and is only meant to facilitate the understanding of the dynamics of the SVN structure and functions.

Fig. 3.1 is the proposed Model of the SVN (An extensive diagram of the model is shown in Appendix 3A on pg. 386. Indicated on the diagram are the following:

- 1) The SVN Model is composed of Story and Discourse. This is drawn from the work of Seymour Chatman.
- 2) The SVN Composition is composed of SVN Discourse Mode and SVN Construction Method. This was the conclusion that we arrived at after our investigations. It echoes the thought (order of telling and order of presentation) put forth by Susan Langer.
- 3) The Elements of the SVN was drawn based on the works of Hanfmann, Dehejia and Bal.

- 4) Of the elements that make up the SVN Structure, the element called Presentation Devices, which here refers to the actual physical make up of the visual in terms of lines, colours, and the manner in which we make sense of them has been based on works already known. Representation Format is based on the works of Rudolph Arheim and others, while the Text-Visual Connect is based on ideas presented by Nikolajeva and Scott, and Scott McCloud.

The study was executed in four parts as shown in Fig. 3.2:

Part I – An exploratory study was conducted to check for elements in SVNs.

Part II – Elements that were found to be persistently present across SVNs were identified and grouped. These were then further examined for variations and the roles they played in the SVN.

Part III – An SVN Analysis Tool was developed to facilitate a systematic study the SVNs at an individual level. A comparative analysis was also carried out to determine the difference between SVNs.

Part IV – The analysis revealed that discourse in SVN is a product of two distinct systems, i.e. the manner of presentation and the manner of storytelling. We will refer to the former as SVN Construction Method and the latter as SVN Discourse Modes.

Static Visual Narrative [SVN] Model

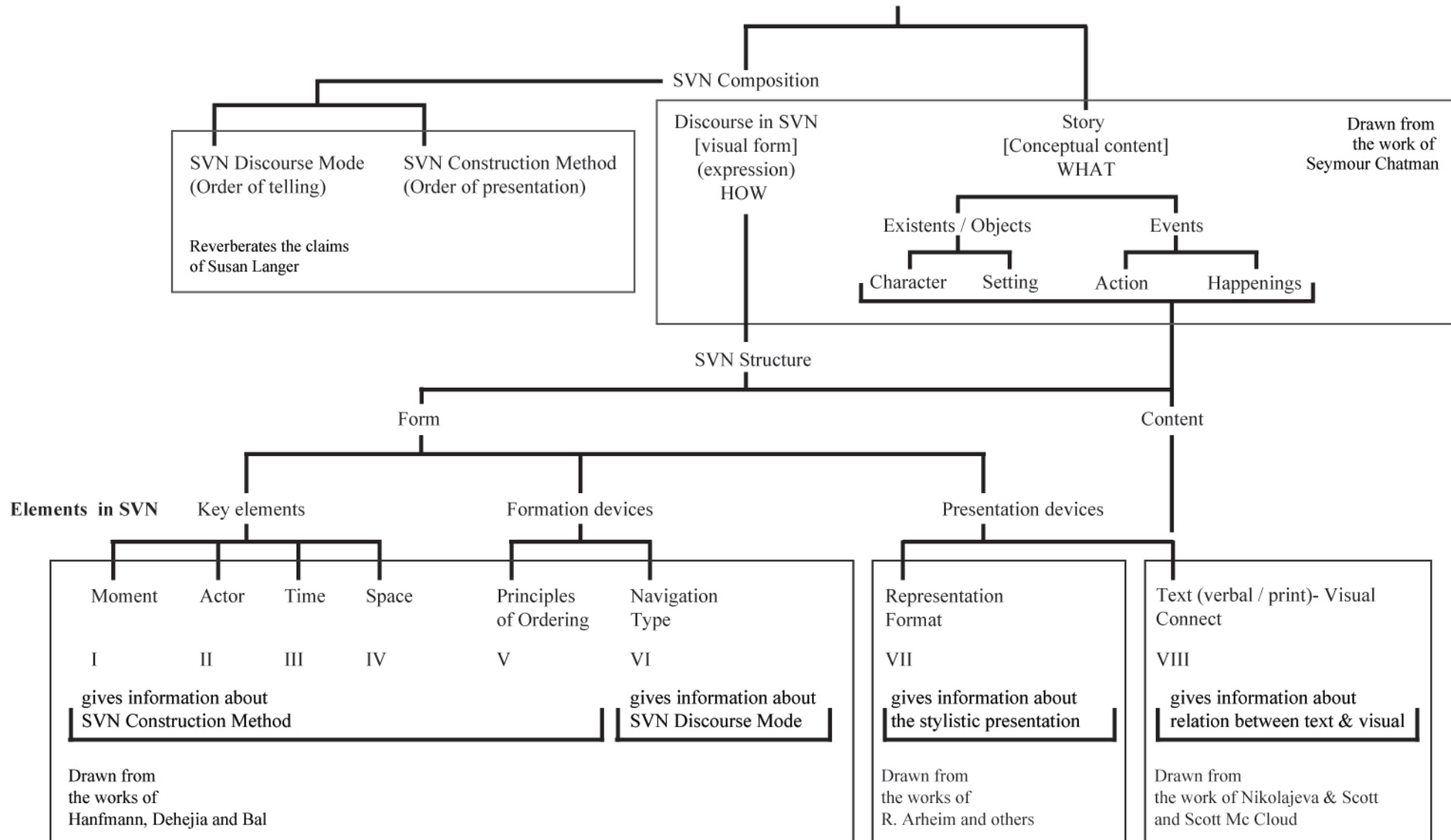


Fig. 3.1: Proposed SVN Model

Static Visual Narrative [SVN] Model

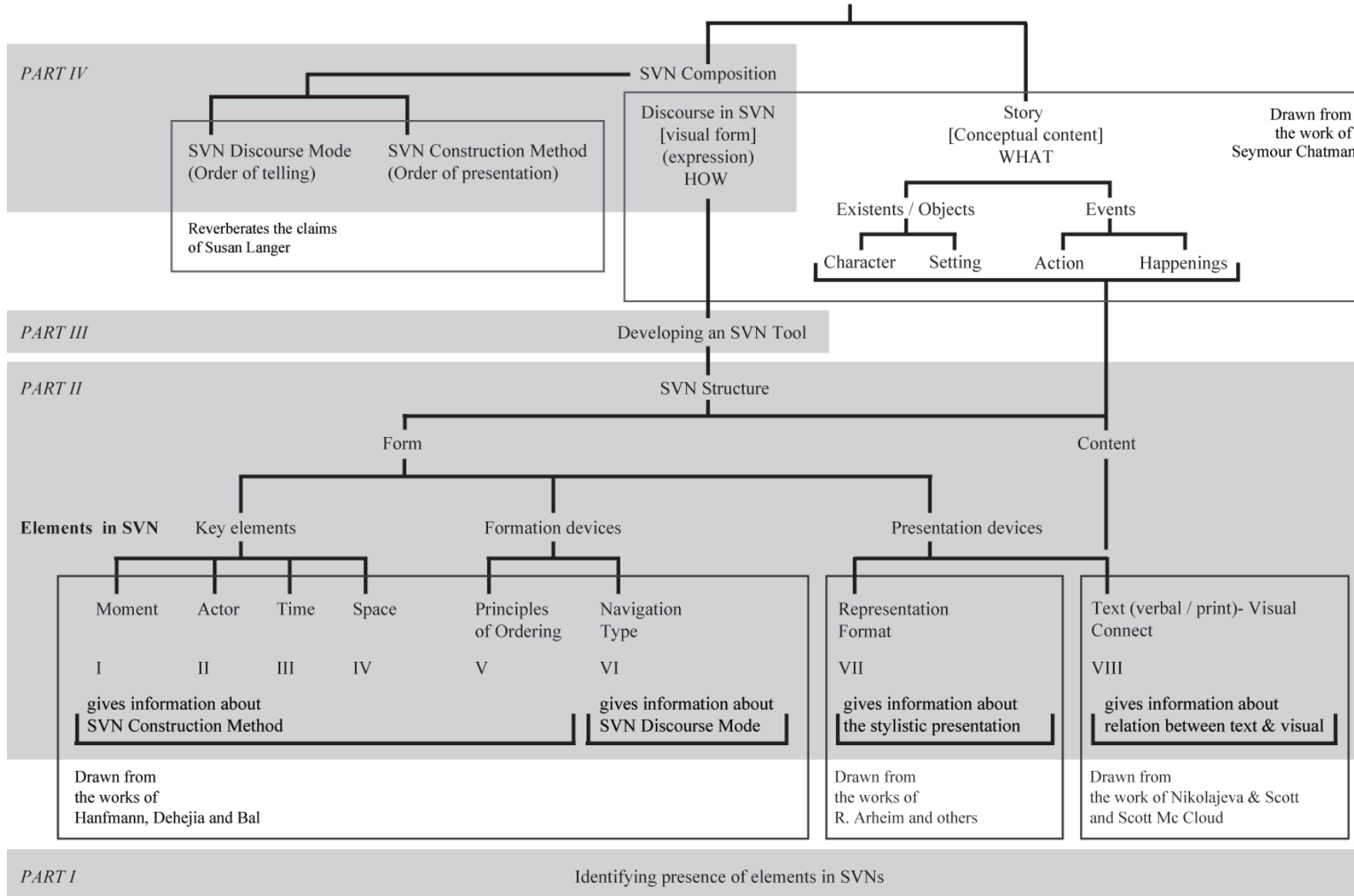


Fig. 3.2: Proposed methodology of studying SVNs keeping to the SVN Model.

On acknowledging these systems we found that each of them has distinct patterns. SVN compositions were composed of a combination of these two patterns.

An in-depth explanation of the formation of the model and the execution of the study

This methodology is designed with an aim to help us unravel both the structure and working of the SVN; the final goal being to be able to identify patterns of narrative discourse techniques employed in SVNs.

Accordingly we have used Structuralist Methods, leaning on Narratology in particular to explore the SVN. We will use the bottom-up approach (of the proposed SVN Model), starting by finding the elements of the SVN and working towards the top where we can identify patterns in SVN and in turn recognize the method used to construct that Iconographic Unit. An understanding of this will enable us to describe the mechanics of discourse in SVN.

Part I: Identification and grouping of elements persistently present across SVNs

Studies in Archaeology & Art History: a starting point.

Scholars in Archaeology and Art History have been working on the identification and categorization of techniques of narrative discourse in SVNs. Drawing from these studies particularly from the works of Hanfmann and Dehejia, four basic elements (event, actor, time and space) were identified. This worked as a starting point in identifying the components of the SVN.

Borrowing from Narratology

‘Elements’ that operate within visual narratives

Empirical studies identified the presence of certain components that kept appearing in most visual narratives irrespective of the content they represented. Therefore a conclusion was reached that it was not the content that determined the presence of these elements but rather the SVN structure itself. These components are vital in order to represent a visual narrative and without the presence of these, an SVN cannot exist. George Hanfmann’s and Vidya Dehejia’s studies of SVNs helped determine elements in SVNs. Bal’s study of narrative systems, helped articulate these ‘components’ i.e. Basic elements such as Event, Time, Space & Actor. In addition the other elements that play a role in the construction of the SVN i.e. Formation Devices and Presentation Devices were also identified.

Part II: Examination of SVN for variations and functions of the elements

In this part, the study was taken further and the variations of the components were examined. Employing Chatman’s model, the manner in which Narrative Discourse takes place in a SVN was investigated. Both these methods in combination provided the information required to

understand the existence and working of the SVN Model. It was observed that elements in SVNs are arranged in particular ways. To shed light into this area a tool was required that would aid in the systematic study.

SVN Analysis Tool Construction

A tool was thus constructed to allow for a systematic and uniform examination of the SVN. The tool helped analyse the SVN individually and also acted as a pivot for comparative study amongst SVNs. The two groups ‘Key Elements’ and ‘Formation Devices’, consisting of six elements, formed the body of the tool. The examination of SVNs through the lens of this tool revealed the working of ‘two orders’ in combination within the SVN Composition. An example of the analysis is provided at the end of this section.

Part III: ‘Order of presentation’ - SVN Construction Methods

Observations were made based on how the elements were arranged in the SVN. Insights from this study gave rise to the concept of ‘order of presentation’. What we mean by this is that elements in the SVN are arranged in a particular manner to communicate the story. For example to present the story, the designer may decide to separate the events by using dividers between them. He also has the choice to arrange the visual events across the x-axis, y-axis or z-axis. These we will refer to as SVN Construction Methods.

Part IV: ‘Order of telling’ - SVN Discourse Modes

We take note of these and in this part of the methodology apply the SVN Tool on the Methods proposed by scholars with a view to gaining insight on the parameters the scholars have used to name these methods. We then devise our own set of model SVN Methods and Discourse Techniques. We test these models against a set of SVNs to check for validity.

Discourse production in SVN

Our investigations show that discourse production in SVN is a far more complex matter than earlier believed. The nomination and classification cannot be attributed a just a certain element alone but should reflect the points of distinction between the various ways in which visual stories can be told. We therefore propose the eight patterns identified that are various permutations of SVN construction methods and SVN discourse modes.

Patterns Discovered in SVN Compositions

The SVN tool was instrumental in bringing to light the fact that the elements in an SVN can be arranged in a number of ways that give rise to distinct patterns of discourse in SVNs. To find some of these patterns a comparative study was carried out. After examining a select group of 70 SVNs, eight distinct patterns were identified. The comparative analysis aided the

identification of differences in SVN. These differences become the focus of further examination that aided in a classification of patterns.

For our investigation we concentrate on two sets of data collected from secondary and primary sources. As our investigation is around the area of SVNs we have included data from secondary sources where SVNs have been collected and studied from a certain perspective.

3.7 Data Collection

For our investigation we concentrated on two sets of data collected from primary and secondary sources. As our investigation revolves around the area of SVNs we have included data from secondary sources where SVNs have been collected and studied from a certain perspective⁹².

3.7.1 Sources

a) SVNs collected from various sources (Primary Sources)

As part of this research SVNs from various sources were collected and documented. These sources include images and stories from books, journal papers, websites, sites and library sources. Given below is the listing of the crucial sources.

1) Books

3. Goswamy, B. N. (1986). *Essence of Indian Art*. Ahmedabad: Mapin Publishing Pvt. Ltd.
4. Brunel, F. (1981). *Splendour of Indian miniatures*. Vilo.
5. Losty, J. P. (2008). *Love and Valour in India's Great Epic: The Ramayana*. British Library.
6. Rhie, M. M., & Thurman, R. A. (2000). *Wisdom and Compassion: The Sacred art of Tibet (Expanded Edition)*. New York: Harry N. Abrams, Inc.
7. Zwalf, W. (Ed.). (1985). *Buddhism Art and Faith*. London: British Museum Publications Limited.
8. (1998). *Picture Showmen: Insights into the Narrative Tradition in Indian Art*. In J. Jain (Ed.). Marg Publications on behalf of National Centre for the Performing Arts.

⁹² By this we mean the studies that have been carried out in specific areas such as Roman Art, Egyptian Art, etc.

2) Journal Papers

1. Dehejia, V. (1990). On Modes of Visual Narrtion in Early Buddhist Art. *The Art Bulletin* , 72 (3), 374-392 JSTOR. IIT Bombay Lib., Mumbai, Maharashtra. <<http://www.jstor.org>>.
2. Gombrich, E. H. (1964). Moment and Movement in Art. *Journal of the Warburg and Courtauld Institutes* , 27, 293-306. JSTOR. IIT Bombay Lib., Mumbai, Maharashtra. <<http://www.jstor.org>>.
3. Hanfmann, G. (1957). Narration in Greek Art. *American Journal of Archeology* , 61 (1), 71-78 JSTOR. IIT Bombay Lib., Mumbai, Maharashtra. <<http://www.jstor.org>>.
4. Small, J. P. (1999). Time in Space: Narrative in Classical Art. *The Art Bulliten* , 81 (4), 562-575. JSTOR. IIT Bombay Lib., Mumbai, Maharashtra. <<http://www.jstor.org>>.
5. Weitzmann, K. (1957). Narration in Early Chiristendom. *American Journal of Archaeology* , 61 (1), 83-91. JSTOR. IIT Bombay Lib., Mumbai, Maharashtra. <<http://www.jstor.org>>.

3) Websites

1. Images online at the British Library - <http://www.imagesonline.bl.uk>
2. The Metropolitan Museum of Art - <http://www.metmuseum.org>
3. Indira Gandhi National Centre for the Arts (IGNCA) - <http://www.ignca.nic.in>
4. National Gallery of Art, Washington D.C. - <http://www.nga.gov>
5. Web Gallery of Art⁹³ - <http://www.wga.hu>
6. Lib-Art.com - <http://www.lib-art.com>
7. History Link 101 - <http://www.historylink101.com>⁹⁴
8. A website by Thomas K. Wukitsch - <http://www.mmdtkw.org/>⁹⁵
9. Art and the Bible - <http://www.artbible.info>
10. The National Gallery, London - <http://www.nationalgallery.org.uk>
11. Wikipedia - <http://en.wikipedia.org>
12. The Fitzwilliam Museum - <http://www.fitzmuseum.cam.ac.uk/>

⁹³ The Web Gallery of Art is a virtual museum and searchable database of European painting and sculpture of the Romanesque, Gothic, Renaissance, Baroque, Neoclassicism, Romanticism periods (1000-1850), currently containing over 25.200 reproductions.

⁹⁴ History Link 101 is a resource site for World History Classes. It is divided into six categories for each culture or time period. The categories are art, biographies, daily life, maps, pictures and research.

⁹⁵ Tom Wukitsch teaches Ancient History and Archeology at the Arlington Learning in Retirement Institute (ALRI) and is a member of the Board of Directors of SMATCH (Scientific Methodologies Applied to Cultural Heritage).

13. Grace Cathedral, San Francisco - <http://www.gracecathedral.org>
14. Smithsonian: Free Gallery of Art and Arthur M. Sackler Gallery - <http://www.asia.si.edu>
15. Christie's⁹⁶ - <http://www.christies.com>
16. MIT Open Course Ware - <http://ocw.mit.edu>
17. The Vigil Idiot⁹⁷ - <http://www.thevigilidiot.com>
18. The Library of Congress, American Memory - <http://memory.loc.gov>
19. The David Collection - <http://www.davidmus.dk>
20. Museum Syndicate⁹⁸ - <http://www.museumsyndicate.com>
21. Meisterwerke - <http://www.meisterwerke-online.de>
22. National Library of Ukraine for Children - <http://www.chl.kiev.ua>
23. Los Angeles County Museum of Art - <http://collectionsonline.lacma.org>
24. Russian Lacquer Art Gallery - <http://www.russianlacquerart.com>
25. Blog by Betsy Towns⁹⁹ - <http://artisanhistory.blogspot.com>
26. Centre for History and New Media - <http://chnm.gmu.edu>
27. FAMSI: Foundation for the advancement of Mesoamerican Studies -
<http://www.famsi.org>
28. RIA Novosti - <http://en.rian.ru>
29. David Kaufmann and his collection¹⁰⁰ - <http://kaufmann.mtak.hu>
30. History Wiz¹⁰¹ - <http://www.historywiz.com>
31. Britain's Bayeux Tapestry at the Museum of Reading -
<http://www.bayeuxtapestry.org.uk>
32. Way of Design¹⁰² - <http://www.wayofdesign.com>
33. National Gallery of Victoria - www.ngv.vic.gov.au

4) Sites

The authors personal photographs from:

Ajanta and Ellora caves

⁹⁶ Yes this is the famous Christie's Auction site, we found it quite useful as it also provides a brief description of the SVN's on sale.

⁹⁷ A blog (webcomic) by Sahil Rizwan.

⁹⁸ A Virtual Museum Featuring 45,566 Images of Art and History

⁹⁹ Artist and art historian Betsy Towns teaches art history and visual culture at the UNC School of the Arts in Winston-Salem, NC.

¹⁰⁰ A collection of medieval Hebrew manuscripts in the Oriental Collection of the Library of the Hungarian Academy of Sciences.

¹⁰¹ HistoryWiz offered history to students, teachers and lovers of history. The site is aimed primarily at the adult, upper high school, and college level.

¹⁰² Displays a collection of Thai Jataka Paintings of the Ratanakosin Period.

5) Library Sources

1. Maharaja Sayajirao University Library, Baroda
2. The Bhandarkar Oriental Research Institute Library, Pune
3. Central Library, Indian Institute of Technology Bombay, Mumbai
4. Industrial Design Centre Library, Indian Institute of Technology Bombay, Mumbai

b) SVN's examined by Scholars (Secondary Sources)

SVNs examined by scholars formed a significant chunk of our investigation. The Books referred to that formed our primary area of investigation are –

1. Dehejia, V. (1997). *Discourse in Early Buddhist Art: Visual Narratives of India*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.
2. Weitzmann, K. (1970). *Illustrations in Roll and Codex: A study of the origin and method of text illustration*. Princeton: Princeton University Press.
3. Wickhoff, F. (1900). *Roman Art: Some of its Principles and their Application to Early Christian Art*. (S. A. Strong, Ed., & S. A. Strong, Trans.) New York: The Macmillan Company. 22 September 2009 <<http://www.archive.org>>.

3.7.2 Documentation

Each SVN was documented with information with regards to –

- 1) **Visual:** The image with an SVN no.
- 2) **SVN No.:** Each SVN was assigned a unique number.
- 3) **Designer:** The person responsible for composing the SVN.
- 4) **Title:** The title of the SVN, or the title of the story which it narrated.
- 5) **Place:** The place it belonged to.
- 6) **Genre:** The type of story it represents.
- 7) **Date of Creation:** The time period the SVN was created.
- 8) **Media:** The medium on which the SVN is made.
- 9) **Image Source:** The source from which this SVN was acquired for study.
- 10) **Story:** The story that it depicted.

Here, we present a sample of the manner in which each SVN was documented.



SVN No:	SVN 001
Title:	Watson and the Shark
Designer:	Sir John Singleton Copley
Place	England
Genre:	Fact: John Singleton Copley's <i>Watson and the Shark</i> was inspired by an event that took place in Havana, Cuba, in 1749.
Date of Creation:	1963
Media:	Oil on Canvas
Image Source:	http://www.nga.gov
Story:	Fourteen-year-old Brook Watson, an orphan serving as a crew member on a trading ship, was attacked by a shark while swimming alone in the harbor. His shipmates, who had been waiting on board to escort their captain ashore, launched a valiant rescue effort. As the sailors hurried to Watson's aid, the shark repeatedly attacked the struggling boy. During the first assault, the shark stripped the flesh from Watson's right leg below the calf. In the second attack, the shark bit off Watson's foot at the ankle. The naked swimmer is transfixed in shock. A sailor has tossed a rope in the water, but it dangles beyond Watson's grasp. Two others strain over the side of the boat, attempting a rescue, while the elder boatswain grasps his companion's shirt in an effort to keep him on board. The terrified oarsmen row furiously, and the man standing in the prow, boat hook poised, is about to thrust his weapon at the lunging beast.

Table 3.1: This table shows a sample documentation format for SVNs.

3.7.3 Data Logging

A log was maintained with records of each SVN along with information pertaining to the Place of creation, the Genre of the subject, the Medium on which the SVN was executed and the time period to which it belonged. An example of the data logging table is provided below.

The entire data log is provided in Appendix 3B (page 395).

SVN No.	Title	Place	Genre	Medium	Time period
001	Watson and the Shark	England	Fact	Oil on Canvas	1963
002	Grabow Altarpiece	Germany	Biblical	Paint on wood	1379-83
003	The Dance of Salome	Italy	Biblical	Tempera on panel	1609
004	The Temptation of Moses: Bearer of the Written Law	Italy	Biblical	Fresco	1481/82
005	Conturbation of the Laws of Moses (The Punishment of Korah)	Italy	Biblical	Fresco	1481/82
006_01	First Episodes in the Tale of Nastagio degli Onesti	Europe	Fiction	Tempera on panel	1482/83
007_02	Dream of Innocent III	San Francisco	Religious	Fresco	1296
008	Scenes from the Passion of Christ	San Francisco	Biblical	oil on panel	1470-71
009	Four Scenes from the Early Life of Saint Zenobius	-	Religious	Tempera on wood	About 1500
010	Three Miracles of Saint Zenobius	-	Religious	Tempera on wood	About 1500

Table 3.2: This table shows a sample log for SVNs.

Armed with a conscientiously devised method of demystifying the SVN in this chapter; we now venture on the expedition into its abstruse world in chapter 4.

Chapter 4

Investigating the SVN

The filmmaker says “Look, I’ll show you.”

The spacemaker says “Here, I’ll help you discover.”

- Randall Walser

4.1 Introduction

From the review of literature it is clear that in order to make some headway with regards to the mechanics of discourse production in SVNs, we first of all have to comprehend the nature of the SVN itself. In order to make some headway towards the above stated goal we propose two suppositions:

- i. SVN is composed of finite set of elements.
- ii. Finite elements combine to form modes of SVNs.

Here we briefly state the rationale for formulating these assumptions.

I) SVN is composed of finite set of elements

We begin our exploration with the assumption that an SVN is made up of a finite set of elements. What these elements are is what we aim to find. We take as a starting point George Hanfman’s proposal (‘Since all human actions unfold in time and are carried out in space, men, time, and space are the three major challenges which the task of storytelling presents to a sculptor or painter’. [Hanfmann, 1957]) of ‘men, time, and space’ as being three of the

elements that make up an SVN. This thought is echoed by Dehejia (1990) ('Stories revolve around actions, human or otherwise, that occur in space and unfold in time; for the artist the protagonist of the story, together with the elements of space and time are the three major components of narrative'. [3]).

Assuming that 'men, time and space' are three elements that make up the SVN, we now need to a) confirm that this is true of all SVNs i.e. they are constant b) find out if these are the only elements that make up the SVN? c) what functions do these elements perform ? d) what are the variations of these elements?

Thus we have a set of objectives:

- 1) What are the elements that make up an SVN?
- 2) Are these elements constant in all SVNs?
- 3) What is the function of these elements?
- 4) Are there variations of these elements? If yes, what are they?

The second supposition evolves from the first one.

II) Finite elements combine to form modes of SVNs

Having discovered the elements we now need to find the structure of the SVN. Doing so will help us understand what role the elements play in the structure of the SVN. This will in turn shed light upon the way in which variants of the elements combine to form different modes of SVNs.

Thus our objective here is to verify the hypothesis by experiment, isolate the elements and find out how the structure of the SVN works. These two assumptions will be examined through two exploratory studies in the Exploratory Research Design. The purpose of this study would be to provide a foothold that will allow the study to develop further.

4.2 Exploratory Research Design

In this section we aim to prove that SVNs have certain recurrent elements; from this we can draw the conclusion that SVNs have a structure composed of the elements identified. We have decreed the existence of elements in SVNs, but its incognito still has to be broken. In order to do this, a number of SVNs were examined and a list of elements that were found to recur across SVNs was made. Following Hanfmann's, Dehejia's and Bal's studies; a list of a number of possible elements was drawn. These were then loosely defined and arranged in a table. Around 60 SVNs were selected across media, culture, genre, history and tested for the

presence of the elements previously identified. The results confirmed presence of elements across SVN's irrespective of media, culture, genre and history.

4.2.1 Objective of the study

Our study begins from the premise that a story can be visually represented in many ways. This is done using certain elements. A number of SVN's were examined on this basis. Our empirical study detected the persistent presence of certain elements across SVN. Next, we looked at studies conducted in Art History, Archaeology and Narratology to identify and articulate what these elements were. Having done this, we amassed our list of elements and provided each with an operational definition. A set of SVN's were then selected and tested for the presence of the identified elements. The results affirmed our assumption and a conclusion was made stating the SVN as having a universal structure. This chapter presents the details of this investigation.

Assumption

We begin our study from the premise that –

Assumption 1: SVN's are made up of certain finite elements.

Assumption 2: These elements are persistent across SVN's irrespective of genre, medium, time period and place of origin.

Objective

The objectives we set out to find are:

1. Are SVN's made up of elements?
2. Are these elements persistently present across SVN's?

Overview of the study

We prove the existence of elements in SVN's in two steps. First we analyze an SVN and identify the factors of the story that have been represented through the visual. These we call 'elements or components' This established the correspondence of the oral / written story to the SVN. Next, we examine a set of SVN's and check for the previously identified elements in the SVN's. The existence of SVN as a 'whole' composed of finite elements (parts) is assumed as an essential working hypothesis. By SVN's we mean those visuals that (definitely) have a story to tell. The story may accompany the visual in written or oral form. Although the elements work in union to make up an SVN, for the purpose of this study we shall separate the elements and study them individually.

Research Design

We investigate the existence of elements in SVN in two steps. First we analyze an SVN and identify the factors of the story that have been represented through the visual. These we call ‘elements or components’. This establishes the correspondence of the ‘text’ (the oral / written) story to the SVN. Next, we examine a set of SVN and check for the previously identified elements in the SVN.

4.2.2 Drawing up the list of elements

Our examination of SVN in terms of how a story is represented in the form of an SVN reveals the attempt to represent elements that form a part of the story. The question that arises is - what are the elements of a story? To begin, Hanfmann (1957) mentions ‘actor, time and space’ as the three main elements of a story.

Since all human actions unfold in time and are carried out in space, men, time, and space are the three major challenges which the task of storytelling presents to a sculptor or painter. How an artist portrays his actors; how he condenses or extends the time sequence of his story; and what he does about the place of action-these decisions determine the solutions for the task of telling a story in visual or plastic terms. (71)

This fact is reverberated by Dehejia (1997) in her study of Buddhist visual narratives.

Stories revolve around actions, human or otherwise, that occur in space and unfold in time. For the artists, the three major components of narrative are the protagonists of a story, together with the elements of space and time. (3)

From the above two explanations we conclude that ‘*story*, actor, time and *space*’ are elements of an SVN. Next we need to find whether there are any other elements. In order to look for further elements we turn to the study of narratives by Mieke Bal. Bal (1997) also bases her study on the premise that the narrative texts can be described using a finite number of concepts¹⁰³. In her study of literary texts, Bal sets out to find the structure of the Narrative text. As there are similarities in our objectives we look to Bal’s study to find more elements that compose the SVN. While doing this we keep in mind the difference in media; Bal deals with text while our area of study is the visual. We therefore adopt elements that can be justified of being present in the SVN. Drawing from Bal’s study we identify elements such as event, location or place, background that can be incorporated in our study of SVN.

¹⁰³ ‘that an infinite number of narrative texts can be described using a finite number of concepts contained within the narrative system (Bal, 1946:3).

An event is the transition from one state to another state. (5)

Location or place (...) this term refers to the topological position in which the actors are situated and the events take place. (133)

We apply Bal's approach of narrative texts to SVNs to help discover the elements employed to make up an SVN.

Based on the studies of Hanfmann, Dehejia, Bal and our observation of the SVNs, the following list of elements (accompanied by a short explanation of what they mean in this context) was drawn up:

1. **Event** – refers to the part of the story represented.
2. **Actor** – refers to the character in the story.
3. **Narrative time** – refers to the temporal aspect represented.
4. **Compositional Space** – refers to the surface area used to represent the visual.
5. **Location or Place** – refers to the site where the event unfolds in the story.
6. **Setting** – refers to the representation of the location or place where the event unfolds.
7. **Limits & Boundaries** – refers to the demarcation technique of story space.
8. **Principles of Ordering** – refers to the rationale of arranging the story.
9. **Relationship to text** – refers to the manner in which the texts (oral or written) relate¹⁰⁴.

Having a rough idea of the elements we evaluate them against SVNs. We shall enumerate this process with the help of two examples. In each visual, we will examine the elements and the role they play in the SVN against the element listed in the table. Each of the elements is marked on the visual to illustrate the identification process. The examples chosen are two ways in which the same story (Adam and Eve¹⁰⁵) is visually narrated.

¹⁰⁴ Three ways of interaction have been identified by Maria Nikolajeva and Carole Scott in their study of picture book communication, to which we concur. These are:

- 1) Symmetric interaction: the image depicts exactly what the story says,
- 2) Enhancing interaction: the image depicts more than what the story says.
- 3) Complementary interaction: The image shows something totally different to what the story says. (Nikolajeva & Scott, 2000)

¹⁰⁵ Adam and Eve is the a story from the Book of Genesis. It is also known as the story of 'The Creation of Man'. The story in brief: 1) God creates Adam from the earth and then creates Eve from the rib of Adam. 2) He instructs them not to eat the fruit of a particular tree (The Tree of Life) in the Garden of Eden. 3) The Devil tempts Eve into disobeying God and eating the fruit (an apple) from the Tree of Life. 4) Eve in turn tempts Adam who also partakes of the fruit. 5) They become aware of their nakedness and the disobedience. 6) God confronts them and asks them to leave the Garden of Eden.

Example 1: Adam and Eve 1

The first example (Fig. 4.1) is an SVN that represents the story of Adam and Eve is a miniature painting.

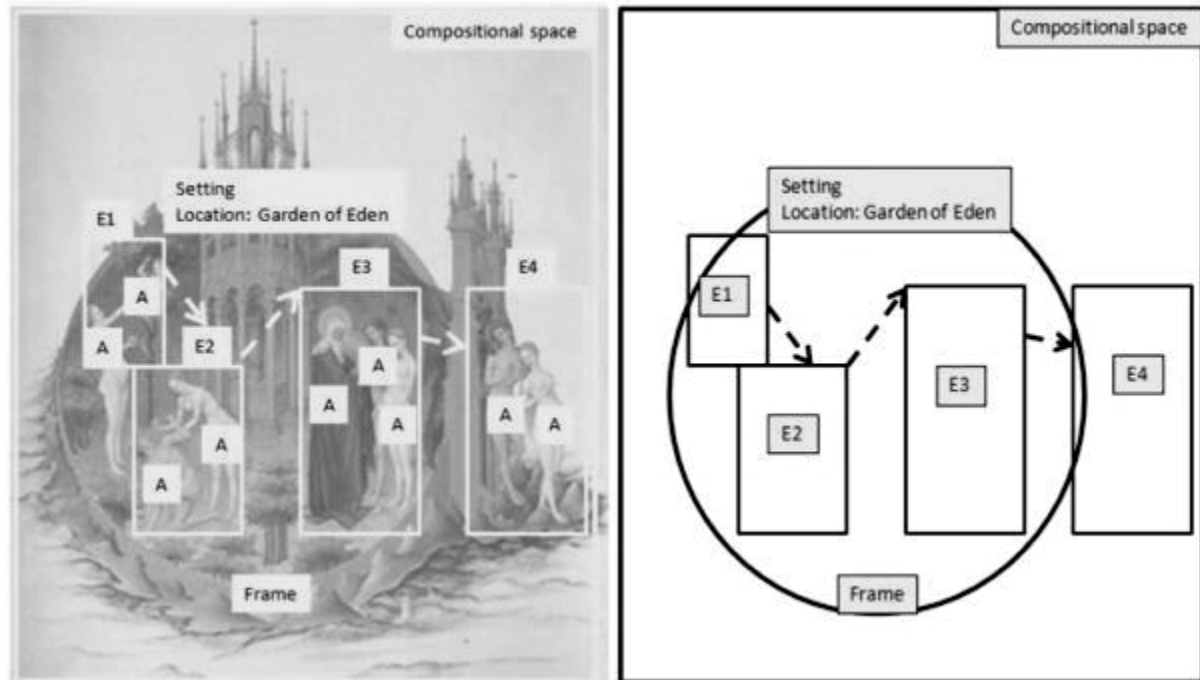


Fig. 4.1: Elements of an SVN and its diagrammatic representation, sample 1.

No.	Elements	Presence in the SVN, explanation & additional observations
1.	Event	Four events from the story are presented in this SVN - Event 1: The devil tempts Eve. Event 2: Eve tempts Adam. Event 3: God admonishes Adam and Eve. Event 4: Adam and Eve are thrown out of the Garden of Eden. These are marked as E1, E2, E3 and E4 respectively.
2.	Actor	The actors in this SVN are Eve, Adam, God and the Devil in the form of a serpent. These are marked – A in the image. We identify the actors from the description we know of each of the characters.
3.	Narrative time	The narrative time in an SVN is indicated by the compositional space. The repetition of the actors indicates a movement in time from one event to the other. The narrative time in this SVN is traced by the dotted line. The direction of the movement of narrative story time is marked by the arrow. In this case the visual narrative flows left to right.
4.	Compositional Space	It is the surface occupied by the visual narrative on the medium. In this case the total visual composition occupies a roughly square

		area.
5.	Location or Place	The location is mentioned in most stories. This is the location where the event occurs. Some designers try to indicate the location of the event with the help of a setting as in this case. Sometimes the location is not indicated and left for the viewer to imagine. In this SVN the story unfolds at the Garden of Eden.
6.	Setting	Also referred to as background. The setting is created by the designer to help the viewer imagine the location where the event unfolds. It presents the designers imagination of the location. In this example the designer imagines the Garden of Eden as a place enclosed by a boundary wall punctuated by a gate. There is also a tower in the centre of the garden.
7.	Limits & Boundaries	The frame is the device that demarcates the visual story space. In this example there is a circular frame but the story flows out of it.
8.	Principles of Ordering	The designer uses some philosophy to arrange the events of the story onto the surface of the medium. This guiding philosophy that governs the composition of the SVN is what we call as 'principles of ordering'. In this particular instance the designer has decided to order the events in a linear sequence, beginning from the left to the right.
9.	Relationship to text	The events represented in the visual share a relationship with the oral or written story. In this case the visual and the event have a symmetrical relationship, where the visual represents exactly what is related in the story.

Example 2: Adam and Eve 2

The second example (Fig. 4.2) tells the same story, but differs in the manner of representation. Unlike the previous example, in this one a single event from the story is represented. Yet all the elements identified in the previous example are present in this one as well.

No.	Elements	Presence in the SVN, explanation and additional observations
1.	Event	A single event from the story is selected to be depicted. In this case the event is the one where the devil tempts Adam and Eve to commit sin.
2.	Actor	There are three actors who participate in this event; 1) Adam, 2) Eve and 3) the devil seen here in the form of a dragon.
3.	Narrative time	In this instance the designer has selected to represent one particular moment of narrative story time.
4.	Compositional Space	The event depicted occupies a certain surface area of the medium which is rectangular in nature.

5.	Location or Place	The place where the event unfolds in this image is the Garden of Eden.
6.	Setting	The designer has designed the setting with lots of trees to represent the garden where the event occurred.
7.	Limits & Boundaries	The entire composition is composed within a well defined rectangular space enclosed by a frame.
8.	Principles of Ordering	As there is just one event represented in this SVN this component is not made use of and is therefore redundant.
9.	Relationship to text	Here again we see the visual following exactly what the story says. Arrested in the moment is the devil tempting Adam and Eve to disobey God and they stand holding the forbidden fruit debating their decisions.

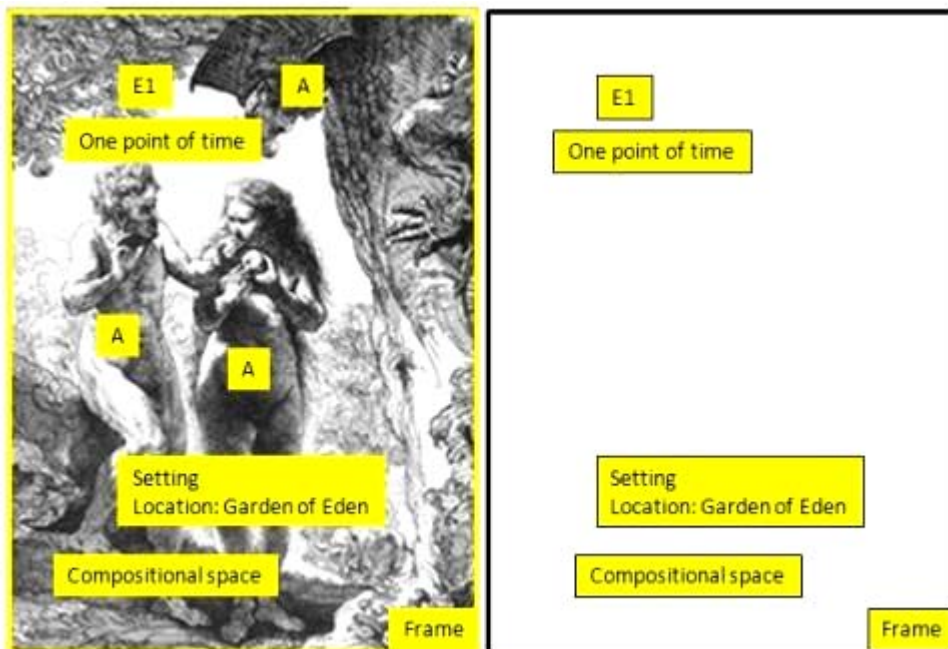


Fig. 4.2: Elements of an SVN and its diagrammatic representation, sample 2.

Operational definitions were drawn up following the identification of the elements.

4.2.3 Operational Definitions

1. **Event:** An event is the smallest unit of a story. In an SVN a single event or a set of events can be depicted.
2. **Actors:** Participants of a story. An actor is a character in the story who performs an action (Bal, 1997). They can be living or non-living things. The events are identified by the actors represented, their costumes and actions.

3. **Narrative time:** Refers to the arrangement of moments to indicate a point of time or a passage of time.
4. **Compositional Space:** Refers to the 2D story-space within which the moments are composed.
5. **Location or Place:** The location of place where the event unfolds.
6. **Setting:** The background against which the event unfolds.
7. **Limits & Borders:** The device that demarcates the story-space.
8. **Principles of Ordering:** Refers to the ideology of ordering of moments in an SVN.
9. **Relationship to text**¹⁰⁶: Ways in which the visual interacts with the text.

Having loosely defined the elements of the SVN, 70 images will be analysed in order to affirm the presence of the elements in each.

4.2.4 Sample Selection

To test the presence of these elements in a SVN a set of 70 SVN's were selected and examined. Care was taken to make sure the sample represented different cultures, were executed on various media, were from different periods of time and depicted various genres. The samples comprised SVN's from India, Russia, Iran, Italy, Japan, Burma, Tibet, the UK and the USA. They were executed on media such as paper, cloth, walls, stone, wooden panels, laquer on paper-mache boxes, bronze and earthen / metal vases. The SVN's ranged from those created in the early 6th century B.C. to ones created quite recently in 2009. The subject matter of the SVN's covered fairytales, fiction, mythology, factual events, religious themes, fables, children's stories, folklore and Buddhist jataka stories. The entire list of images selected for analysis is attached in Appendix 4A on page 401.

4.2.5 Analyzing SVN's

The process of analysis was carried out in two parts.

Part 1: A study to identify the presence of elements in SVN.

Part 2: A study to verify the presence of elements across SVN's.

Part1: A study to identify the presence of elements in SVN

The SVN's were tested for the presence or absence of the elements and were assigned certain values. Additionally notes were made with respect to the nature of each element examined.

If the element was present, it was assigned the value – 1 (was marked in grey)

¹⁰⁶ McCloud in 'Understanding Comic' also illustrates ways in which the text and visual interact. Nikolajeva, M., & Scott, C. 'How Picture Books Work.' mention text-visual interaction types.

If the element was absence, it was assigned the value - 0

An example of the manner in which the element identification analysis was carried out is shown below. The SVN examined is the Fig. 4.3: Watson and the Shark.



Fig.4.3: Watson and the Shark.

SVN No:	SVN 001
Title:	Watson and the Shark
Designer:	Sir John Singleton Copley
Place	England
Genre:	Fact: John Singleton Copley's <i>Watson and the Shark</i> was inspired by an event that took place in Havana, Cuba, in 1749.
Date of Creation:	1963
Media:	Oil on Canvas
Image Source:	http://www.nga.gov
Story:	<p>Fourteen-year-old Brook Watson, an orphan serving as a crew member on a trading ship, was attacked by a shark while swimming alone in the harbor. His shipmates, who had been waiting on board to escort their captain ashore, launched a valiant rescue effort. As the sailors hurried to Watson's aid, the shark repeatedly attacked the struggling boy. During the first assault, the shark stripped the flesh from Watson's right leg below the calf. In the second attack, the shark bit off Watson's foot at the ankle. The naked swimmer is transfixed in shock. A sailor has tossed a rope in the water, but it dangles beyond Watson's grasp. Two others strain over the side of the boat, attempting a rescue, while the elder boatswain grasps his companion's shirt in an effort to keep him on board. The terrified oarsmen row furiously, and the man standing in the prow, boat hook poised, is about to thrust his weapon at the lunging beast.</p> <p>In April 1778, while Copley's painting was on exhibit in London's Royal Academy, a detailed description of these horrific events was published in a London newspaper. The text, believed to have been penned by Brook Watson himself, describes the scene in excruciating detail, ultimately reassuring readers that thanks to the surgeon's skill, "after suffering an amputation of the limb, a little below the knee, the youth received a perfect cure in about three months."</p>

The elements that are found to be present in the SVN are marked and observations made alongside as shown in Table 4.1.

Elements		Notes
Event	1	Single event represented
Actor	1	Principle actor and Support actors present
Narrative Time	1	One point of time
Compositional Space	1	One specific space
Location / Place	1	The place where the event occurred – the sea
Setting	1	Realistic scene setting
Limits / Borders	1	A border is present
Principles of Ordering	0	Absent: As only one event from the story is represented
Relationship to Text	1	The visual shows exactly what the text says.

Table 4.1: This table shows a sample analysis of an SVN.

The 70 SVNs were examined in the same manner and the values tallied.

The analysis of the 70 SVNs is attached in the Appendix 4B on pg. no. 396 of this thesis.

Part 2: A study to verify the presence of elements across SVNs.

For the next part of the investigation, a comparative study was conducted to verify the presence of elements in SVNs. The motive of this analysis is to test the presence of the elements in SVNs across genre, culture, history and medium. In order to do this the elements identified were given specific codes as shown in the table below (Table 4.2).

Elements	Codes
Event	E
Actor	A
Narrative Time	nT
Compositional Space	cS
Location / Place	L/P
Setting	S
Limits / Borders	L/B
Principles of Ordering	PoO
Relationship to Text	RtT

Table 4.2: This table shows the abbreviations used to identify elements.

In Part I of the study the presence and absence of the element was marked with 1 and 0. These were then entered into a computer program and a comparative analysis generated.

The results confirm the presence of the elements identified in SVN.s.

A sample of the manner in which the information was entered is shown in the Fig. 4.4

On the Y axis - extreme left column are the SVN No.s (from 001 to 012). On the X axis are the elements. The rows mark the presence or absence of each element in that particular SVN.

The columns show the presence of the elements across SVN.s.

	E	A	nT	cS	L / P	S	L / B	PoO	RtT
001	1	1	1	1	1	1	1	0	1
002	1	1	1	1	1	1	1	1	1
003	1	1	1	1	1	1	1	1	1
004	1	1	1	1	1	1	1	1	1
005	1	1	1	1	1	0	1	1	1
006	1	1	1	1	1	1	1	1	1
007	1	1	1	1	1	1	1	0	1
008	1	1	1	1	1	1	1	1	1
009	1	1	1	1	1	1	1	1	1
010	1	1	1	1	1	0	1	1	1
011	1	1	1	1	1	1	1	0	1
012	1	1	1	1	1	1	1	1	1

Fig. 4.4: Analysis chart of SVN.s.

4.2.6 Results

The results confirm the presence of the elements identified in SVN.s. Shown below is part of the table (Table 4.3) on which the presence of elements was indicated. The first column indicates the SVN number. The next nine columns signify the elements and the presence or absence of a particular element is indicated by using the numeral 1 for presence and 0 for absence. The last column tells us the total number of elements present in a particular SVN.

For the entire table refer to Appendix 4C on page 441.

SVN No.	E	A	nT	cS	L / P	S	L / B	PoO	RtT	Total No of elements present
001	1	1	1	1	1	1	1	0	1	8
002	1	1	1	1	1	1	1	1	1	9
003	1	1	1	1	1	1	1	1	1	9
004	1	1	1	1	1	1	1	1	1	9
005	1	1	1	1	1	0	1	1	1	8
006	1	1	1	1	1	1	1	1	1	9
007	1	1	1	1	1	1	1	0	1	8

Table 4.3: Analysis chart of SVN.s.

4.2.6.1 Existence of elements in SVN

Out of the nine elements identified seven were found to be present in all 70 SVN. These were Event, Actor, Narrative time, Compositional Space, Location / Place, Limits / Borders and a Relationship to Text, as shown in Fig. 4.5. The two elements that were significantly present but not in all SVN were Setting and Principles of Ordering. The results are arranged in the form of a bar diagram giving a graphic visual of the presence of elements in SVN. On the Y axis are the 70 SVN examined and on the X axis are the elements that were identified.

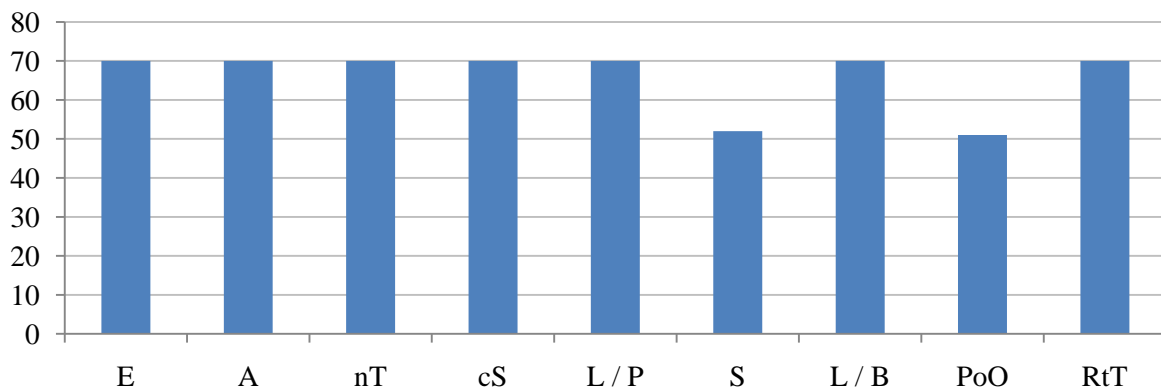


Fig. 4.5: Diagram demonstrating the presence of elements in SVN.

4.2.6.2 Existence of elements across SVN

Our analysis revealed the presence of elements in all SVN irrespective of the culture they belonged to, the time period they were created in, the subject matter of the SVN and the medium on which they occurred; thus proving that SVN are composed of elements that are universally present. Fig. 4.6 shows the presence of elements across the 70 SVN tested. On the X axis are arranged the 70 SVN samples selected for analysis, on the Y axis are the 9 elements identified. Most of the SVN have at least 7 of the 9 elements present.

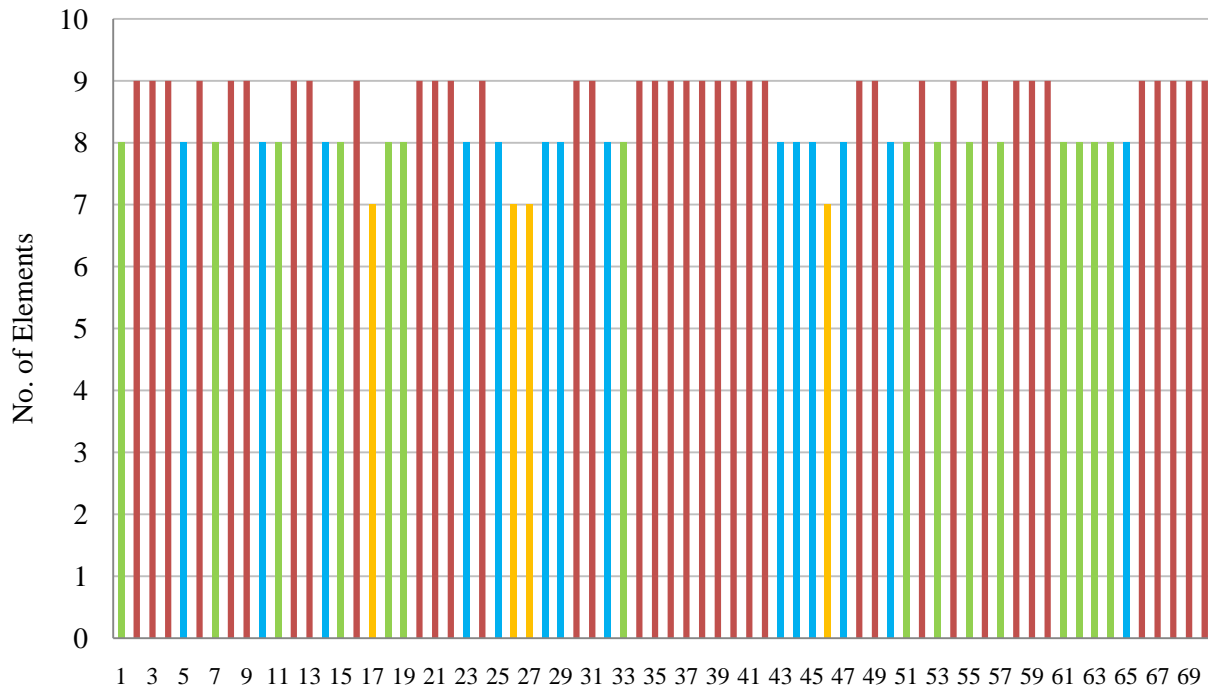


Fig. 4.6: Diagram demonstrating the presence of elements across SVN's.

4.3 Findings

We subjected the group of SVN's to investigation at two levels:

1. At the Micro level which consisted of identifying components of the SVN and
2. At the Macro level where we studied the structure and the working of the components identified.

4.3.1 Micro level observations

On studying a group of SVN's at the micro level, we discovered components that go towards constructing the SVN. On closer examination we found that the components performed certain functions and could be grouped based on these functions. We will discuss each of these in turn.

A - Key Elements in an SVN

Taking George Hanfmann's statement¹⁰⁷ as a starting point we began to look for the essential elements in an SVN. We found that there are not three but four essential elements that are

¹⁰⁷ Since all human actions unfold in time and are carried out in space, men, time, and space are the three major challenges which the task of storytelling presents to a sculptor or painter (Hanfmann, 1957).

found across all SVN. They are Moment, Actor, Time and Space. These elements rely on each other, and all four are crucial to the SVN. All four elements must be present to for the visual to be termed as an SVN.

1. **Moment:** refers to the visual moment represented in the SVN. An event (which is defined as an action) from a story is converted into a visual moment when represented in a visual. Thus the ‘action’ that Hanfmann mentions is the *Event* that is represented, and it takes a visual form as a moment. The moment is an abstract concept, it is an anchor point of which actor, time and space are the physical extensions. Without an ‘Event’ to represent – Actor, Time and Space would be meaningless. The moment is the action or happening that is to be portrayed.
2. **Actor:** The backbone and the only concrete visible component of the SVN. This element is the one which directly communicates to the viewer. An SVN devoid of the actor figure cannot exist. It is by reading the expressions, gestures, postures and interaction of the principle actors that the viewer is able to identify the story, episode and event portrayed in the SVN.
3. **Time:** Although time by itself is an abstract concept, it is yet one of the essential elements of the SVN. As a story unfolds in time and an action occurs during an interval of time; time in terms of moment and movement is one of the four pillars that make up an SVN. Time is represented by the actor; the actor show once indicates a point of time and the actor repeated signifies a progression or a movement in time.
4. **Space:** All stories occur at some place and all events unfold at some location. Therefore space is also an essential part of an SVN. Since the SVN is essentially visual Space becomes an indispensable element by its very nature. Space in SVN has a number of connotations in the context of the SVN. Space could mean a place or location; it could also mean the compositional area or virtual story-space. Space is constructed in a SVN by a setting that alludes to the place or location where the incident occurred.

B - Presentation devices

A second category of components were identified which were the components employed in giving shape to the elements. These were the devices employed to present the story to the viewers. Our studies revealed two kinds of presentation devices 1) Representation Format and 2) Text-Visual Connect.

1. Representation Format

This is with reference to the style of presentation. The artist can decide the representation format for narrating the SVN. This component studies the graphic marks created by the artist to tell the tale. Representation format is studied in two parts – a) the scheme of presentation (which is the style of illustration) and b) graphic cues (which are the actual principles of figurative composition).

1a) Scheme of Presentation:

The Scheme of Presentation is the manner in which the SVN is presented. In other word it is concerned with the iconic representation of the natural world around us. A painter uses *icons* in an attempt to imitate¹⁰⁸ nature. An icon is a “naturally motivated” sign representing the “referent” (Greimas, Collins, Perron, 1989: 631). Iconic systems of representation establish recognizable relations between the two modes of “reality” that is not arbitrary but “motivated” (631). The designer has an option to select between a schematic manner of presentation or a representational manner.

Schematic Representation: The event is presented in an explanatory diagrammatic form. There is no attempt to mimic realism; rather symbols are used to convey an idea. The emphasis is to show ‘that an event occurred’.

Realistic Representation: This style of presentation is an attempt to mimic reality. Illusion creating devices such as perspective are employed. The idea is to create an illusion of the real world so make the viewer believe the event as unfolding right in front of their eyes. The idea here is to show ‘in what manner the event occurred’.

1b) Graphic Cues: All SVNs are basically marks made on a surface that read as representing human beings, objects or ideas from the real world. These marks are composed of basic elements such as lines, colour, texture etc. We refer to these as graphic cues. All SVNs are a result of viewers reading these graphic cues and imagining the virtual story-world. Graphic cues contain components such as shape, size, colour, perspective, figure and ground, gestalt principles etc.

2. Text-Visual Connect

This component discusses the story and visual interaction in a SVN. The story in question could be an oral or a written source. The story and visual were found to

¹⁰⁸ The concept of imitation, in the communication structure refers to the enunciator’s sending instance, corresponds to the concept of recognition, which refers to the receiver’s instance. To “imitate” presupposes the visual figures traced are offered to a spectator in order for him to recognize them as configurations of the natural world. (Greimas, Collins, Perron, 1989:631-632)

relate in a number of ways in a SVN for example a symmetrical interaction – where the story and visual say exactly the same thing; enhancing interaction – where the visual says much more than the story, etc.

4.3.2 Macro level observation

Having found the components of the SVN our next quest was to see how these components functioned together to result in a unified whole SVN structure.

A) SVN structure

Our studies revealed that there is a structure of which the iconographic unit forms the base. This structure with the iconographic unit is composed of the components mentioned above. While studying the SVN structure we studied the functions the components played and how they related to each other to form a SVN whole.

B) Methods of Constructing SVNs

Studies conducted on the structure of the SVN revealed that the components arranged in a certain manner could be read in a certain way and signify a certain meaning. A comparison was carried out between the Methods of arrangement of components in SVNs and we found they could be grouped together based on the pattern of arrangement followed. Thus we could separate out and define methods of constructing SVNs.

C) Principles of Ordering

The designer in most cases uses a certain rationale to arrange the visual moments in the virtual story-space. These strategies refer to metaphors employed by the designer to visualize and compose the SVN. There are two kinds of metaphors employed which are 1) metaphors that aid the arrangement of the narrative path or timeline, and 2) metaphors that aid arrangement of moments in the compositional story-space. In addition to these two factors there is a third strategy that of hierarchy employed by designers.

1) Moments on the Narrative Timeline: Designers use metaphors such as clockwise, anticlockwise, chronology, or writing style based to arrange events on a timeline. These metaphors are directional metaphors and are used to mark the direction of the narrative timeline as the plot unfolds.

2) Moments in Compositional Space: Metaphors of a different kind are used to visualize the narrative story-space. These include visualizing the story-space as a

stage or a view outside a window or a map etc. These metaphors form the basis on which the setting is constructed.

3) Hierarchy: The designer creates a difference based on size to indicate either importance or the present tense. Accordingly either one of the principle actors is presented larger in comparison to the rest of the actors or an entire event occupies a larger area of compositional space. Hierarchy thus could be actor based, present tense based, event based or location based.

D) Navigation Types

As part of our investigation of the SVN we also observed the rationale that connected one iconographic unit to another, thus helping to further the plot. We thus identified two kinds of discourse techniques that were operational in the SVN. These are:

1) single point of time, and 2) multiple points of time.

E) SVN Composition

An SVN composition can be identified by the SVN method and the SVN discourse technique used.

F) Iconographic Unit (iUnit)

The iconographic unit is the smallest meaning generating unit (with regards to the story) in the SVN. An SVN can be composed of a single iconographic unit (iUnit) or many iUnit's arranged in a particular way. The different ways the iUnits are arranged give rise to patterns in SVNs.

4.4 Supplementary Observations

In addition to our findings the following observations were made with regards to viewing and perceiving the SVN, levels of meaning in an SVN, and stages of interpreting SVNs. In this section a brief write-up is presented. For a detailed account on the observations made see Appendix 4D on page 445.

4.4.1 The Designer Narrator

People first began creating immersive environments by using images on cave walls and later on other materials to tell stories and transport the viewer into the story -world. The creator of the SVN is thus essentially a 'space maker', the creator of the 'virtual story-space'. The SVN has a universe of its own, the space and time which make up the framework of this universe must be considered as intrinsic to the representative content of the work (Souriau, 1949). The

aim of the creator of the SVN is to communicate a story through this image¹⁰⁹. Therefore the designer is not only an image maker but a designer-narrator who has to ensure that the story is communicated to the viewer.

Designer: the planner of the SVN

At this point we would like to explain the reason we use the word ‘designer’ to refer to the creator of the SVN. Other terms used widely are artist, illustrator, and visualizer. We reject these terms as we find they are very limited in some sense. The term designer is here used to identify with the person who is in charge of the composition. The visual communication designer works on the interpretation, organization, and visual presentation of messages (Fraseara, 2004). The designer of the SVN may be the same person as the artist. An artist in our thesis is used to refer to a person who is skilled in the art of drawing, painting, etc. In support to our claim we also find George Hanfmann (1957), uses the word designer to refer to the person who planned the SVN. Sometimes the writer of the story and the designer are the same person but there are times when this is not so. In both cases the designer has to play the role of a visual-organizer-narrator. It is in this sense that we use the term designer in this thesis.

Next we briefly visit issues regarding the comprehension of the SVN. These consist of observations with regards to the viewing and perception of SVNs, text and SVN, and levels in SVN.

4.4.2 Viewing and Perceiving an SVN

Seeing is a conscious purposive action. To perceive a visual narrative involves the viewer’s participation in the process of organization. When viewing an SVN we do not take special efforts to block out the fact that we are actually looking at an illusion. Although the limits are perceived and we are aware of it all the time, this does not affect our involvement with the visual. We seamlessly move in and out of the virtual story world and our real world. Vision is primarily a device of orientation; a means to measure and organize spatial events (Kepes, 1995). Looking is where one orients oneself with the SVN but with the act of seeing one finds one’s position in the SVN by identifying patterns.

4.4.3 Levels of meaning in SVN

¹⁰⁹ George Fraseara mentions: Designers – as opposed to artists – are not normally the source of the messages that they communicate.(Fraseara, 2004:5)

In course of our exploratory study we also made observations of the levels of meanings that can be derived from the SVN. Primarily there are three levels at work within the SVN. These are the Story, Text and Image level. These levels work together and it is difficult to separate them from each other. But for the purpose of our investigation we will superficially separate these levels. The Image level the centre of our study but this level cannot be studied in isolation. Therefore we must acknowledge the other two levels. The discussion on page 448 in Appendix 4D is with regard to this observation.

4.4.4 Stages of interpreting an SVN

Reading of an SVN is not at all a simple procedure. We detected a number of levels that come into play while we tried to make sense of the static image presented in the SVN. Here we enumerate the various stages of interpreting the SVN.

- i. Graphic cues (become objects)
- ii. Signifiers (and signified)
Decoding SVNs: Denotations and Connotations – Level 1
- iii. Elements
 - 1) Key elements
 - 2) Representation Format
- iv. Iconographic Unit
Decoding SVNs: Denotations and Connotations – Level 2
- v. Arrangement of iUnits: Principles of Ordering
- vi. SVN Construction Method
- vii. Narrative Discourse Mode
- viii. Patterns: Meaning formation
- ix. Perceiving
- x. Imagining the unfolding of the Story

We present detailed step by step observation of each of the stage of interpretation in Appendix 4D on page 457.

4.5 Conclusions

Following the deductive method of unearthing the elements and structure of a narrative in Narratology, we extended the method to SVNs in a bid to unearth the elements in SVNs. Two assumptions were made to help facilitate finding the elements in SVNs – 1) An SVN is

composed of a finite number of elements. 2) These elements are present in SVN across history, cultures, time period, genre and medium. Drawing from studies by Hanfmann, Dehejia and Mieke Bal a set of elements were identified that could be present in SVN. These were then verified against SVN keeping the visual nature of the SVN in mind and a list of elements was generated with operational definitions. The study was taken up in two parts – Part I involved identifying elements in individual SVN, and Part II consisted of a paradigmatic analysis, to check for the constant presence of elements across SVN.

In conclusion this study proves the existence of certain finite elements in the SVN. These are: event, actor, narrative time, compositional space, location or place, setting, limits or borders, principles of ordering and relationship to text. Seventy SVN were tested for the presence of these elements and our analysis shows that at least five of the eight elements to be present in all the SVN examined. Additionally, observations showed that the nature of the elements varies from SVN to SVN. This points to the existence of variations of elements in SVN.

This study also confirms the presence of the elements identified in SVN irrespective of the genre, culture, time period and medium that the SVN come from or appear on. Having identified the elements, the presence of a structure in SVN is proved by the argument that a structure is composed of elements. Further investigations can now be conducted based on the knowledge generated through this study towards the study of individual elements and unearthing the structure of the SVN.

Ramifications of this study

Our exploratory study revealed that there is more to the SVN, and further detailed studies would have to be taken up to gain a thorough understanding of the phenomenon at hand. Through the present study it was discovered that further studies can be taken up in the following areas:

1. Study the function or elements in SVN.

It was noted that each of the element had a specific role to play in the SVN. The elements interacted with each other in specific ways. This needs to be investigated further.

2. Variation of elements in SVN.

Another finding was that each of the elements seemed to have variations. These need to be found and examined.

3. Find the structure of the SVN.

It was further observed that individual elements together form a whole, and a change in a single element affects the entire SVN. Thus the SVN seems to have a structure composed of these elements. Studies would have been carried out to find out this structure and the ways in which the elements function within the SVN structure.

4.6 Limitations of the study

Our study has certain limitations which we shall enumerate. One should keep in mind the objective of the study at hand and within this restriction it is not possible to make a thorough study of the phenomenon at hand from all possible angles. One must also not fail to acknowledge the time limit and the purpose and scope of the study.

Formalist Approach: The present form of the study employs the formalistic approach. While this approach does help us to find the elements that make up the structure and the relationship of the elements with each other, it does not allow for study of the relationship between the medium and the SVN. This method aids us to find only part of the phenomenon. The drawback of the formalistic approach is that it does not take into account the cultural and contextual considerations. But at the same time we would like to point out that the formalist study of the SVN lays down a strong foundation and prepares that ground for further study.

Present study does not take into account culture and context

As mentioned earlier this being a formalistic study, we have not considered the cultural variations. We acknowledge the fact that SVN's are influenced by the culture from which they come but for the present study we have not taken into account the cultural aspect.

Likewise although we are aware of the fallacy of studying SVN's out of the context in which they function, we did not think it necessary to consider it at this point of time. We would like to point out that these points be born in mind while proceeding with the study.

Present study does not take into account medium

Another point that has not been considered in this study is the role of the medium on which it appears.

Researcher's limitation:

Another problem with this study in its present form that we would like to clearly state is that all the analysis is done on the basis of the researcher's existing knowledge of the SVN. As the author belongs to a certain culture and would certainly have certain pre conceived ideas about SVN's, this could influence the analysis of the SVN's.

In this chapter we conducted an exploratory study to confirm the presence of elements in lieu with the assumption we made. The outcome of the study confirmed our supposition.

Additionally the observations made, validates the need for a detailed study of the same. In the next chapter we continue this investigation at an in-depth level with the aim of subjecting each of the elements identified to further scrutiny so as to have a clarified understanding of the SVN.

Chapter 5A

Morphology of an SVN: Analysis

*It has long been an axiom of mine that
the little things are infinitely the most important.*
– Sherlock Holmes

5.1 Introduction

In botany, the term "morphology" means the study of the component parts of a plant, of their relationship to each other and to the whole; in other words, the study of a plant's structure. Our thesis supposes the presence of SVN structure that is analogous to that of a plant structure. Consequently one of the objectives of this investigation is to find the elements of the SVNs. An exploratory study was conducted to identify the elements in question on a preliminary basis. This exercise formed the focus of chapter four where the survey undertaken verified the presence of elements in SVNs. Having established this fact, our next step was to look for variations of those elements and determine their function. Thus we examined our collection of SVNs and subjected those SVNs that demonstrated a variation in the elements to further scrutiny. Our assessment reveals the elements to exhibit multifaceted manifestations. On the premise of those findings we present an analysis of the elements and their functioning along with variations found in SVNs in this chapter.

Although we discovered a number of elements and their sub sections that coalesce to from an SVN, we shall here enumerate all but discuss only those that are critical to the issue of discourse production in SVNs. The collateral elements and sub sections will be briefly explicated in Appendix 5A-A on page 465.

The elements identified in chapter four that frame the structure of an SVN can be grouped under three heading based on the functions they perform: Key Elements, Formation Devices and Presentation Devices as indicated in the diagram Fig. 5A.1.

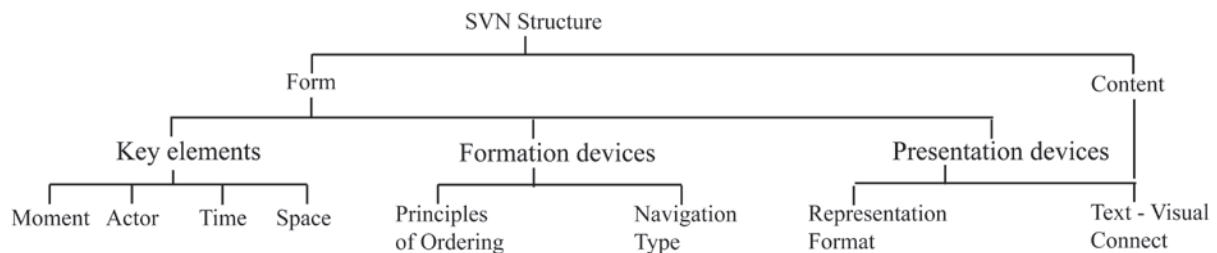


Fig. 5A.1: Grouping of elements that form the SVN structure.

Of the elements discovered only the Key elements and Formation devices play a vital part in the mechanics of discourse production in SVNs, while Presentation devices play a collateral role as far as discourse production is concerned in SVNs. In the present chapter we will discuss Key elements and Presentation devices. Formation devices will be examined as part of chapter 5B.

We believe the SVN is a highly premeditated construct. The designer deliberates and carefully sets the elements in a precise manner following certain reasoning. It is our belief that the designer creates a virtual world based on the principles of the real world. In order to vindicate the supposition suggested, we follow a systematic procedure to discuss the elements in this chapter. First we attempt to understand what each of the elements mean as individual concepts. In doing this we isolate the element from the context of the SVN and find its experiential temperament. Next, we study the graphic representational possibilities of each element. Here we gauge the function the elements play in the SVN. It is against the background of these two studies that we will appreciate the elements as they appear in SVNs. We now set in motion the discussion with Key Elements.

5.2 Key Elements

The most fundamental of the entire set of elements identified, key elements are composed of Moment, Actor, Time and Space (Fig.5A.2). These elements have featured in the descriptions of SVNs made by George Hanfmann and Vidya Dehejia in their respective studies. An

exploratory examination of these elements show that they are multi-faceted constructs. Thus each element is not absolute but composite of sub sections. Here we attempt to acquaint ourselves with the elements and their multiple facets. We begin with the element – Moment.

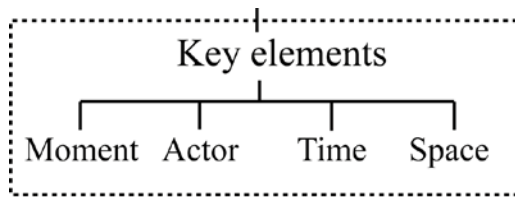


Fig. 5A.2: Key Elements in an SVN structure.

5.2.1 Moment

An SVN is a visual that essentially narrates (by employing representational tools) a story or part of a story. When a story is visually represented in an SVN format, a decision is made as to which part/parts of the story are to be portrayed and the manner of narration. The designer segregates the story into smaller parts and selects a section / sections to be illustrated. An ‘event’ is the smallest unit of a story, but when visually represented an ‘event’ can be further split into still smaller parts i.e. a visual ‘moment’. Thus the ‘moment’ is the smallest unit of an SVN.

Here we aim at developing a concept of ‘moment’ that is especially suited for analyses of action related theoretical notions. More precisely, we investigate its representational possibilities in the context of the SVN structure. Fig. 5A.3 presents the implications of the concept ‘moment’ that we consider while examining the SVN. Under the large umbrella of Moment in the diagram we have two main sub sections i.e. Event and Moment with further sub sections. The ‘Event’ here represents the content i.e. the story, while ‘Moment’ represents the visual form of the SVN. It is the event that is visually represented by the visual moment. We begin by working our way through the concept of ‘Event’ that transforms into a visual ‘Moment’ in the SVN.

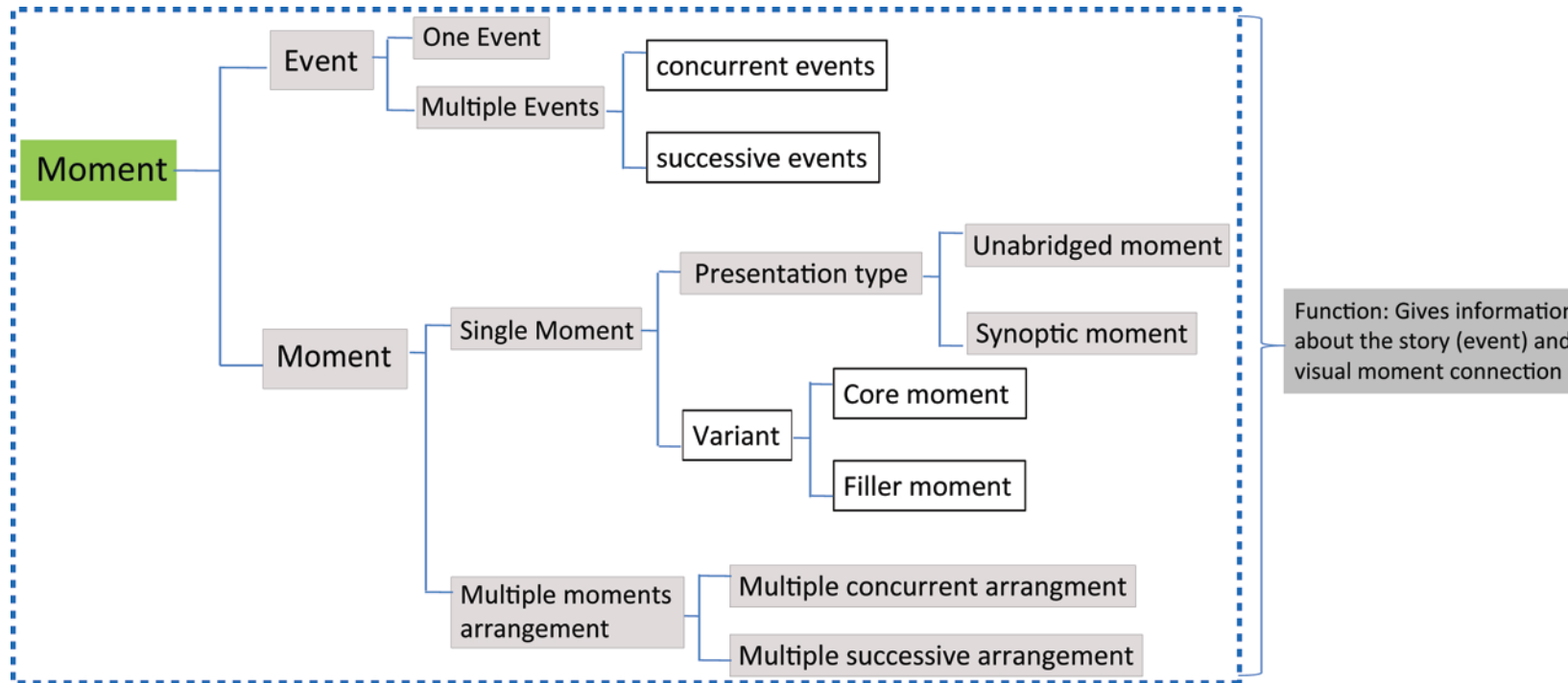


Fig. 5A 3: Moment in SVN.

5.2.1.1 Event in a story

A Drama or Play is composed of Acts¹¹⁰. These 'Acts' are separated from each other by intervals. Acts in turn are composed of Scenes. Scenes and Acts are units of the Drama or Play. Units are divided parts that make up a 'whole'. These units are part of a model; each unit is assigned a value and has a specific place in the hierarchy that makes up that model. A unit of Drama or a Play for example follows the following model--

A Scene = Smallest unit of a Play

Many Scenes = 1 Act

Many Acts = 1 Play

It has been observed that there exists a similar model at work in the SVN. When a story is to be portrayed in a visual form, the designer makes a decision as to what section or sections of the story are to be represented. Thus the story can be represented as a single unit or can be divided into many sub-units. In this piece of writing we shall explore and define the Units of a Static Visual Narrative Model. Before proceeding further it is important for us to define certain concepts so as to begin on a common footing.

Analogues to the units of a Drama are the units of a Story (oral or written).

Story: A sequence of events caused and experienced by characters, arranged in a logical or chronological manner. This forms the content matter of the narrative. A story can be further divided into episodes.

Episode: A set of related events that can independently function as a micro story. An episode can be further divided into events.

Event: Transition from one state to another state (Bal, 1997).

A visual mapping of the units of a story is explained in Fig. 5A.4.

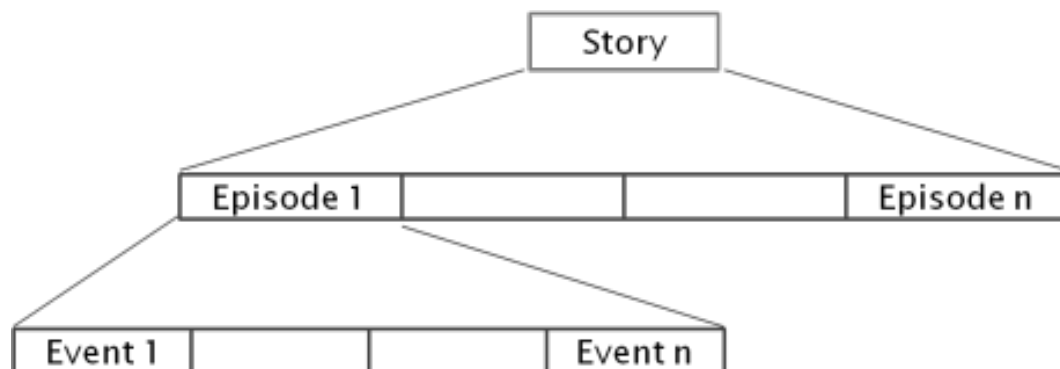


Fig. 5A.4: Diagrammatic representation of units of a story.

¹¹⁰ Giving rise to the concept of One Act Play or Multiple Act Play

A story is divided into a number of episodes which in turn are divided into events. Thus an event is the smallest part of a story. For example In the story of Adam and Eve, the episode ‘Creation of Adam’ can be said to be composed of the following events: 1) God took some clay, 2) Created man, and 3) Blew life into him. A story or an episode is a sequence of events. These can be diagrammatically represented as Fig. 5A.5, where E represents event.

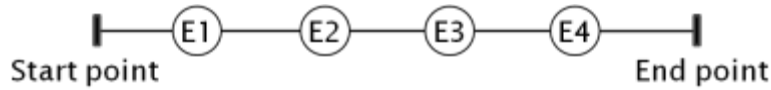


Fig. 5A.5: Representation of Events (E) or episode of a story.

We have the faculty to perceive events as occurring either simultaneously or in a sequence (Hestevold, 1990). Correlating to this fact it is observed that events unfold either in a sequence or concurrently in a story.

An event is made up of actions taking place at a point of time, unfolding at a certain place and occupying a specific space. What is actually represented in an SVN is a further bifurcation of the event i.e. a visual ‘moment’. Thus in an SVN an event can further be legitimately divided into a number of visual ‘moments’.

For the present purpose it is sufficient to understand that the designer in the act of constructing an SVN transforms the abstract event into a concrete visual moment. At the cost of causing a minor digression from the main argument of this thesis, we present here a discussion on transformation of the Event into the visual moment that nevertheless forms an essential part of this thesis. We now proceed towards the discussion of the ‘moment’ in SVN.

5.2.1.2 Moment in SVN

One of the attempts made in this thesis is to furnish a tangible form to the abstract concept of an SVN. As part of this endeavour we put forth the proposition to recognize the visual moment as the smallest divisible unit of the SVN. In supposing this as a constant standard we can beneficially apply it to uniformly analyze SVNs. Here we explicate the notion of the ‘moment’ in SVN.

From Story ‘Event’ to SVN ‘Moment’: (*Temporal*) Story to (*Spatial*) Visual Representation

When a story is graphically presented in the form of a visual there is a change in medium. The story which is essentially temporal in nature is being transferred to a medium that is essentially spatial. The story effectively moves from a dynamic medium to a static one. In order to understand what transpires between this alteration, we need to first understand the

difference between an oral or written story and a visually represented story. Scholars make a difference between the ‘arts of time’ (i.e. music), and ‘arts of space’ (i.e. painting). The difference between poetry and paintings has been discussed extensively by Gotthold Ephraim Lessing in his book, Laocoon: An Essay on the Limits of Painting and Poetry, (1766). The difference is obvious and lies in the manner in which time is used. Francastel (1967) explicates this point in the following words:

(...) the representational arts lie outside the time category since they produce static images that are two-dimensional (painting) or three-dimensional (sculpture). They are therefore structurally distinct from poetry and music, which develop within a physically prolonged time. (182)

An oral or written story by its very nature is embedded in time and unfolds over a period of time. A visual story on the other hand is a juxtaposition of images that extends in space. Temporality is alluded to in a visual story and does not exist in itself. Time and Space are two radically forms. It is not only difficult but practically impossible to explain one in terms of the other. Telling a (dynamic) story through a (static) visual is as futile an effort as describing a visual in words, but one can certainly construct cues that indicate motion. James Harris says about painting:

Painting can imitate only by means of colour and figure. It can represent only one moment in time. Although motionless it can indicate motion and sounds as well as actions which are known. (as quoted by Lessing, 1766: xiv)

According to Harris (1744), every painting is thus ‘of necessity a *punctum temporis* or instant’ (as quoted by Gombrich, 1964: 294).

What is being suggested by Lessing, Francastel and Harris is that temporal movement is thought of as a series of instants or moments. A ‘moment’ in a visual story in our opinion is a highly misunderstood term. Scholars¹¹¹ have for decades engaged in debates to prove or disprove the fact that humans do or do not experience time as moments¹¹². What the visual story teller is after is something quite different. The designer does not aim to portray a moment by moment transmission of the story, but rather a *précis* that has been drawn from the many happenings of the event in the form of a moment. The Moment is a mediated phenomenon. When planning a visual moment, nothing is left to chance or co-incidence; each character or object is assigned a specific space or action carefully designed to signify a

¹¹¹ See E. H. Gombrich, *Moment and Movement in Art*. Robin Le Poidevin, *Time and the Static Image*.

¹¹² Edward Muybridge’s demonstration, through taking a number of successive photographs of galloping horses proves that the position of the legs during the gallop has been systematically misrepresented by painters (Le Poidevin, 1997: 1976)

meaning. A moment in a SVN is carefully planned to represent an event. The actors are shown engaged in an action in a purposive manner. The moment visually represented is composed and deliberate. It is not a chance happening and in that it differs from a still from a movie. Everything about the moment is carefully devised, the actions and position of actors principle and support actors, the setting, the colour scheme and the amount of detail to be represented. Thus a visual moment is also referred to as the iconographic unit or iUnit¹¹³. A series of ‘moments’ depicting an event is therefore different from a sequence of photographs shot over time. Thus an Event of the (oral or written) story is further divided into visual ‘moments’. This leads to the establishment of the visual ‘moment’ as being the smallest visible segment of the story.

It is at this juncture we return to Langer to shed light on the transformation process. Her study postulates that visual language differs from verbal language in its discursive form. While visual language uses juxtaposed formation, the verbal language is a linear construct. Langer suggests that it is by engaging the rule of translation “Projection” we draw meaning from a visual by converting it to verbal form. Thus because of the limitation of verbal language all events necessarily follow a sequence even if the events actually unfold concurrently. A visual is not bound by this limitation and therefore two events that occur concurrently can be expressed as such. But in order to reconstruct the story we have to verbalize the visual and therein lies the challenge of the visual story teller. The SVN does not merely present or symbolize a story, it attempts to tell (or rather aid in making the viewer recall) a story. The SVN therefore undergoes two transformations for example from the verbal story to the visual and then again to the verbal.

Trapping the illusive ‘moment’ of a visual story

There is a possibility of mistaking a ‘moment’ as a fraction of a time devoid of movement. As Gombrich (1964) puts it:

Logically the idea that there is a ‘moment’ which has no movement and can be seized and fixed in this static form by the artist, or for that matter, by the camera, certainly leads to Zeno’s paradox. Even as instantaneous photograph records the traces of movement, a sequence of events, however brief. But the idea of the punctum temporis is not only an absurdity logically, it is a worse absurdity psychologically. For we are not cameras but rather slow registering instruments which cannot take in much at a time. Twenty-four successive stills in a second are sufficient to give us the illusion of movement in the cinema. We can see them only in motion, not as stills. Somewhere along this order of

¹¹³ We shall take up the Moment as an Iconographic Unit or iUnit in Chapter 5B.

magnitude, a fifteenth or a tenth of a second, lies what we experience as a moment, something we can just seize in its flight. (297)

A 'moment' in an SVN is a premeditated arrangement of characters or objects to suggest an act that is part of an event. It would be fruitful for us to conceive the notion of a 'moment' as not derived from a process of dividing an interval into smaller and smaller parts but rather as an extensionless boundary between two parts of an interval¹¹⁴. In order to further characterize the 'moment' we shall draw from the doctrine of the *specious present* discussed by William James. The doctrine of the 'specious present' proposes that the 'now' we experience as present at any time is not punctuate but rather includes a small but extended interval of time.

The relation of experience to time has not been profoundly studied. Its object is given as being of the present, but the part of time referred to by the datum is a very different thing from the conterminous of the past and future which philosophy denotes by the name Present. The present to which the datum refers is really a part of the past – a recent past- delusively given as being a time that intervenes between the past and the future. Let it be names the specious present, and let the past, that is given as being the past, be known as the obvious past. All the notes of a bar of a song seem to the listener to be contained in the present. All the changes of place of a meteor seem to the beholder to be contained in the present. At the instant of the termination of such series, no part of time measured by them seems to be a past. Time then, considered relatively to human apprehension, consists of four parts, viz., the obvious past, the specious present, the real present, and the future. Omitting the specious present, it consists of three...nonentities—the past, which does not exist, the future, which does not exist, and their conterminous, the present; the faculty from which it proceeds lies to us in the fiction of the specious present (as quoted by Anderson and Grush, 2009:2-3 from James, *Principles*, 609; quoted from Kelly, *The Alternative*, 167-8)

Extrapolation from the idea of the specious present to the 'moment' in an SVN seems natural as each moment in an SVN exists in a suspended stage. It moves effortlessly from being present to past, present to present and present to future, thus making it difficult to contain and seize. We thus would refer to the moment in an SVN as the 'specious moment'. We define 'specious moment' as a construct that represents the smallest perceivable part of a story.

Emergence of the 'Specious Moment' as the smallest unit of a visual story

The moments of an SVN function like the "matryoshka principle" or "nested doll principle". A 'specious moment' is what is essentially visually depicted of the story i.e. a visual 'moment', of an 'event', of an 'episode', of a story.

¹¹⁴ Le Poidevin gives two conceptions of the instant. 1. As the smallest part of an interval 2. As an extensionless boundary between two parts of an interval. (Le Poidevin, 1997 :180)

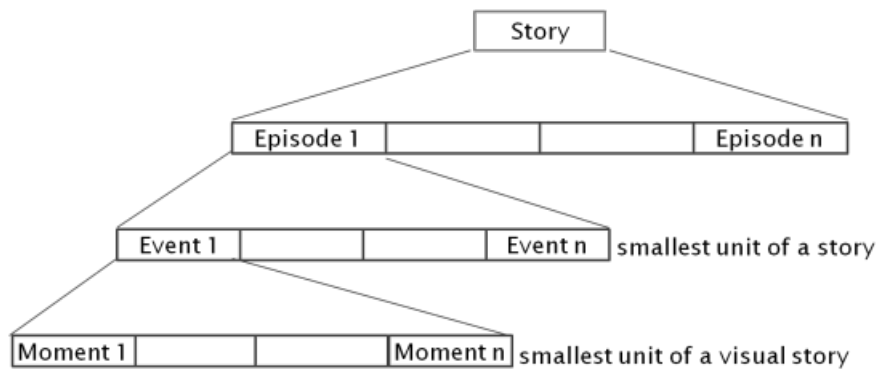


Fig.5A.6: Diagrammatic representation of units of a visual story.

The story of Adam and Eve for example in Fig. 5A.7, the designer has decided to depict just one event from the whole story. This event is from an episode of the story. The event when visually depicted is a *specious moment*. This moment is one of many moments that make up that event. Alternatively the designer may equally choose to show a series of events as in Fig. 5A.8. Here again an event is visually depicted by selecting a moment from each episode. The story (in this case) is divided into two episodes, and the episodes are divided into events or the event maybe nested in the episode itself. These events in turn are represented by moments. It is the events or visual moments that are juxtaposed and strung together on a narrative route unfold the story. Imagination is the factor that fills in the gap between two moments of the story.

Capturing or mimicking temporality in a static medium has been an elusive dream - a feat many artists have tried to perform; and have invented ways of doing so. Human beings have a potential to interpret symbolic language, perceive meaning and imagine. It is this faculty that artists rely on to create the illusion of the passage of time. The designer tricks us into believing a period of time has passed between viewing one ‘Specious Moment’ and the other. Surprisingly, human beings respond positively and we do not have any difficulty in accepting this essentially absurd proposal. Principles of Gestalt are applied effectively to help create this illusion. But in the case of an SVN there is also the prior knowledge of the story that aids in making sense of the visual in the context of that particular story.

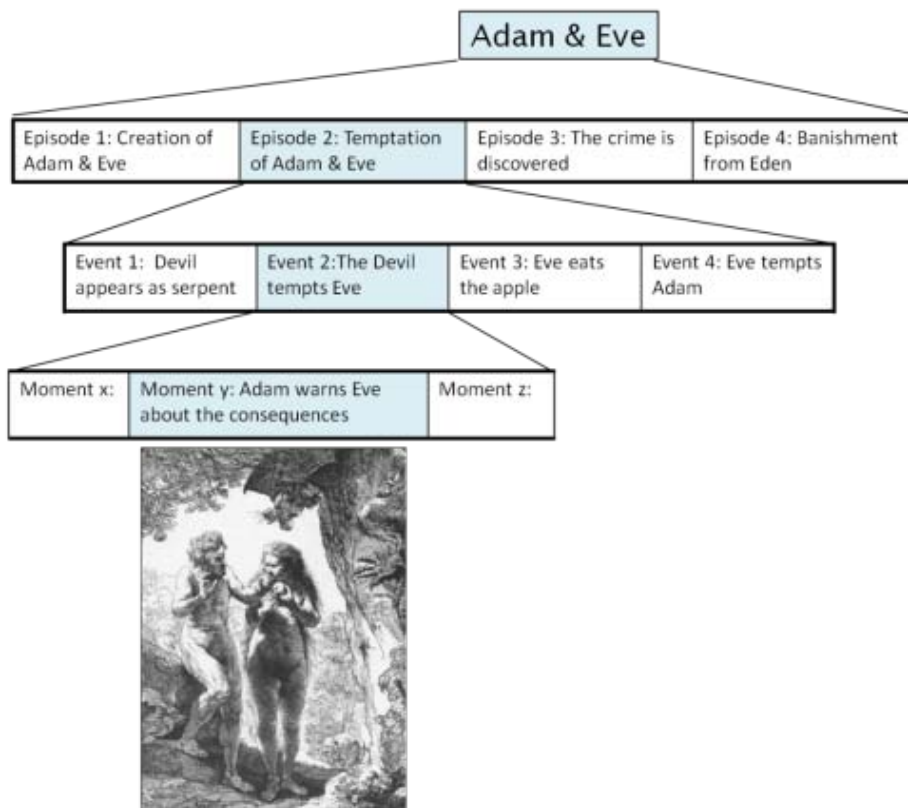


Fig.5A.7: Nested units of a visual story. A specious moment from the story is visually represented.

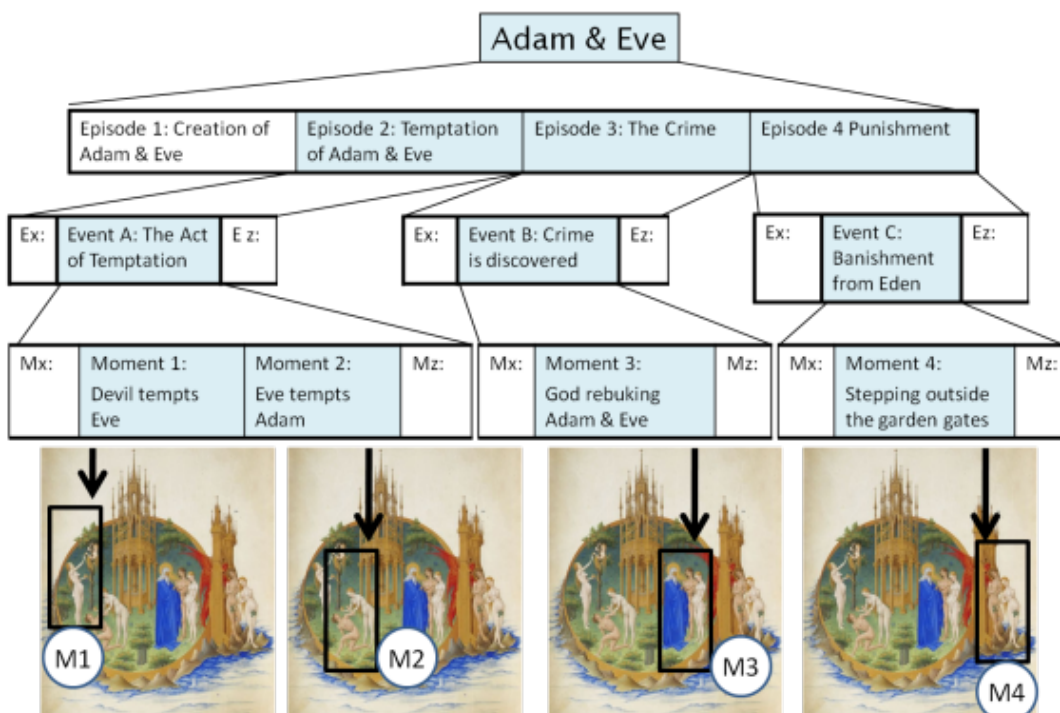


Fig.5A.8: An example of a series of specious moments in an SVN.

It is the narrative time that is of concern to the SVN. As mentioned earlier; it is impossible to represent 'time' per say in a visual. Temporality is in fact something that is

imposed by the reader of the SVN upon the visual. The image remains rooted in its place, 'static' irrespective of anyone viewing it. What we allude to is the act of concentrating our attention on certain moments of the story. Reading an SVN is a deliberate act¹¹⁵. The visual exists in limbo and transforms into a narrative only when the viewer attempts to identify the characters and events represented and make sense of them. Analogous to solving a puzzle the mind connects various moments and unfolds the story. Thus the same SVN unfolds differently for different people. What the designer does is arrange moments of the story on the surface of the medium using some organizational strategies. From the discussion it is clear that the designer has a choice between employing a single moment or multiple moments to tell the tale.

Passage of time Reading between the Moments:

[Moment + Verisimilitude + Imagination + Moment = Movement]

A typical way that one becomes aware of the fact that the hour hand of a clock is moving is by comparing its orientation as one is currently perceiving it to its orientation as one remembers it being some time ago (Anderson & Grush, 2009). Similarly we compare 'specious moments' that signify events represented in an SVN and compare them to each other to perceive the passage of time. Memory plays a vital role in the perception of the visual story. Husserl (1928) distinguishes retention from recollection. He sometimes calls retention (primary memory) and recollection (secondary memory). Retention is a process by which something that is experienced –as-present remains in consciousness but no longer experienced as present. Recollection is when a past experience is brought back to be re-experienced (280). While reading an SVN it is both retention and recollection that fuels imagination. The viewers recognize not only with the act that is portrayed but also empathizes with the experience (either real or imagined) that goes with it. It should be noted that the viewer identifies with the whole temporal unit, that is with the content of the specious moment or moments. Visual narratives bank on the spectator's prior knowledge of the narrative. Only then can he fully enjoy reading the visual narrative, as the intent of the visual narrative is to engage the spectator within itself. It is at his point that 'perception' and 'memory' come into play. With regards to this, Hearnshaw (1956) refers to what is technically known as 'temporal integration', which is the bundling together in one extended stretch of time, memories and expectations (Gombrich, 1964:299).

¹¹⁵ Dougkas Stewart makes a distinction between perception and attention. According to him perception is an unconscious act while attention is a conscious and willful act (Anderson & Grush, 2009).

Temporal integration cuts across boundaries. It implies perception of the present, memory of the past, and expectation of the future – stimulus patterns, traces and symbolic processes – integrated into a common organization. (299)

It is this cognitive activity, that is the phenomenon of memory and anticipation that makes a visual narrative comprehensible. The spectator already knows what has happened (the past) and what is to come (the future) but engages in unravelling the visual narrative that the artist has presented before him. We will now review the representational capabilities of each. We begin with the single moment.

Single Moment in SVNs

A closer examination of the single moment in SVNs reveal that there are two ways in which the moment can be presented (in this context we will discuss the Presentation Type); and moments can be discerned to play two kinds of roles (in this context we will discuss moment Variant).

Presentation Type

Our survey of SVNs reveals that there are two primary ways in which the moment is given form. We call these unabridged moment and synoptic moments accordingly. Here we discuss each of these.

a) Unabridged Moments

Unabridged moments are those that represent a single event in totality in a fully expressed manner. An example of the unabridged moment is Fig. 5A.9.



Fig. 5A.9: Adam and Eve, an example of unabridged moment in an SVN.

In this SVN a single moment is presented in its entirety, complete with a setting to help the viewer recall the story. We will understand this type of moment by comparing it against the other types of moment i.e. synoptic moment.

b) Synoptic moments

Another technique used by designers to arrange moments in the compositional space is to condense the moment into a single identifiable object that gives a kind of synopsis of the whole event. Fig. 5A.10 represents the story of Odysseus and Polyphemus. In the SVN there are three events of the story presented. The legs in the hands of the giant Polyphemus (M1) represent the event which involves the giant eating Odysseus companions. The cup in the hand of Odysseus (M2) signifies the event where Odysseus offered wine to the giant in order to get him drunk. The spear carried by Odysseus and his companions (M3) is the one which they use to spear the giant in his eye, which they are in the act of doing. This SVN demonstrates an interesting way of representing events.

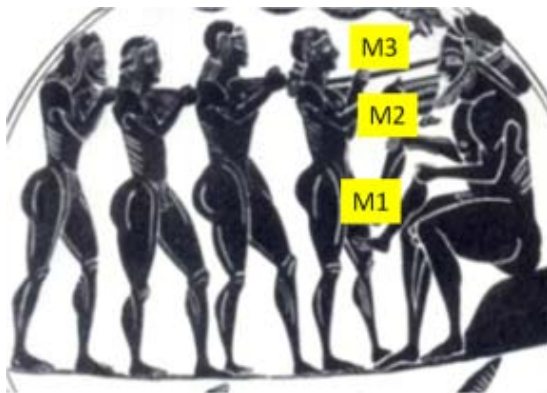


Fig. 5A.10: Odysseus and Polyphemus, an example of synoptic moments in an SVN.

As against the unabridged moment, synoptic moments are symbolic in nature. They can occur in the form of an object that signifies the event that it was a part of. In this sense they present the viewer with a synopsis of the event. An example of the synoptic moment is Fig. 5A.11,



Fig. 5A.11: Adam and Eve, an example of synoptic moment.

which also presents the story of Adam and Eve, but in a much more economical manner. In this case the object apple within which are the figures of a man, woman and snake signifies the entire tale.

(Moment) Variant

Our investigations showed that not all moments are of the same credence. Some moments play an indispensable role while others are mere additions. In other words there seems to be a hierarchy. This led us to believe that moments in SVNs can be categorized into at least two sub types or variants based on the role they play in an SVN. At this juncture we are reminded of Chatman's categorization of events in a story.

Chatman (1980) drawing from studies by Barthes, notes that narrative events are not only logically connected but also have a hierarchy. In other words some events are more significant than others. Chatman makes the distinction between the two by assigning the term 'kernel' to the important or major events and 'satellite' to the ones that are not as important or are minor moments. Chatman's 'kernel's are based on Barthes 'noyau'. The 'noyau' is part of the hermeneutic code; it advances the plot by raising and satisfying questions (53). An examination of SVNs reveals a similar kind distinction exists among moments depicted. Extending the same idea to SVN we will call moments that are fundamental 'Core Moments' and those that are not 'Filler Moments'. We would like to point out that the variant does not affect discourse production in SVNs. We will therefore discuss what core moments and filler moments are in Appendix 5A-A (page 465). We now move to multiple moments in SVNs.

Multiple Moments in SVN

The other option open to the designer is to present the story employing multiple moments. A distinction can be made between successive moments and concurrent moments. Events and actions take place in one of two ways: either one after another (successively) or at the same time (concurrently). When moments are arranged in a virtual story space, their presentation will inevitably appear to be concurrent as the moments are juxtaposed. But the unfolding of events in the story may be successive or concurrent. This status of the moments is present in the story and must be read as such. As mentioned earlier visual language is spatial in nature. Therefore, visually it is capable of presenting only juxtaposed moments. The viewer has to distinguish between moments that unfold concurrently or in a succession¹¹⁶. We now examine the arrangement of multiple moments.

¹¹⁶ Practically speaking, visual language is actually very well equipped to present concurrent moments, and also presents successive moments through juxtaposed ones; just as the verbal language is equipped to present successive moments, and also presents concurrent moments in a sequence.

A) Multiple moments: Concurrent arrangement

There is the possibility of many events taking place at the same point of time. There is a split in the story usually heralded with the words – ‘and while..., at the very same time..., meanwhile....’ there are two or more than two events unfolding at the same time. Both the moments are juxtaposed and it is left to the viewer to read into the story and conclude that the events are not arranged in sequence as is commonly practised but unfold at the very same time. As mentioned earlier, this is a good example to illustrate ‘time’ as a construct that is not part of the visual but is imposed by the viewer. Fig. 5A.12 is an example of moments that unfold concurrently.

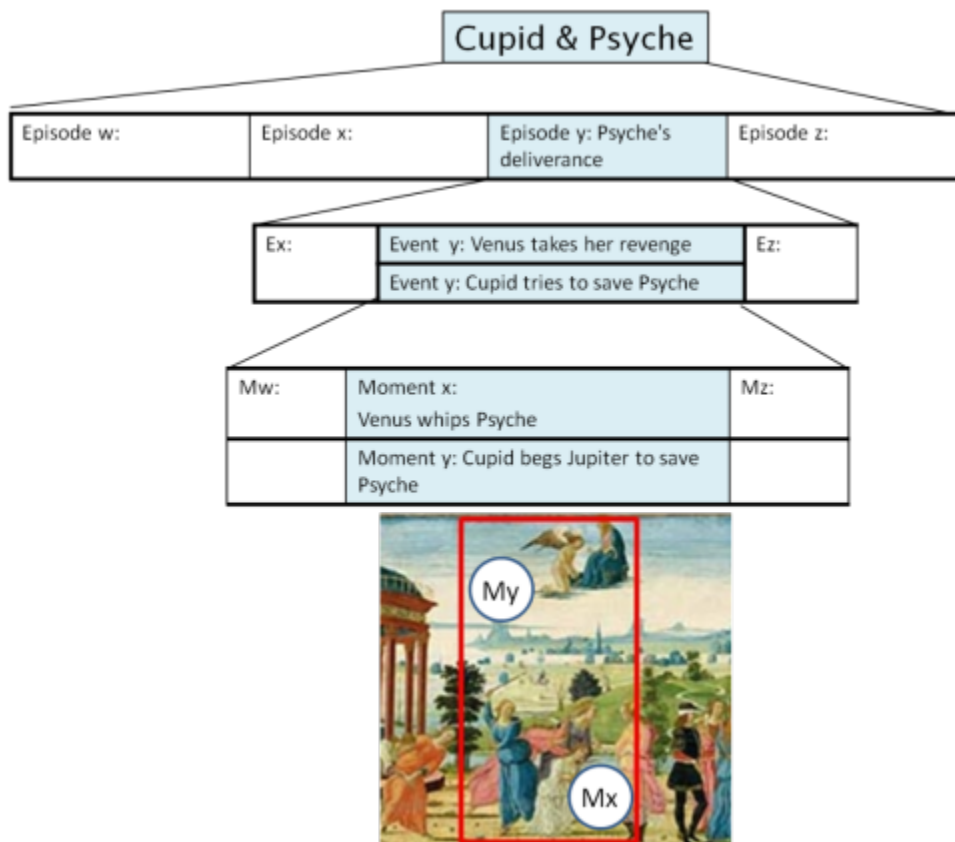


Fig 5A.12: More than two events unfold at the same point of time i.e. concurrently.

The moments presented are from the story of Cupid and Psyche. Venus strikes Psyche with a stick repeatedly (Mx). While at the same time Cupid appeals to Jupiter to come and rescue Psyche from the clutches of Venus (My). Seen in the visual are both the moments juxtaposed but are unfolding concurrently.

B) Multiple moments: Successive arrangement

Multiple moments most often unfold in a sequence and are read as such. In most cases the principal actor is repeated in each of the moment presented. Multiple moments in turn can

present a series of events or a single event. The difference between both is the duration. We will demonstrate the difference here.

a) Multiple moments depict a series of events

In this kind of SVN, a single moment represents an event. Thus a series of moments represent various events of a story. These are juxtaposed and depict a movement in time and are to be read as successive happenings unfolding in a sequence. An example of a story that uses many moments to depict various events is Fig. 5A.8. The story of Adam and Eve is told visually by showing four moments that represent an event each. They can be connected in a logical manner that shows cause and effect. In Moment 1 (M1) we see the devil tempting Eve (the cause). Eve falls for the temptation and in turn tempts her husband Adam (M2). This results in them going against the word of God, we see God admonishing them as they try to cover themselves in shame (M3). Finally we are presented with the fourth moment (M4) where they are seen exiting the gates of Eden as an effect of their wrong doing.

b) Multiple moments represent a single event

These moments are juxtaposed to convey the duration of time or simply to generate an animated effect. This technique may be used for a variety of reasons -- to draw attention to the event, to emphasise its importance, to elucidate a phenomenon or act, to add interest to the story, etc. Sometimes it is used where the designer finds it necessary to give a step by step description of how and in what manner the event unfolded, for example in moments depicting a fight sequence. A common feature in graphic novels and comics, it brings out the vitality of the event represented. Fig. 5A.13 is an example of this kind of arrangement of specious moments. A total of four moments are used to depict the fall of the fortune teller from the balcony and its effects. In the first moment (M1), we see the fortune teller as he begins his fall. In the next moment (M2), we see him as he continues his fall downwards. Moment three (M3), is when he is just about to land on the cart of melons. Moment (M4), shows us the result of the fall which is the displacement of the cart driver and the melons.

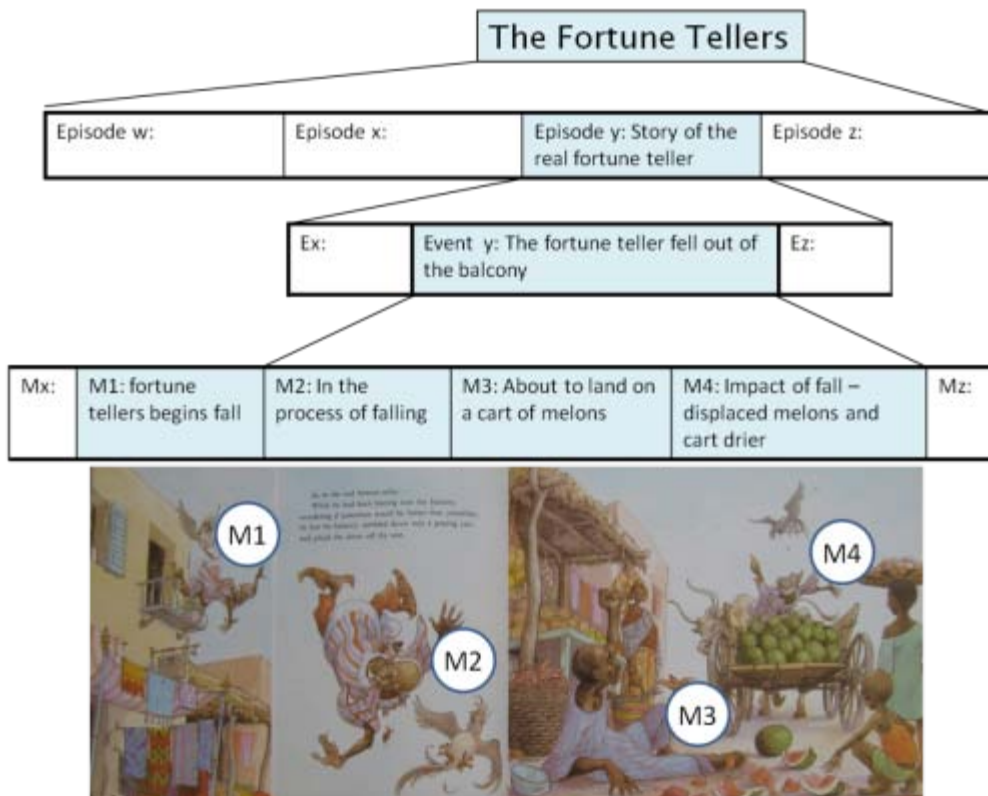


Fig. 5A.13: An example of a visual story depicting successive moments of an event.

5.2.2 Actor

The most fundamental of elements in an SVN, actors are analogous to characters in a play. Inhabitants of the virtual story world, actors may be living or non-living objects that have characteristics of living beings. These agents carry out the actions required to further the plot. Much like the selection of a cast for a drama, the artist creates the actors, garbs them and moulds them to signify the specific characters in the story. The designer puts in efforts to make the actors stand out and help viewers identify them. A number of techniques are used to do this such as employing a variety of gestures and attributes to relate and identify the figures. By recalling the gesture or attribute a certain actor is supposed to have, the viewer can identify that actor and in turn recognize the event being depicted. The designer carefully selects the manner in which the actors appear and the activities they are involved with. It is through identifying the actors (actions, gestures, postures, attributes) that the viewer recognizes the event and through the event the story. We shall now define the actor in the context of the SVN.

Defining – Actor in SVN

Denotative Definition: an agent – a character from the story, who performs an action. Based on what action the actors are shown engaged in the spectator is able to identify what event is

represented. For example in the SVN Fig.5A.14 that features a scene from the fairy tale *Puss in Boots*. The cat with boots and the giant are the actors of this SVN.

Synonyms: figure, agent, participants, dramatis persona, characters.

Connotative Definition: Actors are the fundamental element of the SVN. They are the agent through which the story is communicated.

It is the artist who decides how to portray the actors. When visually representing a story, the artist spends time in carefully characterizing the main and subordinate characters and the manner in which to depict them.



Fig. 5A.14: The figures of cat and giant - Actors in an SVN.

When a viewer looks for patterns in the SVN, one search is for actors who play certain roles based on the idea that the viewer has of that character. The designer and viewer thus share a common code on the basis of which information about an actor can be transmitted. It is essential therefore to code the characters in the story in such a way that a viewer is able to easily identify them. An actor in the SVN is not a simple construct. In the contest of the SVN, discussion on an actor will cover a number of aspects, as shown in Fig. 5A. 15. Notably actors can be classified into three categories such as Principle, Support and Supplementary actors based on the function they perform. Each actor can be said to have a certain 'Voice'. The actors can be depicted in certain ways with regards to the action being performed. The designer chooses how and how many times the actors appear in an SVN composition. Of the aspects enumerated in the figure, those that play a role in discourse production are marked in grey. In this chapter we provide a brief discussion of the aspects connected to the actor, a comprehensive note is provided in Appendix 5A-B on page 467.

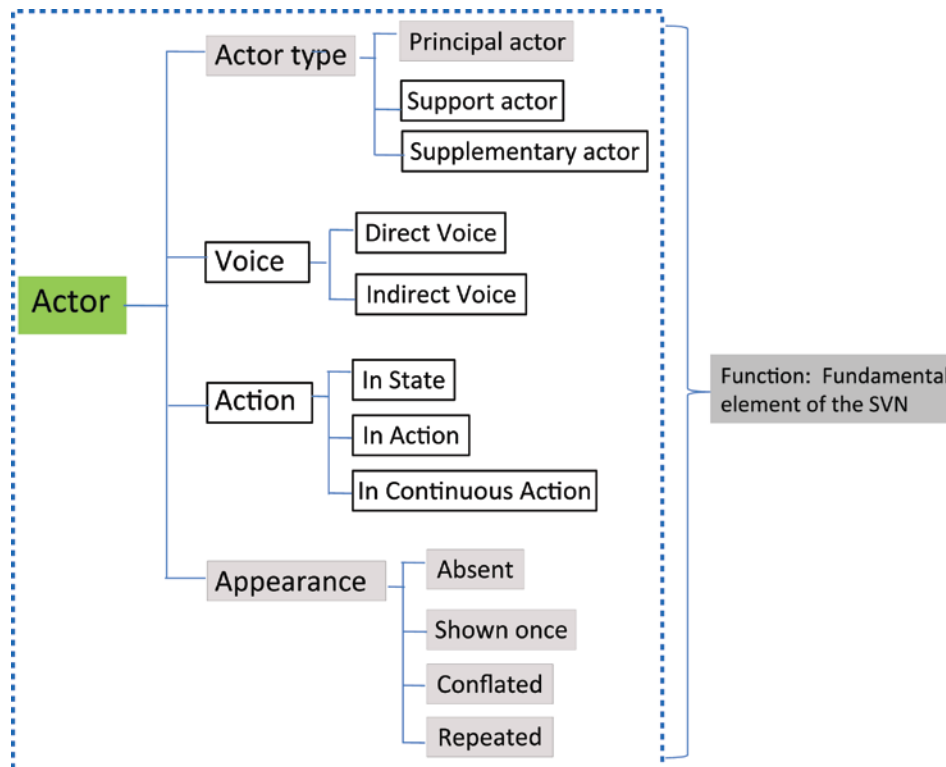


Fig. 5A.15: Implication of Actor in an SVN.

5.2.2.1 Actor Type

Just as a story has actors who play various roles, for example protagonist, antagonist, helper, witness et cetera, so also an SVN has actor types that perform specific functions. These actors can be classified as major characters and minor characters based on the function they perform. In SVN similarly there are types of actors i.e. principal, support and supplementary actors. Principal actors are the most important and supplementary actors the least. The most important actors in a story become the principal actors and the least important ones, supplementary actors. Here we shall briefly discuss each of these.

Principal Actors

Principal actors in an SVN are directly related to the principal characters in the story. In an SVN, principal actors are those around whom the event depicted revolves, for example the protagonist, the antagonist. The delineation and development of principal actors is essential to the SVN. They are treated with special care and rendered in such a way so as to be easily identifiable. Certain visual treatment such as detailed rendering, bright colours, size difference, are used to enhance the appearance of the main actors. On the compositional level the main actors occupy centre of the scene and sufficient negative space is left around them to facilitate recognition.

Support Actors

Support actors are those that assist the principle actors in the event being enacted. They are not entirely crucial to the event but help create the atmosphere and identify the event. They are the secondary characters in the narrative, for example maids, friends and relatives of the principal actors. They are not directly involved with the unfolding of the event.

Supplementary Actors

Supplementary actors are the extra characters in the SVN. They are the least important, the omission of which does not impact the event. This term was used by Robert in order to describe figures which are additional to those required by the text (Weitzmann 1947:15).

Just as landscape and architectural features are added around the nucleus of a scene, so are supplementary figures, either single or in groups, in order to fill an expanded picture area. (165)

These characters act as filling figures as their function is merely to occupy extra space. A comprehensive explanation with regards to actor action can be found in Appendix 5A-B on page 467.

5.2.2.2 Actor Voice

What we mean by voice is the interaction between the actor and the viewer. When an artist creates an SVN it has a universe of its own. The actors live in that universe and interact with each other. The viewer is an onlooker as the story unfolds and the various events take place. Thus the actor and viewer are indirectly related. But when the actor looks beyond the frame of the SVN and makes contact with the viewer, there is a direct relationship that is formed. Thus each actor then has a voice which we shall call **direct voice** and **indirect voice**. A detailed explanation with regards to actor voice with examples can be found in Appendix 5A-B on page 467.

5.2.2.3 Actor Action

Another matter of concern for the artist is the manner in which to depict the actors. What is meant by this is ‘in what manner is the actor depicted in the SVN?’ with reference to the event that the actor signifies. An actor is usually depicted as engaged in an action, but this is not always so. Scholars have taken up this issue before for example H. A. Groenewegen-Frankfort in her book Arrest and Movement: An Essay on Space and Time in the Representational Art of the Ancient Near East (1987), discusses the concepts of *transient*

state and transient action. Vidya Dehejia (1997) in her book on the Early Buddhist art mentions *In State* and *Theme of Action*. Kress and Van Leeuwen (1996) in their book on *Visual Grammar* draw our attention to two possible states of depicting actors as *represented participants* and *interactive participants* (46). Armed with observations of the above mentioned researchers we examined the manner in which actors are depicted in SVN. We established that actor types categorized by scholars existed. But in addition there was a third type that was observed, where the principle actor was shown engaged in a ‘present continuous’ action to borrow the term from grammar. We will discuss each of these categories in detail, compare it to those proposed by scholars and establish the typology for the manner or the state in which actors are depicted in an SVN.

1) Actor – In State

Actor not involved in any particular act as such but rather as an icon.

2) Actor – In Action

The Actor as involved in an act which is just about to happen, happening at the moment or on the completion of the act

3) Actor – In Continuous Action

The Actor engaged in an act that is in progression.

Further elucidation of actor action is presented in Appendix 5A-B on page 467.

5.2.2.4 Appearance of Actor

By appearance of actor we mean the manner in which the actors are presented within an SVN. As it is the appearance of the principal actor that affects the discourse mechanics in SVN, we discuss ‘appearance of actor’ in this section¹¹⁷. An actor, especially the principal actor, is an indicator of movement in the plot of the story. It is with reference to this aspect that we investigate the manner in which the actor is used to communicate the progression of the story. As mentioned in the section on moments, a story can be represented as a single moment or multiple moments. These movements can be read and perceived as individual moments by the way the actor is presented in the visual. Accordingly there are three ways an actor is presented.

Actor shown once – signifies a single moment

The appearance of an actor in the visual only once within a single frame signifies a single moment of time.

¹¹⁷ The observations made with regards to the appearance of actors could be applied to support as well as supplementary actors.

Conflated Actor¹¹⁸: Actor presented once – signifies more than one moment

In this type of presentation one of the principle actors is presented once, but participates in more than one event. In other words, while multiple episodes of a story or multiple moments of an episode are presented, the figure of the principle actor is conflated instead of being repeated from one scene to the next. Thus the actor is in a sense ‘conflated’ that is, participates in more than one activity but is shown once. That more than one event is presented is derived from the fact that either, 1) the figure of the other principle actor is repeated performing different activities or 2) the other principle actors with which the conflated actor interacts as part of different moments are presented around him.

Repeated Actor: Actor presented more than once – signifies more than one moment

When the designer decides to represent more than one moment of the story within a single visual one of the ways he can convey the succession of moments is by showing the principle actors more than once.

In addition to the above three cases presented, there is yet another possibility of conveying the visual moment by not showing the principle actor altogether. We identify this kind of a moment by acknowledging the absence of the principle actor.

Actor Absent: Actor not shown at all – signifies a single moment

Here the conditions surrounding the events (either before or after the event has taken place) are presented with support actors and in some cases supplementary actors. In such cases the setting also plays a vital role. The viewer is supposed to read the scene presented and bring to mind the event and the principle actor around whom the event revolves.

A complete description of actor appearance types can be found in Appendix 5A-B on page 467.

5.2.3 Time

In the context SVN, time plays a vital role as the story is temporal in nature. The designer faces the challenge to transform an essentially temporal phenomenon into a spatial one in order to tell the story. To communicate temporality is in essence an attempt to convey duration. What the designer does is provides static cues, which the viewer sees, relates to and perceives the passage of time and in doing so the unfolding of the events in a story.

¹¹⁸ This type of presentation of the actor is drawn from the Conflated Mode of Narration proposed by Vidya Dehejia.

The study of time, tense, and aspect have all been embedded in the study of linguistic symbols. The result has been projects based on linguistic form rather than on the intellectual content behind those forms (St. Clair). We offer a different perspective in the matter of study of time in SVN. Our standpoint emerges from the belief that that the designer and viewer (both of whom belong to the same culture) understand time / temporality in a way particular to that culture. The designer then uses an artistic code to graphically present time which can be perceived and decoded by the viewer to understand the story presented¹¹⁹. In lieu with this conviction we propose the examination of time in SVN from three complementary viewpoints – conceptual, compositional and presentational. We employ this approach because we assume only by probing the notion of time as perceived by human beings and its representational possibilities onto a spatial medium, will we be able to comprehend the communicated of temporality through the SVN.

In order to understand the concept of time in the context of SVN, it is of prime importance we first accustom ourselves with the notion of time itself at a general level. Our observations show that temporality is not present in the SVN (visual) per say, but is provided by the viewer. Thus we try to understand time in SVN by first understanding the concept of time, studying the presentation of narrative timeline and examine the manner in which the timeline is arranged with the SVN as enumerated in Fig. 5A.16.

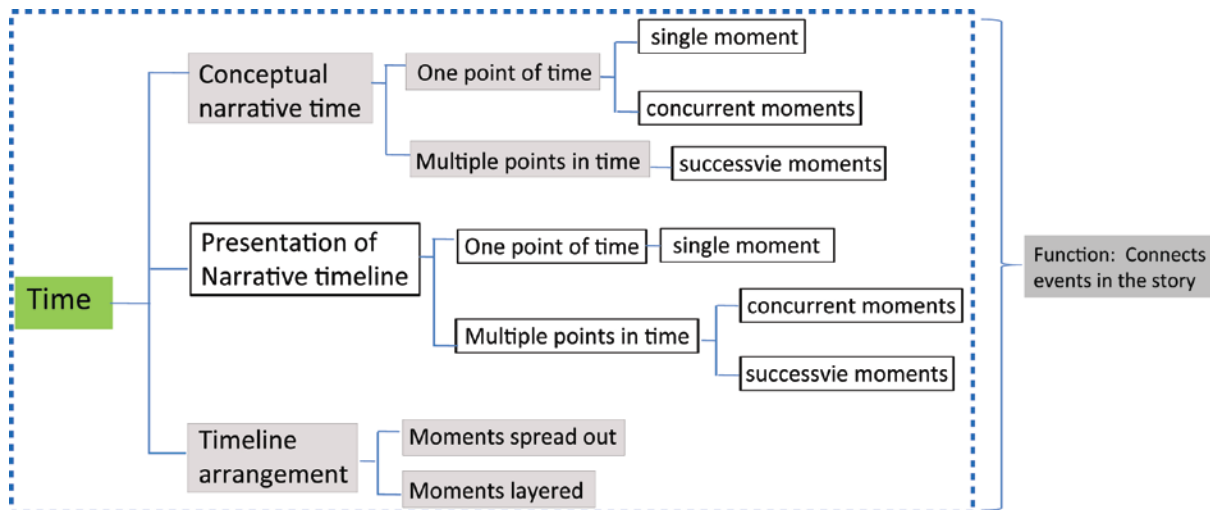


Fig. 5A.16: Implication of Time in SVN.

5.2.3.1 Conceptual Narrative Time

We begin our probe by posing answers to certain relevant questions. What is time? How do we make sense of time? How do we communicate events having temporal qualities through a

¹¹⁹ This is possible because of the shared cultural and artistic codes between the designer and the viewer.

spatial medium? These questions stem from the reasoning that the designer is a human being and is trying to communicate a story that is temporal in nature to the viewers who also are human beings. The designer and the viewer are presumed to have a common understanding of time or certain shared indicators of time. The designer uses these commonly shared markers to indicate the passage of time and thus convey temporality of the story in the SVN. Therefore, as the first step towards exploring ‘time’ in a SVN we begin by trying to understand how human beings make sense of time on a general level.

Parkes and Nigel (1980) present an apt summary of ‘time’:

‘Times’ do not exist of themselves, but are constructed. What we call ‘time’ is a description of the way certain selected items [events] change in relation to one another in a recurrent fashion. Items [events] in changing relation, having been monitored in some way, give us a basis of time, which in turn helps us to order our behaviour and to observe the behaviour of other people and of material systems. Rather importantly it also gives us the ability to identify processes. In the strictest sense processes do not ‘occur over time’ but *are* time. (37)

For the present purpose we shall attempt to understand time in a generic manner (that is to say not specific to any particular culture).

In everyday life, time is experienced by the regular occurrence of certain sequence of events, such as day and night (36). The biological aspects of time revolve around various internal experiences such as being conscious, witnessing events that are causal, witnessing events that are simultaneous, memory of the past, cyclical modules of growth, awaiting new outcomes in future, et cetera. (Robert N. St. Clair). We perceive time through changes in the world and the duration between the changes. There is empirical evidence that human beings directly perceive and “feel” the passage of time (Evans, 1980). Evans convincingly argues that our experience of time results from internal, subjective responses to external sensory stimuli and that by imparting spatio-physical “image content” to a subjective response concept we are able to “objectify” our temporal experience. According to this view of time, our spatial understanding of time is not determined by biological needs, but by intersubjective, or communicative, needs. We need spatio-physical metaphors to speak about time in the same way that we need concrete metaphors to speak about other internal states such as emotions or thoughts (Radden, 2003). To effectively communicate about the many and varied aspects of time, we have developed a broad array of representational frameworks.

Lakoff and Johnson (2003) suggest time as a concept that is used to measure duration or interval between events. People use visual metaphors such as the timeline to represent

time. It is a one dimensional graphic where temporal flow is depicted by a straight line on which moments are shown as markers. Human beings have the capacity to distinguish between three types of time these are, a) a single moment, b) a set of connected moments and c) discrete moments (Evans & Vyayan, 2007). We will discuss the two major ideas that people use to orient themselves in time.

1) Time as path metaphor

One of the popular ways of making sense of time is employing the ‘time as a path’ trajectory. Here the form or shape of time considered is episodic time and may be illustrated schematically as in Fig. 5A.17, where A, B, C, are event episodes (Parkes & Thrift, 1980:37).

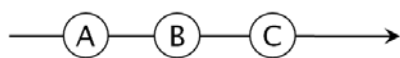
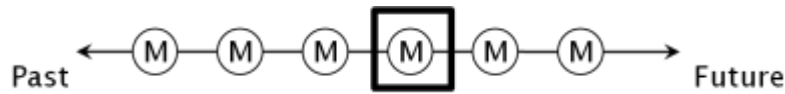
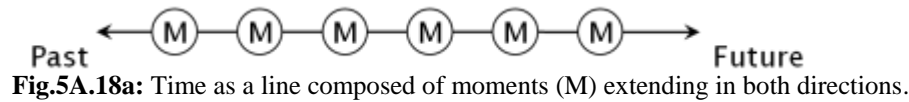


Fig. 5A.17: Schematic representation of episodic time.

In case of the SVN, this metaphor has been successfully applied when there is a need to convey more than one event of the story. Time as a path is used to convey movement from one event to the next. We may also note that time is understood as moving in a certain direction. Time has direction from the past through the present to the future, and time is anisotropic-the past has completely different characteristics from those of the future (Bird & James, 1981). This gives rise to the famous expression ‘the arrow of time’. Thus time is visualized not only as a path, but a path that progresses in a particular direction.

Human beings have the capability of experiencing time as flowing along a straight line. The smallest part of time we can experience is a moment. The moment that we mean here is the momentary experience of the present that we decipher and acknowledge from amongst numerous moments that flow s past us. The notion of moment we draw from our empirical observation which has been commented upon by Hume. He claimed that each moment of experience involved a set of isolated (sense-) impressions (Thompson, 1990).

Time can be said to have been constructed by placing these moments side by side in a straight line called the timeline that can extend in both directions. The arrow in one direction can take us further into the past, while the arrow on the opposite end points to the future. Thus a timeline is conceived of as extending in both directions the past making up one extreme and the future makes the other see Fig. 5A.18a where M stands for ‘Moment’. Any moment highlighted from this sequence of moments is what we identify as ‘a point in time’ (Fig. 5A.18b). A set of moments makes a ‘duration’ of time. Duration of time is a demarcated segment on the timeline (Fig. 5A.18c).



Perceiving events in time is related to the perception of time itself. As has been noted by Radden (2003), human beings can conceptually understand or make sense of time as: a point of time, duration, period of time and span of time¹²⁰. Consequentially we can distinguish between the ways in which events unfold around us. In particular we can distinguish between an event that unfolds through a successive flow of moments as in Fig. 5A.19 and a number or events can unfolding concurrently at the same moment as show in Fig. 5A. 20.

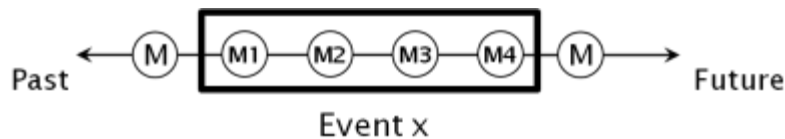


Fig.5A.19: An event unfolding over multiple moments.

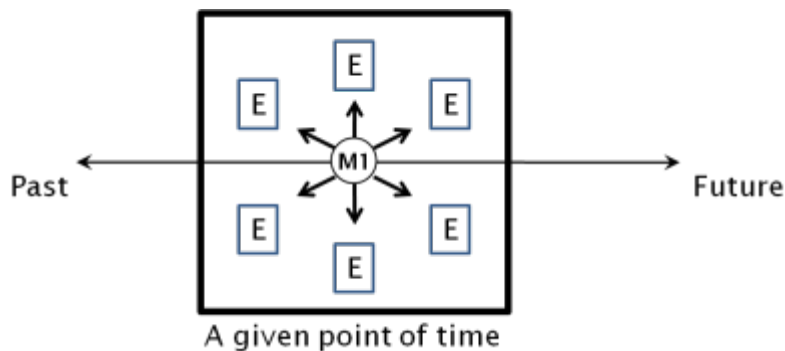


Fig.5A.20: Multiple Events unfolding at one point of time M1.

Another way used to perceive time by human beings is by employing the space metaphor.

Time as space metaphor

Our experience of time is restricted to only a few of its aspects, these are: awareness of the present moment, simultaneity and duration. We also distinguish between the past as the time

¹²⁰ Radden proposes the idea of Dimensionality of Time

related to remembered events, and the future as time related to predicted events. The timeline represents time as one with arrows on either ends, meaning it continues beyond both ends. We shall now attempt to understand time through space metaphor. Radden (2003) describes space as:

(...) the “cognitive topology” of space has more to offer than a straight, one-dimensional line. Space is, in the first place, three-dimensional. Secondly, orientation in three-dimensional, earth-based space requires three axes: a longitudinal axis, a vertical axis, and left-to-right axis. (226)

If we map these three axes onto the EGO we get: the back and front axis, the up and down (vertical) axis and the horizontal axis (left-to-right) Fig. 5A.21

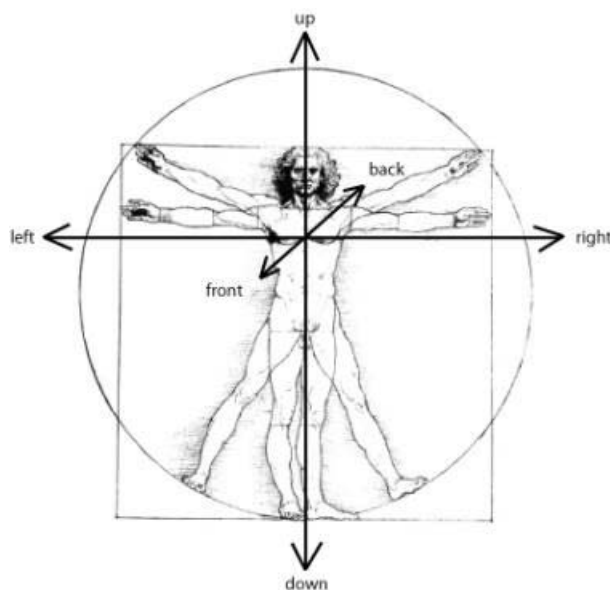


Fig.5A.21: Mapping Time as Space metaphor employing direction of flow of time.

Radden points out the benefit of such a programme:

In conceptualizing time as space, we may take advantage of the conceptual richness inherent in the spatial domain as a whole and, in mapping its structural elements onto time, impart new meanings onto temporal notions. For example, we may think of time as moving up or down, which we do, or as staggering from left to right. (226)

Based on our understanding of time we tend to anticipate the unfolding of a certain event in a certain place of the visual area. For example, if on the (vertical) up-down axis if we relate the up axis with the future and the down axis with the past, we tend to associate certain areas with those directions. In the case of directionally locating heaven and earth, we (in most cultures) correlate heaven with the upward direction and earth below it. We must note here that the direction of the flow of time is tied to the cultural idea of the flow of time. Thus what

the flow of time may be perceived as being from right to left in some cultures and the opposite in others¹²¹. At this juncture it would be profitable to stop, review and deliberate the status of time in SVN.

Time in an SVN: Inherent or Imposed?

On the issue of ‘time’ in the SVN there are two stands. One group of scholars believe ‘time’ is embedded within the SVN (a view proposed by McCloud, 1994), while another group is of the opinion that ‘temporality’ is a concept imposed by the viewer (a view proposed by Cohn, 2006). We will in this section present the position we take that would act as an aid in understanding ‘time’ in the context of the SVN.

We begin from the premise:

It’s not pictures that tell stories but people (Ace, 2003).

The stance we would like to take on the issue of the presentation of the passage of time is that ‘temporality’ is a concept imposed by the viewer onto the SVN. The viewer engaged in the act of viewing the SVN and makes connections between the various ‘moments’ represented drawing from knowledge and prior experience. Thus ‘time’ is not an inherent quality of the SVN. What is embedded in the visual is the event-timeline and cues to suggest direction of movement. This is what the viewer is presented to help make connections. The SVN remains as just a few marks that signify visual moments on a surface, that fails to come to life unless the user intervenes and reads into those marks and links those moments. A vivid imagination and verisimilitude helps the viewer visualize the events as they take place. This clearly points to Time in SVN as an imposed concept. Having made our position in the matter clear we now examine the presentation possibilities of the narrative timeline.

5.2.3.2 Presentation of Narrative timeline

What we mean by narrative- time is the sequence of events unfolding. The presentation of narrative-timeline in an SVN is dependent on the subject matter of the story and how the designer chooses to tell it. Using the metaphor of a timeline to help elucidate the structure of a story, we have Fig. 5A.22. A narrative-timeline has a beginning and an end interspersed

¹²¹ Gunter Radden offers interesting insights into cultural differences with regards to the direction of the flow of time. See, Radden 2003, *The Metaphor of Time as Space across Languages*.

with events (E1-E4) in between. The timeline provides a framework to show events that occur in a sequence.

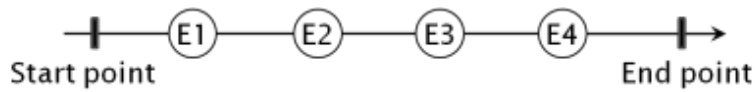


Fig. 5A.22: Narrative-time represented as a straight line.

As we can differentiate between one point of time and continuous time; the designer has a choice of employing one of two kinds of time to show temporality in an SVN.

a) ‘One Point of Time’ Technique

1) One Point of Time – One Event

In this technique, the designer decides to showcase a particular event from the story. This relates to a passing moment of time. In Fig. 5A.23, E1- E4 represents events on the narrative-timeline. E2 is the event chosen by the designer to illustrate.

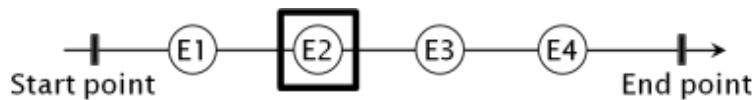


Fig.5A.23: One event is selected to be represented.

2) One Point of Time –Concurrent Events

Sometimes in the story two events unfold together or concurrently. This is represented as in Fig. 5A.24.

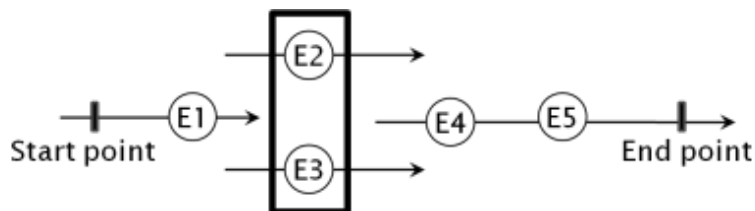


Fig. 5A.24: Two events unfolding concurrently.

b) Multiple points in time

1) Multiple points in time - ‘Continuous Time’ Technique

A series of events are perceived as unfolding sequentially. The designer uses this rational to show the progression of the story. We will call this the ‘continuous time’ technique. In Fig.6 the designer chooses events E2, E3, E4 to be represented in the SVN. In doing so she encounters the problem of temporality and tries to find solutions to overcome the disability of

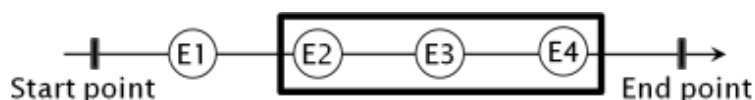


Fig. 5A.25: A set of events E3 to E4 selected to be represented.

the static medium and meet it half way by suggesting movement.

Continuous narratives depict successive events of an episode or successive episodes of a story, repeating the figure of the protagonist or illustrating a number of instants that are linked by causality in the course of the narrative. Consecutive time frames are presented within a single visual field, with or without any dividers to distinguish one time frame from the next. In this technique, temporal progression is indicated by spatial movement. The sequence in which the events or episodes unfold may in some cases be explicitly represented or implied. The comprehension of continuous narrative requires awareness that more than one moment of time is presented within a single visual frame, and that the multiple appearances of the protagonist indicate successive moments of time in which the action occurs. This technique heavily relies on the viewer's knowledge of decoding the SVN presented.

2) Multiple points in time - 'Segmented Time' Technique

This technique is similar to the one discussed above with the distinction that here each event is presented as a single moment and separated from each other by a dividing device. Fig. 5A.26 schematically illustrates this technique. Here three events E2, E3, E4 are selected to be presented as separate units.

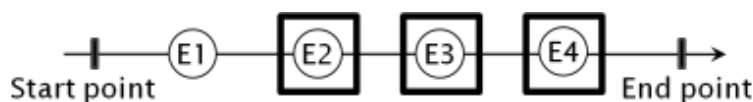


Fig. 5A.26: A set of events E2, E3, E4 selected to be represented as individual moments.

Having explored the various presentational possibilities of narrative time, we now move to discuss the timeline arrangement on a two dimensional surface.

5.2.3.3 Timeline arrangement

In the previous section we pointed out that we also understand time as space metaphor. This understanding is employed to make known the arrangement of the timeline in virtual space. If we assume that the narrative time in a SVN is a path; this path can be visualized as a straight line extending in both directions. A line as we all know can be extended from a point in three directions i.e. on three axis i.e. the X-axis, the Y-axis and the Z axis. If we draw a parallel between the placement of a straight line in space and placing the narrative timeline in the virtual story-space, we should be able to arrange the narrative timeline on the three axis as well. Fig.5A. 27(left side) illustrates the possibility of placing the narrative timeline on the three axis giving rise to three sets of directions. Thus we can arrange visual moments on a

narrative timeline in vertical the top down direction, on a horizontal right – left direction or on an in-out direction i.e. layers.

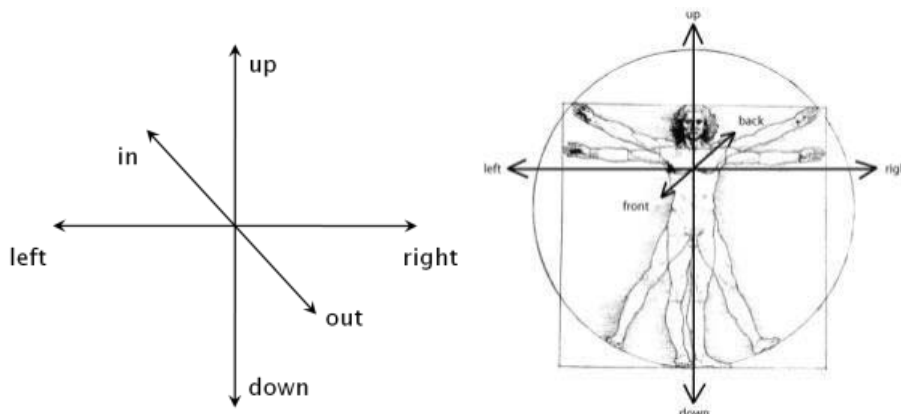


Fig. 5A.27: Mapping the narrative timeline on the three axis giving rise to three sets of directions.

An understanding of this model provides a new line of investigation towards the arrangement of the narrative timeline in the context of the SVNs. As a line can be extended in both directions the three tenses of time can be mapped onto this model. The present aligns itself to the central point. The past and future tense can be mapped on either extreme. As we can see this model maps onto the model of how human beings make sense of time with the Ego or Self at the centre. Fig. 5A.27 (right side) schematically illustrates this idea. Thus this model can be adapted by different cultures and the past and future tense mapped according to the conceptual understanding of the tense in terms of direction as per each individual culture as shown in Fig. 5A.28.

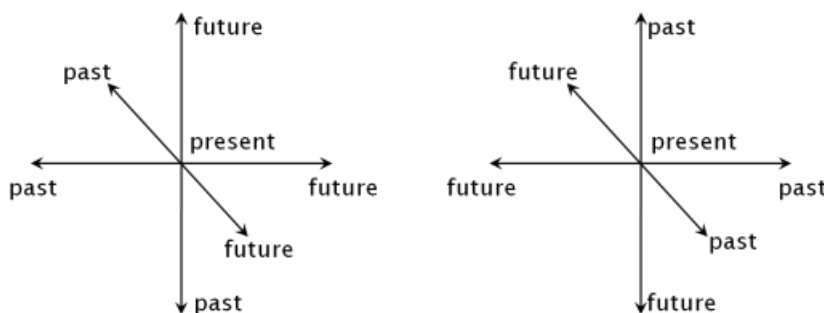


Fig. 5A.28: Tense mapped in terms of direction in various cultures.

Thus we set out to examine the SVN in this light and found out that visual moments can be arranged along the narrative timeline in a horizontal and vertical manner. In this case the visual moments appear to be spread out in the story space. Additionally, visual moments can also be aligned on the z axis, which gives a feeling of moments being layered i.e. placed one on top of the other. Although all the moments are juxtaposed the arrangement along the z axis is an imaginary one. We thus have two kinds of possibilities of arrangement of the narrative timeline in SVNs.

Moments spread out

This is the most commonly used manner of arranging moments on the narrative time line. The designer places the moment in a sequence in the virtual story-space. These moments can be arranged horizontally or vertically as shown in Figs 5A.29 and 5A.30.

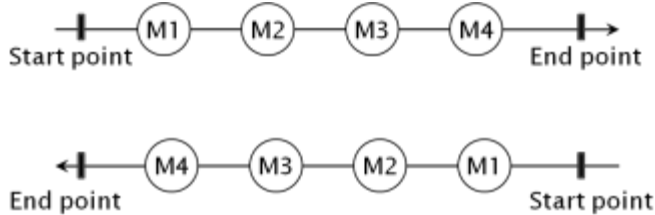


Fig. 5A.29: Moments spread out horizontally.

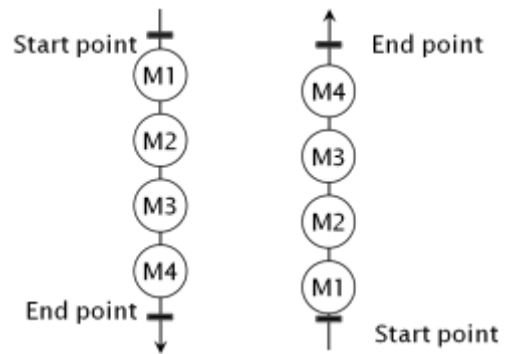


Fig. 5A.30: Moments spread out vertically.

Moments Layered

Our investigations show that it is also possible for visual moments to be arranged on the z axis. Although this is rarely used as it makes a huge demand on the imagination of the viewer we have found examples which demonstrates this possibility.

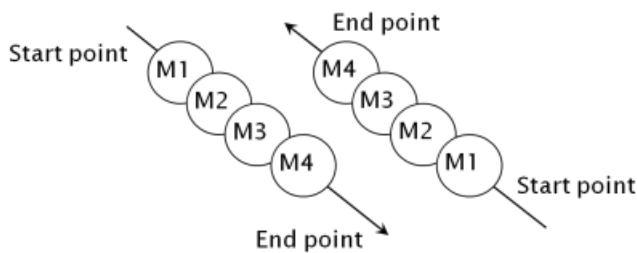


Fig. 5A.31: Moments layered inside-out and outside-in along the z axis.

We now turn our attention to the study of space in the context of SVN.

5.2.4 Space

Space in the context of an SVN has multiple implications, for example space can refer to the compositional space, virtual story-space, place or location and also to the setting respectively (see Fig. 5A.32). In this piece of writing, we will attempt to understand 'Space' in the milieu of the SVN and unravel its multifunctional dynamics. We begin the study of space from the same premise that we did for the study of time, namely by first gaining an understanding of space at a conceptual level. Our rationale for taking this particular standpoint is the same as mentioned for studying time in the previous section. We begin with gaining a conceptual understanding of space. Of the many facets mentioned of space in SVN as shown in Fig.

5A.32 only the aspects marked in grey play a direct role in discourse production. Thus we will discuss these in detail while we briefly make a note of the other aspects.

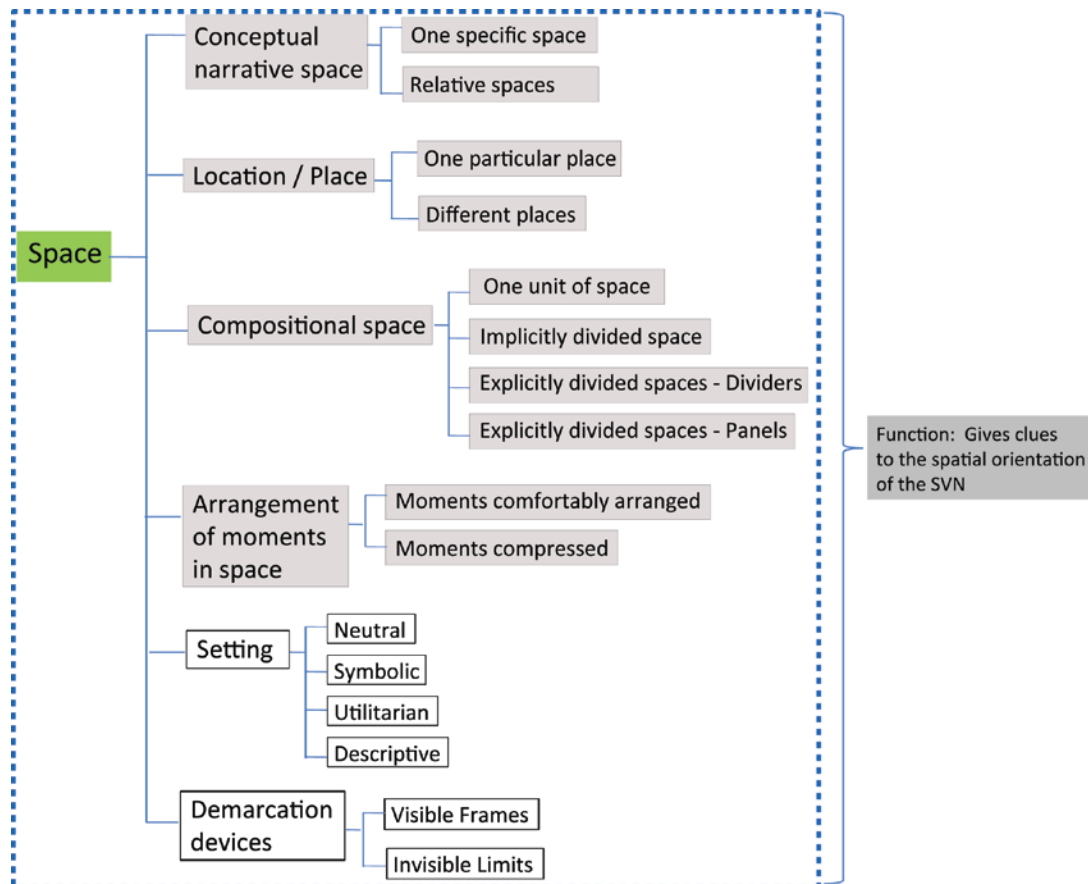


Fig.5A. 32: Implications of space in SVN.

5.2.4.1 Conceptual narrative space

The way people represent objects and the way they arrange objects, locations, and paths are in a sense, mental constructions, especially in the constructed ‘realities’ of the SVN (Friedman, 2005). In other words we build a frame of reference. It is through this frame of reference that we orient ourselves in space. Two major frames of references are the allocentric and egocentric reference frames. There is general understanding that in an egocentric reference frame, locations are represented with respect to the particular perspective of a perceiver, whereas an allocentric reference frame locates points within a framework external to the holder of the representation and independent of his or her position (Klatzky, 1998). Human beings make sense of the space around by alternating between the two above mentioned reference frames. It is our belief that a designer employs these reference frames at various stages of constructing the virtual-story space. The viewer is expected to orient herself to the SVN and draw meaning from the image by decoding the cues to these reference frames.

Extrapolating the egocentric view of frame of reference we understand first the immediate space we occupy, second the span of space around the space we occupy, and third the awareness of a still larger expanse of space. We use the egocentric perspective to make this supposition as the body, which at once is a part of the world and at the same time is that which has consciousness, is one's original relation to the world (Greene, 1983). In contrast to the 'path metaphor used to understand time; humans use outwardly growing concentric circles to make sense of space. As with time we use the Ego as the anchor or point of reference so also is the case with space. This can be visually represented in a diagrammatic form as shown in Fig. 5A.33. The Ego is represented at the centre, the area immediately around it is the 'bit of space' it occupies. The area surrounding this bit is the 'span of space' that the Ego is part of. The area beyond this is the 'expanse of space' that the Ego is aware of.

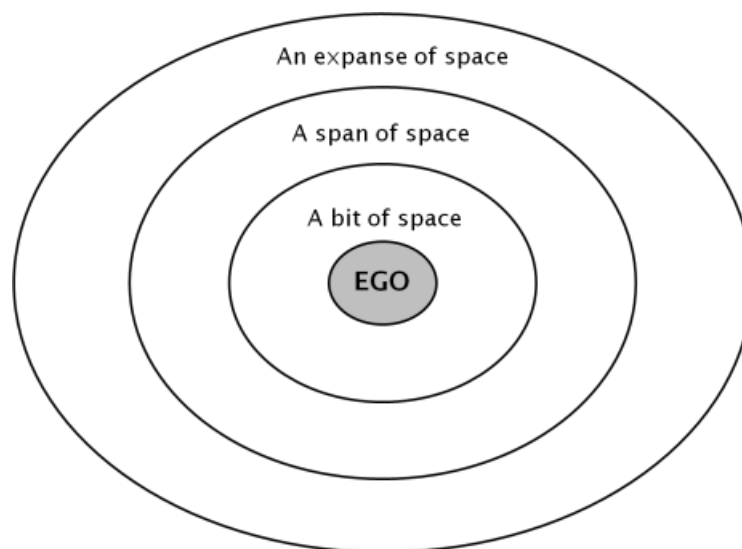


Fig. 5A.33: Our understanding of the space around us based on the egocentric model.

A detailed discussion on the understanding of space with regards to the movement of Ego in the context of the SVN is presented in Appendix 5A-C on page 476.

Space is undefined until it is articulated by the placement of an object within it (White, Alex W, 2002) or demarcated by a boundary around it. Human beings with the faculty of orientation make sense of the space. We use ourselves or objects as anchor points to navigate through space, making use of the X, Y or Z axis to locate our position. Space is employed to measure the distance between two places or events. Thus we can differentiate between one particular (explicitly or implicitly) demarcated space and other spaces (Levinson & Stephen C, 2001).

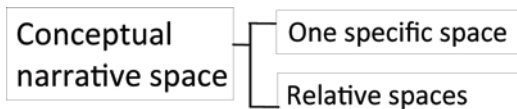


Fig. 5A.34: Implication of conceptual narrative space in SVN.

Virtual story-space

When we use the word ‘space’ in the context of the SVN, we mean the virtual story-space the artist uses to represent the story in visual form. The artist creates a virtual space within which the story or part of the story unfolds. We believe this virtual story-space is built on the lines of the space we experience around us. The virtual space is separated from the other space around by means of a device called the ‘frame’. Within the composition internal dividers may also be utilized to further differentiate between different spaces. On a 2D surface we can represent spaces and identify them as A) a specific space Sz, B) distinct spaces next to each other S1 and S2, and c) spaces placed one in front of the other S3 & S4 as shown in Fig. 5A.34. In some SVNs the frame is not explicitly present and the virtual story-space is figured out by employing gestalt.



Fig. 5A.35: A specific space and relation between spaces.

From the above discussion it can be concluded that we understand space either as a single unit of space or two or more spaces in relation to each other. In discerning the specific unit of space we primarily employ the egocentric reference frame, while relations between spaces are gauged using the allocentric reference frames.

5.2.4.2 Location / Place

Every story takes place at a certain place of location, real or imagined. This place maybe explicitly mentioned or is implied, but there is surely a place where the event occurs. The image maker sometimes provides cues in the visual to help identify the place where the event unfolds. Artists can use this to decide the compositional arrangement of their story. The location or place refers to the area where the incident occurred. Stories always unfold at some place, this place could be at home, or school or in a forest, or in a desert, a city or a village, on earth or on the moon. If the place is not explicitly mentioned we tend to assume that it is happening at some location nevertheless. The location or place is very important to the story

as it sets the stage for the narrative to unfold. Places or locations thus function as an anchor point. There are various ways that designers have used to convey these locations to the viewer. Setting is one that is an important indicator of the place where the incident happens. We will in this section explore the notion of place or location in the context of the SVN.

One of the ways the designer can represent the story could be using the metaphor of the ‘Place’ or location where the event took place. The designer can map this location onto the surface of the medium. Places or locations thus function as an anchor point. There are various ways that designers have used to convey these locations to the viewer such as creating background scenery to indicate the site of an event.

We can differentiate between a specific place and also one place in relation to another (here and there) by the distance between them. In SVNs, events can be shown as unfolding at a particular place or different places (Fig. 5A.36). An event in a story can unfold at one place at one point of time or many events can unfold at many places at one (and the same) point of time (simultaneously) ¹²².

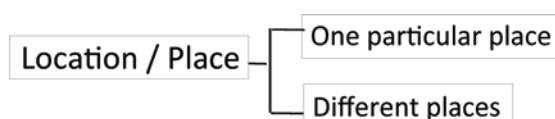


Fig. 5A.36: Location or place in an SVN.

Possibility of representing places

Places mentioned in a story may range from the entire story happening at one particular place to unfolding various places. These places or locations are what are represented in the virtual story-space. It is possible to show one particular place or different places in the same visual. We shall discuss an example of each type.

1) One Particular Place

In Fig. 5A.37 we are presented with a view of a child’s room. Here we see a particular place where the event unfolds.

¹²² Having discussed the idea of the egocentric reference frame we also examined the manner in which an actor can be placed in the virtual-story space with the aim of representing a movement. This is relevant in understanding how the designer represents movement in a static visual. This section is discussed in Appendix 5A-D on page 487.



Fig. 5A.37: A particular place where a single event unfolds.

2) Different Places

As opposed to a particular place, events that occur at different places are represented as such and the viewers have no problems identifying them as such. Fig. 5A.38 is an example that exhibits two different places juxtaposed within the same visual. This SVN presents an episode from the epic Ramayana. In this image the designer presents the viewer with events that happen at two places that are geographically located at some distance from each other. On the right half we are presented with the view of Ravan's palace and the various events unfolding within, while on the left we see Rama's camp further away at the foothills some place further away outside the palace. The designer juxtaposes these two places without effort to reveal the happenings at the two places at the same time.



Fig. 5A.38: Events unfold at different places within the same image.

Additionally as part of investigating the use of location /place in SVN we made studies in the following areas:

- 1) Indicator of Location / Place in SVNs
- 2) Place communicated in terms of Space in SVNs
- 3) Strategies used to represent location or place

A detailed report of the same is presented as part of Appendix 5A-E on page 491.

5.2.4.3 Compositional space

Compositional space is the demarcated surface area employed to visually represent the story that acts as a virtual story-space. As a story always occurs at some place or location the two dimensional compositional space in an SVN is a signifier of that place or location. There are two ways that the compositional space can be made use of in a SVN: first, the entire space signifies a single unit of space, and second the compositional space is divided to signify different spaces.

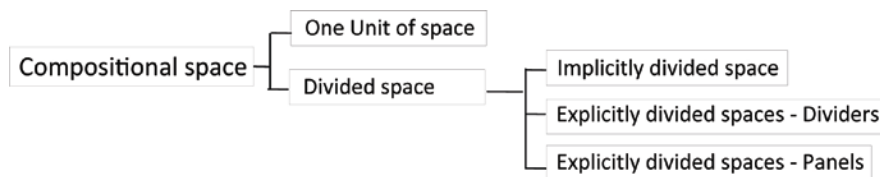


Fig. 5A.39: Compositional space in SVNs.

We shall briefly discuss the idea here.

1. One Unit of space

Where the entire demarcated space is used as a single compositional space unit that denotes a single location, the compositional space may be explicitly demarcated by a frame or panel or may be implied. Fig. 5A.40 is a demonstration of an SVN having a single unit of space enclosed by a frame. The SVN on the left has a visible frame, while in the case of the SVN on the right the single unit of space is enclosed by an implied frame.



Fig. 5A.40: SVN compositions having a single unit of space.

2. Divided Spaces

It is also possible to divide the compositional space into smaller units. This is done by either implicitly dividing the virtual story-space or by using explicit dividing devices. We shall discuss each of these here.

Implicitly divided spaces

When the designer employs this kind of dividing device, she relies heavily on the viewer's ability to distinguish each moment as no explicit division is provided. An example of this kind of SVN is Fig. 5A.41. This SVN presents three moments juxtaposed, flowing seamlessly in time and space.



Fig. 5A.41: SVN compositions having a single unit of space.

To differentiate between moments the designer may choose to use explicit dividing devices. These dividers are employed to demarcate between one visual moment and the next. There are two kinds of dividing devices: dividers and panels. We now briefly look at each.

Explicitly divided spaces – Dividers

A divider may be something as simple as a line to differentiate between two visual moments. It is placed directly onto the story-space. As mentioned above it can be used as a separator between two visual moments. In Fig. 5A.42 the story-space is divided by heavy lines.



Fig. 5A.42: Story-space divided by employing dividers in the form of heavy lines.

Dividing devices can also be natural elements from the setting employed in such a way that they are part of the setting but also double up as visual moment dividers. In Fig.

5A.43 representing three visual moments from the story Adam and Eve we see trees from the Garden of Eden being used as dividers.



Fig. 5A.43: Story-space divided by employing dividers in the form of natural setting elements, Adam and Eve.

A similar example can be found in an SVN miniature painting of the Bhagavata Puran in Fig. 5A.44. This painting illustrates events from the story of Manu and Vishnu in Matsyarupa. There are five visual moments in this SVN. Hills, rivers and trees are strategically placed to act as natural dividers of between the moments.



Fig. 5A.44: Story-space divided by employing dividers in the form of natural setting elements, Bhagavata Puran.

Explicitly divided spaces – Panels

Another dividing device used quite commonly especially in comics is panels. While the panels essentially plays the same role as a separator of visual moments the difference is that panels act as individual units of story-space and appear to be placed onto a surface. There is

the presence of the gutter between two panels which suggests the existence of a background against which these panels are arranged. Fig. 5A.45 is a series of panels from the comic Lucky Luke.

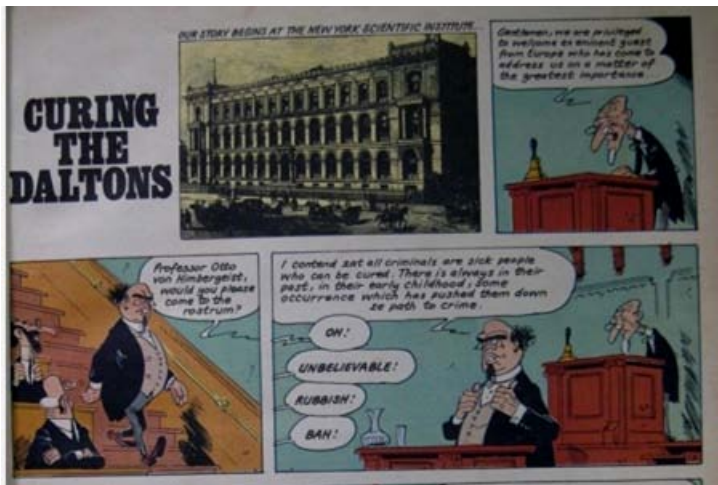


Fig. 5A.45: Story-space divided by employing panels, Lucky Luke.

As can be seen in the visual there are two distinct surface areas. The background space is white in colour and on which appears the title - 'Curing the Daltons'. Upon this surface that acts as a background and binding unit are placed individual panels.

Another example can be seen in this context is Fig. 5A.46. The SVN, a painting from the Bhagavata Purana illustrates the episode of the Samudra Manthan. The viewers are presented with two moments from the episode separated from each other in the form of panels. There is a gutter space between the two moments.



Fig. 5A.46: Story-space divided by employing panels, Bhagavata Puran.

We now move towards the discussion revolving around the arrangement of moments in the virtual story-space.

5.2.4.4 Arrangement of moments in space

Designers can decide how much of space to utilize to tell the story. Our investigations of SVNs showed moments can be arranged in the compositional space in two ways. The designer either comfortably arranges the moments or compresses them to fit in the given story-space.

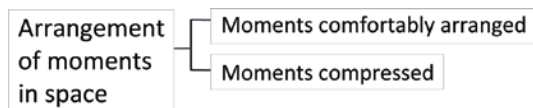


Fig. 5A.47: Arrangement of moments in space.

a) Moments comfortably arranged

In this kind of composition the iconographic units are comfortably arranged and spread out across the compositional space. An example of this kind is Fig. 5A.48, in the compositional space are arranged five moments. But each of the moments is comfortably arranged and the viewers have no problem identifying the different moments.

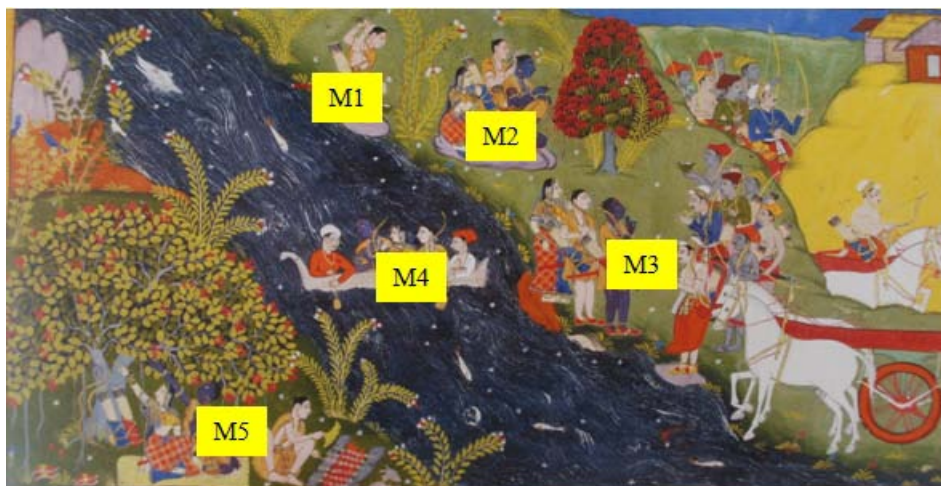


Fig. 5A.48: Moments comfortably arranged in the compositional space.

b) Moments compressed into a unit of space

While examining SVNs with regards to the manner of arrangement of moments in the compositional space we also came upon an example discussed by Vidya Dehejia (1997) in the context of Early Buddhist art where the difference moments of the story were compressed into a smaller compositional area, Fig. 5A.49. As many as seven moments are represented into a limited space. The viewer is expected to know the story and identify the event represented. This works like a jig saw puzzle where the viewer has to participate recognize the moments and arrange them in a sequence. The way in which this SVN differs from the other is that the moments are condensed and squeezed into a tight composition.

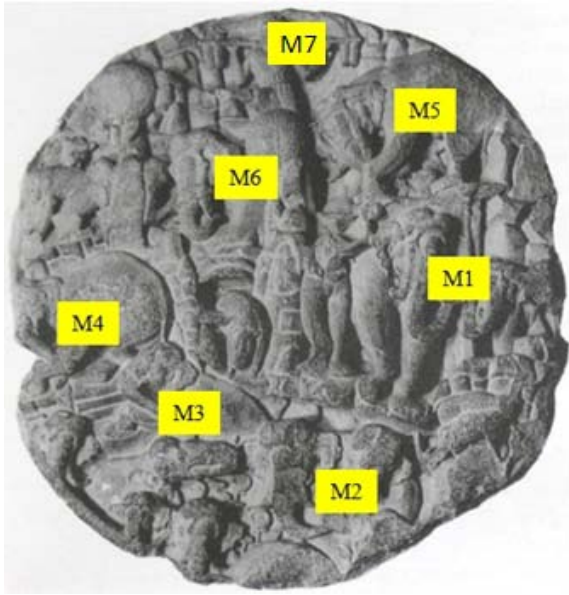


Fig. 5A.49: Moments compressed into the story-space.

The next aspect of space we explore is the setting.

5.2.4.5 Setting

Actors perform within a demarcated area that suggests the ‘story-space’. This ‘story-space’ is defined by a setting. It is this ‘setting’ that sets the scene for the moment represented in the SVN. It conveys the tone for the moment. The function of the setting is to help build the ambience within which the event unfolds. Frequently when the description of the setting is not provided by the author of the story, the designer invents the set. The amount of information provided by the setting differs considerably from SVN to SVN. While some SVNs have a very sparse setting providing only the most basic and essential indicators of the location at which the events unfolds other SVNs are endowed with elaborate details. Sometimes SVNs do not employ a detailed setting because they do not aim at presenting an individualized, personal background but a general scenario that could be placed anywhere. Another reason for a lack of any setting could be the intention to highlight the action that is represented. A detailed set on the other hand aims at creating an illusion of realism. In other words, the scene presented is meant to be as true-to-life as possible.

Chatman (1980) discusses ‘setting’ as an existent of the story. Actors exist and move in a universe of their own in virtual space which is in essence an abstract concept. This abstract narrative space contains figures and grounds and can be visualized as a 3D projected space in the mind’s eye. Chatman distinguishes the figures as the actors and objects, while the ground is the setting.

The setting “sets the character off” in the usual figurative sense of the expression; it is the place and collection of objects “against which” his actions and passions appropriately emerge. (139)

The setting provides additional information that may not be present in the story, such as allusion to the time when the event or action takes place. This is done by the presence of signifiers such as the sun, moon, or climate / topological signifying elements. As part of our investigation, four types of setting have been identified that vary in the amount of information provided, which we refer to as Neutral, Symbolic, Utilitarian and Descriptive.

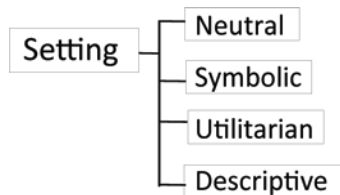


Fig. 5A.50: Types of ‘setting’ identified in SVN.

As the type of setting does not play an active role in discourse production we refrain from discussing it here, but a detailed discussion is presented as part of Appendix 5A-F on page 501. Next we examine story-space demarcation devices.

5.2.4.6 Demarcation devices

The limit is a technique used to demarcate a “virtual space” or “story-space” within which the visual narrative is composed. Its explicitly visible or implicitly implied existence acts as an aid to help the viewer engage in the perception and comprehension of the story time.¹²³ The designer uses a ‘frame’ which is a device employed to mark the limits of the image. This frame provides a border that guides the viewers gaze to focus on the image organized within the defined space, thus isolating it from the other visuals and clutter that may exist around. It has been observed that there are two types of boundaries found in SVN that interact in different ways with the events they enclose.



Fig. 5A.51: Types of demarcating devices in SVN.

The one which is visible we call frame and the invisible boundaries we address as limits. We shall now briefly discuss each of these here.

¹²³ The image may interact with its frame or border in one of five ways or modes. See, Jeffery Hurwit, Image and Frame in Greek Art, American Journal of Archaeology, Vol. 81. No.1 (Winter, 1977), pp. 1-30.

Visible Frames

The virtual story-space is enclosed by a visible boundary that is called the frame. Frames may take various forms ranging from a simple line to a highly ornamental construct. Fig. 5A.52 shows examples of framed SVN.



Fig. 5A.52: Framed space in SVN.

Invisible Limits

In some cases the area of story-space is not explicitly marked. In such cases due to factors such as Gestalt the viewer is able to differentiate between the extent of the virtual story-space of the SVN and the other space around it. In these cases the designer only defines the limits of the story-space. Fig. 5A.53 is an example where the designer does not use a frame to mark the story-space.



Fig. 5A.53: An SVN where the visible frame is absent and the limit of the story-space has to be gauged by the viewer.

We now move onto the next set of elements in the SVN structure.

5.3 Presentation Devices

This section deals with the manner in which the story is visually presented to the viewer. It is the presentation devices that give plastic form to the content. These are tangible plastic elements that the designer controls and makes visible the imagined or represents the factual.

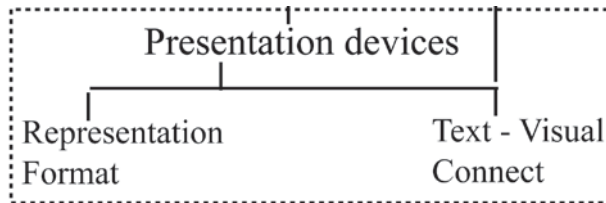


Fig. 5A.54: Presentation devices in the SVN Structure.

This facet of the SVN has been the area of interest of a number of artists and designers. Much work has already been done in this area by prominent scholars such as Arheim and McCloud. In this section we will briefly explain the concept of presentation devices.

Under the category of Presentation devices are two main sub sections. While one section deals with the plastic creational component of the SVN, the other section makes clear the connection between the content and the visual form. As presentation devices do not affect the discourse production in SVN, we will briefly review these here, beginning with the representation format.

5.3.1 Representation Format

Skeet (2002) in her paper effectively describes the role that representation format plays in pictorial narratives, which can be extended to SVN:

The construction of a pictorial narrative relies on devices which reflect, but cannot emulate, the syntax of literature: while verbal narrative readily identifies the protagonist, for example, visual representations make the key figure distinctive by way of composition, costume, gesture and expression. Texts can evade the description of figures, gestures and settings, however these are necessities in pictorial narrative, and the specifics have to be described and endowed with a meaning appropriate to the story in its context. (3)

It is the representational format that is the element responsible for giving form to the story. The artist brings the SVN into being with the help of two aspects that we call, Scheme of Presentation and Graphic Cues (see Fig. 5A.55). Both of these areas have been covered extensively by researchers dealing with the subject of semantics and the act of drawing or reproduction of objects.

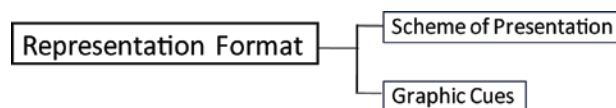


Fig. 5A.55: Presentation format in the SVN.

These studies have been undertaken under various names. We briefly explain the idea under the headings we suggest in the context of the SVN.

5.3.1.1 Scheme of presentation

When visually representing a story the designer makes a choice to render the text in a schematic format or using a representational format. There are two choices that the designer has 1) Schematic presentation and 2) Realistic presentation.

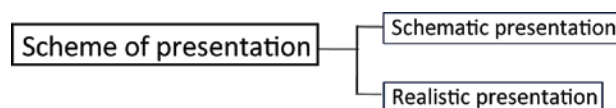


Fig. 5A.56: Sub sections of scheme of presentation.

1) Schematic presentation

In this kind of presentation the designer or artist aims at providing a schematic understanding of the events in the SVN. The visual appears highly stylized. An excellent example of this style of presentation is shown in Fig. 5A.57.



Fig. 5A.57: An SVN sporting a schematic presentation of a story.

2) Realistic presentation

Another form of presentation widely employed is the realistic presentation, which mimics the real world to a point of exactness. An example of this type of presentation is Fig. 5A.58 which presents the view of a courtyard in an African village.

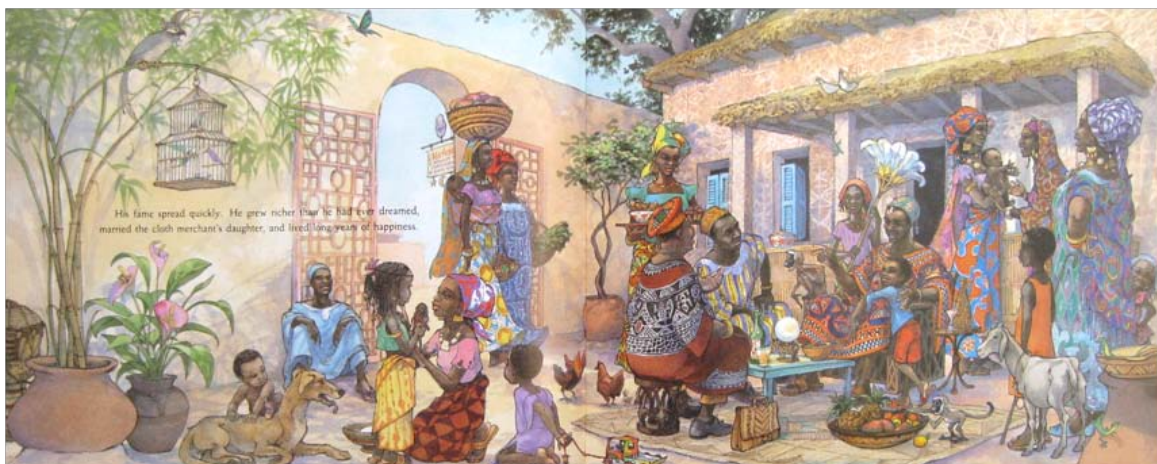


Fig. 5A.58: An SVN sporting a realistic scheme of presentation.

Whatever the scheme of presentation maybe, it is necessarily composed of graphic cues. It is to this that we turn our attention next.

5.3.1.2 Graphic cues

An SVN is a visual that is printed, painted, etched, sculpted or appears on a screen of a material surface. The creator uses marks of a graphic nature on a surface to mimic object and beings in a virtual world that have a semblance with objects, beings or idea in the real world. This is done using line, circles, basic shapes etc. to construct objects and beings. The viewer is expected to ignore the ‘marks’ made as arbitrary and instead compare the appearance of the ‘marks’ to an object / being or an idea in the real world and read it as such. This is the first and essential supposition that both the artist and viewer share on the basis of which the SVN is then constructed. If one fails to make this connection, it hinders further progress in reading the SVN. Every culture has developed its own way of creating the ‘marks’ that signify an object, being or idea. Another level to this is the manner in which these marks are placed on the surface of a medium to signify an event. This manner of creating the ‘marks’, the manner of arranging them on the static surface and the associations they bear is called an artistic code.

Graphic cues play an important role in SVNs because it is only by deciphering them that the viewer is able to read the event being represented. There are a number of components that come together to construct SVNs in the graphic sense. These are vector, size, shape, colour, foreground / background, gestalt principles, compositional arrangement etc. While perceiving a visual what we are actually doing is doing a comparative analysis. That is to say our mind begins to assemble the marks, read them and compare each mark with other marks around.

Having covered the aspects that give concrete form to the story, we now take a look at the aspect that helps understand the manner in which the form and content is related.

5.3.2 Relationship to Text

By text we mean the content of the story. When a text is visually represented there is a kind of relationship that is shared between it and the visual. This relationship has been examined by scholars in the area of comics and illustrated books. They have each proposed certain interaction techniques. Having studied these techniques and using them as guidelines we examined SVN's and found that in SVN's too there are ways in which the text and visual relate to each other.

The viewer strives to construct the meaning of the work dependent upon each iUnit's relationship to another. Through such 'story comprehension', the viewer endeavours to create logical connections among data in order to match general categories of schema (Brangian, 1992). Scott McCloud (1994) in his book Understanding Comics gives us seven ways in which word and pictures can combine (153-155). These are summarized in the Table 5A.1.

Type	Features
Word Specific	where pictures illustrated but don't significantly add to a largely complete text
Picture Specific	words do a little more than add a soundtrack to a visually told sequence
Duo – Specific	where both words and pictures send essentially the same message
Additive	where words amplify or elaborate on an image or vice versa
Parallel	where words and pictures seem to follow very different courses without intersecting
Montage	where words are treated as integral parts of the picture
Interdependent	where words and pictures go hand in hand to convey an idea that neither can convey alone....interdependence may vary...

Table 5A.1: The table shows the Text-Visual connection suggested by McCloud.

Nikolajeva and Scott (2000) have been working in the area of word text relationship. In the paper The Dynamics of Picturebook Communication, the authors examined a broad spectrum of word/image interaction and identified a number of characteristic dynamics, which are summarized in Table 6A.2 (227-238).

Type	Features
Symmetrical interaction	Words and pictures tell the same story, essentially repeating information in different forms of communication.
Enhancing interaction	Pictures amplify more fully the meaning of the words, or the words expand the picture so that different information in the two modes of communication produces a more complex dynamic.
Contradictory interaction	An extreme form of counter pointing, it is when words and pictures seem to be in opposition to one another.

Table 5A.2: The table shows the Text-Visual connection as suggested by Nikolajeva and Scott.

Interchangeably, text and images combine to transmit a connected series of ideas.

We adopt the text-visual connections suggested by Nikolajeva and Scott as they give a broad categorization, see Fig. 5A.59 McCloud's classification can be equally utilized for a detailed study of the same.

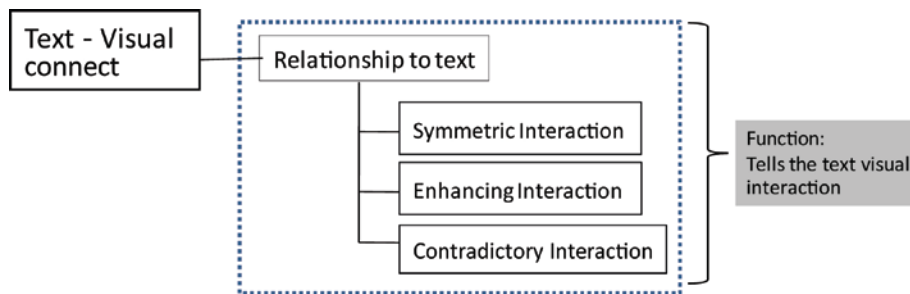


Fig. 5A.59: Three ways in which the text and visual could be related in an SVN.

In this chapter we presented a detailed examination of the elements under the categories of Key elements and Presentation devices. The Key elements are the fundamental elements of the SVN, while the Presentation device is responsible to give concrete form to the SVN and explain the relationship between the visual (form) and the content (text). In the next chapter we shall study how these elements come together to present the tale to the viewer.

Chapter 5 B

Morphology of an SVN: Synthesis

The whole is more than the sum of its parts.

- Aristotle

5.4 Introduction

Having acquainted ourselves with the elements of the SVN, we now move towards understanding how these elements work together to form the SVN. In this chapter we will begin by examining the SVN structure, and move on to understanding the basic iconographic unit that makes up the SVN. We shall do this keeping in mind the elements and their function.

5.5 Formation Devices

Formation devices are those that bring together the key elements to tell the story. These include 1) Principles of Ordering and 2) Navigation Types.

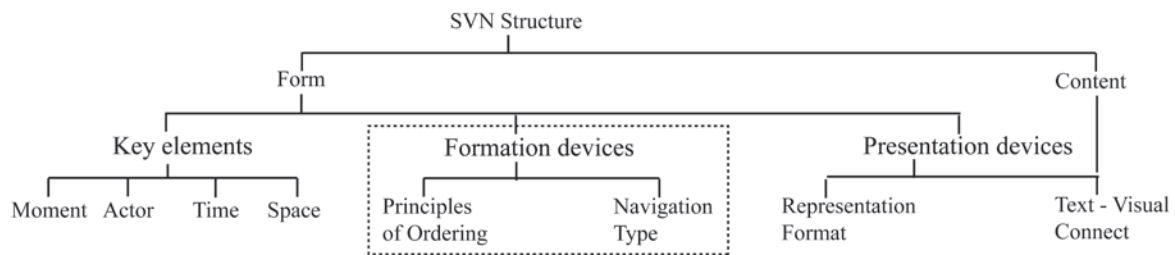


Fig. 5B.1: Formation devices in the SVN Structure.

5.5.1 Principles of Ordering

Small (1999) describes the presence of a *primary organizing principle* in SVNs and was instrumental in drawing our attention to this idea. Our examination of the SVN shows that there is some kind of rationale involved in the arrangement of the moments in the virtual story-space. We call this rationale the ‘principle of ordering’. It is our belief that the designer plans and arranges the events in an SVN according to some guiding principle. It is with this supposition that we began an examination of SVNs. We were successful in identifying some of these principles, three of which we describe here (this is not an exhaustive list).

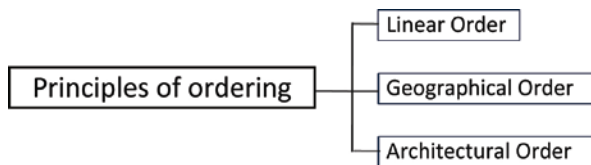


Fig. 5B.2: Principles of ordering in SVNs.

We begin with the linear order.

1. Linear Order

One of the most common techniques of arranging moments in SVNs is the ‘Linear Order’. As one can discern from the word ‘Linear’ it means the moments are arranged in a linear fashion, that is in a straight line which in most cases follows a sequence. An example of this kind of ordering can be seen in the SVN depicting the Miracles of St. Zenobus, Fig. 5B.3. The four visual moments (M1-M4) are arranged following the linear order horizontally. The sequence of events, in this case, unfolds from left to right.

The linear order in question may be vertical, horizontal or a combination of both vertical and horizontal. As long as the moments are arranged in a manner that forms a recognizable straight line, the principle of ordering in that particular SVN can be attributed to the linear order.

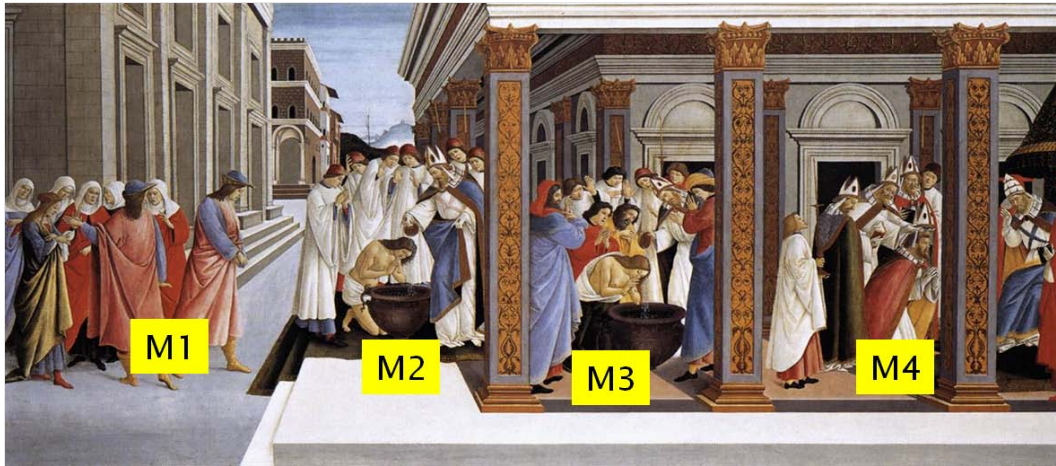


Fig. 5B.3: Moments M1-M2 arranged following the linear order (horizontal).

Geographical Order

Another principle of ordering employed quite commonly is the geographical order. In this kind of ordering the designer presents the events by placing them at the location where they unfolded by constructing a setting. The moments are arranged against this setting in the space where that particular moment could most likely have occurred. A good example where the geographical ordering is employed is the SVN titled the *Passion of Christ* by Memling (see Fig. 5B.4).

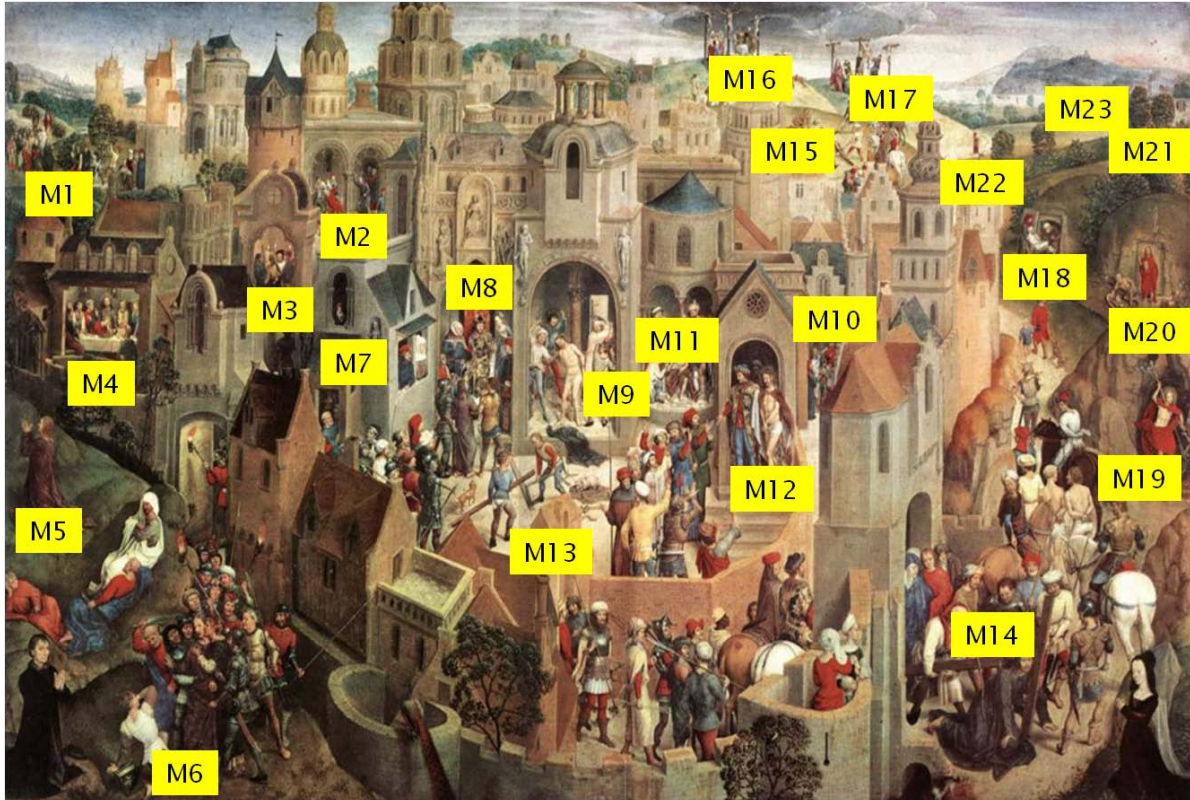


Fig.5B. 4: Events from the life of Christ arranged in an SVN using the geographical order.

Memling organized the entire set of events that took place in the last few days of the life of Christ around the landscape of a city. Around 23 visual moments (marked 1- 23) are arranged in various parts of the city. The setting is visualized like a geographic map with the various events unfolding at various locations around the city.

Architectural Order

In addition to the linear and geographic order a third order has been identified. We call this the architectural order because the visual moments are arranged around the plan of an architectural structure. In the Ramayana commissioned by Raja Jagat Singh from Udaipur we come across lots of examples where the architectural order is quite frequently employed. A sample reproduced here, Fig. 5B.5, is an SVN composition showing multiple moments arranged following the architectural order. The designer arranges the three visual moments around the architectural plan of the complex.

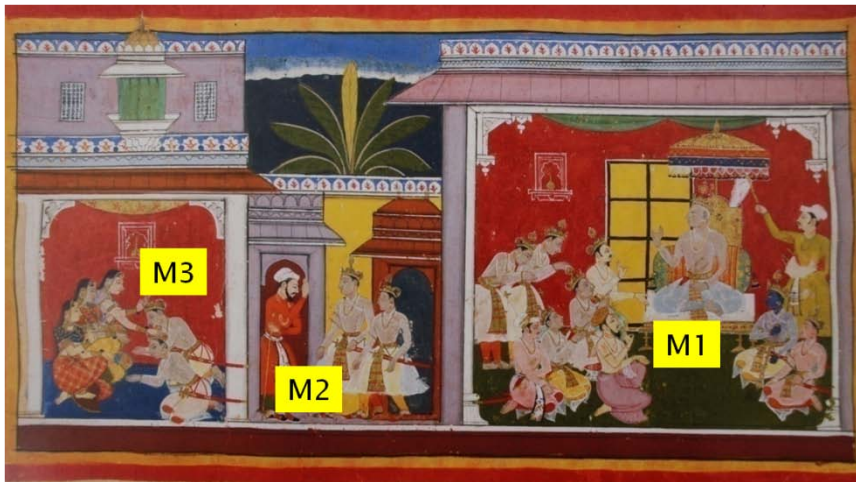


Fig.5B. 5: Events in an SVN arranged following the architectural order.

In the SVN three visual moments are composed within the architectural setting of the place complex. Moment 1 (M1) unfolds in the King's audience hall. Moment 3 (M3) unfolds in the Queen's chamber. Moment 2 (M2) is a filler moment which is placed in a passage that connects the King's audience hall to the Queen's chamber.

There may exist, at the same time two principles of ordering operating within a single SVN composition. For example, it may be observed in Fig. 5B.5, that not only are the moments arranged according to the architectural order but they also follow a linear order (horizontal) where the narrative flows from right to left. These three are not the only principles of order that are utilized in creating SVN. In fact there may be many more. The motive here is to make us aware of this possible way of organizing moments in the SVN. We now proceed towards the other formation device, which helps designers tell stories in SVN.

5.5.2 Navigation Types

What we mean by ‘navigation types’ in SVN composition are how the designer tells the story through the visual. As we know, a story is a set of events that take place over a period of time. These events can be viewed as occurring in a sequence or concurrently. The designer therefore has two options to deal with the telling of the story. First, the designer select a single moment and rely on the viewer to recall the events that unfolded before and after the presented moment, second, the designer can present multiple moments of the story and explicitly mark every event that is crucial to the tale (Fig. 5B.6).

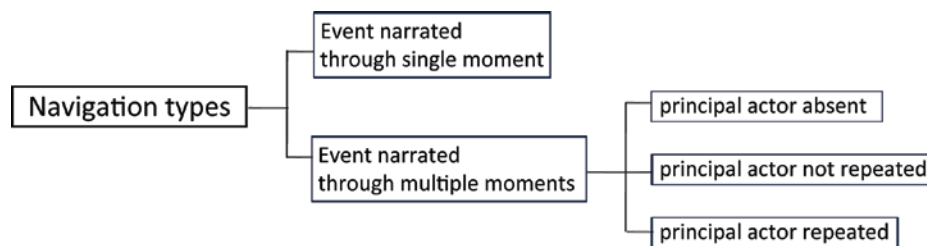


Fig.5B. 6: Navigation types in SVN.

Enumerated in table 5B.1 are the many possibilities open to the designer to tell a story.

Parameter – Temporality	Parameter – Unfolding of Events	Compositional possibility
Event narrated through single moment – One point of time	Single event	Not Applicable
	Concurrent events	Continuous Segmented
Events narrated through multiple moments – A Set of points in time	Sequential events	Continuous
		Segmented
	Complementary events	Continuous
		Segmented

Table 5B.1: Table indicating the options available to the designer in terms of navigation types.

The next section discusses these possibilities.

5.5.2.1 Event narrated through a single moment

1a) Temporality: One point of time – Single event

The designer selects a particular point of time from the multiple points of time available through which the event unfolds. The selected point of time is visually represented as a visual moment. The viewer is supposed to imagine the events preceding and succeeding the visual

moment depicted. This single moment is fundamentally the basic clue. Essentially what this navigation type conveys is a single moment that unfolds at a particular point of time in the story, at a certain place and occupies some space. This is the most popularly used method of telling a visual story. It has been found to exist across many cultures. An example of this navigation type is the relief from the Ajanta caves that represents the story of Ravana attempting to shake Mount Kailasa (Fig. 5B.7). The designer uses just a single point of time and a single visual moment to convey the story to the viewer.



Fig. 5B.7: A single point in time navigation type.

The other option that the designer has is to tell the tale over a number of moments. This can be done in at least three ways. We briefly discuss these here.

5.5.2.2 Events narrated through multiple moments

2a) Principal actor absent

A unique way of telling the story by not showing the principle actor involved is a strange yet very fascinating way. In such an SVN, the events and circumstances surrounding the actor in question are presented to the viewer. When choosing this approach the designer demands a lot from the viewer. The viewer who is not entirely acquainted with the story runs the risk misinterpreting the story. The chances of the moment presented being not recognized at all or being mistaken for another story is very high in such cases. Consequently this form is not very popular among designers. This type of construction of the visual moment is therefore in most cases used in combination of the other navigation types (that we will discuss shortly). An example of this type is the scene from Medea, shown in Fig. 5B.8. In this case the principal actor around whom the story revolves is not presented at all. Two events that take place as part of the story are presented, with the other actors who are part of those events. The

viewer has to recognize the actors and the event in turn to identify which story is being told. Here we have two events unfolding – Event 1 depicted as moment (M1): the death of Creon's daughter in the presence of her desperate father, and Event 2 depicted as visual moment (M2): the killing of Medea's children. In both the moments depicted the principal actor who connects the two events i.e. Jason is absent.

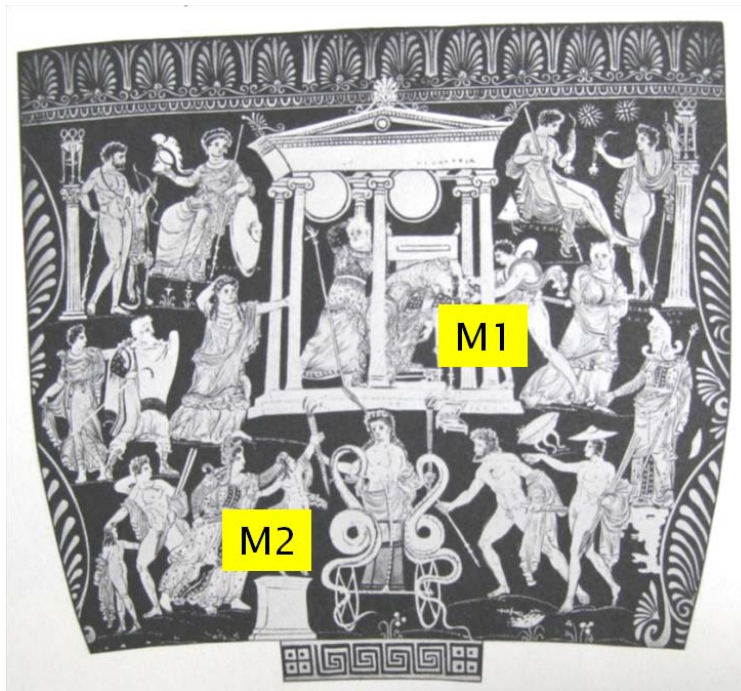


Fig. 5B.8: Event narrated through multiple moments – principal actor absent.

2b) principal actor not repeated

In this type of navigation, the designer uses multiple moments, but the principal actor is shown to be participating in only one of them. The other events are the ones that took place before or after the event in which the principal actor is involved in. It is possible to show both concurrent events and successive events unfolding in this way. We will begin by examining the presentation of concurrent events first.

2b.1) Temporality: One point of time – Concurrent events

The designer can make a choice to present the events as they occur at various locations from a single vantage point. The events may unfold in a sequence but the designer presents them unfolding at a single point of time concurrently. We will examine this possibility with the help of an SVN that depicts the story of Rustam and the White Div (see Fig. 5B.9). The story unfolds in the following sequence:

- 1) King Khauf is kidnapped by the White Div and held prisoner.
- 2) Rustam goes on his horse to rescue the King.
- 3) Rustam fights the White Div while the Div's companions try to distract Rustam.

4) Rustam kills the White Div and rescues the King.

These events no doubt unfold in a sequence, but the designer in this case has decided to show the state of affairs as they stand at a particular point of time in the tale - T1. Thus, in Fig. 5B.9, at point T1 we can see King Khauf as he waits to be rescued – M1, the horse on which Rustam arrived awaiting its masters return – M2, Rustam as he kills the White Div – M3 and the Div's associates as they try to distract Rustam – M4.

The events are placed in the story-space in a continuous manner. That is, there are no dividers separating one iUnit or visual moment from the next.

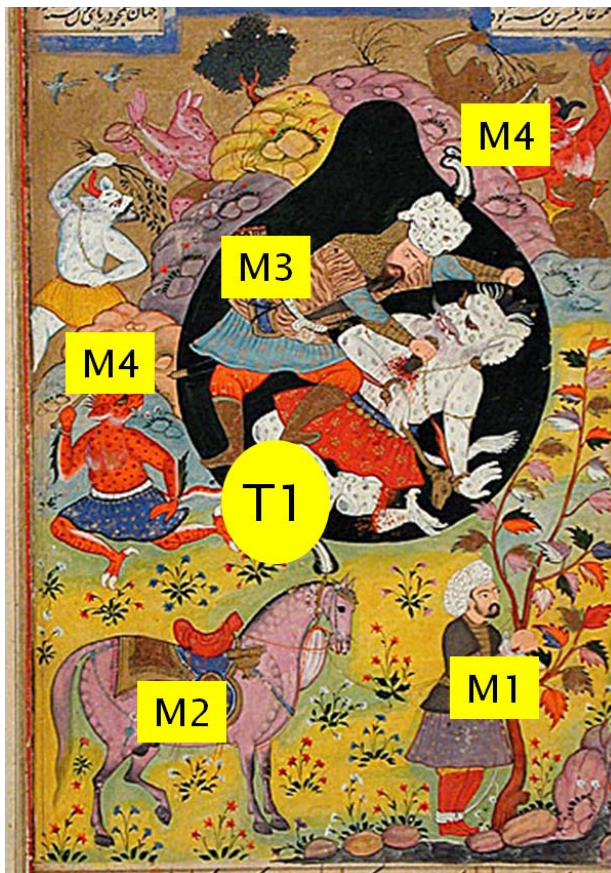


Fig. 5B.9: Concurrent events narrated through multiple moments – principal actor not repeated.

2b.2) Temporality: Multiple points in time – Successive events

The designer can also employ the same strategy to show successive events. Fig. 5B.10 is such an example. The principal actor Troilus is shown just once as he flees on his horse from Achilles who pursues him on foot. In this case the entire event, that is the very act of killing of Troilus, is not shown at all. Events that precede this event and follow it are presented instead. In the image M1 shows the water house that Troilus had visited just before the fateful event. M2 presents Achilles as he chases Troilus who flees on his horse. In the moment - M3, a messenger delivers the news of Troilus's killing to his father. M4 portrays the event where

the brothers of Troilus leave their home to avenge their brother's killing. Thus the entire story is narrated without repeating the principle actor.

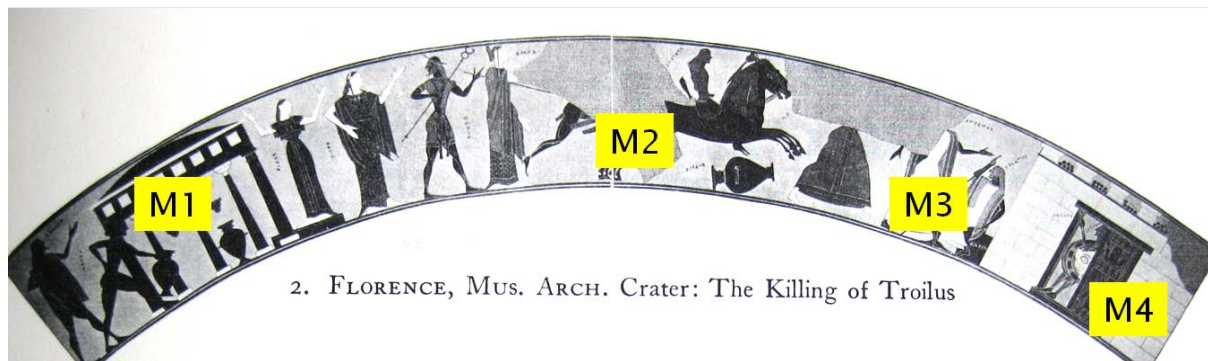


Fig. 5B.10: Successive events narrated through multiple moments – principal actor not repeated.

We now examine the other possibility, the one which is quite commonly employed to present multiple moments of the story.

2c) principle actor repeated

As against the option of selecting a single point of time on the narrative timeline, the designer may also choose to represent a set of multiple visual moments in the SVN composition. We then are presented with multiple visual moments in the same story space. As the principal actor is repeated it is quite easy to follow the sequence of events as they unfold. In some SVNs the sequence of events may be presented in a straight forward way as in Fig. 5B.11.

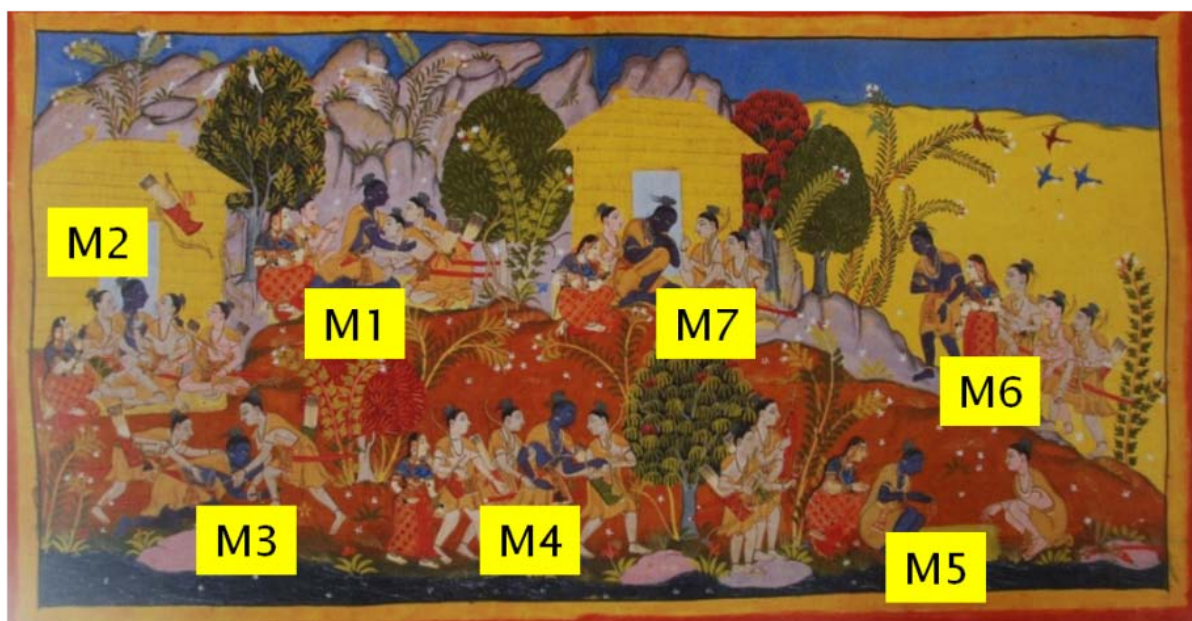


Fig. 5B.11: Successive events narrated through multiple moments – principal actor repeated, example 1.

Alternatively the designer may also arrange the events in not such a straight forward manner. An example of such a case is Fig. 5B.12.

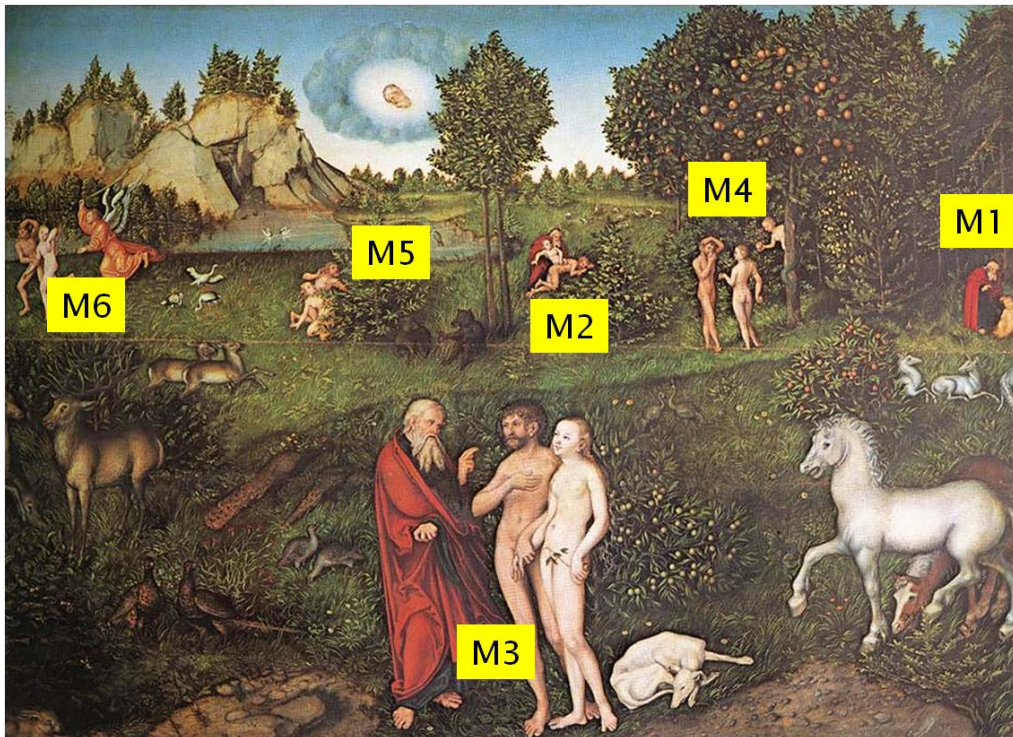


Fig. 5B.12: Successive events narrated through multiple moments – principal actor repeated, example 2.

This discussion ends the examination of the elements in the SVN structure. Armed with the knowledge of the elements in the SVN, their variations and functions we find ourselves closer to unravelling the mystique of discourse production in SVN. But before we embark on that mission there is a stratagem we must acquaint ourselves with, which is the SVN Composition. Having reviewed the elements as individual concepts we now move to the next section that discusses the integration of the various elements into the SVN Composition. The stratagem in question is the Iconographic Unit or iUnit that we have employed before in a crude manner¹²⁴. In the next section we polish this technique in order to make optimum use of it to acquire the information we seek.

5.6 SVN Composition

The study of Narratology is an off shoot of the Formalist, Structuralist school of thought. As mentioned earlier, Narratology is the study of narrative structures. Structures are those imposed by our way of perceiving the world and organizing experience. These structures are abstract in nature. In the structuralist approach to literature, there is a constant movement away from the interpretation of the individual literary work and a parallel drive towards understanding the larger, abstract structures which contain them (Barry, 2010). Structuralist

¹²⁴ We have used a crude form of the iUnit to gain an understanding of the Methods / Modes of SVN in the literature review section.

try to make sense of the world around them by understanding things in terms of their structure. They believe everything is a whole made up of parts, and there are ways in which these parts interact with each other. Similarly in our study we attempt to look at the SVN as a whole structure composed of parts (elements). In this section we will try and understand the SVN structure and try to develop a model of the SVN.

In attempting to understand the placement of the elements in the SVN and determining the role they play in the SVN we will take the help of the Iconographic Unit or iUnit. It is difficult to discuss the SVN in abstract terms, in order to understand the discourse mechanics in the SVN we first need to convert the abstract to tangible constructs at least at a theoretical level. Once this is achieved we can easily study the SVN with the aid of these now visible concepts. The first steps to achieving this aim and making the abstract visible was to identify the elements. We know that the SVN is composed of certain persistent elements; we arrange them in a notation form, to track the manner in which they appear in the SVN. In this section we begin by examining the iconographic unit, moving on to the SVN composition and finally to the issue of discourse in SVN.

Moment an Iconographic Unit (iUnit) - A symbolic logic

In studying the SVN, we realized that we were dealing with an abstract construct. If we are to gain a scientific understanding of this phenomenon we need to transform it into concrete terms. All science tries to reduce the diversity of things in the world to mere differences of appearance, and treats as many things as possible as variants of the same stuff (Langer, 1953).

The underlying ideas of this exercise is its emphasis upon the system, its progress from the specific to the general, from the general to the abstract, its whole treatment of logic as a science of forms. Having recognized the SVN as a construct, we are now trying to understand its various forms. In other words we are dealing with: changes of form¹²⁵. Langer points out that the bridge that connects the various forms is the structure. She maintains that the logical form of a thing is the way that thing is constructed, the way it is put together. Anything that has a definite form is constructed in a definite way¹²⁶ (23).

¹²⁵ The word form here is used in a wider sense, anything may be said to have form that follows a pattern of any sort, exhibits order, internal connection (Langer, 1953:23).

¹²⁶ Langer also points out that the fact forms may be preconceived, or natural, or accidental. Additionally, structures may not always be something that is put together out of parts that were previously separate (24-25).

As explained earlier just as an event is the smallest part of a story, the specious moment is the smallest part of a visual story. A single visual moment is represented as an iconographic unit, which we shall refer to as iUnit. The word iconographic comes by combining the two words ‘icon’ and ‘graphic’, where ‘icon’ means a sign (a signifier) and ‘graphic’ refers to its graphic quality. This term has been popularly used in Art Historical discourse. For our purpose we use it to refer to a set of signs that signifies an event in a story. For example Fig. 5B.13 from the story Goldilocks and the three bears, the event – ‘the three bears set out for a walk’ is represented as a single visual moment. This single visual moment forms an iUnit.



Fig. 5B.13: Example of an iUnit - The three bears going out for a walk.

This iUnit is a whole constructed of parts which are the elements identified in chapter 5A. The iUnit functions as a signifier pointing towards the event from the story. The iUnit is composed of elements such as the event (the three bears set out for a walk), actors (in this case on principal actors), time (a point of time), space (a single unit of space), the setting (the plants and butterflies), etc. An iUnit is represented as $M [T - S (P)]$, where M stands for the specious moment, T for Time, S for space and P for the place signified. Thus, Fig. 5B.13 can be represented as $M1 [T1 - S1 (P1)]$, as it represents one visual moment M1, that is represented as unfolding at a point of time T1, it occupies a single unit of space S1, and occurs at a particular place P1. We use this notation to help determine the condition in which the elements occur in the SVN. This notation helps make tangible the elements that are in reality abstract constructs. To hold a concrete discussion about the nature of the SVN we must equip ourselves with concrete terms that allow for a systematic examination. Thus the form of the SVN is furnished with a material shape in the guise of a notation. With this we capture the illusive elements such as time, space and place and subject them to critical study.

The manner of expression of the iUnit is not arbitrary but a carefully thought out construct. The M in the notation stands for Moment which is a link between the form (visual

moment) and content (event in the story). Enclosed within the square brackets is the Time-Space duo, and enclosed within brackets is 'P' for Place or Location. Space in SVN in most cases signifies the place of location where the event unfolds.

The actor is the fundamental element of the iUnit. In some case the actor by itself can function as an iUnit. In such a case the other elements are assumed to be present. For e.g. Fig. 5B.2, we see the lone figure of an actor (the elephant). This elephant signifies an event from the story and is therefore an iUnit. In this case the actor represents a single event as a single visual moment -M1 (the elephant returns to his herd), a single point of time of the event is represented- T1, the actor occupies some space- S1, the events occurs at a specific place- P1. Thus, this event can be represented as M1[T1-S1(P1)]. The basic iUnit is composed of the smallest possible part that the element can be reduced to or represented as.

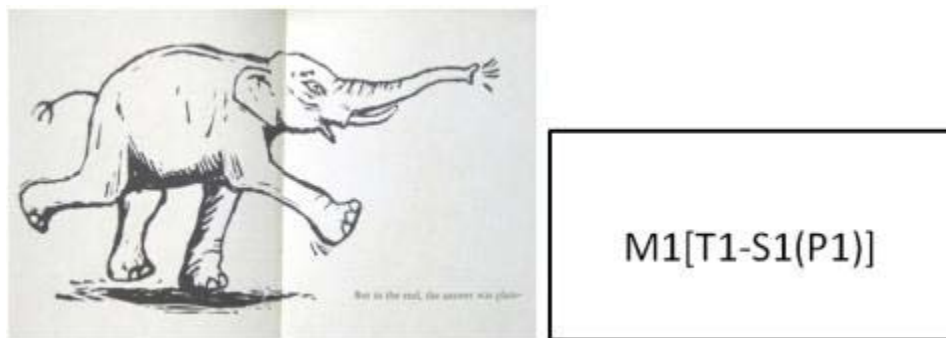


Fig. 5B.14: An example of an iUnit composed of a single actor only.

Let us now look at what makes an iUnit and how does it functions. An iUnit is composed of the elements described in chapter 5B. We shall arrange the elements with regards to the role they play in the iUnit.

5.6.1 Single Moment Iconographic Unit

The single moment iUnit consists of a) Space demarcating devices, b) Anchor points, c) Key elements, d) Text-Visual connect, and e) Representation devices, see Fig. 5B.15. The elements identified have been classified by the role they play in the iUnit. (the order in which they have been arranged is arbitrary). We shall examine each category in turn in the light of the function they perform. It is through identifying the iUnit that the viewer is able to recognize the event that is referred to. Each element that is part of the iUnit has a certain role to play. As we are investigating the SVN from the designer's point of view, we shall study the iUnit from the designer's point of view as well. It may or may not be the same if investigated from the viewer's point of view. We begin with the anchor points.

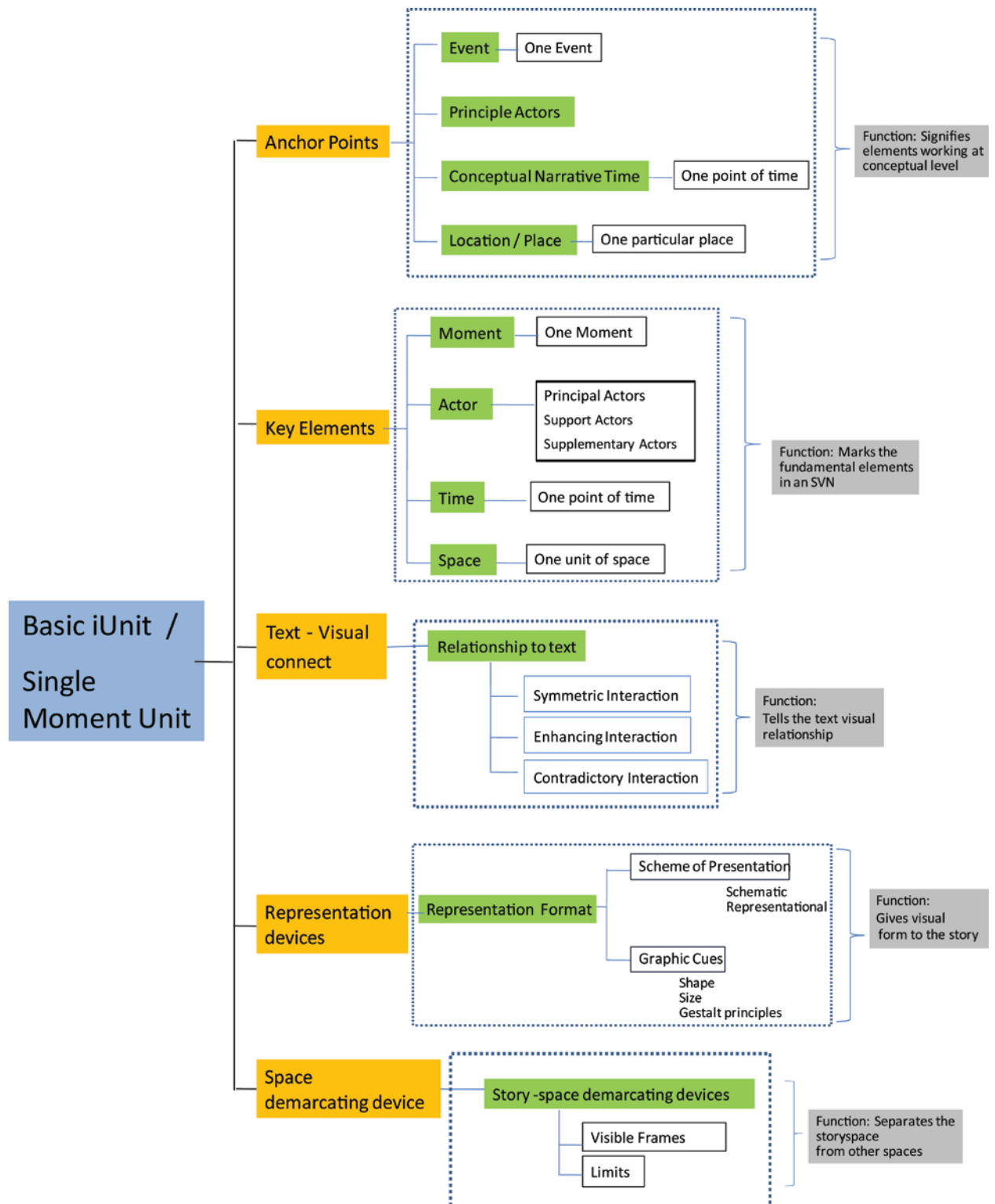


Fig.5B.15: Diagrammatic representation of the Basic iUnit

A) Anchor Points

The designer keeps certain points in mind while constructing the SVN composition. These are the points of reference that link the visual to the story. It is these reference points that are given physical form and represented on the surface. The anchor points in question are event, principal actors, conceptual narrative time and the location or place where the action unfolds. We would like to point out that these elements are presently discussed at the conceptual level. Fig. 5B.16 is a diagrammatic representation of the anchor points in the iUnit. The order is arbitrary. Let us examine each of these.

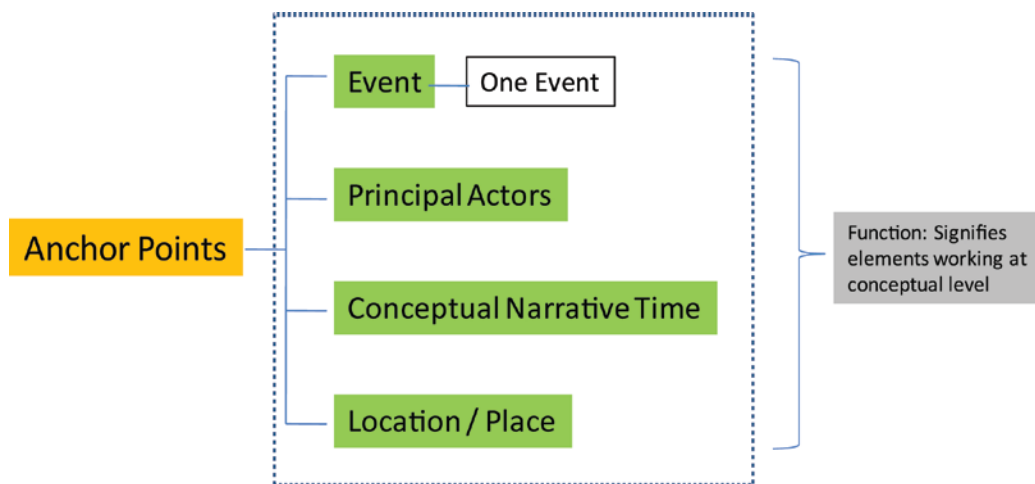


Fig.5B.16: Diagrammatic representation of elements that function as anchor points in the SVN.

Event: The working of the element ‘event’ at the anchor point level is to create the link between the *event in the SVN* and *the event in the story*. In other words ‘event’ is the conceptual link between the oral or written event and the graphic event.

The designer constantly keeps the ‘event’ (from the story) in mind while devising ways in which to communicate it graphically. The viewer also keeps the ‘event’ (from the story) in mind while examining the graphic form of the SVN.

In the basic iUnit the ‘Event’ always signifies one particular event.

Principal Actors: The most essential anchor point that links the visual to the text is the principal actor / actors. The designer takes care to represent the principal actor, as it is the most crucial signifier of all in the SVN. If the principal actor is not identified, the viewer may not be able to recognize the story. The designer therefore uses the principal actors as anchor points to help the viewer make the connect with the text. The viewer also in turn uses the principal as an anchor point and begins to decode the event represented based on reading the gesture, posture and action of the principal actors.

Conceptual Narrative Time: The understanding that a narrative is composed of several points of time on the narrative timeline (duration) is referred to as the conceptual narrative time. It is this consciousness that becomes an anchor point in the iUnit. In the case of the basic iUnit, the designer consciously selects a point of time from the many points on the timeline. This particular point of time or the conceptual understanding, that a point of time is selected from a number of points that exist on the timeline forms another anchor point in the iUnit.

Location / Place: Every event unfolds at a certain location or place. It is this place that becomes the anchor point for the SVN, and the designer constantly has the place where the event occurs in mind. The SVN is accordingly composed by treating the story space as a signifier of the place where the event unfolds. The designer may or may not explicitly attempt to represent the place in the SVN.

We will try and understand this with the help of an example. Let us take Fig. 5B.13 as an example. In this iUnit the anchor points are:

Event: The three bears are out for a walk.

Principal Actors: Papa bear, Mommy bear and Baby bear.

Conceptual Narrative Time: The walk is an event that has a duration that lasts from the time the action starts (in this case the act of walking) to the time the action ends. The designer therefore has the choice to show a set of points or a single point from the various points of time that make up the duration for which the walk lasts.

Location / Place: A trail or path in the forest.

These anchor points work at the conceptual level. They are given form through the key elements.

B) Key Elements

The key elements are the most essential set of elements in the SVN. It is through the depiction of the key elements that the designer is able to communicate the story to the viewer. The viewer in turn reads the key elements and relates to the story depicted. The key elements are the visual form of the anchor points. Fig. 5B.17 is a diagrammatic representation of the key elements in the iUnit. Let us examine each of the elements under the category of key elements.

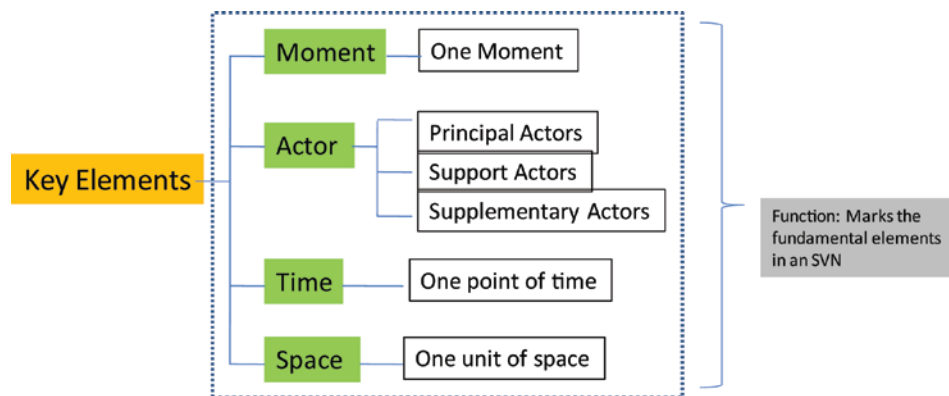


Fig.5B.17: Diagrammatic representation of elements that function as key elements in the SVN.

Moment: The event spoken about in the anchor points is given a visual form as a visual moment in the SVN. As explained earlier¹²⁷, an event which is the smallest part of the story is represented as a visual moment (specious moment) in an SVN. In the case of the basic iUnit, a single event is represented as a single visual moment. In the example Fig. 5B.13 a single visual moment (M1) from the many other moments(Mx, Mx, Mx) that unfolded from the time that the bears began their walk to the time that their walk came to an end is selected and represented. See Fig. 5B.18.



Fig.5B.18: Diagrammatic representation of a visual moment selected from the many other moments that unfold.

Actor: The actors are identified as principal actors in the ‘anchor points’ category after having given a visual form become one of the key elements in the iUnit. The principal actors may sometimes be accompanied by support and supplementary actors. In Fig. 5B.13 the three bears are the principal actors of the story.

Time: Time with regards to the SVN is to do with the temporality of the event as represented. In the case of the basic iUnit, the designer conveys the event through selecting a single slice from the event as it unfolds and representing it as just one point of time, as a single visual moment. For example, the event of the three bears going for a walk unfolds over a certain time period, a single slice from that time period is captured by a single visual moment, Fig. 5B.1 where the three bears are seen in the process of taking their walk.

Space: Space in the case of the SVN signifies the place where the event unfolds. The space demarcated in the iUnit is essentially one single unit of space. In Fig. 5B.13 the event is shown as it occurs at a particular place signified by the story space.

¹²⁷ Refer to chapter 5A, the section that discusses moment in an SVN.

iUnit Notation

Only the key elements with the exception of the element ‘actor’ are used as the notation to identify or detect patterns in SVN. Actors are not mentioned because the information about an actor or actors in the iUnit notation schema is redundant in nature. Thus, information about the presence of the key elements can be gotten from the notation $M [T - S (P)]$, where M refers to the visual moment that the event is reduced to, T refers to the point of time, S refers to the space occupied by the actor and P refers to the place that the space represents. A basic iUnit will always have the following notation – $M1[T1-S1(P1)]$ as a basic iUnit essentially represents a single moment – $M1$, that is arrested at a single point of time – $T1$, occupies a single space $S1$, and occurs at a certain place – $P1$. The place at which the event unfolds is at a conceptual level that is represented by the space occupied – S . Therefore $S1$ is a signifier that signifies a particular location.

C) Text-Visual Connect

The text visual connect informs how the iUnit is connected to the text. There are three major text-visual relationships that have been discussed in chapter 5A. Whatever the manner there is some way in which the iUnit relates to the text i.e. the oral or written story.

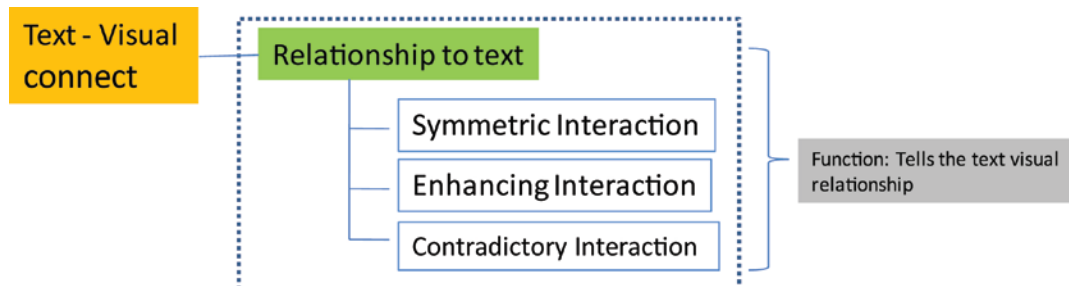


Fig.5B.19: Diagrammatic representation of elements that function as text-visual connect in the SVN.

D) Presentation device

Presentation devices are the elements that give visual form to the iUnit. It is through the graphic marks created on the surface that the iUnit is given plastic form. The presentation devices create the signifiers that help the viewer visualize the event represented. The artist is the one who is usually in charge of giving the event visual shape. In the case of the basic iUnit, only the representation format that consists of scheme of presentation and graphic cues have a role to play. Fig. 5B.20 is a diagrammatic depiction of the representation devices and the representation format.

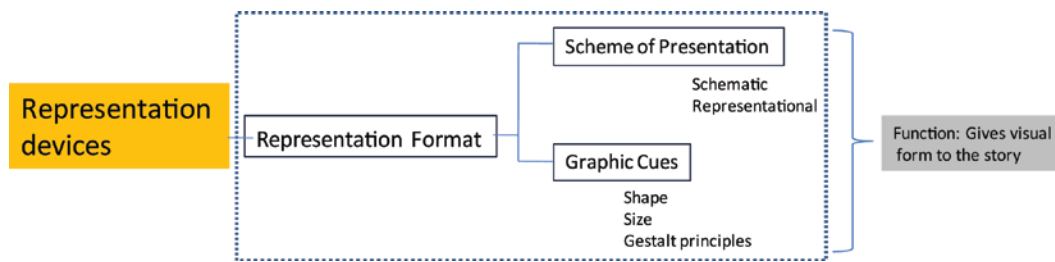


Fig.5B.20: Diagrammatic depiction of elements that function as representation devices in the SVN.

E) Space demarcation device

The space demarcation divide functions as the story-space separating tool. In other words, it separates the story-space from the other space around. It marks the limits of the virtual story-space either through an explicitly visible frame or implicitly by identifying the limits. In the case of the example Fig. 5B.13 there is no visible frame but there is the presence of the limit of the story-space.

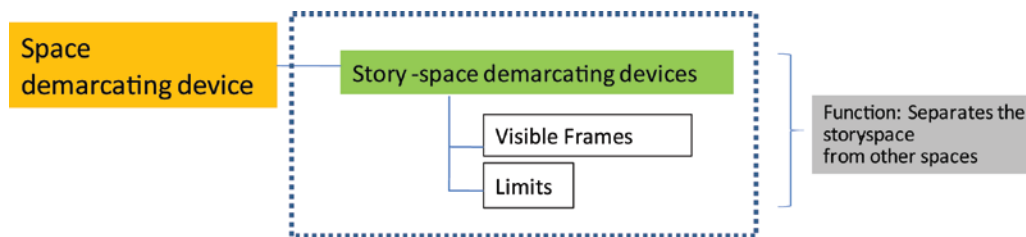


Fig.5B.21: Diagrammatic representation of elements that function as space demarcating device in the SVN.

We now move towards the multiple iUnit composition.

5.6.2 Multiple Moments Iconographic Units

An SVN Composition can consist of a single basic iUnit or multiple iUnits. The multiple iUnits model is similar to the basic iUnit with certain additional elements. Fig. 5B.23 shows the various element clusters that make up the multiple iUnit composition. We will look at each of the element categories. As an example of the multiple iUnit composition we will discuss the SVN from Jagat Singh's Ramayana (Fig. 5B.22a). The episode depicted through this SVN composition is the one where Bharata and Shatrughna break the news of the death of their father to Rama, Lakshmana and Sita. We will understand the composition of this SVN by identifying the basic iUnits in the image (Fig. 5B.22b). The events depicted as visual moments are as follows:

- 1) Bharata and Shatrughna meet Rama, Lakshmana and Sita, at their abode in the forest. This event is shown unfolding as a single visual moment –M1, which occurs at a single point in time T1, at a certain place P1, represented at a specific space S1. This forms a basic unit which can be expressed as - M1[T1-S1(P1)].



Fig.5B.22a: Example of multiple moment composition.

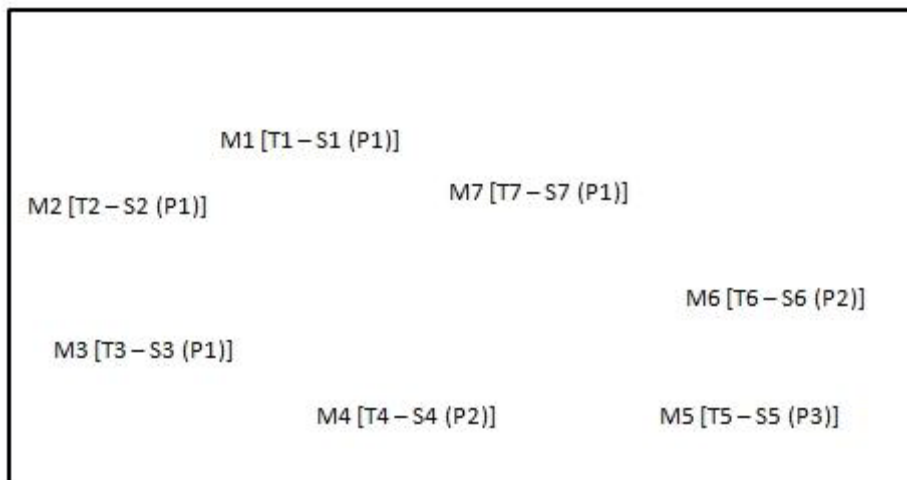


Fig.5B.22b: Diagrammatic representation the seven iUnits that are identified in the SVN.

- 2) Bharata and Shatrughna break the news of their father's demise to Rama, Sita and Lakshmana. This incident is depicted as a second visual moment M2. Again the event is depicted as unfolding at one point in time, but this point is further away from point 1 in the passage of time so it is marked as Time 2 (T2). The moment is assigned a separate space S2, but it occurs at the same place P1 which is the abode of Rama, Sita and Lakshmana. M2[T2-S2(P1)]

- 3) On hearing the news Rama faints. This is the third visual moment in the sequence of events that occurs at the same place but is assigned a different space S3. M3[T3-S3(P1)]
- 4) The princes go to a river. In this visual moment there is a change in place. The princes now move from P1, i.e. the house, and proceed to the river. The way to the river is marked as P2. M4[T4-S4(P2)]
- 5) They perform the last rites of their father. In this event there is a change in the place again, the royal party has reached a different place P3 i.e. the river. M5[T5-S5(P3)]
- 6) They return home. M6[T6-S6(P2)]
- 7) The princes have a quite conversation. They return back to the home of the princes P1. M7[T7-S7(P1)]

A total of five events are depicted through seven visual moments. Moment four M4 and moment six M6 act as filler moments.

This SVN is composed of multiple basic iUnits. This SVN composition forms a Multiple iUnit Composition which is diagrammatically expressed as Fig. 5B.23 that shows the various elements that it is composed of. As with the basic iUnit, the Multiple iUnit Composition is also composed of element sets comprising of A) Anchor Points, B) Key Elements, C) Text-Visual connect, D) Representation devices, and E) Space demarcation device. We shall now examine each element set.

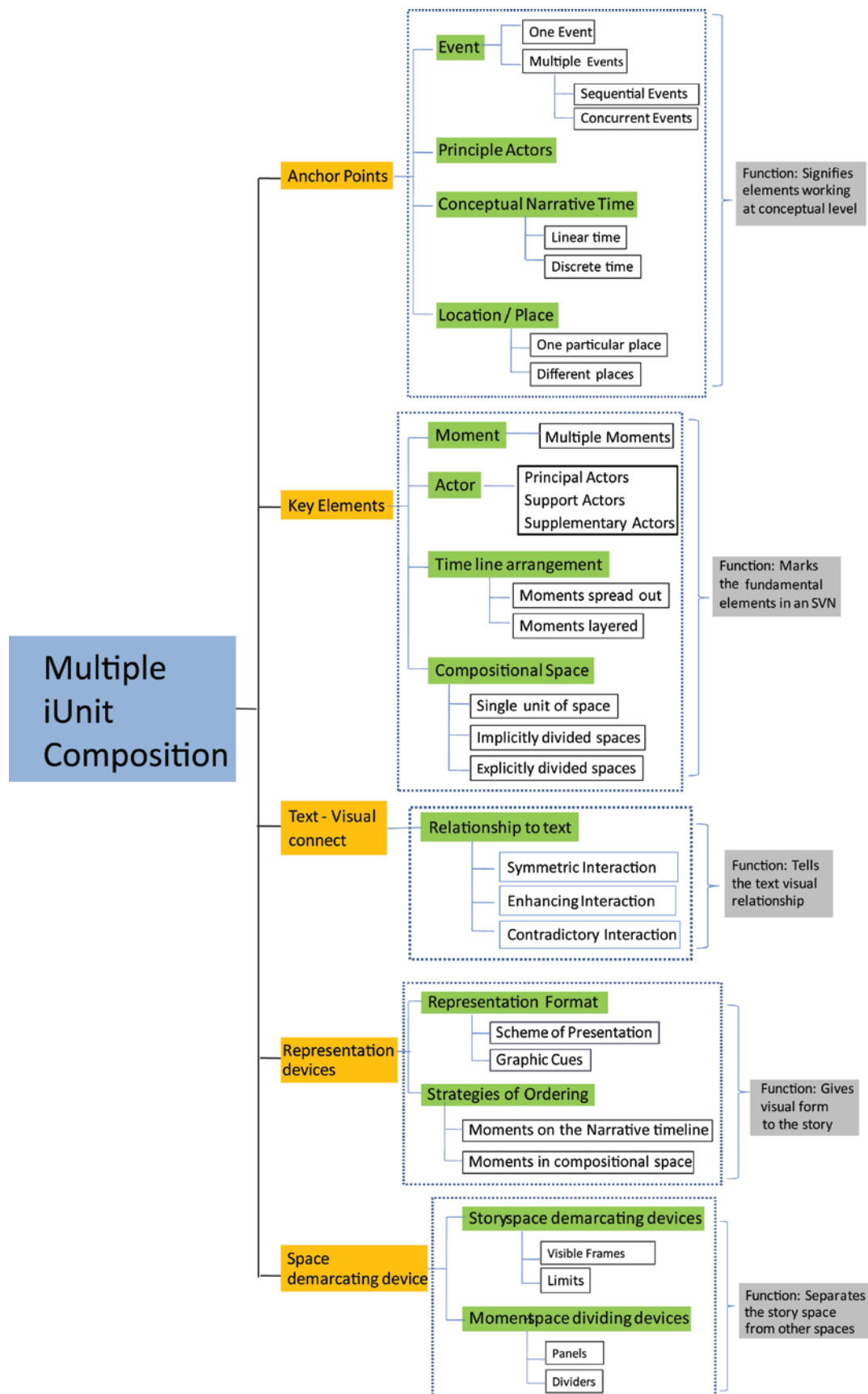


Fig. 5B.23: Diagrammatic representation of the Multiple moments iUnit Composition.

A) Anchor Points The function of the anchor point remains same as that of the basic iUnit with some additions to each of the elements. We will examine these in turn following the order marked in Fig. 5B.24.

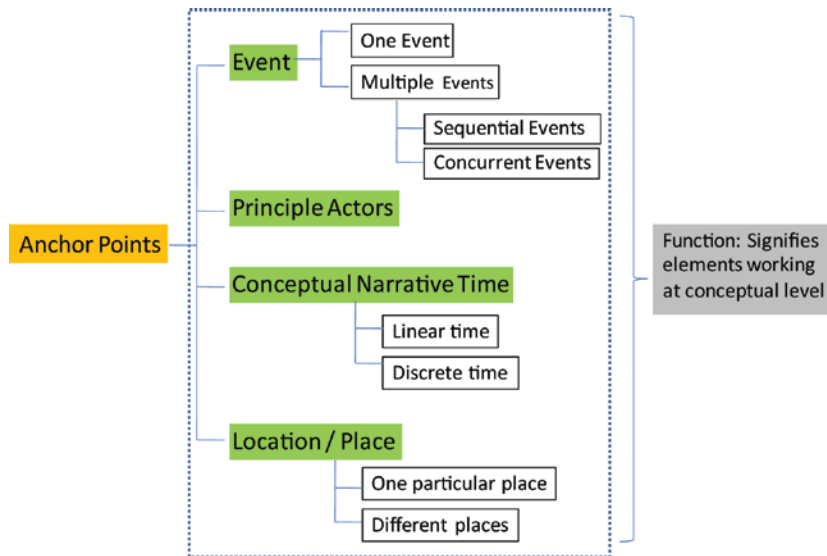


Fig. 5B.24: Anchor Points in multiple iUnit system.

Event: In the case of an SVN composition created using multiple visual moments, there is a possibility of having more than one event being represented. The designer has a choice to depict one or a number of events. Multiple events can unfold in a sequence or concurrently. The information about the manner in which they unfold is not inherent in the visual. What the designer does is juxtapose two events that are to be read as unfolding either in a sequence or concurrently. In the example discussed above, the events unfold in a sequence.

Actor: When multiple events are depicted as visual moments, the principal actors essentially function as the anchor points. The SVN depicting the episode from the Ramayana has actors Rama, Sita, Lakshmana, Bharata and Shatrughna who are the principal actors of the story.

Time: Temporality in the case where multiple events are represented as visual moments on a narrative timeline. The narrative timeline is visualized as linear in nature with multiple points at which visual moments occur. Thus the narrative timeline can be represented as a horizontal line (Fig. 5B.25) with points of time T1-T7 marked on it and moments M1-M7 unfold sequentially on the timeline.

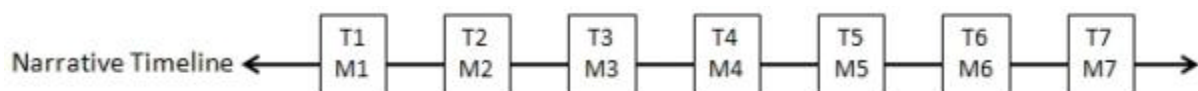


Fig. 5B.25: Points in time T1-T7 at which moments M1-M7 unfold marked on the narrative timeline.

Location / Place: Every story unfolds at some place or another. If it is not explicitly mentioned in the story, the designer visualizes it based on the story and the likelihood of

where it could have taken place. A set of events can unfold at the same place or at different places. The designer according uses this information to arrange the events. This location is the point at which the designer uses as an anchor point to model the setting around. In the case of the episode from the Ramayana being discussed here the location is the forest.

B) Key Elements

Key elements in the multiple iUnit are composed of Moment, Actor, Timeline arrangement and Compositional Space as in the basic iUnit with some additions (Fig. 5B.26).

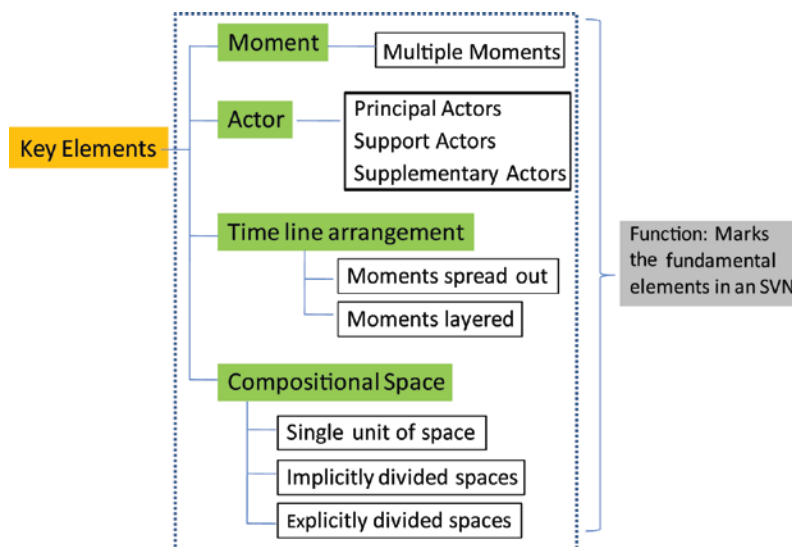


Fig. 5B.26: Key elements in the multiple moment iUnit.

Moment: The multiple moment iUnit SVN composition necessarily depicts a single event or multiple events as multiple visual moments. Fig.5B. 22a depicts five episodes that are placed as seven visual moments within the SVN story space. This is diagrammatically represented as Fig. 5B.22b, which identifies each basic iUnit that builds the multiple iUnit system.

Actor: As with the basic iUnit, in the multiple iUnit composition too the actor or group of actors function as the fundamental element. In the case of the example from the Ramayana, the group of actors consisting of Rama, Lakshmana, Sita, Bharata and Shatrughna (see Fig. 5B.22a) is a signifier of the iUnit that signifies an event. In this particular episode, the five events that unfold involve all the five actors. Thus the entire group are repeated multiple times. The designer shows the progression of the story from one event to another by employing this technique. Each of the events is represented as one moment on the narrative timeline.



Fig. 5B.27: Principal actors in the SVN.

Timeline arrangement: This refers to the manner in which the iUnits are arranged in the SVN composition. Multiple iUnits can be placed in the virtual story space as juxtaposed units. The visual moments can be arranged to be read as spread out (arranged along the x axis or y axis) or layered (arranged along the z axis). Fig. 5B.28 shows the two possibilities of arranging the visual moments that form the basic iUnits.

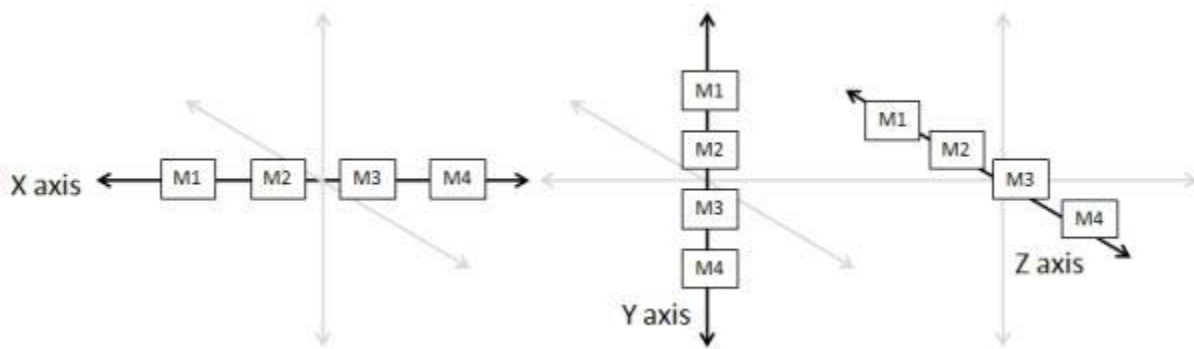


Fig. 5B.28: Moments M1-M4 can be arranged spread out as along the X or Y axis.; or layered as arranged along the Z axis.

In the example of the Ramayana episode the moments are arranged in a spread out in an anticlockwise fashion (see Fig. 5B.22b).

Compositional Space: The compositional space is the virtual story space. The compositional space in most cases is designed to represent the location or place where the event unfolds. Multiple events can take place at the same place or different places. In the case where multiple events unfold at the same place, the compositional unit is treated like a single unit of space. In the case where multiple events unfold at different places, the compositional unit is either explicitly or implicitly divided to represent various locations. In such cases the designer banks on the viewer's ability to differentiate between the various places represented. In the example of the Ramayana episode, the overall episode occurs in the forest. Within this forest, the first four moments M1-M4 occur in the vicinity of the abode of Rama, the next moment M5 occurs somewhere on the way from place 1 – Rama's abode to place 2 – the

bank of the river. Moment M6 unfolds at the bank of the river, which could be a little distance away from

C) Text-Visual connect: The text-visual connect has the same function as the basic iUnit.

D) Representation devices: As with the basic iUnit, in the multiple iUnit composition, the Representation Format plays the same function. Additionally, where there is a presence of multiple moments to be arranged designers employ various Strategies of Ordering (see Fig.5B.29. These refer to the manner in which (the rationale used) the visual moments are arranged on the narrative timeline and in compositional space.

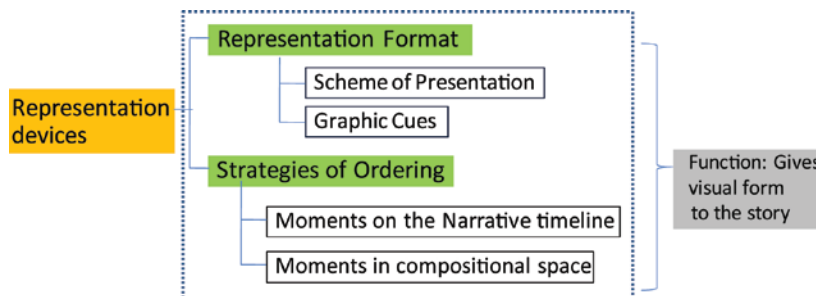


Fig. 5B.29: Representation devices in multiple moments iUnit.

In the example of the Ramayana episode (Fig. 5B.22a) the visual moments are arranged in a sequence on a narrative timeline in an anti clockwise manner, beginning from M1 and ending at M7.

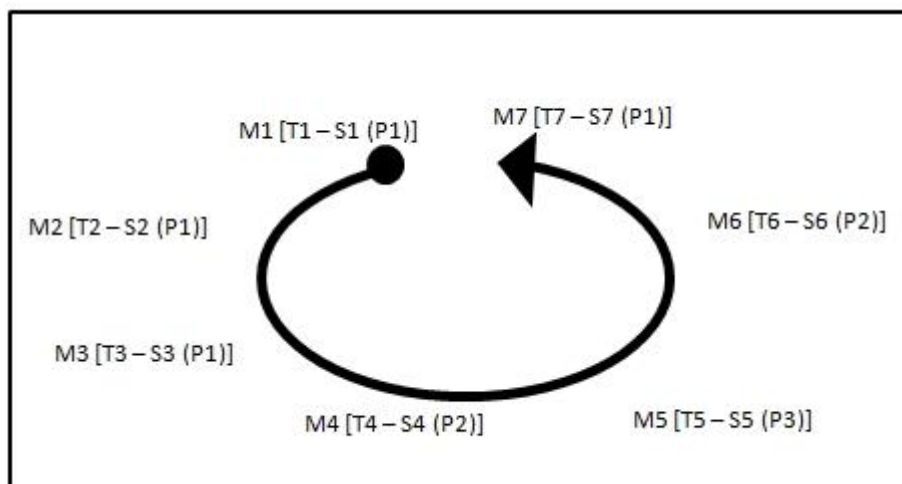


Fig. 5B.30: Moments arranged on a timeline that unfolds in an anticlockwise manner.

Moments in compositional space refer to the manner in which the designer treats the story-space. In the example of the Ramayana, the compositional space is treated as a single unit of space that represents the forest and is implicitly divided into further division of relative spaces that mark the area in which Rama's abode is situated and the river bank. There could be some distance between both the places as the group of actors is explicitly shown

travelling to and fro. For example, in the episode from the Ramayana (Fig. 5B.22a), the entire compositional area is implicitly divided into three areas (marked in a darker grey), the area around Rama's abode (marked in a light grey), the river bank area (marked in a dark grey) and the route to and fro (marked by a rectangular block).

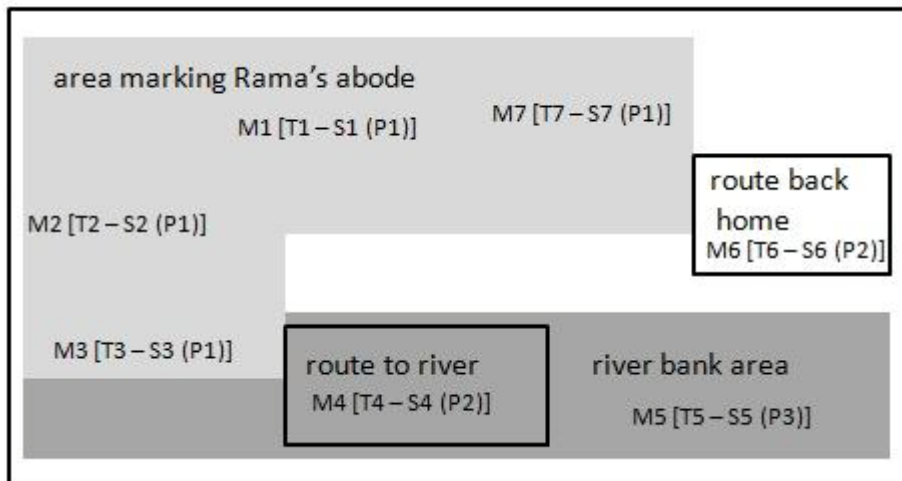


Fig. 5B.31: Moments arranged as per the location where the event occurred.

Thus the key elements together help the viewer orient oneself to the SVN.

E) Space demarcating device: In addition to the function of separating the story-space from the surrounding space, in case of multiple iUnit composition, the space demarcating device has another set of devices that demarcate visual moment spaces. The 'Moment space' dividing devices divides the compositional story-space that separate each visual moment in time or space. This is done either implicitly or explicitly employing the aid of panels or dividers. In the case of an SVN composition, the Story-space demarcating devices mark the virtual story space and the 'Moment Space' dividers mark out the individual visual moment space (Fig. 5B.32).

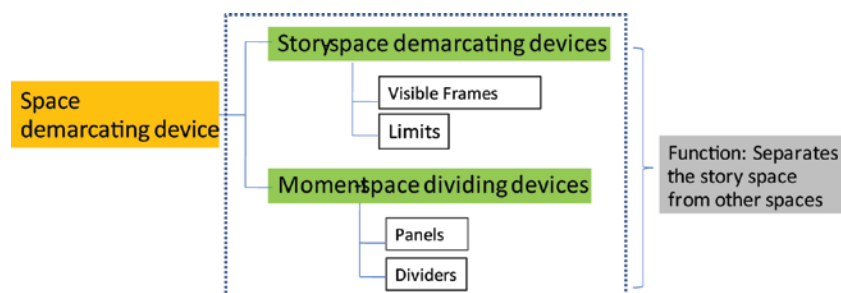


Fig. 5B.32: Space demarcating devices in multiple moments SVN.

The case of the Ramayana episode, the designer makes use of both the implicit and explicit manner of dividing or segregating the space occupied by one iUnit from another. Fig. 5B.33a shows two visual moments depicting two iUnits that unfold in a sequence. M2 occurs

first followed by M3 and there is no explicit divider that separates these two events. There is a movement of the event in time and space.



Fig. 5B.33a: iUnits divided by an implicit division.

As opposed to this technique is Fig. 5B.33b, which depicts iUnits M4 and M5, here there is a movement in time, space and place as well. The two iUnits are separated from each other by a tree, which is a natural landscape element and serves the dual purpose of being a part of the setting and dividing the two events as shown in Fig.5B.33b.

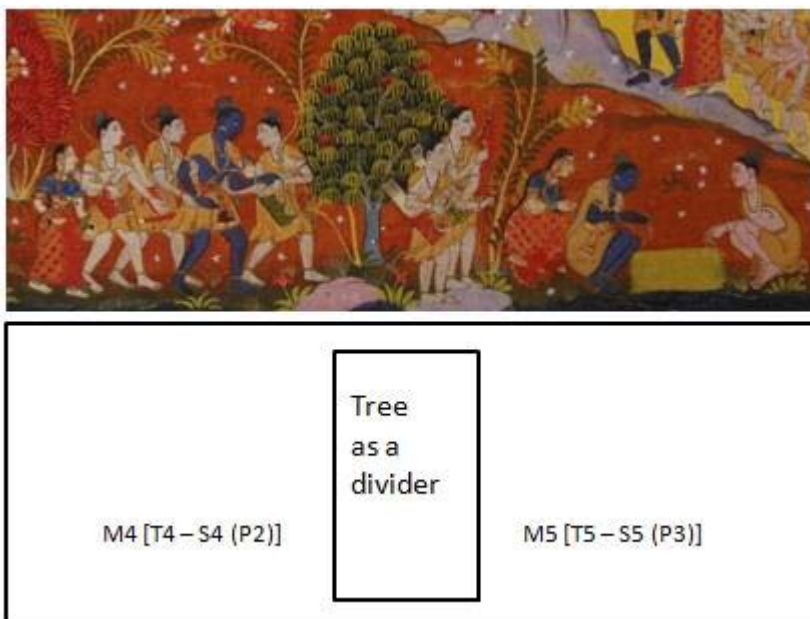


Fig. 5B.33b: iUnits divided explicitly by employing a natural landscape element, in this case a tree.

At this point we draw attention to the fact that the Single Moment iUnit is the most basic form of the iUnit. Multiple moments iUnits is a collection of single moment iUnits placed within a virtual story-space.

In this chapter we acquainted ourselves with the elements concerned with the synthesis or bringing together the story. We studied the formation devices, developed the idea

of the Iconographic Unit, thus making visible the abstract constructs of the SVN. As part of this chapter we also examined the Single Moment iUnit and the Multiple Moment iUnit in turn. Having equipped ourselves to being a comparative study of the SVN we now feel the need for a tool to help systematize our investigation. It is towards this aim that we undertake the development of an analysis tool for study of the SVN.

Chapter 6 A

SVN Tool Design

*When you have eliminated the impossible,
whatever remains, however improbable, must be the truth.*
– Sherlock Holmes

6.1 Introduction

SVNs have been studied from a variety of perspectives, videlicet the meaning of the visual through semiotic analysis¹²⁸, compositional elements¹²⁹, picture perception¹³⁰, pictorial communication¹³¹, pictorial composition¹³² and descriptive analysis¹³³. On parallel lines there have also been studies revolving around the issues of discourse in SVNs in the form of discussions on methods or modes in visual narratives¹³⁴. Much attention has been paid to the description of the manner of event presentation in order to arrive at a classification of methods or modes of narrative. However, as pointed out in the review of literature, this kind of classification is embroiled with numerous conflicts. Moreover, the classifications advanced

¹²⁸ Studies by Ervin Panofsky, Roland Barthes, Göran Sonesson.

¹²⁹ Studies by Rudolph Arheim, Ernst Gombrich.

¹³⁰ Studies by J.J. Gibson, Nelson Goodman, William A. Adams, Gombrich, James Mangan, 1978.

¹³¹ Studies by Rada Mihalcea & Chee Wee Leong, 2009.

¹³² Studies by Alan M. G. Little

¹³³ Studies in the domain of Art History

¹³⁴ Specially the works of Anthony Snodgrass, 1981 and Vidya Dehejia, 1997.

up to now (by Wickhoff (1900), Weitzmann (1947), Snodgrass (1981), Dehejia (1990) fails to recognize the SVN as a universal phenomenon having a structure. This leads to different approaches of investigating the same phenomenon by employing of a variety of terms. In order to overcome this inadequacy, it was decided to investigate the SVN from a perspective that recognizes the SVN as a single construct that exists across cultures. This entails examining SVNs as individual compositions, as well on a comparative level posed against each other.

Our examination shows that SVN compositions are composed of elements arranged in particular ways. We therefore need to study each SVN composition in this light. In order to systematize the analysis we developed a tool. It was believed that such a tool would not only bring uniformity in the process of analysis but also allow for a comparative analysis.

The tool comprises of a self administered checklist to determine the presence of the element and its variant. The approach is heuristic and application oriented and enables one to rapidly scan for a number of specific elements that affect the construction of the SVN and the navigation type. A comparison between SVNs will enable the researcher to find patterns and thus determine which method or discourse technique has been employed.

6.2 Developing a tool for SVN

Our aim here was to develop a tool that would enable one to identify the element and the navigation type present in the SVN with as much precision as possible.

Two levels of SVN Analysis Tool were developed –

SVN Analysis tool: Exhaustive – aided in an in depth identification of the nature of elements present in the SVN.

SVN Analysis Tool: Exclusive – was the outcome of select elements from the detailed tool that were deemed sufficient for the identification of the method of construction and discourse technique employed in an SVN.

As the focus in this thesis is to do with the investigation revolving around the production of discourse in SVNs, we will only require the SVN Analysis tool: Exclusive. This section explains its development. For an in depth analysis of an SVN, the ‘Exhaustive tool’ can be used. This tool is presented in Appendix 6A-A on page 511.

6.2.1 Tool Construction, SVN Analysis tool: Exclusive

The elements discussed in chapter 5 were chunked into three categories based on the role they played in the SVN. The categories comprise of 1) Key Elements 2) Formation Devices and 3) Presentation Devices. These elements together make up the SVN structure as shown in Fig. 6A.1.

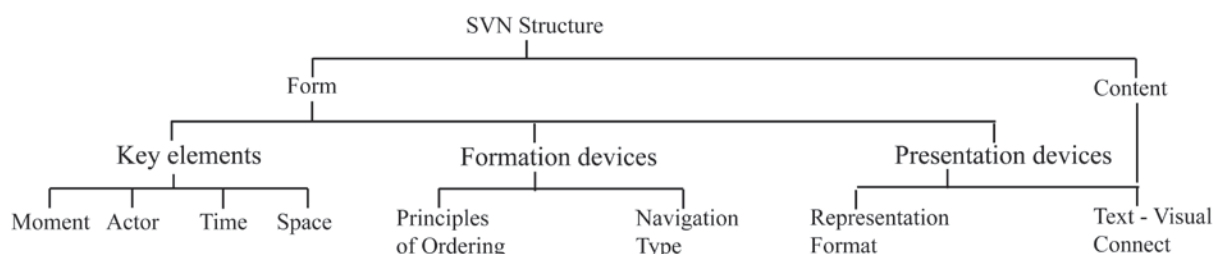


Fig. 6A.1: SVN structure.

The elements are arranged in a tabular form to create the SVN Analysis tool. In chapter 5A and 5B we discussed each element with its variation. This tool consists of only select variations of Key elements and Formation devices that influences discourse production. The diagram in Appendix 3A on page 393 presents the entire schema of SVN Model and shows the select elements that form part of the SVN Analysis tool: Exclusive (Table No.6A.1). The analyst is expected to study the SVN composition and identify the nature of the elements present in it.

The tool is broadly divided into two segments: the SVN Composition Analysis and the SVN Composition Type. The former helps the analyst identify the nature of the elements present in the composition and the latter draws inference from the analysis conducted and aids to identify SVN Construction Method and SVN Discourse Mode employed. We shall now examine the contents of the tool.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	
		Multiple	
Moment	One - unabridged	Multiple - Concurrent arrangement	
	One - synoptic	Multiple - Successive arrangement	
Principal Actor Appearance	Shown Once	Absent	
		Shown Once	
		Conflated	
		Repeated	
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	
		Layered	
Location / Place	A particular place	A particular place	
		Different places	
Conceptual Narrative Space	One Specific space	One Specific space	
		Relative spaces	
Compositional Space	One Unit of Space	Implicitly divided space	
		Explicitly divided spaces - Dividers	
		Explicitly divided spaces - Panels	
Arrangement of moments in space		Comfortably arranged	
		Compressed	
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments – principal actor absent	
		Events narrated through Multiple moments - principal actor not repeated	
		Events narrated through Multiple moments - principal actor repeated	

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	
		Synoptic	
	Multiple Moments	Spread out	
		Layered	
		Compressed	
SVN Compositional Aspects	Continuous		
	Segmented		
SVN Discourse Mode (order of telling)	Anchored	Single Event	
		Concurrent Events	
	Journey	Temporality communicated without the Actor	
		Temporality communicated without repetition of Actor	
		Temporality communicated through repetition of actor	

Table 6A.1: This table shows the SVN Analysis Tool: Exclusive

SVN Analysis Tool: Exclusive

As noted earlier the tool is split into two parts. We will take a look at each beginning with the SVN Composition Analysis.

SVN Composition Analysis

Our assessment of SVNs shows that an SVN can be composed of a single moment (one iUnit) or multiple moments (many iUnits). An iUnit is the most basic component of the SVN. We can identify the iUnit either by recognizing the principal actor who represents the event as occurring, or actors who signify the event that has occurred or is to occur. Accordingly, this segment of the tool is designed around this observation.

Elements in the Exclusive Tool

We shall look at each element with regards to the information it provides. The first part of the tool contains information about the Key elements.

MOMENT: The element moment is divided into two sub sections Event and Moment proper.

Event: An SVN when depicted in the form of a visual can represent one event or multiple events from a story. The first section gives us information with this regard.

Moment: The moment here refers to the visual moment. An SVN can be constructed of a single visual moment or multiple visual moments. In case of a single moment, it can be presented in a unabridged manner or a synoptic manner. While, multiple events juxtaposed are meant to represent the events folding either concurrently or in a successive manner. This row tells us the relationship between the Event and the Moment by combining information from the Event and the Moment identified.

ACTOR: For the purpose of this analysis we only need to know how the principle actor appears in the SVN composition.

Principal Actor Appearance: As seen earlier the principal actor is the most essential element of the SVN. The story is visually told with the help of the principal actor. The designer has three choices of presenting the principal actor. The principal actor can either be shown once, where the principal actor represents a single event. The principal actor can be repeated a number of times to show the progression of events in time. In between both these extremes the principal actors can be shown in a combination of both appearing once and being repeated. This is called conflation, where one of the principal actors is shown once but actually participates in more than one event. SVNs can be classified based on the manner in which the principal actor is presented in the SVN.

TIME: This element is sub divided into two sections; Conceptual Narrative time and Timeline arrangement.

Conceptual Narrative Time: This segment gives information with regards to the manner in which the conceptual narrative time is depicted. Temporality in the SVN can be depicted in two ways:

- a) One point of time, where one point of time is selected on the timeline.
- b) Multiple points of time (sequence of events), where multiple moments are arranged on the timeline.

Timeline arrangement: In an SVN although the visual moments are juxtaposed, these can be read as arranged on a timeline. The timeline in question can be arranged as –

- a) Spread out: existing on an x-axis or y-axis, in which case the visual moments appear to be spread out either vertically or horizontally.
- b) Layered: It is also possible to arrange the timeline on the z-axis, in which case the events appear to be placed one after the other, moving inside-out or vice-versa. A classification can be based on the nature of the arrangement of moments on the timeline in an SVN.

SPACE: Space in this tool has four sub sections –

Location / Place: As mentioned earlier every story unfolds at some place or location. The event could unfold at a) a particular place or at b) different places. This part of the table helps one identify if the whole compositional space is treated as a particular place or relative places.

Conceptual Narrative Space: This section helps one understand the relationship between compositional spaces. The compositional space can represent a) a particular space or b) relative spaces.

Compositional Space: An SVN can occupy –a) a single unit of space or b) the space can be divided to represent different spaces. This can be done using dividers or panels.

Arrangement of Moments in Space: The visual moments in SVN's can be arranged in a comfortable manner or be compressed into a small bit of space.

FORMATION DEVICES: This part of the tool tells the manner in which the designer communicates the story. In order to understand discourse we only require the navigation type of the formation devices.

Navigation type: The designer can use two ways to tell a story – a) communicate the story through a single moment or b) communicate the story through multiple moments. While using the multiple moments, there is again a choice of conveying the passage of time by repeating the actor or showing the actor only once.

SVN Analysis Tool: Exclusive - Working

SVN Composition Analysis

At the first level the analyst has to decide which of the two categories the SVN to be analyzed comes under.

Single Moment: One iUnit

If the visual is a single moment or one iUnit type, then it will necessarily comprise of representing a single event through a single moment. Certain elements appear by default in a fixed manner and are pre marked. A single moment iUnit will definitely contain a principal actor, who is shown once. This single moment occurs at one point of time, occupies a specific, single unit of space that represents a particular place. The navigation type of the iUnit is necessarily 'one point of time'. The point of difference between single moment iUnits is with regards to the manner in which the single moment is presented. Thus the element 'Moment' can be presented in an unabridged form or can be reduced to a synopsis through a single object or action.

Multiple Moments: Multiple iUnits

If the visual comprises of multiple moments or iUnits there are a number of combinations in which the elements could be presented. The analyst is supposed to examine each element and indicate the manner in which it appears in the SVN.

Arriving at the SVN Composition Type

Based on the elements marked in the SVN Composition analysis one can mark the options in the SVN Composition type and arrive at the SVN Method and SVN Mode respectively.

SVN Construction Method

This segment of the tool aids in identifying the order of presentation. It gives information regarding the manner in which the moment or moments are presented in the SVN. The rationale here is based on the arrangement of the moments within the compositional space. We have identified four ways in which moments can be arranged. These are

- 1) Spread out
- 2) Layered
- 3) Compressed
- 4) Conflated

SVN Compositional Aspects

Compositional aspects are connected to the construction method section. It provides additional information regarding the composition of the moments. It deals with the manner in

which compositional space is divided and the effect it has in the presentation of the story. There are two types of SVN compositional aspects: 1) Continuous and 2) Segmented.

- 1) Continuous: An SVN composition is said to be continuous in nature when the story space is not explicitly divided into smaller spaces. There are multiple moments or iUnits present but these are implied i.e. recognized as individual chunks due to the gestalt principles.
- 2) Segmented: An SVN composition is said to be segmented when the story space is explicitly divided into further spaces by employing dividing devices such as dividers or panels.





SVN Discourse Mode

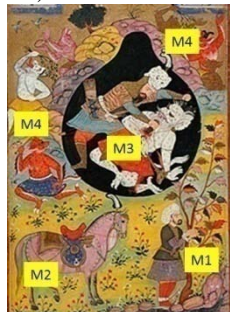
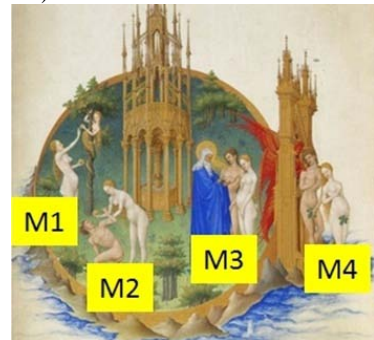
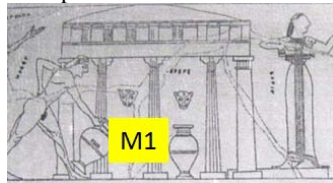



This section provides information about the manner in which the designer communicates the story. We have identified two modes.


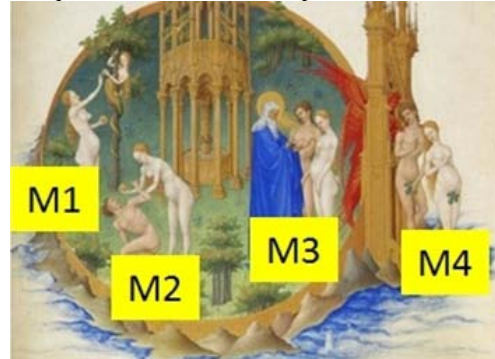

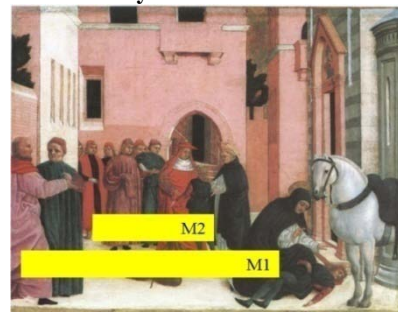
- 1) Anchored Mode: When only one moment of the story is presented. The viewer stands still at that part of the story and recalls the events preceding and following the moment depicted.
- 2) Journey Mode - Here the viewer is expected to embark on a journey of unravelling the story.





Operational Definitions


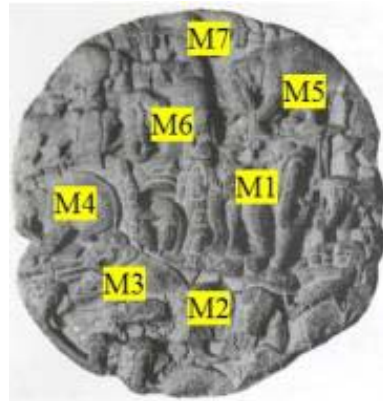



Operational definitions were developed to clarify concepts and aid in the identification of elements. These are discussed in Table 6A.2 over the next few pages.

Table 6A.2: The table shows operational definitions of events in an SVN.			
Term	Definition	Illustration	
Event	An event is the smallest unit of a story. In an SVN a single event or a set of events can be depicted.	Single Event In the story of Adam and Eve; the episode ‘Creation of Adam’, can be depicted by a single event of God engaged in the act of creating Adam.	Many Events In the story of Adam and Eve; the episode ‘Creation of Adam’ can be split into a number of events such as 1) God took some clay; 2) Created man and 3) Blew life into him.
Moment	The smallest unit of a SVN. It is a slice of the story that is visually represented. A single event can be represented as one moment (e.g. in Fig. 1 we see Adam and Eve being tempted by the Devil) or many moments (for e.g. in Fig. 2 [Moment1] the Devil tempts Adam and in the very same visual [Moment2] Eve in turn tempts Adam).	One moment : ‘The act of temptation’ is depicted as a single moment - Adam and Eve being tempted by the Devil Moment 1(M1): Devil tempts Adam & Eve 	Many moments: ‘The act of temptation’ is depicted as two moments Moment 1(M1): Devil tempts Eve Moment 2(M2): Eve tempts Adam 
		Fig. 1: Adam and Eve, single moment	Fig. 2: Adam and Eve, multiple moments
	Moment Type (based on manner of presentation): The moment may be presented in an unabridged fashion or may be presented as a synopsis.	Unabridged: The entire event is represented as complete visual moment. 	Synoptic: The visual event is represented by an action or an object that reduces the event as a synopsis. 
		Fig. 3: Adam and Eve, unabridged moment	Fig. 4: Adam and Eve, synoptic moment

	<p>Multiple moment type: moments are arranged in two ways i.e. to represent a succession of actions or concurrent actions</p>	<p>Concurrent Moments Concurrent moments are those that are to be read as occurring at the same time. An example of successive moments is Fig. 5. In this SVN 4 moments are shown occurring at the same time. M1) The kidnapped king is seen tied to a tree M2) Rustam horse awaits his return M3) Rustam is killing the White Div M4) The Div's associates try to attack Rustam</p> 	<p>Successive Moments Successive moments are those that are to be read as occurring in a sequence. An example of successive moments is Fig. 6 M1) The devil tempts Eve M2) Eve influences Adam M3) God rebukes Adam and Eve M4) Adam and Eve leave Eden</p> 		
<p>Principal Actor Appearance</p>	<p>Refers to the principal actors represented. Principal actors can be represented once to indicate a single moment as in fig 8 or repeated many times as in fig 10 to suggest many moments. It is also possible for one of the principal actor who participates in more than one moment to be represented only once in a conflated manner while the other actors may be repeated as in fig 9. A moment can be depicted excluding the principal actor altogether. In such cases the circumstances of the event are presented, as in Fig. 7.</p>	<p>Principal actor Absent</p>  <p>Fig 7 Fig. 7 is a moment from the story of the killing of Troilus. In the visual depicted, the principal actors Troilus and Achellius are absent, but the place is presented to show that they had been there a short while ago.</p>	<p>Shown Once (Principal actor)</p>  <p>Fig 8 In Fig 8 the principal actors Adam, Eve and the Dragon are presented only once. This moment represents one event.</p>	<p>One or more of the principal actors is Conflated</p>  <p>Fig 9 Three moments represent a single event – Sumedha's meeting with the Buddha. Moment 1(M1) Sumedha showers flowers, Moment 2(M2) offering his hair, Moment 3 (M3) The Buddha makes a pronouncement hearing which</p>	<p>One or more of the principal actors is Repeated</p>  <p>Fig 10 Fig 10 shows the principal actors Rama, Sita & Lakshmana repeated twice thereby suggesting two moments (M1, M2) are depicted.</p>

				Sumedha is uplifted. The Buddha is part of three moments but is shown only once (conflated). Sumedha is repeated thrice representing the three moments.	
Conceptual Narrative time	Refers to the moments of the SVN unfolding in the (narrative) time. Conceptual Narrative Time can be of two types: One point of time Multiple points of time	One point of time: One point in time of the narrative time is depicted. 	Multiple points of time: A sequence of moments are depicted. 	Fig. 12 Here the moments are clearly arranged in a sequence M1) the Devil temps Eve M2) Eve tempts Adam M3) God reprimands Adam & Eve M4) Adam & Eve are thrown out of Eden.	
Timeline arrangement	Refers to the manner of arrangement of the moments on a timeline in the composition.	Moments Spread out 	Moments Layered 	Fig. 14 Moments representing events are arranged in a manner to appear as if placed one behind the other. In the e.g. above, the two men at the bottom left of the image and the horse, the saint and the boy lying fallen down are part of moment M1.	

		Adam & Eve are placed one next to the other.	In the centre the saint presents the boy to a group of men, this event forms moment M2. Thus an illusion is created giving the appearance that moment 2 is placed behind moment 1.
Location / Place	Refers to the place where the moment occurs. In the SVN it is possible to indicate a particular location or place where the moment occurred as in Fig 1 or in one and the same image different locations or places where the moments occur as in Fig 2.	A Particular Place (the Garden of Eden)  Fig 15 In Fig 15 the viewer is presented with a view of part of a tree and a background full of vegetation that signifies the location where the event occurred i.e. the garden of Eden (L1).	Different Places (to the left: Rama's camp; to the right: Ravana's palace)  Fig 16 In Fig. 16 the image is divided into two zones; the left side signifies Rama's camp (L1). The right of the image that shows a palace signifies Ravana's palace (L2).
Conceptual Narrative Space	Refers to the humans understand space. Human beings can differentiate between a specific space and different spaces separated by distance.	One Specific Space An Absolute unit of space  Fig. 17	Relative Spaces Two spaces that represent a change in physical place.  Fig. 18 Here two places that are at some distance from each other are juxtaposed, the distance between the two is implied.

		Here a single moment is represented in a single unit of space		
Arrangement of moments in space	This elements refers to the manner in which the moments are composed into a given 2D space	<p>Comfortably Arranged Moments are arranged in a manner such that each individual moment can be identified as a distinct unit.</p>  <p>Fig.19 In this SVN up to ten moments are comfortably arranged in the story space.</p>	<p>Moments compressed into a unit of space Moments are squeezed into a given space and it is difficult to identify individual moments.</p>  <p>Fig.20 In this visual a total of seven moments are compressed within the story space.</p>	<p>Compositionally Space</p> <p>Refers to the nature in which the story-space is composed. The compositional space can be used as a whole to signify a single place or location where a single narrative moment is represented as in Fig 1. The compositional space can also be implicitly divided using gestalt to represent two moments as in fig 2</p>
		<p>One Unit of Space In fig 1 the entire compositional space is used to indicate the location where the moment occurs (S1).</p>  <p>Fig. 21</p>	<p>Implicitly divided space</p>  <p>Fig. 22 In Fig 22 two moments are depicted. The compositional space is accordingly utilized to depict the two moments. The actors are repeated to show a movement in time. In moment 1 indicated by (S1) the actors Rama, Sita & Lakshmana are seen taking leave of th three queens. In the next moment they move towards</p>	<p>Explicitly Divided spaces – Dividers The moments depicted are separated by dividers imposed only the compositional space. These dividers may be in the form of natural landscape elements as seen in Fig.23 or simple lines.</p>  <p>Fig. 23 In fig23 a small hill acts as a divider between the two moments depicted.</p> <p>Explicitly Divided spaces – Panels The moment depicted is enclosed on all sides</p>






			<p>the exit and one of the queens talks to Sita; this moment is depicted in the space marked (S2). In this case the location is the same and the change in space is to indicate a movement in time.</p>	<p>by a border line. The space left between two panels called the gutter space. Panels are usually seen in comics. An example is demonstrated in Fig. 24.</p>  <p>Fig 24 In this SVN two moments are depicted in the form of panels with a gutter space in between them.</p>
<p>Navigation type</p>	<p>Navigation type is the manner in which the designer communicates the story. The designer can choose to tell the story in a single moment or over a period of time</p>	<p>Events narrated through a single moment</p>  <p>Fig. 25</p>	<p>Events narrated through multiple moments</p>	
		<p>Actor Absent The events in relation to the actor are presented, but the principal actor is not shown.</p>  <p>Fig. 26</p>	<p>Actor Not repeated In the visual below the principle actor is shown only once. The story is narrated by creating the moments before and after the incident involving the principle actor.</p>  <p>Fig. 27 See appendix 6A-C(page 527) for a larger picture.</p>	<p>Actor repeated An example where the story is narrated by repeating the principle actor in every iUnit.</p>  <p>Fig. 28</p>

Table 6A.2: The table shows operational definitions of events in an SVN.

6.2.2 Sample Selection

A sample of 70 SVN's were selected to be tested. Care was taken to make sure the sample represented different cultures, were executed on various media, were from different periods of time and depicted various genres. The subject matter of the SVN's covered fairytales, fiction, mythology, factual events, religious themes, fables, children's stories, folklore and Buddhist jataka stories. The entire list of images selected for analysis is attached in Appendix 6A-B on page 521.

6.2.3 Analysis: Tool Application

The SVN's were analysed and the results compiled in an Excel sheet. The tool was applied to a select set of samples. Two examples of how the tool was employed are given below.

SVN Analysis Example 1

Step 1: An SVN is selected. In this case, it is the visual that tells the story of Watson and the Shark.



Step 2: The analyst gets acquainted with the story.

Fourteen-year-old Brook Watson, an orphan serving as a crew member on a trading ship, was attacked by a shark while swimming alone in the harbour. His shipmates, who had been waiting on board to escort their captain ashore, launched a valiant rescue effort. As the sailors hurried to Watson's aid, the shark repeatedly attacked the struggling boy. During the first assault, the shark stripped the flesh from Watson's right leg below the calf. In the second attack, the shark bit off Watson's foot at the ankle. The naked swimmer is transfixed in shock. A sailor has tossed a rope in the water, but it dangles beyond Watson's grasp. Two others strain over the side of the boat, attempting a rescue, while the elder boatswain grasps his companion's shirt in an effort to keep him on board. The terrified oarsmen row furiously, and

the man standing in the prow, boat hook poised, is about to thrust his weapon at the lunging beast.

Step 3: The SVN Analysis Tool: Exclusive is employed to examine the SVN further (Table 6A.3).

First the analyst gauges if the SVN is composed of a single visual moment of multiple moments.

In the present example, we recognize the SVN to be a single event represented as a single moment iUnit. The manner in which this SVN presented is the unabridged form.

We can thus say that this SVN is composed of –

SVN Construction Method: Single Moment Method (Unabridged)

SVN Discourse Mode: Anchored (Single event)

SVN Composition Analysis				
	Single Moment One - iUnit		Multiple Moments Multiple - iUnits	
Event	One		One	
			Multiple	
Moment	One - unabridged	1	Multiple - Concurrent arrangement	
	One - synoptic	0	Multiple - Successive arrangement	
Principal Actor Appearance	Shown Once		Absent	
			Shown Once	
			Conflated	
			Repeated	
Conceptual Narrative Time	One point of time		Multiple points in time	
Timeline arrangement			Spread out	
			Layered	
Location / Place	A particular place		A particular place	
			Different places	
Conceptual Narrative Space	One Specific space		One Specific space	
			Relative spaces	
Compositional Space	One Unit of Space		Implicitly divided space	
			Explicitly divided spaces - Dividers	
			Explicitly divided spaces - Panels	
Arrangement of moments in space			Comfortably arranged	
			Compressed	
Navigation type	Event narrated through a single moment		Events narrated through Multiple moments – principal actor absent	
			Events narrated through Multiple moments - principal actor not repeated	
			Events narrated through Multiple moments - principal actor repeated	

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	1
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
		Conflated	0
SVN Compositional Aspects	Continuous		0
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	1
		Concurrent Events	0
	Journey	Temporality communicated without the Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	0

Table 6A.3: SVN Analysis Tool no.1.



SVN Analysis Example 2

Step 1: The visual that tells the story of Adam and Eve.



Step 2: The analyst gets acquainted with the story.

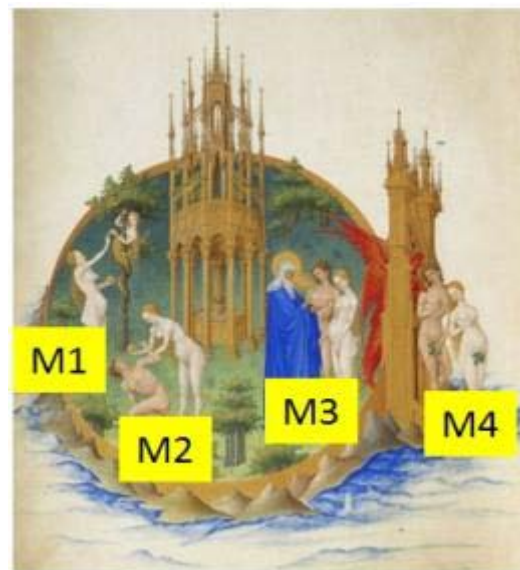
God creates a man and names him Adam. He then creates a woman from the rib of the man and calls her Eve. God prohibits them from eating the fruit of a particular tree. The devil in the form of a serpent tempts Eve. Eve in turn convinces Adam to eat the fruit. God finds out that the couple has disobeyed him. He admonishes the duo and throws them out of the Garden of Eden.

Step 3: From the visual, we can determine that four events are represented as visual moments M1, M2, M3 and M4. Comparing the events in the story to the visual moments in the image tells us that the events presented are the following Event1 – The devil tempts Eve – M1; Event 2 – Eve convinces Adam – M2; Event 3 – God admonishes them – M3; and Event 4 – The couple are thrown out of the Garden of Eden – M4. Thus this SVN is composed of four iUnits of visual moments. In the SVN Analysis tool (Table 6A.4) we select the Multiple Moment: Multiple iUnits column and proceed to examine the SVN.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments – principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	1

Table 6A.4: SVN Analysis Tool no.2.



Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged in a sequence.

Principal Actor Appearance: The principal actors Adam and Eve are repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out horizontally along the x-axis.

Location /Place: The place where the events take place is the Garden of Eden.

Conceptual Narrative Space: The events take place at different places in the garden , thus we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided to contain a single iUnit.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time. The passage of time is indicated by the repetition of the principle actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

SVN Construction Method: This story is presented employing multiple moments that arranged in a spread out manner. The moments are juxtaposed without interruption and so we can say the SVN has a continuous compositional aspect. The designer tells the story by inviting the viewer to engage with the visual and unfold the story and one travels through the SVN.

Thus we can conclude that the story is presented in the Multiple Moments Method (Spread out) – Continuous and employs the SVN Discourse Mode: Journey (where temporality is communicated through repetition of actor).

Digitizing the SVN Analysis Tool

As part of this thesis, an algorithm was written and the SVN Analysis Tool digitised. This helped to produce an efficient analysis process since the code was written so as to reduce the margin of error. For example, our observations told us that if an SVN has a certain set of characteristics it would definitely not contain certain other attributes. Thus when the SVN tool was digitized and once the particular feature was marked as being present the other elements were automatically rendered absent.

6.2.4 Relevance of the tool

The SVN Analysis Tool was developed to examine the SVN in definitive terms. It aids in the analysis of the SVN in a systematic and uniform manner. It allows for a study of the SVN as an individual composition and also facilitates a comparative study between SVNs. The SVN Analysis tool acts as a kind of check list with a set of parameters marked against which the SVN is examined. It helps locate the points of similarity and difference in SVNs. The manner in which the SVN Tool is organized is also designed towards determining the nature of the SVN. Thus it enables the examiner to quickly arrive at the SVN pattern in simple but efficient manner.

6.2.5 Limitation of the SVN Analysis Tool Exclusive

There is a limitation of the SVN Analysis tool that must be acknowledged and addressed. This concerns the reliance of the tool on the understanding of the examiner. The examiner has to understand each element and determine the nature of its appearance in the SVN. If the examiner is incompetent and makes an erroneous deduction, this will be reflected in the SVN Analysis leading to an inaccurate conclusion.

6.3 Discourse in SVNs

In an SVN the designer explores the possibility of spatial arrangement of various parts of the narrative within a ‘virtual space’¹³⁵. Discourse in SVN discusses ‘how’ different parts of the story are arranged in the spatial plane in order to convey the story. We tried to unravel this question by comparing it to the techniques used in telling a verbal text. There are we know there are three order of telling that come into play i.e. order of occurrence, order of telling and order of reading¹³⁶. From these three factors the ‘order of telling’ can be attributed to the story teller as a means of creating discourse. In the case of the SVN we have found in addition to the order of telling, there is also another order which we call the ‘order of presentation’ that has to be recognized.

We arrive at this issue by employing the dualism propounded by Langer with regards to the visual. This theory can be productively extended to SVN to understand the process of discourse production. Langer (1950) postulates the creation of a visual as one that has a

¹³⁵ By ‘virtual space’ we mean the area demarcated by the artist by using a ‘frame’ within which to unfold the narrative.

¹³⁶ See James Elkins and Nelson for ‘order of reading’. Refer Goodman (1980) for ‘order of telling’ and ‘order of occurrence’.

semblance to objects and actions in the real world. Thus the SVN is an illusion a “semblance” whose function is to give forms (two dimensional or three dimensional) a new embodiment in purely qualitative, unreal instances, setting them free from their normal embodiment in real things so that they may be recognized in their own right, and freely conceived and composed in the interest of the artist’s [designer’s] ultimate aim- significance, or logical expression (45). Langer further maintains:

“Expression” in the logical sense – presentation of an idea through a formal symbol – is the ruling power and purpose of art [SVN] (45).

Elucidating the issue by pointing out the fallacy of assuming a visual [SVN] as a “formed content” where form and content are one, Langer uses the example of speech:

The form is immediately given to perception, and yet it reaches beyond itself; it is semblance, but seems to be charged with reality. Like speech. that is physically nothing but little buzzing sounds, it is filled with its meaning, and its meaning is a reality. In a “presentation” symbol the symbolic import permeates the whole structure, because every articulation of that structure is an articulation of the idea it conveys; the meaning (or, if that word is to be reserved for the assigned signification characteristic of words, let us say “the import”) it is the content of the symbolic form, given with it, as it were to perception. (45)

Drawing from Langer’s philosophy, we can then distinguish between the form and content of the SVN. In this context the content is the discursive mode employed by the designer to tell the tale. Using her theory we extrapolate that an SVN is a visual created by the designer that functions as a visual aid to help the viewer recall objects, actions and experiences i.e. events that occur in the story. Each SVN by virtue of semblance has its own meaning that can be read into via. an empirical perspectives. It is here that the SVN differs from any other picture that does not tell a story in that, over the intrinsic meaning that the visual holds, there is another level of meaning that can be gotten through a coalescence of the visual and verbal. We associate the visual to the “form” and the verbal to the “content”. Thus, this explanation illustrates the ‘order of presentation’ that can be equated to “form” and ‘order of telling’ which corresponds to “content”. This distinction also clarifies the issue of discursiveness in the SVN.

Discursiveness is an attribute of language (of the act of narration or telling). The designer tells the story or narrates the story employing SVN Discursive Modes. An SVN is a fabric that is woven together using a combination of the order of presentation and the order of telling. We call the former **SVN Construction Method** and the latter **SVN Discourse Mode**.

Discourse mechanics in SVNs can be attributed to a combination of SVN Construction Methods and SVN Discourse Mode. We will discuss these individually.

6.3.1 SVN Construction Methods

The SVN Construction Method is the manner in which the elements in an SVN are arranged or presented to the viewer. As we have seen previously, the SVN is composed of key elements, formation devices and presentation devices. From among these, the presentation devices¹³⁷ function only in relaying the story but the key elements and formation devices have an important role to play when it comes to communicating the story. By ‘presentation’ we refer to the arrangement of elements within the virtual story-space.

Our inquiry into SVNs reveals that the elements are organized by the designer in a premeditated order to facilitate the telling of the story. For example, the designer can select to present the story by repeating the principle actor and dividing the compositional space. Alternatively the same SVN can be arranged by presentation of a conflated principle actor and implicitly divided spaces. The construction method is intricately linked to the discourse mode selected by the designer to tell the story.

We have identified two main SVN Construction Methods that have been employed by designers. These are the Single Moment Method and the Multiple Moments Method. Each of this method can further distinguished by its key characteristic. The list of Methods and their variations is presented in table 6A.5.

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment	Unabridged	
		Synoptic	
	Multiple Moments	Spread out	
		Layered	
		Compressed	
		Conflated	
SVN Compositional Aspects	Continuous		
	Segmented		

Table 6A.5: The table indicates SVN Construction Methods and Compositional Aspects identified within SVN.

¹³⁷ Note the word presentation in SVNs is used to imply two meanings. When we say ‘order of presentation’ we are actually referring to the arrangement of the elements, whereas when we say “Presentation devices” we are referring to the technique of communication.

The construction method is further annotated by SVN Compositional Aspects. These act as adjunct note that provides information regarding the formal division of story-space. This helps in immediately gauging if the SVN has an implicit or explicit separation of iUnits.

Here we shall briefly review each construction method with the help of examples and diagrams.

Single Moment Method

Unabridged moment

The event is explicitly spelt out with the principal actor shown in action. This visual may be rendered in the schematic or realistic format. The idea here is to give the viewer a clear picture of the event portrayed. An example is Fig. 6A.2 the SVN depicting an event from the story of Adam and Eve. We will use rectangular block drawn in perspective to symbolize the unabridged method of presentation.

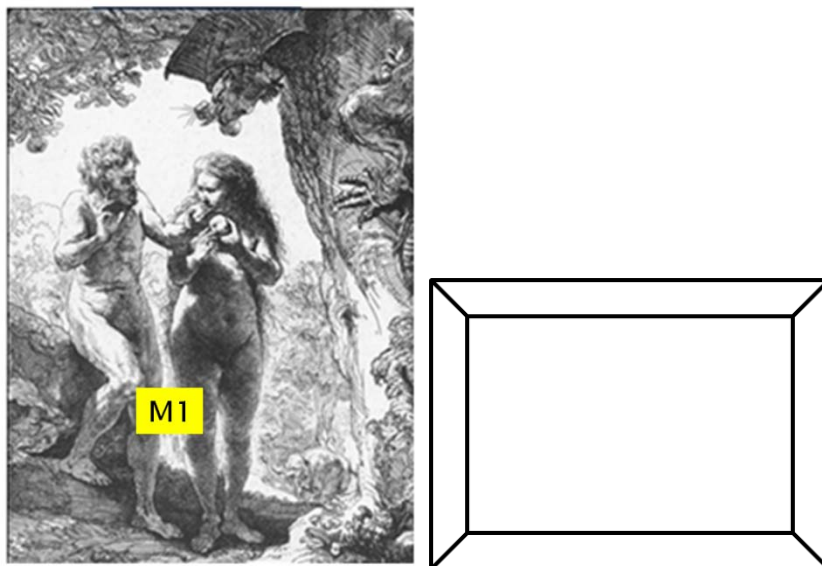


Fig.6A.2: An SVN presented in the unabridged method, symbolized by a rectangular block.

Synoptic moment

In this type of presentation schema, the event is summarized and represented by an object / action that serve as a pictogram of that event. Fig. 6A.3 is one such example, where the object i.e. the apple and the man, woman and snake within it serve as a summary of the story of Adam and Eve. We will mark the synoptic method of presentation with the stylized image of an apple.



Fig.6A.3: An SVN presented in the synoptic method, symbolized by a stylized apple.

Multiple Moments Method

Spread out moments

Here the designer constructs the SVN by placing the moments in the story-space either on the x or the y axis. When the moments are placed without any dividers we call them continuous and when the moments are separated by employing some form of dividers we call them segmented. A schematic representation of both these types is shown in Figs 6A.4 and 6A.5. The moments may or may not be arranged in a sequence.

Spread out moments: Continuous

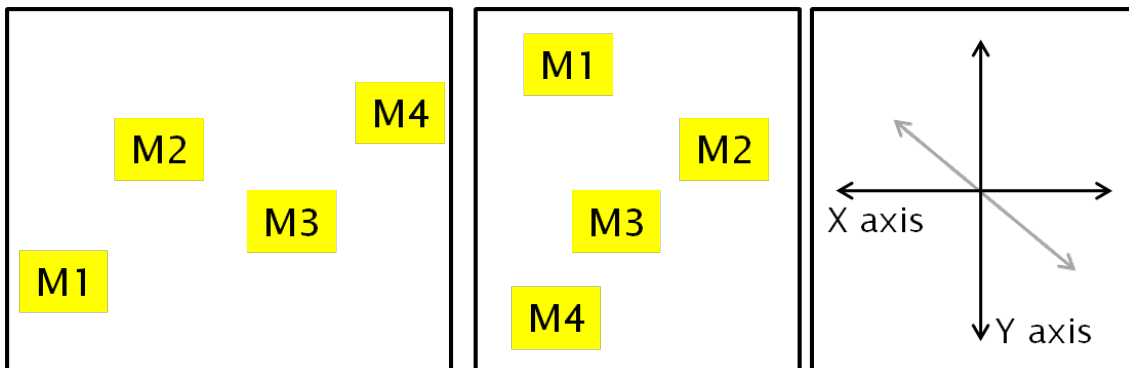


Fig.6A.4: Diagrammatic representation of moments arranged along the X and Y axis in a continuous manner.

Spread out moments: Segmented

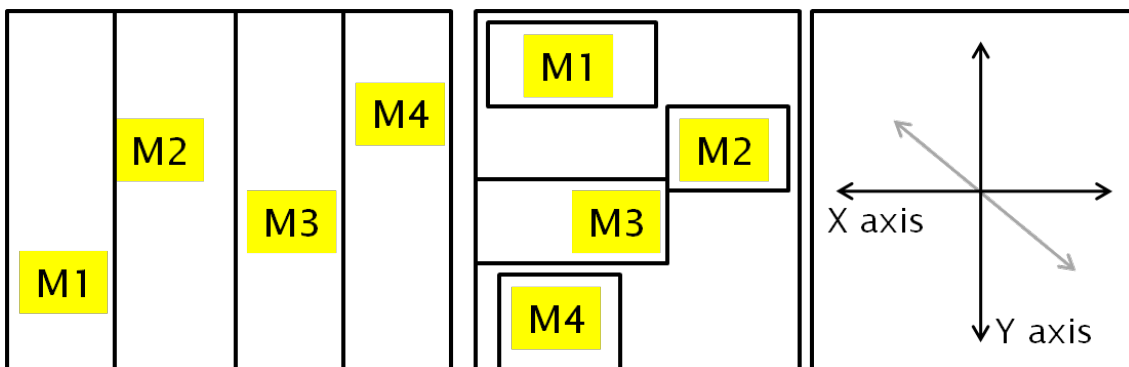


Fig.6A.5: Diagrammatic representation of moments arranged along the X and Y axis, segmented.

Layered moments

In this type of SVN construction, the visual moments are arranged along the z axis in either the inside-out or out-side in manner. These moments can also be arranged without dividers in a continuous fashion or by using dividers to separate each moment in a segmented fashion.

Layered moments: Continuous

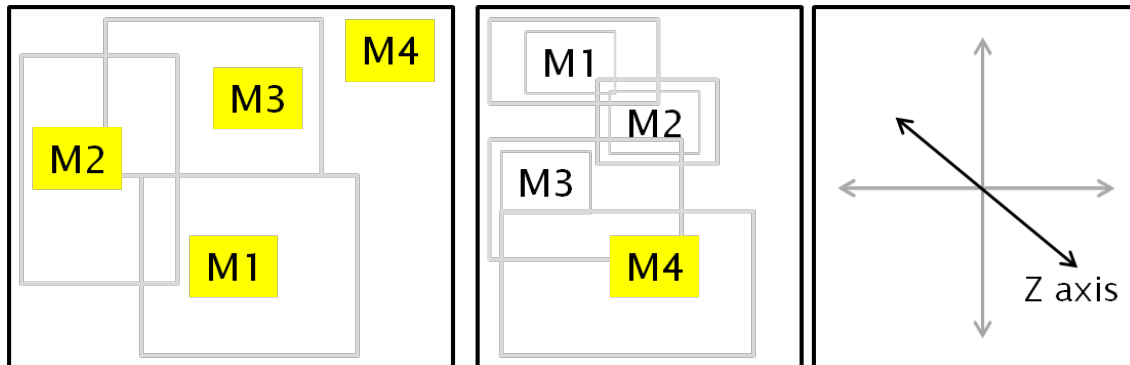


Fig.6A.6: Diagrammatic representation of moments arranged along the Z axis, continuous.

Layered moments: Segmented

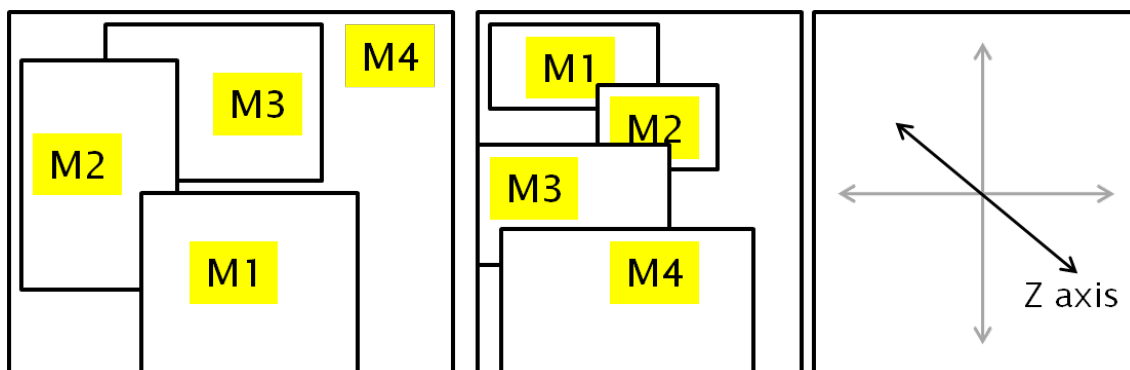


Fig.6A.7: Diagrammatic representation of moments arranged along the Z axis, segmented.

Compressed moments

Moments can also be packed tightly together to convey a set of events. Here even though it becomes extremely difficult to segregate the moments to recognize the narrative timeline, it is very absorbing as it calls on to the viewer to find the moments and construct the sequence like in a jigsaw puzzle. The moments can be placed as separated units or juxtaposed in a continuous space-time environment. Fig. 6A.8 is a diagrammatic representation of the compressed moments suggesting continuous and segmented method of construction.

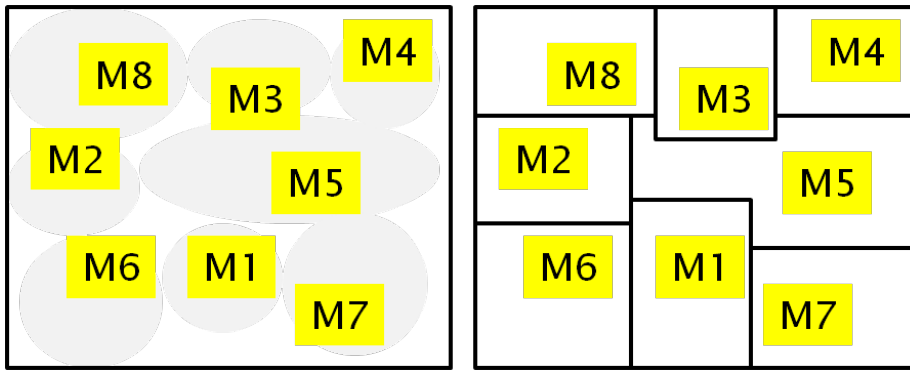


Fig.6A.8: Diagrammatic representation of compressed moments arranged in continuous and segmented method.

Conflated moments

In this type of SVN construction, the designer depicts a key actor only once. The viewer has to supply the information that that key actor participates in more than one moment in the SVN. As in the case with others in the conflated manner of construction also it is possible to have a continuous or segmented arrangement. Fig. 6A.9 shows the diagrammatic representation of the conflated moment's construction method.

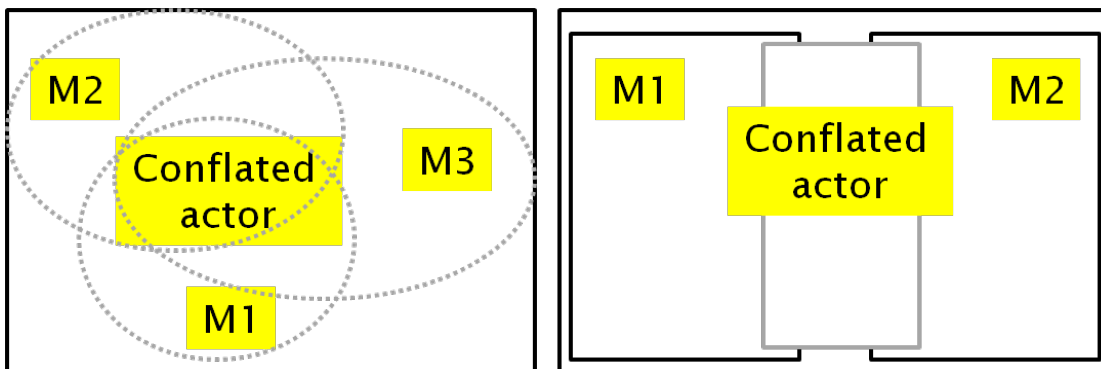


Fig.6A.9: Diagrammatic representation of conflated moments arranged in continuous and segmented method.

We have in this section described the possible ways of organizing moments in the virtual story-space. Construction of moments gives information only dealing with the manner in which the visual moments or iUnits are placed. We would like to point out that there may be multiple methods of construction present within a single SVN. In such cases, it is possible to classify them on the basis of one which is dominant or unique. Here we have attempted to segregate the construction methods to their simplistic forms for our understanding. In SVNs the construction methods can be found to differ at micro and macro levels.

The Method of Construction provides only one half of the information required to figure out the discourse mechanics at work within the SVN. The other half of the relevant information is provided by the SVN Discourse Mode. It is to this that we now turn our attention.

6.3.2 SVN Discourse Modes

As opposed to the method of construction, the discourse mode in an SVN informs the examiner about the manner in which the story is communicated. Our investigation of SVN shows that the designer has two primary ways in which to narrate the story. A choice is made between utilizing a single moment of the story or relating the tale through multiple moments. Alternatively both these techniques can be engaged within the same SVN. We now examine the discourse modes as they now work at a micro level.

Discourse Modes in SVN correspond to the experience of the passage of time or the feeling of transience. The human faculty allows for the perception of a single moment or a flow of multiple moments. This is what the designer exploits to narrate the tale. Consequently there are two main discursive techniques which we will call “Mode” that can be employed. These are called the **Anchor Mode** and the **Journey Mode** (see Table 6A.6). The terms for these techniques have been derived by engaging the metaphor of narration or the act of communicating the story. Thus the designer can decide to tell the story using the Anchor Mode wherein the viewer is presented with just a single well-composed moment from the story. The viewer is supposed to use this as a clue, hold on to it and narrate to oneself the events that occur before and after the moment depicted. Within the Anchored mode there are

SVN Discourse Mode (order of telling)	Anchored	Single Event	
		Concurrent Events	
	Journey	Temporality communicated without the principal actor	
		Temporality communicated without repetition of principal actor	
		Temporality communicated through repetition of principal actor	

Table 6A.6: The table shows SVN Discourse Modes identified within SVN.

two types of possibilities that can be depicted. A single event or concurrent events that unfold at a single point of time can be presented.

Alternatively the designer may choose to relate the story employing a set of moments; we will call this the Journey Mode. In this mode the designer encourages the viewer to embark on a journey of the tale. This is done by supplying the viewer with either the actor who helps navigate or providing clues or circumstantial evidence that helps the viewer construct the unfolding of the event. We shall now examine these discourse modes in detail.

Firstly we explain the metaphor we use to understand this phenomenon. The task of the designer of the SVN is to show and to narrate the events of the story to the viewer. The ‘showing’ part is what we have just reviewed in the construction method. In this section we deal with the narrating aspect. When faced with the task of telling a story, the designer has two options which are to use the anchored mode or the journey mode.

Anchored Mode

In the anchored mode the designer decides to tell the story rooted at one spot. This can be achieved in two ways:

- 1) To stand at one place and open a window onto a very specific event of the story to the viewer, such that it immediately helps the viewer recall the events before and after the event. This is like focusing onto a single event from the many events that unfold simultaneously around you.
- 2) To stand at one place narrate the various events as they unfold at same point of time, leaving the viewer to sort out the sequence. Thus the viewer is anchored to a single point in time of the story. This can be compared to broadening the field of focus and paying equal attention to the many incidents that occur around you from a single vantage point.

Both these ideas are diagrammatically represented in Fig. 6A.10.

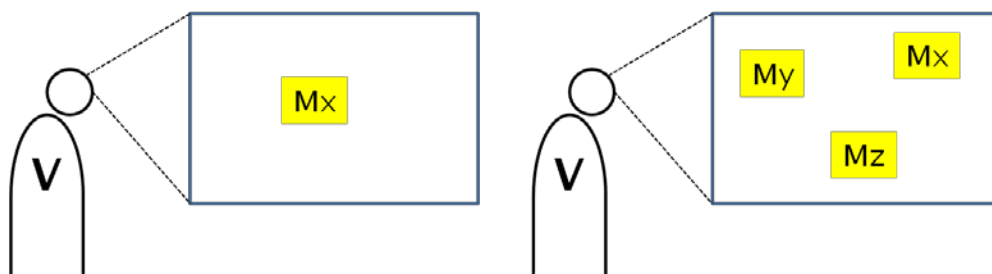


Fig.6A.10: Viewer viewing SVNs presented in the anchored mode-single event and anchored mode-multiple events.

The other option that the designer can utilize is the journey mode. Where in multiple moments are presented as they unfold over multiple points in time. In this case the designer coaxes the viewer to embark on a journey through the story.

Journey Mode

In this mode, at least three ways have been identified to guide the viewer through the story. We shall discuss each of these.

Temporality communicated without the principal actor

Here the conditions around the event that occurred is communicated to the viewer. The principal actor is not shown at all. The viewer has to make the connections between the moments depicted and the story. The designer takes the viewer on a journey through the events that the principal actor was or will be associated with. A schematic representation to elucidate the idea for this type of journey is presented in Fig. 6A.11.

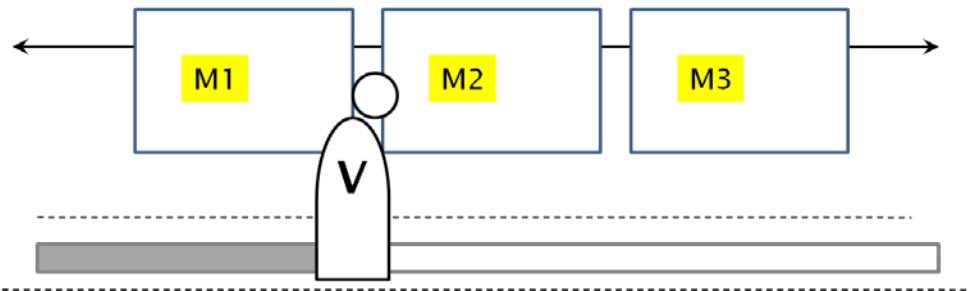


Fig. 6A.11: Viewer viewing SVNs presented in the journey mode, multiple moments are presented with the principal actor absent.

In the visualization, the viewer is the figure in the foreground marked with a 'V'. The moments M1, M2, M3 (here shown as individual segments) are arranged on a timeline with arrows extending in both directions. The progression bar at the foot of the viewer figure marks the journey undertaken by the viewer. The moments do not show the presence of the principal actor. This is the least popular of the journey mode. We now proceed to the next option of telling a visual story.

Temporality communicated without repetition of principal actor

Much like the earlier journey, here too the viewer is persuaded to embark on a journey. In this case, help is provided to the viewer as the principal actor appears in one of the moments. This type of journey is schematically represented in Fig. 6A.12. In this diagram the moments are placed in continuous space and time.

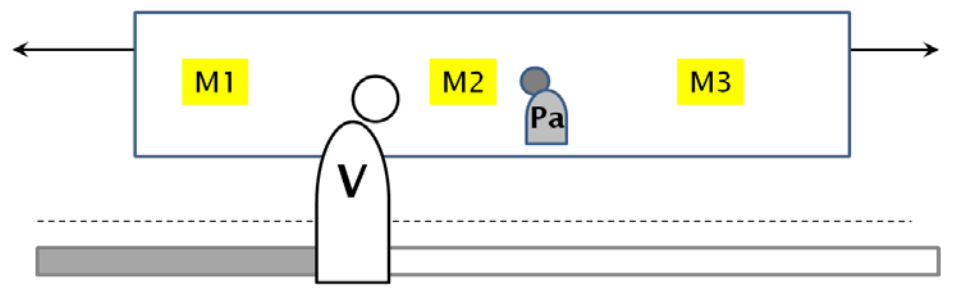


Fig. 6A.12: Viewer viewing SVNs presented in the journey mode, multiple moments are presented with the principal actor shown in one of the moments.

The reason for showing the principal actor only once can be attributed to an earlier belief that a person can be present at only one place at one point of time. We now move towards the third possibility of the journey modes.

Temporality communicated through repetition of principal actor

This is the most popular manner of visual storytelling. Here the principle actor participates in each and every moment. This type of storytelling came into vogue when the earlier belief revolving around the presence of a person in time and place was replaced by a new one. According to the new notion, it was understood that the repetition of the principal actor meant that the same person (and not multiple people who looked the same) took part in the sequence of events. Here care has to be taken to maintain uniformity in the figure of the principal actor. This idea is represented in Fig. 6A.13. In this diagram the moments are presented in a continuous method with the principal actor repeated in each one of them.

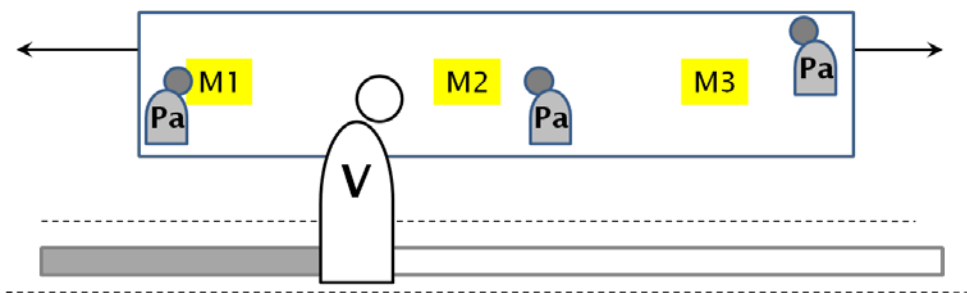


Fig. 6A.13: Viewer viewing SVNs presented in the journey mode, multiple moments are presented with the principal actor repeated.

In this case, the principal actor performs the role of a guide and leads the viewer through the entire journey of the story.

Having viewed the discourse modes we now move our attention to the production of discourse mechanics in SVNs.

Discourse mechanics in SVNs: A combination of Method of Construction and Discourse Mode

From the above discussion it is clear that discourse production in SVNs can be attributed to a combination of the method of construction and discourse mode. The designer uses a combination of these two factors in amalgamation to create interesting ways to tell a story. These permutations give rise to patterns. In the course of our investigation we identified a few patterns we will now elucidate here.

6.4 Patterns Identified in SVN

We could identify up to eight distinct patterns of discourse that are produced in SVN compositions as a result of our application of the SVN Exclusive tool on the 70 SVN samples. In addition to these, combinations of two patterns were also found to exist in the same SVN composition. The main point of difference is the Single Moment – One iUnit and Multiple Moments – Multiple iUnits. Here we discuss each of the individual patterns identified.

1) Single Moment – One iUnit (Table 6A.7; Fig. 6A.14)

The Story: God creates a man and names him Adam. He then creates a woman from the rib of the man and calls her Eve. God prohibits them from eating the fruit of a particular tree. The devil in the form of a serpent tempts Eve. Eve in turn convinces Adam to eat the fruit. God finds out that the couple has disobeyed him. He admonishes the duo and throws them out of the Garden of Eden.

The SVN description: The visual shows a single moment with the principle actors enacting a single event from the story.

Analysis: We recognize the SVN to be a single event represented as a single moment iUnit. The manner in which this SVN presented is the unabridged form. As the SVN is a single event all the other elements will exist in a certain manner which is already indicated on the tool.

We can thus say that this SVN is composed of –

SVN Composition Type:

Single Moment Method (Unabridged)

Anchored (Single event)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	
		Multiple	
Moment	One - unabridged	1	Multiple - Concurrent arrangement
	One - synoptic	0	Multiple - Successive arrangement
Principal Actor Appearance	Shown Once	Absent	
		Shown Once	
		Conflated	
		Repeated	
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	
		Layered	
Location / Place	A particular place	A particular place	
		Different places	
Conceptual Narrative Space	One Specific space	One Specific space	
		Relative spaces	
Compositional Space	One Unit of Space	Implicitly divided space	
		Explicitly divided spaces - Dividers	
		Explicitly divided spaces - Panels	
Arrangement of moments in space		Comfortably arranged	
		Compressed	
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	
		Events narrated through Multiple moments - principal actor not repeated	
		Events narrated through Multiple moments - principal actor repeated	

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	1
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	1
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of A principal actor	0
		Temporality communicated through repetition of principal actor	0

Table 6A.7: SVN Analysis Tool no.3.



Fig. 6A.14: Adam and Eve, type 1A.
For a larger image see Appendix 6A-C pp 507.

1A

SVN Construction Method:

Single Moment Method (Unabridged)

SVN Discourse Mode:

Anchored (Single event)

2) Single Moment – One iUnit (Table 6A.8; Fig. 6A.15)

The Story: God creates a man and names him Adam. He then creates a woman from the rib of the man and calls her Eve. God prohibits them from eating the fruit of a particular tree. The devil in the form of a serpent tempts Eve. Eve in turn convinces Adam to eat the fruit. God finds out that the couple has disobeyed him. He admonishes the duo and throws them out of the Garden of Eden.

The SVN description: The visual shows a single moment with the principle actors. The story space is marked out in the shape of an apple.

Analysis: We recognize the SVN to be a single event represented as a single moment iUnit. The actors and the shape of the apple remind the viewer of the chain of events that are related to the story. Thus this SVN acts as a synopsis of the whole story.

We can thus say that this SVN is composed of –

SVN Composition Type:

Single Moment Method (Synoptic)

Anchored (Single event)

SVN Composition Analysis				
	Single Moment One - iUnit		Multiple Moments Multiple - iUnits	
Event	One		One	
			Multiple	
Moment	One - unabridged	0	Multiple - Concurrent arrangement	
	One - synoptic	1	Multiple - Successive arrangement	
Principal Actor Appearance	Shown Once		Absent	
			Shown Once	
			Conflated	
			Repeated	
Conceptual Narrative Time	One point of time		Multiple points in time	
Timeline arrangement			Spread out	
			Layered	
Location / Place	A particular place		A particular place	
			Different places	
Conceptual Narrative Space	One Specific space		One Specific space	
			Relative spaces	
Compositional Space	One Unit of Space		Implicitly divided space	
			Explicitly divided spaces - Dividers	
			Explicitly divided spaces - Panels	
Arrangement of moments in space			Comfortably arranged	
			Compressed	
Navigation type	Event narrated through a single moment		Events narrated through Multiple moments - principal absent	
			Events narrated through Multiple moments - principal actor not repeated	
			Events narrated through Multiple moments - principal actor repeated	

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	1
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	1
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of principal actor	0

Table 6A.8: SVN Analysis Tool no.4.



Fig. 6A.15: Adam and Eve, type 1B.
For a larger image see Appendix 6A-C pp 507.

1B

SVN Construction Method:

Single Moment Method (Synoptic)

SVN Discourse Mode:

Anchored (Single event)

3) Multiple Moments – Multiple iUnits (Table 6A.9; Fig. 6A.16)

The Story: King Kauf is kidnapped by the White Div and held captive. Rustam on his stead goes to rescue the King. Rustam arrives at the location ties his horse to a tree and goes in search of the King. In a cave he finds the White Div and engages in a fight with him. Seeing the White Div engaged in a fight, his associates try to distract Rustam. Rustam kills the White Div and rescues the King.

The SVN description: The visual shows multiple moments unfolding at various locations. We can see King Kauf as he awaits rescue. We see Rustam's horse as he waits for his master to return. We see Rustam kill the White Div, while the associates of the White Div try in vain to distract Rustam. The moments are not explicitly divided into individual units.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfolding at the same time.

Principal Actor Appearance: The principal actors Rustam is shown only once.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out x-axis and y-axis.

Location /Place: The events unfold at various places.

Conceptual Narrative Space: As the events take place at different places, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time but temporality is not conveyed.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Spread out) - Continuous

Anchored (Single event)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	1
	One - synoptic	Multiple - Successive arrangement	0
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	1
		Conflated	0
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	1
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	1
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of principal actor	0
			0

Table 6A.9: SVN Analysis Tool no.5.



Fig. 6A.16: Rustam and the White Div, type 2A.

For a larger image see Appendix 6A-C pp 507.

2A

SVN Construction Method:

Multiple Moments Method (Spread out) - Continuous

SVN Discourse Mode:

Anchored (Concurrent events)

4) Multiple Moments – Multiple iUnits (Table 6A.10; Fig. 6A.17)

The Story: Radha for some reason will not go to Krishna who is waiting for her in the forest. Krishna on seeing her stubbornness sends a messenger to convey to Radha how he suffers while awaiting her arrival in the forest.

The SVN description: The visual shows multiple moments unfolding at various locations. The moments are divided into two panels. In the lower panel we see Krishna as he waits for Radha in the forest. In the upper panel we see the messenger communicating Krishna's message to Radha.

Analysis:

Event: A comparison with the story shows two events are depicted.

Moment: The two moments are arranged as if unfolding at the same time.

Principal Actor Appearance: The principal actors Krishna is shown only once.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out - y-axis.

Location /Place: The events unfold at various places i.e forest and Radha's chamber.

Conceptual Narrative Space: As the events take place at different places, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is explicitly divided into two spaces by panels.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time but temporality is not conveyed.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Spread out) - Continuous

Anchored (Concurrent events)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	1
	One - synoptic	Multiple - Successive arrangement	0
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	1
		Conflated	0
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	1
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	1
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		1
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	1
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of A principal actor	0
		Temporality communicated through repetition of a principal actor	0

Table 6A.10: SVN Analysis Tool no.6.

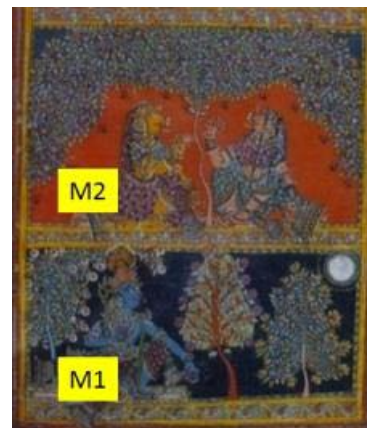


Fig.6A.17 : Krishna waiting for Radha, type 2B.

For a larger image see Appendix 6A-C pp 507.

2B

SVN Construction Method:

Multiple Moments Method (Spread out) - Segmented

SVN Discourse Mode:

Anchored (Concurrent event)

5) Multiple Moments – Multiple iUnits (Table 6A.11; Fig. 6A.18)

The Story: God creates a man and names him Adam. He then creates a woman from the rib of the man and calls her Eve. God prohibits them from eating the fruit of a particular tree. The devil in the form of a serpent tempts Eve. Eve in turn convinces Adam to eat the fruit. God finds out that the couple has disobeyed him. He admonishes the duo and throws them out of the Garden of Eden.

The SVN description: The visual shows multiple moments unfolding at various locations in the same place i.e the garden of Eden. Although no explicit means have been utilized to separate one moment from the next we are able to distinguish between them. The arrangement of moments probably is according to the geographic principle of ordering.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfold in a sequence.

Principal Actor Appearance: The principal actors Adam and Eve are repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out - x-axis

Location /Place: The events unfold at various locations in the 'Garden of Eden'.

Conceptual Narrative Space: As the events take place at different places, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time and temporality is conveyed by the repetition of the actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Spread out) - Continuous

Journey (Temporality communicated through repetition of the actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the A principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of a principal actor	1

Table 6A.11: SVN Analysis Tool no.7.



Fig.6A.18: Garden of Eden, type 3A.

For a larger image see Appendix 6A-C pp 507.

3A

SVN Construction Method:

Multiple Moments Method (Spread out) - Continuous

SVN Discourse Mode:

Journey (Temporality communicated through repetition of actor)

6) Multiple Moments – Multiple iUnits (Table 6A.12; Fig. 6A.19)

The Story: The story is about Vishnu assuming the Fish form. An asura steals the veda's and hides them deep into the ocean. Vishnu takes the form of a Fish to rescue the Vedas. A sage called Manu finds the fish in the river and takes it home. But the fish keeps growing larger and larger till the sage sets it free in the ocean. It is then that Vishnu reveals his true form to Sage Manu.

The SVN description: The visual shows multiple moments unfolding at various locations. We can see Vishnu on the Sesa naga as the asura steals the vedas. Next we witness Manu finding the fish. He takes it home but the fish outgrows the container and the pond that Manu puts it into. Finally Manu takes the fish to the ocean, where we see Vishnu revealing himself to Manu.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfolding in a sequence

Principal Actor Appearance: The principal actors Manu, the fish and Vishnu are repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out - x-axis

Location /Place: The events unfold at various places.

Conceptual Narrative Space: As the events take place at different places, we understand that the space represented is relative to each other.

Compositional Space: The compositional space explicitly divided into many spaces with the help of dividers in the form of landscape elements.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time. Temporality is conveyed by repetition of the principal actors.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Spread out) - Continuous

Journey (Temporality communicated through repetition of the actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	1
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		1
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of a principal actor	1

Table 6A.12: SVN Analysis Tool no.8.



Fig.6A.19: Vishnu in fish form, type 3B.

For a larger image see Appendix 6A-C pp 507.

3B

SVN Construction Method:

Multiple Moments Method (Spread out) - Segmented (dividers)

SVN Discourse Mode:

Journey (Temporality communicated through repetition of actor)

7) Multiple Moments – Multiple iUnits (Table 6A.13; Fig. 6A.20)

The Story: The incident is about when Calvin is afraid of monsters under the bed. His dad comes in and assures him that there are no monsters. But a few minutes later Calvin is convinces there are and shoots his dad with arrows instead.

The SVN description: The visual shows multiple moments unfolding at the same location i.e. Calvin's bedroom. Each moment is contained within a panel. The moments are ordered in a sequence to be read from left to right.

Analysis:

Event: A single event represented by multiple moments.

Moment: These moments are arranged unfolding in a sequence

Principal Actor Appearance: The principal actors Calvin and his dad are repeated

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out x-axis and y-axis.

Location /Place: The events unfold at the same place.

Conceptual Narrative Space: The events unfold at the same place, we are presented with different viewpoints of the same room.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time and temporality is conveyed by the repetition of actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Spread out) – Segmented

Journey (Temporality communicated through repetition of the actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	1
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		1
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of principal actor	1

Table 6A.13: SVN Analysis Tool no.9.



Fig.6A.20: Calvin and Hobbes, type 3C.

For a larger image see Appendix 6A-C pp 507.

3C

SVN Construction Method:

Multiple Moments Method (Spread out) - Segmented (panels)

SVN Discourse Mode:

Journey (Temporality communicated through repetition of actor)

8) Multiple Moments – Multiple iUnits (Table 6A.14; Fig. 6A.21)

The Story: Saint Dominic restores life to a boy Napolene Orsini, who was killed when he fell from his horse on Saint Valentine's Day, 1221. (Christiansen, 1983:19)

The SVN description: In the foreground we see Saint Dominic kneeling over the dead figure of Napoleone Orsini,; the gesturing figure in the left foreground is described in a thirteenth-century biography of the saint as arriving at the monastery "tearing out his hair and lamenting horribly." In the background Saint Dominic restores the youth to his uncle, Cardinal Stefano da Fossanova (19).

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfolding in a succession.

Principal Actor Appearance: The principal actors are repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are layered along the z-axis.

Location /Place: The events unfold at a single place .

Conceptual Narrative Space: As the events take place at different locations, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided into two spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Layered) - Segmented

Journey (Temporality communicated through repletion of the actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	0
		Layered	1
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	1
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of a principal actor	1

Table 6A.14: SVN Analysis Tool no.10.

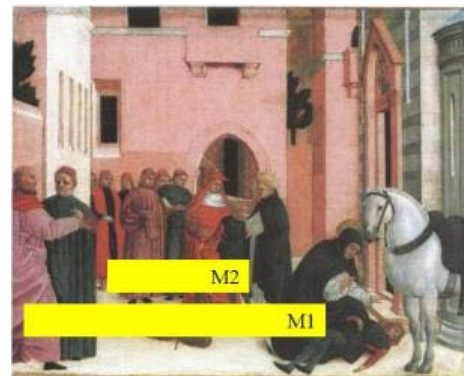


Fig. 6A.21: The miracle of St. Domenic, type 4A.

For a larger image see Appendix 6A-C pp 507.

4A

SVN Construction Method:

Multiple Moments Method (Layered) -
Continuous

SVN Discourse Mode:

Journey (Temporality communicated
through repetition of actor)

9) Multiple Moments – Multiple iUnits (Table 6A.15; Fig. 6A.22)

The Story: The Chaddanta Jataka story revolves around Buddha in the form of an eight tusked elephant and his wives. Chaddanta's younger wife irked by an incident is jealous and enraged and consequently plots revenge against the great elephant.

The SVN description: A total of seven events are presented in the visual. The form of presentation is such that the moments appear to be tightly packed making it difficult for one to unravel.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged in a sequence that is not apparent.

Principal Actor Appearance: The principal actor is repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out on the x-axis

Location /Place: The events unfold at different places.

Conceptual Narrative Space: As the events take place at different locations, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time by repeating the actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Compressed) - Continuous

Journey (Temporality is communicated through repetition of the actor).

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	0
		Compressed	1
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	1
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of principal actor	1

Table 6A.15: SVN Analysis Tool no.11.

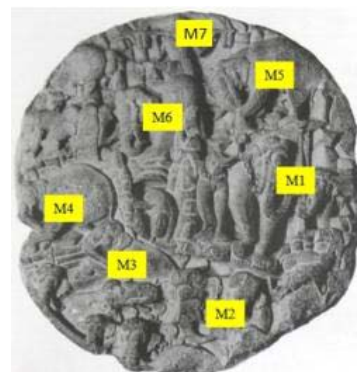


Fig.6A.22: Chaddanta Jataka, type 5A.

For a larger image see Appendix 6A-C pp 507.

5A

SVN Construction Method:

Multiple Moments Method

(Compressed) - Continuous

SVN Discourse Mode:

Journey (Temporality communicated through repetition of actor)

10) Multiple Moments – Multiple iUnits (Table 6A.16; Fig. 6A.23)

The Story: One day, Dipankara Buddha was staying in Ramma city. Sumedha went to pay his respects to the Buddha. He showered the Buddha with lotuses and kowtowed offering his hair for the Buddha to walk on. The Buddha was pleased and made a pronouncement that Sumedha would become the Buddha in a future life. Hearing this Sumedha was filled with joy.

The SVN description: Of the story three events are presented in the SVN. Event 1. Sumedha showers the Buddha with lotuses – M1. Event 2 – He kowtow's offering the Buddha his hair to walk over – M2. Event 3 – The Buddha makes the pronouncement and its reaction on Sumedha is shown – M3. The Buddha is depicted only once (conflated) while Sumedha is repeated.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfolding at different times.

Principal Actor Appearance: One of the actors is conflated and the other repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are layered along the z-axis.

Location /Place: The events unfold at a particular place.

Conceptual Narrative Space: A single units of narrative space represents the place.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time, temporality is conveyed by repetition of the actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN. We will classify this SVN as Conflated as it is the distinctive element in the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Conflated) - Continuous

Journey (temporality is communicated through repetition of the actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	0
		Layered	1
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	1
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the A principal actor	0
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of a principal actor	1

Table 6A.16: SVN Analysis Tool no.12.



Fig.6A.23: Dipankara Jataka, type 6A.

For a larger image see Appendix 6A-C pp 507.

6A

SVN Construction Method:

Multiple Moments Method (Conflated)

- Continuous

SVN Discourse Mode:

Journey (Temporality communicated through repetition of actor)

11) Multiple Moments – Multiple iUnits (Table 6A.17; Fig. 6A.24)

The Story: When Polyphemus returns home with his flocks and finds Odysseus and his men, he blocks the cave entrance with a great stone, trapping the remaining Greeks inside. The Cyclops then crushes and immediately devours two of his men for his meal. The desperate Odysseus devises a clever escape plan. He devices a spear, gets the giant drunk enabling Odysseus and his men to pierce the great eye and escape. (www.pantheon.org)

The SVN description: The visual shows multiple moments unfolding at a specific location. We see Odysseus and his men on one side and Polyphemus seated on the other. Three events are depicted in a synoptic manner i.e. only one event is fully presented, the other two are supposed to be recalled by reading the signifying object that corresponds to the event. In this SVN the event (M3) is being enacted, event 2 is signified by the wine cup (M2) and event 1 is signified by the legs held by Polyphemus (M3).

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfolding in a sequence.

Principal Actor Appearance: The principal actors are shown only once.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are layered on the z- axis.

Location /Place: The events unfold at a particular place i.e the cave of Polyphemus.

Conceptual Narrative Space: The events unfold at a single location as represented in the SVN.

Compositional Space: The compositional space a single unit.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time, temporality is suggested by symbols that signify the change in action.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Conflated) - Continuous

Journey (Temporality is communicated without repeating the actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	1
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	1
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	1
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the A principal actor	0
		Temporality communicated without repetition of principal actor	1
		Temporality communicated through repetition of a principal actor	0

Table 6A.17: SVN Analysis Tool no.13.

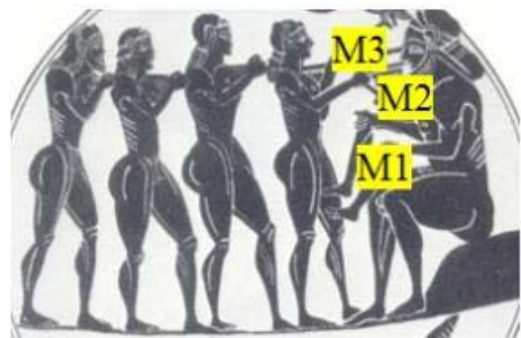


Fig.6A.24: Odysseus and Polyphemus, type 6B.

For a larger image see Appendix 6A-C pp 507.

6B

SVN Construction Method:

Multiple Moments Method (Conflated)

- Continuous

SVN Discourse Mode:

Journey (Temporality communicated without repetition of actor)

12) Multiple Moments – Multiple iUnits (Table 6A.18; Fig. 6A.25)

The Story: A prophecy says that Troy will not fall if Troilus lives into adulthood. So the goddess Athena encourages the Greek warrior Achilles to seek him out early in the Trojan War. The youth is known to take great delight in his horses. Achilles ambushes him and his sister Polyxena when he has ridden with her for water from a well in the Thymbra - an area outside Troy where there is a temple of Apollo (<http://en.wikipedia.org>).

The SVN description: The visual shows multiple moments unfolding at various locations. The principal actors are shown only once. Circumstances surrounding the event are presented to the viewer. A total of four events unfold. M1- shows the water place where Troilus had been ambushed. M2- shows Troilus being pursued by Achilles, while his sister flees in fright. M3- presents a messenger delivering the sad news to Troilus's father. While M4- shows Troilus's brothers, as they leave to avenge the killing of their brother.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfolding in a sequence.

Principal Actor Appearance: The principal actors are shown only once.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out on the x-axis.

Location /Place: The events unfold at different places.

Conceptual Narrative Space: As the events take place at different places, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time but temporality is not conveyed.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Spread out) - Continuous

Journey (Temporality is communicated without repletion of the actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	1
		Conflated	0
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	1
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	1
		Temporality communicated through repetition of principal actor	0

Table 6A.18: SVN Analysis Tool no.14.



Fig.6A.25: The killing of Troilus, type 7A.
For a larger image see Appendix 6A-C pp 507.

7A

SVN Construction Method:

Multiple Moments Method (Spread out) - Continuous

SVN Discourse Mode:

Journey (Temporality communicated without repetition of actor)

13) Multiple Moments – Multiple iUnits (Table 6A.19; Fig. 6A.26)

The Story: The story presented on this cup is the encounter of Odysseus and his companions with Circe. Circe is a witch who turns people into animals by enticing them to have a magical potion she prepares. Odysseus's men fall prey to the potion, Odysseus is informed of this calamity and he goes on to rescue his men.

The SVN description: Four events from the tale of Odysseus and Circe are presented. Event 1: Circe prepares a potion and presents it in a cup to her victims – M1. Event 2: The victims begin transforming into animals – M2. Event 3: Eurylochus witnesses this and hurries to inform Odysseus – M3. Event 4: Odysseus arrives to rescue his men – M4.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged in layers.

Principal Actor Appearance: The principal actors are shown only once.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are layered on the z-axis.

Location /Place: The events unfold at various places.

Conceptual Narrative Space: As the events take place at different places, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Layered) - Continuous

Journey (Temporality communicated without repetition of actor)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	1
		Conflated	0
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	0
		Layered	1
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	1
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	1
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the principal actor	0
		Temporality communicated without repetition of principal actor	1
		Temporality communicated through repetition of principal actor	0

Table 6A.19: SVN Analysis Tool no.15.



Fig. 6A.26: Odysseus and Circe, type 7B.

For a larger image see Appendix 6A-C pp 507.

7B

SVN Construction Method:

Multiple Moments Method (Layered) -

Continuous

SVN Discourse Mode:

Journey (Temporality communicated without repetition of actor)

14) Multiple Moments – Multiple iUnits (Table 6A.20; Fig. 6A.27)

The Story: Medea plots revenge against her husband Jason who has betrayed her for another woman. He has now left her in order to marry Glauce, the daughter of King Creon. She decides to poison some golden robes to kill Glauce. She also resolves to kill her own children as well. She calls for Jason once more, falsely apologizes to him, and sends the poisoned robes with her children as the gift-bearers. Glauce is killed by the poisoned dress, and Creon is also killed by the poison while attempting to save her. Jason rushes to the scene to punish her for the murder of Glauce and learns that his children too have been killed.

The SVN description: Here we have two events unfolding – Event 1 depicted as moment (M1): the death of Creon's daughter in the presence of her desperate father, and Event 2 depicted as visual moment (M2): the killing of Medea's children. In both the moments depicted the principal actor who connects the two events, that is Jason is absent.

Analysis:

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged unfolding in a sequence.

Principal Actor Appearance: The principal actor (Jason) is not presented.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out on the y-axis.

Location /Place: The events unfold at various places.

Conceptual Narrative Space: As the events take place at different places, we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus implicitly divided into many spaces.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time but is communicated without repeating the principal actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN.

We can thus say that this SVN is composed of –

SVN Composition Type:

Multiple Moments Method (Spread out) - Continuous

Journey (Temporality is communicated, the principal actor is not shown)

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	1
		Shown Once	0
		Conflated	0
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	1
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	1
	Journey	Temporality communicated without the principal actor	1
		Temporality communicated without repetition of principal actor	0
		Temporality communicated through repetition of principal actor	0

Table 6A.20: SVN Analysis Tool no.16.

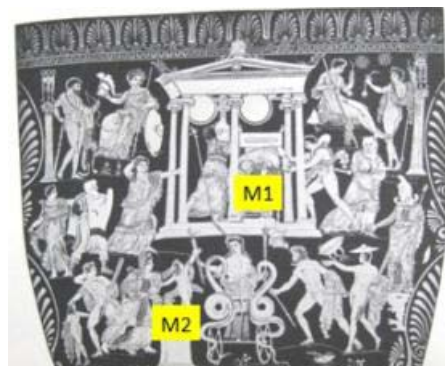


Fig. 6A.27: Scenes from Medea, type 8A. For a larger image see Appendix 6A-C pp 507.

8A

SVN Construction Method:

Multiple Moments Method (Spread out) - Continuous

SVN Discourse Mode:

Journey (temporality communicated, principal actor absent)

We have drawn up a table (6A.21) of the patterns identified, there are seven distinct patterns that were formed and each of these had at least two variations. The points of variation in a particular pattern are indicated by the shaded cell.

SVN Composition Type	SVN Construction Method	SVN Compositional Aspects	SVN Discourse Mode
Single Moment – One iUnit			
1A	Single Moment Method - Unabridged	NA	Anchored (Single event)
1B	Single Moment Method - Synoptic	NA	Anchored (Single event)
Multiple Moments – Multiple iUnits			
2A	Multiple Moments Method (Spread out)	Continuous	Anchored (Concurrent events)
2B	Multiple Moments Method (Spread out)	Segmented	Anchored (Concurrent events)
3A	Multiple Moments Method (Spread out)	Continuous	Journey (Temporality communicated through repetition of actor)
3B	Multiple Moments Method (Spread out)	Segmented	Journey (Temporality communicated through repetition of actor)
4A	Multiple Moments Method (Layered)	Continuous	Journey (Temporality communicated through repetition of actor)
5A	Multiple Moments Method (Compressed)	Continuous	Journey (Temporality communicated through repetition of actor)
6A	Multiple Moments Method (Conflated)	Continuous	Journey (Temporality communicated through repetition of actor)
6B	Multiple Moments Method (Conflated)	Continuous	Journey (Temporality communicated without repetition of actor)
7A	Multiple Moments Method (Spread out)	Continuous	Journey (Temporality communicated without repetition of actor)
7B	Multiple Moments Method (Layered)	Continuous	Journey (Temporality communicated without repetition of actor)
8A	Multiple Moments Method (Spread out)	Continuous	Journey (Temporality communicated, principle actor absent)

Table 6A.21: The table enumerates patterns of discourse mechanisms identified within SVN's.

From making a supposition to finally getting a hold on the mechanics of discourse production in SVN, this investigation has come a long way. Beginning from the identification the elements, to examining the structure of the SVN, the exercise in the morphology of SVN played a major role in helping us grip the workings of the SVN. The leaning from both of the studies revealed that the matter of discourse production cannot be attributed to one but two factors. Thus we identified the SVN Construction Method and SVN Discourse Mode. Furthermore we also identified sub-characteristics on the basis of which the construction methods and discourse modes could be further segregated. Consequently this finding enabled us to recognize the presence of combinations of the two factors leading to the supposition of the presence of patterns based on permutations in SVN.

The development of the SVN Analysis Tool made possible for a systematic and uniform investigation into SVN. Thus, we were able to discern at least eight distinct patterns of discourse production in SVN. At this juncture of the thesis we have finally been able to unravel the enigma around the matter of discourse production in SVN. But our study does not stop here. Having identified the discourse patterns in SVN, we propose to revisit the classification advanced by Wickhoff, Weitzmann and Dehejia to understand the rationale of the nomenclature suggested. Our other motive in support of the proposed undertaking is to find answers to the following questions:

- 1) What are the differences between the SVN classified by each of the three above mentioned scholars?
- 2) Are there any similarities or dissimilarities in the suggested categorization? If yes what are they?
- 3) Can we categorize the SVN according to the patterns we have found?

In the next chapter we go back to the review of literature to relook at the gap we found and attempt to either bridge the gap ourselves or alternatively offer suggestions conducive towards a successful bridging of the same.

Chapter 6B

Applying the SVN Tool

It is a capital mistake to theorize before you have all the evidence.

It biases the judgment.

– Sherlock Holmes

6.5 Introduction

In the previous chapter it was discovered that discourse production in SVN's can be attributed to a combination of SVN Construction Methods and SVN Discourse Modes. Following this train of thought, we were able to distinguish eight distinct patterns of varied discourse generating mechanics. The SVN Analysis Tool: Exclusive was instrumental in laying bare the exact element responsible for the variations in the patterns discerned. Convinced that this approach leads to an enhanced understanding of discourse in SVN's we revisit the SVN's that have been previously nominated and classified by the scholars. This exercise is undertaken with the motive to establishing the cause that gave rise to the nomination nomenclature. Additionally, we would like to determine the element responsible for causing the point of distinction between the Methods/Modes previously classified.

Following our analysis we shall catechize the nomination and categorization issues vis-à-vis the findings pertinent to discourse production in SVN's. We shall commence with

the application of the SVN Analysis Tool: Exclusive on select samples from the literature review.

6.6 Revisiting Examples Classified by Scholars

We will examine the work of three scholars, Franz Wickhoff (1900), Kurt Weitzmann (1947) and Vidya Dehejia (1997).¹³⁸ who have previously advanced a classification of discourse techniques in SVN. The reason for selecting the works of these three in particular is that they have supplemented the definition of each discourse technique with examples. This provides the opportunity to scrutinize the examples that are nominated as belonging to a certain group. We identify select examples and study them through the lens of the SVN Analysis Tool: Exclusive. Enumerated below is a table with each scholar's name, classification and titles of individual SVN examples selected for discussion.

Scholar	Method / Mode	SVN Title	SVN No.
Franz Wickhoff	Continuous Method	The Fall	1
	Complementary Method	The killing of Troilus	2
	Isolating Method	- (no SVN discussed)	
Kurt Weitzmann	The Monoscenic Method	The Killing of the Wooers	a
		The composition is based on the drama Medea of Euripides	b
	The Simultaneous Method	Odysseus and Polyphemus	c
		The Killing of Troilus	d
	The Cyclic Method	A scene from the Odyssey	e
Vidya Dehejia	Monoscenic Narrative	Vessantara Jataka	i
	Continuous Narrative	The Great Departure	ii
	Sequential Narrative	Story of Nanda	iii
	Synoptic Narrative	Chaddanta Jataka	iv
	Conflated Narrative	Dipankara Jataka	v

Table 6B.1: This table enumerates the SVN. we will revisit and analyze as part of our study.

¹³⁸ We exclude the work of Anthony Snodgrass as we were unable to find concrete examples of SVN. as representative of the classification he proposed.

We have assigned each example a unique SVN No. to facilitate a comparative study. We begin the analysis with the works of Franz Wickhoff.

Franz Wickhoff

Wickhoff (1900) advanced three methods: 1) Continuous, 2) Complementary and 3) Isolating. We will leave aside the isolating method for now as no example is provided to illustrate it. The examples we will examine are noted in the Table 6B.2 below.

Scholar	Method / Mode	SVN Title	SVN No.
Franz Wickhoff	Continuous Method	The Fall	1
	Complementary Method	The killing of Troilus	2

Table 6B.2: This table lists Methods discussed by Wickhoff.

We will begin with the Continuous Method.

Continuous Method

Wickhoff discussed the SVN titled *The Fall* as an example of this method. The story communicated is that of *Adam and Eve* executed in two parts, see Fig. 6B.1. We shall subject each of these images to the SVN Analysis Tool and conduct an in-depth investigation.

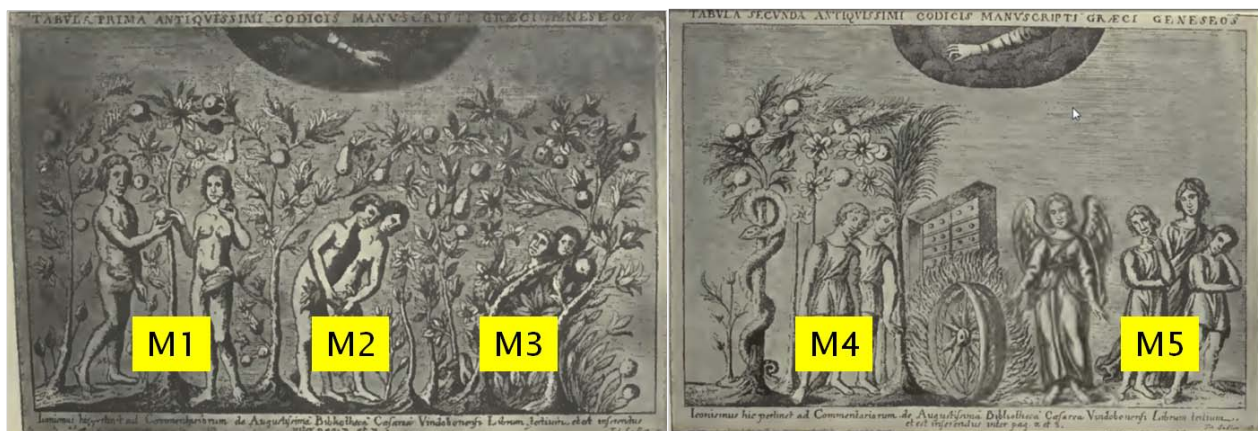


Fig. 6B.1: The Fall- Part I and II.

The Fall – Part 1

From the visual we can determine that three events are represented as visual moments M1, M2 and M3. Comparing the events in the story to the visual moments in the image tells us that the events presented are the following; Event1: Eve tempted by the devil eats the fruit and offers it to Adam as well – M1, Event 2: Adam and Eve become aware of their folly – M2, and Event 3: God admonishes them as they try to take refuge amongst the foliage – M3. Thus this SVN is composed of three iUnits of visual moments. Accordingly in the SVN Analysis Tool we select the Multiple Moment: Multiple iUnits column and proceed to examine the SVN.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	1
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		1
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without the Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	1

Table 6A.3: SVN Analysis Tool no.17.



Fig. 6B.2: The Fall – Part 1.

Multiple Moments Method (Spread out) – Segmented

Journey Mode (Temporality communicated through repetition of actor)

Event: Comparing the story against the visual we recognize that multiple events are depicted in the SVN.

Moment: These moments are arranged in a sequence.

Principal Actor Appearance: The principal actors Adam and Eve are repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out horizontally along the x-axis.

Location /Place: The place where the events take place is the Garden of Eden.

Conceptual Narrative Space: The events take place at different places in the garden, thus we understand that the spaces represented are relative to each other.

Compositional Space: The compositional space is explicitly divided into three spaces to contain a single iUnit each. Dividers in the form of foliage that appear to be part of the setting are employed.

Arrangement of Moments in Space: The visual moments are comfortably arranged in the given space.

Navigation Type: The story is narrated over multiple points in time. The passage of time is indicated by the repetition of the principle actor.

On the basis of the presence of elements identified above arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments that are arranged in a spread out manner. The moments are juxtaposed and separated with dividers and so we can say the SVN has a segmented compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as he or she travel through the SVN.

Thus we can conclude that the story is presented in the **Multiple Moments Method** (Spread out) – Continuous and employs the SVN **Discourse Mode: Journey** (where temporality is communicated through repetition of actors).

The Fall – Part 2

The composition of part-2 of the story follows on similar lines. From the visual we can ascertain the presence of two events represented as visual moments M4 and M5 (keeping in continuation of the story).

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	1
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments – principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
		Conflated	0
SVN Compositional Aspects	Continuous		0
	Segmented		1
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition the Actor	0
		Temporality communicated through repetition of Actor	1

Table 6A.4: SVN Analysis Tool no.18.



Fig. 6B.3: The Fall – Part 2.

Multiple Moments Method (Spread out) – Segmented

Journey Mode (Temporality communicated through repetition of actor)

Event4: Adam and Eve are being driven out of the Garden of Eden – M4, and Event 5: The angel is accompanying Adam and Eve out of Eden – M5. Here again in the SVN Analysis Tool, we select the Multiple Moment: Multiple iUnits column and proceed to examine the SVN.

Event: Multiple events are depicted in the SVN.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actors Adam and Eve are repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out horizontally along the x-axis.

Location /Place: The place where the events take place is the Garden of Eden.

Conceptual Narrative Space: The events take place at different places inside and outside the garden, thus we understand that the space represented is relative to each other.

Compositional Space: The compositional space is thus explicitly divided into two spaces to contain a single iUnit each. Dividers used are in the form of the door and the wheel.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time. The passage of time is indicated by the repetition of the principle actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments that arranged in a spread out manner. The moments are juxtaposed and separated with dividers and so we can say the SVN has a segmented compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story he or she travel through the SVN.

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the **Multiple Moments Method** (Spread out) – Continuous and employs the **SVN Discourse Mode: Journey** (where temporality is communicated through repetition of actors).

From our analysis it is clear that Wickhoff uses the word *continuous* in a broad wholistic sense that transverses not only time and space but also the manner of narration.

It would be useful to note at this juncture that Wickhoff (1900) justifies the selection of the word ‘Continuous’ to nominate this kind of discourse method attributing it to the way in which passage of time is treated by the repetition of the actor. In his words:

(...) as the series of related circumstances passing, smoothly and unbroken, one into another, just as during a river voyage the landscape of the banks seems to glide before our eyes (Strong ed. Transl., Wickhoff, 1900:8)

We shall get back to this a little later. We now move on to the next method discussed – the Complementary Method.

Complementary Method

As an illustration of this method the SVN discussed titled The Killing of Troilus that appears on the Francoise Vase – Fig. 6B.4 .

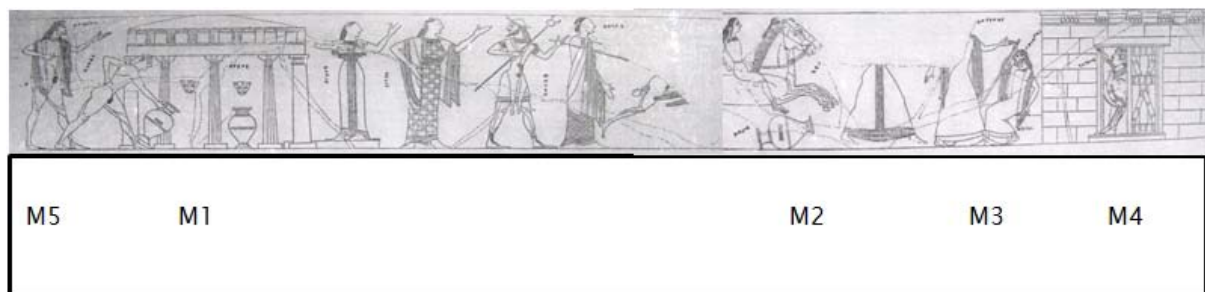


Fig.6B.4: The Killing of Troilus – Complementary Mode.

On comparing the visual to the story, it is quite clear (albeit not at first glance) that multiple moments are represented as within a single compositional space that is implicitly divided by the iUnits formed. One also becomes aware that the principle actor is shown only once and the other events are constructed by the support actors. Armed with this information we shall proceed to apply the SVN Analysis Tool.

The sequence of events is as follows:

Event 1: Troilus and his sister go to the water place to give his horses a drink when Achilles arrives and begins chasing him -M1.

Event 2: Achilles catches up with Troilus and kills him, while his sister flees –M2.

Event 3: A messenger arrives at the home of Troilus and announces the sad news to his father Priam –M3.

Event 4: Troilus’s brothers march out to avenge the death of their brother –M4.

Event 5: Apollo is annoyed at hearing the news that the killing took place at a site sacred to him –M5.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	1
		Conflated	0
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments – principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	1
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
		Conflated	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition the Actor	1
		Temporality communicated through repetition of Actor	0

Table 6A.5: SVN Analysis Tool no.19.



Fig. 6B.5: The killing of Troilus.

For a larger image see Appendix 6A-C pp 507.

Multiple Moments Method (Spread out) – Continuous

Journey Mode (Temporality communicated without repetition of the actor)

Post application of the SVN Analysis Tool we gain an understanding that:

Event: Multiple events are depicted in the SVN.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actor Troilus is not repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out horizontally along the x-axis.

Location /Place: The place where the events unfold vary.

Conceptual Narrative Space: The events take place at different places, thus we understand that the spaces represented are relative to each other.

Compositional Space: The compositional space is implicitly divided into two five spaces that represent different places that contain a single iUnit each.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time but the principal actor is not repeated.

On the basis of the presence of elements identified above we arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments that arranged in a spread out manner. The moments are placed side by side without any dividing devices to separate them and so we can say the SVN has a continuous compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as he or she travel through the SVN.

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the **Multiple Moments Method** (Spread out) – Continuous and employs the **SVN Discourse Mode: Journey** (where temporality is communicated without repetition of actors).

Here Wickhoff (1900) emphasizes that without repetition of the *dramatis persona*, it (the SVN) aims at the complete expression of everything that happens before or after the central event, or that concerns the subject matter. It is clear from the analysis, what Wickhoff calls ‘complementary’ is to do with the manner in which meaning can be generated out of the image, that is through the arrangement of the iUnits in a manner such that they are interconnected in nature. The story has to be recognized and composed by reading what the iUnits signify and also by filling in what is not shown.

While the points presented by Wickhoff are valid and merit a position as distinguished ways of discourse production in SVN, it is clear from the analysis that two different rationales are being used to draw the distinction. A comparative analysis of the two examples using the SVN Analysis Tool as a pivot will enable us to pick out the points of distinction. We compare the two SVN, in the table 6B.6. The Continuous Method example – titled The Fall – part one we designate the as SVN 1 and The Complementary Method example – titled The Killing of Troilus we assign as SVN 2. Through the Tool we are able to pinpoint the differences in both of the SVN.

We shall now survey these areas.

The SVN Composition Analysis: Comparative Study – Methods proposed by Wickhoff
SVN1 and 2 had differences in the following areas:

MAJOR points of difference:

1) *Principle Actor Appearance:* In SVN 1 there were a total of three moments and the actor was present in all of them, while SVN 2 consisted of four moments and the principal actor was shown only once. This is an important point of difference between the two that will lead to further inferences.

4) *Navigation Type:* In SVN 1 the passage of time is marked by the presence of the actor in each moment. In SVN 2 the passage of time is indicated by the moment or iUnit itself, hence here the principle actor is shown just once.

MINOR points of difference:

2) *Location / Place:* The events in SVN 1 all unfold at the same place, in which the scene of actions are relatively close, but in SVN 2 the events occur at places physically quite far apart.

3) *Compositional Space:* In SVN 1 the compositional space is explicitly divided using dividers thus separating each moment from the next. In SVN 2 although as many as five iUnits are present the Compositional space is divided but in an implicit manner without the use of dividing devices.

The SVN Composition Type: Comparative Study – Methods proposed by Wickhoff

On examining the SVN's composition type it was found that SVN 1 and SVN 2 are both composed of Multiple Moments. The difference between them is in the way the moments are distinguished from each other, that the SVN Compositional Aspects. While SVN 1 is segmented due to the use of dividers, SVN 2 is continuous as there is no compositional element that obstructs the flow of moments.

SVN Composition Analysis: Comparative				
	Multiple Moments	SVN1	SVN 2	Observations
Event	One	0	0	Both the SVNs represent multiple events.
	Multiple	1	1	
Moment	Multiple - Concurrent arrangement	0	0	Arrangement of the moments in both cases is successive in nature.
	Multiple - Successive arrangement	1	1	
Principal Actor Appearance	Absent	0	0	While in SVN 1 the principal actor is repeated, in SVN 2 the actor is shown only once.
	Shown Once	0	1	
	Conflated	0	0	
	Repeated	1	0	
Conceptual Narrative Time	Multiple points in time			
Timeline arrangement	Spread out	1	1	Both the SVNs are spread across the X axis.
	Layered	0	0	
Location / Place	A particular place	1	0	SVN 1 unfolds at a particular place while the events in SVN 2 occur at different places.
	Different places	0	1	
Conceptual Narrative Space	One Specific space	0	0	In both cases the spaces indicated are relative to each other.
	Relative spaces	1	1	
Compositional Space	Implicitly divided space	0	1	The compositional space in SVN 1 is divided using dividers. In SVN 2 there is no explicit division of space, but the space is divided in an implicit manner by the iUnit themselves.
	Explicitly divided spaces - Dividers	1	0	
	Explicitly divided spaces - Panels	0	0	
Arrangement of moments in space	Comfortably arranged	1	1	Both the SVNs are quite comfortably arranged.
	Compressed	0	0	
Navigation type	Events narrated through Multiple moments – principal actor absent	0	0	While temporality in SVN1 is communicated by the repetition of the principal actor, in SVN2 movement in the story is not principal actor dependent and therefore the actor is shown only once.
	Events narrated through Multiple moments - principal actor not repeated	0	1	
	Events narrated through Multiple moments - principal actor repeated	1	0	

SVN Composition Type: Comparative			SVN 1	SVN 2	Observations
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0	0	NA
		Synoptic	0	0	
	Multiple Moments	Spread out	1	1	Both SVNs are composed of multiple moments that are arranged spread out across the X axis.
		Layered	0	0	
		Compressed	0	0	
		Conflated	0	0	
SVN Compositional Aspects	Continuous		0	1	SVN 1 is segmented; SVN 2 is continuous in nature.
	Segmented		1	0	
SVN Discourse Mode (order of telling)	Anchored	Single Event	0	0	
		Concurrent Events	0	0	
	Journey	Temporality communicated without the Actor	0	0	While both SVN invite the viewer to embark on a journey, in SVN 1 the actor is repeated and in SVN 2 the actor is not repeated.
		Temporality communicated without repetition of Actor	0	1	
		Temporality communicated through repetition of actor	1	0	

Table 6B.3: Table showing comparative analysis between Methods proposed by Wickhoff.

A difference was also noted in the Discourse Mode. While both SVN 1 and SVN 2 are presented in the Journey Mode, the way the story is communicated differs. In SVN 1 the actor takes the viewer through the tale and is a constant companion, while in SVN 2 the designer expects the viewer to embark on a journey and construct the narrative weaving together the visual moments composed around the circumstances that precede and follow the moment of which the principle actor is a part.

Thus it is clear from the comparative analysis that Wickhoff's categorizations are structured around two very different rationales. While the 'Continuous Method' is composed around the concept of the 'order of presentation' i.e. the SVN Construction Method, the 'Complementary Method' is based on the 'order of telling' i.e. the SVN Discourse Mode.

As for the nomination, we find it problematic. Based on the comparative analysis we present the argument that as far as the "Continuous Method" is considered we find both SVN 1 and SVN 2 to be "continuous" in the sense Wickhoff himself defines it:

(...)as the series of related circumstances passing, smoothly and unbroken, one into another, just as during a river voyage the landscape of the banks seems to glide before our eyes. (Strong ed. Transl., Wickhoff 1900:8)

In fact we find SVN 2 to be closer to being termed "continuous" than SVN 1 as the dividers actually obstruct the flow of the visual moments.

As to the term “Complementary”, while we agree with the distinction pointed out by Wickhoff, we find the term nominated problematic. The word “Complementary” means – acting as complement. We understand Wickhoff’s effort to highlight the fact that each iUnit works as a complement to bring out the whole tale. While the intention behind using the term is valid, the term itself does not sufficiently bring out the essence of this type of discourse technique. It can be argued that SVN 1 is also “complementary” as even though the actor is repeated, the iUnits still work in conjunction to tell the tale.

Thus the actual difference between the two SVNs – that of the multiple presence and singular presence of the principle actor over multiple moments, is left out altogether.

As there is no visual example accompanying the Isolating Method we cannot discuss it adequately. But based on the description, it is

(...) [a] method which gives striking scenes either separately or else side by side, but divided by framework. (Strong ed. Transl., Wickhoff, 1900:13)

We can speculate that Wickhoff again uses a very different rationale to distinguish this method. Going by the description if we were to apply the SVN Analysis Tool, the mention of “striking scenes separately” seems to point towards the Single Moment Method, Discourse Mode – Anchor.

The “[striking scenes] side by side, but divided by a framework” seems to suggest distinct events composed as individual SVN compositions. We would then be able to identify this kind of SVN as following the Multiple Moments Method – Spread out (segmented). As to the Discourse Mode, deducing from the description we can only say that it would be Journey. We now move towards the next body of work – Methods advanced by Kurt Weitzmann.

Kurt Weitzmann

Weitzmann too presented three methods of telling visual stories. These he nominated: the Monoscenic Method, the Simultaneous Method and the Cyclic Method (refer table 6B.4).

Scholar	Method / Mode	SVN Title	SVN No.
Kurt Weitzmann	The Monoscenic Method	The Killing of the Wooers	a
		The composition is based on the drama Medea of Euripides	b
	The Simultaneous Method	Odysseus and Polyphemus	c
		The Killing of Troilus	d
	The Cyclic Method	A scene from the Odyssey	e

Table 6B.4: Table showing Methods proposed by Weitzmann.

We will begin the discussion on the Monoscenic Method.

Monoscenic Method

Weitzmann used a number of examples to supplement his definition of the Monoscenic Method. We select two for discussion. The first example discussed is a vase that represents a scene from the Odyssey ‘The Killing of the Wooers’. A comparison with the story tells us that the visual communicates the story through a single moment. We now apply the SVN Analysis Tool.

There are certain set conditions for the single moment-iUnit to exist and these are already indicated in the SVN tool. Thus the only element that could possibly be a point of distinction is the presentation of the moment. In this case the moment is presented in an unabridged manner. That is to say the event is presented in totality with the figures of the actors engaged in the act. Thus we conclude that the SVN Composition is composed of a **Single Moment Method** (Unabridged) and the **Discourse Mode** is Anchored (Single event).

Weitzmann nominates this type of SVN as the Monoscenic Method, where ‘mono’ means one and ‘scenic’ means scene. This nomination works very well in the case of this SVN but the second example presented by Weitzmann was a little confusing. We now move to the next example discussed by Weitzmann in the context of the ‘Monoscenic Mode’.

SVN Composition Analysis				
	Single Moment One - iUnit		Multiple Moments Multiple - iUnits	
Event	One		One	
			Multiple	
Moment	One - unabridged	1	Multiple - Concurrent arrangement	
	One - synoptic	0	Multiple - Successive arrangement	
Principal Actor Appearance	Shown Once		Absent	
			Shown Once	
			Conflated	
			Repeated	
Conceptual Narrative Time	One point of time		Multiple points in time	
Timeline arrangement			Spread out	
			Layered	
Location / Place	A particular place		A particular place	
			Different places	
Conceptual Narrative Space	One Specific space		One Specific space	
			Relative spaces	
Compositional Space	One Unit of Space		Implicitly divided space	
			Explicitly divided spaces - Dividers	
			Explicitly divided spaces - Panels	
Arrangement of moments in space			Comfortably arranged	
			Compressed	
Navigation type	Event narrated through a single moment		Events narrated through Multiple moments - principal actor absent	
			Events narrated through Multiple moments - principal actor not repeated	
			Events narrated through Multiple moments - principal actor repeated	

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	1
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	1
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	0

Table 6A.8: SVN Analysis Tool no.20.



Fig. 6B.6: The Killing of the Wooers.
For a larger image see Appendix 6B-A pp 514.

Single Moment Method (Unabridged)

Anchored Mode (Single event)

The example in question is the SVN whose composition is based on the drama Medea of Euripides. The principal actor of the story is Jason. The two moments or iUnits that are represented are connected to each other through this character. But in this SVN the principal actor does not participate in either of the two moments in the SVN composition.

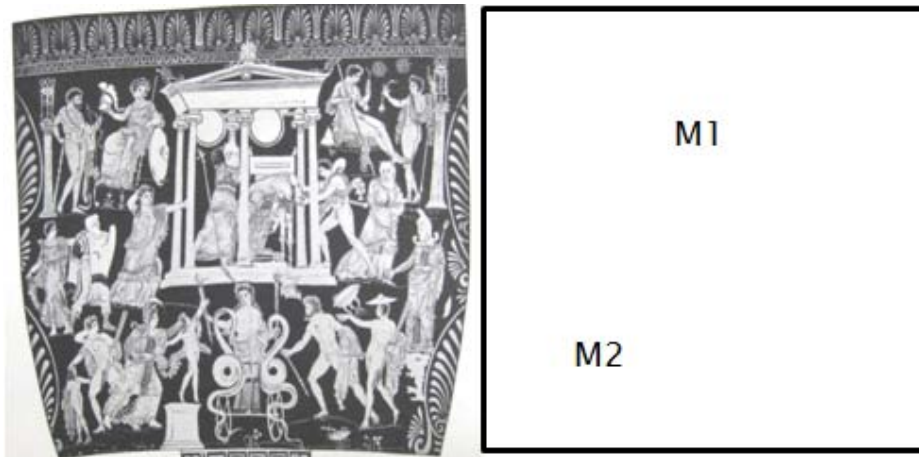


Fig. 6B.7: Medea of Euripides, Monoscenic Method.

In the SVN are two events:

Event 1: Shows the daughter of Ceron is dying – M1, and

Event 2: Shows Medea killing her Children –M2.

According to the description provided by Weitzmann the two iUnits are surrounded by many supplementary figures that are not related to the two events portrayed. According to the story both the events unfold at the same place and the events are arranged in a sequence in the compositional space. We will now apply the SVN Analysis Tool in order to examine the working of this SVN.

Event: Multiple events are depicted in the SVN.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actors are absent from both of the iUnits.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out vertically along the y-axis.

Location /Place: The events unfold at a certain place.

Conceptual Narrative Space: The events take place at different locations within the same place, thus we understand that the spaces represented are relative to each other.

Compositional Space: The compositional space is implicitly divided into two spaces to contain a single iUnit each.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	1
		Shown Once	0
		Conflated	0
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal actor absent	1
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	1
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	0

Table 6A.9: SVN Analysis Tool no.21.



Fig. 6B.8: Medea of Euripides.
For a larger image see Appendix 6A-C pp. 507

Multiple Moments Method (Spread out) – Continuous

Journey Mode (Temporality communicated without actor)

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time. The passage of time is indicated by the happenings of the iUnits themselves.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments that arranged in a spread out manner. The moments are juxtaposed vertically and so we can say the SVN has a continuous compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as he or she travel through the SVN.

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the Multiple Moments Method (Spread out) – Continuous and employs the SVN Discourse Mode: Journey (where temporality is communicated without the actor).

It is clear from the examination that both the SVNs discussed by Weitzmann as examples of the ‘Monoscenic Method’ are in fact quite dissimilar in terms of both the SVN Construction Method as well as the SVN Discourse Mode. The second example in fact contradicts the description of the Monoscenic Method suggested as

...based on the principle of the unity of time and place’, characterized by the concentration on a single action within the limits of one scene (Weitzmann, 1970:14).

We could alternatively try to reason that Weitzmann is probably referring to the ‘single common setting’ against which the moments unfold. But this view is not mentioned anywhere and therefore can be ruled out. We now move towards the next method proposed.

Simultaneous Method

As an example of the Simultaneous method the SVN considered is ‘Odysseus and Polyphemus’. This SVN tells the adventure of Odysseus’s encounter with the one eyed giant Polyphemus. The tale is communicated through three events, within a single compositional space. We shall subject the SVN to our SVN Analysis Tool 6B.10.

The events depicted in the SVN Fig. 6B.8 are:

Event 1: Polyphemus eats Odysseus’s men – M1.

Event 2: Odysseus offers Polyphemus wine – M2

Event 3: Odysseus and his men spear the giant in his eye. –M3



Fig. 6B.9: Odysseus and Polyphemus, Simultaneous Method.

Event: Multiple events are depicted in the SVN albeit signified by objects associated with each event.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actors Odysseus and Polyphemus are shown only once.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are layered along the z-axis.

Location /Place: The events unfold at a single location.

Conceptual Narrative Space: The moments unfold at one specific space.

Compositional Space: The compositional space is implicitly divided into three spaces (layered) to contain a single iUnit each.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time but the principal actors are not repeated.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments that conflated as the principal actors participate in multiple moments. The moments are layered without any divideing devices to separate them and so we can say the SVN has a continuous compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as one travells through the SVN.

SVN Composition Analysis			
	Single Moment One - iUnit		Multiple Moments Multiple - iUnits
Event	One	One	0
		Multiple	1
Moment	One - unabridged	0	Multiple - Concurrent arrangement
	One - synoptic	0	Multiple - Successive arrangement
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	1
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	0
		Layered	1
Location / Place	A particular place	A particular place	1
		Different places	0
Conceptual Narrative Space	One Specific space	One Specific space	1
		Relative spaces	0
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	1
		Events narrated through Multiple moments - principal actor repeated	0

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition of Actor	1
		Temporality communicated through repetition of actor	0

Table 6B.10: SVN Analysis Tool no.22.



Fig. 6B.10: Odysseus and Polyphemus.
For a larger image see Appendix 6A-C pp. 507

**Multiple Moments Method –
Conflated (Continuous)**

Journey Mode (Temporality
communicated without repetition of
Actor)

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the Multiple Moments Method (Conflated) – Continuous and employs the SVN Discourse Mode: Journey (where temporality is communicated without repetition of actors).

Weitzmann (1947) employs the term ‘Simultaneous Method’ where he maintains:

(...) within the limits of a single scene several actions take place at the same time, i.e. simultaneously. (14)

On examining the SVN through the SVN Analysis tool it is clear that the multiple moments are arranged in a sequence, but along the z-axis, layered one on top of the other. The only clues that the events occur is through the objects that are peculiar to a specific event. For e.g. the legs in the hands of Polyphemus signify the event where he eats the companions of Odysseus. We can thus contrary to the claim made by Weitzmann detect a movement in time.

The next example discussed under this category is the SVN ‘The Killing of Troilus’. This SVN has been examined earlier on page 238, it is quite apparent from the analysis that the events unfold in a sequence. Thus in this case too Weitzmann’s proposal falls void.

At a philosophical level the issue of ‘simultaneity’ in SVN is questionable, as by the very fact of multiple moments juxtaposed in SVN renders all the events being simultaneous in some sense. This then cannot be valid criteria for distinction. We now move towards the Cyclic Method.

Cyclic Method

Weitzmann presents a scene from the Odyssey that occurs on a cup from Berlin. A comparison with the story helps us to detect three events arranged in a sequence across the outer surface of the vessel.

We will examine this cup with the help of the SVN Analysis Tool. A total of three events are represented. Each of the events takes place at a point of time, at a different place and is represented at a particular space. They are:

Event 1(E1): Eumaeus and Philoetius fether the feet and arms of the unfaithful goatherd Melanthius, expressed as M1.

Event 2(E2): In the next event (at the right) the two faithful servants Eumaeus and Philoetius stand before Melanthius, who they hanged head down on a twisted rope, thus fulfilling their task in getting rid of the goatherd, expressed as M2.

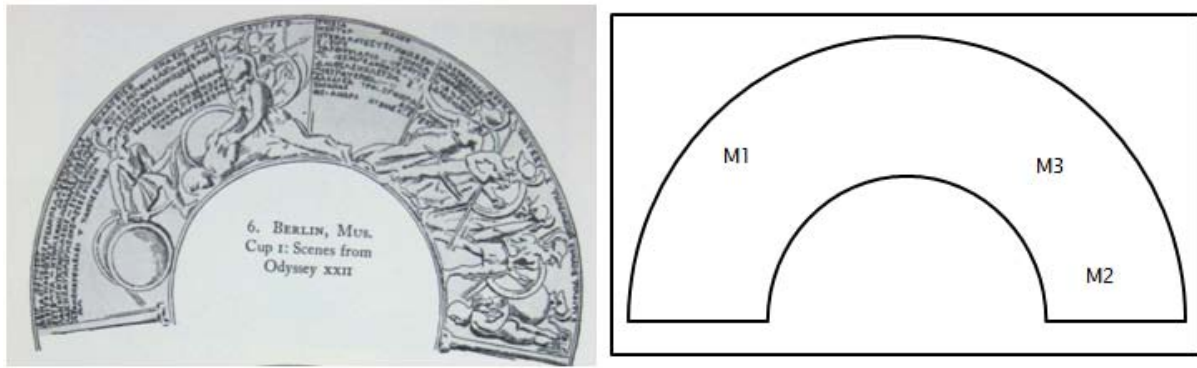


Fig. 6B.11: Scene from the Odyssey, Cyclic Method.

Event 3(E3): Then follows a third scene (in the centre), in which Athena incites Odysseus and Telemachus to fight against the wooers, expressed as M3.

Event: Multiple events are depicted.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actors are repeated twice.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out along the x-axis.

Location /Place: The events unfold at different locations.

Conceptual Narrative Space: The moments unfold at relative spaces.

Compositional Space: The compositional space is implicitly divided into three spaces (layered) to contain a single iUnit each.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time with the principal actors repeated.

On the basis of the presence of elements identified above, we arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments repeating the principal actors in multiple moments. The moments are spread out without any dividing devices to separate them. Therefore the SVN has a continuous compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as one travels through the SVN.

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the **Multiple Moments Method** (Spread out) – Continuous and employs the

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments – principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition the Actor	0
		Temporality communicated through repetition of Actor	1

Table 6B.11: SVN Analysis Tool no.23.



Fig. 6B.12: Scene from the Odyssey.
For a larger image see Appendix 6B-A pp 514.

Multiple Moments Method (Spread out) Continuous

Journey Mode (Temporality communicated through repetition of actor)

SVN Discourse Mode: Journey (where temporality is communicated through the repetition of actors).

Weitzmann uses the word ‘Cyclic’ to describe this kind of an SVN, but as we can see through our examination that this SVN is not much different from the SVN titled ‘The Killing of Troilus’ or the ‘Scenes from the Medea’ except in the matter of the presence of the actor. While in the SVN ‘Scenes from the Medea’ the principal actor is absent altogether, in SVN ‘The Killing of Troilus’ the principal actor is shown only once, and in the SVN ‘Scenes from the Odyssey’ the principal actor is repeated. But Weitzmann does not bring out this difference at all.

We also at this point express our concern with the word ‘cyclic’. If the word cyclic had been used specifically to describe SVN on circular surfaces only, we would have still made an exception and accepted the term¹³⁹, but Weitzmann extends the cyclic method to continue on to manuscript illustrations as well. It is for this reason we find the term problematic.

A comparative analysis employing the SVN Analysis Tool of the five SVN's discussed will bring out the difference in each of them (Table 6B.12). One of the first level differences between the five SVN's (that we will refer to as SVN a, SVN b, SVN c, SVN d and SVN e)¹⁴⁰ is, while SVN a, is a Single Moment Method, SVN b-e are composed of Multiple Moments. We shall conduct a comparative analysis on the latter four.

When juxtaposed the four SVN appear to have most elements in common. The points where differences arise as seen in Table 6B.12 are:

SVN Composition Comparative Analysis:

MAJOR points of difference:

Principal Actor Appearance: All of the four have totally dissimilar ways in which the principal actor is acknowledged.

Navigation type: While SVN b conveys the story around the absent actor, SVN's c and d communicate the story by showing the actor only once. SVN e alone relates the story by repeating the principal actor.

¹³⁹ Owing to the circular nature of the cup, the first moment and the last moment are juxtaposed, capturing the SVN and setting it in a eternal cyclic loop.

¹⁴⁰ SVN a – The Killing of the Wooers

SVN b – Scenes from Medea

SVN c – Odysseus and Polyphemus

SVN d – The Killing of Troilus

SVN e – Scenes from the Odyssey

SVN Composition Analysis: Comparative					
	Multiple Moments	SVN b	SVN c	SVN d	SVN e
Event	One	0	0	0	0
	Multiple	1	1	1	1
Moment	Multiple - Concurrent arrangement	0	0	0	0
	Multiple - Successive arrangement	1	1	1	1
Principal Actor Appearance	Absent	1	0	0	0
	Shown Once	0	0	1	0
	Conflated	0	1	0	0
	Repeated	0	0	0	1
Conceptual Narrative Time	Multiple points in time				
Timeline arrangement	Spread out	1	0	1	1
	Layered	0	1	0	0
Location / Place	A particular place	1	1	0	0
	Different places	0	0	1	1
Conceptual Narrative Space	One Specific space	0	1	0	0
	Relative spaces	1	0	1	1
Compositional Space	Implicitly divided space	1	1	1	1
	Explicitly divided spaces - Dividers	0	0	0	0
	Explicitly divided spaces - Panels	0	0	0	0
Arrangement of moments in space	Comfortably arranged	1	1	1	1
	Compressed	0	0	0	0
Navigation type	Events narrated through Multiple moments – principal actor absent	1	0	0	0
	Events narrated through Multiple moments - principal actor not repeated	0	1	1	0
	Events narrated through Multiple moments - principal actor repeated	0	0	0	1

SVN Composition Type: Comparative			SVN a	SVN b	SVN c	SVN d
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0	0	0	0
		Synoptic	0	0	0	0
	Multiple Moments	Spread out	1	0	1	1
		Layered	0	0	0	0
		Compressed	0	0	0	0
		Conflated	0	1	0	0
SVN Compositional Aspects	Continuous		1	1	1	1
	Segmented		0	0	0	0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0	0	0	0
		Concurrent Events	0	0	0	0
	Journey	Temporality communicated without the Actor	1			
		Temporality communicated without repetition of Actor		1	1	
		Temporality communicated through repetition of actor				1

Table 6B.12: Table showing comparative analysis between Methods proposed by Weitzmann.

MINOR points of difference:

Timeline arrangement: Here we find SVN c the moments are layered while the others the moments are spread out.

Location / Place: Moments in SVN d unfold at different places while the moments in SVN b, c and e unfold at the same place.

Conceptual Narrative Space: Moments in SVN c are shown unfolding at one specific place, while the events in the other SVNs unfold at relative spaces.

SVN Composition Type Comparative Analysis:

Here again the as all the four SVNs are Multiple Moments Method and are continuous in nature the major point of difference is to do with the Discourse Mode while the minor divergences can be found in the Construction Method.

MAJOR points of difference: SVN Discourse Mode

All four of the SVNs are in the Journey Mode: which means the viewer has to travel through the visual. But the differences arise in the manner of travel. While in SVN b the viewer travels across the moments that are constructs of circumstances revolving around the principal actor who does not participate in them. In SVN c and d the principal actor is shown once only. While in SVN e the actor is repeated and guides the viewer through the story.

MINOR points of difference: SVN Construction Mode

While the moments in SVN c are layered, those of SVNs b, d and e are spread out.

Thus in our opinion although Weitzmann was right in isolating distinct ways of storytelling in the SVN, the distinctions needed more detail. We now move on to the next body of work.

Vidya Dehejia

Of the researchers studied so far, Dehejia's (1997) work by far showcases the most number of discourse techniques for SVN. Vidya Dehejia does not use the term 'method' but instead prefers the word 'mode'. She employs this term to mean the various options (which could have been used equally effectively) available to the designer. In total she draws a distinction between seven narrative modes. Of the seven we will not consider the Narrative Networks Mode as we found it to be on a level different from the rest. Additionally, Within the Monoscenic category a distinction is made between Monoscenic Mode: Theme of Action and Monoscenic Mode: Being in State verses Being in Action. For our purpose here we will use the Monoscenic Mode as a whole concept, as we find the distinction made to be sub-categories of this mode. Thus in totality we will be examining five of the Modes proposed by Dehejia as shown in the Table 6B.13 below. We begin with the Monoscenic Narrative Mode.

Scholar	Method / Mode	SVN Title	SVN No.
Vidya Dehejia	Monoscenic Narrative	Vessantara Jataka	i
	Continuous Narrative	The Great Departure	ii
	Sequential Narrative	Story of Nanda	iii
	Synoptic Narrative	Chaddanta Jataka	iv
	Conflated Narrative	Dipankara Jataka	v

Table 6B.13: Table showing Modes proposed by Dehejia.

Monoscenic Narrative Mode:

Dehejia begins her work on the ways of telling SVN way of the Monoscenic Narrative Mode. She describes this type of visual storytelling to be based around a single event in a story (Dehejia, 10). One of the examples she discusses is the Vessantara Jataka from Bharut. In this visual the designer presents viewers with a single scene. As seen from the SVN analysis tool it obviously conforms to the Single Moment Method. The SVN is expounded in totality with all the actors involved present.

On application of the SVN Analysis Tool it becomes clear that this SVN composition is composed of the **Single Moment Method** (Unabridged) and is in **Anchor Mode** (single event). We move on next to the continuous mode.

SVN Composition Analysis				
	Single Moment One - iUnit		Multiple Moments Multiple - iUnits	
Event	One		One	
			Multiple	
Moment	One - unabridged	1	Multiple - Concurrent arrangement	
	One - synoptic	0	Multiple - Successive arrangement	
Principal Actor Appearance	Shown Once		Absent	
			Shown Once	
			Conflated	
			Repeated	
Conceptual Narrative Time	One point of time		Multiple points in time	
Timeline arrangement			Spread out	
			Layered	
Location / Place	A particular place		A particular place	
			Different places	
Conceptual Narrative Space	One Specific space		One Specific space	
			Relative spaces	
Compositional Space	One Unit of Space		Implicitly divided space	
			Explicitly divided spaces - Dividers	
			Explicitly divided spaces - Panels	
Arrangement of moments in space			Comfortably arranged	
			Compressed	
Navigation type	Event narrated through a single moment		Events narrated through Multiple moments - principal actor absent	
			Events narrated through Multiple moments - principal actor not repeated	
			Events narrated through Multiple moments - principal actor repeated	

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	1
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	1
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	0

Table 6B.14: SVN Analysis Tool no.24.



Fig.6B. 13: Vessantara Jataka, Bharut.
For a larger image see Appendix 6B-A pp 514.

Single Moment Method (Unabridged)

Anchored Mode (Single event)

Continuous

Dehejia (1997) defines the Continuous Narrative mode as:

Continuous narratives depict successive events of an episode or successive episodes of a story within a single enframed unit, repeating the figure of the protagonist in the course of the narrative. Consecutive time frames are presented within a single visual field, without any dividers to distinguish one time frame from the next (...). (15)

From this it can be established that Dehejia uses the word Continuous purely in the compositional sense of uninterrupted narration. The example described to illustrate this mode is an SVN titled Great Departure of the Buddha from Sanchi. The SVN portrays four successive moments of the event within the compositional space of this SVN. We will examine the SVN with the aid of the SVN Analysis Tool (Table 6B.15).

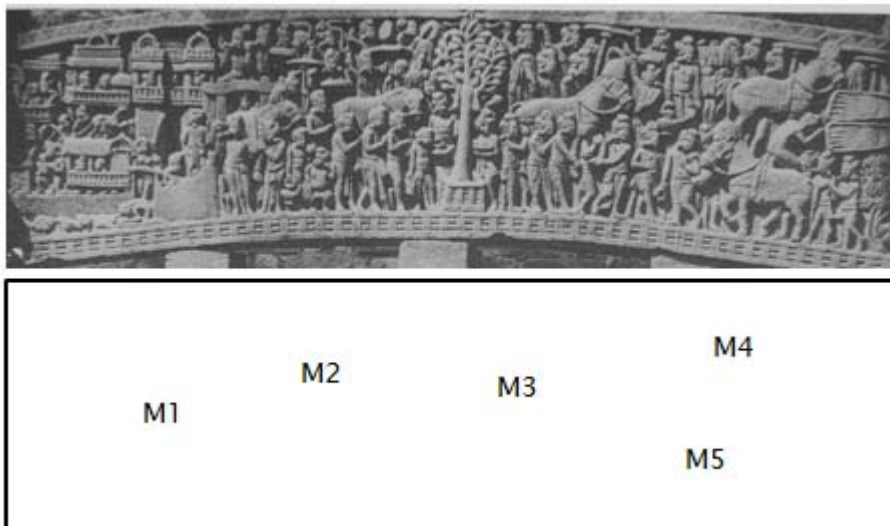


Fig.6B.14: The Great Departure, Continuous Mode.

Event: Multiple events are depicted.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actor (in this case the Buddha is symbolized by the Parasol over the horse) is repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out along the x-axis.

Location /Place: The events unfold at different locations.

Conceptual Narrative Space: The moments unfold at relative spaces.

Compositional Space: The compositional space is implicitly divided into four spaces.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	1
		Multiple	0
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	1

Table 6B.15: SVN Analysis Tool no.25.



Fig. 6B.15: The Great Departure, Sanchi.
For a larger image see Appendix 6B-A pp 514.

Multiple Moments Method (Spread out) Continuous

Journey Mode (Temporality communicated through repetition of the actor)

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time identified by the repetition of the principal actor.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN composition. SVN composition is composed of the **Multiple Moments Method** (Spread out) – Continuous and employs the SVN **Discourse Mode: Journey** (where temporality is communicated through the repetition of actors). We now turn to the sequential mode.

Sequential

Dehejia attributes the characteristic feature of this mode to the presence of dividers. Like the continuous narrative in this mode, the actor is repeated at different times and places. The difference between continuous and sequential narrative is of a compositional kind, revolving around the principle of enframement. In the sequential narratives, events are separated from one another by a variety of compositional means. Each event is contained within a separate frame. In other words, each iconographic unit is separated from the next. One of the examples presented to explain this mode is SVN called the Story of Nanda Fig.6B.16.

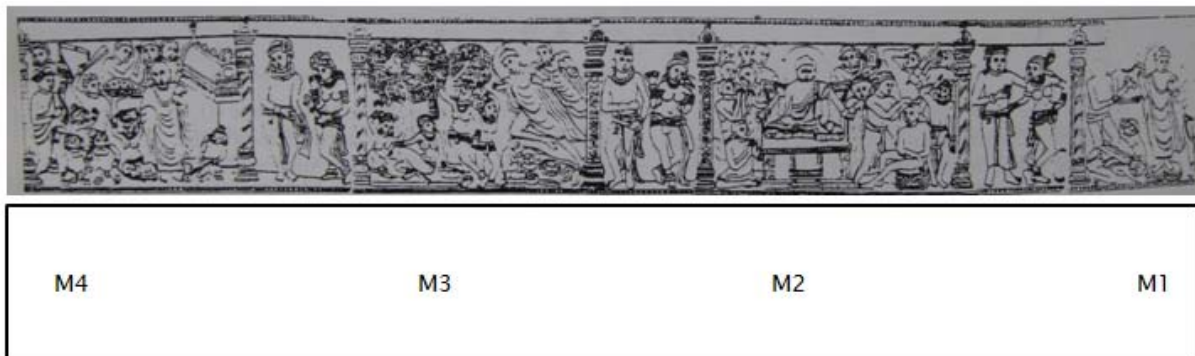


Fig.6B.16: Story of Nanda, Sequential Mode.

that appears at Goli. In this example, each event is contained in a cell bound by frames on all sides. There are four such events, represented as visual moments. These cells are separated from one other by a panel on which is an amorous couple. We will look at this SVN through the Tool.

Event: Multiple events are depicted.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actors are repeated twice.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out along the x-axis.

Location /Place: The events unfold at different locations.

Conceptual Narrative Space: The moments unfold at relative spaces.

Compositional Space: The compositional space is implicitly divided into three spaces (layered) to contain a single iUnit each.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time with the principal actors repeated.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN composition:

SVN Construction Method: This story is presented employing multiple moments repeating the principal actors in multiple moments. The moments are spread out without any dividing devices to separate them and so we can say the SVN has a continuous compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as he or she travel through the SVN.

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the **Multiple Moments Method (Spread out)** – Segmented and employs the **SVN Discourse Mode: Journey** (where temporality is communicated through the repetition of actors).

It is clear from the analysis that the SVNs – The Great Departure of Buddha and the Story of Nanda share similar characteristics, the only point of difference being the SVN Compositional Aspects. Dehejia makes a distinction based on the compositional nature of the SVN. She attributes the difference between Continuous and Sequential to the presence of dividers or frames in the latter SVNs. Although this distinction is justified, the term used to identify this category is problematic. Sequential, comes from the word – sequence, which tells us that the events presented follow a sequence. What this term does not tell us is that the sequence of events is interrupted by dividers or frames and does not flow seamlessly into one another. Moreover the word sequential could be used to describe the above discussed continuous method of narration as well, as the events in those SVNs also follow a sequence. We now move to the next mode.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	0
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	1
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	1
		Layered	0
		Compressed	0
SVN Compositional Aspects	Continuous		0
	Segmented		1
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	1

Table 6B.16: SVN Analysis Tool no.26.



Fig.6B.17: The story of Nanda, Goli.

For a larger image see Appendix 6B-A pp 514.

Multiple Moments Method (Spread out) Segmented

Journey Mode (Temporality communicated through repetition of the actor)

Synoptic

Dehejia mentions the synoptic mode of narration as being one where multiple episodes from a story are depicted within a single frame but their temporal sequence is not communicated. Furthermore she says there is no consistent or formal order of presentation with regard to either causality or temporality¹⁴¹. She highlights the scant attention paid to the element of time as characteristic of this mode. The multiple episodes of a story generally contain the repeated figure of the protagonist. We shall now discuss an example of this mode with the help of the Analysis Tool. The SVN is one that appears on a medallion called the Chaddanta Jataka. A total of seven events are presented as shown in Fig. 6B.18.

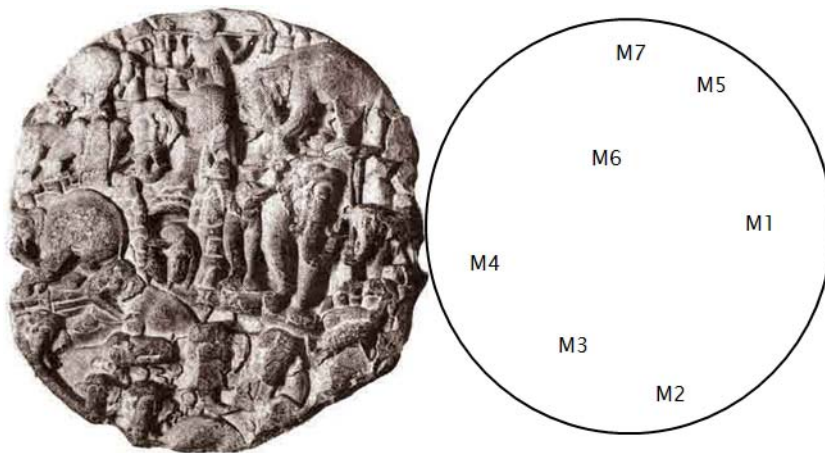


Fig.6B.18: Chaddanta Jataka, Synoptic Mode.

Event: Multiple events are depicted.

Moment: The moments are arranged in a sequence though not easily discernable.

Principal Actor Appearance: The principal actors are repeated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are spread out along the x and y-axis.

Location /Place: The events unfold at different locations.

Conceptual Narrative Space: The moments unfold at relative spaces.

Compositional Space: The compositional space is implicitly divided into multiple spaces.

Arrangement of moments in Space: The visual moments are compressed in the given space.

Navigation type: The principal actor repeated marks the passage of time.

¹⁴¹ In the synoptic mode of narration, multiple episodes from a story are depicted within a single frame but their temporal sequence is not communicated and there is no consistent or formal order of presentation with regard to either causality or temporality. The scant attention paid to the element of time is characteristic of this mode. The multiple episodes of a story generally contain the repeated figure of the protagonist (Dehejia 1997:21).

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	0
		Repeated	1
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	1
		Layered	0
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	0
		Compressed	1
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	1
SVN Compositional Aspects	Continuous		1
	Segmented		0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	1

Table 6A.17: SVN Analysis Tool no.27.



Fig.6B.19: Chaddanta Jataka, Amravati.
For a larger image see Appendix 6B-A pp 514.

Multiple Moments Method (Compressed) Continuous

Journey Mode (Temporality communicated through repetition of the actor)

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments repeating the principal actors in multiple moments. The moments are compressed without any dividing devices to separate them and so we can say the SVN has a continuous compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as one travels through the SVN.

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the **Multiple Moments Method (Compressed)** – Continuous and employs the **SVN Discourse Mode: Journey** (where temporality is communicated through the repetition of actors). Next we discuss the conflated mode.

Conflated

Dehejia mentions as the characteristic feature of the conflated narrative to be:

(...) while multiple episodes of a story or multiple scenes of an episode are presented, the figure of the protagonist is conflated instead of being repeated from one scene to the next. (Dehejia, 1997)

Dehejia uses the SVN, Dipankara Jataka to demonstrate this kind of method of narration. We will examine this with the Tool.

At the first level we can discern two iUnits. iUnit one is composed of a single moment and iUnit 2 multiple moments. Thus this is a complex SVN composition.

iUnit 1 - Episode 1: The buying of the lotuses

Event 1: Sumedha buys lotuses from the lotus seller. M1

iUnit 2 - Episode 2: Sumedha meeting the Buddha (marked as 'CA' – conflated actor).

Event 2: Sumedha meets the Buddha and showers him with lotuses. M2

Event 3: Sumedha spreads out his long hair upon the slushy ground from the Buddha to step upon. M3

Event 4: Sumedha rises up into the air upon hearing Dipankara's pronouncement. M4

We will leave out the single moment method of iUnit 1 as we are already acquainted with this type and understand only iUnit 2 (see Fig. 6B.20).

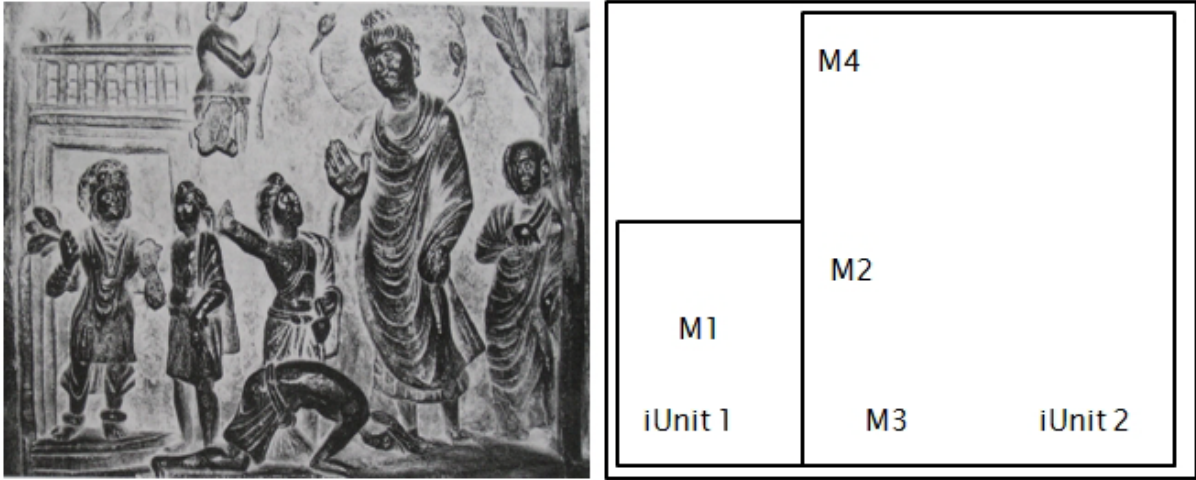


Fig.6B.20: Dipankara Jataka, Conflated Mode.

Event: Multiple events are depicted.

Moment: The moments are arranged in a sequence.

Principal Actor Appearance: The principal actor is conflated.

Conceptual Narrative Time: There is a presence of multiple points in time.

Timeline arrangement: The visual moments are layered along the z-axis.

Location /Place: The events unfold at one place.

Conceptual Narrative Space: The moments unfold at a particular space.

Compositional Space: The compositional space is implicitly divided into three spaces (layered) to contain a single iUnit each.

Arrangement of moments in Space: The visual moments are comfortably arranged in the given space.

Navigation type: The story is narrated over multiple points in time with the principal actors repeated.

On the basis of the presence of elements identified above. We arrive at the following conclusion with regards to the nature of the SVN composition.

SVN Construction Method: This story is presented employing multiple moments repeating the principal actors in multiple moments. The moments are spread out without any dividing devices to separate them and so we can say the SVN has a continuous compositional aspect.

SVN Discourse Mode: The designer tells the story by inviting the viewer to engage with the visual and unfold the story as one travels through the SVN.

SVN Composition Analysis			
	Single Moment One - iUnit	Multiple Moments Multiple - iUnits	
Event	One	One	0
		Multiple	1
Moment	One - unabridged	Multiple - Concurrent arrangement	0
	One - synoptic	Multiple - Successive arrangement	1
Principal Actor Appearance	Shown Once	Absent	0
		Shown Once	0
		Conflated	1
		Repeated	0
Conceptual Narrative Time	One point of time	Multiple points in time	
Timeline arrangement		Spread out	0
		Layered	1
Location / Place	A particular place	A particular place	0
		Different places	1
Conceptual Narrative Space	One Specific space	One Specific space	0
		Relative spaces	1
Compositional Space	One Unit of Space	Implicitly divided space	1
		Explicitly divided spaces - Dividers	0
		Explicitly divided spaces - Panels	0
Arrangement of moments in space		Comfortably arranged	1
		Compressed	0
Navigation type	Event narrated through a single moment	Events narrated through Multiple moments - principal actor absent	0
		Events narrated through Multiple moments - principal actor not repeated	0
		Events narrated through Multiple moments - principal actor repeated	1

SVN Composition Type			
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0
		Synoptic	0
	Multiple Moments	Spread out	0
		Layered	0
		Compressed	0
SVN Compositional Aspects		Continuous	1
		Segmented	0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0
		Concurrent Events	0
	Journey	Temporality communicated without Actor	0
		Temporality communicated without repetition of Actor	0
		Temporality communicated through repetition of actor	1

Table 6A.18: SVN Analysis Tool no.28.



Fig.6B.21: The Dipankara Jataka, Gandhara.

For a larger image see Appendix 6B-A pp 514.

Multiple Moments Method (Conflated) Continuous

Journey Mode (Temporality communicated through repetition of actor)

Thus we can conclude that the story is presented in SVN composition part 2 is composed of the **Multiple Moments Method (Conflated)** – Continuous and employs the **SVN Discourse Mode: Journey** (where temporality is communicated through the repetition of actors). A comparative analysis employing the SVN Analysis Tool of the five SVNs discussed will bring out the difference in each of them. One of the first level differences between the five SVNs (that we will refer to as SVN i, SVN ii, SVN iii, SVN iv and SVN v)¹⁴² is, while SVN i is a Single Moment Method, SVN ii-v are composed of Multiple Moments. We shall conduct a comparative analysis on the latter four.

When juxtaposed the four SVN appear to have most elements in common. The points where similarities and differences arise are:

SVN Composition Comparative Analysis:

For a comparative analysis of the types suggested by Dehejia we leave out SVN i as it clearly differs from the others. A comparative analysis shows that the four types presented are quite similar rather than dissimilar. SVNs ii, iii and iv have a lot in common, with regards to the repetition of actor, timeline arrangement. SVN v is distinct as one of the principal actor is conflated and the moments are layered. SVNs ii and iii share the same characteristics, with the point of variance being the Compositional space. Moments in SVN ii are implicitly divided, while those in SVN iii are presented as individual units in panels. SVNs ii and iv share similarities as well and only differ in the arrangement of moments in space, where moments in SVN iv are compressed.

¹⁴² SVN i – Vesantara Jataka, Bharut
 SVN ii – Great Departure of the Buddha, Sanchi
 SVN iii – The story of Nanda, Goli
 SVN iv – Chaddanta Jataka, Amravati
 SVN v – The Dipankara Jataka, Gandhara

	Multiple Moments	SVN ii	SVN iii	SVN iv	SVN v
Event	One	1	1	0	0
	Multiple	0	0	1	1
Moment	Multiple - Concurrent arrangement	0	0	0	0
	Multiple - Successive arrangement	1	1	1	1
Principal Actor Appearance	Absent	0	0	0	0
	Shown Once	0	0	0	0
	Conflated	0	0	0	1
	Repeated	1	1	1	0
Conceptual Narrative Time	Multiple points in time				
Timeline arrangement	Spread out	1	1	1	0
	Layered	0	0	0	1
Location / Place	A particular place	0	0	0	0
	Different places	1	1	1	1
Conceptual Narrative Space	One Specific space	0	0	0	0
	Relative spaces	1	1	1	1
Compositional Space	Implicitly divided space	1	0	1	1
	Explicitly divided spaces - Dividers	0	0	0	0
	Explicitly divided spaces - Panels	0	1	0	0
Arrangement of moments in space	Comfortably arranged	1	1	0	1
	Compressed	0	0	1	0
Navigation type	Events narrated through Multiple moments – principal actor absent	0	0	0	0
	Events narrated through Multiple moments - principal actor not repeated	0	0	0	0
	Events narrated through Multiple moments - principal actor repeated	1	1	1	1

Table 6B.19: Table showing comparative analysis between Modes proposed by Dehejia.

SVN Composition Type Comparative Analysis:

As far as the SVN Discourse Mode is concerned all the four SVN's appear to be in the Journey Mode with the actor being repeated to indicate the passage of time in the SVN. The distinguishing factors in the Composition Type are located in the SVN Construction Method area. SVN ii and iii differ only at the Compositional aspects. We can thus safely conclude that SVN ii and iii essentially belong to the same type and can be seen as its variation. SVN iv's distinguishing characteristic is its compressed form. While SVN v is different as one of the actors is conflated.

SVN Composition Type: Comparative			SVN ii	SVN iii	SVN iv	SVN v
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0	0	0	0
		Synoptic	0	0	0	0
	Multiple Moments	Spread out	1	1	1	0
		Layered	0	0	0	0
		Compressed	0	0	1	0
		Conflated	0	0	0	1
SVN Compositional Aspects	Continuous		1	0	1	1
	Segmented		0	1	0	0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0	0	0	0
		Concurrent Events	0	0	0	0
	Journey	Temporality communicated without the Actor	0	0	0	0
		Temporality communicated without repetition of Actor	0	0	0	0
		Temporality communicated through repetition of actor	1	1	1	1

Table 6B.20: Table showing comparative analysis between Modes proposed by Dehejia.

Thus we can conclude, from among the five types suggested by Dehejia, our analysis shows a difference of two main types i.e. Single Moment iUnit (SVN i) and Multiple Moments iUnits (SVN ii – v). The Multiple Moments iUnits can further be differentiated into three types.

6.7 Findings and Discussion

The application of the SVN Tool on SVNs formerly nominated and classified by scholars, have yielded seminal results. Most importantly, this study proves that SVNs can be studied at a universal level. The fact that we were able to conduct a comparative analysis on three sets of SVNs, that belong to various time periods, were created by people belonging to different cultures (in this case Europe and Asia), living in geographically distinct areas, and presented radically diverse content (here Mythology and Buddhist Jatakas) did not affect the SVN form. Utilizing the SVN Analysis Tool, we were successful in abstracting and identifying the elements in all the three sets. This fact supports the claim and supposition made in this thesis with regards to the ‘universal status’ of structure of the SVN. We now take a look at the tables 6B.8 that juxtaposes the SVNs together. Having already compared and discussed categorizations posed by each scholar individually, in this space we juxtapose the SVNs analyzed in order to determine the points of similarity and differences in the classification suggested. We shall do this vis-à-vis the classification of SVN Composition Patterns we have identified. A look at table 6B.8 reveals that the major points of differences lie in the presentation of the actor and navigation type where the SVN Composition Analysis is concerned; and construction method and discourse mode where SVN Composition Type is concerned.

One of the first points to make in this regard is that all three scholars have identified what we call Single Moment Method and Multiple Moment Method. The differences and commonalities are elucidated in table 6B.9 and 6B.10.

SVN Composition Analysis		Wickhoff		Weitzmann				Dehejia			
	Multiple Moments	SVN 1	SVN 2	SVN b	SVN c	SVN d	SVN e	SVN ii	SVN iii	SVN iv	SV N v
Event	One	0	0	0	0	0	0	1	1	0	0
	Multiple	1	1	1	1	1	1	0	0	1	1
Moment	Multiple - Concurrent arrangement	0	0	0	0	0	0	0	0	0	0
	Multiple - Successive arrangement	1	1	1	1	1	1	1	1	1	1
Principal Actor Appearance	Absent	0	0	1	0	0	0	0	0	0	0
	Shown Once	0	1	0	0	1	0	0	0	0	0
	Conflated	0	0	0	1	0	0	0	0	0	1
	Repeated	1	0	0	0	0	1	1	1	1	0
Conceptual Narrative Time	Multiple points in time										
Timeline arrangement	Spread out	1	1	1	0	1	1	1	1	1	0
	Layered	0	0	0	1	0	0	0	0	0	1
Location / Place	A particular place	1	0	1	1	0	0	0	0	0	0
	Different places	0	1	0	0	1	1	1	1	1	1
Conceptual Narrative Space	One Specific space	0	0	0	1	0	0	0	0	0	0
	Relative spaces	1	1	1	0	1	1	1	1	1	1
Compositional Space	Implicitly divided space	0	1	1	1	1	1	1	0	1	1
	Explicitly divided spaces - Dividers	1	0	0	0	0	0	0	0	0	0
	Explicitly divided spaces - Panels	0	0	0	0	0	0	0	1	0	0

Arrangement of moments in space	Comfortably arranged	1	1	1	1	1	1	1	1	0	1
	Compressed	0	0	0	0	0	0	0	0	1	0
Navigation type	Events narrated through Multiple moments – principal actor absent	0	0	1	0	0	0	0	0	0	0
	Events narrated through Multiple moments - principal actor not repeated	0	1	0	1	1	0	0	0	0	0
	Events narrated through Multiple moments - principal actor repeated	1	0	0	0	0	1	1	1	1	1

SVN Composition Type: Comparative			1	2	b	c	d	e	ii	iii	iv	v
SVN Construction Method (order of presentation)	Single Moment Method	Unabridged	0	0	0	0	0	0	0	0	0	0
		Synoptic	0	0	0	0	0	0	0	0	0	0
	Multiple Moments	Spread out	1	1	1	0	1	1	1	1	0	0
		Layered	0	0	0	0	0	0	0	0	0	0
		Compressed	0	0	0	0	0	0	0	0	1	0
		Conflated	0	0	0	1	0	0	0	0	0	1
SVN Compositional Aspects	Continuous		0	1	1	1	1	1	1	0	1	1
	Segmented		1	0	0	0	0	0	0	1	0	0
SVN Discourse Mode (order of telling)	Anchored	Single Event	0	0	0	0	0	0	0	0	0	0
		Concurrent Events	0	0	0	0	0	0	0	0	0	0
	Journey	Temporality communicated without the Actor	0	0	1	0	0	0	0	0	0	0
		Temporality communicated without repetition of Actor	0	1	0	1	1	0	0	0	0	0
		Temporality communicated through repetition of actor	1	0	0	0	0	1	1	1	1	1
SVN Pattern Type			3B	7A	8A	6B	7A	3A	3A	3C	5A	6A

Table 6B.21: This table shows the comparative analysis between Methods / Modes proposed by Wickhoff, Weitzmann and Dehejia and identifies the pattern types we postulate in this thesis.

Scholar	Weitzmann	Dehejia
Method / Mode	Monoscenic Method	Monoscenic Mode
SVN No.	SVN a	SVN i
SVN Pattern Type	1A	1A
SVN Construction Method – Single Moment	Unabridged	Unabridged
SVN Compositional Aspects	-	-
SVN Discourse Mode –Anchored	Single event	Single event

Table 6B.22: This table compares SVNs composed of Single Moment iUnits.

Scholar	Wickhoff		Weitzmann				Dehejia			
Method / Mode	Continuous Method	Complementary Method	Monoscenic Method	Simultaneous Method	Simultaneous Method	Cyclic Method	Continuous Mode	Sequential Mode	Synoptic Mode	Conflated Mode
SVN No.	SVN 1	SVN 2	SVN b	SVN c	SVN d	SVN e	SVN ii	SVN iii	SVN iv	SVN v
SVN Pattern Type	3B	7A	8A	6B	7A	3A	3A	3C	5A	6A
SVN Construction Method – Multiple Moments	Spread - Out	Spread - Out	Spread - Out	<u>Conflated</u>	Spread - Out	Spread - Out	Spread - Out	Spread - Out	Compressed	<u>Conflated</u>
SVN Compositional Aspects	<i>Segmented</i>	Continuous	Continuous	Continuous	Continuous	Continuous	Continuous	<i>Segmented</i>	Continuous	Continuous
SVN Discourse Mode – Journey	Actor repeated	<u>Actor not repeated</u>	<i>Actor Absent</i>	<u>Actor not repeated</u>	<u>Actor not repeated</u>	Actor repeated	Actor repeated	Actor repeated	Actor repeated	Actor repeated

Table 6B.23: This table compares SVNs composed of Multiple Moment iUnits.

Wickhoff suggests the Isolating Method¹⁴³, Weitzmann proposed the Monoscenic Method and Dehejia the Monoscenic Narrative Mode. These Methods / Modes differ from the other Methods / Modes in that they present only a single moment.

Scholar	Method / Mode	SVN Title	SVN No.	Pattern type
Franz Wickhoff	Isolating Method	- (no SVN discussed)		1A
Kurt Weitzmann	The Monoscenic Method	The Killing of the Wooers	a	
Vidya Dehejia	Monoscenic Narrative	Vessantara Jataka	i	

Table 6B.24: This table shows SVN's that have characteristics of pattern 1A.

The comparative study shows that the Monoscenic Method put forward by Weitzmann (SVN a) and the Monoscenic Mode advanced by Dehejia (SVN i) show identical presence of elements, and are therefore the same (see table 6B). Weitzmann discusses two examples under Monoscenic Method, our analysis shows that of these only SVN – a) presents a single moment; SVN – b) depicts two moments and therefore comes under the multiple moments method. As to the nomination suggested for this type of SVN, we believe that the term Monoscenic, although descriptive of this pattern type, can be confusing at times. We have already cited the reasons we reject this term in Chapter 2 of this thesis.

All the other SVN's sport multiple moments, these are: Continuous Method (1) and Complementary Method (2) suggested Wickhoff; The Monoscenic Method (b), The Simultaneous Method (c, d) and The Cyclic Method (e) proposed by Weitzmann; Continuous Narrative (ii), Sequential Narrative (iii), Synoptic Narrative (iv) and Conflated Narrative (v) put forward by Dehejia.

Of these SVN's 1, e, ii and iii are similar as they share certain commonalities. The characteristics common to all is: Method of Construction - moments spread out; Discourse Mode – Journey (Temporality is communicated through repetition of actor). They can be broadly classified under pattern 3.

¹⁴³ We were not able to discuss this Method as no concrete example was provided. But going by the term 'Isolating' selected to distinguish this method does point to the fact that the possibility of presenting a single moment had been noted by Wickhoff.

Scholar	Method / Mode	SVN Title	SVN No.	Pattern type
Franz Wickhoff	Continuous Method	The Fall	1	3B
Kurt Weitzmann	The Cyclic Method	A scene from the Odyssey	e	3A
Vidya Dehejia	Continuous Narrative	The Great Departure	ii	3A
	Sequential Narrative	Story of Nanda	iii	3C

Table 6B.25: This table shows SVN's that have characteristics of pattern 3.

The finer points of distinction lie in the different Compositional Aspects. SVN 1 is segmented employing dividers; SVN's e, ii and iii are continuous and SVN iii is segmented utilizing panels. Thus our analysis shows that the SVN that Wickhoff calls the Continuous Method; the SVN that Weitzmann names the Cyclic Method and the SVN's that Dehejia classifies under the Continuous and Sequential Mode are similar in construction and exhibit the same discourse mode.

Note that concerning nomination of Method /Mode with respect to the SVN provided as an example, Wickhoff's term Continuous Method overlooks the fact that the moments are actually separated by dividers in the example he discusses and so the term 'continuous' is not appropriate. Weitzmann calls this type of SVN as Cyclic Method, but we do not feel this term is appropriate to describe this pattern. Our justification to reject the term Cyclic has already been presented in Chapter 2. Dehejia classifies the SVN that we classify as belonging to pattern 3 type under two terms: Continuous and Sequential respectively. Of these only the Continuous one is appropriate. We have discussed the issue with the terms Sequential earlier in Chapter 2.

SVN iv categorized by Dehejia as Synoptic has characteristics similar to pattern 3. It exhibits presence of multiple moments that are arranged in a spread out manner and are continuous in nature. The point of distinction is the compressed manner in which the moments are arranged. Accordingly, taking note of this unique characteristic we categorize this SVN as pattern 5A.

Scholar	Method / Mode	SVN Title	SVN No.	Pattern type
Vidya Dehejia	Synoptic Mode	Chaddanta Jataka	iv	5A

Table 6B.26: This table shows the SVN that has characteristics of pattern 5A.

Of the remaining SVN's, SVN 2 & SVN d, and SVN c & SVN v share common characteristics. We identified the former pair as exhibiting pattern 7A, in that the principal actor is shown only once; and the latter pair as pattern 6, where one of the actors is conflated. SVN 2 and SVN d are identical.

Scholar	Method / Mode	SVN Title	SVN No.	Pattern type
Franz Wickhoff	Complementary Method	The killing of Troilus	2	7A
Kurt Weitzmann	The Simultaneous Method	The Killing of Troilus	d	

Table 6B.27: This table shows SVN's that have characteristics of pattern 7A.

SVN 2 has been identified by Wickhoff as Complementary Method and SVN d has been recognized by Weitzmann as Simultaneous Method. We reject both the terms suggested on grounds discussed in Chapter 2.

SVN c has been identified as Simultaneous Method by Weitzmann and SVN v has been called Conflated Method by Dehejia. While we accept Dehejia's term we do not agree to the term suggested by Weitzmann.

Scholar	Method / Mode	SVN Title	SVN No.	Pattern type
Kurt Weitzmann	The Simultaneous Method	Odysseus and Polyphemus	c	6B
Vidya Dehejia	Conflated Narrative	Dipankara Jataka	v	6A

Table 6B.28: This table shows SVN's that have characteristics of pattern 6.

SVN b is the only exceptional case that has been identified by Weitzmann as Monoscenic Method.

Scholar	Method / Mode	SVN Title	SVN No.	Pattern type
Kurt Weitzmann	The Monoscenic Method	The composition is based on the drama Medea of Euripides	b	8

Table 6B.29: This table shows the SVN that has characteristics of pattern 8.

We find that it does not belong to the single moment method as it presents two moments. But it is different from the rest as the principal actor around whom the story revolves is not shown in the visual at all. We therefore has categorized this as pattern 8.

Thus in this section we have shown the points of similarities and distinctions between the SVN's classified by scholars.

6.8 Conclusion

Discourse in SVN has been a topic that has been under discussion for some time now as can be inferred from the review of literature. Several nomination and classification systems have been postulated revolving around the issue of discourse mechanics in SVN's. These studies are enriching and illuminate the nature of discourse mechanics in SVN but are affected by certain discrepancies. In a bid to clarify and smoothen out the previously pointed out concerns, we have in this thesis proffered a new perspective of examining the SVN. This viewpoint presupposes the SVN as a single construct, made up of a set number of elements. Following this assumption, elements that played a role in discourse production in SVN's were identified and their functions noted. Thus one of the steps in order to understand SVN's has been to concretize and define the elements that make up SVN's. An SVN Analysis tool was then devised to aid in a systematic and uniform study. The analysis carried out employing the tool led to the revelation that discourse production in SVN can be attributed to two criterions: SVN Construction Method and SVN Discourse Mode respectively. These two entities bring the visual and verbal together to form a pattern. Consequently a survey was carried out and eight distinct patterns detected. Having thus been successful in making visible the - up to now - invisible mechanics of discourse production, we employed the SVN Analysis tool on the works of three scholars so as to make clear the nature of the classification.

The results were extremely enlightening. Not only were we able to spot the particular points of distinction, but also the ways in which they differed. Our analysis showed that the fact that the three scholars came from different time periods and cultures, and have studied three different forms of SVN's; all the three had similar findings in relation to discourse production. This fact strengthens the supposition we made at the beginning of our thesis with regards to the SVN being a universal construct.

Chapter 7

Towards another beginning

...it is not sufficient to have the whole world at one's disposal- the very infinitude of possibilities cancels out possibilities, as it were, until limitations are discovered.

- Roger Sessions

7.1 A compendium of our investigation

The entire effort of this thesis has been to examine the SVN through a rationale framework as it allows for questions that are at the periphery of understanding. Having transversed the terrain of SVNs, we now find ourselves in this concluding space. However, as the title of this chapter suggests, we have reached not the end of this thesis but arrived at the threshold of numerous enquiries. We shall at this juncture re-trace the path trodden to disembark at this destination. Beginning with an introduction to the concept of SVN in Chapter One, this thesis has journeyed through critical reviews of writings on discourse in SVNs, devised a method to study SVNs, revealed the morphology of the SVN, constructed a tool for the study of discourse in SVNs and finally arrived at the conclusion that discourse in SVNs can be attributed to not one but two criterion (Method of Construction and Mode of Discourse). The aim of this thesis has been the critical understanding of an SVN in general and discourse mechanisms in SVNs in particular.

We now recapitulate the major concerns of this discussion. The crux of this interrogation has been the production of discourse in SVN. En route to the understanding of discourse in an SVN (a coalesce of verbal and visual), this thesis has shed light on a number of issues about its nature, its elements and their workings, and has thus offered a new perspective of investigation.

We began with the proposition that SVN is a universal concept and within SVN, there are numerous possibilities for the ways in which a story can be compositionally presented in order to be communicated. Thus our first step was to define, characterise and establish the concept of an SVN as a universal entity. Next we critically examined works dealing with the discourse production in SVN. This thesis has been influenced by research into traditional figurative narrative art forms from Roman, Greek and Indian traditions. The methodologies and their approach to the depiction of narrative within their work were examined, and more specifically, we focused on work in which the mechanics of discourse production or classification of discourse methods or modes become central to the study.

The survey of literature showed multiple viewpoints in the comprehension of the subject at hand. One of the main concerns was, as against identifying the SVN as a universal entity, that SVN had been examined in respect to particular contexts only, offering only a partial view of them. By recognizing the SVN as a universal entity and employing a symbolic expression (the iUnit), this thesis made visible the enigma of discourse production in SVN. Queries that emerged from this examination helped us decide our perspective of investigation.

Borrowing from various theories, this thesis attempts to present a unified picture of the SVN and its workings. Juxtaposing philosophies (Propp's and Barth's) that presume the SVN as a single entity, this thesis examines and collates various concepts that contribute towards an understanding discourse production in SVN. Addressing the narrative visual as a structure composed of elements, the study demonstrates through observation and comparative analysis that it is possible to investigate the nature of the SVN. Following this assessment we embarked on a morphological examination of SVN. This led to the detection of the elements used to compose an SVN, and their variations and functions. The SVN was examined both at the individual and comparative level with the aid of the SVN Analysis Tool that was developed expressly for the purpose.

This systematic investigation led to the revelations that discourse in SVN can be understood through the order of telling and the order of presentation. The designer employs Narrative Discourse Modes in order to convey the story, where the notion of narrative is perceived as something which is fluid encompassing issues of time, movement, and continuity, ideas which seemingly contradict the static temperament of SVN. Subsequently we also discovered the manner in which the SVN was constructed, also played a decisive role in production of discourse in SVN. Thus a conclusion was reached that discourse in SVN can be understood in terms of a coalescence of Method of Construction and Narrative Discourse Mode. This thesis postulates the existence of two major types of SVN Discourse Mode and two main kinds of Construction Methods that are annotated by two types of SVN Compositional Aspects that make up an SVN Composition, a combination of which helps us understand the mechanics of discourse in SVN. (Fig. 7.1).

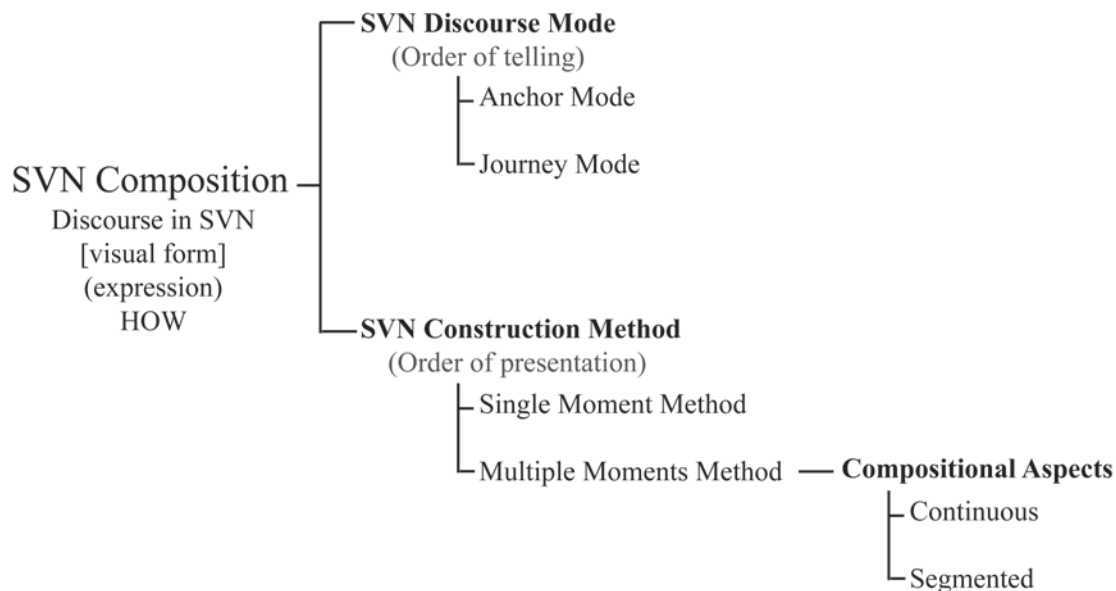


Fig. 7.1: Diagram explaining the elements of the SVN Composition.

Having devised a method to examine the mechanics of discourse production in SVN, this investigation then set out to find variation of combinations that exist. In the course of our survey we were able to identify as many as eight distinct primary sets of permutations. Arriving at this schema of categorizing SVN, we applied the approach to three prominent studies (Wickhoff, Weitzmann and Dehejia). Our analysis showed marked results; not only were we able to identify distinct SVN types but also illuminated the points of distinction. Additional we were able to prove how two SVN previously thought to be the same type were actually different and vice versa. The results of this analysis were crucial to explicating discrepancies in previous studies (those discussed in review of literature).

In keeping with the objectives set out at the beginning of this investigation, this thesis uncovers the SVN as a universal concept. It reveals the nature and composition of the SVN illuminating the mechanics of discourse production. It also provides an alternative system of classifying SVNs furnished with an SVN Analysis Tool to aid in distinguishing SVNs.

7.2 Bridging the gap

Our investigations reveal that the enigma of discourse production in SVNs can be unveiled if one accepts the idea that an image or visual, in the case of the SVN, is composed of two distinct entities called form and content, which for a picture are its denotation and connotation. In an SVN, the visual (whether drawn, painted or sculpted) is a “Schein” or semblance. Its presence alludes to the action, circumstance or event in a story, to which the viewer relates, drawing from past experiences. Thus the story is only presented through the static visual. The discursive aspect is the projected ‘manner of presentation’ that is formalized by the uttered language.

Rethinking the Visual Narrative

As we were studying the ways in which stories are told on a static medium, we began collecting samples of visual narratives that occurred on a static medium. Our repertoire consisted of examples of visual narratives that occurred on different media such as stone, paper, metal, et cetera. These came from various parts of India and a few from other parts of the world. They were all part of different cultures. Our collection comprised of visual narratives that were created at different time periods and told different stories from an epic tale to a recent happening. In other words, we had in our inventory visual narratives from across media, across culture, across history and across genre. A comparison showed that even though they differed in those four aspects they all shared a common factor, which is that they all told stories and were drawn, sculpted, engraved or painted on a static medium. This understanding resulted in the formation of a category of stories that were visual and occurred on a static medium. We called such a visual the ‘Static Visual Narrative’ (SVN).

The SVN: A field of study in its own right

The emergence of the SVN as a special category brought with it other revelations. Prominent among which was the immediate assimilation of studies in comics, sequential narratives, pictorial narratives, illustrated story books, graphic novels, narrative paintings, illustrated religious stories, miniature paintings that narrated stories, narrative murals, certain types of information graphics, et cetera. into its fold. This implies that all of the above mentioned fields are related and therefore opens a possibility of information sharing between them

which will result in a furthering of knowledge about the SVN as a whole. By this virtue, the SVN becomes a vast domain of specialized study. Founded on this basis our thesis proposes the establishment and recognition of the SVN as a separate field of study.

The Necessity of a systematic investigation of the SVN

Having pointed out the magnitude of the issue at hand the need for a systematic investigation of the SVN naturally suggested itself. Modes of SVN or different ways of presentation of the narrative were observed as a common phenomenon across all of the SVNs. Scholars had mentioned the existence of Monoscenic Mode, Continuous Mode, Sequential Mode, et cetera. Dehejia's study of Early Buddhist Visual Narrative suggested the existence of up to seven different modes, but what these Modes entailed and what were the parameters for the categories suggested was not clear. In all there seemed to be about ten modes of narratives mentioned between scholars (who worked in areas such as art history and archaeology) at different times and in different contexts. Were the modes limited to only these ten? What were the similarities and differences between these ten? – these questions arose from the review of literature.

It was clear from a comparative study of research by various scholars that even though each scholar studied Modes of SVN in the context to a particular field for e.g. Greek Art, or Roman Art or Buddhist Narratives, modes of SVN as a phenomenon existed across all SVNs irrespective of genre, style, culture and history. Therefore, what we were dealing with was a universally observable fact at a structural level. A review of literature showed that an examination of Visual Narratives in this light had never been attempted. An answer to the queries about Modes of SVN and the key to finding the similarities and differences in the various Modes (categories) by scholars lay in the Morphological study of the SVN. We needed to find out the elements, their functions and working of the structure of the SVN. Thus in order to pursue this line of investigation an analysis of the SVN at the structural level seemed inevitable.

The SVN Model

The diagram of the SVN Model presents a fresh understanding of the SVN. It enumerates the various parts in an SVN and the relations between them. This model gives a concrete form to the SVN and presents opportunities to find new relations and interpretations.

SVN Structure and Elements

An empirical examination of SVN revealed that they seemed to have a structure composed of certain number of elements that performed various functions. This led us to form the

hypothesis that SVN's were composed of a finite number of elements. These elements arranged in different ways gave rise to discourse techniques. Strengthening our assumptions and providing a starting point for our study were two statements by George Hanfmann and Vidya Dehejia respectively.

Since all human actions unfold in time and are carried out in space, men, time, and space are the three major challenges which the task of storytelling presents to a sculptor or painter. (George Hanfmann, 1957:71)

Stories revolve around actions, human or otherwise, that occur in space and unfold in time (...). (Vidya Dehejia, 1997:3)

The statements point to the existence of at least three elements in the SVN, which are actor, time & space. Further investigations detected up to eight elements with further variations that are employed to construct an SVN. These fall into three categories: Key Elements, Presentation Devices and Formation Devices based on the function they performed. The elements in various combinations go on to form the structure of the SVN.

SVN System

Information generated by conducting an analysis of the SVN and study of the synthesis of the structure and element of the SVN gives us an idea of the functioning of the SVN system as a whole. As part of this thesis we present not only the study of the element based on the SVN structure and function but also as an individual conceptual construct. This study therefore provides a holistic understanding of each element within an SVN. Armed with this insight one can further experiment with the ways in which an element can be employed effectively.

Demystifying mechanics of discourse production in SVN's

An analysis of the SVN's carried out with the aid of the SVN Analysis Tool confirmed the existence of patterns formed on the basis of the arrangement of the elements in an SVN. In the second part of the study we applied the tool to the Modes of Visual Narratives proposed by scholars in order to find out the dissimilarities between modes and the parameter to categorise SVN's. Our investigations revealed that there are two factors at work within the SVN; it is with respect to either one or a combination of the two factors that scholars had proposed a categorization of Modes of SVN's.

Factor I is to do with the method of arrangement of elements in the story-space.

Factor II identifies the technique of discourse employed to communicate the story.

We call Factor I –SVN Construction Method and Factor II – SVN Discourse Mode. The diagram Fig. 7.1 on page 299 shows the position of the factor's in the SVN Composition.

In this thesis we have identified eight methods and three discourse techniques.

The Reconfigured SVN

In this thesis, we have identified the Construction Methods and SVN Discourse Modes in SVN. In the process of doing so we have conducted a Morphological study of the SVN and unearthed its elements and structure. This has allowed for a hugely expanded concept of what constitutes an SVN. Thus, we have provided a systematic framework on the basis of which an in-depth analysis can be carried out. Having been subjected to investigations on both the micro and macro fashions, the SVN Composition type can be identified at both the micro level when embedded within a larger SVN and also at the overall macro level.

This thesis addresses the preconceptions about discourse production in SVN. The revelation of the SVN as a ‘whole unit’ having a structure and made up of elements arranged in a specific way breaks the idea that an SVN is a simple straight forward representation of a story. In this thesis the SVN is reconfigured as a shifting zone of elements that can be arranged in a particular order resulting in a unique SVN. Rather than simply aiding the text in visual form, the reading of the SVN can now become an engaging activity in itself. Despite its illusive nature it is possible to discuss SVN Compositions in concrete terms.

Additional contributions of the investigation

SVN Vocabulary

A spin-off of this investigation is the fact that we have been able to delineate terms that can be used in the context of the SVN. When we began this study we found it difficult to go ahead as there seemed to be no set vocabulary in place. This made it difficult to articulate and discuss SVN in particular when discussing concepts like space and time which are abstract. This thesis thus also provides a vocabulary that would aid in the discussion of SVN. Scholars and students alike can now express their thoughts and views using these terms to describe SVN. This vocabulary can be used to formulate textual description in order to facilitate discussions in the context of the SVN.

SVN Concepts

In addition to the vocabulary the analysis of the SVN led us to discover concepts that were needed to discuss SVN. Abstract concepts like Moment, Narrative space etc were defined to aid articulation of our views and thoughts to make accessible to others. These concepts help us gain an insight into the abstract narrative technique.

SVN Analysis Tool

An unexpected by-product of this investigation has been the development of an SVN Analysis Tool. Having found the elements that made up the SVN, we needed to perform a comparative study across a set of SVNs to find out the existence of set patterns. To do this we required a tool that would help us plot the presence of the element, mark the form in which it occurs this would lead to the identification of a pattern. A comparative study across these patterns then helped us find the similarity and differences. As there did not exist a tool that fitted our requirement we developed one. The SVN Tool can work two ways, it can help in the analysis and (we believe) can be used in the construction of the SVN as well. In this thesis we have used the SVN tool for the purpose of analysis only.

The Need to Continuously Reassess the SVN

In discussion about SVNs, we are not new to the fact that everything changes over time, a society's point of view, the manner of presentation etc. We are quite familiar with the concept of trends in society be they in terms of fashion, a manner of thinking, or with reference to SVN the technique of discourse of presentation of the SVN. We have in our thesis argued that the SVN is not exempted from the concept of 'change' or 'trends'. Although there exists a universal SVN structure made up of elements, this structure may differ from place to place and manner of composition changes from time to time. This point is proved by the fact that the Complementary Moments discourse technique that was utilized to communicate SVN is not employed at all in contemporary times. The trend seems to have shifted to the Sequential Moments discourse technique. We have through our investigation revealed the elements and structure of the SVN. Although these remain the same across cultures, history, genre and medium, there is bound to be some variance in the manner of representation of certain elements that may affect the overall structure of the SVN. Reading SVNs and creating SVNs is a learned phenomenon. Both the viewers and the designers develop certain codes that enable communication of the story. In other words, cultural and artistic differences affect the construction and presentation and communication of the SVN. Thus the SVN has to be reassessed from time to time to study new developments.

7.3 Implications of the study

The agenda of this thesis is to contribute to the theoretical studies of SVN architectonics. It explores the narrative forms of the SVN, and expands the notion of discourse associated with it. A new type of philosophy for studying the SVN is postulated, a derivative from the coalescence of theories advanced by Vladimir Propp, Roland Barthes, Susan K. Langer, Seymour Chatman, George Hanfmann, Vidhya Dehejia and Mieke Bal and yet a separate form of SVN model is introduced and explored in this thesis. In this piece of investigation we confront and demystify the dialectics of the narrative visual and verbal in SVNs. We have endeavoured to articulate the simultaneously stirring visual and verbal temperament of the SVN.

We have located a lacuna in prior theorizations that do not explicitly account for the rationale employed in classification systems previously proposed. Theoretical investigations have failed to allocate a universal status to the SVN and streamline research conducted in this area under various headings. Creation and development of enriched and engaging virtual environments that promise neo-experiences in SVNs would require a deeper understanding of the SVN and involve issues relating to discourse production. This thesis assumes its significance in providing a direction to designers engaged with the creation of SVNs the learning's of which can be extended to DVNs and IVNs as well. A systematic study of how an SVN which is a coalescence of the visual and verbal operate is decoded in this exploration. The aim is to contribute towards a broader understanding of the process of communicating a story. The application of the insights gained in the course of this investigation could be translated into enriching SVN viewing experiences. The concerns unveiled about the nature of the SVN system delineate similar issues that must be addressed through investigations in other forms of visual narratives as well. The present thesis can thus serve as a platform to further explorations in the afore mentioned areas.

What began as a simple investigation into the world of illustrated stories soon revealed that we had hit upon something much more complex. After collecting SVNs and subjecting them to analysis on various levels we arrived at the conclusion that the SVN was indeed a vast area. We have worked out a typology to show how the SVN is a sub class of Visual Narratives, and Visual Narratives in turn is a major area of Visual Studies. Through this thesis we have demonstrated that the SVN are a specialized field of study by itself. We have also argued and proved through demonstration that what were formally separate areas of research such as investigations in comics, narrative art, sequential art, illustrated books, etc

are in fact various facets of SVN. This approach opens up a platform where scholars conducting research on SVN in various contexts can share research space, exchange notes and learn from each other.

Our investigations also bring to light the fact that Methods of SVN and Discourse Techniques are a common phenomenon that are seen in SVN. SVN are present in some form or the other across culture, genre, medium and history. This points to the possible existence of a universal structure. Pursuing this line of thought we examined SVN from various cultures; we subjected them to a morphological study and found that they did indeed share a common elements and structure. This implies that the SVN structure is flexible and can be adapted to suit ones needs.

Up to this point SVN were investigated in a descriptive manner that did give us a fair idea of the SVN but did not provide a standard that could be consistently used to investigate SVN. The model proposed in this thesis has a set of well defined concepts that can be used as parameters to examine SVN. Perhaps a comparative study can be carried out across a set of SVN but along the fixed set of parameters.

Importantly it proposes an SVN Analysis Tool to assist in the analysis of the SVN. This tool aids in discovering the characteristics of the SVN and also lends access into the seemingly abstract narrative system of the SVN. Students of SVN studies are offered an instrument that can act as guide to help construct new SVN. The concepts presented in this thesis are to be regarded as intellectual devices that enable the formulation of a description in a language that is easily understood by others. These concepts help to increase understanding of the SVN by providing readers with a means to articulate what they understand, when reading an SVN.

Finally, in drawing the enquiry to a closure, we would like to state that this thesis is only the tip of the iceberg. It is to be received not as an end in itself, but as a means to uncover more information about the SVN. This investigation we hope while posing answers to a few questions has in turn triggered many more; thus unleashing a plethora of research possibilities. Each of the elements discussed can be studied in depth and its function and impact on the SVN structure examined. The approach and philosophy propagated in this thesis throws open a wide arena pregnant with exploratory potential for a student of design.

APPENDIX 1A

Review of terms used to denote SVN

Representative Art / Narrative Representations¹⁴⁴ : Are terms used by Weitzmann, who uses them as synonyms to refer to visual stories represented in books, in manuscripts, on vessels etc. 'Representative' from the word 'represent' meaning 1. to show (a person, thing, or scene) in a picture (...). 2. to symbolize (The Oxford paperback Dictionary, 1989:686)

Cyclic compositions / Epic cycle / Cycles¹⁴⁵: Terms used to refer to stories illustrated in a sequential form. In the words of Langmuir (2003), -- 'A few, mainly mural artists and printmakers 'serialised' the story in separate images. This method is sometimes termed 'cyclical'; stories painted across several walls are often called 'narrative cycles'¹⁴⁶ (13-14).

Narrative Art¹⁴⁷: Art which represents elements of a story. Genre and history painting are each types of narrative art. While genre paintings depict events of an everyday sort, history paintings depict famous events (www.artlex.com). Narrative art is art that tells a story. Much of Western art has been narrative, depicting stories from religion, myth and legend, history and literature. Audiences were assumed to be familiar with the stories in question. From about the seventeenth century genre painting showed scenes and narratives of everyday life. (www.tate.org.uk). A visual representation of some kind of story, sometimes based on literary work (Westergard, 2006).

History Painting: is a term used to describe paintings that focus on a serious narrative or include exemplary actions. In this sense the word history relates to the Italian *istoria* (narrative or story). History painting is not necessarily an accurate or documentary description of actual events. Such works are often large in scale. Their subjects derive from the Bible, mythology, secular literature, or historical events. They can also be allegorical (from the website: National Gallery of Art, Washington DC). *Istoria* – 'history' used in a very specific sense in the Renaissance theory of art to denote 'narrative', whether religious or secular. An *istoria* was regarded as the highest and most demanding genre of painting (Kemp ed., 2001: 313).

Narrative Panels: Panels (wooden) that have stories painted on them.

¹⁴⁴ Used by Kurt Weitzmann, 1957.

¹⁴⁵ Used by Mrs. Strong in her translation of Franz Wickhoff's work, 1900.

¹⁴⁶¹⁴⁶ Langmuir adds in brackets -- "This use of the term should not, however, be confused with the 'cyclical' imagery of, for example, the recurrent seasons of the year" (Langmuir, 2003:14).

¹⁴⁷ Used by Kurt Weitzmann, 1957; E.H. Gombrich, 1982.

Visual Narratives¹⁴⁸: Visuals that have a narrative quality. “(...) causally and temporally interconnected images are expressed through the medium of the figured arts (...)” (Brilliant, 1986:16)

Pictorial Narratives¹⁴⁹: This term is made up of two words – Pictorial and Narrative. Pictorial¹⁵⁰ – Etymologically the word comes 1646, from Latin pictorius "of a painter," from Latin pictor "painter," from pp. stem of pingere "to make pictures". The noun meaning "journal in which pictures are the main feature" is first recorded in 1844 (“pictorial.” *Online Etymology Dictionary*). Narrative-- This means to engage in the act of narration.

Narrative Illustration: the pictorial representation of or reference to one or more “events” that occur in a sequence of time and that bring about a change in the condition of at least one character¹⁵¹ (Murray, 1995:17).

Fresco Cycles¹⁵²: Stories represented in the fresco technique on walls.

Narrative Painting¹⁵³: Narrative painting has an element of literacy, (...). In a narrative picture, the viewer is seeing a moment in a story that allows the viewer to understand what happened prior to and after the moment caught by the artist (from: <http://www.humanitiesweb.org>). ‘(...), a narrative relates a sequence of particular events unfolding through a given period of time, and involving real or fictional individuals’ (Langmuir, 2003:11).

Sequential Art¹⁵⁴: (...) that deals with the arrangement of pictures or images and words to narrate a story or dramatize an idea (Eishner, 2006:5). Eishner uses the term ‘sequential art’ as an art form that has its expression in the form of comic books¹⁵⁵.

Comics¹⁵⁶: Comics from the word ‘Comic’ originating from the Greek *κωμικός*, *kōmikos* "of or pertaining to comedy". The term derives from the mostly humorous early work in the medium, and came to apply to that form of the medium including those far from comic. In

¹⁴⁸ Used by Richard Brilliant, 1984; Vidya Dehejia, Virve Sarapik, 2000.

¹⁴⁹ Term used by scholars such as: Franz Wickoff, ; H.G.Gomrich, ; Whitney Davis, 1992;Virve Sarapik, 2000; Ira Westgard, 2006. The definition of Pictorial Narrative can also be extended to Pictorial Art, Pictorial storytelling.

¹⁵⁰ pictorial adj: 1. of or expressed in a picture or pictures. 2. illustrated by pictures.

pictures. 1. representation of a person or people of object(s) etc. made by painting, drawing, or photography, especially as a work of art. (1989, The Oxford Paperback Dictionary).

¹⁵¹ Julia Murray mentions this as working definition of ‘narrative illustration’.

¹⁵² Used by George M. A. Hanfmann, 1957.

¹⁵³ Term used by Keith Christiansen, 1983; Julia K. Murray, 1998. Leonardo Da Vinci in his treatise on painting mentions ‘Narrative Painting’ as a distinct category and gives specific instructions catering to the composition and representation of actors in the narrative (See Kemp ed. ‘Leonardo on Painting’, 2001, pp 217, 220, 222).

¹⁵⁴ Used by Will Eisner, 2006.

¹⁵⁵ See, Eishner, Will, Comics and Sequential Art, 2006.

¹⁵⁶ Used by Scott McCloud, Will Eisner, Neil Cohen.

1996, Will Eisner published *Graphic Storytelling*, in which he defined comics as "the printed arrangement of art and balloons in sequence, particularly in comic books." (Eisner, 1996). Scott McCloud¹⁵⁷ (1993) defined sequential art and comics as: "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (7-9). Harvey (2001), in his essay *Comedy at the Juncture of Word and Image*, states: "...comics consist of pictorial narratives or expositions in which words (often lettered into the picture area within speech balloons) usually contribute to the meaning of the pictures and vice versa" (76).

Pictorial Vessels¹⁵⁸: Jacobson uses the term to refer to vessels that have scenes depicted on them in pictorial form. 'Pictorial' from the word 'picture' meaning 1. a representation of a person or people or object(s) etc. made by painting, drawing, or photography, especially as a work of art (The Oxford Paperback Dictionary, 1989: 609).

Other commonly used terms to denote SVN are Illustrations, Pictures, Paintings.

For lack of a common signifier that stands for a visual that tells a story, researchers have used a variety of words that allude to it. These terms although refer to the SVN; they do so in a very narrow and specific way. Each term in fact can be classified on the basis of referring to particular aspects of the SVN, namely:

1) *By virtue of being a signifier:*

- a) Representative Art: An art form that is representative in nature.
- b) Narrative Representations: A representation that has narrative quality.

2) *Compositional nature of the SVN:*

- a) Sequential Art: The word sequential alludes specifically to the aspect of arrangement.
- b) Cyclic compositions / Epic cycle / Cycles: The word 'cycle' refers to the manner of composition.

3) *With reference to the theme of the SVN:*

History Painting¹⁵⁹: The terms 'History' refers to the subject matter of the SVN; while 'Painting' refers to the type of representation technique.

4) *Certain Characteristic of the SVN:*

Comics¹⁶⁰: Comics have over the years developed a distinct identity of its own with its characteristic sequential nature of the pictures, and the predominance of pictures over words. This feature distinguishes comics from picture books and other illustrated visuals.

¹⁵⁷ Scott McCloud in his book, '*Understanding Comics*' explores the definition of comics, its historical development and the fundamental vocabulary employed by this particular type of VN.

¹⁵⁸ Used by Esther Jacobson, 1984

¹⁵⁹ By the same token- Religious painting, Genre painting, Mythological painting, etc.

5) *Representational technique of the SVN:*

a) Narrative Painting / Illustration: This term can be divided into two. The first word ‘narrative’ is used to highlight the narrative quality of the visual much like an adjective. Narrative is used as qualifier and is added as a prefix to refer to any visual that has a narrative aspect. While the second word informs us about the graphic or material state of the visual that is it could be a painting, an illustration or scroll or panels etc.

b) Painting, Illustration: Many a times visuals are referred to the representation style employed to execute the story¹⁶¹. Painting for example is used with reference to the fact that some form of paint has been used to depict the story. Illustration is used to suggest the visual is figurative or graphic in nature.

c) Pictorial Art, Graphic storytelling, Pictorial storytelling: These terms again stress the pictorial and graphic quality of the visual; while the narrative aspect is suggested to in the second part of the word.

6) *With reference to the material employed to create the VN:*

a) Fresco Cycles: Fresco – is a technique of painting; Cycles, refers to the compositional nature of the painting.

b) Pictorial Vessels: ‘Pictorial’ from the picture quality and ‘Vessels’ here means the medium on which the story is presented.

¹⁶⁰ Comics is the only VN to have come to be known as a separate field in its own right.

¹⁶¹ In such cases the fact that it is a narrative is taken for granted.

APPENDIX 1B

1.4 SVN: Forms of Representation

Perhaps the fullest statement regarding the universality of narrative among humans is the opening to Roland Barthes's (1966) landmark essay on narrative—

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's Saint Ursula), stained-glass windows, cinema, comics, news items, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there is nowhere is not has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself.' (Roland Barthes, "Introduction to the Structural Analysis of Narratives" in Susan Sontag (ed.) *A Barthes Reader* (New York: Hill and Wang, 1982), p. 251-2.)

When Roland Barthes remarks about narrative being a universal it also extends to the vast corpus of SVNs. SVNs are a part of every nation, no matter where their origin they seem to follow the same set of rules to express their narrative content visually. Why did people around the world need SVNs? The answer to this is – a number of reasons. Starting from humble beginnings, as an illustration of a mighty animal that a hunter captured with great skill and courage, SVNs have come a long way. The earliest storytellers probably used crude images buttressed with gestures and vocal sounds which later evolved into language (Eisner, 2006:8).

From depicting real life incidents that took place to mythical stories of gods and aliens SVN visually state before the viewer the circumstances of the narrative. SVNs aim to tell the viewer – 'What happened?' and 'How it happened?' sometimes even going on to the 'When' and 'Where' the story took place. SVNs form a segment of a language that is universally understood. The Italian jurist Giambattista Vico in his book 'The New Science', insists:

There must in nature of human institution be a mental language common to all nations which uniformly grasps the substance of things feasible in human social life and expresses it with as many diverse aspects (161, as cited by Hawkes, 1977: 15)¹⁶².

This special characteristic has been acknowledged by kings who got their designers to put down in stone stories of their victorious conquests. These they installed at the entrance of the gates to their city, so that visitors may know the strength and capabilities of the king. SVN's represent symbolically or metaphorically social, historical or mythological stories. Some of the reasons SVN's were and continue created could be –

1) To express in visual form, as a historic record of the event that happened.

For example steles commemorate the victory of a king. From early time onwards it was the custom of Mesopotamian kings to commission monuments to their victories in war, which told of the tribes that had been defeated, and the booty taken (Gombrich, 1963:47). Two examples are shown below.

a) The Palette of Narmer dating to c.3000 BCE appears to show an early king and the unification of Upper and Lower Egypt (Davis, 1992:161).



Fig.1.16: The story of the victory of a king, Palette of Narmer.

¹⁶² Terence Hawkes, *Structuralism and Semiotics*, 1977, Methuen and Co. Ltd, London. Pg. 15

b) The Trojan column commemorates Roman emperor Trajan's victory in the Dacian Wars¹⁶³.



Fig.1.17: Victory of a king, Trajan Column.

2) To explain the manner in which an event took place. These may serve to document certain ceremonies and rituals. There are numerous depictions of sacrifices in the Mexica statuary, as well as in codices such as the Ríos, Tudela, Telleriano-Remensis, Durán, and Sahagún's Florentine. Indigenous codices that depict the rites were not written texts but pictorial and highly symbolic ideographs—the Aztecs did not have a true writing system such that of the Mayas. The Codex Tudela (Fig. 1.18), named after José Tudela de la Orden, is a 16th century pictorial Aztec codex.



Fig.1.18: A human sacrifice scene from the Codex Tudela.

3) To tell the story of the powers of gods or holy men. On the walls of Buddhist stupas are found reliefs depicting the Jataka tales that is Buddha in his previous lives. Seen in Fig. 1.19

¹⁶³ Trajan's Column (Italian: *Colonna Traiana*) is a Roman triumphal column in Rome, Italy.

is the ‘Deer Jataka’ that represents the life of the Buddha when he was born a golden deer. One of the themes of the miniature paintings in India have been mythological stories of Hindu gods for example Krishna and Vishnu. Seen in Fig. 1.20 are two scenes from the stories about Lord Krishna.



Fig.1.19: Buddha born as a deer.



Fig.1.20: Lord Krishna slaying demons.

4) To decorate objects. SVN can also be found on objects and vessels. These could be done for the purpose of decoration or ritual¹⁶⁴. Examples of these kinds are the Megarian bowls and Greek vases, Fig. 1.21 and 1.22.



Fig.1. 21: Story on a vessel, Megarian bowl¹⁶⁵.



Fig.1. 22: Stories on Greek vase¹⁶⁶.

5) To give an idea of what the characters and location looked like in terms of size, shape, and scale. The most common motive of the designers SVN is to give an idea to the viewers of the characters in the story and the circumstances in which the story occurs. This is

¹⁶⁴ These are sometimes supposed to have had a magical function. For instance, they could have promoted success in the hunt or in battle or secured the favour of a totem or divinity; they could have been rendered magically efficacious in these or similar functions by their depictions, by a ritual use of the implement, or by both together in the context of a larger performance.

¹⁶⁵ Represented on the Megarian bowl is the Euripidean tragedy – *The Bacchae* (Wetizmann, 1970:27)

¹⁶⁶ The Francois Vase, c570 BC (ed. Gowing, 2002: 123).

achieved by detailing the actors and site of the unfolding of the event. Fig. 1.23 is an image from a contemporary story book called ‘The Fortune Tellers’.



Fig.1. 23: A SVN in a book that depicts in great detail the characters and scenes of the story¹⁶⁷.

The designer has created a realistic setting of an African village where the event unfolds. The design of the characters in the story too is very vivid.

6) To serve as a social visual message to the masses. Some kings used to have edicts erected at public places to serve as visual message boards. These would be instructional in nature informing the people of danger, or code of conduct etc. The relief at Ajanta /Ellora is one such example where the subject matter is - ‘the dangers that could befall travellers’.



Fig.1. 24: Stories depicting the dangers that could befall travellers.

7) As a medium to reach people who were illiterate (those not familiar with the alphabet). The Catholic Church under the patronage of Pope Gregory the Great (590-604)¹⁶⁸ successfully made use of SVN in the form of pictorial narratives, narrating biblical and religious stories, as a tool to educate and instruct those uninitiated in the alphabet. He believed that the mimetic aspects of pictographic forms made stories, and the ideas they

¹⁶⁷ An event from the book titled ‘The Fortune Tellers’.

¹⁶⁸ He was a great supporter of paintings.

conveyed, universally communicable (Lavin, 1994:1). He said that painting was “admissible in churches in order that those who are unlettered may yet read by gazing at the walls what they cannot read in books” (letter to Bishop Serenus of Marseilles; lib.9, ep. 105, Migne, P.L., vol 77, cols. 1027-28; as cited by Lavin,1994:293). Fig. 1.25 is an example of paintings on the walls in a church.



Fig.1. 25: Stories on walls in church¹⁶⁹.

Any visual that tells a story and appears on a still medium is a SVN. Narrative cave paintings, frescos in churches, narrative sculptures on temple walls, illuminated manuscripts, picture books, stories on carved or painted on objects, some types of information graphics etc. are visuals that have a story to tell and appear on immobile mediums. Thus, all the above are essentially Static Visual Narratives.

1.4.1 SVNs are Transhistorical: across history (time)

Images and the art of storytelling have a very long and intertwined history (Carroll, Smyth, Dryden, 2004). One can argue the existence of the SVN has since early times. The desire to commemorate significant events and the idea of pictorial depiction of a story existed by the end of the prehistoric period (Perkins, 1957: 54). A hunter coming back from a long successful hunt settles down at night round the community fire. He draws on the rock walls the animal he was pursuing and the way he went about capturing the animal. He then points out to the pictures and tells his story. Such a scenario is not impossible to visualize. The cave paintings could be the first SVNs, one cannot rule out the possibility of a narrative that was orally told to accompany the drawings.

SVNs can be found all over the world executed on a variety of media example painted on walls, etched on metal plates, carved in high relief in stone etc. What began as drawings on cave walls began to move onto new media that people found they could easily put to use.

¹⁶⁹ Frescoes on the north wall of the Cappella Niccolina by Fra Angelico.

Thus SVN's began making an appearance in the form of stone sculpture, painted on cloth, painted or carved on objects, printed or painted on paper and with the advancement of technology we also see them in the printed form of books, information graphics and also on the websites. The SVN has come a long way from the cave wall to the modern iPad. It is not our aim here to present a complete history of the SVN. We will present some examples of SVN from various time periods to give a brief idea of the point we are trying to make. Fig. 1.26 is a cave painting from Bhimbetka, India that shows men on horses. These could be visitors from other regions or it could be a depiction of an attack that was launched on another tribe. Fig. 1.27 shows the victory of a king and illustrates how he won it. This relief is dated c. 2291-2255 B.C.



Fig.1.26: Bhimbetka Rock paintings¹⁷⁰.



Fig.1.27: The Victory Stele of Naram-Sin c2291-2255 BC¹⁷¹.

Fig. 1.28 is a painting on a wall from a pyramid in Egypt. It tells the various events from the life of the king in whose tomb this SVN was found. Fig. 1.29 is a detail from an SVN in the form of a silk painting from the 8th century in Korea.



Fig. 1.28: A wall from the tomb of Chememhotep near Beni Hassan. About 1900 B.C.¹⁷³.



Fig. 1.29: Detail from Korean silk painting 8th c¹⁷².

¹⁷⁰ Paintings found in caves in Madhya Pradesh, India. Picture by LR Burdak

¹⁷¹ Ancient Near Eastern Art. Shown in the fig. is a relief representing the king who tramples on the body of his slain foe, while others of his enemies beg for mercy (Gombrich:47).

¹⁷² Korean Art. The painting depicts the Flight of the Emperor Ming Huang (ed. Gowing,2002:306).

¹⁷³ Egyptian Art. Depicting the events in the life of the Prince of Menat Chufu (Gombrich, 1963 :38)

The Royal Standard of Ur, dated mid 3rd millennium B.C. illustrates one of the perennial themes of the Sumerian Heroic Age, that of the Victorious Battle (ed. Gowing, 1995:60).



Fig.1.30: The Royal Standard of Ur. war panel¹⁷⁴; mid 3rd millennium B.C.

Fig. 1.31 is a silver caldron found in 1891 at Gundestrup near Borremose, Jutland. Scenes depicting various events are presented on the inner side of the bowl. Although not dated, it shows stylistic resemblance to 4th century Thracian metal work. Fig. 1.32 is a facsimile of a 10th century Byzantine manuscript. Now believed to have been assembled in the tenth century, the Joshua Roll presents the illustrated text of the first twelve chapters of the biblical book of Joshua, when Joshua is most active and successful in his conquests (William North).



Fig.1.31: The silver Gundestrup Caldron¹⁷⁵.



Fig.1.32: The Joshua Scroll¹⁷⁶

Fig. 1.33 shows a sarcophagus carved about 312, when Christianity was first recognized as a legal faith within the Roman empire. Fig. 1.34 Section of the 11th-century Bayeux Tapestry. This part of the 70m tapestry – which depicts the Norman Conquest of England – shows the motte of Château de Dinan with soldiers attempting to burn it down.

¹⁷⁴ Ancient Near Eastern Art, (ed., :Gowing,2002:60).

¹⁷⁵ Celtic Art, (ed., :Gowing,2002:214).

¹⁷⁶ Josua-Rolle, Codex Vaticanus Pal. Graec. 431: Facsimile, Special Collections Folio ND3358.J8 J67 1983
Facsimile of a 10th century Byzantine manuscript. Now believed to have been assembled in the tenth century on the basis of earlier, individual miniatures adorning volumes of the Octateuch (first eight books of the Bible: Genesis -Deuteronomy and Ruth, Joshua, and Judges).
Image source: <http://apps.carleton.edu/campus/library/now/exhibits/facsimilies/roll/>. Accessed 6 July 2010.



Fig.1.33: Sarcophagus carved about 312.



Fig.1.34: Detail from the Bayeux Tapestry.

Fig. 1.35 shows an oil painting on canvas, painted by Sir John Singelton Copley in 1963, that shows an incident that actually happened to a fourteen-year old Brook Watson. Fig.1. 36 is an example of an art form from Orissa, India. It illustrates scenes from the story of the Hindu god Krishna. It is a practise that was started along ago and is still followed today.



Fig.1.35: Canvas, Watson and the Shark. **Fig.1.36:** Patachitra, painting on cloth¹⁷⁷.

As the aim here is not to present an illustrated history of the SVN but only to point out that SVN's have existed across time, examples from various time periods and belonging to different parts of the world were shown.

Thus SVN's, like oral or written narratives have existed since early times and continue to exist today in the form of illustrated books, graphic novels, wall paintings etc. We now move on to discuss the SVN in relation to the medium it occurs on.

1.4.2 Static Visual Narratives are transmedia: across medium

If one looks at the dictionary meaning of the term one finds among other the meaning – *pl.* Media

- a. A means of mass communication,

¹⁷⁷ Orissa, India. The painting depicts the episodes from the life of Krishna.

- b. A specific kind of artistic technique or means of expression as determined by the materials used or the creative methods involved: *oils as a medium* (The American Heritage Dictionary of the English Language, 2009)

Ryan (2003) distinguishes between definition a and b, calling a) the transmissive definition that includes T.V, radio, the internet, books, newspapers etc. Here medium is conceived as a) means through which the message is encoded and transmitted. b) As the semiotic definition which includes the way the message is encoded example a painting is painted using paints or a particular style.

Each culture has developed SVN in accordance with their invention of representation techniques and the discovery of mediums on which these could be portrayed. That book illustration existed as far back as the late Hellenistic world can be inferred from some of the so-called Megarian bowls (Fig.1.21), imitations in clay or gold or silver vessels that date from the 3rd century B.C. to the 1st century A.D. They often bear on their exteriors scenes in relief from literary texts that are sometimes accompanied by Greek quotations. They must, in part at least, have served as models for Roman artists ("Western painting." Encyclopædia Britannica Online).The techniques of encoding and decoding a SVN could have undergone change overtime but it continued to exist in a variety of forms. From cave paintings, to sculpture, to wall paintings, to paper (when paper was invented) onto a number of objects and now in the form of infographics, SVN's have been a constant companion to human being.

Many a times, SVN's have been referred to by either the medium on which they appear or the style of expression. Some of them are –

Comics / Manga – is a graphic means in which images are utilized in order to convey a sequential narrative. For example: Batman, Spiderman, Calvin & Hobbs, Bakuman, Black Jack.

Mural / Fresco (Cycles): is any of several related painting types, done on plaster on walls or ceilings. Example Egyptian wall paintings in tombs, Frescos in the Sistine Chapel, Jataka stories at Ajanta (India).

Graphic Novels - a narrative work in which the story is conveyed to the reader using graphics. Example *Maus: A Survivor's Tale*, by Art Spiegelman; *Batman: The Dark Knight Returns*, by Frank Miller and Klaus Janson.

Codex - A book in the format used for modern books, with separate pages normally bound together and given a cover. Example Codex Zouche-Nuttall (an accordion-folded pre-Columbian piece of Mixtec writing) British Library.

Information graphics - visual representations of information, data or knowledge. For example Infographics by Megan Jaegerman.

Narrative Panels – On Cassone trunks - The side panels offered a flat surface for a suitable painting, with subjects drawn from courtly romance or from Scripture or holy legends.

Example *The Story of Cupid and Psyche*, tempera with gold on wood cassone panel (Fitzwilliam Museum).

Illuminated Manuscripts - Books written by hand, decorated with paintings and ornaments of different kinds. Example (Jagat Singh's) Ramayana (Indian Illustrated Manuscript), Firdausi's Shahnama (Persian Illustrated Manuscript).

Narrative Sculptures / Reliefs – Sculptures in low or high relief that represent a story. For example: Trajan's Column, Buddhist jataka tales on panels at Bharut.

Illustrated Books– Books with stories accompanied by illustrations. For example: *Oliver Twist* by **George Cruikshank**.

Narrative on Objects: Narrative is represented on objects such as - Greek Vase Painting, Megarian bowls.

We would like to highlight the point, that no matter what means of expression is used to represent the narrative or what medium the narrative appears on, the visual is still essentially is a Static Visual Narrative. The medium does not affect the nature of the SVN in a drastic manner so long as it is still in nature. We would like to explain this idea with the help of an example.

Let us look at the story of Adam and Eve. Its main actors are God, Adam, Eve, the Snake or Devil, the Angel and the Apple. The story unfolds in the garden of Eden in the following manner - the creation of Adam from the soil by God, the creation of Eve from the rib of Adam, their living in the beautiful garden of Eden, the warning about the tree of life in the center of the garden, the snake tempts Eve into eating from the tree of life, Eve gives Adam the fruit from the tree of life, the knowledge of disobedience and nakedness and finally gods fury at the couples disobedience and the banishment from Eden. All one requires in order to identify a SVN is to recognize the characters and the event that is being depicted. It does not matter if the SVN is rendered in a realistic manner or in a figurative style. It does not affect the reading of the SVN much if it is painted on the ceiling or printed in a book. Figs. 1.37a to 1.37d show four SVN all illustrating the same story but appear on various mediums. Fig. 1.37a is executed metal panel, while 1.37b is a painting using pigments on paper. Fig. 1.37c is done by process of etching a metal plate and taking a print on paper, while Fig. 1.37d is a fresco.



Fig. 1.37a: An SVN on a metal panel.¹⁷⁸



Fig. 1.37b: An SVN illumination.



Fig.1.37c: An SVN etching on paper.

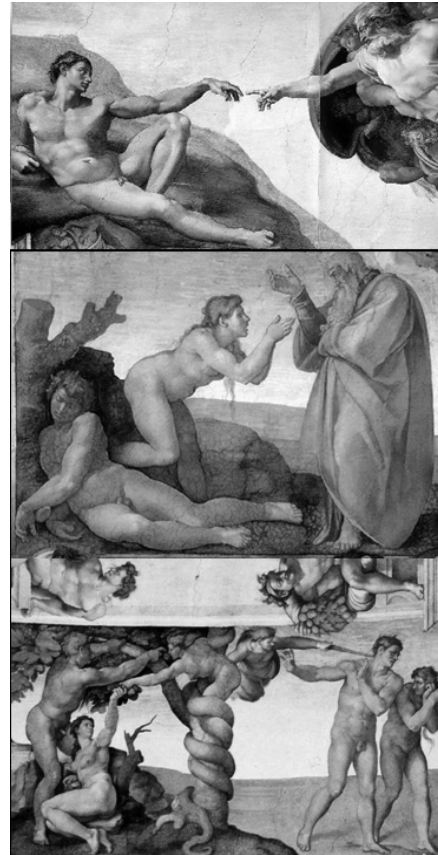


Fig.1.37d: Fresco at Sistine Chapel.

1.4.3 Static Visual Narratives are Transcultural: across culture

The code needed to read the SVN may differ from culture to culture but they do exist. For eg. the difference in reading style of written texts may extend to the reading style of the SVNs also. In the western countries where sentences are read left to right, comics are also read left to right but this may differ in Japan where the reading is top to bottom or in the

¹⁷⁸ Lorenzo Ghiberti East Doors, Baptistery of San Giovanni Florence, Italy

Middle East where the reading is right to left. Whatever the reading pattern; that a kind of Static Visual Narrative that are called comics in some countries and manga in others exist across cultures is the point we are trying to make. A good example is the manga (a kind of comic) in Japan. Panels and pages are typically read from right to left, consistent with traditional Japanese writing¹⁷⁹.

Reading Manga v/s Reading Comic:

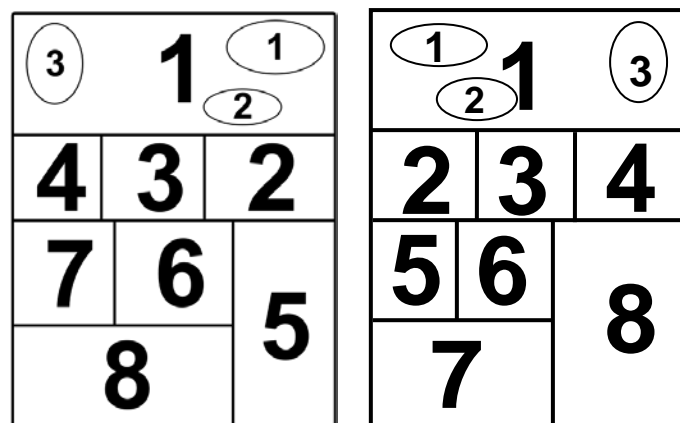


Fig.1. 38: Reading Manga (right to left) v/s Reading Comic (left to right).

1. Manga is read from *right to left*. Speech bubbles, words and sound effects are also read from right to left.
2. Start at the back of the book.
3. Read from right to left, then skip down to the next column¹⁸⁰.

Fig.'s 1.38 and 1.39¹⁸¹ presents a comparison between a Manga and a Comic. Because SVN's use a visible sign to signify the signifier and anyone who has seen the sign and is familiar with its usage is able to read into the SVN, what differs is the context and connotation.

¹⁷⁹ Manga - Japanese equivalent of comics,

¹⁸⁰ <http://www.wikihow.com/Read-Manga>

¹⁸¹ <http://blog.comicbookrevolution.net/search/label/Batman%20and%20Robin>, Accessed: 3rd Oct 2009



Fig.1.39: A page from Bakuman (Manga)¹⁸²

¹⁸² <http://www.furuanimepanikku.com/2008/08/24/the-fool-and-the-wiseman/#more-2007>, Accessed on 3rd Oct. 2009.



Fig.1.40: A page from Batman and Robin (Comic)

Another example Fig.1.41a and 1.41b is an SVN called the Codex Boturini. It narrates the story of the conquest of Mexico by a small band of European soldiers of fortune (Young 1982). Here again one needs to be initiated into the reading technique used in this culture in order to comprehend the story being narrated.

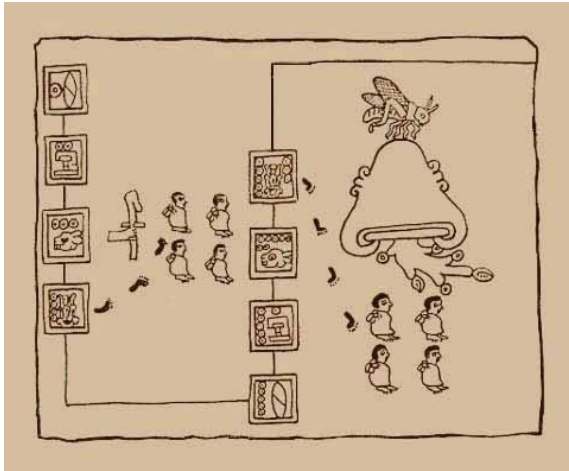


Fig.1.41a: The Codex Boturini, Page 18.

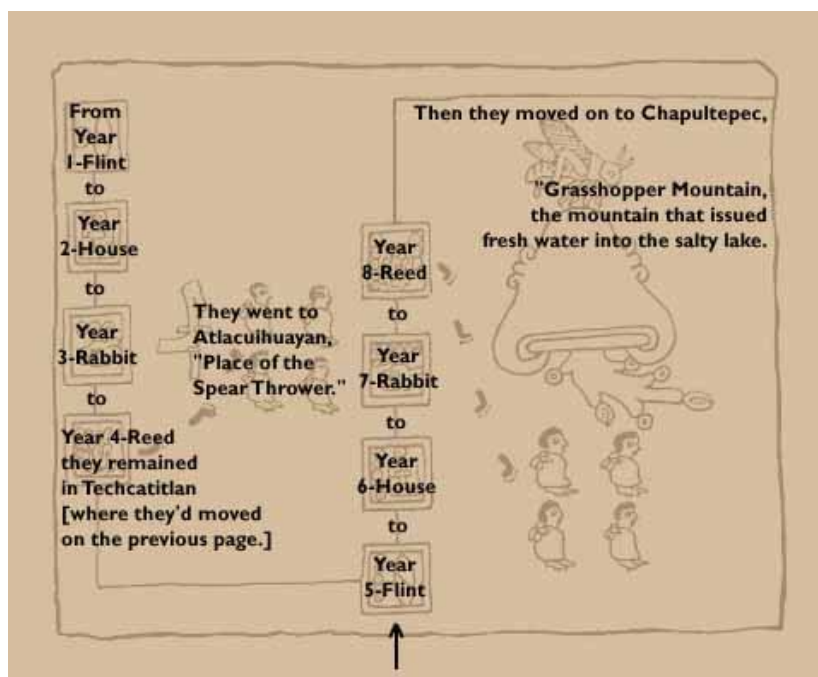


Fig.1.41b: A reading of the Codex

Thus, a conclusion can be reached that SVN's are present in some form or another in all cultures. Every culture has developed its own unique language and manner of depicting stories on still mediums. Being visual in nature it can be interpreted at a certain level, but each culture has its own codes that have to be learned in order to make sense of the SVN. In the table below we enumerate a list of SVN's based on the medium on which they appear, an

example of SVN on each medium and the country of its origin. This is not an exhaustive list but is just to give an idea of the existence of SVN on different mediums across cultures.

Type of Static Visual Narrative	Examples	Country
Miniature Painting / Illuminated Manuscripts	Bhagavata Purana Set, Humzanama,	India, China, Iran, Turkey, Pakistan
Illustrated Books / Scrolls / Codex	Florentine Codex, Tale of Genji Scroll,	Japan, India, Mexico, China, Russia
Narrative Fresco / Murals	Landscape with Perseus and Andromeda:	Imperial Villa at Boscotrecase,
	Jataka tales	Ajanta, India
	Biblical stories	Sistien Chaple
	Hindu Mythological tales	Kerala, India
Comics / Manga	Batman, Superman,	America, India, Japan
Narrative Sculpture / Reliefs	Jataka Tales	Bharut – India
	Hindu Mythological Tales	Ajanta, Ellora – India; Borabudur
	Gates of Paradise (Doors)	Florence
	Vase Paintings	Greece
Narratives on Objects	Pictorial Vessels	China
	Paintings on Cloth (Kalamkari)	India
	Palettes (Narmer palette)	Egypt
	Cassone trunks	Italy

Table 1.3: Table shows the SVN types, Examples of each and the country they belong to.

1.4.4 SVN exist across genre

If we reconsider the definition of SVN i.e. A SVN is a visual that essentially has a story to tell and occurs on a still medium such as paper, stone, wood, etc. Fairy tales, fables, folklore, mythology, short stories, a phenomena, an incident, epics, novels, fantasy, fiction, factual events etc. all share the common characteristic of having a story to tell. When any of the above is represented in the form of a visual on a motionless medium they are said to belong to the group of SVN. Stories may belong to any genre but they do have characters that exist in some place, and the plot unravels over some time. Stories from any genre can be

transformed into a SVN. The examples below Fig.'s 1.42a to 1.42d are all SVN's that represent stories from various genres. Fig. 1.42a is an SVN that tells a humorous story of events that happened to an elephant and a lion, from the famous comic strip 'Animal Crackers' by Ferd Wagner.

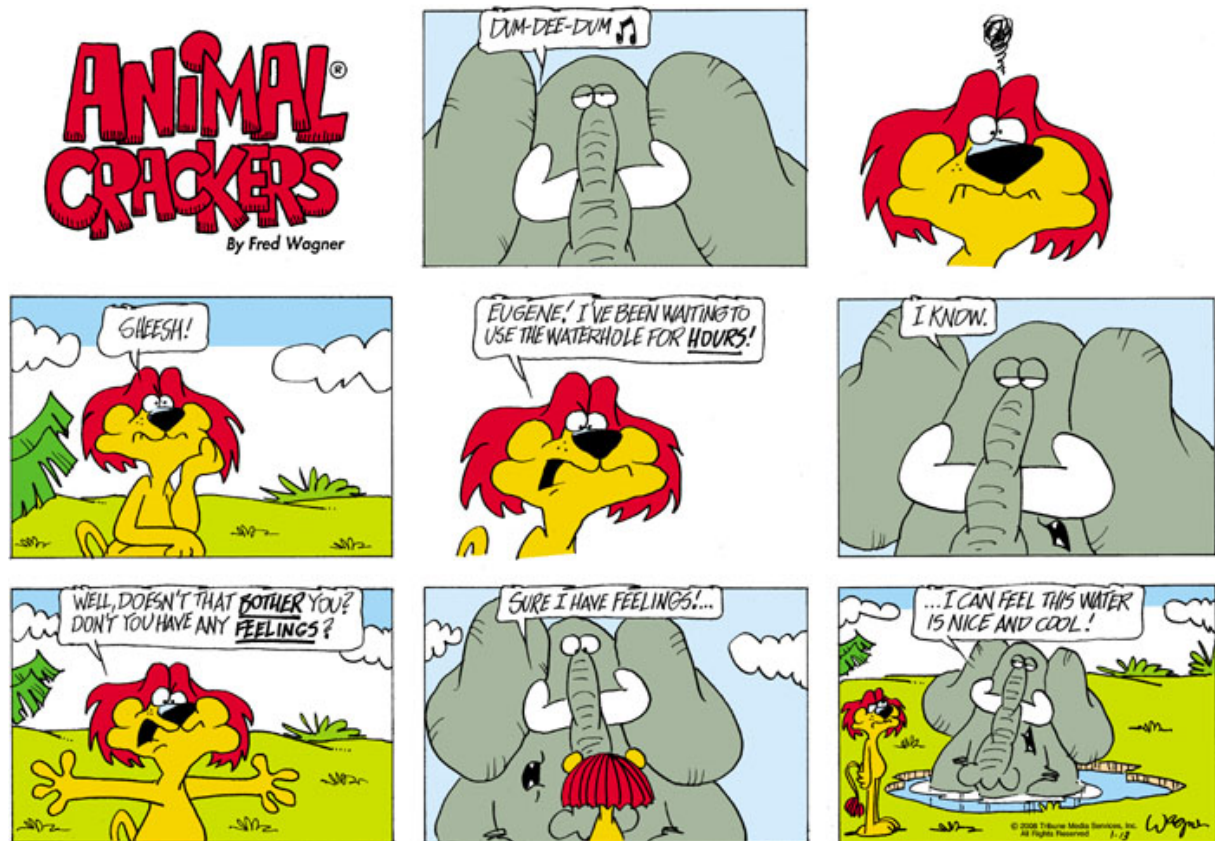


Fig.1.42a: A SVN in the form of a comic strip, Animal Crackers.

Fig. 1.42b is an illustration from a children's story book that tells the story of a girl called Goldilocks and the tree bears.

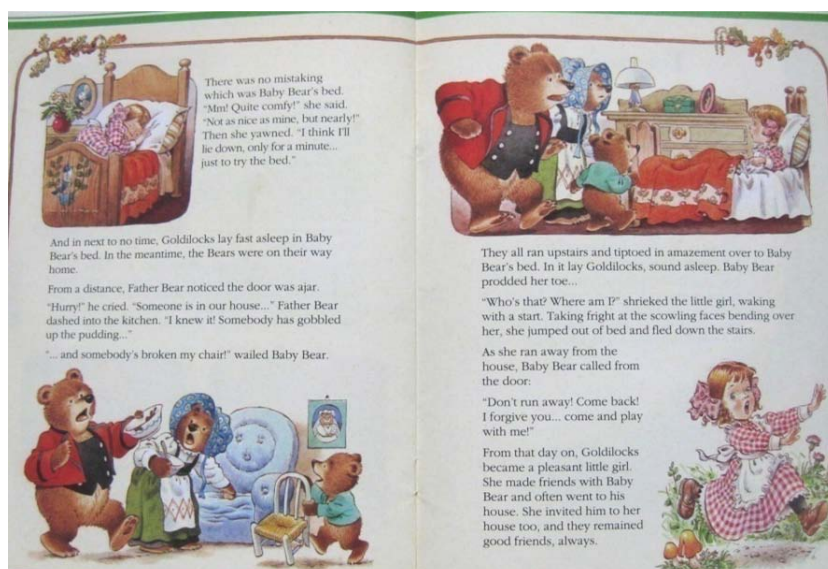


Fig.1.42b: A SVN depicting the fairy tale 'Goldilocks and the Three bears'

Fig. 1.42c is a page taken from the Ramayana series that was commissioned by Raja Jagat Singh of Udaipur in the 16th century. It tells of the story of the Rama avatar of Vishnu. This particular SVN composition tells the tale of the birth of the sons of Dasharata and the celebrations that followed.



Fig.1.42c: SVN depicting an event from the Epic Ramayana.

Fig. 1.42d is a double spread depicting events from the famous Charles Dickens's story 'A Christmas Carol'.



Fig.1.42d: An SVN that represents the story 'A Christmas Carol'.

On examining these SVN's mentioned above, it is clear that whatever be the theme, it does not affect the manner in which the story is illustrated. All four examples are essentially events depicted using actors, as they unfold in time and are represented in the virtual story space.

Types of SVN

Having defined the SVN, our next step is to formulate a typology of the SVN. This action has two fold implications, on the one hand it integrates the various scattered SVN, and on the other it opens up new areas of investigation to the student of Visual Studies.

Typology of Static Visual Narratives (not an exhaustive list)

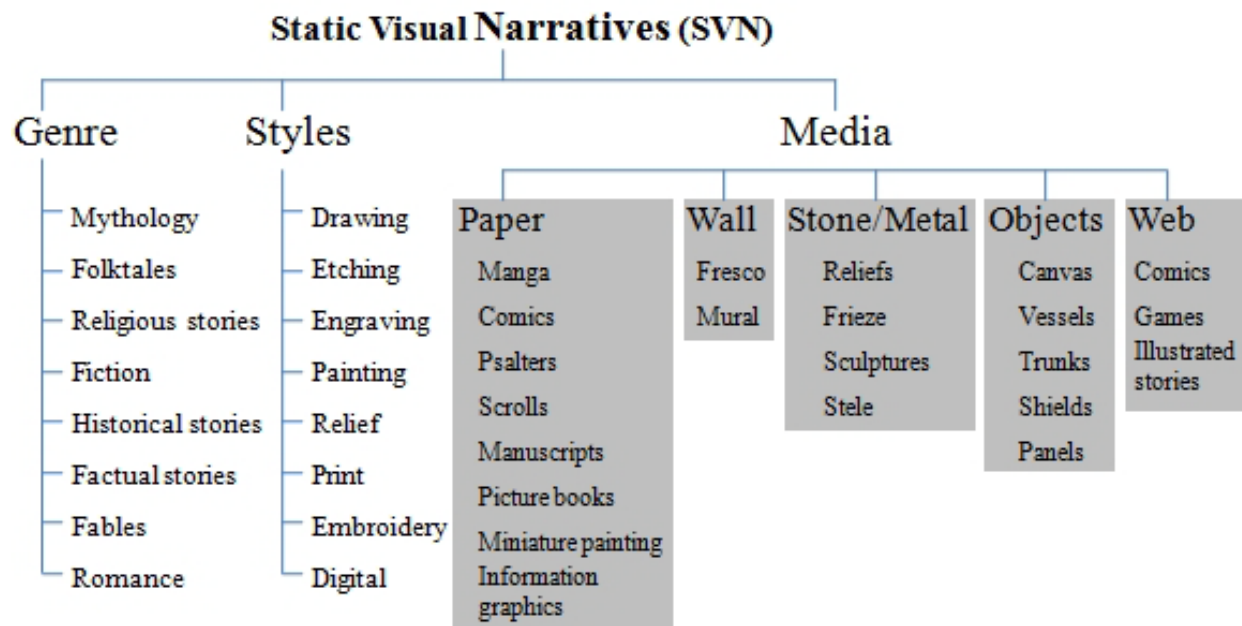


Table 1.4: Table shows the SVN types, based on genre, representational style and the medium on which they occur.

Discussion

Narrative arises from human finitude, shapes it in the act of storytelling, and transcends it in its contribution to memory as tradition, that which can be passed on and mined for meaning (Gross, 2008: 534). The telling of a story lies deep in the social behaviour of human groups – ancient and modern (Eisner, 2006:7). We have always used stories to convey information, experiences, ideas and cultural values (Wojtkowski and Wojtkowski, 2003:115). Barthes (1982) proposes:

Narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there is nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing cultural background' (79).

We took this as our starting point and did a survey to see if so is true of the SVN as well; for after all the SVN is a visual expression of the oral or written narrative.

Our study shows that SVN's undeniably exist everywhere in various forms on various mediums known by various names. Based on our survey we can conclude:

1) SVN's have existed across time – beginning with cave paintings (which do have a possibility of being associated with a story) right up to the modern day online stories.

2) Human beings make sense of the world around us using narratives. Therefore it does not come as a surprise that people across cultures have tried to preserve these stories in the form of visuals as SVN's.

3) Depending on the materials available, people around the world have used different materials and developed various techniques of representing SVN's. With the advancement of time and technology, SVN creators have experimented and adopted newer medium and styles of depicting stories.

4) SVN's across the world sport a wide variety of stories ranging from – mythology, fiction, religious stories, factual happenings, fairy tales, historical stories, horror stories etc.

On the basis of the conclusions drawn above, we can deduce the following – Stories represented in the form of visuals, expressed on a static medium (SVN's) have been found to be universal in nature. They exist across time, culture, medium and genre. They all share commonalities by the fact that – they represent specific stories that involved particular characters that unfolded in time, at a certain places. They may be known by different terms and studied under various titles; but they do share these common characteristics. It is on the basis of these commonalities that we have identified, we propose the formation and recognition of a distinct category called Static Visual Narrative (SVN).

The identification of certain recurrent factors common to SVN around the world, originating in various cultures, executed on various media and unaffected by the genre of the story depicted; points to the existence of a certain underlying structure. How else can we explain the fact that SVN's from different places on earth exhibit similar characteristics? It is this structure of the SVN that we investigate through this thesis.

APPENDIX 2A

Methods / Modes of SVN

2A.1 The Monoscenic Mode / Method

The Monoscenic Method or Mode is one of the most popular technique of expressing an SVN. Built on the idea of an event unfolding at single point in time and a particular place it has been defined by at least three scholars in the following areas:

- 1) Kurt Weitzmann called this technique the ‘Monoscenic Method’ and is discussed in the context of Greek Art.
- 2) Anthony Snodgrass also calls this technique the ‘Monoscenic Method’ and is discussed in the context of Greek and Roman Art.
- 3) George M.A. Hanfmann calls this technique the ‘Monoscenic or Dramatic picture’; his work is based in the area of Greek Art.
- 4) Vidya Dehejia calls this technique as the ‘Monoscenic Mode’; her work is centered around early Buddhist Art.

We will review each method or mode proposed. We begin our discussion on the Monoscenic manner of representation of the story by first finding out what the term ‘Monoscenic’ means.

Term Meaning: Monoscenic

The word Monoscenic is made up of two words ‘mono’ meaning one and ‘scenic’ –

Mono + Scenic

mono: single

scenic adj: (from the word ‘scene’ or ‘scenery’)

scene (theatre / film) n: 1) a part of a play or a film in which the actions stays in one place for a continuous period of time.

2) an event

3) to set the scene: is to describe a situation where something is about to happen.

scene (area) n: a particular area of life and all the things connected with it.

scenery (countryside) n: the general appearance of natural surroundings. (Cambridge International Dictionary of English, Cambridge University Press, 1995)

A scene can mean in our context 1. the place of an actual or fictional event; *the scene of crime*, where it happened. 2. stage scenery (background) (The Oxford Paperback Dictionary, 1989).

Monoscenic Method: Kurt Weitzmann, Greek Art (1947)

The Monoscenic Method was first proposed by Kurt Weitzmann (1947) within the context of Greek Art¹⁸³. He defines this method as ‘based on the principle of the unity of time and place’, characterized by the concentration on a single action within the limits of one scene (14). He cites the reason for selecting this term as ‘it stresses an iconographic rather than formal connotation’.

Weitzmann defines the Monoscenic Method as a technique of construction of an Iconographic Unit¹⁸⁴. He does not explain the concept of an Iconographic Unit before beginning to describe the Monoscenic Method. But from the third example discussed, it is quite clear that he is indeed speaking in terms of the Iconographic Unit. Although Weitzmann recognizes the Iconographic Unit as the basic unit to construct a SVN, he makes no attempt to explain what it is, except for a few lines devoted to the Iconographic Unit¹⁸⁵ somewhere further in the book.

Weitzmann takes it for granted that the reader would know what it is. If we read his meaning correctly, then an Iconographic Unit would consist of the visual representation of one event represented as a single visual moment (M), occurring at one point in time, at a particular location, which is represented at a specific space. We will represent it as M [T-S(P)]. As time -T and space -S are related we put them together, and as ‘space -S’ signifies the location or place we put (P) in brackets. Time (T) –Space (S) and Place (P) together will help us understand the event or arrangement of events unfolding.

Having (hypothetically) recognized the Iconographic Unit (iUnit) as the basic unit required to construct the SVN; we can in this light see what Weitzmann describes as the characteristic of a particular kind of Iconographic Unit. We can then rephrase the definition of Monoscenic Method as -- An Iconographic unit that is characterized by the concentration on a single action within the limits of one scene, where ‘Monoscenic’ means ‘one scene’ and ‘Method’ is employed as a technique of constructing the Iconographic unit. In this case

¹⁸³ Weitzmann was aware and had access to studies conducted by scholars before him in this area, including those of Carl Robert and Franz Wickhoff. While he shares Robert’s views he rejects those of Wickhoff. Weitzmann’s methods draw heavily and are influenced by Roberts manner of studying methods of narrative strategies.

¹⁸⁴ Weitzmann mentions that Robert had no specific term for this method and that he (Robert) occasionally he speaks of *Situationsbilder*, i.e. iconographic units in which the pictorial features of each are related to one very specific situation.

¹⁸⁵ Weitzmann explains - that the content of the miniatures, is called ‘iconography’ and which is equivalent to the readings of the text. According to him the iconography is fused with the style i.e. one cannot be considered without the other (Weitzmann, 1947: 182).

Monoscenic method is an Iconographic Unit that is composed of actors caught in action occupying – One Time + One Place + One Space, that together signify One Event represented as one visual moment M.

Weitzmann discusses many examples to illustrate his point, of which we shall examine three. The first example discussed is a vase that represents a scene from the Odyssey ‘The Killing of the Wooers’, Fig. 2A.1. The image represents a single scene from the story.



Fig.2A.1: Diagram explaining the monoscenic method, The Killing of the Wooers, Weitzmann.

Odysseus bends his bow and aims at one of the wooers, one of whom he has already wounded previously¹⁸⁶. The palmette ornament divides this single iconographic unit into two parts but does not disturb it. This SVN can be diagrammatically in the following way: E1[T1-S1(P1)]; where E1 refers to the single event depicted, T1- a single point of time, S1- the actors occupy a single unit of space that signifies the place where the incident occurs P1.

The second example discussed is a cylix upon which appear two separate scenes based upon the lost Aethiopis of Arctinus. It is simple to understand once one gets is familiar with the concept of the Iconographic Unit. Here we have three events, represented separately on the three surfaces of the vase. Each event occurs at a point of time, a certain place and occupies some specific space. Therefore each one of these individual events is beyond doubt represented in the monoscenic method. This is diagrammatically represented alongside the SVN in Fig.2A.2.



Fig.2A.2: Diagram explaining the monoscenic method, Three scenes based on Aethiopis, Weitzmann.

¹⁸⁶ Behind Odysseus stand two women who are not mentioned in the text but are represented by the artist.

Up to this point the unity to time and place in an iconographic unit is quite clearly demarcated by the boundaries of the scene. The next example presented by Weitzmann is a little confusing.

The composition is based on the drama *Medea* of Euripides¹⁸⁷. Here we have two events unfolding¹⁸⁸ – Event 1 depicted as moment (M1): the death of Creon's daughter in the presence of her desperate father, and Event 2 depicted as visual moment (M2): the killing of Medea's children.¹⁸⁹ Fig.2A.3 marks the two events as represented on the vase.

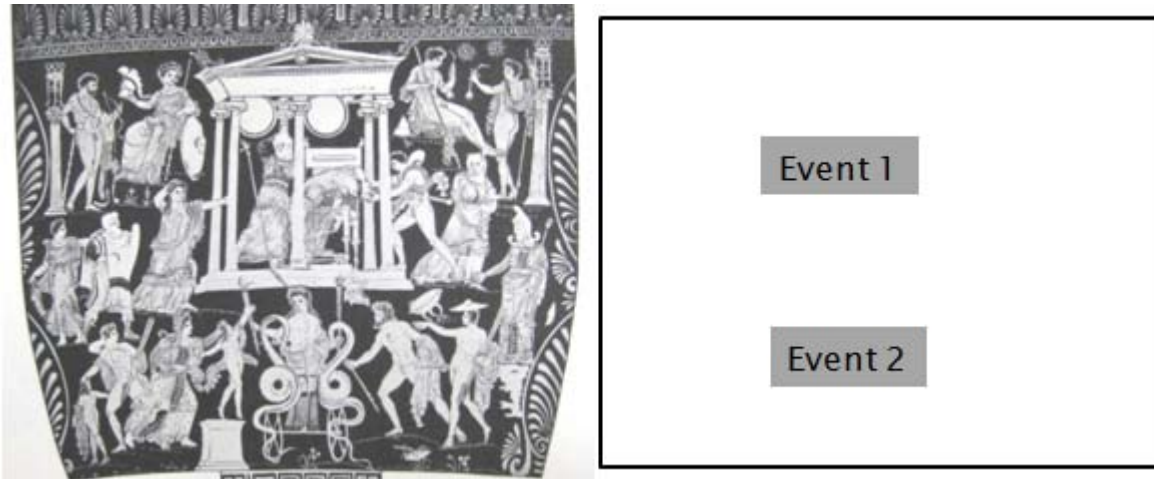


Fig.2A.3: Two events from 'Medea of Euripides' unfold, Weitzmann.

Both these events are represented occurring at two kinds of spaces. The first event occurs under a kind of canopy while the other event occurs outside of it. On this divided surface unfold two events involving different actors. These two events (as Weitzmann point out the

¹⁸⁷ *Medea*, is an ancient Greek tragedy written by Euripides, based upon the myth of Jason and Medea. The plot centers on the barbarian protagonist as she finds her position in the Greek world threatened, and the revenge she takes against her husband Jason who has betrayed her for another woman. All of the action of the play is at Corinth, where Jason has brought Medea after the adventures of the Golden Fleece. He has now left her in order to marry Glauce, the daughter of King Creon. Creon, also fearing what Medea might do, arrives determined to send Medea into exile. Medea pleads for one day's delay. In the next scene Jason arrives to confront her and explain himself. He believes he could not pass up the opportunity to marry a royal princess, as Medea is only a barbarian woman, but hopes to someday join the two families and keep Medea as his mistress. Medea does not believe him. She plots to kill Creon and Glauce. She decides to poison some golden robes (a family heirloom and gift from the sun god), in hopes that the bride will not be able to resist wearing them, and consequently be poisoned. Medea resolves to kill her own children as well, not because the children have done anything wrong, but because she feels it is the best way to hurt Jason. She calls for Jason once more, falsely apologizes to him, and sends the poisoned robes with her children as the gift-bearers. Glauce is killed by the poisoned dress, and Creon is also killed by the poison while attempting to save her. Medea is pleased with her revenge thus far, but resolves to carry it further: to utterly destroy Jason's plans for a new family, she will kill her own sons. Jason rushes to the scene to punish her for the murder of Glauce and learns that his children too have been killed. (<http://en.wikipedia.org>).

¹⁸⁸ Here, a connection is drawn between drama and the influence it had on vase paintings.

¹⁸⁹ Weitzmann is of the opinion that the painter is making an attempt to maintain the unity of time and place, but has overstepped it to some extent. The limit of grouping many elements together in a single iconographic unit has been reached. He believes this is a transitional stage leading to a new method which would allow the painter to 'express pictorially a steadily increasing amount of literary content without falling back into the primitive simultaneous method' (Weitzmann 1970, 17).

possibility) could unfold at the same time or sequentially. We are not sure if both these events occur at the same location or different locations.

Based on the information we have there can be four possibilities that emerge in context of the iconographic unit representation.

1) Two events unfold at different times (following the sequence of occurrence) at different places represented at different spaces. Thus event 1 represented as $M1[T1-S1(P1)]$ and event 2 represented as $M2[T2-S2(P2)]$ are two separate iconographic units, that unfold in different times (Fig.2A.4a).

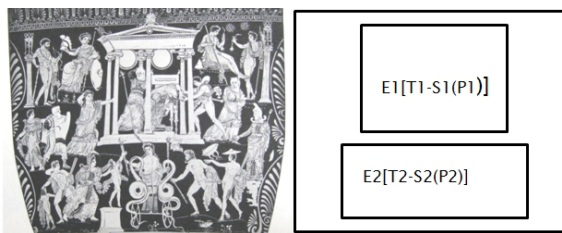


Fig. 2A.4a: Two events, different times, places and spaces.

2) It is also possible for the two events represented as two moments ($M1, M2$) to unfold at the same time ($T1$) (as Weitzman suggests), at different places ($P1, P2$), that occupy different spaces ($S1, S2$), Fig.2A.4b.

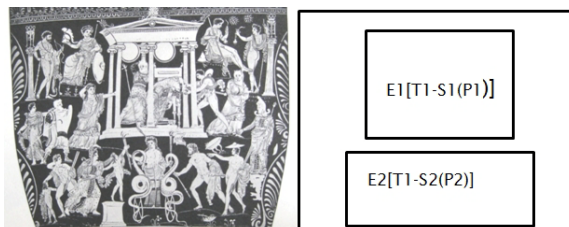


Fig. 2A.4b: Two events unfold at the same time at different places and different spaces.

3) It is also equally possible for the two events ($M1, M2$) to unfold at the same time ($T1$) at the same place ($P1$) and be represented as occupying different spaces ($S1, S2$). See Fig. 2A.4c. This could happen because of the limitation of the medium, as the event occupies space, it is possible to show only one event occurring at one space. The second event even if

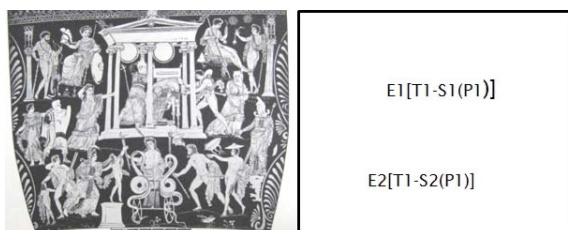


Fig. 2A.4c: Two events unfold at the same time at same place represented at different spaces.

it occurs at the same place would have to be illustrated elsewhere as it cannot be placed over event one.

4) A fourth possibility is also possible, where: the two events (M1, M2) unfold at different times (T1, T2) at the same place (P1) but are represented at different spaces (S1, S2), Fig.2A.4d. This could happen when the events unfold at the same place but do not occupy the same spot, but occur at a small distance away from each other.

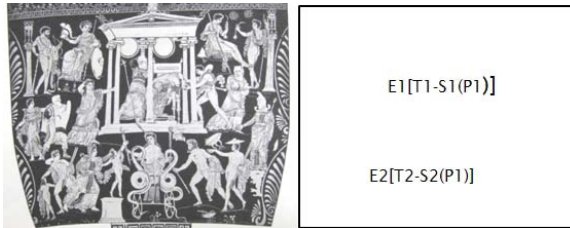


Fig. 2A.4d: Two events unfold at different times at same place represented by different spaces.

The whole purpose of this exercise is trying to figure if the monoscenic method is characterized by a single iconographic unit or by a single scene i.e. a single location is represented. As we can clearly see there are two events, represented by two sets of actors, therefore there are two iconographic units.

Supposing we agree that the two events (M1, M2) in question took place at different times (T1, T2) and different places (P1, P2) then; if an iconographic unit is the characteristic feature of the monoscenic method, (as per one way of reading) clearly this example goes against the very definition of the method provided earlier (unity of space and time). As what we have then is two iconographic units that are supposed to be read as if they were enclosed by a boundary see Fig.2A.4a. As each iconographic unit would be a scene (where scene means an act unfolding at a single location) by itself.

If on the other hand the two events (M1, M2) occur at the same time (T1) at two different place (P1, P2) represented by two spaces (S1, S2), we still have two iconographic units: M1[T1-S1(P1)], E2[T2-S2(P2)] respectively. The artist has shown two different events unfolding at two different places concurrently. Here time is the uniting factor but the place is different. This explanation also leads us to a conclusion which treats each iconographic unit as individual scenes (where scene means an act unfolding at a single location) see Fig. 2A.4b.

But there is a third possibility, where, the two events (M1, M2) unfold at the same time (T1) and place (P1) and are represented at different spaces (S1, S2). In this case the whole background is treated as one scene (where scene means an act unfolding at a single location) see Fig.2A.4c. This is the only possibility that has the prerequisite ‘unity of time

and place' criteria. A conclusion can be reached that a monoscenic method then is characterized by the 'scene' meaning an act unfolding at a single location, where an act can consist of many events.

Additionally, there is also a fourth possibility where the events occur at the same time at different locations. In this case the unity of time is visually seen but that of place is to be imagined by the viewer.

From the above discussion we arrive at the following two conclusions. 1) If Monoscenic method is characterised by the 1 event, 1 point of time, 1 place and 1 space i.e. M1 [T1-S1 (P1)] iconographic unit. Then each event represented by individual iconographic unit that have 'unity of time and place' in Fig. 2A.4 is an example of the monoscenic method and not the whole image. Or 2) If Monoscenic method is characterised by many events unfolding at the same point of time at the same place, represented by different spaces then, Fig. 2A.4c M1,M2[T1-S1,S2(P1)] as a whole forms an iconographic unit, where the unity of time and place is preserved.

If the above two assumptions are true then we have a method of depicting a single scene or an act.

Mono-scenic or Dramatic picture: George M.A. Hanfmann, Greek Art (1957)

The example discussed by Hanfmann no doubt alludes towards the one event, one time, one place, one space unity. In the scene discussed on the "Melian" amphora (Fig.2A.5), depicted is the event where Hermes brings a message to a woman. Shown in the visual is the messenger and the woman (the actors), at a point of time of the message being conveyed, at a particular place, represented by the space occupied. Thus the iconographic unit M1[T1-S1(P1)] is the combination suggested.



Fig. 2A.5: One event unfolds at one point of time at one location represented by a certain space, Hanfmann.

Hanfmann's definition then matches with that suggested by Snodgrass. Hanfmann does not call this a method or a mode but uses the term picture, which is a description of the overall

visual. Hanfmann's description of the 'mono-scenic' picture also falls within the 'one time + one place + one space = one event' schema.

Monoscenic Method: Anthony Snodgrass, Greek and Roman art (1968)

Snodgrass's definition of Monoscenic method¹⁹⁰ if understood in terms of an iconographic unit is the same as Weizmann's method. Here again we have a single event, unfolding at a point of time (a single moment), unfolding at a certain location, represented at a single space. Iconographic Unit – Monoscenic Method - M1 [T1-S1 (P1)]

While Weitzmann spoke about the 'unity of time and place', Snodgrass mentions the 'unity of time and space'. Since Snodgrass compares the monoscenic method to a photograph taken at one particular moment we can conclude that by space he also means to include place. His definition is thus in agreement with the 'one time + one place + one space = one event' schema.

Monoscenic Mode: Vidya Dehejia, Early Buddhist Art (1997)

Vidya Dehejia (1997) does not use the term 'method' but instead prefers the word 'mode'. She employs this term to mean the various options (which could have been used equally effectively) available to the designer¹⁹¹.

Dehejia defines Monoscenic modes as an easily identifiable scene, excerpted from one of the episodes of the story. She discusses two forms of Monoscenic Mode viz. Monoscenic Narrative: Theme of Action and Monoscenic Narrative: Being in State versus Being in Action¹⁹². Dehejia mentions – "The monoscenic mode centres around a single event in a story". Here again we are faced with the mention of a single event represented by a set of actors. An examination of the examples presented by Dehejia, from the point of view of they being termed Monoscenic echoes the iconographic unit paradigm suggested by Weitzmann. We shall examine two of the examples discussed by Dehejia¹⁹³ to illustrate the observation made.

¹⁹⁰ Anthony Snodgrass's definition of the Monoscenic method as – 'a depiction of a single moment in a particular story which preserves the unity of time and space. In other words, if the story were happening in real life, the picture could be a photograph taken at one particular moment' (Shapiro 1994, 8-9).

¹⁹¹ This is clear from the explanation presented by Dehejia on page 4.

¹⁹² These are further second level divisions of the Monoscenic Narrative based on the manner in which the principal actor is presented. We will not be discussing these sub types as in this thesis we will only aim to work out the first level categorization of Narrative Discourse in SVNs.

¹⁹³ Dehejia discusses a number of examples in the context of the Monoscenic Narrative mode. She distinguishes sub types based on what part of the story is chosen to be illustrated. We did not find this sub categorization

Example 1) Vessantara Jataka:



E1[T1-S1(P1)]

Fig. 2A.6a: One event unfolds at one point of time at one location represented by a certain space, Dehejia.

In this visual the designer presents viewers with a scene that occurs at the very start of the action. A scene representing an event from a story that occurs at a particular point of time, a certain place and is represented in a space. Thus this example has an iconographic unit with M1[T1-S1(P1)] combination.

Example 2) Kukkuta Jataka¹⁹⁴

The third instance demonstrates the varied character of the monoscenic mode. The panel merely depicts the two characteristic animals, the one at the foot of a tree and the other perched upon it, as sufficiently distinctive to stimulate recognition of the story. This scene depicts the two characters in a conversation. Represented as an iconographic unit, we again have - E1[T1-S1(P1)].



E1[T1-S1(P1)]

Fig. 2A.6b: One event unfolds at one point of time at one location represented by a certain space, Dehejia.

relevant to the identification of the Monoscenic mode of presenting a story, as what part of the story is selected (in our opinion) is not connect with the presentation of the SVN from the formal point of view. The fact that matters is that the designer has made the decision to select a single event as a single moment, this moment could be the start, the end or any part in between the story.

¹⁹⁴ Once, the Bodhisatta was born as a rooster and lived in a forest with several hundred kinsmen. In the same forest there lived a wily cat. She had caught and killed many roosters. As the Bodhisatta had foiled all her manouverings to be caught, she decided to take a fresh course of action to catch him. So, one day she came and stopped near a bush, where the Bodhisatta was sitting. She tried to cajole him by praising his look and other features. Finally, she proposed to woo him and remain his faithful wife. So, she mewed, "You have the nice flashy wings, and a graceful crest, accept me as your wife; I shall serve you the best, So leave the bough and come to me. Enjoy life and be care-free." The rooster said, "O Cat! You have four feet and I have two. So, Look for other mortal to woo. Beasts and birds cannot be one; Try your luck elsewhere as you are winsome." The cat again repeated her request with the hope that the rooster would be beguiled and come down to him to be an easy prey. But the rooster spoke in dry and candid words, "You have drunk my kin's blood; and Destroyed and killed them mercilessly. Now you propose to be my 'honoured wife', When you have no kindness for me." Having been rejected, the cat never ever dared to meet her eyes with the rooster again; and left for some other place for good (<http://ignca.nic.in>).

Thus we can safely conclude what Dehejia means by the monoscenic mode of narrative is to do with the representation of the single iconographic unit. In Dehejia's overall explanation of the Monoscenic Mode we again see a resonance of the 'one time + one place + one space = one event' schema.

Comments:

On the whole from the above discussion we can draw the conclusion that most scholars agree that the monoscenic technique of representing a story is characterized by the concentration of a single event of the story. This definition can be expressed as the iconographic unit depicting one event, which occurs at one point of time, at a certain place that is represented by a specific space in the visual – E1[T1-S1(P1)]. We also conclude that the term 'monoscenic' is used based on the rational of the place where the event unfolds. In other words monoscenic technique is the visual representation of an event unfolding at a single location.

While it is very clear from the description of the scholars what they mean by the monoscenic technique, there is the one example discussed by Weitzmann that requires attention. The third example discussed, Fig.2A.39 certainly represents two events depicting two actions. Then this SVN obviously does not fit into the definition given by him earlier (characterized by the concentration on a single action within the limits of one scene). The question then arises what is meant by the word scene? If scene is the location where the event unfolds then both the events unfolding in the example have to be doing so at the same location, at the same or different points of time. It is quite possible for two events to unfold at the same location at the same time and at different times. If that is the case then this example is a kind of monoscenic technique, and the point of the location of the two events unfolding must be highlighted. But Weitzmann does not make any mention of the location of the two events being the same. What he does tell us is the possibility of the two events unfolding at the same time. If the two events unfold at the same place at the same time then we can categorize this SVN as monoscenic. But if they occur at the same time at different places, then this SVN will not qualify as a monoscenic technique.

There is a danger in using the word Monoscenic. As per the definition mono is one and scene means the location where the event unfolds. There are SVN's where many events unfold against a common background or scene for example in the SVN representing the story of 'Adam and Eve' Fig. 2.41; all the events unfold against a common setting that signifies a Place called the Garden of Eden. The question arises what do we call such an SVN? If we follow the term 'monoscenic' then this image qualifies as a mono-scene. But it clearly

represents more than one event and action unfolding. By this it falls out of the category discussed above.

The Rational for the term used to describe this category:

From the above discussion it appears that the term ‘Monoscenic’ is used to refer to the characteristic feature of this type of method i.e. the use of a single scene or space that may signify a particular place. Monoscenic may also refer to the manner of selecting a single scene from the story to be represented. Additionally it points out to the use of a single demarcated unit of compositional space. Therefore the term ‘monoscenic’ also refers to the compositional nature of the SVN.

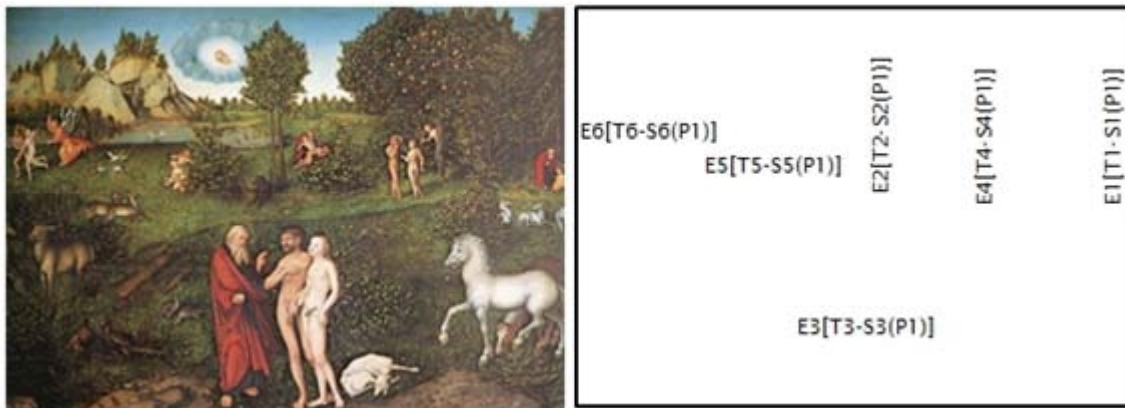


Fig. 2A.7: Events arranged against a common background.

2A.2 Culmination Method

Term meaning - culmination

culmination: from the word ‘culminate’

culminate v: to reach or achieve (a result or a high point) after gradual development and sometimes a lot of effort.(Cambridge International Dictionary of English, 1996).

Method/ Mode Discussion

Ann Perkins: Babylonian Art (1957)

Perkins (1957) discusses the ‘culmination method’ as one used in Babylonian art. It involves the representation of the final scene or the culminating episode of the story. She explains this method in the following words –

The most favoured one was allusive rather than explicit, employing the culminating scene – one group of figures, one moment of time, at the climax of a series of events – to stand for the entire story. This was undoubtedly intended to arouse in the viewer’s mind recollection of the complete story, and in addition to stand as a symbol of the deeper lying

ideas (...). (55)

Perkins discusses two examples, which we will examine with the help of the iconographic unit.

Example 1

A tall vase found in a temple precinct in the Sumerian city of Uruk. It shows offerings of food and drink brought to the goddess Inanna by a procession headed by the city ruler.

Perkins explains that the strict separation of the registers does not reflect separation in time or in idea. The author at this point is not certain if it is a particular event that is represented or a recurrent event. On the vase represented is a file of Eering bearers. The second register is a continuation of the scene at the top, and the double lower register with its rows of animals and plants gives the psychical ambiance suitable for a goddess of fertility.

Thus the whole is one event and can be expressed as E1 [T1-S1 (P1)].



Fig. 2A.70: Diagrammatic representation of ‘culmination method’, the vase.

Example 2

The second example discussed by Perkins is a cylinder seal. Here again depicted is the representation of a single scene from a specific battle. Perkins reasons the culminating moment is chosen to exemplify a complex series of actions and to symbolize graphically the invincible power of the ruler. This again can be represented as E1 [T1-S1 (P1)].

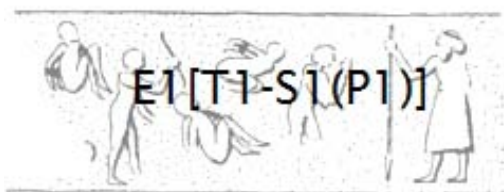


Fig. 2A.71: Diagrammatic representation of ‘culmination method’, the seal.

In both examples only one event is represented.

Comments:

Although Perkins mentions this as a method of representing the SVN; it is in fact just a matter selecting a part of the story. One could very well choose the beginning, the middle or the most important event of the story as well. The part of the story selected does not affect the technique of narrative discourse and therefore does not qualify as a method of narrative discourse proper. In essence it shows features of the monoscenic method of narration as only one event is represented, that is shown unfolding at one point of time, at one particular place, and is represented in a certain space. Therefore this method follows our E1[T1-S1(P1)] schema.

The Rational for the term used to describe this category:

The term is used to describe the type of event selected from the story to be visually represented.

2A.3 Isolating Method

Term Meaning: Isolating

isolating: (from the word 'isolate')

isolate v: to separate (something from other things with which it is joined or mixed) or to keep separate from.

Method / Mode Discussion

Franz Wickhoff: Roman Art, 1900

Franz Wickhoff (1900) mentions the isolating method to be an old method. It is in his opinion the oldest of the 'only three ways'¹⁹⁵ of telling a story. He describes it as –

(...) [a] method which gives striking scenes either separately or else side by side, but divided by framework. (Strong ed. Transl., 13)

As no examples are provided to illustrate what is meant by this definition, we will represent this definition in a diagrammatic form so that we have a better understanding of the same. Accordingly from description provided, the isolating method can be diagrammatically represented as Fig. 2A.8 and fig 2A.9.

¹⁹⁵ The other two being Complementary and Continuous.

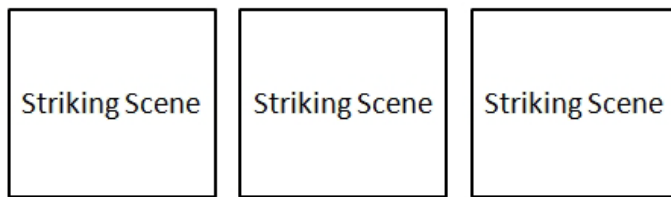


Fig. 2A.8: Diagram representing Isolating Method: Striking scene separately (panels).

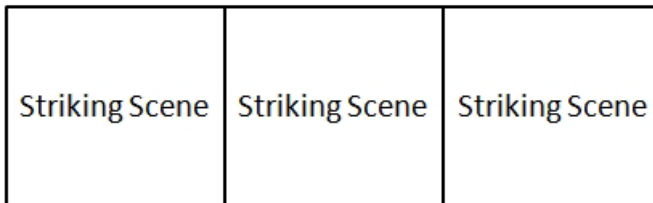


Fig. 2A.9: Diagram representing Isolating Method: Striking scenes side by side, divided by framework (dividers).

As there is no mention of what comprises a ‘striking scene’ – a striking scene can be taken to represent a single event, unfolding at a point of time, at a certain place, represented at a particular space. Thus, it can be graphically represented as an iconographic unit expressed as – E1 [T1-S1(P1)]. We can thus alter our previous diagrams to Fig. 2A.10 and Fig. 2A.11.

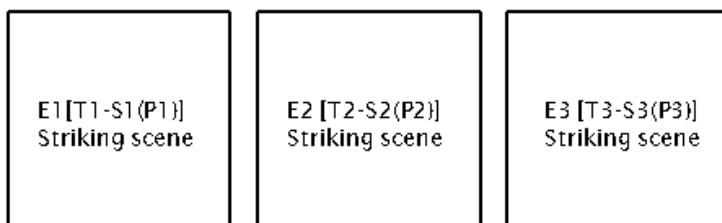


Fig. 2A.10: Diagram representing Isolating Method as iconographic units: Striking scene separately (panels).

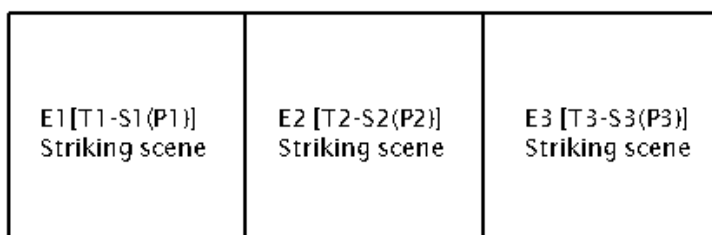


Fig. 2A.11: Diagram representing Isolating Method as iconographic units: Striking scenes side by side, divided by framework (dividers).

Comments:

As there is no example to demonstrate what exactly Wickhoff considers as isolating method we only have his description to go on. It appears from the description, what Wickhoff means by the word isolating is the fact that each event is represented in a distinct cell, separated by a framework from the next event. Thus the term ‘isolating’ refers to the description of the treatment of each event as it is placed in a series of events. But this rational holds true for the monoscenic method as well, as can be observed most monoscenic events are isolated (from

the rest of the events in the story) and in some cases enframed. In fact the monoscenic method in some sense qualifies to be called as isolated because the designer selects just one moment from the event to signify and remind the viewer of the event, episode or story all by itself.

The Rational for the term used to describe this category:

Based on the conclusions we can derive from the description of this technique, it seems that the rational for using the term 'isolating' is the process of selection of the event to be represented. It can also refer to the compositional arrangement of the scene as a distinct unit.

2A.4 Continuous Method / Mode

Term Meaning – Continuous

The word 'continuous' means –

continuous adj: (from the word 'continue') means without a pause.

continue v: to (cause to) keep doing and do not stop.

Method / Mode Discussion

The most commented upon method of visual storytelling is the Continuous discourse technique.

As many as nine scholars have discussed this technique of storytelling, these are:

- 1) Franz Wickhoff in the area of Roman art in 1900
- 2) Kurt Weitzmann in the context of Early Christendom in 1957
- 3) P.H. Blanckenhagen in the area of Hellenistic and Roman Art in 1968
- 4) Anthonay Snodgrass in relation to Greek & Roman art in 1981
- 5) Vidya Dehejia in the area of Early Buddhist Art 1990/97
- 6) Julia Murray in the context of Buddhism and Early Illustration in China in 1995
- 7) N.K. Rutter & Brian in the area of Ancient Greece
- 8) Lew Andrews discusses the topic in relation of Renaissance Art in 1995
- 9) Chikako Watanabe in the area of Assyrian Art in 2004

We will examine each one beginning with the earliest description of the continuous method by Franz Wickhoff in 1900, to the latest description by Chikako Watanabe in 2004.

Continuous Method: Franz Wickhoff, Roman Art (1900)

One of the first scholars to talk about the 'method of narration' in some detail; Franz Wickhoff (1900) describes the continuous method as, 'a series of scenes flowing from one

into the other’ (Strong ed. Transl., 8-9). Speaking in the context of the principles of Roman Art he says –

No decisive moment is chosen uniting the most important personages in the text in one common action of consequence, in order to show them to us in a second picture in another equally striking, situation, whilst, in a third and in a fourth, scenes deliberately chosen carry on the narrative. It is not a case in which chosen pictures of striking, epoch-making moments combine in a cycle, in order to emulate the fluent continuous recital of the ancient myths, but as the series of related circumstances passing, smoothly and unbroken, one into another, just as during a river voyage the landscape of the banks seems to glide before our eyes’ (Strong ed. Transl., 8).

As an example he discusses a page from the book of Genesis – titled ‘the fall’, seen in the upper half of fig 2A.12. He remarks about the way in which passage of time is treated by the repetition of the actor. Where the viewer is suppose to understand that the actor signifies a point of time, the repetition of the actors signifies a movement in time. This method of narration works itself around the impossibility for one and the same person to be seen several times at the same moment within the same space.

We examine the visual in terms of the iconographic unit. There are a total of five events that are depicted over two images. The first three events (E1, E2, E3) of the story make up image one, and two of the events (E4, E5) are continued in the second of the two images. Each event can be identified by the gestures and postures of the actors which are distinct. It occurs at a point of time (T), at a certain place (P) and is represented by a specific space (S). Each of the iconographic units can be expressed as E[T-S(P)].



Fig. 2A.12: Diagrammatic representation of iconographic units representing continuous method, Part I & II.

In part I, trees are used as event dividers, while in part II the door and wheel serve as event dividers. Each iconographic unit is complete with its set of actors whose gestures and

postures match the event unfolding. Each event is a separate iconographic unit as represented in the lower half of Fig. 2A.12.

Another example spoken about is that executed by Michael Angelo, ‘Christ on the Mount of Olives’. Our analysis shows this image contains two iconographic units representing two events in the story. Event 1- represented by the lone figure of Christ, who is seen praying at a point of time, in a particular place and occupies a certain space. This iconographic unit is expressed as E1[T1-S1(P1)]. Event 2- is where Christ admonishes the sleeping disciples, is expressed as E2[T2-S2(P2)]. Each of the two events unfolds at a point in time, at a distinct place and space. We do not find any kind of dividers separating the two scenes. The concept of the iconographic unit helps us trace the temporal aspect in the SVN.



Fig. 2A.13: Diagrammatic representation of iconographic units representing continuous method, Wickhoff.

Kurt Weitzmann in the context of Early Christendom in 1957

Kurt Weitzmann (1957) describes the continuous narrative as one whereby the individual scenes are placed in front of a unifying landscape (83). We can interpret this in a manner where individual scenes could mean individual iconographic units.

Continuous Narrative: P.H. von Blanckenhagen, 1968

Blanckenhagen (1968) presents his point of view about the comprehension of a continuous narrative. He says the comprehension of the continuous narrative depends on an integrating effort of mind and eye. This is because it requires an awareness that more than one moment is represented within a single frame, and that multiple appearances of a character in a single setting indicate successive states of action¹⁹⁶ (80). Blanckenhagen basically sheds light over how the viewer perceives the continuous narrative, but his viewpoint also appears to be with the general agreement that the continuous narrative is a number of iconographic units placed within a demarcated unit of space.

¹⁹⁶ As cited by Richardson, :29 from P. H. von Blanckenhagen, “Daedalus and Icarus on Pompeian Walls,” RM 75.

Continuous Method: Anthony Snodgrass, Greek and Roman art (1981)

Snodgrass's criteria of identifying an image as continuous method are the absence of physical boundaries between episodes. He describes the continuous method as:

(...) a variant of the cyclic, in which there are no physical boundaries between the individual episodes (Shapiro 1994, 8-9) .

As we do not have an example with which to understand this explanation, we can assume that the 'individual episodes' mentioned by Snodgrass are made up of a single iconographic unit. Thus, individual iconographic units arranged in compositional space without dividers to separate one unit from the other, can be diagrammatically represented as Fig. 2A.48.

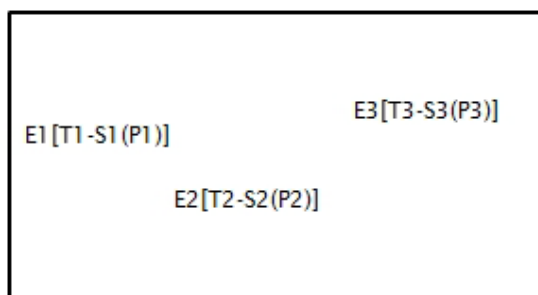


Fig. 2A.14: Diagrammatic representation of iconographic units representing continuous method, Snodgrass.

Continuous Mode: Vidya Dehejia, Early Buddhist Narrative (1997)

Dehejia (1997) describes Continuous Narrative as the depiction of successive events of an episode within a single enframed unit. The figure of the protagonist is repeated in the course of the narrative. Dehejia echoes the point made by Wickhoff in the context of the viewer being aware of the fact that the repeated figure of the actor signifies various points of time. Dehejia describes Continuous Narrative as -

Continuous narratives depict successive events of an episode or successive episodes of a story within a single enframed unit, repeating the figure of the protagonist in the course of the narrative. Consecutive time frames are presented within a single visual field, without any dividers to distinguish one time frame from the next; however, temporal succession and spatial movement are generally clearly indicated. The comprehension of continuous narrative requires awareness that more than one moment of time is presented within a single visual frame, and that multiple appearances of the protagonist indicate successive moments of time as well as successive spaces in which action occurs. (15)

Dehejia is of the same opinion as Snodgrass regarding the absence of dividers to distinguish one time frame from the next as the characteristic of this mode. The example discussed by

Dehejia is the Great Departure of the Buddha¹⁹⁷, portrayed on the outer face of the central architrave of the east gateway of Sanchi. We can clearly distinguish the five iconographic units that depict five events within the visual field. The narrative moves from left to right.

Event1. The Buddha-to-be emerging on horseback from the gates of his palace with the groom leading the horse, expressed as E1[T1-S1(P1)].

Event 2, 3, 4. To depict the progressive ride away from the palace, the artist has repeated the figure of the protagonist horse-and-rider another three times across the span of the architrave.

The Buddha dismounts from the horse, is represented by a parasol poised above a pair of footprints. These are expressed as E2[T2-S2(P2)], E3[T3-S3(P3)] and E4[T4-S4(P4)].

Event 5. To indicate that the riderless horse (without the parasol) and groom then return to the palace, the artist has placed them facing left, counter to the movement of the ride away from the palace, expressed as E5[T5-S5(P5)].

These iconographic units are diagrammatically represented in Fig. 2A.15. Here again, having recognized the iconographic unit as one that represents a single action/ event, it is easy to trace the movement of the events unbroken through time and space.

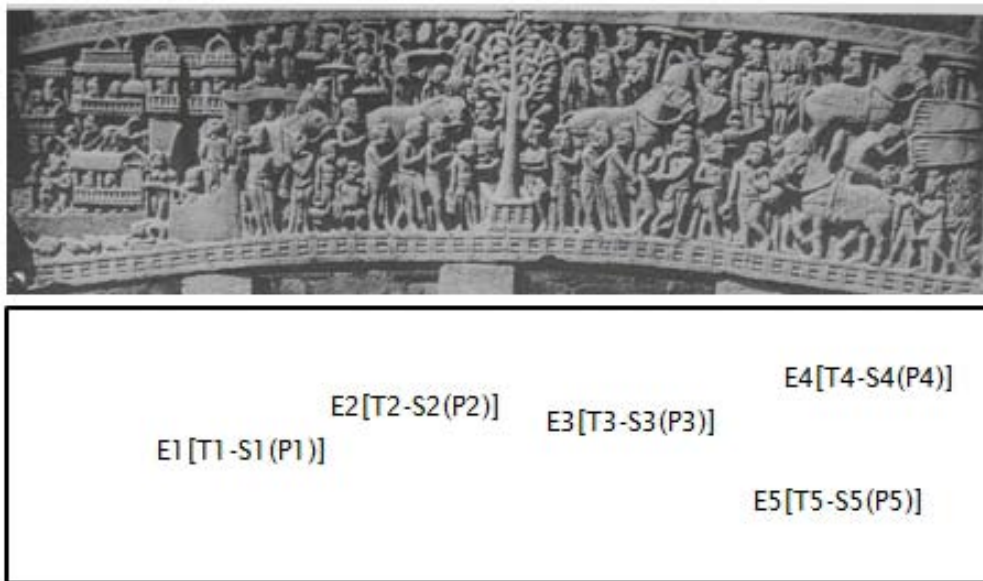


Fig. 2A.15: Diagrammatic representation of iconographic units representing continuous method, Dehejia.

¹⁹⁷ The Buddha (symbolized by the tree in the middle) left his home on a horse named Kanthaka (which is also covered with the royal umbrella, and in the center panels the gods are holding the horse off the ground, muffling its hoof beats to keep the Buddha's family from being roused by the noise (and frustrating his desire to go). At far right the horse is being led back toward the town, and the pair of footprints is another symbol of the Buddha.

Continuous Narrative: Otto Pacht¹⁹⁸, Julia K Murray¹⁹⁹, N.K. Rutter, Brian A. Sparkes²⁰⁰, L. Andrews²⁰¹

The scholars mentioned above all agree that a continuous narrative is an undivided composition that presents a sequence of events. Where, a number of actions occurring at different moments but involving the same characters are presented together in a single unified space. The changes are made visible by means of comparing the same person in different moments or states. Thus in essence they concur to the description of the discourse technique as suggested by Wickhoff, Snodgrass and Dehejia.

Continuous Style: Chikako E. Watanabe, Assyrian Art (2004)

Watanabe (2004) in her paper titled The “Continuous Style” in the Narrative Scheme of Assurbanipal’s Reliefs specifically discusses continuous narrative in the context of Assyrian Art. She mentions that it was E.Unger who first observed this characteristic feature and named it *kinematographische Erzählungsform*. She also notes that J. Reade in his study of narrative composition in Assyrian sculpture calls this style “strip-cartoon effect”. She then embarks on a discussion of the “Continuous Style”²⁰² in aesthetics (105).

Overall, Watanabe does not offer a definition of the continuous style of her own, but lists down the different definitions given by various scholars. Thus her point of view is also in agreement with the above discussed technique of multiple iconographic units depicting events enclosed within a frame. She goes on to make a distinction between two types of continuous style: 1) Continuous Action and 2) Continuous Scene that are found in Assyrian art. We will not discuss Watanabe’s types of continuous style as they are sub types of the Continuous discourse technique. At this point of time our emphasis is to study the main category of Continuous discourse technique.

¹⁹⁸ Otto Pacht’s in connection with the Continuous mode – “it is the very essence of continuous narrative to render changes visible by comparing the same person in different movements or states” (Dehejia, 1997:15)

¹⁹⁹ Murray describes Continuous Narrative in the context of Buddhism and Early Narrative Illustrations in China as : (...)an undivided composition that presents a sequence of events (Murray, 1995 :21).

²⁰⁰ N.K. Rutter and Brian A. Sparkes speaking in the context of Greek Art , describe the Continuous Narrative as: a series of scenes without explicit divisions between them. (Word and Image in ancient Greece by N.K. Rutter, Brian A. Sparkes)

²⁰¹ Lew Andrews in his book exclusively discussing the Continuous Narrative or Continuous Style, in the context of Renaissance Art, defines Continuous Narrative as ‘A number of actions occurring at different moments but involving the same characters are presented together in a single unified space (L.Andrews, Story and Space in Renaissance Art: The rebirth of continuous narrative, Cambridge 1995, p.3)

²⁰² Watanabe points out that ‘continuous style’ is a common translation of a German expression, “der kontinuierende Stil”. She supports this remark with a footnote stating – The term “style” is adopted in order to signify the method of representing narratives in visual art. She goes on to state –

‘The style is a method of presenting narratives in which a specific event is enacted by particular characters in a particular place at a particular time through a visual medium.’ (Watanabe 2004:105).

Comments:

Most scholars are clear on what consists of the continuous technique of narration. We draw a conclusion after having studied the various definitions proposed by scholars and define the continuous method as - as the depiction of successive events or actions occurring at different moments but involving the characters of an episode within a single enframed unit

The word continuous is here used to mean uninterrupted. Most scholars agree on what constitutes a continuous method of narration. Continuous method of narration is one where there is a sequence of events or moments or actions depicted within a single demarcated virtual story-space. Except for the example discussed by Wickhoff (The Fall – Part I& II) where the events are kind of separated by trees which pose as natural dividers; all the other examples comply with the seamless flow of one event into another in time and space.

The Rational for the term used to describe this category:

The word ‘continuous’ here is used on two levels. 1. With reference to that the events from the story are depicted in a continuous fashion as compared to the ‘monoscenic’ where only one scene is selected from a continuous series of events. 2. With reference to the manner in which the events of the story are placed next to each other without dividers in between to separate them. Thus there is a continuous flow in time and space within the demarcated virtual story space.

2A.5 Sequential Mode

Term Meaning - Sequential

sequential adj: (from the word ‘sequence’) means following a particular order.

sequence (order series) n: a series of related things or events, or the order in which they follow each other.

Method/Mode Discussion

Sequential Narrative: Vidya Dehejia, Early Buddhist Narrative, 1997

Dehejia attributes the characteristic feature of this mode to the presence of dividers. Like the continuous narrative in this mode too there is the repetition of the actor at different times and places. The difference between continuous and sequential narrative is of a compositional kind; revolving around the principle of enframing. Events are separated from one another by a variety of compositional means. Each event is contained within a separate frame. In other words, each iconographic unit is separated from each other. Dehejia presents two examples to explain the sequential mode (20).

Example 1) The Vessantara Jataka

Represented on the stone panel are ten events from the jataka tale. An analysis of this panel using iconographic units reveal the first four events are depicted as individual units, separated from each other by a dividing device. Events 5,6,7 & 8 and 9 & 10 are actually executed as continuous narrative bound by separate frames.

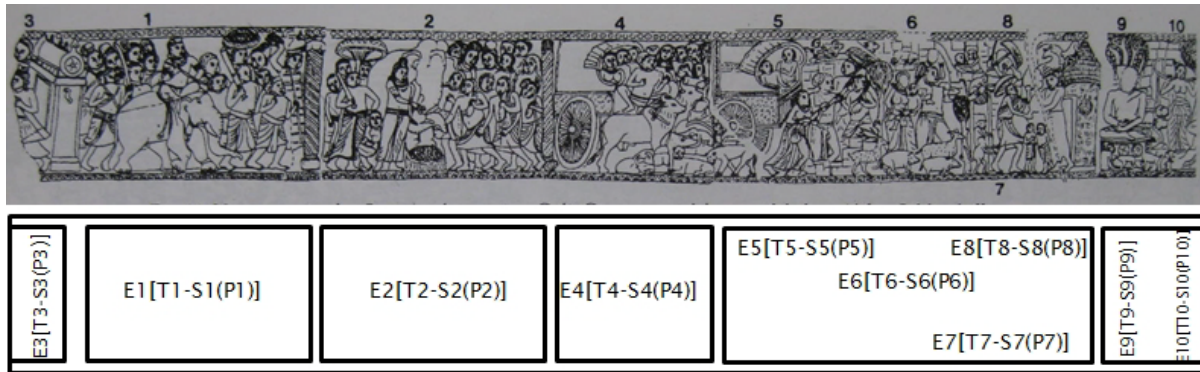


Fig.2A.16: Diagrammatic representation of the Vessantara Jataka, Sequential Narrative, Dehejia.

Example 2) The story of Nanda

In this example each event is contained in a cell bound by frames on all sides. There are four such events, represented as iconographic units. These cells are separated from each other by a panel on which is an amorous couple.

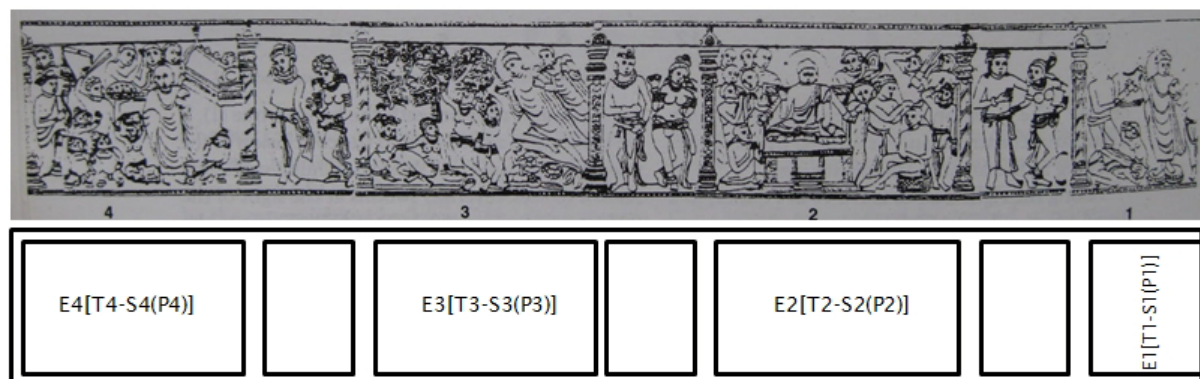


Fig.2A.17: Diagrammatic representation of the story of Nanda, Sequential Narrative, Dehejia.

Although we agree that the presentation of separate iconographic units' merits being distinguished as a different category we are not comfortable with the word used for this purpose. The word 'sequential' means presented in a sequence; while this is true of the above examples it is also true of the continuous narrative discussed earlier.

Comments:

Dehejia makes a distinction based on the compositional nature of the SVN. She says the difference between Continuous and Sequential is the presence of dividers or frames in the

latter SVN. Although this distinction is justified, the term used to identify this category is problematic. Sequential comes from the word sequence, which tells us that the events presented follow a sequence. What this term does not tell us is that the sequence of events is interrupted by dividers or frames and does not flow seamlessly into one another. Moreover the word sequential could be used to describe the above discussed continuous method of narration as well, as the events in those SVN also follow a sequence.

The Rational for the term used to describe this category:

The term assigned to this category is based on the manner of compositional presentation of the story in the visual i.e. the events are arranged in a sequence that can be easily figured out by the viewer.

2A.6 Segmented Narrative

Term Meaning - Segmented

segmented: (from the word ‘segment’)

segment *v*: any of the parts into which something (esp. a circle or sphere) can be divided or into which it is naturally divided.

Method / Mode Discussion

Julia K Murray: Chinese Narrative Illustration

Murray (1995) describes ‘segmented narrative’ in Buddhism and Early Narrative Illustration in China. She defines segmented narrative as – “a series of linked single-scene compositions” (20). Murray disagrees with the term ‘cyclic’ used by Weitzmann; and instead prefers to use the term “segmented” narrative (20). She also finds the term ‘linear narrative’ used by Dehejia insufficient –“(…) to distinguish the category from modes of illustration in which successive scenes are not separated from one another.

Comments:

If a single-scene composition is meant to represent an iconographic unit then, diagrammatically represented this technique appears similar to the sequential narrative proposed by Dehejia. Murray uses the word ‘segmented’ describing the phenomenon of dividing the visual into separate segments. As segmented comes from the word segment to mean something divided into parts; this term does seem to be a better fit to describe this category than the word ‘sequential’ used by Dehejia.

The Rational for the term used to describe this category:

The term used to describe this category is used with reference to the compositional arrangement of the SVN.

2A.7 Linear Narrative

Term Meaning - Linear

linear: *adj.* 1. of a line; of length.

2. arranged in a line. (The Oxford Paperback Dictionary, 1989)

Method / Mode Discussion

Richard Brilliant: Etruscan Art

Brilliant (1984), mentions the linear narrative in comparison to the continuous narrative method. He draws the distinction between the ‘continuous narrative’ and ‘linear narrative’ as:

Perhaps the ultimate difference between the concept of “continuous narrative,” which depends on the repeated appearance of protagonist characters, and the linear narrative (of the frieze) lies in the compositional distinction made between intrinsic and extrinsic criteria of temporal division. (30)

He does not define or describe the linear narrative.

Vidya Dehejia: Early Buddhist Art

Dehejia (1990) in her paper, On Modes of Narration in Early Buddhist Art, (374-91) did mention a type of narrative called Linear narrative. She later substituted the term ‘linear’ with ‘sequential’ in her book. She mentions that this mode has sometimes been referred to as the cyclical narrative (298).

Comments:

The term ‘linear’ is used to explain the manner of compositional arrangement of the story. Linear narrative means that the episodes could be arranged horizontally, vertically or across.

The Rational for the term used to describe this category:

The term assigned to this type of SVN is based on the compositional layout of the episodes of the story.

2A.8 Episodic method

Term Meaning - Episodic

episodic:.. from the word ‘episode’

episode: event n a single event or a group of related events.

part of a story n one of the single parts into which a story is divided.

Method / Mode Discussion

Ann Perkins: Babylonian Art

Perkins (1957) mentions one of the methods employed to depict a narratives in Babylonian art is what she calls the “episodic method”. She describes the episodic method as:

Another method employed in Babylonia, showing successive episodes of a story, often juxtaposed without clear delimitation. Seldom, if ever, is there an attempt to depict all the episodes; rather, a group of scenes, perhaps only two or three, epitomizes the entire action in small compass. (55)

She cites the example of a stela from Uruk the subject matter of which is a lion hunt. The two human figures are identical, therefore it quite certain that the same man is depicted engaged in two different acts: killing with bow and arrow at the bottom, and at close range with the javelin at the top.

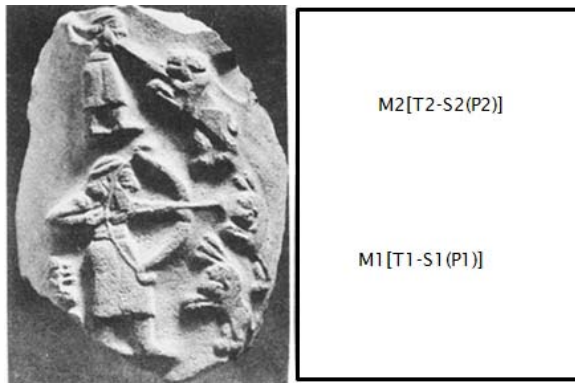


Fig. 2A.18: Diagrammatic representation of episodic method, stela from Uruk, Perkins

It here appears that the two events depicted constitute part of a single episode.

The next example discussed is the "Standard" of Ur²⁰³. It is a complex story, a battle and the subsequent triumphal feast, narrated in six registers. We will analyse the War Panel (Fig.2A.19) in terms of iconographic units following the explanation provided by Perkins. By the overall treatment, we can say that six episodes of the story are presented. The first episode (Episode 1), in the lowest register of the War Panel is composed of four iconographic units depicting four events. It shows the battle itself, abridged into a single group of a chariot drawn by four onagers, with a charioteer and a soldier. These actors make up one iconographic unit E1[T1-S1(P1)] see Fig.2A.51. We see the various events that this particular

²⁰³ The “Standard of Ur” is a small trapezoidal box (8.5 Inches high by 19.5 Inches long) whose two sides and end panels are covered with figurative and geometric mosaics made of pieces of shell, lapis lazuli, and red limestone set into bitumen. It was found in PG779 near a soldier whom Woolley thought had carried it on a long pole as the royal emblem of a king. Although it is more likely to have been the sound box for a musical instrument, the name Woolley gave it—“the Standard”—is still used. The Standard’s War side shows the defeat of some unknown enemy. The Standard’s Peace side has a completely different theme from the War side. Its two lower registers illustrate the bounty of the land (<http://www.penn.museum>).

group participated in during the battle. Action proceeds from left to right, the beasts accelerating their pace as they go. The soldier, first weaponless, snatches and dispatches a spear from a group in the holder fastened to the dashboard E2[T2-S2(P2)]then wields a battle-axe E3[T3-S3(P3)], then another spear E4[T4-S4(P4)].

In the middle register, depicts episode two, where prisoners are herded along. The course of action is less clear; but probably it is the same man (near the middle of the register) who is first seen prostrate M1[T1-S1(P1)], then is prodded by a guard M2[T2-S2(P2)], and finally gets up and walks along between two guards M3[T3-S3(P3)]. This description indicates various moments of a particular event of the episode depicted.

The upper register is clearly a single scene, the climax of the action: the victorious leader, on a slightly but definitely larger scale than his followers, stands with his bodyguard and empty chariot while soldiers bring bound prisoners to him, probably to be dispatched E1[T1-S1(P1)].

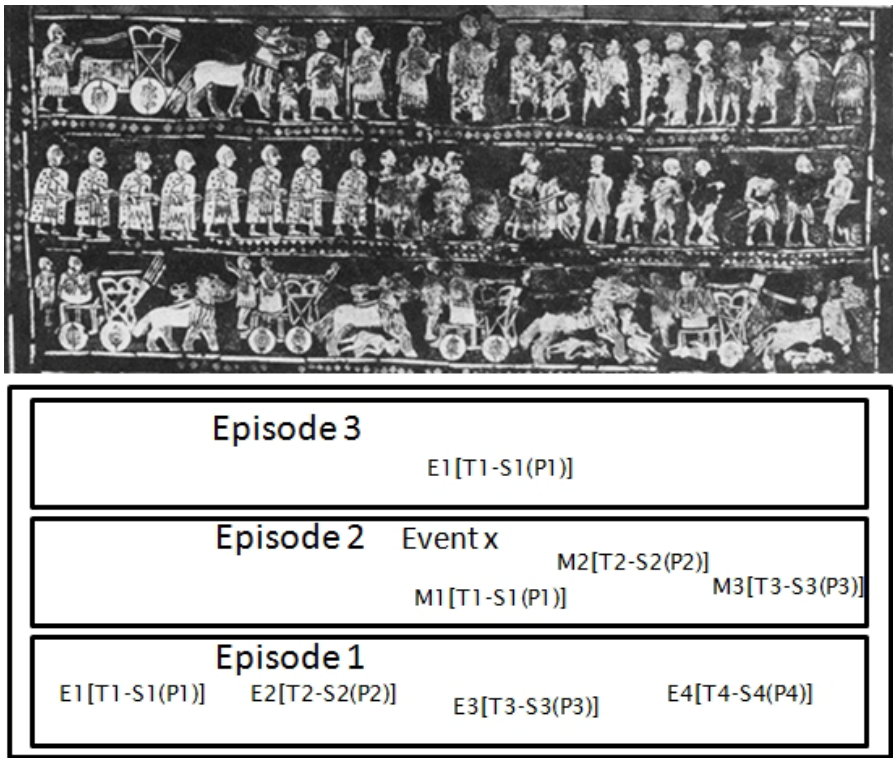


Fig. 2A.19: Diagrammatic representation of episodic method, War Panel, Perkins.

Comments:

This method shares similarity to the continuous method and segmented method discussed above. The term used to categorize this type of SVNs seems to be the manner in which the story is divided. The reason to call this method ‘episodic’ could be the depiction of episodes one next to the other. The fact that many episodes of the story are depicted is used as a distinguishing factor. The problem in assigning the term episodic is that it is too vague in

nature. Most SVN's that are composed using more than one episode from the story can be termed as episodic.

The Rational for the term used to describe this category:

The term used to describe this type of SVN is with reference to the nature of the manner in which the story is presented.

2A.9 Cyclic Method

Term Meaning - Cyclic

cyclic *adj*: (from the word 'cycle')

cycle (series) *n*: a group of events which happen in a particular order, one following the other, and which are often repeated. (Cambridge International Dictionary of English, 1996).

Method / Mode Discussion

The Cyclic method of telling visual stories have been mentioned by three scholars.

- 1) Kurt Weitzmann in the area of Greek Art in 1947
- 2) George Hanfmann in the area of Greek Art 1957 and
- 3) Anthony Snodgrass in the area of Greek and Roman Art in 1981.

We will examine the view point of each of these individually.

Kurt Weitzmann: Greek Art, 1947

Weitzmann (1947) talks about the cyclic method of narration at length in his book. He mentions that this method was invented so that the content of the literary source could be rendered on a bigger scale. The cyclic method centres around the distribution of scenes or their *physical relation*. The cyclic method came into existence as a result of the representational arts becoming closely related to the literary sources by adapting from literature the transitory element. Weitzmann explains:

By conceiving each changing situation of the text as a picture itself, the artist creates now a series of consecutive compositions with separate and centered actions, repeating the actors in each and so observing at the same time the rules of the unity of time and place. (17)

The attempt at the time was to create a connecting set of visuals that could be read just like one reads a piece of text. This idea becomes clear from the following lines:

As the eye in reading a text moves from one writing column to another, so it moves now from one picture to the next, reading them, so to speak, and the beholder visualizes in his mind the changes which took place between the consecutive scenes. (18)

As an example of the cyclic method Weitzmann discusses a cup from Berlin, which represents on its outer surface three scenes from the *Odyssey*. We will examine this with the help of the iconographic unit schema. A total of three events are represented. Each of the events takes place at a point of time, at a certain place and is represented at a particular space. They are:

Event 1(E1): Eumaeus and Philoetius fether the feet and arms of the unfaithful goatherd Melanthius, expressed as E1[T1-S1(P1)].

Event 2(E2): In the next event (at the right) the two faithful servants Eumaeus and Philoetius stand before Melanthius, whom they hanged head down on a twisted rope, thus fulfilling their task in getting rid of the goatherd, expressed as E2[T2-S2(P2)].

Event 3(E3): Then follows a third scene (in the centre), in which Athena incites Odysseus and Telemachus to fight against the wooers, expressed as E3[T3-S3(P3)].

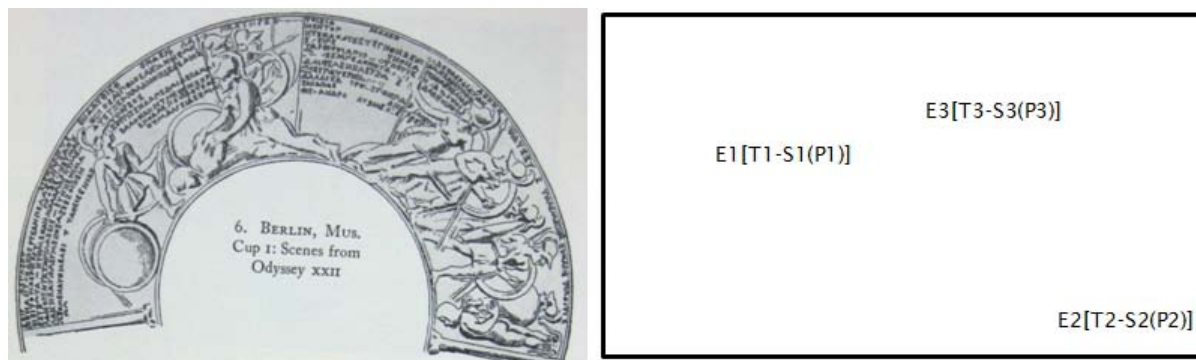


Fig. 2A.60: Diagrammatic representation of cyclic method, A scene from the *Odyssey*, Weitzmann.

As can be clearly seen these are three iconographic units representing the three events that are placed on the surface of the cup without any dividers in between two scenes. Weitzmann suggest that the cyclic narrative further developed into the continuous narrative whereby the individual scenes are placed in front of a unifying landscape (83). Weitzmann in his book makes an in-depth study of the cyclic method of story-telling and highlights the different systems applied to connect scenes.

George M. A. Hanfmann, Greek Art

Hanfmann (1957) defines the cyclic method as –

a “cycle” is the representation of a story through a sequence of several consecutive events each of which is portrayed as a separate visual unit’. (73)

As an example of this method he offers the deeds of Theseus on the Treasury of the Athenians in Delphi²⁰⁴. The story is divided into three events that unfold following the chronological order. These can be expressed as individual iconographic units.

Event 1 (E1): First Athena commissions him to serve mankind. E1[T1-S1(P1)]

Event 2 (E2): Then he performs his deeds on the mainland and journeys to Crete to fight the Minotaur. E2[T2-S2(P2)]

Event 3 (E3): Finally he becomes King of Athens and defends his country against the Amazons. E3[T3-S3(P3)]

We can diagrammatically represent the SVN as Fig. 2A.61, where the iconographic units are placed within an enframed unit.



Fig. 2A.61: The deeds of Theseus on the Treasury of the Athenians in Delphi.

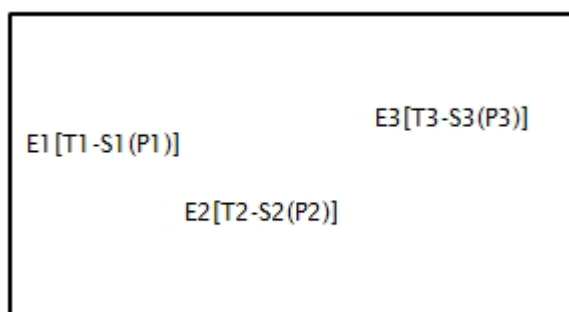


Fig. 2A.62:

In this context Hanfmann explains the use of the cyclic method as

The “cyclic” method which divides the life of a hero into a sequence of uniform, isolated deeds curiously parallels the contemporary philosophic attempt to define time as a sequence of separate, static units (as reflected in the paradoxes of Zeno). (73)

From the explanation given we can diagrammatically represent the story as Fig. 2A.62.

²⁰⁴ The south side of the treasury depicted the adventures of Theseus, the Ionian hero, in the following order from east to west: Theseus and Athena, Theseus and Sinis, Theseus and the Crommyonian sow, Theseus and Sciron, Theseus and Procrustes, Theseus and the Bull of Marathon, Theseus and the Minotaur, and finally Theseus and the Captive Amazon. (<http://www.coastal.edu>)

Hanfmann extends the use of the term cyclic not only in a single story but also many stories unified by a common hero. He explains –

This form may be used for “stories” which are fundamentally not “one story” but an aggregate of assorted subjects linked only by the person of the hero, as in the lives and deeds of Theseus, Herakles, and later Telephos and Christ; or as a form in which to tell one story which has unity of action.’ (73)

We conclude that the cyclic methods bears strong resemblance to the continuous method described earlier.

Anthony Snodgrass, Greek and Roman art

Snodgrass (1994) defines the cyclic method as:

Cyclic: a series of discrete episodes from a longer story that are physically separated from one another (e.g. metopes on a temple), and the figure of the protagonist is repeated in each episode. (Shapiro, 1994: 8-9)

To understand Snodgrass’s definition of the term cyclic, we will express his description in a diagrammatic form. We will treat each episode to be an iconographic unit containing the figure of the protagonist each. So if the story is made up of five episodes, we will have five iunits - E1[T1-S1(P1)], E2[T2-S2(P2)], E3[T3-S3(P3)], E4[T4-S4(P4)] & E5[T5-S5(P5)]. As each unit is described as being discrete and physically separated from each other like the metopes on a temple, we will accordingly place each of our iunits within a separate cell. Thus diagrammatically expressed the SVN should have the composition schema as expressed in diagram Fig. 2A.63.

E1[T1-S1(P1)]	E2[T2-S2(P2)]	E3[T3-S3(P3)]	E4[T4-S4(P4)]	E5[T5-S5(P5)]
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Fig. 2A.63: Iconographic units arranged as described by Anthony Snodgrass.

Comments:

On analysing the method discussed by Weitzmann using iconographic units, it was found to be quite similar to the continuous method of narration. The difference being, the events in the so called cyclic method are not arranged in a chronological sequence. One then wonders why is this form of narrative called ‘cyclic’²⁰⁵; as it clearly does not obey the meaning of the word

²⁰⁵ During our study, we came across the fact that the word ‘cycle’ (from Greek *kúklos* = circle) is generally applied to any group of poems, tales, or plays revolving about a central theme. Since the legends of the Theban wars and the Trojan War represent two different constellations of events, we may then say that the "Epic Cycle"

cyclic (to mean - a group of events which happen in a particular order). Hanfmann's description of the cyclic method too does not shed much light on the problem. In fact the definition shares similarity with the segmented method discussed by Murray. So is the case with the definition provided by Anthony Snodgrass. Other than stating the fact that the series of discrete episodes are from a longer story; it pretty much appears to be similar to the segmented method discussed above.

The Rational for the term used to describe this category:

The term is used based on the fact that the story is a series of events that follow a sequence.

2A.10 Complementary Method

Term meaning – Complementary

complementary *adj*: (from the word 'complement') To match two different things together

whose combined effect is greater than that of either separately. (Cambridge

International Dictionary of English, Cambridge University Press, 1995)

complement *n*: to match two different things together whose combined effect is greater than that of either separately.

Method/Mode Discussion

Fraz Wickhoff: Roman Art

Wickhoff mentions (1900) as a third way of telling a story as the Complementary Method. This he claims is the oldest of the three methods (the others being isolating and continuous methods respectively).

Since, without repetition of the *dramatis persona*, it aims at the complete expression of everything that happens before or after the central event, or tha concerns the subject matter, we propose to call it the *complementary method*. (13)

(*epikòs kúklos*) contains both a "Theban Cycle" and a "Trojan Cycle" (Parada, The Greek Mythology, 2004). We know that these "cycles" formed the subject matter of the early SVN and were widely illustrated. We wonder - Could the term 'cycle' have its origin in reference to these tales? It is quite possible that the term 'cycle' was used to refer to the subject matter of the SVN and not the method of narrative. Later the term cycle stayed on to describe the method of narration used to visually narrate the "cycles". Finally over the years the subject matter changed but the term 'cycle' got associated with the particular technique of narration.

As an example he discusses the representation of the death of Troilus the son of Priam²⁰⁶.

The story can be summarized as the following events:

E1. Troilus rides out of town to water his horses, accompanied by his sister (Polyxena) who goes to fetch water. This event is represented by the presence of the fountain with the people busy round it. E1[T1-S1(P1)]

E2. Achilles with lifted spear springs upon the boy on horseback. As pledges of his success we see the presence of his mother Thetis, of Hermes, and of his protectress Athens. Polyxena flees the scene. Although the murder has not yet taken place, Kleitias arranges all its consequences without a break. E2[T2-S2(P2)]

E3. Antenor hurry to announce the murder to Priam, who is sitting in front of the city gate. E3[T3-S3(P3)]

E4. Already Hector and Polites, sent by the King, are striding out of the gate to avenge the murder. E4[T4-S4(P4)]

E5. But on the other side Apollo approaches angrily because the murder has taken place at a spot sacred to himself. E5[T5-S5(P5)]

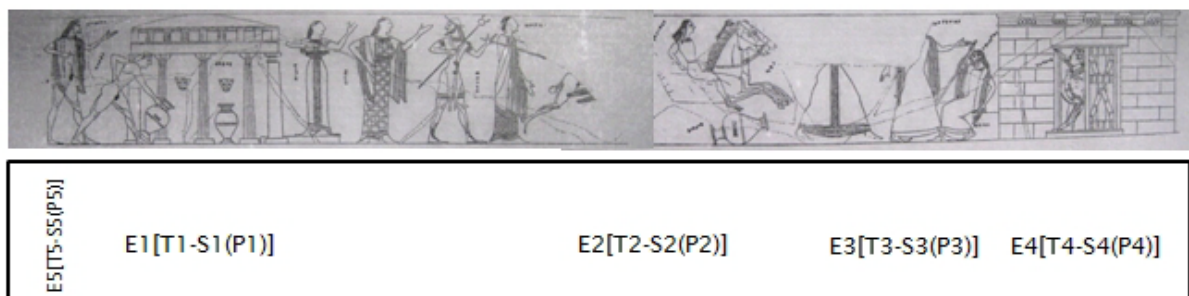


Fig. 2A.64: Diagrammatic representation of complementary method, The killing of Troilus, Wickhoff.

Everything relating to the death of Troilus is fully seen, and all its successive consequences are completely taken in at a glance.

Here the iconographic units are arranged side by side without any kind of dividers. The events flow seamlessly from one to another in time and space. Thus we can see the continuous method of storytelling as far as the arrangement of events is concerned. What Wickhoff calls ‘complementary’ is to do with the manner in which meaning can be generated out of the image i.e. the iconographic units signify certain events, these events arranged in a

²⁰⁶ In Greek mythology, Troilus is a young Trojan prince, one of the sons of King Priam (or sometimes Apollo) and Hecuba. Prophecies link Troilus' fate to that of Troy and so he is ambushed and murdered by Achilles. Sophocles was one of the writers to tell this tale. It was also a popular theme among artists of the time. A prophecy says that Troy will not fall if Troilus lives into adulthood. So the goddess Athena encourages the Greek warrior Achilles to seek him out early in the Trojan War. The youth is known to take great delight in his horses. Achilles ambushes him and his sister Polyxena when he has ridden with her for water from a well in the Thymbra - an area outside Troy where there is a temple of Apollo (<http://en.wikipedia.org>).

manner such that they are complementary in nature. The story has to be recognized by reading what the iconographic units signify and also by filling in what is not shown.

Comments:

A very intriguing method of narration, the complementary method shows events that are related to the main event. The main characteristic to be noted is that none of the actors are repeated and yet the story is told. Our analysis using the iconographic unit shows a similarity between the continuous and the cyclic method as in both cases the events or moments flow seamlessly one into the other. There are no visible dividers to separate two events.

The word complementary is here used with reference to the subject matter of the events represented. As the word ‘to complement’ means to match two different things together whose combined effect is greater than that of either separately; it relates to the events selected to be represented so that the viewer has to add up all the events and draw meaning from that which is not explicitly shown.

The Rational for the term used to describe this category:

The term used to identify this method as distinct from the others is based on manner in which the subject matter of the story is arranged. All the events visually depicted act in a complimentary manner to each other and together tell the tale.

2A.11 Simultaneous Method

Term meaning - simultaneous

simultaneous *adj*: happening or being done at exactly the same time. (Cambridge International Dictionary of English, 1996).

Method / Mode Discussion

Kurt Weitzmann: Greek Art

Weitzmann (1947) proposes the simultaneous method of telling a visual story. He defines this method as –

(...) within the limits of a single scene several actions take place at the same time, i.e. simultaneously. (14)

Weitzmann selects an example previously used by Robert to demonstrate this method of narration. An Illustration, Odysseus’s adventure with the Cyclopes²⁰⁷, from Odyssey: A

²⁰⁷ The Greeks find and enter a large cave, which is the home of the great Cyclops Polyphemus. When Polyphemus returns home with his flocks and finds Odysseus and his men, he blocks the cave entrance with a great stone, trapping the remaining Greeks inside. The Cyclops then crushes and immediately devours two of his men for his meal. The desperate Odysseus devises a clever escape plan. He devises a spear, gets the giant drunk enabling Odysseus and his men to pierce the great eye and escape. (www.pantheon.org)

Spartan cup from the sixth century B.C. We will analyse this example by applying the iconographic units.

The events represented are as follows—

E1. Polyphemus sits upright and holds the legs of one of Odysseus' companions whom he has just devoured, expressed as E1[T1-S1(P1)].

E2. In front of him stands Odysseus, who offers a cup of wine in order to intoxicate him²⁰⁸, expressed as E2[T2-S1(P1)].

E3. Odysseus holds with the other the beam which he is going to thrust into the giant's one eye, and he is accompanied by three companions, expressed as E3[T3-S1(P1)]. See Fig. 2A.65.

Weitzmann (1970) describes the archaic artist depicts three moments of the tale as

one single scene without repeating any of its participants, thereby transgressing the limitations of the unity of time, (...). (13)

We can identify three distinct events E1, E2, E3, that unfold at different times T1, T2, T3 at the same place and represented within the same space. These events are represented without the repetition of the actors involved. We know the three events by the actions of the actors and the objects depicted. Each event is signified by a distinctive object that is part of the event.

Event 1 is signified by the legs the giant holds in his hands.

Event 2 is signified by the cup of wine and the action of the cup being offered to the giant.



Fig. 2A.65: Diagrammatic representation of simultaneous method, Odysseus's adventure with the Cyclopes, Weitzmann.

Event 3 is signified by the beam held already poised ready for the action.

²⁰⁸ But the giant obviously is unable to take the cup, since he has no hand free.

Thus the viewers can recognize the events depicted and narrate the sequence of events. We can clearly trace the movement of each of the actions in time through the objects depicted. Weitzmann draws our attention to the manner in which the artist has presented the three events appear to unfold at the same time i.e. while the giant is still busy eating one of the victims, he also drinks the wine offered by Odysseus and while he is still drinking the wine Odysseus and his men pierce his eye. Although this seems to be true a finer examination reveals that, the giant only hold the legs (which could signify the fact that he was in the process of eating). Next Odysseus only offers the cup to the giant, the giant is not shown in the act of drinking from it. And finally the four men only hold the spear, they are not actually engaged in the act of spearing. Thus, an argument can be made that the actions are not happening at the same time but that they did and will happen in the future.

Example 2

Weitzmann discusses a second example 'The killing of Troilus' on the Francois Vase.

Weitzmann begins reading this SVN from the centre reads into the future and then goes back to the past. The sequence of events represented is as follows –

E1. In a well-house a Trojan boy and girl are peacefully drawing water as could have happened only before Achilles had entered and perturbed the scene. E1[T1-S1(P1)]

E2. The centre is occupied by Achilles, who pursues Troilus on horseback, while Polyxena, having dropped her hydria, runs away in front of the horses. Athena, Hermes and Thetis are standing as the protecting gods behind Achilles. E2[T2-S2(P2)].

E3. At the right Antenor announces the catastrophe of Troilus' death to Priam (even before it has taken place). E3[T3-S3(P3)].

E4. While Priam is hearing the tragic news, Polites and Hector are already storming out of Troy in order to avenge the younger brother, before the news could have reached them. E4[T4-S4(P4)].

Thus, the figures at the right point far into the future, while the left part represents a situation which precedes the central action.

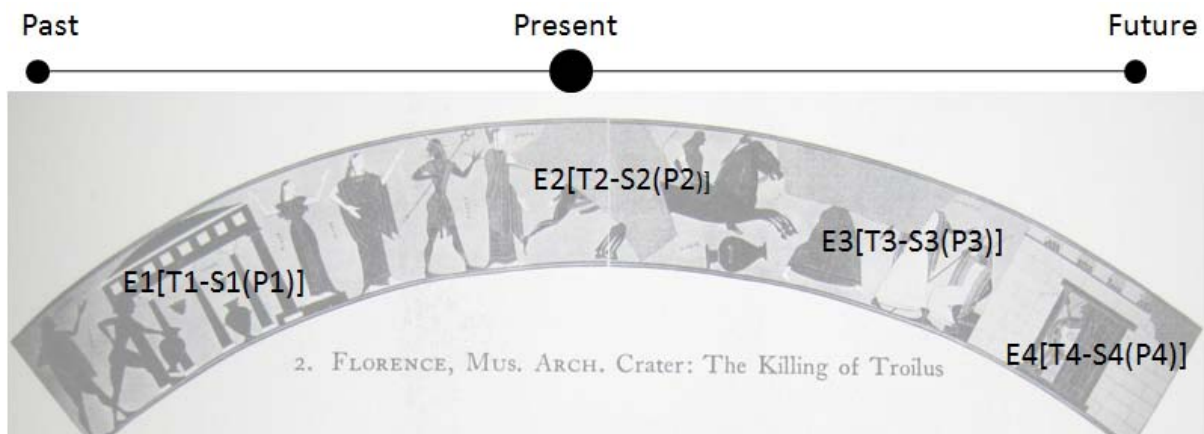


Fig. 2A.66: Diagrammatic representation of simultaneous method, The killing of Troilus, Weitzmann.

Weitzmann distinguishes between four events that are depicted in the visual. We can identify them as four iconographic units. These events flow into each other seamlessly. None of the actors are repeated in spite of this, the tale is conveyed to the knowing viewer. The viewer has to read beyond what is explicitly depicted to know the full story. Each event appears to be depicted in the ‘present continuous’ tense as all the actors are caught in the midst of an action²⁰⁹.

Weitzmann mentions that the word simultaneous suggests that within the limits of a single scene several actions take place at the same time, i.e. simultaneously (Weitzmann 1970:14).

Comments:

Weitzmann uses the word simultaneous to mean the manner in which the artist presents the events i.e. all the events occur in the present tense as if unfolding at the same time. As demonstrated by the placement of the iconographic unit, we can very clearly trace the progression of the story across the visual in both the examples. As the SVN is a visual, all the events that are represented will be placed next to each other and would naturally appear to unfold at the same time. This is due to the limitation of the medium. Therefore the word simultaneous (to mean unfolding at the same time) does not hold good here.

Weitzman’s use of the term ‘simultaneous’ with reference to the manner of the visual being viewed by the viewer i.e. to mean the entire visual is exposed to the viewer at one go; it still does not hold good. It has been proved by many studies that the eye moves over the image and explores it²¹⁰. Also the fact that the entire story is visually exposed to the viewer is also true of all visual narrative. This visual can have an alternative reading beginning at the far left

²⁰⁹ It must be noted that Weitzmann does not identify the character at the extreme left of the composition. This figure has been identified as Apollo by Wickhoff. Wickhoff also states the reason of his presence on the scene as – Troilus was killed at the place that was sacred to Apollo.

²¹⁰ See. Souriau, E. (1949). Time in the Plastic Arts.

and proceeding to the right. In that case there is a clear presence of temporal and spatial movement.

Also the fact that the entire SVN with its many events is exposed to the viewer is a fact that is true in case of the other methods also such as continuous method, segmented method etc. So why is it that this point is highlighted with regard to this particular method only?

The Rational for the term used to describe this category:

The term has been used to highlight the fact of several actions taking place at the same time. It is to do with the presentation of the events to the viewers.

2A.12 Conflated Narrative

Term meaning – Conflated

conflated: from the word ‘conflate’

conflate *v*: to combine (two or more separate things, esp. texts) to form a whole. (Cambridge International Dictionary of English, 1996).

Method/Mode Discussion

Prior to Vidhya Dehejia categorizing conflation as a mode of narrative, conflation had been mentioned by Weitzmann in 1947 as a technique to condense a larger body of visual narrative.

Conflation Scenes: Kurt Weitzmann, Greek Art, 1947

Weitzmann (1947) does not mention conflation as a distinct method of telling a visual story, but discusses it as a technique to condense a full cycle. As an example he compares the manner of presentation of two sarcophagi (the Cannes sarcophagus and the Vatican sarcophagus) with scenes from Euripides’ *Alcestis*. We will examine these examples as iconographic units.

In the Cannes sarcophagus contains five scenes which do not follow each other in the sequence of the text, but are rearranged in order to distinguish between scenes of greater or lesser importance, placing the former on the front-side and the latter on the two short-sides. Their original sequence of the events is as follows –

Event 1: Admetus tries to persuade his parents to die in his place. E1[T1-S1(P1)] (Fig.2A.27 at the left).

Event 2: The death of Alcestis. E2[T2-S2(P2)] (Fig.2A.Xa in the centre).

Event 3: Alcestis before the gods of the lower world. E3[T3-S3(P3)] (Fig.2A.Xb).

Event 4: Alcestis brought back to the upper world by Heracles. E4[T4-S4(P4)] (Fig.2A.Xc).

Event 5: Heracles' farewell to the reunited married couple. E5[T5-S5(P5)] (fig 2A.67 at the right).

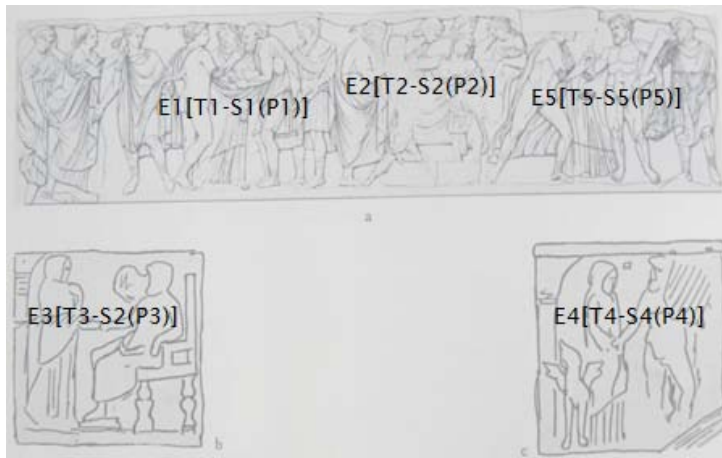


Fig. 2A.67: Diagrammatic representation of conflated narrative, Cannes sarcophagus, Weitzmann.

The Vatican sarcophagus condenses the whole Alcestis story into two iconographic units, representing four of the five events only. The second event (the death of Alcestis) is omitted altogether.

iUnit 1- Event 1: Admetus tries to persuade his parents to die in his place. E1[T1-S1(P1)] (Fig. 2A.X left)

iUnit 2- Events 2,3,4: The scene at the right is made up by a conflation of scenes 3,4 and 5 of the Cannes sarcophagus.

Event 2: Alcestis before the gods of the lower world. E2[T2-S3(P3)].

Event 3: Alcestis brought back to the upper world by Heracles. E3[T4-S4(P4)].

Event 4: Heracles' farewell to the reunited married couple. E4[T5-S5(P5)].

Weitzmann presents an explanation of the iUnit 2:

At the corner sit the gods of the lower world, with Pluto stretching his hand out toward Alcestis(...). But Alcestis, instead of facing him, turns around and follows Heracles, forming with him a group which corresponds to scene 4 of the former piece. Furthermore, the same Heracles who leads Alcestis out of the lower world is at the same time stretching his hand towards Admetus in a farewell gesture. (25)

Thus, the iUnit contains elements of three different actions, in which the figures of Alcestis & Heracles are conflated and take part in two events each. See fig 2A.68.

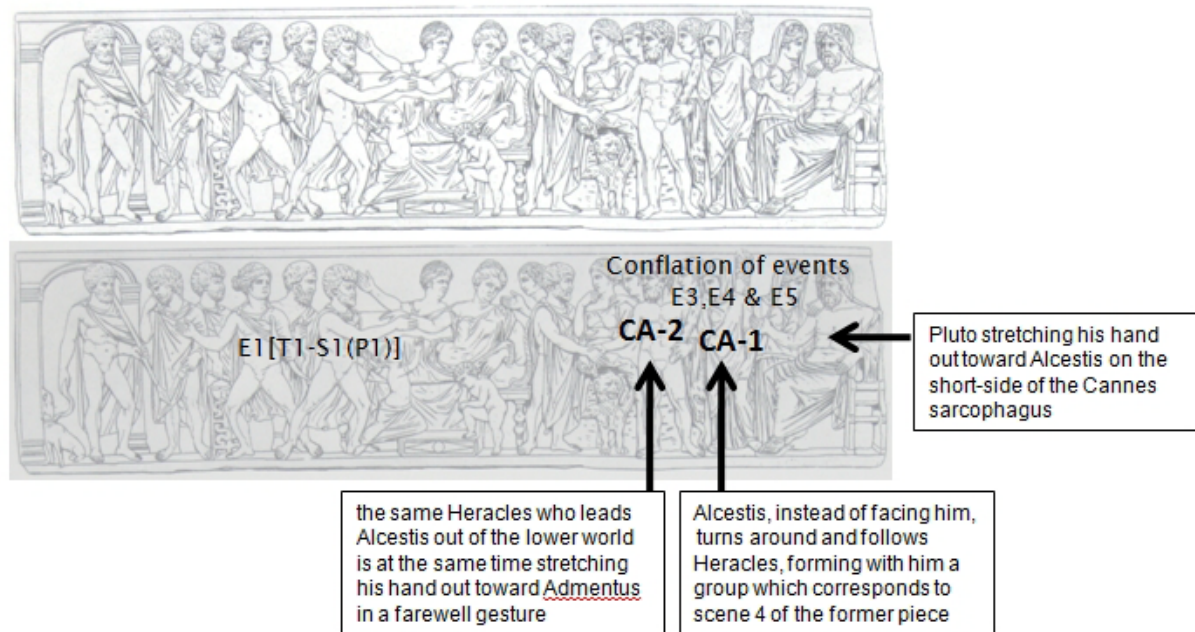


Fig. 2A.68: Diagrammatic representation of conflated narrative, Vatican sarcophagus, Weitzmann.

When Vidya Dehejia comes across the technique of conflation in Buddhist art she categorizes it as a separate mode of narrative.

Conflated Narration: Vidya Dehejia, Early Buddhist Narrative

Dehejia (1997) mention as the characteristic feature of the conflated narrative to be –

...while multiple episodes of a story or multiple scenes of an episode are presented, the figure of the protagonist is conflated instead of being repeated from one scene to the next. (25)

Dehejia uses two examples to demonstrate this kind of method of narration. We will examine the first one in the light of the iconographic units.

Example 1: is the Dipankara Jataka.

Represented in the visual are –

Event 1: At the extreme left, Sumedha buys lotuses from a young woman.

Event 2: Sumedha meets the Buddha and showers him with lotuses (they remain suspended around the Buddha's head).

Event 3. Sumedha spreads out his long hair upon the slushy ground from the Buddha to step upon.

Event 4. Sumedha rises up into the air upon hearing Dipankara's pronouncement.

Broadly divided the visual shows two iUnits that represent two episodes or four events of the story. Episode 1- The buying of the lotuses, represented as a single event E1 and Episode 2- The meeting with Buddha represented by three events E2, E3, E4.

The second episode consists of three events in which the figure of Buddha is conflated. The events portray the meeting between Sumedha and the Buddha. The figure of Buddha is shown only once but it takes part in three distinct events which are signified by the changing figure of Sumedha.

Diagrammatically this story can be represented as:

iUnit 1 - Episode 1: The buying of the lotuses

Event 1: Sumedha buys lotuses from the lotus seller. E1[T1-S1(P1)]

iUnit 2 - Episode 2: Sumedha meeting the Buddha (marked as 'CA' – conflated actor).

Event 2: Sumedha meets the Buddha and showers him with lotuses. E2[T2-S2(P2)]

Event 3: Sumedha spreads out his long hair upon the slushy ground from the Buddha to step upon. E3[T3-S2(P2)]

Event 4: Sumedha rises up into the air upon hearing Dipankara's pronouncement. E4[T4-S2(P2)]

E4[T4-S2(P2)]

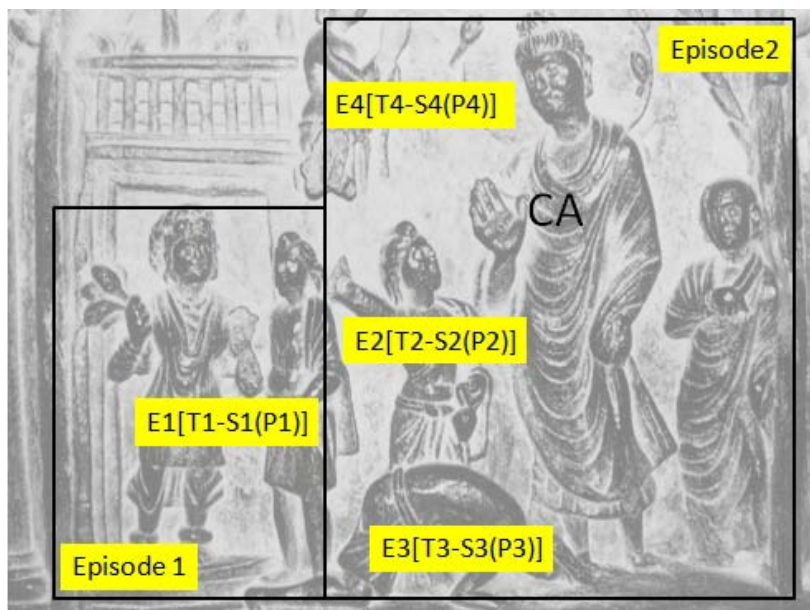


Fig. 2A.69: Diagrammatic representation of conflated narrative, Dipankara Jataka, Dehejia.

Dehejia also discusses a second example (the Quail jataka Fig.2A.70) which is a complex form of the conflated narrative as the conflation occurs twice in the representation²¹¹.

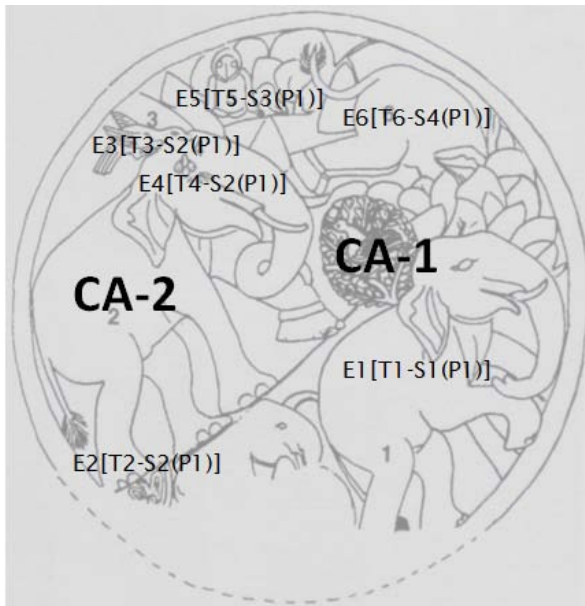


Fig. 2A.70: Diagrammatic representation of conflated narrative, The Quail Jataka, Dehejia.

There are a total of six events and a conflation of two actors marked CA1 & CA2. Thus we have a complex form of conflated narrative.

It can be concluded from the above two examples that conflation is a technique in which the actor is presented.

Conflated Narrative: Julia K. Murray, Chinese Narrative Illustrations, 1995

Murray concurs to Dehejia's terminology and explains conflated narrative as

(...) "conflated" narrative, because they appear to refer to more than one moment in the plot, by showing the main characters making gestures that signify separate events or by including objects that appear at different points in the story (Murray, 1998).

²¹¹ The sequence of events that unfold as quail jataka:

E1: In the lower half of the medallion are two elephants, representing the herd of the bodhisattva elephant to whom the quail appealed and who peaceably walked past her nest on the ground in which were baby quails too young to fly. E1[T1-S1(P1)]

E2: Above is the rogue elephant who followed shortly thereafter; ignoring the quail's appeal, he deliberately trampled the nest seen to the left at the point the medallion is damaged. E2[T2-S2(P2)]

(The quail swore revenge and sought the help of three friends, a crow, a fruit fly, and a frog, to destroy the elephant. The medallion contains a second instance of conflation in the figure of the rogue elephant, who is part of three different episodes, all of which refer to a single image.)

E3: Has his eye pecked out by a crow, E3[T3-S3(P3)] and

E4: Eggs laid in the sightless eye by a fruit fly. E4[T4-S4(P4)]

E5: The croaking frog at the top of the medallion, seated on the edge of a precipice, brings about the elephant's death; the half-blinded elephant follows the sound. E5[T5-S5(P5)]

E6: The rogue elephant expects to find water, but plunges instead to his death. E6[T6-S6(P6)]

Comments:

The conflated technique of narrative is a very interesting method of relating a story visually. As we have seen examples from Europe and India, it seems to be a technique well known to designers of both regions. It is a method especially useful if one has to economize on the space available to represent the story.

The Rational for the term used to describe this category:

The term used to identify this method is with reference to the nature of presentation of the actor.

2A.13 Synoptic Narrative

Term meaning - synoptic

synoptic: from the word 'synopsis'

synopsis *n*: a brief description of the contents of something such as a film or book.

(Cambridge International Dictionary of English, 1996).

Method/Mode Discussion

The Synoptic method of visual storytelling has been discussed by

- 1) Anthony Snodgrass in the context of Greek and Roman art in 1981 and
- 2) Vidya Dehejia in the context of Buddhist art in 1997.

We will discuss each of them individually.

Synoptic Method: Anthony Snodgrass, Greek and Roman art, 1981

Professor Snodgrass defines the Synoptic Method as a combination of several different moments or episodes from a story into a single picture.

Synoptic Method: a combination of several different moments or episodes from a story into a single picture. There is, therefore, no unity of time and often none of place either. The picture corresponds to an impossible moment that no photograph could capture, but no figure occurs more than once (Davies 1986, 182)²¹².

²¹² Malcome Davies in his paper explains – 'As part of his recent study of 'Narration and allusion' in Archaic Greek Art, Professor A. M. Snodgrass has cause to treat of the famous Attic black-figure vase which depicts Circe handing a cup containing her sinister brew to one of Odysseus' sailors. She is stirring it with her wand the while, and yet this sailor, and three companions besides, have already been transformed into various animals (or at least his head, and their heads and arms have been). Professor Snodgrass has no difficulty in explaining the apparent simultaneity of separate events here and elsewhere on this vase-painting as relating to what he calls the 'synoptic' technique of early Greek Art, that familiar device whereby several successive episodes in a narrative are presented together within the same picture. And he is inclined towards a similar line of explanation as regards the partial transformation of Odysseus', the artist 'wished to express the passage of time by indicating a half-way stage in the transformation. Snodgrass at once proceeds to point out that such an interpretation 'is not fully compatible with the "synoptic" method as outlined above, since it would involve representing different individuals at the same moment of time (Davies 1986, 182).

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As an example of this technique Snodgrass discusses the vase depicting Circe with companions of Odysseus, who have been transformed into different animals.

We first identify the actors involved with the narrative

Circe – with a vessel in hand

The victims – men who are shown turning into animals

Odysseus – The protagonist of the story

Eurylochus – One of Odysseus's trusted man

A total of four events are represented. We will explore this SVN with the help of iUnits. First we will list the events in their order of occurrence.

Event 1: Circe prepares a potion and presents it in a cup to her victims

Event 2: The victims begin transforming into animals

Event 3: Eurylochus witnesses this and hurries to inform Odysseus

Event 4: Odysseus arrives to rescue his men.

The next step is to try and unravel the story as the designer has arranged it in the order of presentation.

Our observations:

- Circe²¹³ handing a cup containing her sinister brew to one of Odysseus' sailors.

²¹³ A section of the story of Circe and Odysseus

(...) Odysseus divides the men into two groups. He gives the command of one group to Eurylochus and takes command of the other. They cast lots and Eurylochus and his twenty-two men set out to the house of Circe. When the men reached her house, they called her and she came down, unfastened the door, and bade them enter. They, thinking no evil, followed her, all except Eurylochus, who suspected mischief and stayed outside. When she had got them into her house, she set them upon benches and seats and mixed them a mess with cheese, honey, meal, and Pramnian but she drugged it with wicked poisons to make them forget their homes. When they had drunk she turned them into pigs by a stroke of her wand, and shut them up in her pigsties. They were like

- She is stirring it with her wand, and yet the sailor and his three companions have already been transformed into various animals (or at least his head, and their heads and arms have been). We construct the rest of the story based on the actors represented and our knowledge of the story.
- Eurylochus saw this and hurried back to Odysseus to report about the sad fate of his men.
- Odysseus on hearing the tale wanted to rescue his men. He told Eurylochus to show him the way to Circe's house, but he refused to accompany Odysseus and so he set out alone.
- We are unable to place the figure with the lion head on the extreme left in the story.

One of the possibilities of arranging the events could be –

Event 1: Circe offers the potion to victims and they begin turning into animals. E1 [T1-S1(P1)]

Event 2: She offers the potion to her latest victim, who also begins to turn into an animal. E2 [T2-S2(P1)]. Event 1 is divided on either side of Event 2. see Fig. 2A.x Or

Event 1 could consist of a combination of the cause and effect sequence, where Circe mixes the potion and offers it to her victims (cause) and the victims begin turning into animals (effect). See Fig. 2A.71

Event 3: Eurylochus sees this and hurries back to report the indecent to Odysseus. E3 [T3-S3(P1)]

Event 4: Odysseus on hearing the tale rushes at the scene to rescue his men. E4 [T4-S4(P1)]



Fig. 2A.71: Diagrammatic representation of synoptic narrative, Circe and Odysseus, Snodgrass.

pigs-head, hair, and all, and they grunted just as pigs do; but their senses were the same as before, and they remembered everything. Eurylochus saw this and hurried back to Odysseus to report about the sad fate of his men. Odysseus on hearing the tale wanted to rescue his men. He told Eurylochus to show him the way to Circe's house, but he refused to accompany Odysseus and so he set out alone. On his way he met Mercury with his golden wand, disguised as a young man. He gives Odysseus a herb to protect him from the magic of Circe.



Fig. 2A.72: Diagrammatic representation of synoptic narrative, Circe and Odysseus, Snodgrass.

The example discussed by Snodgrass is one where the temporal sequence is neither present nor communicated. The actors and actions signifying events from the story are present but they do not follow any formal sequencing or order. The events appear to be layered one in front of the other on the z-axis, as if they were transparent. In fact as mentioned by Professor Snodgrass the result of the action is presented even as the action is taking place. Here time is truly defied. What then could be the rationale for arranging the events? - is the question that arises. Small (1999) in her paper suggests a possible answer to this bizarre manner of ordering events. She suggests the designer has employed what she calls 'hierarchical time' (564-565). She presents the following description of the events that are represented-

In the centre Circe, at the left, has just taken back her metamorphosing potion from her latest victim, half changed into a boar.
They are flanked by previous victims and then two intact men.
The one on the right is identified as Eurylochus, who rushes off to get Odysseus, on the left, to rescue his men.
A final victim, half lion, runs away on the far left.

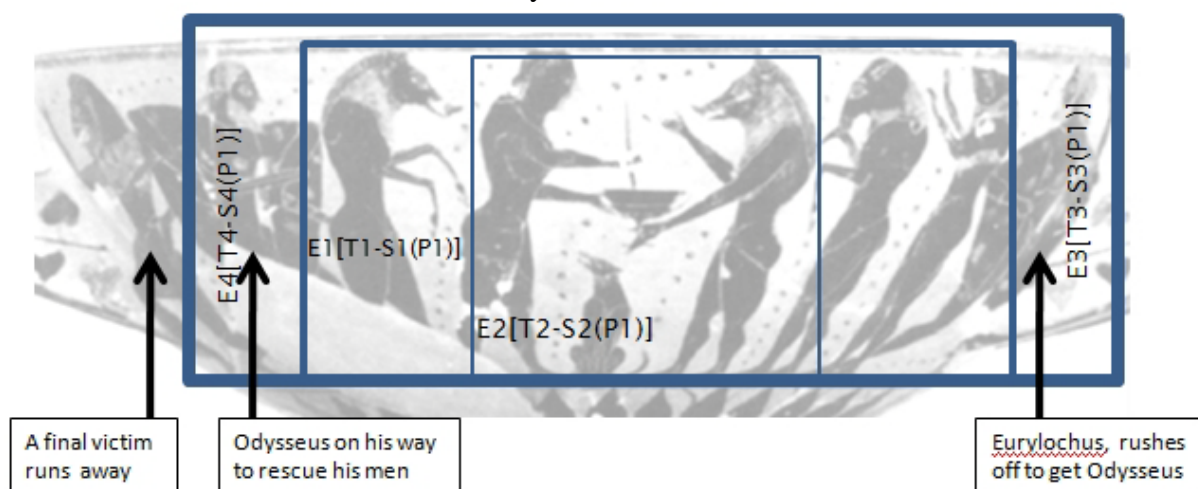


Fig. 2A.73: Diagrammatic representation of 'hierarchical time', Circe and Odysseus, Penny Small.

Small proposes a hierarchical ordering of events (with the exception of accounting for the man on the far left). She proposes the following order -

Circe and what she is doing taking centre stage because she is the protagonist. She is surrounded, first, by her previous victims, and then, also in rough parallel, by those about to help the victims, with the victor, Odysseus, as is common, coming in from the left .

We will put this explanation into the iconographic unit schema. All events unfold at the a certain place (in this case an island).

Event 1: Circe prepares the potion and presents it to the victim. Who drinks it and begins to turn into an animal. E1[T1-S1(P1)]

Event 2: Other victims who also consumed the potion begin to turn into animals. E2 [T2-S2(P1)]

Event 3: Eurylochus saw this and hurried back to Odysseus to report about the sad fate of his men.

Event 4: Odysseus on hearing the tale wanted to rescue his men.

In this example the events seem to be arranged like layers one behind the other.

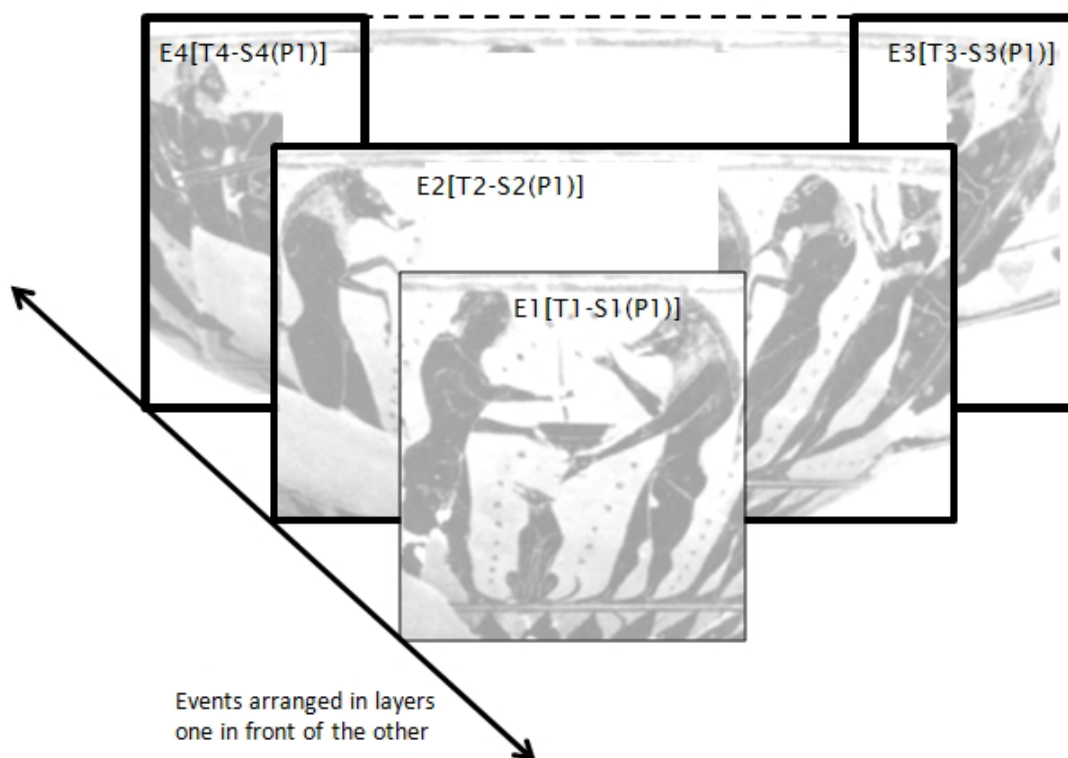


Fig. 2A.74: Diagrammatic representation of Circe and Odysseus in layers.

We can identify 3 layers of the story which appear to be compressed into each other.

Layer 1- E1. relates to the first event of the story i.e. Circe mixes the mess and offers it to her victims who having had it, begin to transform into animals.

Layer 2- E2. The men as they turn into animals

Layer 3- Here two events occur – 1) (on the right) A panic stricken Eurylochos having witnessed the event run to report to Odysseus. 2) (on the left) Odysseus sets out to rescue his men.

In all the above attempts to understand the story we have been able to identify each iUnit and the temporal movement of the story. Snodgrass's claim of the 'synoptic narrative' consisting of several successive episodes in a narrative are presented together within the same picture appears to be very similar to the continuous method of narration discussed before. In continuous narrative also several events are arranged within the same picture space. The only difference we can find is with the compositional arrangement of the events. In the continuous narrative the iunits are independent units while in the so called 'synoptic method' they seem to merge into each other. The manner of telling the story also bears a resemblance with the cyclic method (the killing of Troilus) where the story is to be read as a result of the coming together of the complementary iUnits.

Synoptic Narrative: Vidya Dehejia, Early Buddhist Narrative

Dehejia mentions the synoptic mode of narration, as being one where multiple episodes from a story are depicted within a single frame but their temporal sequence is not communicated. Furthermore she says there is no consistent or formal order of presentation with regard to either causality or temporality²¹⁴ (21). She highlights the scant attention paid to the element of time as characteristic of this mode. The multiple episodes of a story generally contain the repeated figure of the protagonist. She discusses this method citing two examples. We shall understand these with the help of the iUnits.

Example 1: the Monkey Jataka²¹⁵.

²¹⁴ In the synoptic mode of narration, multiple episodes from a story are depicted within a single frame but their temporal sequence is not communicated and there is no consistent or formal order of presentation with regard to either causality or temporality. The scant attention paid to the element of time is characteristic of this mode. The multiple episodes of a story generally contain the repeated figure of the protagonist (Dehejia 1997:21).

²¹⁵ *Mahakapi* ("Monkey-king") Jataka, which stresses self-sacrifice. In an earlier birth the Future Buddha was a monkey-king living with his subjects on the banks of the Ganges in large mango tree. When a king and his men came to get the fruit (seen at bottom), the monkey king realized that they were all in danger. he cut a bamboo shoot on the opposite bank, tied one end to a tree and the other to his waist, and leaped back to where his subjects were huddled. The shoot was a little too short for him to get all the way back, so his body formed part of the bridge that they used to escape to the other side (seen here at the top). While doing this he was mortally hurt, but still was able to give the king some teaching before he died (the two are sitting under the tree at the top right). (Mitra 1965: 25, 27)

Five events from the story are represented in the visual. Our method of analysis confirms the presence of five iconographic units within this visual. All the events occur in the forest (P1).

Event 1: To the lower left, behind a group of soldiers and musicians, a monarch arrives on horseback. E1[T1-S1(P1)]

Event 2: Roughly at the centre of the panel is the half hidden figure of an archer, bending backward as he aims his arrow directly upwards. E2[T2-S2(P1)]

Event 3: The Bodhisattva in the form of a monkey has stretched himself out to form a bridge across the river below. The monkey is helping his friends to escape the archer to the safety of a tree on the opposite bank. E3[T3-S3(P1)]

Event 4: Below the monkey, two men hold a stretcher. E4[T4-S4(P1)]

Event 5: To the upper left of the panel we see the seated figures of the monkey and the monarch. E5[T5-S5(P1)]



Fig. 2A.75: Diagrammatic representation of synoptic narrative, The Monkey Jataka, Dehejia.

We can clearly trace the temporal movement of the events. The rationale used by the designer, as suggested by Dehejia could be the geographical ordering where in the case of this visual the river that runs vertically dividing the space into two. The space on the left is where the danger is, the king and his men occupy this space. The space on the right is the safe place for the animals, where they live without fear.

We now look at the second example.

Example 2: The Chaddanta Jataka²¹⁶ Fig. 2A.76

²¹⁶Once the Bodhisatta was born as the king of Chaddanta elephants. [Chaddanta (literally “having six tusks”) and Upasatha were the two highest classes of elephants often referred to in the Pali sources]. The body of the

In this image the viewers are presented with three episodes and a total of events.

Event 1: Chaddanta in the forest, with the identifying regal parasol above him.

E1[T1-S1(P1 forest)].

Event 2. Chaddanta presents his chief queen, Maha-subhadda, with the trouble-causing lotus (to the right), E2[T2-S2(P2 lotus pond)].

Event 3. to the left, his offended and jealous junior queen, Culla-subhadda. leaves the pond. E3[T3-S3(P2 lotus pond)].

Event 4. Her figure is repeated to the extreme left just beyond the pond, where she is lying down to die (praying for revenge in a future birth). E4[T4-S4(P2 lotus pond)].

The story now moves to the upper zone, where to the far right the artist has depicted his next episode.

Event 5. Here is the unsuspecting Chaddanta, at whom a hunter (sent by Culla-subhadda reborn as the queen of Benares) aims an arrow from his hideout in a concealed pit. E5[T5-S5(P3 forest)].

elephant king was pure white with red face and feet. He lived in a golden cave (Kanchana-guha) on the bank of a lake. He had two queens, namely, Mahasubhadda and Chullasubhadda. Once after bathing in the lake and frolicking in the forest with his queens and attendants he sportingly hit a fully blossomed sal tree. Incidentally, the dry leaves, twigs and red ants from the tree fell on Chullasubhadda but the flowers and the pollen of the tree rained on Mahasubhadda. This made Chullasubhadda feel insulted and desert her husband. Chaddanta, however, tried to look for her but failed. In course of time, Chullasubhadda died and was reborn in a royal family of the Madda kingdom. Later, when she grew up she was married to the king of Varanasi and became his chief consort. Still, she remembered her humiliation in the kingdom of Chaddanta. So, she hatched a plot to get Chaddanta's tusks cut off; and convinced the Varanasi king to obtain his tusks for her. The king in turn summoned all the hunters of the kingdom and finally assigned the task to Sonuttara. Nonetheless, it took seven years, seven months and seven days for Sonuttara to find the Chaddanta's abode. There he stealthily dug a pit and covered it with dry leaves and twigs. When the elephant passed over it he shot him with a poisoned arrow. The elephant was to charge against him but when he saw Sonuttara clad in a saffron robe of a monk he recoiled and did not harm the hunter. Affected by the victim's extreme religiosity the cruel hunter's heart changed and he narrated the entire story to the elephant out of sheer respect. As the hunter was not strong enough to cut off the Chaddanta's tusks he himself held the saw in his tusk and cut them off and handed over to the hunter. When the chief consort of Varanasi saw the Chaddanta's tusks being brought by Sonuttara she fainted and died because she could not bear the shock (<http://ignca.nic.in>).

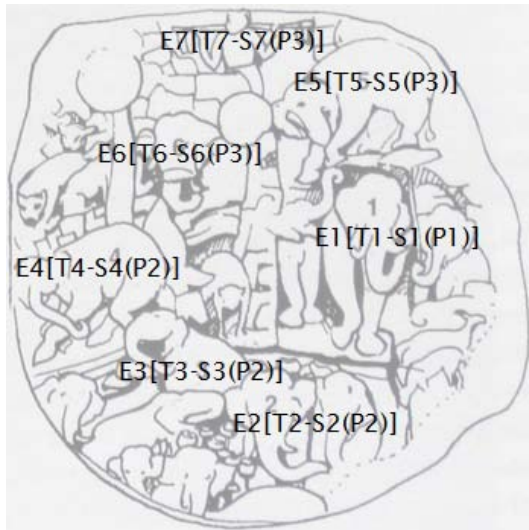


Fig. 2A.76: Diagrammatic representation of synoptic narrative, The Chaddanta Jataka, Dehejia.

Event 6. To the left of the upper zone, the hunter saws off the tusks requested by the queen, while Chaddanta quietly acquiesces. E6 [T6-S6(P3 forest)].

Event 7. The final scene chosen by the artist, located at the very top of the medallion, portrays the hunter departing with the tusks. E7 [T7-S7 (P3 forest)].

To help track the sequence of events we will trace the iconographic units with the help of events. A total of seven events from E1 – E7 take place at different point so time T1-T7 at different spaces S1- S3. The events occur at two locations – the forest and the lotus pond.

Here again one can clearly trace the movement of the events in time. The events are not placed in an easily recognizable manner but there is indeed the presence of the narrative timeline.

Comments:

Although both Dehejia and Snodgrass mention a method of representing a visual story and identify it by the term Synoptic; the examples presented have marked differences.

Examples discussed by Dehejia there is a temporal sequence but it is not communicated.

This is because there is no consistent or formal order of presentation with regard to either causality or temporality. All the events are presented as separate units. This method is in fact very similar to the continuous method but in a more compressed manner. All the events are squeezed into a limited compositional area. But we have no problems in identifying each unit that signifies a specific moment of time.

As to why the word synoptic has been used is something we have not been able to find convincing answers to. If synoptic comes from the word synopsis, it means to give a synopsis i.e. a short description of the story. In no way is this seen in any of the examples discussed.

The Rational for the term used to describe this category:

The manner in which narrative time is represented or rather not represented.

2A.14 Other Methods

Compressed Method

Term meaning - compressed

compressed: from the word 'compress'

compress v: to press (something) into a smaller place.(Cambridge International Dictionary of English, 1996).

Method / Mode Discussion

Wickhoff: Roman Art

Wickhoff fleetingly mentions the compressed method as a technique where several scenes are squeezed into a limited area. A single actor takes part in two events seemingly at the same time as she turns her head from side to side. The actor is depicted with one body and two heads facing opposite directions.

Comments:

This could be an interesting technique employed where two or more than two events are represented involving a single actor.

The Rational for the term used to describe this category:

The term compressed is used here to describe the manner in which the events are represented in the given visual space.

Condensation technique of Narration

Brilliant (1984) in his book Visual Narratives: Storytelling in Etruscan and Roman Art, makes a mention of the condensation technique of narration on page 30, though he does not describe what it is.

APPENDIX 2B

2.3.2 Categorization

Analysis of scholar wise categorization of the modes/methods of SVN

Having examined each method or mode of narrative discourse we will not arrange it in a table according to the groups identified by each scholar. Mentioned at the beginning of each group is the scholar's name see table no.

We have four scholars who have proposed some kind of classification of the methods/ modes of visual narratives, they are.

- 1) Franz Wickhoff: Greek & Roman Art, 1900
- 2) Kurt Weitzmann: Greek Art, 1947
- 3) Anthony Snodgrass: Greek & Roman Art, 1981
- 4) Vidya Dehejia: The Early Buddhist Art, 1990 /97

We will examine each of the classification groups proposed by the scholars.

2.3.2.1 Franz Wickhoff: Greek & Roman Art, 1900

Franz Wickhoff who studied Greek and Roman Art identified three methods of visual storytelling. His work was translated into English by Strong. The methods suggested were Isolating, Continuous and Complementary methods. The three methods have different reasons as the basis of which they are named. We shall look at each of these in Table A2B.1.

Category Name	Meaning of the term	Description of method	Possible rational for assigning the name: explanation	Possible rational for assigning the name: gist
The Isolating method	Mono + Scene mono: single scene: an event	Is called so based on the manner in which each event is represented in an individual cell. Another reason could be the manner in which the event is selected from a story.	1. The manner of selecting a single scene from the story to be represented. 2. The use of a single demarcated unit of compositional space. 3. The use of a single scene or space that may signify a particular place.	COMPOSITIONAL
The Continuous method	synopsis: a brief description of the contents.	So named due to the continuity aspect of the events and the uninterrupted flow of story-time in the virtual story-space. Therefore this method is termed continuous to highlight the aspect of continuity that is present	The manner in which narrative time is represented or rather not represented.	PRESENTATION OF NARRATIVE TIME
The Complementary method	cyclic <i>adj:</i> (from the word 'cycle') cycle (series) <i>n:</i> a group of events which happen in a particular order, one following the other, and which are often repeated.	So called owing to the manner in which the events are visually arranged through the visual. They events act as complements to each other and the viewer has to read them as such to make sense of the whole story.	Based on the fact that the story is a series of events that follows a sequence.	PROCESS OF PRESENTATION OF STORY

Table A2B.1: Methods of narration suggested by Wickhoff.

Our question here is; is not the complementary method also continuous in a sense?

The rationale for the three terms suggested are different and therefore could create confusion for a student who is analysing the methods of narrative discourse.

2.3.2.2 Kurt Weitzmann: Greek Art, 1947

Kurt Weitzmann (1947) suggests three methods of visual narrative discourse as well. They are the Monoscenic Method, Simultaneous Method and the Cyclic Method. Weitzmann was aware of the methods suggested by Carl Robert and Wickhoff. He follows the methods suggested by Robert and explains these with examples from Greek Art (see Table A2B.2).

The Monoscenic method proposed by Weitzmann draws its name from the fact that a single event is represented that occurs at one point of time and place. Therefore this category is classified keeping its compositional presentation in mind.

The Simultaneous method on the other hand seems to be called so based on the manner in which it is presented to the audience i.e. all the events are exposed to the audience at the same time.

The Cyclic method is so called based on the fact that the events presented are a sequential series of events.

The problem here arises with the term the Simultaneous method. The fact that all the events are exposed to the viewer is true of the cyclic method as well.

2.3.2.3 Anthony Snodgrass: Greek & Roman Art, 1981

Snodgrass classifies the methods into four types for which he provides an explanatory description. These are: Monoscenic, Synoptic, Continuous and Cyclic.

A look at the term used to identify these and the rationale used will show us that this classification is problematic.

Category Name	Meaning of the term	Description of method	Possible rational for assigning the name: explanation	Possible rational for assigning the name: gist
Monoscenic	Mono + Scene mono: single scene: an event	A depiction of a single moment in a particular story which preserves the unity of time and space. In other words, if the story were happening in real life, the picture could be a photograph taken at one particular moment.	1. The manner of selecting a single scene from the story to be represented. 2. The use of a single demarcated unit of compositional space. 3. The use of a single scene or space that may signify a particular place.	COMPOSITIONAL
Synoptic Narrative	synopsis: a brief description of the contents.	A combination of several different moments or episodes from a story into a single picture. There is, therefore, no unity of time and often none of place either. The picture corresponds to an impossible moment that no photograph could capture, but no figure occurs more than once.	The manner in which narrative time is represented or rather not represented.	PRESENTATION OF NARRATIVE TIME
Cyclic Method	cyclic <i>adj:</i> (from the word 'cycle') cycle (series) <i>n:</i> a group of events which happen in a particular order, one following the other, and which are often repeated.	A series of discrete episodes from a longer story that are physically separated from one another (e.g. metopes on a temple), and the figure of the protagonist is repeated in each episode.	Based on the fact that the story is a series of events that follows a sequence.	PROCESS OF PRESENTATION OF STORY
Continuous Method / Mode	continuous <i>adj:</i> (from the word 'continue') means without a pause.	A variant of the cyclic, in which there are no physical boundaries between the individual episodes.	The word 'continuous' here is used on two levels. 1. With reference to the events from the story that are depicted in a continuous fashion as compared to the 'monoscenic' where only one scene is selected from a continuous series of events. 2. With reference to the manner in which the events of the story are placed next to each other without dividers in between to separate them. Thus there is a continuous flow in time and space within the demarcated virtual story space.	NATURE OF PRESENTATION OF STORY

Table A2B.2: Methods of narration suggested by Weitzmann.

As we can see in the above table other than the Monoscenic method the other three terms used to distinguish the terms are confusing. That the so called cyclic and synoptic methods also have the continuity aspect is clear. The term cyclic does not bring out the fact that the events are separated from each other by dividers. Also the continuous feature is present in the synoptic narrative as well. Thus there are problems with the categorization of the methods proposed by Snodgrass.

2.3.2.4 Vidya Dehejia: The Early Buddhist Art, 1997

Dehejia (1997) in her study of Early Buddhist art has identified up to six modes of visual narratives. These are as follows:

1. Monoscenic Narrative
2. Continuous Narrative
3. Sequential Narrative
4. Synoptic Narrative
5. Conflated Narrative
6. Narrative Networks

We will consider only the first five modes suggested by Dehejia as we find the sixth mode to be on a different level than the rest.

Category Name	Meaning of the term	Description of method	Possible rational for assigning the name: explanation	Possible rational for assigning the name
Monoscenic	Mono + Scene mono: single scene: an event	The concentration of a single event of the story; expressed as the iconographic unit depicting one event, which occurs at one point of time, at a certain place that is represented by a specific space in the visual. E1[T1-S1(P1)].	1. The manner of selecting a single scene from the story to be represented. 2. The use of a single demarcated unit of compositional space. 3. The use of a single scene or space that may signify a particular place.	COMPOSITIONAL
Continuous	continuous adj: (from the word 'continue') means without a pause.	An undivided composition that presents a sequence of events. Where, a number of actions occurring at different moments but involving the same characters are presented together in a single unified space. The changes are made visible by means of comparing the same person in different moments or states.	The word 'continuous' here is used on two levels. 1. With reference to the events from the story that are depicted in a continuous fashion as compared to the 'monoscenic' where only one scene is selected from a continuous series of events. 2. With reference to the manner in which the events of the story are placed next to each other without dividers in between to separate them. Thus there is a continuous flow in time and space within the demarcated virtual story space.	NATURE OF PRESENTATION OF STORY
Sequential	sequential adj: (from the word 'sequence') means following a particular order.	Extrinsic criteria are used to demarcate temporal divisions. Scenes are separated from one another by a variety of compositional means, and generally each episode is contained within a separate frame.	Based on the manner of compositional presentation of the story in the visual.	CONTINUITY OF STORY
Synoptic	synopsis: a brief description of the contents.	a combination of several different moments or episodes from a story into a single picture. There is, therefore, no unity of time and often none of place either. The picture corresponds to an impossible moment that no photograph could capture, but no figure occurs more than once.	The manner in which narrative time is represented or rather not represented.	PRESENTATION OF NARRATIVE TIME
Conflated	conflate: to combine (two or more separate things, esp. texts) to form a whole.	Multiple episodes of a story or multiple scenes of an episode are presented, the figure of the protagonist is conflated instead of being repeated from one scene to the next.	With reference to the nature of presentation of the actor.	PRESENTATION OF THE ACTOR

Table A2B.3: Modes of narration suggested by Dehejia.

A closer look at Dehejia categorization brings to surface certain inconsistencies in the terms assigned to distinguish between modes of visual narratives.

Dehejia identifies the Monoscenic method and further on two types of Monoscenic narrative which she calls Theme of Action and Being in State. The subtypes appears to be the second level of classification as they do not affect the narrative discourse but are different ways of presenting the narrative discourse within the monoscenic method itself.

Next we have the Continuous mode which again is distinguished by the presence of continuity of time and space. She also highlights the fact that there are no dividers to separate individual events from each other. Dehejia next presents the Sequential mode which mentions the presence of dividers as being the distinguishing factor; but this fact does not get highlighted in the term selected to identify this category. The term sequential tells us that the story is presented in a sequential manner which could be true of the continuous mode as well. So either a term should be selected that brings out the fact that dividers are used to separate the events presented or Sequential narrative should be redefined as a method that presents events in a sequence.

Synoptic Narrative: Dehejia mentions the chief factor of this category being the lack of attention paid to communication of temporality of the story. If the word synoptic is the one that comes from synopsis which means a gist; then this term does not match the idea that Dehejia describes. We can clearly trace the narrative timeline in the examples discussed by Dehejia. They may not be explicitly visible to the viewer but the viewer who knows the sequence of events can easily trace the timeline.

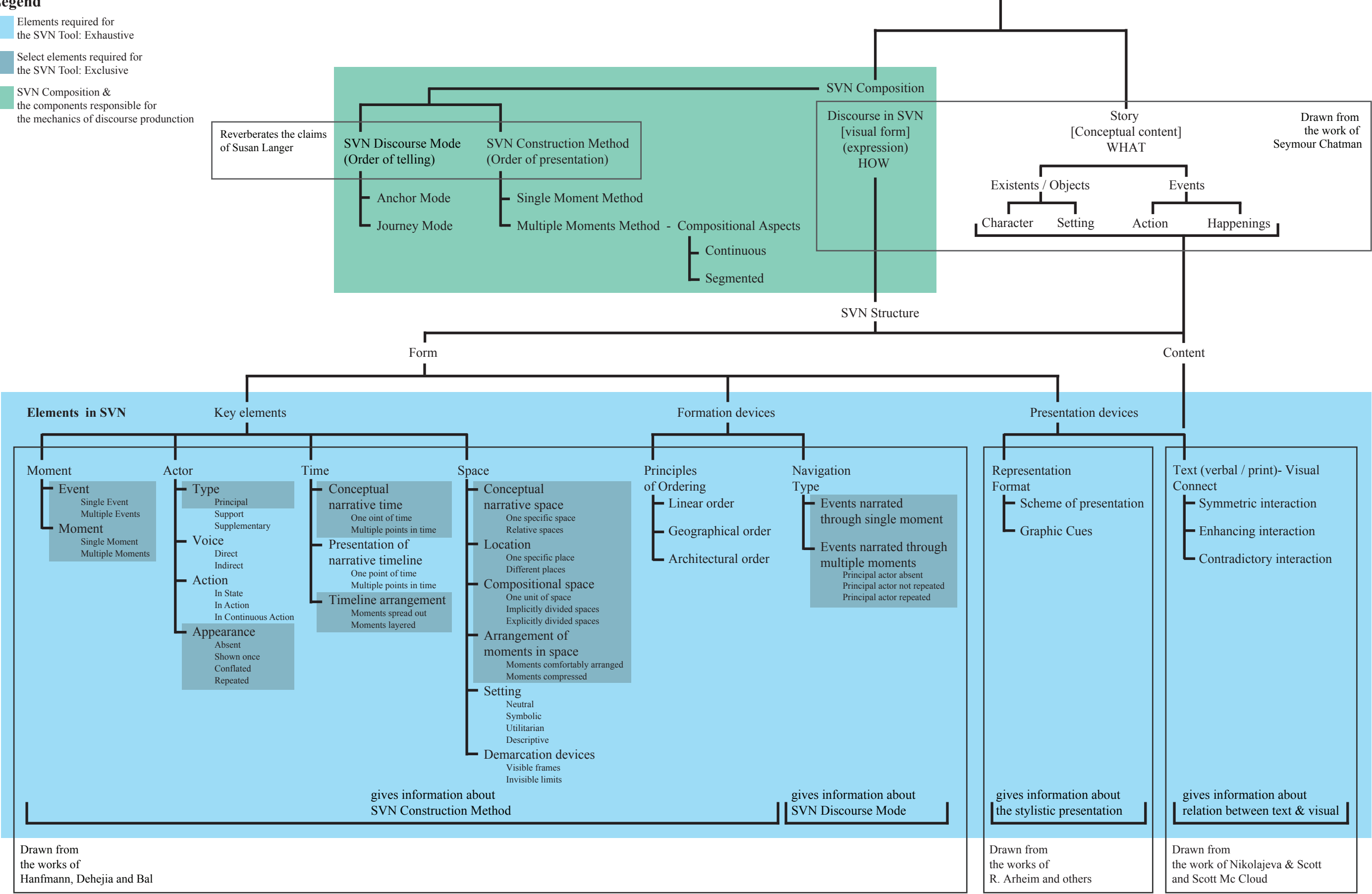
The next category mentioned by Dehejia is Conflated Narrative. This category is termed conflated in reference to the conflation of one or more actors involved. Thus it is the nature of the presentation of the actor that is referred to. Once again we find that the more than one event is present and the factor of continuity clearly visible.

Narrative networks are a category that Dehejia proposes to be used on a large scale, to show the relationship between events that are executed on various parts of a large structure for eg. in a church etc. Thus in conclusion we can say that although Dehejia has identified six different modes of visual narrative there are discrepancies with the terms used to distinguish them.

Legend

- Elements required for the SVN Tool: Exhaustive
- Select elements required for the SVN Tool: Exclusive
- SVN Composition & the components responsible for the mechanics of discourse production

Static Visual Narrative [SVN] Model



APPENDIX 3B

List of SVN's collected for the study

SVN No.	Title	Place	Genre	Medium	Time period
001	Watson and the Shark	England	Fact	Oil on Canvas	1963
002	Grabow Altarpiece	Germany	Biblical	Paint on wood	1379-1383
003	The Dance of Salome	Italy	Biblical	Tempera on panel	1609
004	The Temptation of Moses: Bearer of the Written Law	Italy	Biblical	Fresco	1481/82
005	Conturbation of the Laws of Moses (The Punishment of Korah)	Italy	Biblical	Fresco	1481/82
006_01	First Episodes in the Tale of Nastagio degli Onesti	Europe	Fiction	Tempera on panel	1482/83
007_02	Dream of Innocent III	San Francesco	Religious	Fresco	1296
008	Scenes from the Passion of Christ	San Francesco	Biblical	oil on panel	1470-71
009	Four Scenes from the Early Life of Saint Zenobius	-	Religious	Tempera on wood	About 1500
010	Three Miracles of Saint Zenobius	-	Religious	Tempera on wood	About 1500
011	The Fifteen Mysteries of the Rosary and the Virgin of the Rosary, a Rosary-based cycle.	-	-	-	-
012	Mary Poppins	America	Movie Poster	Print	1964
013	The Lion and the Mouse	America	Aesop's Fables	Print	1940
014	As you sow, so shall you reap	India	Aesop's Fables	Print	1994
015	The fruitseller and the grocer	India	Aesop's Fables	Print	1994
016_01-23	Cinderella	U.K	Fairytale	Print	1964
017_01-03	Goldie locks and the Three bears	Italy	Fairytale	Print	-
018_01-00	Puss in Boots	Italy	Fairytale	Print	-
019_01-00	Tales of Deltora, The Four Sisters	Australia	Fantasy	Print	2006
020_01-00	A Christmas Carol	India	Graphic Novel	Print	2009
021_01-02	The story of Cupid and Psyche	Italy	Greek Myth	tempera on panel	1473
022	Perseus and Andromeda	-	Greek Myth	Wall painting	last decade of 1st century B.C.
023	Odysseus and Polyphemus	-	Greek Myth	A Spartan cup	sixth century B.C.
024	The killing of Troilus	-	Greek Myth	Francois Vase	-
025	Scenes from Odyssey	-	Greek Myth	The Megarian bowls	-
026	The killing of the Wooers	-	Greek Myth	The Megarian bowls	-
027	The Medea of Euripides	-	Greek Myth	Vase painting	-
028	Circe with companions of Odysseus	-	Greek Myth	Attic black-figure vase	-
029	Scenes from Euripides' <i>Alcestis</i>	-	Greek Myth	Cannes sarcophagus	-
030	Scenes from Euripides' <i>Alcestis</i>	-	Greek Myth	Vatican sarcophagus	-
031	Dipankara Jataka	India	Jataka	Sculpture	-
032	Quail Jataka	India	Jataka	Sculpture	-

033	Vessantara Jataka	India	Jataka	Sculpture	-
034	Vessantara Jataka	India	Jataka	Sculpture	-
035	The story of Nanda	India	Jataka	Sculpture	-
036	The Great Departure of the Buddha	India	Jataka	Sculpture	-
037	The Vessantara Jataka	India	Jataka	Sculpture	-
038	Mahakapi Jataka	India	Jataka	Sculpture	-
039	Chaddanta Jataka	India	Jataka	Sculpture	-
040	The miracle at Sravasti	India	Jataka	Sculpture	-
041	Shyama Jataka	India	Jataka	Sculpture	-
042	Ruru Jataka	India	Jataka	Sculpture	-
043	Story of Anathapindaka	India	Jataka	Sculpture	-
044	The Cock and the Fox	India	Jataka	Sculpture	-
045	Krishna & Mount Goravdhana	India	Hindu Myth	Gouache on paper	4 th quarter of the 18 th c
046	The slaying of the demon Aghasura	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
047	The birth of Twilight	India	Hindu Myth	Gouache on paper	2 nd quarter of the 18 th c
048	The Emergence of Virabhadra of awesome appearance	India	Hindu Myth	Gouache on paper	2 nd quarter of the 18 th c
049	Kali, the dark one, on the battlefield	India	Hindu Myth	Gouache on paper	1781
050	The killing of Arishtasura, the bull demon	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
051	The killing of the demon Pralambasura	India	Hindu Myth	Gouache on paper	2 nd half of the 17 th c
052	Krishna lifting Mount Govardhana	India	Hindu Myth	Stone	12 th century
053	The demoness Surpanaka assumes her real form	India	Hindu Myth	Gouache on paper	1 st quarter of the 18 th c
054	The god's caught in Taraka's net	India	Hindu Myth	Gouache on paper	1 st quarter of the 19 th c
055	The hunchback Khubja and Krishna	India	Hindu Myth	Gouache on paper	3 rd quarter of the 16 th c
056	"Cool moon rays scorch him"	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
057	Krishna Lifts a Veil	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
058	Krishna kills the elephant Kuvalayapida	India	Hindu Myth	Gouache on paper	1 st quarter of the 18 th c
059	Story of Krishna	India	Hindu Myth	Gouache on paper	-
060_01-02	Narasimha Avatara	India	Hindu Myth	Painting; Watercolor	-
061	The depiction of the battle of Kurukshetra	India	Hindu Myth	carved frieze	-
062	Jacob and Esau	Florence	Biblical	Gilt bronze	1425-52
063	Cain and Able	Florence	Biblical	Gilt bronze	1425-52
064	Adam & Eve	Florence	Biblical	Gilt bronze	1425-52
065	King Solomon and Queen Sheba	Florence	Biblical	Gilt bronze	1425-52
066	Abraham	Florence	Biblical	Gilt bronze	1425-52
067	Joshua	Florence	Biblical	Gilt bronze	1425-52
068	Noah	Florence	Biblical	Gilt bronze	1425-52
069	David and Gollaiath	Florence	Biblical	Gilt bronze	1425-52
070	Moses	Florence	Biblical	Gilt bronze	1425-52
071	Joseph	Florence	Biblical	Gilt bronze	1425-52
072_01-04	Ravana shaking Mount Kailasha	Cambodia	Hindu Myth	Sculpture	10th century
073	Shiva and Kama	Cambodia	Hindu Myth	Sculpture	-
074_01-03	The Story of Patient Griselda, Part I	-	Religious	Painting	1493-1500
075_01	Vamana Avatara	India	Hindu Myth	Phad Painting	-
076_01	Varaha Avatara	India	Hindu Myth	Sculpture	-

077_001-	Jagat Singh's Ramayana	India	Myth	Watercolour on paper	17 th C
078_001-	Bhagavata Purana	India	Myth	Watercolour on paper	17 th C
079	Calvin and Hobbes	U.S.A	Fantasy	Paper	20 th C
080_01-	Mr. William Shakespeare's plays		Fantasy	Print	20 th C
081	The fortune tellers	U.S.A	Fiction	Print	1992
082	The Townsman Robs the Villager's Orchard	Iran	Fiction	ink and gold on paper	1556-65
083	Khusraw discovers Shirin bathing in a pool	Iran	Fiction	ink and gold on paper	1548
084	Alexander Battling the Zangis	Iran	Fiction	ink and gold on paper	1548
085	Faridun, disguised as a dragon, tests his sons	Iran	Fiction	ink and gold on paper	-
086	Scenes from <i>The Tale of Genji</i>	Japan	Fiction	ink, color and gold leaf on paper	18th Century
087	Black Ship Scroll, Commodore Perry and the opening of Japan	Japan	Historic	Japanese Emaki Scroll	1854
088	Unintentionally Funny, Must-Watch Hollywood Movies: Avatar	India	Humour, Comic	Pen on paper, scanned upload on site	2010
089	Solomon and the Queen of Sheba	Iran	Historic	Watercolour on paper	1556-65
090	The fainting of Laylah and Majnun	Iran	Fiction	Watercolour on paper	1550-1600
091	Laila and Majnun at School	Iran	Fiction	Watercolour on paper	1431-32
092	Yusuf wa Zulaykha	Iran	Fiction	Watercolour on paper	16 th century
093	Duke William and King Harold	England	Historic	Watercolour on paper	1280-1300
094	Telamon's army enters Troy	France	Historic	Watercolour on paper	1410-1411
095	Birth in a Palace	India	Factual	Watercolour on paper	1760-1770
096	Ali Beheading Nadr ibn al-Harith in the Presence of the Prophet Muhammad	Turkey	Factual	Watercolour on paper	1594
097	Tayang Khan Presented with the Head of the Mongol Leader Ong Khan	India	Historic	Watercolour on paper	1596
098	Hamza Burns Zarthus's Chest and Shatters the Urn with his Ashes	India		Ink on paper	1570
099	Fall of Simon	Italy	Religious		1461
100	Christ before Pilate	Italy	Biblical	Paper/ Manuscript	525 AD
101	Suicide of Judas and Crucifixion of Christ	Italy	Biblical	Sculpture	420 AD
102	Saint Zenobius Resuscitating a Dead Child	Italy	Biblical	Tempera on wood	Late 1440's
103	A Miracle of Saint Dominic	Modena	Religious	Tempera and gold on canvas	1467
104_01	Adam and Eve	Dutch Republic	Biblical	Etching	1638
104_02	Adam and Eve	Spain	Biblical	Parchment	c.950-955
104_03	Adam and Eve	-	Biblical	parchment	c. .840
104_04	Adam and Eve	Florence	Biblical	Miniature	unknown
104_05	Temptation, Fall, and Expulsion	Italy	Biblical	Ink on paper	1411-1416

	from Les Tres Riches				
104_06	Adam und Eva im Garten Eden	Germany	Biblical	Oil on panel	1530
104_07	Paradies	Germany	Biblical	Oil on panel	1536
104_08	Expulsion from the garden of Eden	England	Biblical	Oil on canvas	1828
104_09	Creation of the World. Adam and Eve	Ukrain	Biblical	Pen on Paper	20 th century
105	Akbar Restrains Hawa'i, an Enraged Elephant	India	Historic	Colour, Ink on paper (Mughal miniature painting)	1590
106	Rustam Slays the White Div	India	Fiction	gold, and ink on paper (Mughal miniature painting)	1608
107	Asterix	America	Fiction	Print	20 th C
108_01-02	Hunername	Istanbul	Factual	Ink on paper (Ottoman miniature painting)	1584
109	Portion of the Joshua Roll	-	Biblical	Sheep vellum	9th & 10th Centuries
110	The Fox and the Drum	Iran	Animal Fable	Ink on paper	1333
111	A Little Hump-backed horse	Russia	Fairytale	Lacquer on paper-mache	2010
112_01	Ruslan and Ludmila	Russia	Fairytale	Lacquer on paper-mache	2009
112_02	Ruslan and Ludmila	Russia	Fairytale	Lacquer on paper-mache	2009
113	Marya Morevna	Russia	Fairytale	Lacquer on paper-mache	2005
114	Cinderella	Russia	Fairytale	Lacquer on paper-mache	2008
115	"Father Frost" (or "Morozko")	Russia	Fairytale	Lacquer on paper-mache	2008
116	The Tale of Tsar Saltan	Russia	Fairytale	Lacquer on paper-mache	2008
117	Snowmaiden	Russia	Fairytale	Lacquer on paper-mache	2008
118	Tale of the Golden fish	Russia	Fairytale	Lacquer on paper-mache	2007
119_01	Tale of Sleeping beauty	Russia	Fairytale	Lacquer on paper-mache	2006
119_02	Tale of Sleeping beauty	Russia	Fairytale	Lacquer on paper-mache	2005
120	Three Trips of Ilya Muromets	Russia	Fairytale	Lacquer on paper-mache	2008
121	Tale of the Sleeping Princess and Seven Bogatyrs	Russia	Fairytale	Lacquer on paper-mache	2008
122	Golgota	Russia	Biblical	Lacquer on paper-mache	2008
123	Section from the "Book of the Dead" of Nany	Egypt	Egyptian Myth	Painted and inscribed papyrus	ca. 1040–945 B.C.
124	Scene from the tomb of Menna	Egypt	Factual Record	Fresco	1450 B.C.E.
125_01-03	The Battle of Qadesh	Egypt	Historic	Fresco	-
126	Birth Rituals - Codex Mendoza	Mexico	Rituals	Ink on paper	1535-1550
127	Disciplining Children - Codex Mendoza	Mexico	Rituals	Ink on paper	1535-1550

128	Execution of John the Baptist with Herod and Salome	Ethiopia	Biblical	Fresco	end of 17th century
129	The beginning of the Narran lake	Australia	Folklore	Print	1953
130	Mixtec Group Codices	Mexico	Mexican Myth	Painted parchment	unknown
131	Codex Bodley, Mixtec codices	Mexico	Mexican Myth	Painted parchment	sometime after A.D. 1500
132	Air Crash in Pakistan	unknown	Factual	Digital	2010
133_01-02	From the Haggadah, a Hebrew Manuscript	Middle East	Biblical	Ink on paper	14 th century
134	Golden Haggadah. Biblical scenes based on Genesis	Spain	Biblical	Ink on paper	c.1320
135_01	Standard of Ur, War Panel	Mesopotamia	Historic	wood and is inlaid with lapis lazuli, shell, and red limestone.	c.2700BC
135_02	Standard of Ur, Peace Panel	Mesopotamia	Historic		c.2700BC
136	Bayeux Tapestry	England	Historic	tapestry	1070
137					
138	Cover for a Buddhist manuscript	Nepal	Buddhist	Ink and colour on wood	12 th century
139	Manuscript cover with scenes from Kalidasa's play, <i>Shakuntala</i>	Nepal	Drama	Ink and colour on wood	12 th century
140	Manuscript cover with scenes from the Khadirañ gārājātaka	Sri Lanka	Jataka	Gouache on wood	Mid 19 th Century
141	Manuscript cover with scenes from the Samuggajātaka	Sri Lanka	Jataka	Gouache on wood	Mid 19 th Century
142	The Buddha's former life as Dhammasanda	Sri Lanka	Jataka	Gouache on wood	1870
143	Shakyamuni Buddha with Scenes of his former lives	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
143_01	The Great Ape Life Story	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
143_02	The Sharabha Life Story	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
143_03	The Ruru Deer Life Story	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
143_04	The Monkey King Life Story	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
143_05	Kshantivada Life Story	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
144	Shakyamuni Buddha with Scenes of his former lives	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_01	The Shuddhabodhi Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_02	The Mahahamsa Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_03	The Mahabodhi Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_04	The Great Ape Life Story	Tibet	Buddhist	Gouache on	Wanli period

				cotton	(1573-1620)
144_05	The Sarabha Deer Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_06	The Ruru Deer Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_07	The Monkey King Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_08	The Kshantivada Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_09	The Brahma Deity Sage Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
144_10	The White Elephant Life Story	Tibet	Buddhist	Gouache on cotton	Wanli period (1573-1620)
145_01	Banner Painting – Vessantara: White Elephant's Birth	Thailand	Jataka	Natural pigments on cloth	19 th century, Bangkok Period
145_02	Vessantara: Giving the Elephant	Thailand	Jataka	Natural pigments on cloth	19 th century, Bangkok Period
145_03	Vessantara: Giving the Horses	Thailand	Jataka	Natural pigments on cloth	“
145_04	Vessantara: Giving the Chariot	Thailand	Jataka	Natural pigments on cloth	19 th century, Bangkok Period
145_05	Vessantara: Journey to the hermitage	Thailand	Jataka	Natural pigments on cloth	19 th century, Bangkok Period
145_06	Vessantara: Giving away his children	Thailand	Jataka	Natural pigments on cloth	19 th century, Bangkok Period
145_07	Vessantara: Chujok's death	Thailand	Jataka	Natural pigments on cloth	19 th century, Bangkok Period
145_08	Vessantara: Return of Vessantara	Thailand	Jataka	Natural pigments on cloth	19 th century, Bangkok Period
146	Tiger on a Tree	India	Fiction	Print	1997
147	Moroccan Myths and Legends	U.K.	Myth	Print	2003
148	Mobile Suit: Gundam Seed (Volume 4)	Japan	Fiction	Print	2005
149	Father Christmas goes on a Holiday	England	Fiction	Print	1975
150	Noddy and the Bunkey	England	Fiction	print	1999
151	“Murder Scene”. Folio from the “Jehangir Album	India	-	Ink on paper	1600
152	Deeds of Krishna. Folio from a Sur Sagar series	India	Hindu Myth	Ink on paper	Early 18 th century
153	The previous lives of the Buddha, Lion and Tiger	Burma	Buddhist	Ink on paper	Mid 19 th century
154	Life of the Buddha	Burma	Buddhist	Ink on paper	Early 19 th century
155	The previous lives of the Buddha, Ox	Burma	Buddhist	Ink on paper	Mid 19 th century
156	Illustrated life of the Buddha	Korea	Buddhist	Woodblock print	17 th century
157	Guide to places of interest in Kyoto	Japan	General	Woodblock print	1658
158	Maharana Ari hunting buffalo	India	Factual	Ink on paper	1765
159	A novelist's dream of becoming Kannon	Japan	Fiction	Woodblock print	1791
160	Spawn Vol. 6	America	Fiction	Print	2008

APPENDIX 4A

List of Images for Analysis

SVN No.	Title	Place	Genre	Medium	Time period
001	Watson and the Shark	England	Fact	Oil on Canvas	1963
002	Grabow Altarpiece	Europe	Biblical	Paint on wood	1379-1383
003	The Dance of Salome	Europe	Biblical	Tempera on panel	1609
004	The Temptation of Moses: Bearer of the Written Law	Italy	Biblical	Fresco	1481/82
005	The beginning of the Narran lake	Australia	Folklore	print	1953
006	First Episodes in the Tale of Nastagio degli Onesti	Europe	a novella in Boccaccio's Decameron	Tempera on panel	1483
007	Dream of Innocent III	Europe	Religious	Fresco	1296
008	Scenes from the Passion of Christ	Europe	Biblical	oil on panel	1470-71
009	Four Scenes from the Early Life of Saint Zenobius	Europe	Religious	Tempera on wood	About 1500
010	Black Ship Scroll, Commodore Perry and the opening of Japan	Japan	Factual	Japanese Emaki Scroll, painting	1854
011	Mary Poppins	Europe	Movie Poster	Print	1964
012	The Lion and the Mouse		Aesop's Fables	Picture disc record, Print	1940
013	As you sow, so shall you reap	India	Aesop's Fables	Print	1994
014	Codex Bodley	Mexico	Mixtec Mythology	Mixtec Codex, Painted Parchment or paper	sometime after A.D. 1500
015	Cinderella	Europe	Fairytale	Print	1964
016	Goldilocks and the Three bears	Europe	Children's story	Print	
017	Ravana shaking Mount Kailasha	Cambodia	Hindu Myth	Sculpture	10th century
018	Puss in Boots	India	Fairytale	Print	
019	The Four Sisters from Tales of Deltora	U.S.A	Fantasy	Print	2006
020	A Christmas Carol	India	Graphic Novel	Print	
021	The story of Cupid and Psyche part 1	Europe	Greek Myth	tempera on panel	1473
022	Air crash in Pakistan	Pakistan	Fact	Digital	2010
023	Odysseus and Polyphemus	Europe	Greek Myth	A Spartan cup	6 th century B.C.
024	The killing of Troilus	Europe	Greek Myth	Francois Vase	-
025	Scenes from Odyssey	Europe	Greek Myth	The Megarian bowls	-
026	The killing of the Wooers	Europe	Greek Myth	Vase Painting	5 th century B.C.
027	The Medea of Euripides	Europe	Greek Myth	Vase painting	4 th century B.C.
028	Circe with companions of Odysseus	Europe	Greek Myth	Attic black-figure vase	-
029	Scenes from Euripides' <i>Alceste</i>	Europe	Greek Myth	Cannes sarcophagus	-
030	Jagat Singh's Ramayana	India	Hindu Myth	Paper	-
031	Dipankara Jataka	India	Jataka	Sculpture	-

032	Quail Jataka	India	Jataka	Sculpture	-
033	Vessantara Jataka	India	Jataka	Sculpture	-
034	Vessantara Jataka	India	Jataka	Sculpture	-
035	The story of Nanda	India	Jataka	Sculpture	-
036	The Great Departure of the Buddha	India	Jataka	Sculpture	-
037	The Vessantara Jataka	India	Jataka	Sculpture	-
038	Mahakapi Jataka	India	Jataka	Sculpture	-
039	Chaddanta Jataka	India	Jataka	Sculpture	-
040	The miracle at Sravasti	India	Jataka	Sculpture	-
041	Krishna & Mount Goravdhana	India	Hindu Myth	Gouache on paper	4 th quarter of the 18 th c
042	The slaying of the demon Aghasura	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
043	The birth of Twilight	India	Hindu Myth	Gouache on paper	2 nd quarter of the 18 th c
044	The Emergence of Virabhadra of awesome appearance	India	Hindu Myth	Gouache on paper	2 nd quarter of the 18 th c
045	Section from the "Book of the Dead" of Nany	Egypt	Egyptian Myth	Painted and inscribed papyrus	ca. 1040–945 B.C.
046	Disciplining Children - Codex Mendoza	Mexico	Ritual	Painting	1535-1550
047	Queen of Sheba Legend	Ethiopia	Legend	Painting	Unknown
048	Portion of the Joshua Roll	Europe	Biblical	sheep Vellum	9 th & 10 th Centuries
049	From the Haggadah, a Hebrew Manuscript	Iran	Biblical	Paint on Paper	14 th century
050	The Standard of Ur	Mesopotamia	History	Wood & shell	c.2700BC
051	The hunchback Khubja and Krishna	India	Hindu Myth	Gouache on paper	3 rd quarter of the 16 th c
052	“Cool moon rays scorch him”	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
053	The Fox and the Drum	Iran	Animal Fable	Paint on Paper	1333
054	Ruslan and Ludmila	Russia	Fairytale	Lacquer on paper-mache Box	2009
055	The Townsman Robs the Villager's Orchard	Iran	Persian literature	Watercolour on paper	1556–65
056	Scenes from The Tale of Genji	Japan	Fiction	ink, color and gold leaf on paper	18 th Century
057	Snowmaiden	Russia	Fairytale	Lacquer on paper-mache Box	2008
058	Vamana Avatara	India	Hindu Myth	Phad Painting	Vamana Avatara
059	Cain and Able	Florence	Biblical	Gilt bronze	1425–52
060	Adam & Eve	Florence	Biblical	Gilt bronze	1425–52
061	Birth in a Palace	India	Factual	Paper	1760-1770
062	Telamon's army enters Troy	France	Historic	Paper	1410-1411
063	The fainting of Laylah and Majnun	Iran	Fiction	Paper	1550-1600
064	Ali Beheading Nadr ibn al-Harith in the Presence of the Prophet Muhammad	Turkey	Historic	Paper	1594
065	Bayeux Tapestry	U.K.	Historic	tapestry	1070s
066	Manuscript cover with scenes from the Samuggajātaka	Sri Lanka	Jataka	Gouache on wood	Mid-19 th century

067	Shakyamuni Buddha with Scenes of his former lives	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
068	Calvin and Hobbes	U. S.A.	Comic	Paper	1988
069	The previous lives of the Buddha, Lion and Tiger	Burma	Buddhist	Ink on paper	Mid 19 th century
070	A novelist's dream of becoming Kannon	Japan	Fiction	Woodblock print	1791

APPENDIX 4B

Fig.001: Watson and the Shark



Elements		Notes
Event	1	Single event represented
Actor	1	Principle actor and Support actors present. Actors in action
Narrative Time	1	One point of time
Compositional Space	1	One specific space
Location / Place	1	The place where the event occurred – the sea
Setting	1	Realistic scene setting
Limits / Borders	1	A border is present
Principles of Ordering	0	Absent
Relationship to Text	1	The visual shows exactly what the text says.

Fig.002: Grabow Alterpiece



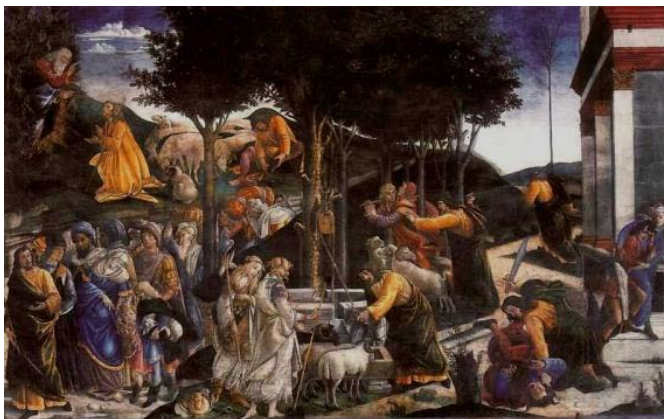
Elements		Notes
Event	1	Multiple events represented.
Actor	1	The principle actor is repeated multiple times. Principle actors as well as support actors. Actors are shown engaged in some action.
Narrative Time	1	Multiple points of time, in a sequence.
Compositional Space	1	Divided into separate units by dividers.
Location / Place	1	Different places are represented where the events unfold.
Setting	1	Settings indicate the place where the events unfold.
Limits / Borders	1	two kinds of borders are noticed. 1) the overall border that limits the story space and 2) the inner border that limits the scene space.
Principles of Ordering	1	The events are placed in a sequence – to be read from left to right.
Relationship to Text	1	The visual shows exactly what the text says.

Fig.003: The Dance of Salome



Elements		Notes
Event	1	Multiple events are represented.
Actor	1	The principle actor is repeated multiple times. Principle actor, support actors and supplementary actors are present.
Narrative Time	1	Multiple points of time depict multiple moments of the story.
Compositional Space	1	A single compositional space is implicitly divided where the events unfold.
Location / Place	1	The place where the events unfold is represented.
Setting	1	The scene setting is designed to represent the place where the event occurred.
Limits / Borders	1	There is an outer limit to the story space.
Principles of Ordering	1	As there are multiple events represented, there is also an order in which these are arranged. In this case the first event unfolds in the foreground, the next event to the left and the third in the background.
Relationship to Text	1	The visual shows exactly how the events occurred.

Fig.004: The Temptation of Moses



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.

Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.005: The beginning of the Narran lake



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor repeated. Principle and support actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Compositional space explicitly divided.
Location / Place	1	Location where the event unfolds is represented implicitly.
Setting	0	No setting shown
Limits / Borders	1	Outer story space demarcated.
Principles of Ordering	1	As multiple events are represented, they follow an order.
Relationship to Text	1	Visual shows more than what the text says

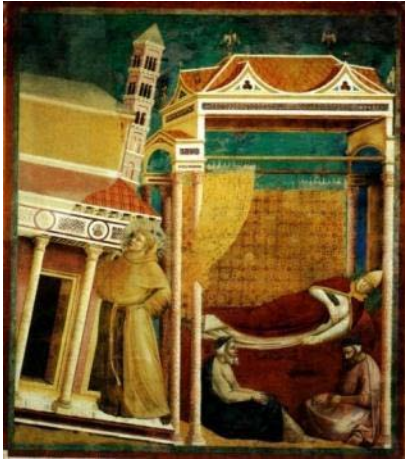
Fig.006: First Episodes in the Tale of Nastagio degli Onesti



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Single unit of compositional space
Location / Place	1	Location where the event unfolds is represented implicitly.
Setting	1	Scene setting is designed to represent the place where the event occurred.
Limits / Borders	1	Outer story space demarcated.

Principles of Ordering	1	As multiple events are represented, they follow an order.
Relationship to Text	1	Visual shows exactly what the text says.

Fig.007: Dream of Innocent III



Elements		Notes
Event	1	Single event represented
Actor	1	Principle and support actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Implicitly divided space to representing two places
Location / Place	1	Two places represented
Setting	1	Scene setting indicates the actual places where the events occur.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.008: Scenes from the Passion of Christ



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle, support and supplementary actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Implicitly divided space to representing many places
Location / Place	1	Many places where the events occur are represented
Setting	1	Scene setting indicates the actual places where the events occur.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	1	The events are ordered following the places where they occur (map

		like).
Relationship to Text	1	Represents more than what the text says

009: Four Scenes from the Early Life of Saint Zenobius



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle and support actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Implicitly divided space to representing many places
Location / Place	1	Many places where the events occur are represented
Setting	1	Scene setting indicates the actual places where the events occur.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	1	Events unfold in a sequence from left to right.
Relationship to Text	1	Represents exactly what the text says.

Fig.010: Black Ship Scroll



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Implicitly divided space to representing many places
Location / Place	1	Many places where the events occur are represented
Setting	0	Absent
Limits / Borders	1	Limit is indicated.
Principles of Ordering	1	Events unfold in a sequence.

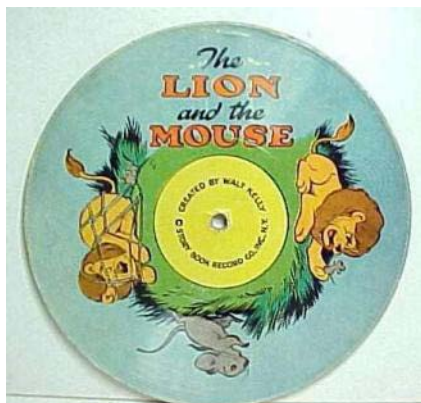
Relationship to Text	1	Represents exactly what the text says.
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Fig.011: Mary Poppins



Elements		Notes
Event	1	Single event represented
Actor	1	Principle and support actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space is represented
Location / Place	1	Place where the event unfolds represented
Setting	1	Scene setting indicates the actual place where the events occur.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

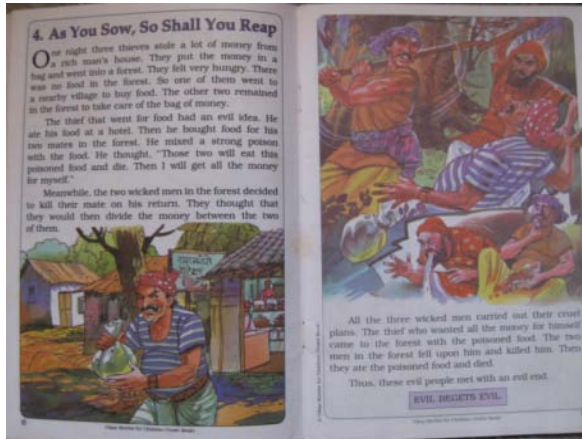
Fig.012: The Lion and the Mouse



Elements		Notes
Event	1	Multiple events represented
Actor	1	Actor repeated. Actors in action. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	implicitly divided space
Location / Place	1	Place where the event unfolds represented
Setting	1	Scene setting indicates the actual place where the events occur.
Limits / Borders	1	Story space is demarcated by limit.

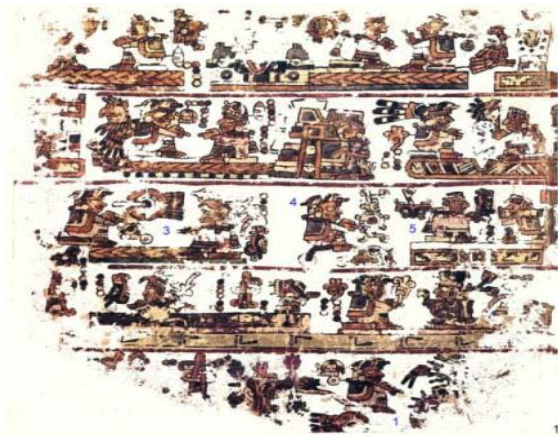
Principles of Ordering	1	events are arranged in a sequence
Relationship to Text	1	Represents exactly what the text says.

Fig.013: As you sow, so shall you reap



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Implicitly divided space to representing many places
Location / Place	1	Many places where the events occur are represented
Setting	1	indicated
Limits / Borders	1	Limit is indicated.
Principles of Ordering	1	Events unfold in a sequence.
Relationship to Text	1	Represents exactly what the text says.

Fig. 014: Codex Bodley



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Implicitly divided space to representing many places
Location / Place	1	Many places where the events occur are represented
Setting	0	Absent
Limits / Borders	1	Limit is indicated.

Principles of Ordering	1	Events unfold in a sequence.
Relationship to Text	1	Represents exactly what the text says.

Fig.015: Cinderella



Elements		Notes
Event	1	Single event represented
Actor	1	Principle and support actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event occurred represented
Setting	1	Scene setting indicates the actual place where the events occur.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.016: Goldie locks and the Three bears



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Explicitly divided space to representing many places
Location / Place	1	Many places where the events occur are represented
Setting	1	Indicated
Limits / Borders	1	Limit is indicated.

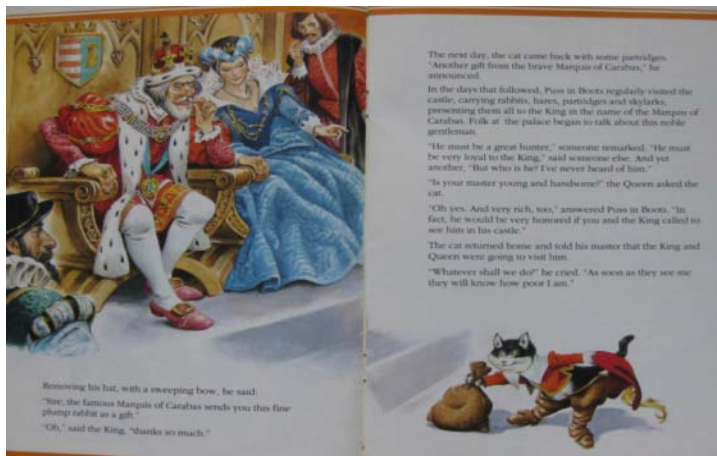
Principles of Ordering	1	Events unfold in a sequence.
Relationship to Text	1	Represents exactly what the text says.

Fig.017: Ravana shaking Mout Kailasha



Elements		Notes
Event	1	Single event represented
Actor	1	Principle, support and complementary actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	0	Setting is not explicitly represented.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.018: Puss in Boots



Elements		Notes
Event	1	Single event represented
Actor	1	Principle actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Scene setting indicates the actual places where the events occur.
Limits / Borders	1	Story space is demarcated.

Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.019: The Four Sisters from Tales of Deltora



Elements		Notes
Event	1	Single event represented
Actor	1	Principle actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Scene setting indicates the actual places where the events occur.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text		represents exactly what the text says.

Fig.020: A Christmas Carol



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	explicit division of compositional space
Location / Place	1	the place where the events occurs is indicated
Setting	1	scene setting represented
Limits / Borders	1	present
Principles of Ordering	1	events ordered in a sequence

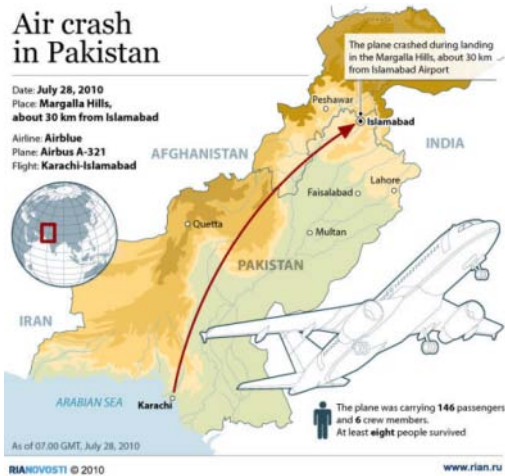
Relationship to Text	1	image says more than what the text says
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Fig.021: Cupid and Psyche Part I



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	implicit division of space
Location / Place	1	events unfold at different places
Setting	1	setting represents the place where the event occurs
Limits / Borders	1	indicated
Principles of Ordering	1	events arranged in the sequence of occurrence
Relationship to Text	1	image differs from what the text says

Fig.022: Air crash in Pakistan



Elements		Notes
Event	1	single event
Actor	1	principal actor represented
Narrative Time	1	multiple points of time indicated
Compositional Space	1	explicitly divided
Location / Place	1	place of occurrence indicated
Setting	1	shown
Limits / Borders	1	present
Principles of Ordering	1	sequence
Relationship to Text	1	shows what the text says

Fig.023: Odysseus and Polyphemus



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor not repeated. Principle actors and support actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	single unit of space
Location / Place	1	event occurs at a certain place
Setting	0	not indicated
Limits / Borders	1	present
Principles of Ordering	1	sequential in nature
Relationship to Text	1	represents what the text says

Fig.024: The killing of Troilus



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor not repeated. Principle and support actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	implicit division of space
Location / Place	1	events unfold at a certain place
Setting	1	indicated
Limits / Borders	1	indicated
Principles of Ordering	1	events arranged in the sequence of occurrence
Relationship to Text	1	image differs from what the text says

Fig.025: Scenes from Odyssey



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor repeated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	implicit division of space
Location / Place	1	events unfold at some place
Setting	0	not indicated
Limits / Borders	1	present
Principles of Ordering	1	continuous sequence present
Relationship to Text	1	image represents what the text says

Fig.026: The killing of the Wooers



Elements		Notes
Event	1	Single event represented
Actor	1	Principle, supplementary actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	0	Setting is not explicitly represented.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.027: The Medea of Euripides



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor not repeated. Principle, support, supplementary actors present.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	single unit
Location / Place	1	events unfold at a certain place
Setting	0	absent
Limits / Borders	1	indicated
Principles of Ordering	0	not present
Relationship to Text	1	Represents exactly what the text says.

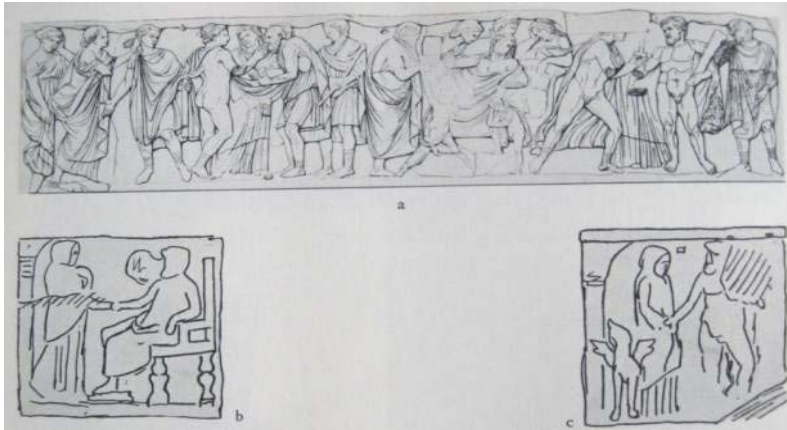
Fig.028: Circe with companions of Odysseus



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor not repeated. Principle and support actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	single unit of space
Location / Place	1	Many places where the events occur are represented
Setting	0	absent
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	1	Events unfold in a differently organized sequence

Relationship to Text	1	Represents exactly what the text says.
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Fig.029: Scenes from Euripides' *Alcestis*



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor repeated. Principle and support actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	explicitly divided as well as implicitly divided for the longer panel
Location / Place	1	where the events occur are represented
Setting	0	not indicated
Limits / Borders	1	present
Principles of Ordering	1	Sequence not clear
Relationship to Text	1	says what the text says

Fig.030: Jagat Singh's Ramayana



Elements		Notes
Event	1	multiple events represented
Actor	1	Actor repeated. Principle and support actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Explicitly divided
Location / Place	1	Many places where the events occur are represented
Setting	1	Scene setting indicates the actual places where the events occur.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	1	Events unfold in a sequence, architecture of the place dominates arrangement

Relationship to Text	1	Represents exactly what the text says.
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Fig.031: Dipankara Jataka



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated, actor conflated. Principle and support actors shown
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	implicit division of story space
Location / Place	1	the place where the event unfolds is represented
Setting	1	some indication of setting is provided
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	1	Events unfold in a continuous sequence
Relationship to Text	1	Represents exactly what the text says.

Fig.032: Quail Jataka



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated, actor conflated. Principle actors represented.
Narrative Time	1	Multiple points of time represented.
Compositional Space	1	Implicit division of the space
Location / Place	1	Place where the event unfolds is represented.
Setting	0	Setting is not explicitly represented.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	1	Events unfold in a continuous sequence

Relationship to Text	1	Represents exactly what the text says.
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Fig.033: Vessantara Jataka



Elements		Notes
Event	1	Single event represented
Actor	1	Principle actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	some indication of setting
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.034: Vessantara Jataka



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Explicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.035: The story of Nanda



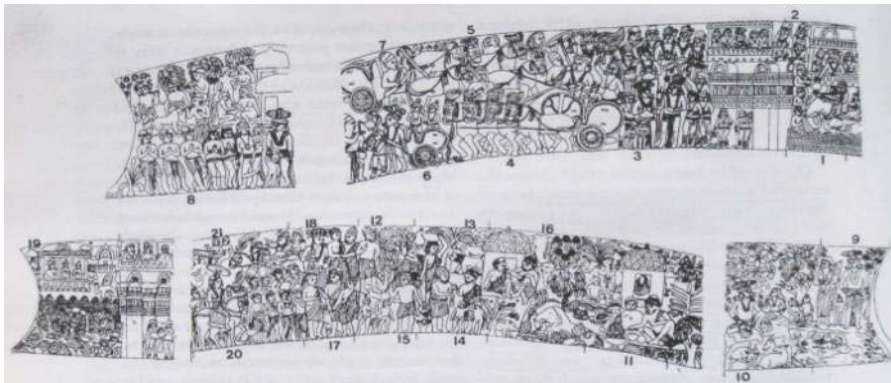
Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Explicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.036: The Great Departure of the Buddha



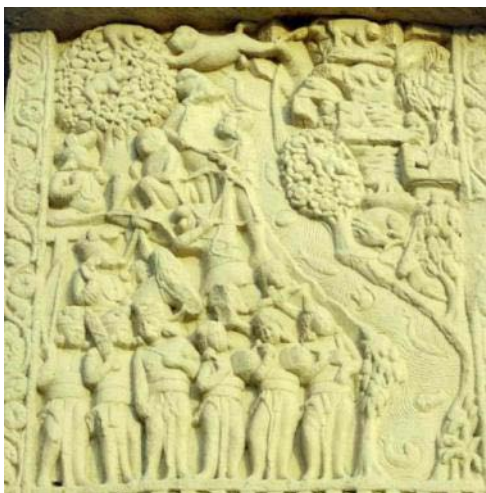
Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.037: The Vessantara Jataka



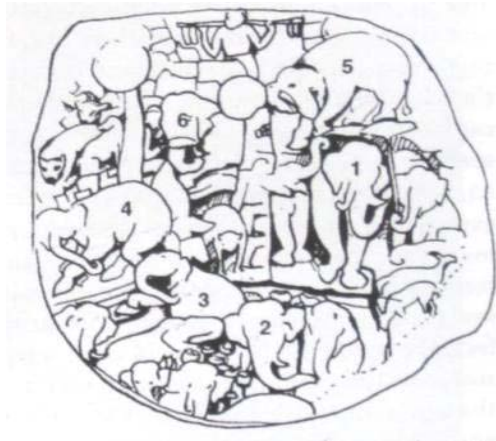
Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.038: Mahakapi Jataka



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.039: Chaddanta Jataka



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.040: The miracle at Sravasti



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor in state. Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.041: Krishna & Mount Goravdhana



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.042: The slaying of the demon Aghasura



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.043: The birth of Twilight



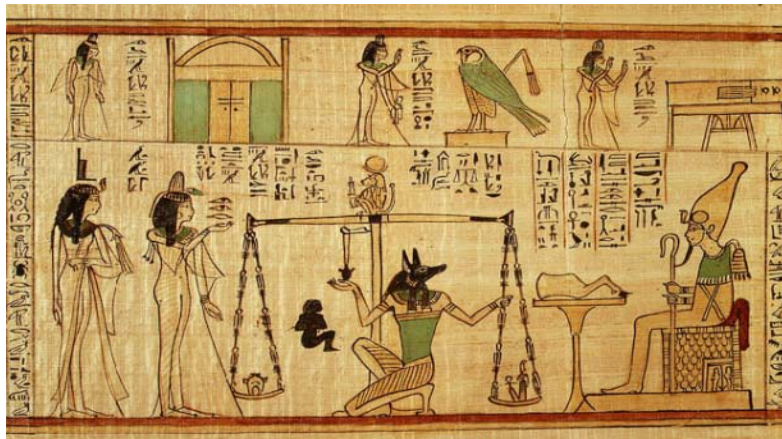
Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	0	Not indicated
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.044: The Emergence of Virabhadra of awesome appearance



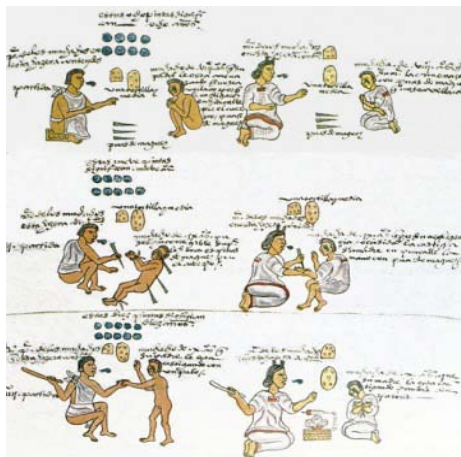
Elements		Notes
Event	1	Two events are presented
Actor	1	Principal actors present
Narrative Time	1	Multiple points of time
Compositional Space	1	Single units of space
Location / Place	1	the said location where the event occurs
Setting	0	not indicated
Limits / Borders	1	present
Principles of Ordering	1	Present. action moves from left to right
Relationship to Text	1	presents what the text says

Fig.045: Section from the "Book of the Dead" of Nany



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Explicitly divided to represent different places. Hierarchy of scene
Location / Place	1	Place where the events unfolds represented.
Setting	0	absent
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.046: Disciplining Children - Codex Mendoza



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	0	Absent
Limits / Borders	1	Outer story space marked.
Principles of Ordering	0	Absent
Relationship to Text	1	Visual represents what text says.

Fig.047: The Queen of Sheba legend



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Explicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	0	Absent
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.048: Portion of the Joshua Roll



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.049: From the Haggadah, a Hebrew Manuscript



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Explicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.050: The Standard of Ur



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Explicitly divided to represent different places. Registers
Location / Place	1	Place where the events unfolds represented.
Setting	0	Absent
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.051: The hunchback Khubja and Krishna



Elements		Notes
Event	1	Single event represented
Actor	1	Principle, support actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Stage metaphor is used
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.052: “Cool moon rays scorch him”



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Principle actors present.
Narrative Time	1	One point of time
Compositional Space	1	Explicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	events sequentially placed
Relationship to Text	1	Visual represents what text says.

Fig.053: The Fox and the Drum



Elements		Notes
Event	1	Single event represented
Actor	1	Principle actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Indication of some setting to represent forest
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.054: Ruslan and Ludmila



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.055: The Townsman Robs the Villager's Orchard



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support present.
Narrative Time	1	Multiple points of time.
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	0	Events unfold at the same time.
Relationship to Text	1	Visual represents what text says.

Fig.056: Scenes from the Tale of Genji



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time.
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.057: Snowmaiden



Elements		Notes
Event	1	Single event represented
Actor	1	Principle actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Indication of some setting to represent forest
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	Represents exactly what the text says.

Fig.058: Vamana Avatara



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actors not repeated. Principal actor conflated
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Story space demarcated
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.059: Cain and Able



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.060: Adam and Eve



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.061: Birth in a Palace



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Principle, Support actors represented
Narrative Time	1	events unfold at one point of time
Compositional Space	1	Explicitly divided
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	0	Events occur at the same time
Relationship to Text	1	Visual represents what text says.

Fig.062: Telamon's army enters Troy



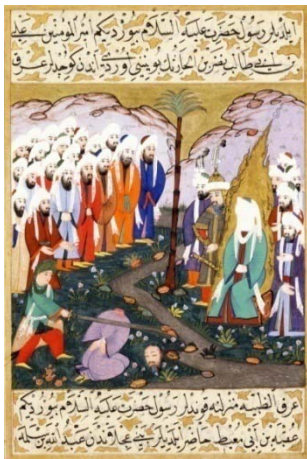
Elements		Notes
Event	1	Single event represented
Actor	1	Principle, support and complementary actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Setting is not explicitly represented.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	represents exactly what the text says.

Fig.063: The fainting of Laylah and Majnun



Elements		Notes
Event	1	Single event represented
Actor	1	Principle, support and complementary actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Setting is not explicitly represented.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	represents exactly what the text says.

Fig.064: Ali Beheading Nadr ibn al-Harith in the Presence of the Prophet Muhammad



Elements		Notes
Event	1	Single event represented
Actor	1	Principle, support and complementary actors represented.
Narrative Time	1	One point of time is represented
Compositional Space	1	Single unit of space.
Location / Place	1	Place where the event unfolds is represented.
Setting	1	Setting is not explicitly represented.
Limits / Borders	1	Story space is demarcated.
Principles of Ordering	0	Absent
Relationship to Text	1	represents exactly what the text says.

Fig.065: Bayeux Tapestry



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Single unit of space
Location / Place	1	Place where the events unfolds represented.
Setting	0	Absent
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.066: Manuscript cover with scenes from the Samuggajātaka



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle and support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.067: Shakyamuni Buddha with Scenes of his former lives



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle, support and supplementary actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.068: Calvin and Hobbes



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle and support actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Implicitly divided to represent different places.
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.069: The previous lives of the Buddha, Lion and Tiger



Elements		Notes
Event	1	Multiple events represented.
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Single unit of space
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

Fig.070: A novelist's dream of becoming Kannon



Elements		Notes
Event	1	Multiple events are represented
Actor	1	Actor repeated. Principle actors present.
Narrative Time	1	Multiple points of time
Compositional Space	1	Single unit of space
Location / Place	1	Place where the events unfolds represented.
Setting	1	Setting made to signify the place where the events unfold.
Limits / Borders	1	Outer story space marked.
Principles of Ordering	1	Sequential order of representing events followed.
Relationship to Text	1	Visual represents what text says.

APPENDIX 4C

Key to the list of elements in the table

Elements	
Event	E
Actor	A
Narrative Time	nT
Compositional Space	cS
Location / Place	L/P
Setting	S
Limits / Borders	L/B
Principles of Ordering	PoO
Relationship to Text	RtT

The table on which the presence of elements are indicated.

SVN No.	E	A	nT	cS	L / P	S	L / B	PoO	RtT	Total No of elements present
001	1	1	1	1	1	1	1	0	1	8
002	1	1	1	1	1	1	1	1	1	9
003	1	1	1	1	1	1	1	1	1	9
004	1	1	1	1	1	1	1	1	1	9
005	1	1	1	1	1	0	1	1	1	8
006	1	1	1	1	1	1	1	1	1	9
007	1	1	1	1	1	1	1	0	1	8
008	1	1	1	1	1	1	1	1	1	9
009	1	1	1	1	1	1	1	1	1	9
010	1	1	1	1	1	0	1	1	1	8
011	1	1	1	1	1	1	1	0	1	8
012	1	1	1	1	1	1	1	1	1	9
013	1	1	1	1	1	1	1	1	1	9
014	1	1	1	1	1	0	1	1	1	8
015	1	1	1	1	1	1	1	0	1	8
016	1	1	1	1	1	1	1	1	1	9
017	1	1	1	1	1	0	1	0	1	7
018	1	1	1	1	1	1	1	0	1	8
019	1	1	1	1	1	1	1	0	1	8
020	1	1	1	1	1	1	1	1	1	9
021	1	1	1	1	1	1	1	1	1	9
022	1	1	1	1	1	1	1	1	1	9
023	1	1	1	1	1	0	1	1	1	8

024	1	1	1	1	1	1	1	1	1	9
025	1	1	1	1	1	0	1	1	1	8
026	1	1	1	1	1	0	1	0	1	7
027	1	1	1	1	1	0	1	0	1	7
028	1	1	1	1	1	0	1	1	1	8
029	1	1	1	1	1	0	1	1	1	8
030	1	1	1	1	1	1	1	1	1	9
031	1	1	1	1	1	1	1	1	1	9
032	1	1	1	1	1	0	1	1	1	8
033	1	1	1	1	1	1	1	0	1	8
034	1	1	1	1	1	1	1	1	1	9
035	1	1	1	1	1	1	1	1	1	9
036	1	1	1	1	1	1	1	1	1	9
037	1	1	1	1	1	1	1	1	1	9
038	1	1	1	1	1	1	1	1	1	9
039	1	1	1	1	1	1	1	1	1	9
040	1	1	1	1	1	1	1	1	1	9
041	1	1	1	1	1	1	1	1	1	9
042	1	1	1	1	1	1	1	1	1	9
043	1	1	1	1	1	0	1	1	1	8
044	1	1	1	1	1	0	1	1	1	8
045	1	1	1	1	1	0	1	1	1	8
046	1	1	1	1	1	0	1	0	1	7
047	1	1	1	1	1	0	1	1	1	8
048	1	1	1	1	1	1	1	1	1	9
049	1	1	1	1	1	1	1	1	1	9
050	1	1	1	1	1	0	1	1	1	8
051	1	1	1	1	1	1	1	0	1	8
052	1	1	1	1	1	1	1	1	1	9
053	1	1	1	1	1	1	1	0	1	8
054	1	1	1	1	1	1	1	1	1	9
055	1	1	1	1	1	1	1	0	1	8
056	1	1	1	1	1	1	1	1	1	9
057	1	1	1	1	1	1	1	0	1	8
058	1	1	1	1	1	1	1	1	1	9
059	1	1	1	1	1	1	1	1	1	9
060	1	1	1	1	1	1	1	1	1	9
061	1	1	1	1	1	1	1	0	1	8
062	1	1	1	1	1	1	1	0	1	8
063	1	1	1	1	1	1	1	0	1	8
064	1	1	1	1	1	1	1	0	1	8
065	1	1	1	1	1	0	1	1	1	8
066	1	1	1	1	1	1	1	1	1	9

067	1	1	1	1	1	1	1	1	1	9
068	1	1	1	1	1	1	1	1	1	9
069	1	1	1	1	1	1	1	1	1	9
070	1	1	1	1	1	1	1	1	1	9
	E	A	nT	cS	L / P	S	L / B	PoO	RtT	
total no of element present	70	70	70	70	70	52	70	51	70	
total no of SVNs	70	70	70	70	70	70	70	70	70	
percentage of elements present	100%	100%	100%	100%	100%	74%	100%	73%	100%	

APPENDIX 4D

4.4 Observations made from the exploratory study

1 The Designer Narrator

Here we try to understand the role the Designer plays while constructing the SVN. We begin by trying to locate the designer's position vis-à-vis the SVN. The beginning of the Static Visual Narrative (SVN) is lost in the mist of time. Images and the art of storytelling have a very long and intertwined history (Carroll, Smyth and Dryden, 2004). One can only speculate that the stone-age man realized he could make marks that looked like real life objects but were not actually real. On realizing this possibility this ability could be used as an aid to communicate. It is not hard to imagine a story teller sitting with his audience round a warm fire, narrating a tale of adventure that took place in a far away land.

In a bid to explain to his audience the kind of people and strange creatures he met, he takes up a piece of coal and makes a few marks on the cave wall. A pictorial scene is created, that lets the audience get a glimpse of the characters of the story. Thus the wall now becomes a gateway or a window to the story world that these creatures inhabit. Ever since man has been creating immersive environments by using images first on cave walls and later on other materials to tell stories and transport the viewer into the story -world. The creator of the SVN is thus essentially a 'space maker', the creator of the 'virtual story-space'. The SVN has a universe of its own. [...] the space and time which make up the framework of this universe must be considered as intrinsic to the representative content of the work (Souriau, 1949). The aim of the creator of the SVN is to communicate a story through this image²¹⁷. Therefore the designer is not only an image maker but a designer-narrator who has to ensure that the story is communicated to the viewer.

What is the purpose of the SVN?

The SVN is constructed with the explicit intention of communicating a story to an audience. It is not done for the personal consumption enjoyment and satisfaction of the creator. Nor is it a self expression or abstract creation. The SVN has a serious role to play and therefore it must be constructed with special care for it to carry out its duty. Having said this, the designer then

²¹⁷ Geroge Fraseara mentions: Designers – as opposed to artists – are not normally the source of the messages that they communicate.(Fraseara, 2004:5)

has a responsibility of communicating a specific message through the SVN. This message has to be rightly interpreted by the viewers; if not the SVN fails in its very purpose. The designer has to constantly keep in mind the main purpose of the SVN while designing it. This entails that the designer provide visual cues to the audience to aid visualization of the event unfolding.

Designing an SVN

In order that the designer successfully codes the event in the visual she must make use of codes that are familiar with the viewer. The designer places herself in a position that the onlooker would take while viewing the image & construct the SVN from that point of view. Here is where the question of culture comes in. Souriau describes the capabilities of the creator of the SVNs as:

[...]the painter, the architect, and the sculptor are masters, by a more subtle magic, of an immaterial time which they establish when they create a universe whose temporal dimensions can extend or contract in a moving and curious way. Now a brief and fragile moment is brought to life brilliantly, perfectly; again the extent of the universe can reach to the equivalent of eternity (Souriau, 1949).

Most civilizations have their own cultural code which the designers are familiar with. The designers in turn using this cultural code develop their own artistic code i.e. a specific manner of representing a person, an object or an idea. The viewers from that particular culture are aware of the code and can thus easily make sense of the event represented in the SVN. For example the aborigines of Australia tell their stories through bark paintings figure as shown in Figure 4C.1. The designers of the SVNs in this culture use a diagrammatic scheme of representing the story in a visual form. They also have developed a visual schema for representing an emotional state of mind (the central textured path in figure), which is an



Fig.4C.1: An SVN created by aborigines of Australia.

abstract concept. They use certain textures to signify an emotional state. This knowledge is shared by the viewers and designers of the SVN. Thus a viewer without effort knows the artistic codes employed decodes them and is able to read the SVN successfully. Thus the reading of a SVN is a learned process. The viewer must learn to identify the codes, read into it and decode the SVN. Thus the designers of a particular culture develop their own repertoire of visual cues. This may range from metaphor used to compose the SVN to stylistic techniques invented.

The designer when composing the SVN takes up a certain position and visualizes the events unfolding, for example the whole setting may be visualized like a stage show. This process is called orientation. When a viewer views a SVN the first thing to do is orienting oneself to the SVN. This entails figuring out direction i.e. top, bottom, inside, outside etc. This in turn leads to figuring out the metaphor used by the designer to situate the event. The designer leaves sufficient visual cues to suggest this metaphor. For example Figure 4C.2 a SVN from India has plenty of evidence to suggest that the metaphor used is that of a stage.



Fig.4C.2: The stage show metaphor employed to present an SVN.

In early India where stage shows was a regular occurrence this metaphor provided a technique of staging the episode that the designer has imaginatively employed. There are telltale marks such as the decoration used at the top of the stage. The designer places herself in the position the viewer will later occupy to decode the SVN and ensures that the message or way of viewing is easily deciphered. In this particular example the place selected is as that of an audience viewing a drama performance. In a culture where stage shows are regular occurrences the viewers will have no problem identifying the metaphor used and accordingly orients themselves to the SVN. Illustrated in figure X the black figure in the centre of the image shows the position occupied by the designer as she imagines a stage show setting for the SVN. This is the position the viewer is later expected to occupy to read the SVN.

The role of Designer-Narrator in the SVN

In the case of the SVN the designer often plays the role of the narrator. The designer plans the unfolding of the plot and shows it to the audience. The designer shows us the happening of the story much like the ‘camera eye’. We see through the eyes of the designer-narrator. The presence of this designer-narrator is not explicitly present but can be felt when one begins to question the ‘point of view’ in the SVN.

2 Viewing a SVN

The myth that a pictorial or sculptural visual narrative is seen in its entirety in a single instant has been proved to be false by many studies. Exercises using the eye tracking devices have helped gain clarity in this regard. Colin Ware in his book ‘Visual Thinking: For Design’ gives the analogy of a thief searching a moonlit room with a flashlight. He explicates:

Our visual attention actually works something like this; we move the spotlight of our attention by moving our eyes from point to point, picking out details. (Ware, 2008).

Arheim in his book ‘Art and the Visual Perception: A Psychology of the Creative Eye’ speaks about ‘*Vision as an Active Exploration*’. As part of this section he describes in detail the technical aspects of how an eye sees. He concludes:

(...), in looking at an object, we reach out for it. With an invisible finger we move through the space around us, go out to the distant places where things are found, touch them, catch them, scan their surfaces, trace their borders,

explore their texture. Perceiving shapes is an eminently active occupation (Arheim, 1974).

In SVNs, which use two or three dimensional space, this manner of viewing seems to be at play. Francastel elucidates the process of viewing further as:

(...) the whole is taken in at the start and only later are the individual parts examined, as certain pictorial devices move the viewer's eye from part to part. What the eye gives us is the perception of vision in time, because, falling on any surface, the glance following some unknown laws sweeps across the entire field of vision (Francastel).

He maintains that seeing is an action; the mind is not passive, it registers an image. In other words, the image is fixed but the perception of it is mobile. Francastel further suggests, in the visual arts, a “duration” of images, is based on successive phases either of structure or of perception. What binds the episodes is the intellectual elements that establish relations between places and time (Francastel,). The observations put forth by Ware and Francastel seem to be working in the case of the SVN as well. It is with respect to understanding the process of viewing the SVN that we will discuss further in this section.

3 Perceiving an SVN

As opposed to viewing perception is made out to be a more intentional task. Arheim enumerates the essential ingredients of perception as - operations as active explorations, selection, grasping of essentials, simplification, abstraction, analysis and synthesis, completion, correction, comparison, problem solving, as well as combing and putting into context (Arheim, 1969). He notes:

Through the world roams the glance, directed by attention, focusing the narrow range of sharpest vision now on this, now on that spot, following the flight of a distant sea gull, scanning a tree to explore its shape. This eminently active performance is what is truly meant by visual perception.

Thus clearly perception of an SVN is an orchestrated task undertaken intentionally by the viewer of the SVN. With perception comes the issue of drawing meaning from the image and orienting oneself to the SVN. Here we shall briefly discuss each of these.

Shift in meaning over - Time, across - Culture and Context

Before we try and understand the concept of space it is essential to know why and what we are trying to find out. In the context of a SVN we must first acknowledge the fact that the designer of the SVN is a person from a certain culture. The SVN being designed is done with

the motive that someone has to read it and make sense of it. It is not for the personal consumption of the designer or to be left for open interpretation. Its aim is to tell a story. Keeping this motive in mind the designer accordingly makes sure to code the visual in such a way so that the viewer can find these codes and decode it successfully. It is at this point the question of shared culture comes in. the designer will think about the cues to put in, ones which have high certainty of being understood. People make gestures and these gestures are read differently in different cultures, but people from the same culture will understand exactly what is meant so the designer puts in a gesture that means a certain thing in that culture. One must also keep in mind these meanings vary change over three conditions: 1) change in meaning over time 2) change in meaning over culture 3) change in meaning over context. The viewer therefore has to keep these three things in mind while reading the SVN. To aid the viewer to decode the SVN the designer employs codes that are culturally shared by the viewer. We shall briefly look into this matter here.

Reading the SVN: The reading grid

In the paper 'Figurative Semiotics and the Semiotics of the Plastic Arts', Griemas, Collins and Perron, mention the 'reading grid' as a "code" of recognition which makes the world intelligible and manageable. Here they postulate the idea – of recognition being a part of the problem of the legibility of the natural world. It entails the supposition, if we can recognize such and such a plant or animal, the meanings "vegetable kingdom" or "animal kingdom" are part of the human reading of the world, and not of the world itself. This grid allows us to identify figures as objects, to classify them and link them together, to interpret movements as processes which are attributable or not attributable to subjects and so on. Griemas, Collins and Perron claim that it is the projection of this reading grid – a sort of "signified" of the world – onto a painted canvas that allows us to recognize the spectacle it is supposed to represent. (Griemas, Collins and Perron, 1989)

Reading the SVN: Codes

As mentioned above the concept of the 'reading grid' i.e the grid through which we understand the SVN. Griemas, Collins and Perron mention with regard to the social nature of the grid:

It is obvious that this grid, being of a social nature, is subject to cultural relativism, that it is largely – but not infinitely- variable in time and space. (Griemas, Collins and Perron, 1989)

What this means is, as each culture has its own way of looking at the world, each culture will have evolved its own unique conditions under which visual figures are identified as “representing” objects of the world. To do this it will develop its own schematizations or “codes”. These schemas contain a mix of iconic and symbolic signs. It is with respect to the manner in which meaning can be derived from the visual that one needs to apply the ‘reading grid’. This reading grid is nothing but the application of various codes. As explained by Griemas, Collins and Perron:

The reading grid, which is of a semantic nature, solicits the planar signifiers and, bringing under its wing the bundles of visual features which vary in their respective densities and which it makes into *figurative formats*, endows them with signifieds. It thus transforms visual figures into object-signs.

The reading grid or “code” transforms a certain number of visual features into a unit of the signifier and one is then able to trace the signified.

Reading is done based on code recognition – cultural, literary, social etc. Barthes in his essay Z/S gives up to five codes.

Orientation

For human beings orientation is a very serious affair. If one is not able to orient oneself to the space or time that one is in, it makes one disoriented. The first thing a person does (and it comes naturally) when put into a new environment or situation is find one’s orientation. In other words one tries to estimate the position in relation to the space and time around.

‘Vision is primarily a device of orientation; a means to measure and organize spatial events. The mastery of nature is intimately connected with the mastery of space; this is visual orientation. Each new visual environment demands a reorientation, a new way of measuring (Kepes 1995:13).

Thus, we conclude that reading an SVN is a complex process that involves looking, seeing, imagining and narrating. We shall discuss this process here.

Reading an SVN: the process: Looking, Seeing, Imagining and Narrating

Keeping in mind that it is not our object here to enumerate the technicalities of the process of viewing of an visual, we will briefly enumerate our observations with regard to the same²¹⁸. It was observed that while viewing an SVN, there was actually a fourfold process involved²¹⁹. This involved – looking, seeing, imagining and narrating.

Looking

Is the process where the viewer gets an overview of the SVN. Dan Roam describes looking as the semi passive process of taking in the visual information. He says:

Looking involves scanning the environment in order to build an initial big-picture sense of things, while simultaneously asking the rapid-fire questions that help our minds make a first-pass assessment of what is in front of us. (Roam, 2009:39)

Frascara presents a slightly different view on the topic, but which nonetheless is in agreement to the fact that looking is an intentional process. He claims:

Looking is not a passive act. We do not look in order to see; we look to understand, and to find what we want. (Frascara, 2004)

While viewing an SVN the viewer takes a similar step of finding his bearings with regard to the SVN. Frascara suggest that significance and relevance are major determinants for calling attention. (ibid) Based on the inputs collected the viewer decides how to go about making sense of the visual. Looking, as Roam sums up, is about collecting inputs and making initial rough assessments of what's out there, so that we know how to respond.

Roam suggest 'looking questions' and 'looking activities' which is also used while looking at the SVN.

Looking questions:

What the visual does and does not contain? It is too dense or scarce?

Are the figures set in 2D or 3D space? What are the edges and limits of the story-space?

²¹⁸ For a detailed explanation of how we (or our eyes) make sense of the visual, see Ware, 'Visual Thinking: For Design', Chapter 2: What we can easily see, Morgan Kaufmann Publishers, 2008.

²¹⁹ Don Roam in his book 'The Back of the Napkin: Solving problems and selling ideas with pictures' enumerates ways in which to convey ideas through visuals. As part of the communication process, Roam lists down a four point visual thinking process. It was observed that while reading an SVN, the viewer uses a similar process to make sense of the SVN. We have mapped the reading process of the SVN onto the fourfold process of visual thinking proposed by Roam in order to get an idea of the manner in which a viewer reads the SVN.

What part of the story or character is easily identifiable?

Looking activities:

Scan across the whole visual.

Find edges and determine orientation and depth.

Seeing

Roam makes a distinction between looking and seeing²²⁰. To him, looking involves scanning the whole scene and collecting initial inputs, while seeing involves selecting which inputs are worth detailed inspection. He bases this on recognizing patterns – sometimes consciously, oftentimes not. A similar activity takes place while viewing the SVN. The viewer, having surveyed the visual now focuses on detailed investigation.

Seeing questions:

What character from the story can be identified? What part of the story is being represented?

Which actors belong to a single event? What are the events represented? Find patterns.

Are there enough visual inputs collected to make sense of what is seen or is there a need to go back to ‘looking’?

Seeing activities:

Filters for relevance: Actively select those visual inputs worth another look and dismiss others.

Categorize and make distinctions.

Notice patterns and chunk objects belonging to a group or unit.

Imagining

Roam describes imagining as:

Imagining is what happens after the visuals have been collected and selected, and the time comes to start manipulating them. (Roam, 2009)

²²⁰ Arheim describes seeing as:

(...), seeing is essentially a means of practical orientation, of determining with one's eye that a certain thing is present at a certain place and that it is doing a certain thing. (Arheim, 1974:42)

He suggests imagining to be thought of in one of two ways: It is either the act of seeing with our eyes closed or the act of seeing something that isn't there. In the case of the SVN there are only visual cues presented between two actions or events, the viewer is supposed to imagine the unfolding of the action or event. Therefore, in SVN the second way of imagining i.e. the act of seeing something that isn't there- is called upon. It is at this stage that experiences of the past are called upon to aid the viewer realize the SVN.

Imagining question:

What act or action is being communicated? Has this action been experienced before?

Can an analogy be drawn from things seen or experienced in the past?

Can the event being represented be constructed using visual cues provided?

Imagining activities:

Make connections between actions and events.

Find analogies that help imagine the unfolding of the action or event.

Narrating

Roam in this fourfold process gives 'showing' as the fourth process. We will use the word 'Narrating' to mean 'showing how the story unfolds'. Here the viewer has found pattern, made sense of them, and figured out what action or event is being represented. It is this part of the process that Dehejia refers to where she mentions 'the viewer has to narrate the whole story to himself'.

Narrating questions:

What action is unfolding in the event or events represented?

What part of the story is being represented?

Narrating activities:

Connect all the visual cues and build the story.

On a similar note Arheim talks about perception and thinking:

the mind, in order to cope with the world, must fulfil two functions. It must gather information and it must process it. (Arheim, :1)

Moments juxtaposed on a surface

One of the features of the SVN is that the various events of the story are juxtaposed on a surface. McCloud highlights the juxtaposition of visual moments as one of the features of comics. He mentions this as the basic difference between animation and comics.

(...) the basic difference is that animation is sequential in **time** but not spatially **juxtaposed** as comics are. Each successive frame of a movie is projected on exactly the **same** space – the **screen** –while each frame of **comics** must occupy a different space. **Space** does for **comics** what **time** does for **film**! (McCloud, 1993)

This observation is true not only for comics but can be extended to any SVN. By the fact that all SVN moments are juxtaposed they appear to be simultaneous in nature.

Depth in space or layering of events is not something that is not inherent in the visual but is interpreted by the viewer. For example fig., there are two moments that unfold. The actors involved in the first event are the horse, the man kneeling over a boy (who is laying



Fig.4C.3: The stage show metaphor employed to present an SVN.

down) and two people on the extreme left. The group of actors in the lower centre of the composition are part of event 2. Both these events and characters of this story are juxtaposed on the surface of the visual. The viewer has to read into the story and segregate the events. The repetition of the man and the boy are part of two events unfolding. In this visual the designer has placed the events on the z-axis, in a layered manner. As against this the designer of the second visual (Figure 4C.4) has spread all the events along the y and z-axis.

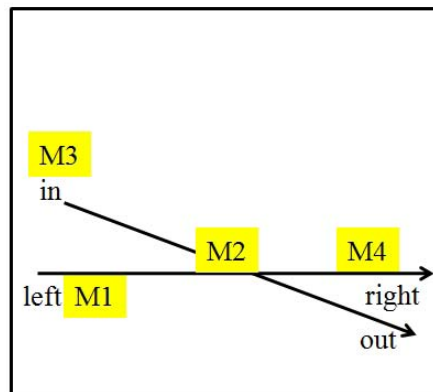
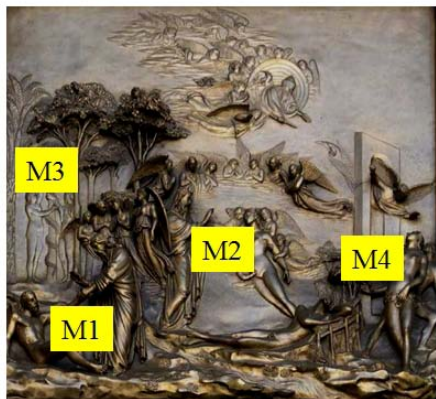


Fig.4C.4: The stage show metaphor employed to present an SVN.

Events 1 to 4 are visually represented in the SVN as M1-M4. All the events are juxtaposed but are to be read as occurring one after the other, moving either horizontally or inside-out. Juxtaposition of events is therefore a default quality of the SVN. Thus all the events appear to be unfolding simultaneously, and so simultaneity in this sense cannot be considered to mark it as a characteristic feature of the SVN.

Order of Reading

Order of Reading is the sequence in which the viewer reads or views the SVN. As the SVN is primarily visual in nature, the order of reading is a choice that is left to the viewer. Thus the viewer can begin from the beginning of the story and follow the sequence of the story or can begin from the end of the story and explore the story in flashback. The viewer can also choose to begin from some point in the middle of the story.

4 Levels in SVN – A Pictorial Semiotic Analysis

There are three levels at work within the SVN. These are the Story, Text and Image level. These levels work together and it is difficult to separate them from each other. But for the purpose of our investigation we will superficially separate these levels. The Image level is the centre of our study but this level cannot be studied in isolation. Therefore we must acknowledge the other two levels.

i) Story: The story level forms the top most level. It is the most abstract of the three. The story refers to the content of the narrative. The story refers to the skeletal plot of the narrative. For example all of us know the story of the *Hare and the Tortoise*. What we mean by this is we all know the basic plot of the story. But when asked to narrate the story every version will be different.

ii) Text: The text is the story put to words. It refers to the actual telling of the story. These words may be aural or written. The nature of the text does not affect the SVN. As far as the aural text is concerned there is no doubt that it does not interfere with the SVN. It is our belief that the written text too even though it is visually present in the form of letters as part of the visual it does not affect the nature of the SVN. Text in the SVN performs a functional duty of providing information or explaining the visual. The presence or absence of the text layer does not affect the method of construction of the SVN nor does it affect the discourse technique. Let us look at some examples to discuss this point.

Text and Image juxtaposition

There are a number of ways in which the text and image interact with each other. We have a whole gamut of text and visual combination. We can also call this the oral and written combination. When a story is told only through a pure visual, the text in the oral form accompanies it. As against this, at the other end of the spectrum we have a story that is purely in the written text or print form, which is devoid of any pictorial matter. This thought has been diagrammatically expressed as Figure 4C.5. In the figure we see on the extreme right the box marked 100% visual. In this case the story exists in the form of the oral text. On the other side of the line we see the box marked 100% print. In this case there is no visual that accompanies the text and thus such a story ceases to be deemed an SVN.

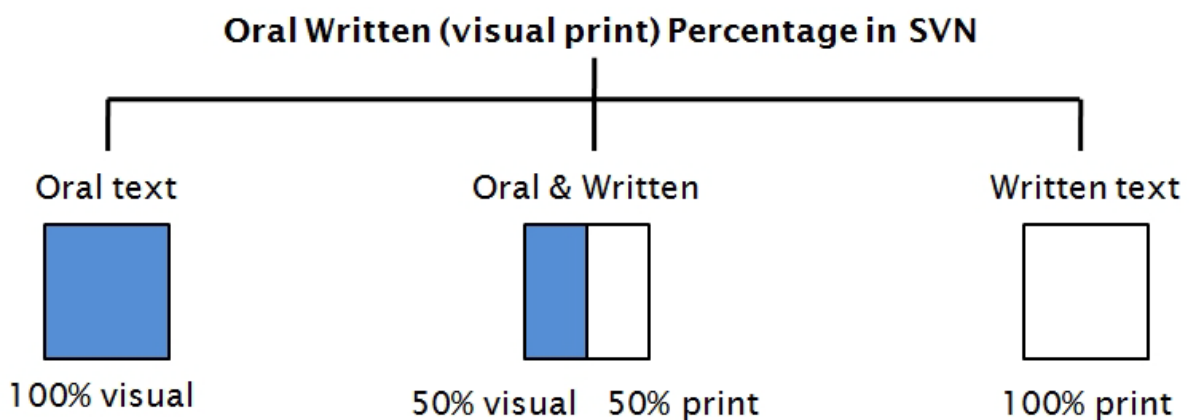


Fig.4C.5: Text-Visual distribution.

5 Stages of interpreting SVNs

i) Graphic cues (become objects)

Graphic cues are the very basic components of the SVN. They are the physical lines, curves, circles, brushstrokes, colour, shape and texture that an artist uses to create objects on the surface of a medium. It is what gives form to the visual aspect of the SVN. It is these seemingly arbitrary marks that Gestalt psychologist studied. Their attention was directed to formal issues related to the organization of the images, leaving the matter of meaning out of the picture. Frascara distinguishes between two fundamental components in any perception: the search for meaning, and the construction of meaning based on the organization of the stimuli. (Frascara, 2004:64) Organization of graphic cues is carried out on the basis of the basic laws established by the Gestalt school, namely: principles of integration, and segregation that connect and separate elements through proximity, similarity, and closure.

(ibid) Based on the principles of Gestalt the viewer makes sense of the marks on the surface and begins to separate figure from ground.

Only after making sense of the arbitrary marks as those that compose a form and distinguishing figure and ground can one move on to the next level of interpreting the SVN.

ii) Signifiers (and signified)

The viewer takes in the graphic cues, arranges them in a comprehensible manner and derives meaning out of it. Arheim mentions the example of a few simple lines and dots as being readily accepted as “a face” not only by civilized Westerners, who may be suspected of having agreed among one another on such “sign language,” but also by babies, savages, and animals. (Arheim, 1974)

Decoding SVN: Denotations and Connotations – Level 1

The SVN is decoded in terms of connotation and denotation. Denotation²²¹ is ‘precise, literal, unambiguous’ (Barthes,1974) whilst codes of connotation²²² are more ‘open-ended’ . In the SVNs ‘expressive codes’ that determine the gesture, posture and facial expressions play a major role in figuring out SVN.

It is at this stage that the first level of decoding beings by taking in the graphic cues, arranging them into identifiable objects and drawing meaning out of them through the process of denotation. At this level one can make sense of the SVNs quite safely across cultures. At this level one can identify the figures and objects involved in the SVN. One can also at this level identify the gestures and facial expression. For e.g. an examination into the denotative decoding of Figure 4C.6 tells us:



Fig.4C.6: An SVN depicting the story of Odysseus and Polyphemus.

²²¹ The purely *denoted* image, Barthes recognizes, is not possible. The denoted image naturalizes the symbolic message, it makes innocent the very dense semantic artifice of connotation (34).

²²² The study of the *connotative* level Barthes calls "the rhetoric of the mage." There is no fixed system for reading the image, for "the language of the image is not merely the entirety of the utterances emitted . . . it is also the entirety of the utterances received; such language must include the 'surprises' of meaning" (36).

1. There are five human beings – men
2. Four men are standing, while one man is seated
3. Four of the men are of the same height, the seated man is comparatively larger
4. The seated man appears to be seated on a rock or a hard surface
5. The four men hold a long rod with which they appear to pierce the eye of the seated man
6. The man closest to the larger man also holds a cup in his right hand and seems to be offering it to the seated man
7. The seated man holds a human leg in each of his hands

This much information we are able to glean by connecting signifier to signified at the denotative level. At the connotative level although we are not able to figure the whole story, we can figure out some meaning.

A figure can take on varying connotations depending on the expressive codes at work. Hall suggests that:

(...) in determining which connotation is valid we have to draw upon our stock of common-sense knowledge in order to make a reading of the image in terms of its expressive content. This involves knowledge about our society, the meanings of its symbols and the codes that govern face, body and posture. (Hall, 1973 as quoted by Emmison & Smith, 2004)²²³

Going back to the decoding of Figure 4C.6 at this point of time what is clear is that, the story involves five actors. Four of the actors form one group going by the gestalt principles of similarity and proximity. The reasons to chunk the four into one group are:

- a) The four men all face the same direction i.e. in opposition to the other man who is seated facing them.
- b) They collectively hold the rod and appear to be attacking the larger man.

Thus they form one team as opposed to the lone man who faces them. Thus there are clear signs that there is a conflict between the two groups.

There also is a note of violence that can be deduced from the four men holding the rod and attacking the lone man. Additionally, the legs in the hand of the larger man must have belonged to some person.

²²³ It must be noted here that although Hall talks about decoding systems in photographs the same also applies to SVN's where reading human gestures and expressions are concerned.

iii) Elements

When a story is represented in the form of a SVN, this is done with the help of elements. These elements are what are recognized or visually read by the viewer and in turn signify the event of the story being told. There are a total of ten elements that can be chunked under three groups based on the function they perform.

1) Key elements

These are the most fundamental elements. These elements must all be present for the image to qualify as an SVN. The key elements are:

a) visual Moment – which signifies the event depicted: in this case there are three moments that are depicted –

1) Polyphemus eating Odysseus's men – signified by the legs held in the held of the giant.

2) Odysseus gets the giant drunk – signified by the cup offered by Odysseus to Polyphemus.

3) Odysseus and his men spear the eye of Polyphemus – signified by the spear held by all the men, who are in the act of spearing the giant.

b) Actor – who are the characters of the story. In this case we see the principal actors – Polyphemus the giant, Odysseus and his men.

c) Time – the temporal aspect of the story. We are presented with three events from the story.

d) Space – the spatial aspect of the story. The story takes place in a single demarcated area that signifies the cave of Polyphemus.

2) Presentation Devices: Devices used to present the story. We shall examine the presentation devices employed to communicate the story of Odysseus and Polyphemus.

1) Strategies of Ordering

The designer in this case seems to have arranged the moments in a single space that signifies the place where the events occurred i.e. a cave.

a) Moments on the Narrative Timeline: There are three events that unfold in a sequence. the visual moments representing these seem to have been arranged on a narrative line that moves from bottom to top. In Figure 4C.7 , we can see moment 1 (M1) unfolds at time 1 (T1), moment 2 (M2) unfolds at time 2 (T2) and moment 3 (M3) unfolds at time 3 (T3).

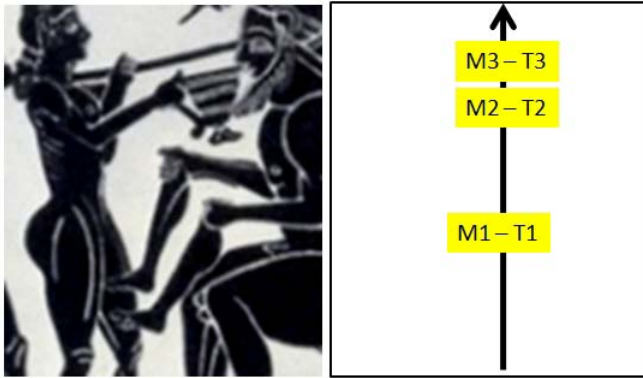


Fig.4C.7: Moments with respect to narrative time depicted in an SVN.

Thus there is an upward progression of events on the narrative timeline marked by the black arrow in the image.

b) Moments in Compositional Space: All the moments are arranged in a single space that represents the place i.e. the cave where the incidents took place. All three events (M1, M2 and M3) are depicted as occupying three different spaces (S1, S2, S3) in the compositional area. It is this placement of moments at different spaces that allows the recognition of different times in the SVN. Figure 4C.8 shows the diagrammatic explanation of what we mean by the space 1.

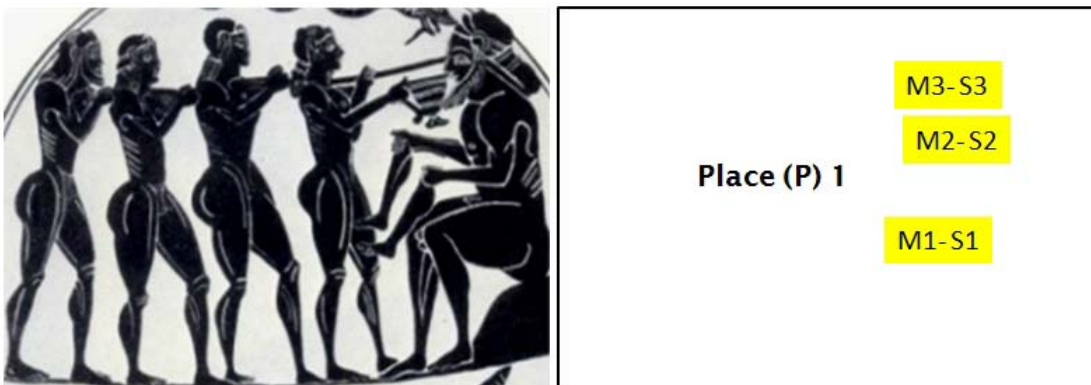


Fig.4C.8: Moments with respect to space depicted in an SVN.

c) Hierarchy: In the case of this SVN the designer does not make use of any kind of hierarchy to order the events.

2) Representation Format

a) the scheme of presentation (which is the style of illustration) : As to the representation format employed to tell the tale, the designer uses a non realistic form of illustration style.

b) Graphic cues (which are the actual principles of figurative composition). The designer has also employed various graphic cues such as vectors and the principles of gestalt, that help in the telling of the story.

iv) Iconographic Unit

An iconographic unit is composed of the status of the key elements of the SVN. It is through the actors that the viewer can find the iconographic unit or the iUnit of the SVN. In the case of the example here the same set of actors are used to identify three iUnits as there is a movement in space and time. In this case as the actors are the same and the event is signified by certain objects, we will consider those objects or actions when identifying the iUnits in this SVN. We have identified three iUnits that signify three events from the story as shown in Figure 4C. 9.

iUnit 1: consists of Moment 1 (M1) signified by the legs held in the hand of the giant. It signifies the event where the event devoured Odysseus's men. This event occurred at a point in time (T1) at a particular space (S1) in a place (P1) which was the cave of the giant.



Fig.4C.9: iUnits identified in the SVN depicting the story of Odysseus and Polyphemus.

iUnit 2: represents the second event from the story as a visual moment 2 (M2). It is signified by the cup of wine that is being offered to the giant. This event occurs after the first at time 2 (T2). This event is assigned a specific space 2 (S2). This event occurs at the same place i.e the cave.

iUnit 3: In the third instance of the visual moment, the third event is represented (M3). This is signified by the spear held by the four men that pierces the eye of the giant. This moment unfolds at time 3 (T3), after the unfolding of M1 and M2 at T1 and T2. This event is placed in the compositional space (S3). Thus by identifying the iUnit we are able to make sense of the sequence of events that are depicted.

The viewer identifies the actors and the actions and objects held by the actors and tries to recognize which event from the story is depicted.

Decoding SVN: Denotations and Connotations – Level 2

Having decoded the graphic cues and recognizing iUnit that represent specific events from the story we now come to the second level, where the decoding of the SVN proceeds at the denotations and connotations level. The entire iUnit now denotes a certain event.

v) Arrangement of iUnits: Principles of Ordering

Through our examination it was found that the iUnits are arranged in a certain way following some metaphor or reasoning. This rational of arrangement is what we call 'Principles of Ordering'. We can only guess at the possible rational that was employed as none of the designers explicitly mention the principles of ordering employed to arrange the iUnits of the SVN. In the case of the SVN Odysseus and Polyphemus the order employed could be the anatomical structure of the giant. Each of the events is related to an action that is to do with the body of the giant. Event 1- is to do with the act of eating. The legs of the unfortunate victims are held by the giant in his hands. Event 2 – is concerned with the drinking of wine. Accordingly the cup of wine is held to the mouth of the giant to suggest the act of drinking. Event 3 – is where the hero and his men blind the antagonist in this case Polyphemus. Thus the spear attacks the eye of the giant. Thus the events seem to be arranged with the action and the parts involved in that action in mind.

vi) SVN Construction Method

It was noticed that the elements combine in a certain way to form an SVN. This is what we refer to as the Method of construction or SVN Method. This tells us the status of each of the elements as they exist in a particular SVN. It was found that all the SVN were composed differently and formed patterns. Patterns could be identified by recognizing the peculiarity of a certain element in the SVN. For e.g. in the example we have at hand, the manner in which each event is reduced to be signified by an object or action is a feature that stands out. It is as if the object is a synopsis of the event. Thus we can call this kind of a pattern as the Synoptic Method.

vii) Narrative Discourse Mode

Discourse is 'how' the story is told. In the case of the SVN the telling of the story is not inherently present in the visual. The viewer has to supply the narration, but what is present are cues to that narration. The iUnits that are arranged in the compositional space using various methods of construction, the manner in which the iUnits relate to each other creates Narrative Discourse in the SVN. In the example of the SVN Odysseus and Polyphemus, the iUnits relate to each other in a sequential manner.

viii) Patterns: Meaning formation

The iUnits connect to each other in a certain way and in doing so form patterns. What we mean by this is that the SVN method and narrative discourse together form various patterns. It was observed that the SVN shared common patterns that formed categories. It is by interpreting these patterns that the viewer is able to put the story together.

ix) Perceiving

The viewer when faced with the SVN tries to find the iUnits and place them in a pattern that will allow the viewer to narrate the story. It is these patterns that the viewer finds and perceives through his act of looking at the SVN.

x) Imagining the unfolding of the Story

The viewer then fills in the gaps between the iUnits and completes the story. This is done by the potential of the human beings to imagine. Based on our past experiences, when given a visual cue we can imagine the action or a situation taking place. Thus the viewer assembles together the whole story.

APPENDIX 5A – A

MOMENT

(Moment) Variant

Chatman drawing from studies by Barthes notes that narrative events are not only logically connected but they also have a logic of hierarchy. In other words some events are more important than others. He makes the distinction between the two by assigning the term ‘kernel’ to the important or major events and ‘satellite’ to the ones not as important or minor moments. Chatman’s ‘kernel’s are based on Barthes ‘*noyau*’. The ‘noyau’ is part of the hermeneutic code; it advances the plot by raising and satisfying questions (Chatman ,53). An examination of SVN’s reveals a similar kind distinction exists among moments depicted. Extending the same idea to SVN we will call moments that are important ‘Core Moments’ and those that are not ‘Filler Moments’.

a) Core Moments

As noted in literary studies core moments function like major events in the story. In fact is only the core moments that are most often selected to be depicted in a SVN. Core moments are the decision making moments. An example of a SVN composed of core moments is Figure 5A-A1. Again an SVN that depicts the story of Adam and Eve; it is composed entirely of core moments from the story.

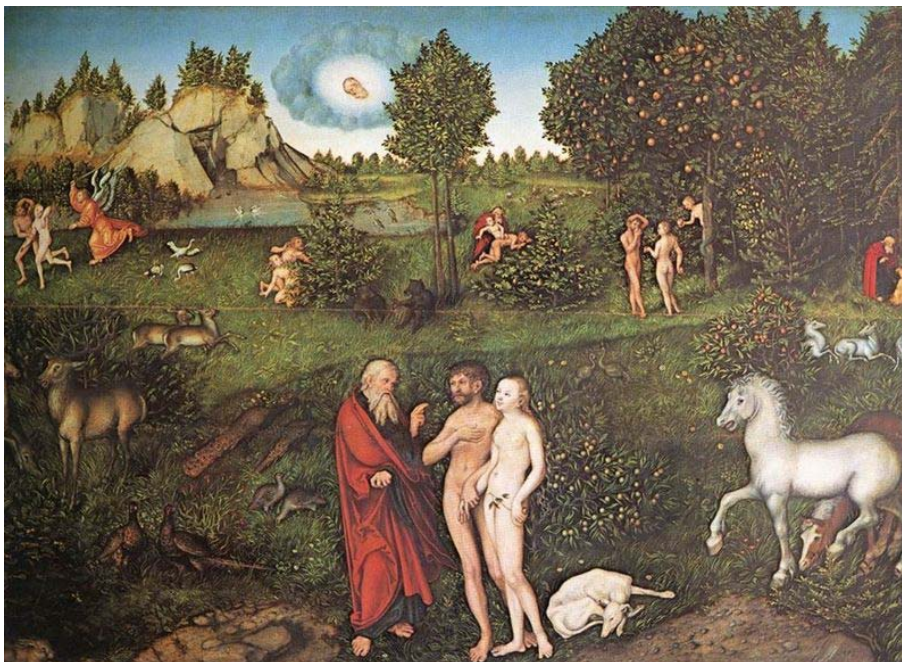


Fig. 5A-A1: SVN composed of core moments.

b) Filler Moments

As opposed to core moments filler moments are the ones that could be called minor plot moments. These can be deleted without loss to the logic of the plot. Filler moments carry out decisions made at the core moments. Their function is that of filling in, elaborating, completing the core; they form the flesh on the skeleton (Chatman, :54)

Filler moments revolve around the core moments. In that they may precede or follow the core moment. An example of core moments and filler moments is Figure 5A-A2.

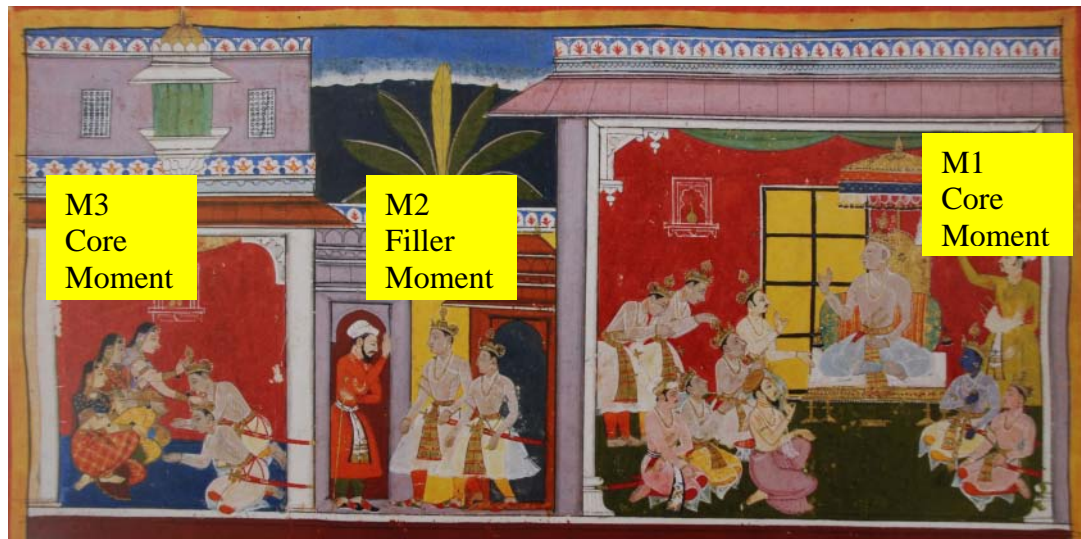


Fig. 5A-A2: SVN composed of core and filler moments.

Figure 5A-A2 is an SVN that represents the event from the epic Ramayana. The event in question is that of Bharata and Shatrughna taking leave of their parents before they start the journey to Bharata's grandfather's place. According to the story, Bharata's grandfather desires to see his grandson and sends his son to bring the boy to his palace. Accordingly Bharata's maternal uncle arrives at the court of king Dasharata and expresses the desire of his father to the king. The king grants permission to the princes for the visit (M1 – depicts this moment). The princes proceed to take leave of the queens (M2- depicts the princes on their way to the queens chamber). Finally we see the princes taking leave of the queens (M3 – depicts the princes in the queens chamber). Moment 1 and 3 can be identified as kernel moments as they are important to the story. Moment 2 is clearly a satellite moment as it depicts the uneventful journey from the king's durbar to the queen's chamber. The absence of this moment would in no way influence the plot depicted in this visual.

APPENDIX 5A – B

ACTOR

‘The effective unit of the stories was the human figure’

- Michael Baxandall, 1988:56

The most fundamental elements in a SVN, actors are analogous to characters in a play. Inhabitants of the virtual story world, actors may be living or non living objects that have characteristics of living beings. These agents carry out the actions required to further the plot. Much like the selection of a cast for a drama, the artist creates the actors, garbs them and moulds them to signify the specific characters in the story. The designer puts in efforts to make the actors stand out and help viewers identify them. A number of techniques are used to do this such as employing a variety of gestures and attributes to relate and identify the figures. By recalling the gesture or attribute a certain actor is supposed to have the viewer can identify that actor and in turn recognize the event being depicted. This can be done by either creating a universal, typical or individualising the character. Actors in a SVN and can be classified into three categories i.e. Principle, Support & Supplementary actors based on the function they perform. The designer carefully selects the manner in which the actors appear and the activities they are involved with. The actors can be repeated a number of times in the same visual to indicate a progression of plot. One of the tasks the viewer undertakes when viewing a SVN is to identify the principle actors in order to identify what part of the story is being depicted. Actors when visually represented have a narrative voice i.e. they are either shown engaged in some act or may address the viewer. Through a comprehensive examination of gestures, postures, the relationship between the various actors, an understanding of the temporal and spatial aspects of a narrative, one is able to appreciate an SVN. This piece of writing explores the concept of the ‘actor’ in an SVN.

Actor Type

Principal Actors:

Principal actors in an SVN are directly related to the principal characters in the story. In an SVN principal actors are those around whom the event depicted revolves i.e. the protagonist, the antagonist. The delineation and development of principal actors is essential to the SVN. They are treated with special care and rendered in such a way so as to be easily identifiable. Certain visual treatment such as detailed rendering, bright colours, large size etc. is used to enhance the appearance of the main actors. On the compositional level the main actors

Tragic death of Diana, Princess of Wales: chronicle of events, Investigates

Diana, Princess of Wales, died following a car crash in Paris in the early hours of August 31, 1997. Her companion, Dodi Al Fayed, son of Egyptian billionaire Mohammed Al Fayed, and the vehicle's driver were also killed in the collision.

12:15 The car parks in front of the Ritz Hotel in Paris.

12:25 The car leaves the garage and heads towards the Pont de l'Alma.

01:55 The Prince and his bodyguard get out of the car.

02:00 The car hits a wall at the Pont de l'Alma.

04:00 The car hits a wall at the Pont de l'Alma.

Investigates

- The investigation of the crash was a major event.
- The investigation of the crash was a major event.
- The investigation of the crash was a major event.

Another example is an illustration from the story Cinderella. Here we see the chief characters of this event i.e. the fairy godmother and Cinderella. Sometimes the principal actors are shown larger than the other actors to emphasize the importance of the character.



Support Actors:

Support actors are those that assist the principle actors in the event being enacted. They are not entirely crucial to the event but help create the atmosphere and identify the event. They are the secondary characters in the narrative, for example maids, friends and relatives of the principal actors etc. They are not directly involved with the unfolding of the event. In the

illustration below Fig.5A-A5 in the scene where Cinderella is leaving for the ball, we see the carriage driver and footmen.



Fig. 5A-A5: Examples of principle and support actors

These actors play the role of supporting the scene. We can easily identify the main characters as they are placed in the centre of the composition, are larger in size, and shown in much detail. The support actors appear in the background.

Supplementary Actors:

These are the extra characters in the SVN. They are the least important, the omission of which does not impact the event. This term was used by Robert in order to describe figures which are additional to those required by the text (Weitzmann 1947:15). 'Just as landscape and architectural features are added around the nucleus of a scene, so are supplementary figures, either single or in groups, in order to fill an expanded picture area' (Weitzmann, :165). These act as filling figures as their function is merely to occupy additional space. In early static visual narratives, these actors are not mentioned in the narrative but are added by the artist for various reasons. One such interesting example is discussed by Weitzmann, who also gives the probable reason for the presence of these figures. The example in question is from the Vienna Genesis. The episode represented is the Temptation of Joseph by Potiphar's wife, in two scenes. We are shown the seducing wife sitting on the couch in a palace chamber in the act of snatching the garment of Joseph as he escapes. Next we see Joseph again as he leaves the palace and looks backward towards the open door. 'So far the miniature agrees with the Septugint text. But these two Joseph scenes were not sufficient to fill the space reserved for the picture and therefore the painter had to introduce new pictorial elements from the outside in order to fill the remaining space. For this he chose genre figures which have

nothing to do with the scene of escape, figures which have already been interpreted by other scholars as additions beyond the requirement of the of the text [Grestinger] (Weitzmann, :166)'. The artist has filled the remaining space with trees, women attending to children and spinning. 'Thus heterogeneous filling elements are here combined which, though intended purely as decoration, give to the whole miniature the appearance of a *garden scene*' (Weitzmann: 166).

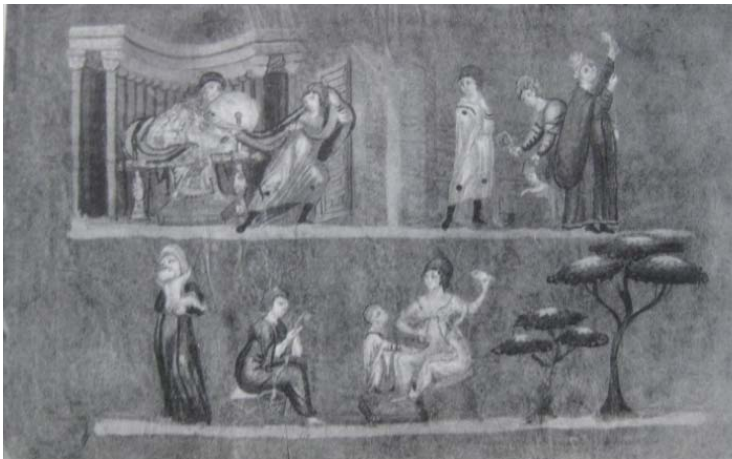


Fig. 5A-A6: An example of supplementary actors

Supplementary actors - Pseudo Narrator: A narrator is sometimes represented within the SVN story space. This actor only reinforces the knowledge that the story is told by him.



Fig. 5A-A7: An example of Pseudo Narrator in an SVN.

Supplementary actors - False Audience:

In the example from the SVN *Romeo & Juliet* we see characters who pose as viewers, these actors are not part of the story are hence are complimentary actors.



Fig. 5A-A8: An example of supplementary actors: False Audience

Actor Voice

What we meant by voice is the interaction between the actor and the viewer. When an artist creates a SVN it has a universe of its own. The actors live in that universe and interact with each other. The viewer is an onlooker as the story unfolds and the various events take place. Thus the actor and viewer are indirectly related. But when the actor looks beyond the frame of the SVN and makes contact with the viewer there is a direct relationship that is formed. Thus each actor then has a voice which we shall call direct voice and indirect voice.

We shall look into this concept further

Indirect Voice

Indirect voice is when the actors are oblivious of the viewer who gazes into their world. There is no contact between the actor and the onlooker. In most SVNs actors are shown in the indirect voice. The example given below will help clarify the point.

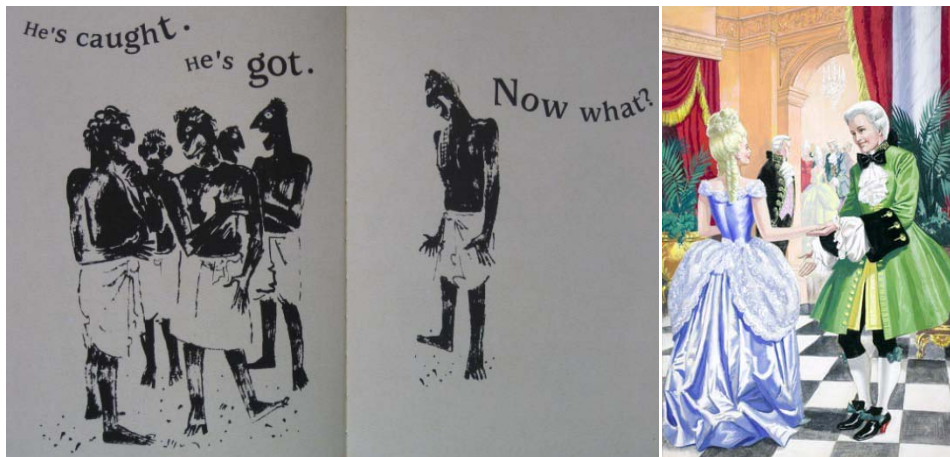


Fig. 5A-A9: Examples of actors presented in the Indirect Voice.

In both the SVN scenes above the actors are represented in indirect voice. They make no effort to make contact with the onlooker and are quite unaware of our presence. They continue in the act and the story goes on as if it were a motion picture.

Direct Voice

An actor may sometimes be given a direct voice. This is to intentionally make contact with the viewer. The viewer is invited to be a part of the narrative as the actor addresses us.

This kind of voice is in most cases given to protagonist of the stories. Where, after defeating the enemy the protagonist looks at the viewer to tell us of his deed. Examples of this kind of voice are seen SVNs that tell a historical or a religious story. In the image below the goddess Devi looks on at the viewer as she stands triumphantly over Shiva.



Fig. 5A-A9: Examples of actors presented in the Direct Voice.

Here is another example from the story about Cinderella. After having been transformed from a girl in rags to a girl in a beautiful gown, the principal character Cinderella looks out at the audience, inviting them to take a look at her and admire the magical transformation.

Combination of Direct and Indirect Voice

Artist sometimes use a combination of direct and indirect voice for the actors. For example in the image below it is the support actors who are shown in direct voice. The principle actors continue their story un affected by the presence of the onlooker. This scene depicts the event when the young man who has now taken over the job of the fortune teller is busy telling the fortune of a client. There is a crowd (support actors) around these principal actors. The small boy with the basket of some edible on his head and the little girl to the left of him look at the viewer. It gives the feeling of the viewer being present at the location where the event



Fig. 5A-A10: Examples of actors presented in a combination of Indirect and Direct Voice.

unfolds and is noticed by the boy and girl. The little boy smiles at the viewer in a friendly way as the little girl gazes at the viewer. All the while the principle actors go about their business undisturbed by the presence of a spectator.

Actor Action

Another matter of concern for the artist is the manner in which to depict the actors. What is meant by this is 'in what manner is the actor depicted in the SVN?' with reference to the event that the actor signifies. An actor is usually depicted as engaged in an action, but this is not always so. Scholars have taken up this issue before for example H. A. Groenewegen-Frankfort in her book *Arrest and Movement* discusses the concepts of *transient state* and *transient action*. Vidya Dehejia in her book on the Early Buddhist art mentions *In State* and *Theme of Action*. Kress and Van Leeuwen (1996) in their book on *Visual Grammar* draw our attention to two possible states of depicting actors as *represented participants* and *interactive participants* (46). Armed with the observations of the above mentioned scholars we examined the manner in which actors are depicted in SVN. We found that in SVN actors were found in the above two categories pointed out by scholars. But in addition there was a third type that was observed; where the principle actor was shown engaged in a 'present continuous' action to borrow the term from grammar. We will discuss each of these categories in detail, compare it to those proposed by scholars and establish the typology for the manner or the state in which actors are depicted in a SVN.

1) Actor – In State

Actor not involved in any particular act as such but rather as an icon.

2) Actor – In Action

The Actor as involved in an act which is just about to happen, happening at the moment or on the completion of the act

3) Actor – In Continuous Action

The Actor engaged in an act that is in progression.

The former are the participants in the act of communication – who speak and listen or write and read, make images or view them; the latter are the participants who are the subject of the communication, that is, the people (...), the participants about whom or which we are speaking or writing or producing images (Kress and Van Leeuwen, 1996:46).

Actor in continuous action

These actors are shown engaged in various actions of communication. The actor may be participating in an action alone example reading, writing, viewing etc. or with other actors for example discussing, dancing, etc.

Actors engaged in an activity in turn can be depicted as -

- 1) About to perform the act (Future tense)
- 2) In the process of the act (Present tense)
- 3) After the act has been completed (Past tense)

The artist decides what part of the action the actor is caught engaged in. The event is interpreted according to the artist and depicted as the artist wishes his audience to see it. We can very easily differentiate a body represented as engaged in an action and a body posing as engaged in the act. By this faculty we can tell what tense is being portrayed. An event is mentioned in the story; it begins with a future tense, and passes over from the present tense into the past. This gives the artist the choice to represent the actor in any one of the tenses. This brings us to the question of moment and movement. In the example given below the artist has show us all the three states of an action. At the left of the image we see the old man as he begins to fall out of the balcony. By the manner in which he is positioned we are sure he will fall in the near future. Next we watch him in mid air as he continues to fall downwards. On the right hand we are presented with the result of his fall as has landed on a cart of melons. The melons that lie around the cart and the manner in which the displaced cart owner raises his fist in anger tells us of the completion and the result of the fall. The artist here had the choice of showing any one of the moments which would still sufficed to give an idea of the event. By making the decision to show the three states of the action, the artist helps us imagine the manner in which the fall occurred.

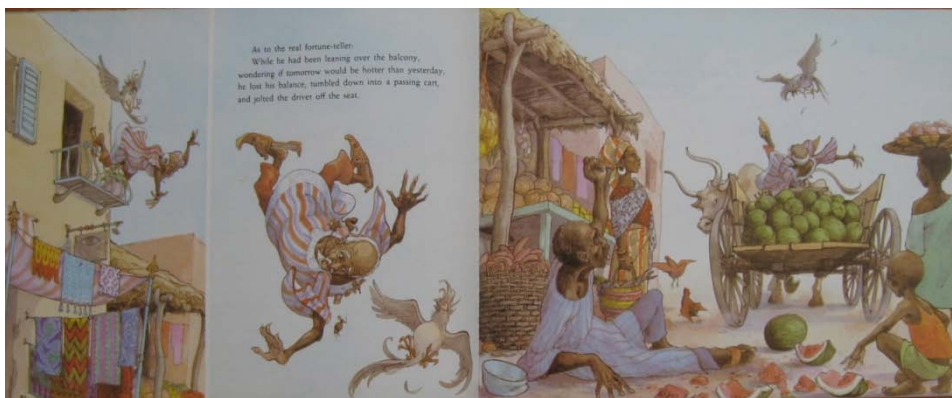


Fig. 5A-A10: Actor in continuous action.

APPENDIX 5A – C

Narrative Space in SVN in relation to Ego

The moment an actor is represented on a surface, the virtual story-space comes into existence. The figure of the actor becomes a point of reference for the surrounding story-space which automatically possesses a limit. In other words the viewer senses the difference between the story-space now created and the other space around. Thus, even when the designer does not provide an explicit binding frame the virtual story-space exert an invisible limit. In figure x even though the physical boundary is not demarcate one tends to presume it happens at a certain place.

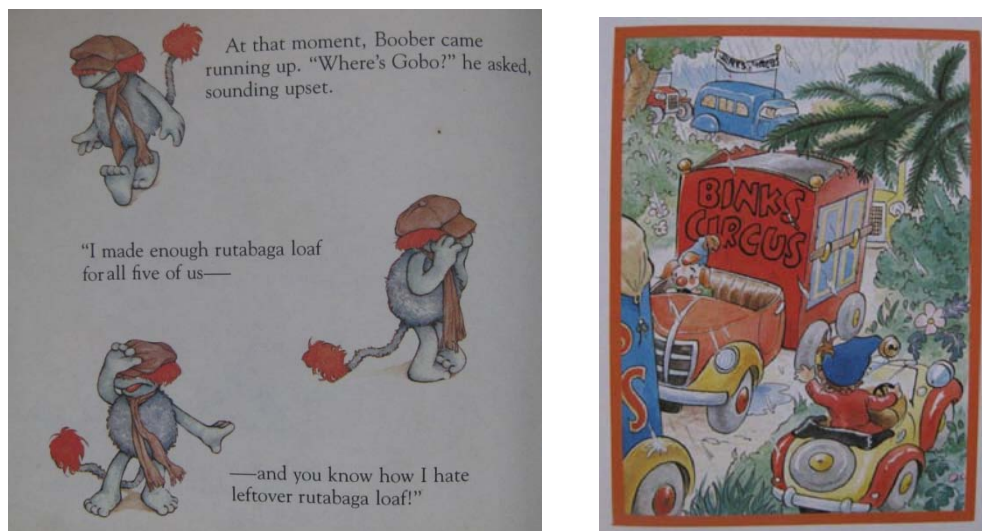


Fig. 5A-C.1: Actors in story-space.

But most times the designer provides a binding frame the helps differentiate the story space from the other spaces around. In figure X the story space is clearly demarcated by the frame. The concept of limits and borders will be dealt with later in a section by the same name. The virtual story-space signifies a place or location where the event unfolds. It is an imaginative space given shape by the designer and brought to life by the artist. Sometimes the designer leaves the story-space neutral this forces the viewer to provide an imaginative setting to the happenings. Settings give the virtual story-space form, make it concrete and bring it to life. Modelled on a number of metaphors, the virtual story-space sometimes looks deceptively like a photograph of a real existing place.

Conceptual Understanding of Space to representation of space in SVNs

Here we discuss compositional space in the SVN with reference to the Ego-centric model. Accordingly we make a difference between a bit of space, a span of space and an expanse of space. In this section we examine these with the help of SVNs.

One Bit of Space

A Bit of Space refers to a unit of area that is occupied by the principle actors or an iconographic unit in the compositional space. It is the smallest unit of space in the virtual compositional space. A ‘bit of space’ of space can also be surrounded by additional compositional space. Identifying a bit of space helps plot the area of space occupied by the actor or the iconographic unit in context of the larger compositional space. For example in Fig.5A-C.2 we have a single moment represented. This moment occupies some space of the entire compositional space. This space that the event occupies is called a single bit of space.



Fig. 5A-C.2: A Bit of Space in compositional space

Identifying the bit of space will help us track the exact position of the actor or the iconographic unit in and across the compositional space. This bit of space is a part of the place that is represented. In the example above the bit of space demarcated is part of the King’s chamber i.e. the location where the event unfolds. We can thus identify and demarcate several bits of spaces occupied by the iconographic units across compositional space in an SVN. In Fig. 5A-C.3 we have four iconographic units occupying four bits (1B, 2B, 3B, 4B) of the compositional space.

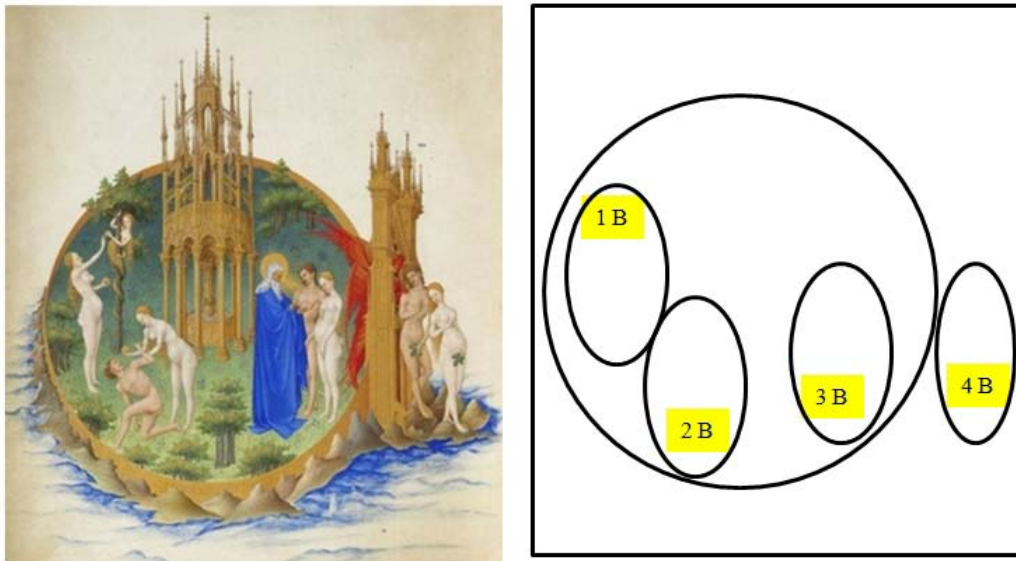


Fig. 5A-C.3: iUnits occupying a bit of space each.

It is possible to represent only a single bit of space that is part of a larger place in a SVN. This occurs when the moment is represented in a (to borrow a term from film studies) *tight shot*. One bit of space can signify one place only is not divisible any further. Figures X are examples of single Bits of Spaces represented in SVNs. The figure shows only the principle actors (Adam, Eve and the Devil in figure X) and (the hedgehog in figure X). The actors occupy a bit of Space that signifies the Place – (Garden of Eden in the case of figure X and woodlands in figure X). In other words the entire moment is framed within a



Fig. 5A-C.4: iUnits occupying a bit of space.

single bit of space that occupies the whole of the compositional space.

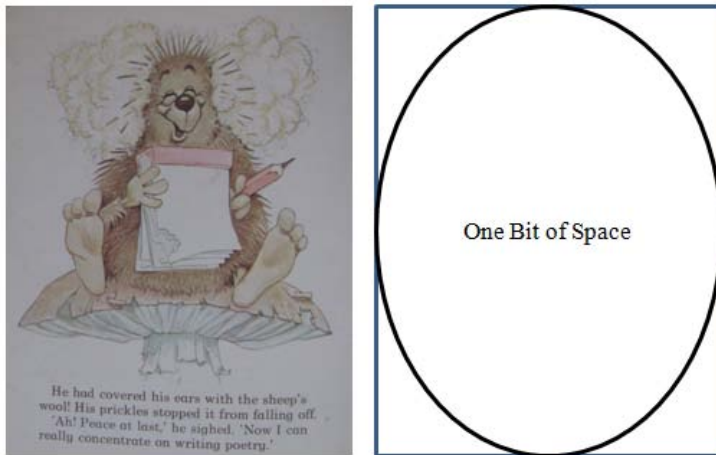


Fig. 5A-C.3: iUnits occupying a bit of space each.

Span of Space

A span of space refers to the additional compositional space immediately around the figure of the actor or the iconographic unit. A span of space signifies the place where the event happens and within which the bits of spaces demarcated. For example in figure x the area that surrounds the four bits of space demarcated can be referred to as the span of space in this SVN. In this case the span of space represents the Garden of Eden.

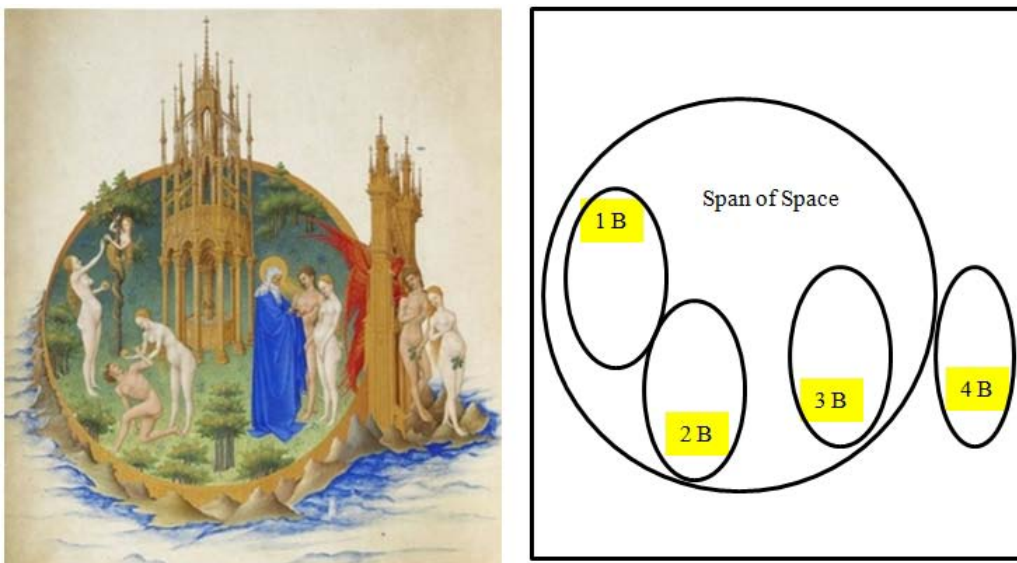


Fig. 5A-C.4: iUnits occupying a bit of space each.

Expanse of space

As a Bit of space is nested within a Span of space, a Span of space in turn is nested within an Expanse of space. An expanse of space is made up when more than one place is represented. A good example that shows a space division is figure X that represents the story of Adam and Eve. In the image shown below the designer presents the last event of the story. Adam and Eve are thrown out of the Garden of Eden. The bit of space that they occupy as an iconographic unit is demarcated and labeled (B1). This is part of a larger span of space which

represents the place outside the gates of the Garden of Eden. This span of space in turn is nested within a larger expanse of space. The viewer can see both the place outside Eden and also Eden at the same time. Compare these three levels of spaces to the zooming in and zooming out action. At a maximum zoomed in level we can see only the Bit of Space. Zoom out a little and we can see the surrounding area in addition to the Bit of Space the iconographic unit occupies i.e. we now see the Span of Space. When we zoom out more we can see not only the Bit of Space, the Span of Space but also the Expanse of Space.

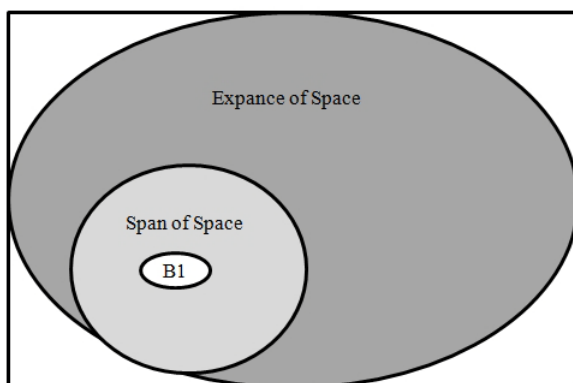


Fig. 5A-C.5: iUnits occupying a bit of space each.

Another example, in figure X we have Rama and his supporters forming one iconographic unit occupying a Bit of space (B1) at the left side of the image. This iconographic unit B1 is nested within a Span of Space which signifies Rama's camp. The left half is a Span of Space signifying the palace of Ravana within which are nested two bits (B2) and (B3). The two Spans of space are in turn nested with in an Expanse of Space which

signifies Lanka. B4 indicates an actor (Hanuman) who has returned to Rama's camp. Thus he enters the Span of Space which is Rama's camp.

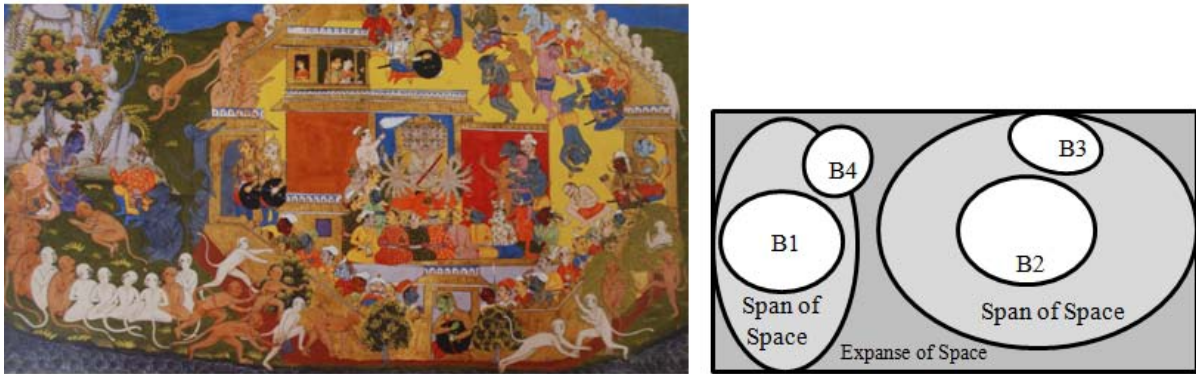


Fig. 5A-C.6: iUnits occupying a bit of space each.

Movement in narrative space represented in SVN

There are two things we are aware of when we speak of space around us i.e. space and place. Narrative space in an SVN is in most cases is modelled after the way we experience places or locations around us. Movement is experienced as a) a movement in the same space at the same place e.g. jumping b) movement across space but yet the same place e.g. moving around a room c) movement across space and place e.g. travelling between two places. All these movements can be represented in a SVN. In this section we examine each of these with examples of SVN.

1) Movement within the same space and place

In stories there are event that unfold at a particular place which is represented by assigning it a certain space in the narrative story-space. As it is not possible to layer a moment that occurred at the same space and place designers juxtapose the moments in the story-space. As discussed previously it is possible for a person to move in time but still remain at the same space. The movement in question is along the vertical axis i.e. the up – down movement. This movement can be represented in a SVN. The viewer has to read the two moments as unfolding in the same space but read the juxtaposed moments as a movement in time. Let us understand this with the help of an example.

The SVN figure X narrates the event when Sage Akrura. In the Story of Krishna and sage Akrura, which portrays events from the story the order of telling is not clear. The reader has to first be aware of the fact that, the events are taking place in the water in the foreground. Outside, on the bank nothing appears unusual – a routine scene of cowherds resting under a tree, a nobleman proceeding in a chariot at the extreme left, and the chariot

with Krishna and Balarama standing at right. In this case, according to the order of occurrence the visual narrative runs from right to left in the lower half of the image. As they wended their way along the Yamuna and through the forest, Akrura halted and sought permission to take a bath in the sacred river. (1) Akrura goes into the water knowing Krishna and Balarama are in the chariot. (2) As he dipped his head in water, he “saw” the two brothers in the waters exactly as he had left them sitting in the chariot on the bank. (3) Somewhat confused, he quickly raised his head and saw them seated as before. (4a) Astonished he goes under water again and (4b) sees the Lord Vishnu seated on the serpent Shesha. The temporal development is to be understood by means of intrinsic criteria, and requires, on the part of the viewer, an integrating effort of mind and eye. Events 1, 2, 3, 4a and 4b occur in the middle of the frame, at the same spot. They occupy the same bit of space but have moved in time. 4a and 4b take place at the same place and time, but the designer is forced to move the entire event to the left to indicate the change in the vision that Akrura experiences. The diagram below the SVN on the left indicated in the diagram below is the path the viewer would follow to unfold the sequence of events.

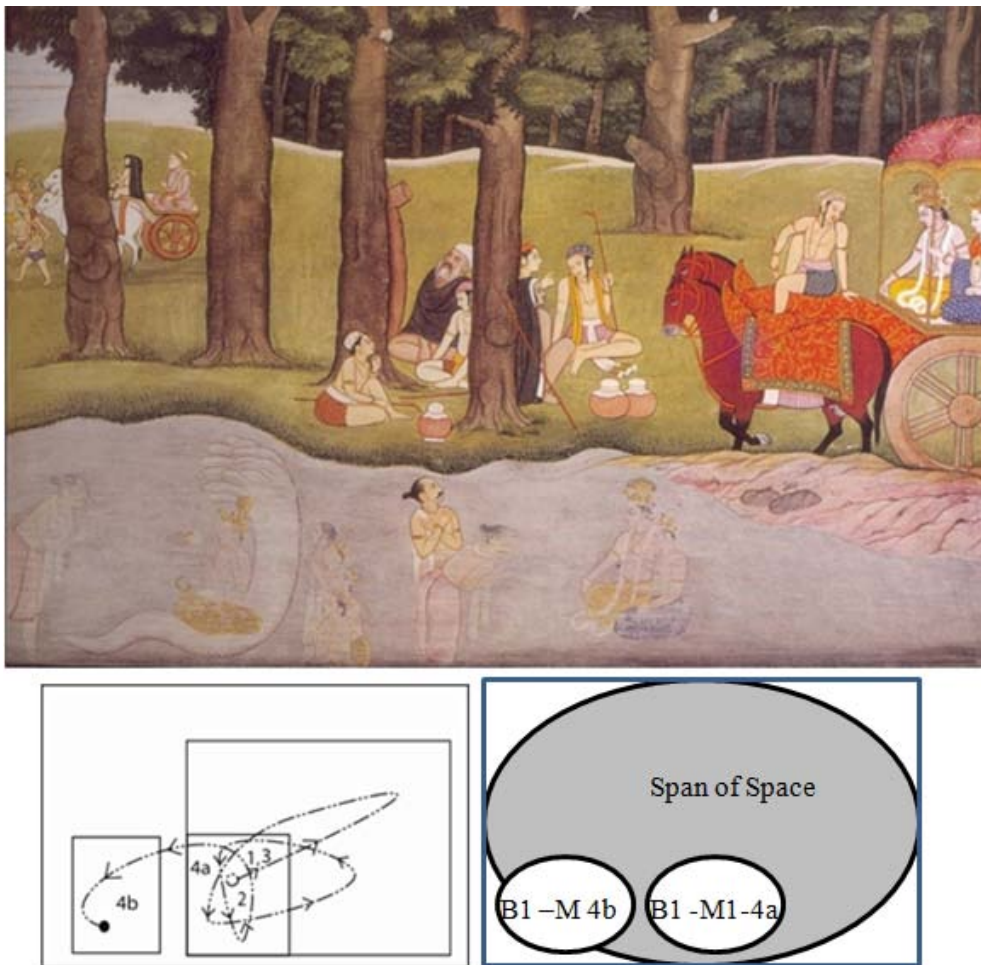


Fig. 5A-C.7: iUnits occupying a bit of space each.

The diagram on the right indicates the space occupied by the principal actor, the position of space occupied by the actor within the larger span of space and the change in time and compositional space.

Another example of this kind is Figure X which represents an event from the epic Ramayana. The principle actors of this SVN are Rama, Sita, Lakshmana, King Dasharata and the Queens.

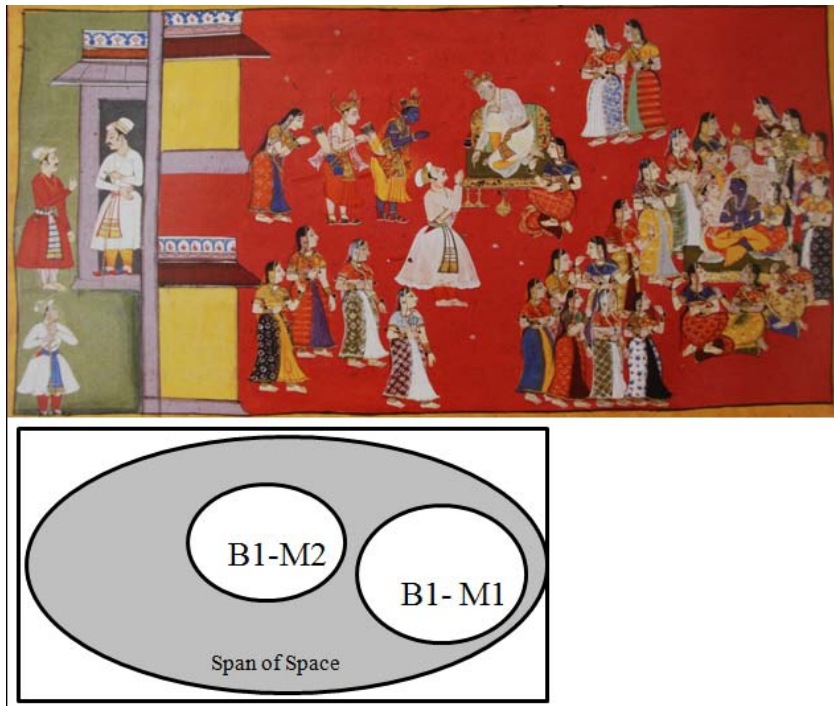


Fig. 5A-C.8: iUnits occupying a bit of space each.

We can identify two iconographic units as the figures of the principle actors are repeated twice. The event unfolding is – Rama, Sita and Lakshmana are bidding goodbye to the King. The place where this event occurs is chamber in the palace. It is bare except for the throne like seating which the King occupies. The event is depicted by two moments-

Moment 1 (M1) shows the King embracing his children as they sit on his lap.

Moment 2 (M2) the King is still seated dejectedly on the seating while Rama, Sita and Lakshmana now move towards the exit and are shown bowing their heads as a mark of respect before they leave. The viewer has to understand that although the King is show twice occupying different bits of space it is in reality one and the same bit of space that he occupies. What is represented is the change that occurs in action at the same bit of space but as the designer could not possibly show the change in position at the same place, the entire bit of space is moved in compositional space to communicate the idea.

2) Movement in space across a span of place

The other more commonly indicated movement represented in SVNs is movement that occur in space as well as across a span of place. This follows the logic that a person can move in any direction in a given place as shown in the figure below. An apt example that explains this kind of movement is figure X which represents events from the story of Adam and Eve.

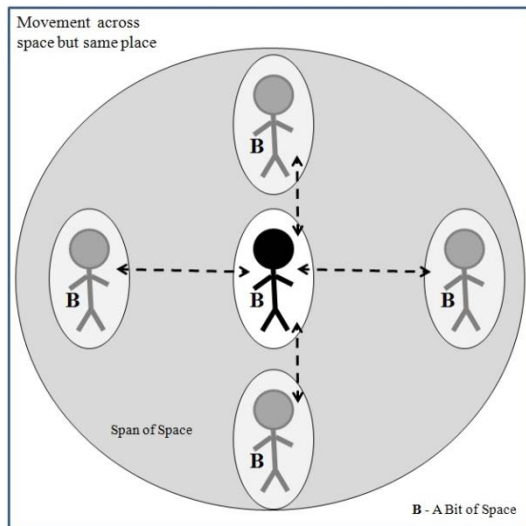


Fig. 5A-C.9: iUnits occupying a bit of space each.



Fig. 5A-C.10: iUnits occupying a bit of space each.

All the events unfold at a single location or place i.e. the Garden of Eden. The span of space represented in the image is this place. Within this span of Space the designer places the iconographic units that represent an event each. Thus six events unfold, each occupying an individual bit of space within the span of space that is the Garden.

2) Movement in space across places

Another possibility in SVNs is to represent two places that are in reality far apart juxtaposed within the same compositional space. The viewer has to know that the places represented are far apart even though they are placed quite close together. This kind of placement can be used when the events occur at different places in succession or when the designer wants to show the happenings at the different places. Different places are visually represented as an expanse of space. Show in Fig.5A-C.11 is the possibility of placing the iconographic unit

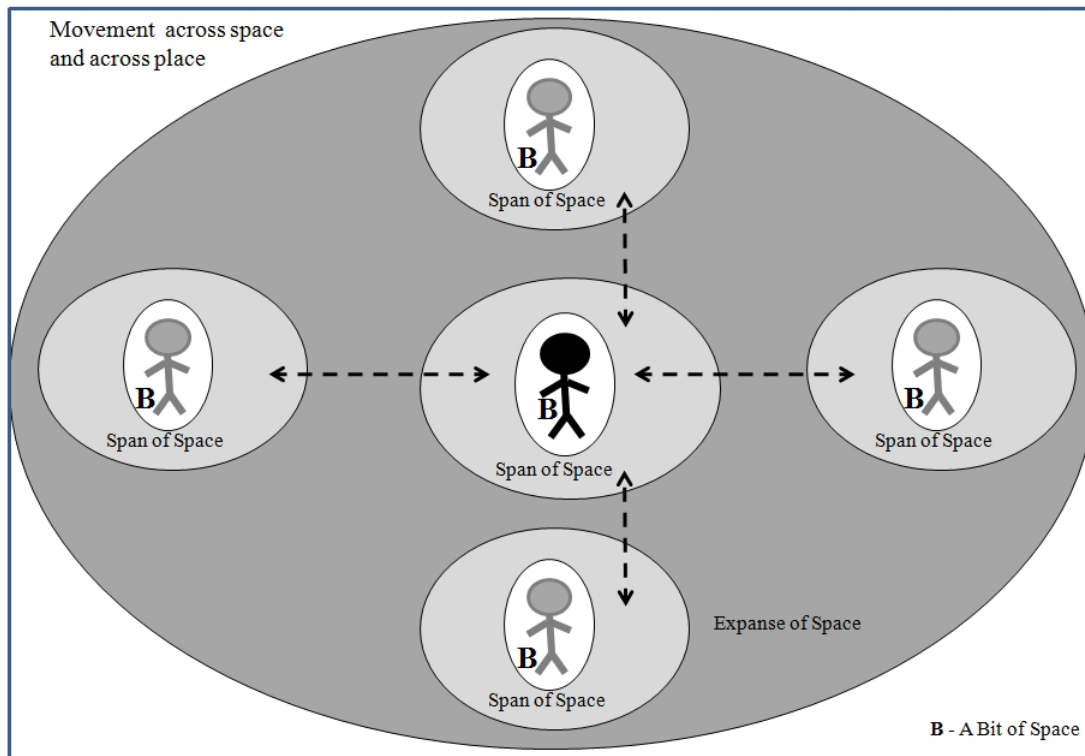


Fig. 5A-C.11: iUnits occupying a bit of space each.

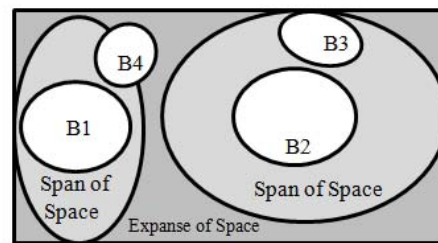


Fig. 5A-C.12: iUnits occupying a bit of space each.

Orientation in Virtual story-space in SVN

The concept of Orientation is very important while viewing the SVN. One of the first things a viewer does while decoding the SVN is orient himself / herself with the image. This is done by figuring out which is the top, bottom and sides. Or which is the ground line and from what point of view is the image presented. The designer too while constructing the SVN takes care to provide enough cues for the viewer to orient oneself to the visual. Orientation also involves trying to figure out from what point of view one is viewing the visual and finding a clue to the metaphor employed. Once this is done the viewer can find his / her way through the SVN. This is where the cultural code and artistic code step in. The designer and viewer coming from the same culture share these codes and are thus able to understand each other. Each culture has a particular metaphor used to understand things and the designers from individual cultures have developed artistic codes to represent them in visuals.

APPENDIX 5A – D

Comprehension of movement in Space

Movement is understood as a change of position. A human or animal or an object for that matter can change position that is move or is capable of being moved in the following directions: up and down, side to side, and backwards and forwards. In other words we move along the three axis. Figure 5A-D demonstrates the possible movements in terms of direction.

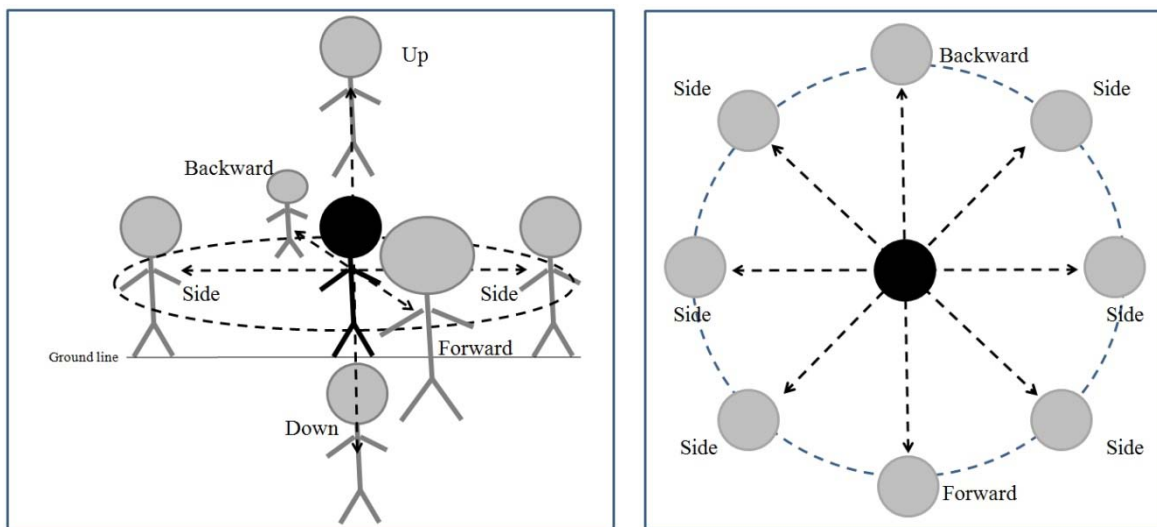


Fig. 5A.D1: A specific space and relation between spaces.

A circular movement is possible along a combination of the Y and Z axis. This is represented in the diagram X. A bird's eye view presents the movements possible on a flat plane. With reference to the space occupied by the figure, movement can occur at the same space and movement can occur across a span of space. The direction in which movement is possible is shown by a dotted line. Figure 5A-D shows the directions in which a figure can move with reference to the space it occupies. An actor figure occupies a bit of space marked 'B'. The movement along the vertical axis i.e. up and down takes place at the same space. In other words the figure moves at the same bit of space in an up or down direction.

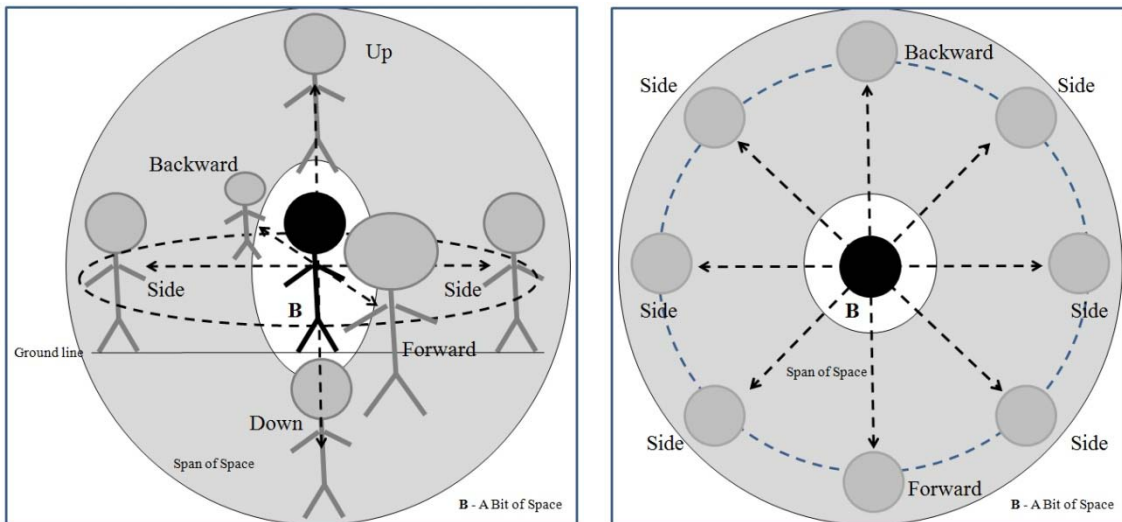


Fig. 5A.D2: Directions in which a figure can move with reference to the space it occupies.

Human beings can change position in two ways and when this happens we perceive this change as a movement and the figure is said to be in motion. We will now take a look at this change in the context of the space that the figure occupies.

1) Change of position in the same space

One kind of movement possible is a change of position while still occupying the same space. The movement along the vertical axis is possible only in the upward direction from the ground level, but if there is another level (for examples set of steps) then it is possible to move up and down on along a vertical line. This is show in figure X is the movement along the vertical axis.

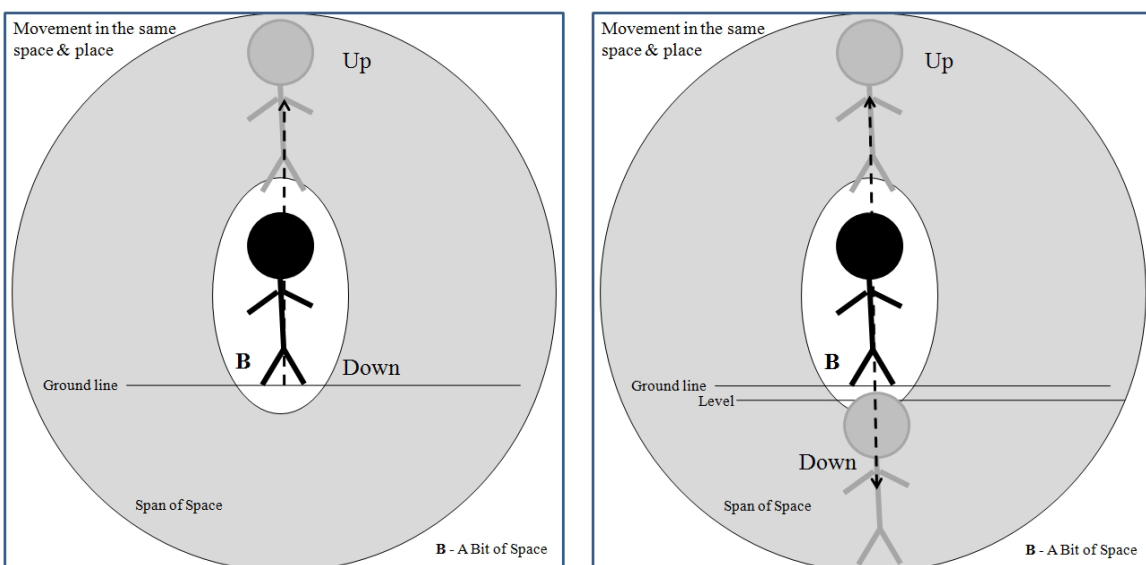


Fig. 5A.D3: Directions in which a figure can move with reference to the space it occupies.

2) Change of position across space

Another kind of movement possible is along the horizontal axis and the Z axis. The figure can move not only from side to side but also in the forward and backward direction. These movements are diagrammatically represented in figures X. In this kind of movement the figure moves around the span of space and is thus within the limits of a particular palace.

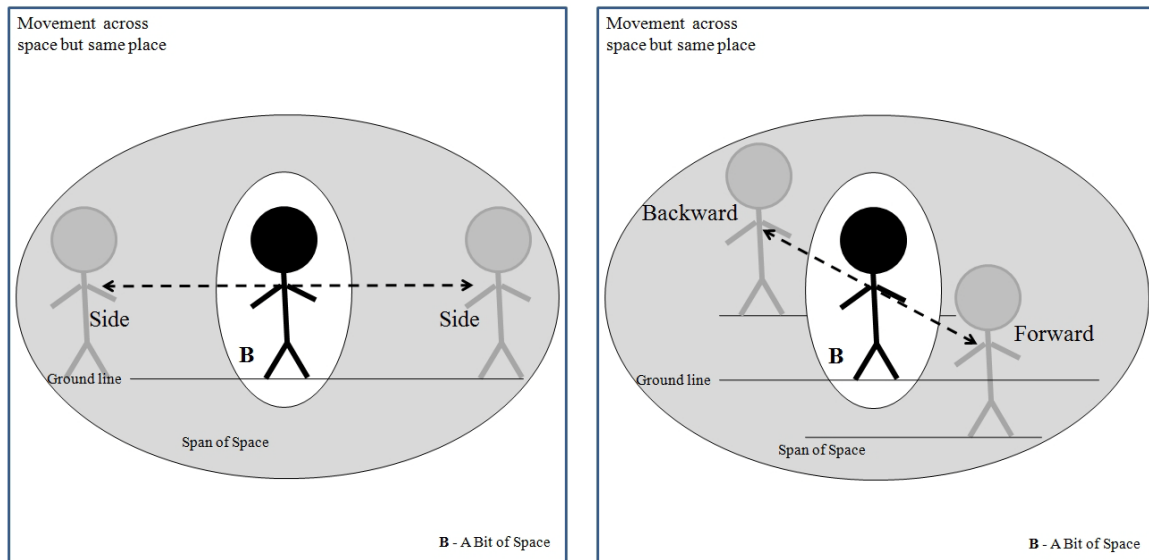


Fig. 5A.D4: Directions in which a figure can move with reference to the space it occupies.

Thus within a span of space it is possible to arrange bits of spaces that the actor or the iconographic unit occupies as shown in figure X.

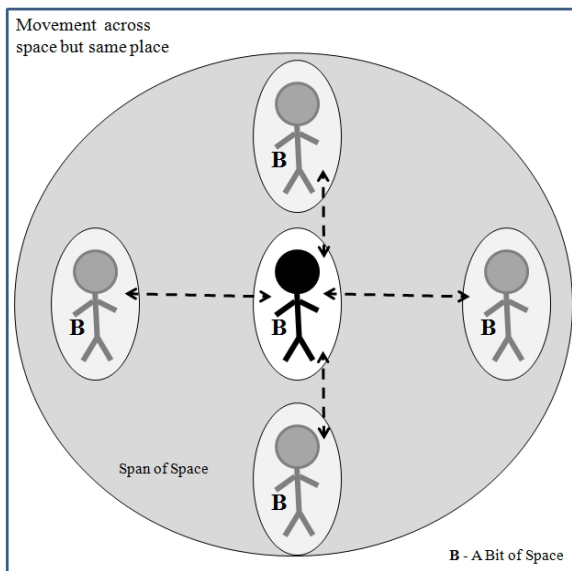


Fig. 5A.D5: Directions in which a figure can move with reference to the space it occupies.

3) Change in position across space and place

But a movement across space and across places is possible when the figure or the iconographic unit travels across places that the viewers infer are relatively far way from each other. Thus there is a change in space and also place. The figure or the iconographic unit moves from a span of space at a certain location to a span of space at a different location carrying the nested bit of space embedded it as it moves within the expanse of space as shown in figure x.

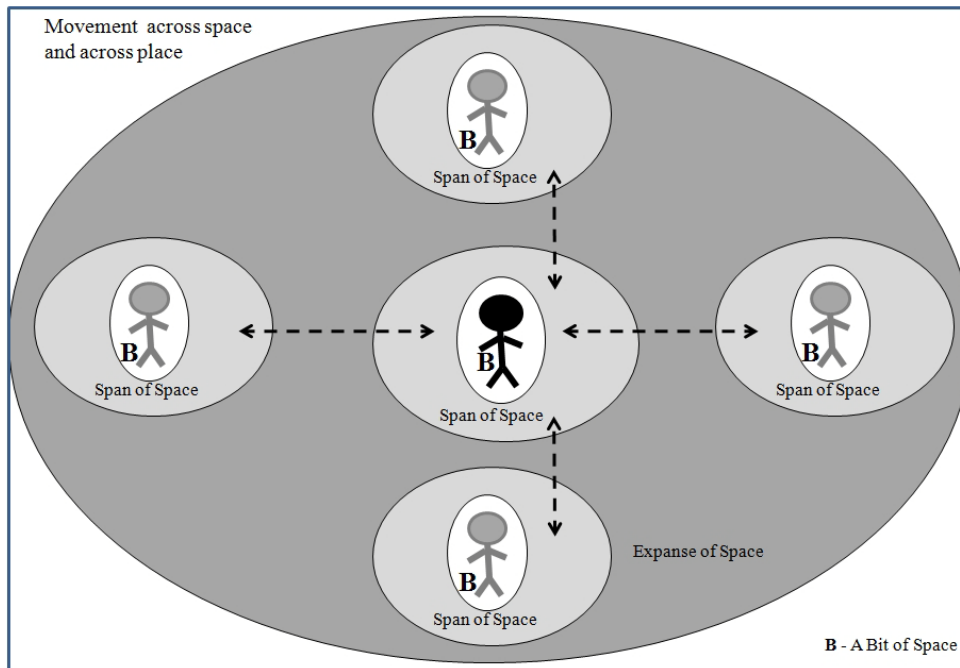


Fig. 5A.D6: Directions in which a figure can move with reference to the space it occupies.

APPENDIX 5A – E

Location or Place

Here we discuss issues related to the presentation of place in the context specific to the SVN.

We shall with this regard discuss the following:

- 1) Indicator of Location / Place in SVNs,
- 2) Place communicated in terms of Space in SVN
- 3) Strategies used to represent location or place

Indicator of Location / Place in SVNs

The designer provides some kind of indicators so that the viewers orient themselves to the place where the story is located. Designers use certain ways in which to orient the viewers to the location of the event. We will discuss some of these here.

1) Maps

In order to do this the designer sometimes provides a map of the place. An example of this kind is seen in the comics Asterix. At the very beginning of every book a map of the place is presented with emphasis on the location where the events of the story take place.



Fig. 5A.E1: Directions in which a figure can move with reference to the space it occupies.

2) Setting

A commonly used device by designers to communicate to the viewer the location of the event is through the setting. The more details used to design the setting the more concrete the location. In the example below the designer has provided a vivid description of a village

scene in Africa. It creates the illusion of an actual existing real place. The designer also has the option of communicating through symbols the location where the event unfolds.

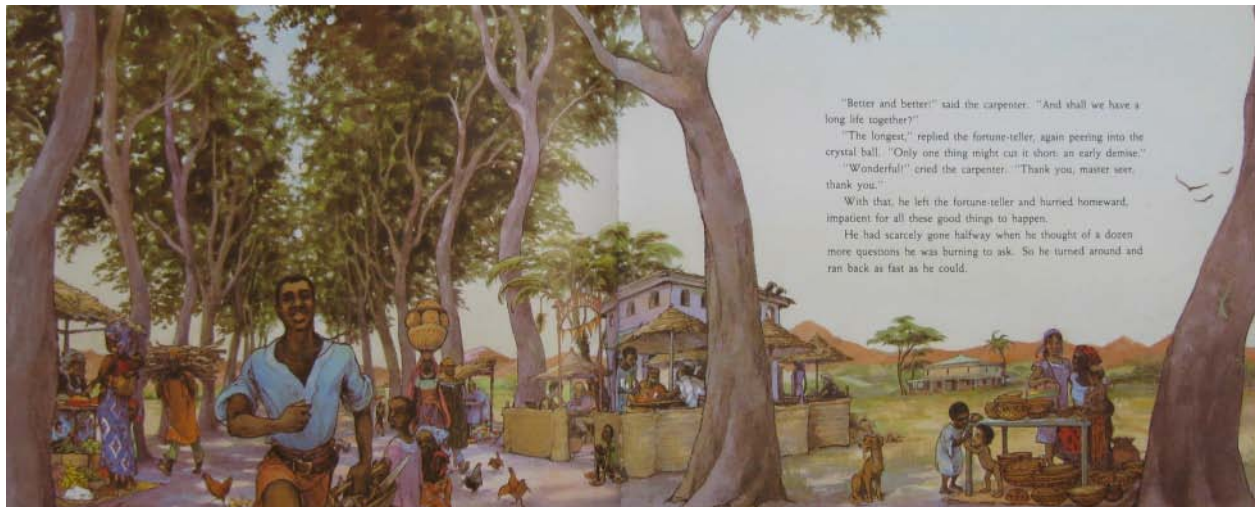


Fig. 5A.E2: Directions in which a figure can move with reference to the space it occupies.

3) Assumed location

Even when the setting is not provided in explicit detail; the viewer is expected to imagine the place where the event takes place.



Fig. 5A.E3: Directions in which a figure can move with reference to the space it occupies.

Place communicated in terms of Space in SVN

The compositional space is treated as if it were a location where the story takes places. Accordingly the moments in the compositional space in SVNs are arranged keeping in mind

place where the event happened. How does the designer represent a place on a 2D surface? Our investigations revealed that the designer employs metaphors to help represent the place. We will here review some of the techniques employed by designers to create virtual places. But a concept called ‘orientation’ has a major role to play in communicating compositional space as a place.

Orientation

The concept of Orientation is very important while viewing the SVN. One of the first things a viewer does while decoding the SVN is orient himself / herself with the image. This is done by figuring out which is the top, bottom and sides. Or which is the ground line and from what point of view is the image presented. The designer too while constructing the SVN takes care to provide enough cues for the viewer to orient oneself to the visual. Orientation also involves trying to figure out from what point of view one is viewing the visual and finding a clue to the metaphor employed. Once this is done the viewer can find his / her way through the SVN. This is where the cultural code and artistic code step in. The designer and viewer coming from the same culture share these codes and are thus able to understand each other. Each culture has a particular metaphor used to understand things and the designers from individual cultures have developed artistic codes to represent them in visuals. We will in the next part try and figure out some of the metaphors that could have been used to code SVN's.

Strategies used to represent location or place

As the intent of the SVN is to communicate a story to the viewer the designer uses a cue to encode the event that the viewer will recognize and use to decode the event. The manner of presentation of the event is one such code the designer uses. Employing metaphors that is commonly understood and shared by the designer and viewer the creator of the SVN is able to communicate the story.

Realistic setting

The attempt here is to create an illusion of a real location that is being viewed as it were a real existing place. The designer might model the place based on a real place that is known and use it as reference. A window metaphor or a ‘camera eye’ view might be productively used to present the setting to seem real. It gives the appearance of one viewing the event unfolds in a real place right in front of the viewer. Shown in the image below the figure in black is the

position the designer occupies to imagine and construct the SVN. The viewer is expected to occupy the same position while viewing the visual.



Fig. 5A.E4: Directions in which a figure can move with reference to the space it occupies.

Cross-section View

Another variation of this metaphor is when the designer takes off part of the solid structure to reveal the goings on inside as seen in figure x.



Fig. 5A.E5: Directions in which a figure can move with reference to the space it occupies.

The event is located inside a cave. We are provided with a cross-section view of the same.

Stage Show Metaphor

Another metaphor put to use is the stage show metaphor. The designer imagines the whole story unfolding like a play arranged on a drama stage. In this kind of stage show scenario, like in a real drama the sets cannot be moved only the action moves in time. This principle is

followed in visuals using this metaphor as well. The following images show the relation between the stage show and the SVN where it is used. Figure 1 illustrates how the designer visualizes the stage. Tell tale signs of the stage show metaphor are seen in the SVN depicting the story of Krishna and Kubja. The image on the left shows the orientation of the designer as he imagines the stage show and on the right is a visual that could have been actually modelled using this metaphor.

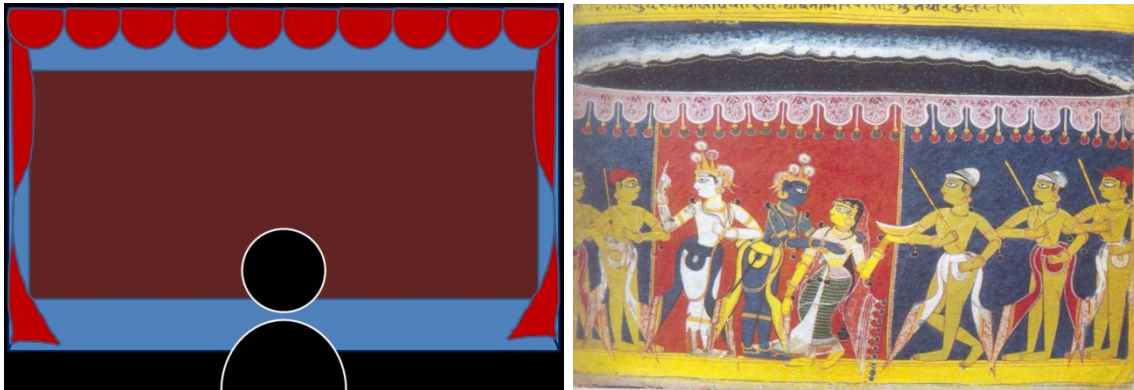


Fig. 5A.E6: Directions in which a figure can move with reference to the space it occupies.

Once the metaphor is decided upon the designer is free to experiment with the manner of representation. There is now no need to provide visible cues such as the stage curtains etc. These are now absent but there still remains the dramatic manner of depiction. In figure x a drama like scene is created to communicate the story. On the left is the stage now without its curtains and on the right is the manner in which the event could have been imagined as happening.

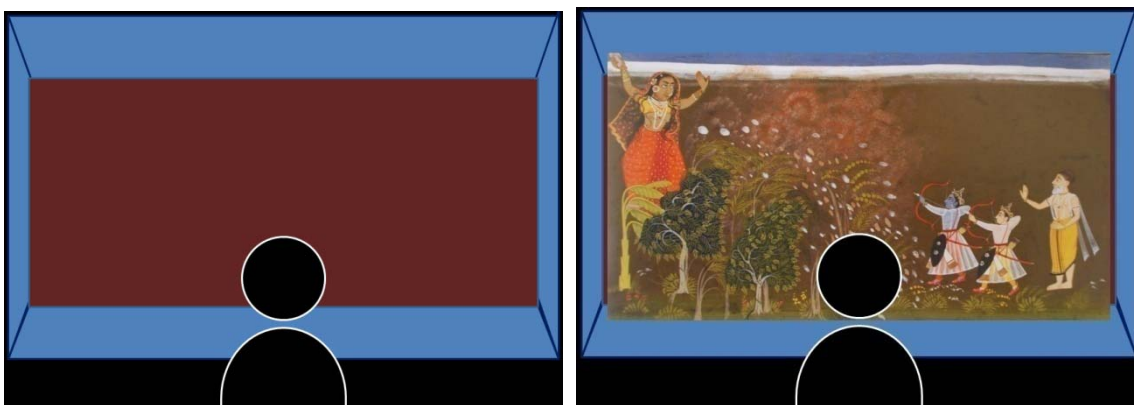


Fig. 5A.E7: Directions in which a figure can move with reference to the space it occupies.

The previously 2D appearance now takes 3D form as a kind of perspective is provided. But still the principle of the set being difficult to move and only the actor moving in time is shown. Figure X which represents the sacrifices sage Valmiki went through is depicted on

lines similar to a stage show metaphor but with a mix of a little bit of natural elements (for example the water body and clouds). Seen in the image on the left the black figure is the position of orientation adopted by the designer as he imagines the manner in which the story would have unfolded had it been a drama. The ground line has been pushed further up and the sky line pushed further down to create a 3D space.



Fig. 5A.E8: Directions in which a figure can move with reference to the space it occupies.

Composed Collage of Different Places

The designer can also present a kind of collage of places where different events took place and arrange them in the story space. A leaf from the epic Ramayana presents a good example of this kind of collage. The a summary of the episode to be communicated is this –

Sage Valmiki arrives with the princes Rama and Lakshmana at King Janaka’s palace. King Janaka welcomes them and as the conversation between them proceeds he relates the story of how the great bow of Shiva came to be entrusted to his dynasty and how he has sworn that he would bestow his daughter Sita on any prince who could string it. He then relates the story of he found Sita in the fields as he was ploughing and brought her home to his wife. They looked after her as their own child and she grew up into a beautiful young maiden. King Janaka then shows the great bow to the princes. The events to be represented belong to two stories and are five in number. They are

Event	Location where the event is imagined to unfold
1) Valmiki arrives with the princes Rama and Lakshmana at king Janaka’s palace.	King Janaka’s palace
2) King Janaka relates the story of how he found Sita while he was ploughing the fields.	Fields
3) He brings the child home to his queen	Queens chamber

4) The child grows up into a lovely young maiden	Queens chamber
5) Janaka fetches and shows Shiva's bow to the princes	Palace courtyard

Event one and five belong to story 1 and events 2,3 and 4 are a flashback

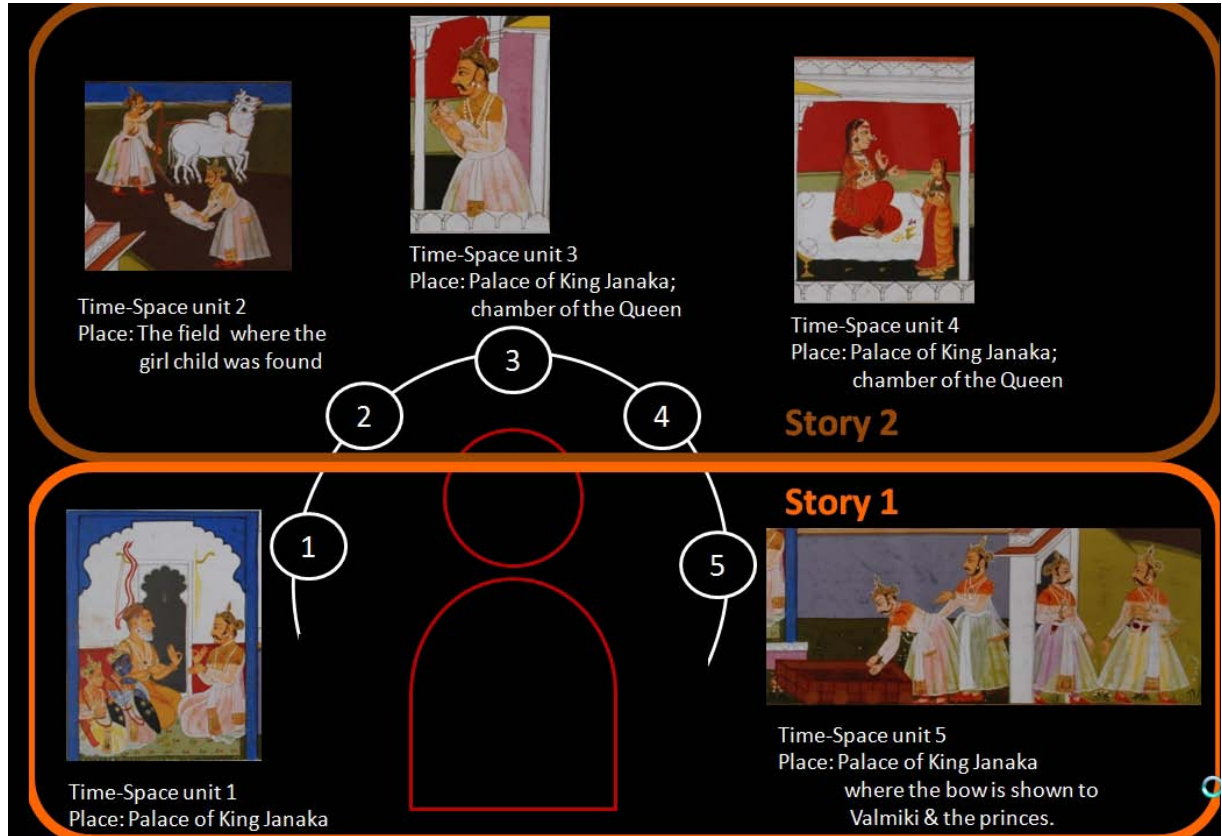


Fig. 5A.E9: Directions in which a figure can move with reference to the space it occupies.

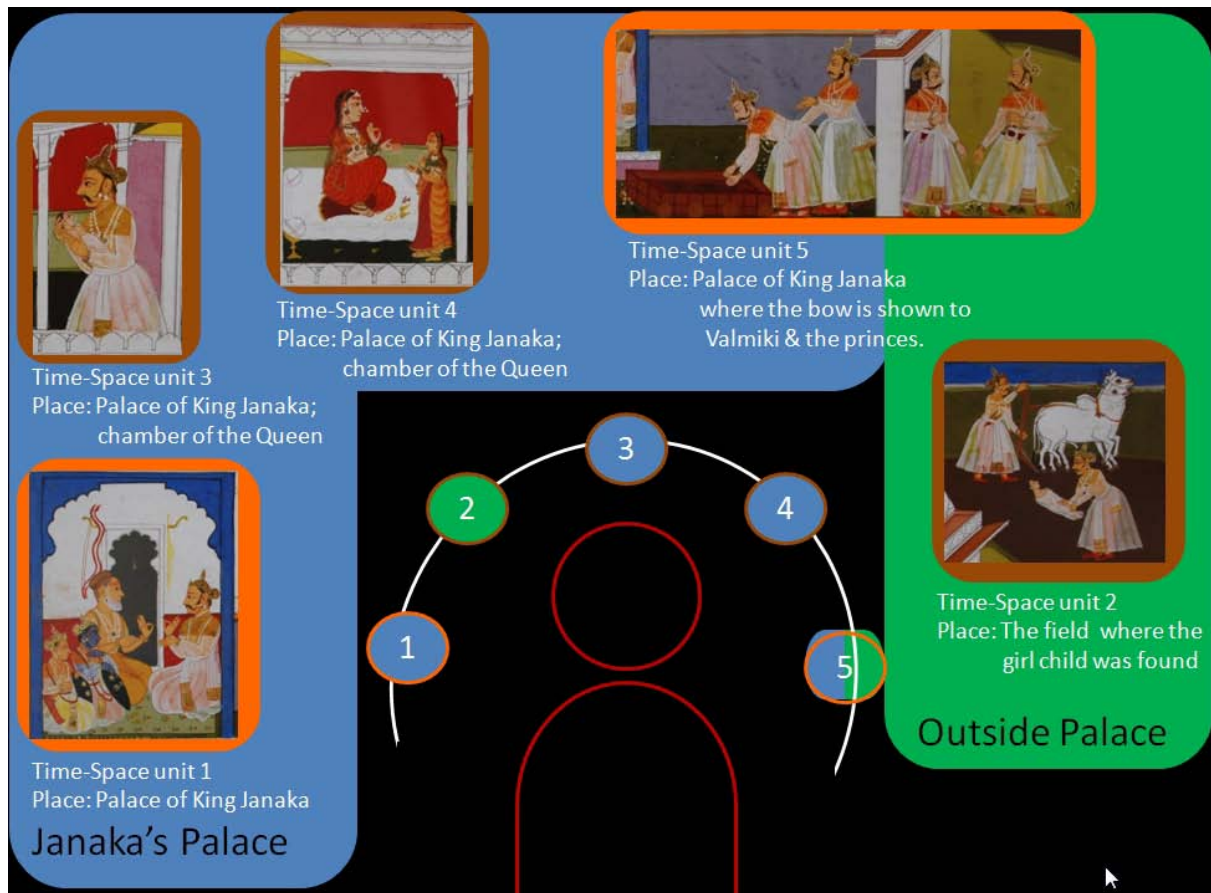


Fig. 5A.E10: Directions in which a figure can move with reference to the space it occupies- 2.

The designer has the task of representing five events that took place at at four different locations. Illustrated in figure x is the schematic division of the two stories and the order of the events. the figure in black with the red outline is the designer who tries to orient the events in a systematic format. The designer has the choice of 1) arrange the moments following the chronological order disregarding the location where it occurred as show in figure x or 2) arrange the compositional story-space in a schematic representation of location where the vents unfold. In this case the designer seems to have made the second choice.

The events that happened indoor at Janaka's Palace are chunked together and the events that happened outside are similarly chunked. Figure x is a diagrammatic representation of the grouping. The events that occur inside the palace are placed on a blue background and the events that occur outside are placed on a green background. The fifth event occurs partly in the palace courtyard and partly outside is indicated accordingly. Thus we have a scheme of location-wise composition. The designer then proceeds to juggle these around and can try out various variations of arranging the locations in the story-space. In this case the designer devices a schematic presentation of the three locations. He places the room where king Janaka talks to his guest adjacent to the queens chamber. These two rooms signify the palace.

The rest of the space signifies the area outside the palace courtyard. Seen in figure x is the schematic chunking of events that happen in certain locations. Thus the chronology of the events is sacrificed to the arrangement of events according to the location where they are thought to have taken place.

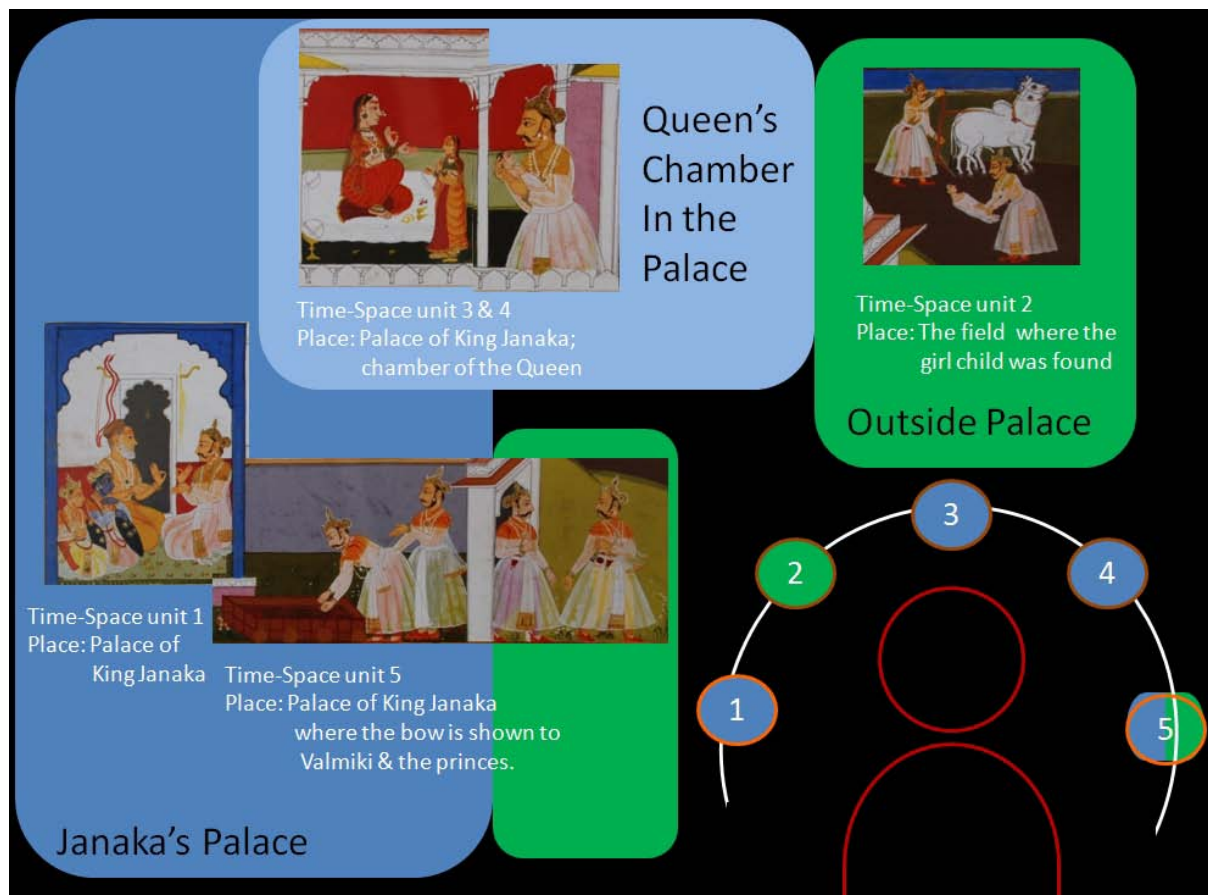


Fig. 5A.E11: Directions in which a figure can move with reference to the space it occupies- 3.

Thus we finally have the outcome of this exercise figure x a location based arrangement of events in the story-space.

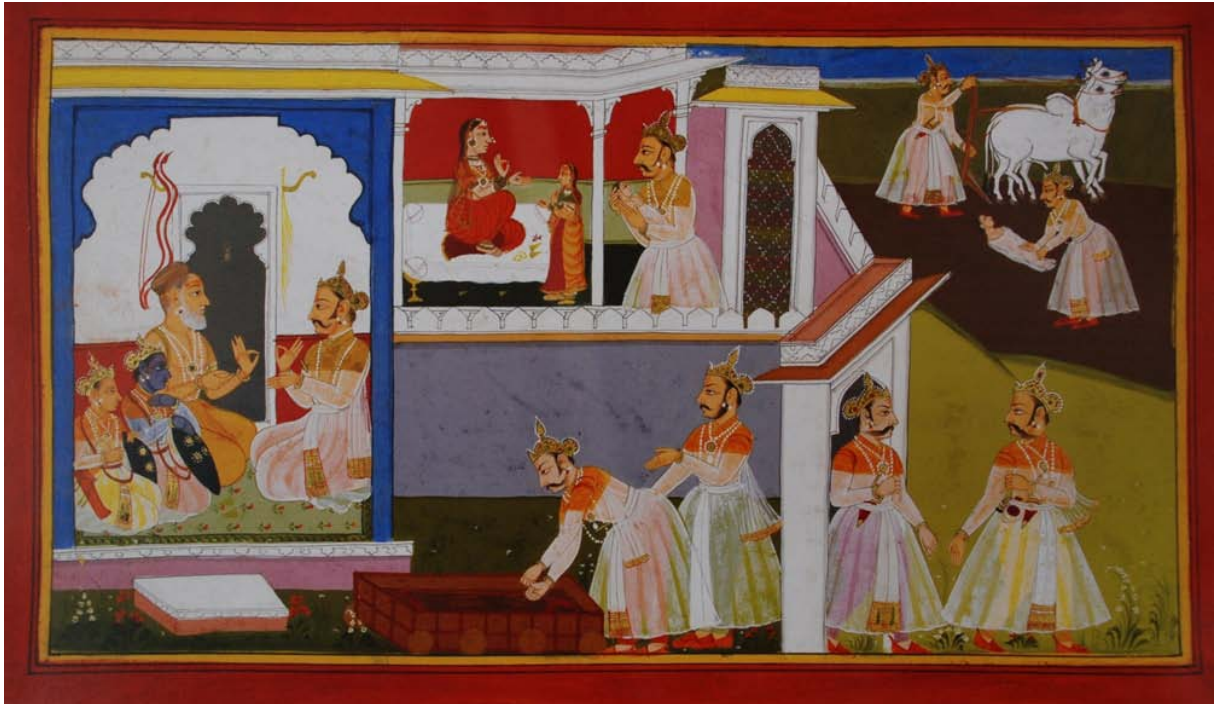


Fig. 5A.E12:The Final SVN.

Common Unified Landscape

Another strategy used by designers is to place the various events on a common unified landscape. Since all the events in question unfold at the same place for example in the image below the six events unfolds in the Garden of Eden; the designer places them on a unified landscape. An example of this type is the SVN 'Adam and Eve' by Lucas Cranach.



Fig. 5A.E13:SVN- Adam and Eve by Lucas Cranch.

APPENDIX 5A – F

Setting

Types of Setting

A few critics have proposed categorizations of the way in which setting may be related to plot and character (ibid,:143). Chatman introduces us to five types of settings proposed by Robert Linddell²²⁴. We found these to be helpful in establishing relationships between character and plot in SVN as well. As Linddell's types are based in the context of literary studies we cannot adopt them as they are for SVN. We therefore use Linddell's types as a point of takeoff for our own categorization of setting types. Accordingly 4 types of setting have been identified that vary in the amount of information provided viz. Neutral, Symbolic, Utilitarian & Descriptive.

Neutral: The setting in this case does not matter or is not shown possibly due to the following reasons. 1) The location or place where the event occurred does not matter or is not important enough. 2) The designer's intention is to highlight the action rather than the location of the event. In the example below titled 'Krishna kills the elephant Kuyalayapida;



Fig. 5A.F1: Krishna Kills the Elephant Kuvalayapida.

we see Krishna (the Fig. 5A.F1 who stands on the dead elephant) and Balarama (who steps over the head of the dead elephant) holding a tusk each taken from the late elephant gesturing to each other. As the story goes...

²²⁴ Robert Linddell in Chapter 6, *A Treatise on the Novel* (London, 1947) distinguishes five types of settings concentrating on natural setting.

'The first, or utilitarian, is simple, low keyed, minimally necessary for action, and generally untouched by emotion. The second, or symbolic, stresses a tight relation with action; here setting is not neutral but like the action. Linddell's third type is "irrelevant"; the landscape is not supposed to matter. The characters are not particularly conscious of it. The fourth is "ironic", where the setting jars with the character's emotional state or prevailing atmosphere. The fifth types is "kaleidoscopic", a rapid shifting back and forth from the outside physical world to the world of the imagination (Chatman, :143).

‘At the entrance to the arena where Kamsa was himself seated, the *Bhagavata Purana* says, he had placed his great elephant, Kuvalayapida, massive as a mountain and fearsome as Kala the god of death. When Krishna and Balarama moved up to enter the arena, the driver (*mahout*) of the elephant brought Kuvalayapida to block their path. Angrily Krishna asked the *mahout* to move the elephant; instead the mahout used his goad on Kuvalayapida to enrage him against the two boys. Seeing no way out Krishna advanced, determined “to teach both the mahout and the elephant a lesson.” (What followed was a duel between Krishna and the elephant, which ended with Krishna toppling the mighty animal). Then Krishna jumped on his (elephant’s) back and with a powerful heave pulled out the two white tusks which he and Balarama then wielded as weapons to kill Kamsa’s soilders and eventually Kamsa himself (Goswami, .

In the SVN are presented with the outcome of the battle with the elephant at the end of which the massive animal and its mahouts lay slain at the feet of the victorious heroes. The background is devoid of even the ground line. The bright yellow colour sets off the event. The reason for the selection of this particular colour could be its association with Vishnu but his is just a possible guess. The viewer is given no clue as to where this event takes place and under what circumstances.

Another example of the same type of setting is taken from the book ‘Tiget on a tree’. In this particular visual only the actors are shown, there is no visual clue as to where this event takes place.

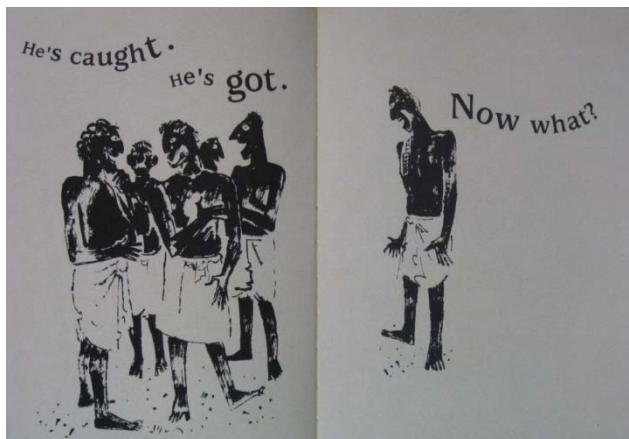


Fig. 5A.F2: VN from the book *'Tiger on a Tree'*.

Symbolic: Where some signifier is used to signify the location and place where the event unfolds. Unlike utilitarian setting in symbolic setting the signifier stands for or signifies a larger category or idea and must be interpreted as such. Esther Jacobson in her paper titled ‘Structure of Narrative in early Chinese pots’, describes the zoomorphic beginnings of

narrative structuring as represented by a footed basin from the Musee Guimet, formerly in the Wannieck collection.

‘Within its bowl, rows of alternating fish (seen from the side) and turtles (seen as if from above) suggest a watery region, while around the uppermost part of the interior, stamped profile ducks imply the bank of a pond. Around the top edge of the vessel lip, incised stags run from left to right. The use of zoomorphic motifs to create a metaphor for a watery environment is not original here.ⁱ But the Wannieck vessel is different: its bands of dragons and stamped animals contain the emblems of a complete landscape. (...) stags, birds, fish, and turtles suggest forest, margins of marshes, and water itself. If one were to reason that landscape could be represented by its inhabitants, rather than by its contours, then this basin would offer a remarkably coherent landscape’ (Jacobson, 1984: 69).

An example of this kind of setting can be seen in one of the manuscript covers that depicts the Buddha’s former life as Dhammassonda. In the story there is a mention of the principal actor going to the forest. This event is represented at the left side of visual. There are two trees that signifies the forest.



Fig. 5A.F3: The Buddha’s former life as Dhammassonda. 2 manuscript covers, Sri. Lanka.

Utilitarian: Is simple, low key, minimally necessary for the action. Only the most essential indicators are provided to give a clue to the location and place where the action or the



Fig. 5A.F4: An example of a Utilitarian setting.

circumstances under which the event unfolds. The image Fig.5A.F4 is an example of this kind of setting.. Represented in the visual is a imaginary incident. An account of this incident is provided by B. N. Goswamy.

Shiva, the divine mendicant, is seated with his consort Parvati in his favourite abode the Kailasa: as a recluse he is naked except for his loin cloth, in this instance a snake, he being their Lord and wholly comfortable with them. (...) While they are thus seated, Vishnu comes visiting unexpectedly. But Vishnu's mount (vahana) is the great sun-bird. Garuda, a natural enemy of snakes. As soon as Vishnu alights from Garuda, the bird advances instinctively toward the snake around Shiva's loins and, seeing this the snake hurriedly leaves Shiva's middle and decides to fend for itself by rushing into an anthill. Parvati notices this, and concerned for her husband's modesty, she quickly averts her face even as she tears a strip of cloth from her sari and offers it to Shiva to cover himself, however tentatively. Vishnu looks on with benign amusement (Goswamy)

With regard to a setting only the basic objects are provided to help build a *fakir's* situation. Shiva's seat is of a tiger skin, placed under a tree for shade. A calabash lies next to him, a small fire burns for warmth. Shiva's vehicle the Nandi stands behind the tree eating from a flat vessel. An ant hill is strategically provided for the snake around Shiva to make its exit. Thus this kind of setting can be described as a utilitarian setting.

Another example of a utilitarian setting is a visual from the book *Tyltyl's Adventure*. Seen here in figure x ,we are shown a big fish as he eyes the turtles hungrily.

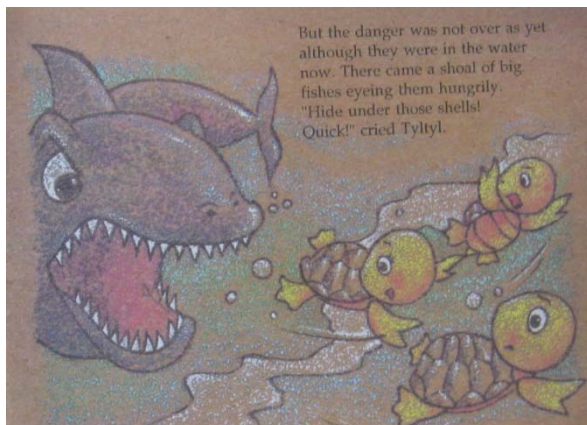


Fig. 5A.F5: An SVN from the book 'Tyltyl's Adventure'.

The setting is just indicative enough that this event is set in deep seas where dangerous fishes lurk.

Descriptive: Here the setting is provided in elaborate detail. The designer paints a vivid picture of the location and place where the event unfolds. It is detailed to an extent that it gives the illusion of the real place. A good example of this type of setting is seen in visuals from the book ‘The Fortune Teller’. Illustrated in figure x is an example from the book. We are presented with the principle actor in the act or hurrying (almost running) on a street in a village in Africa. The setting is detailed and the designer leaves nothing to imagination. It is as if the viewer is transported into an actual village in Africa on any other day. The true to life details are commendable.

A descriptive type of setting supplies much more information about the location and place than is sometimes described in the text. In this particular Example we see a village market scene, the time of day could be late morning or early evening (reading from the shadows that fall on the ground). People go about their routine work, with children playing and traders conducting business. As he rushes past two children as they turn inquisitively to observe the principle actor as he rushes forward.

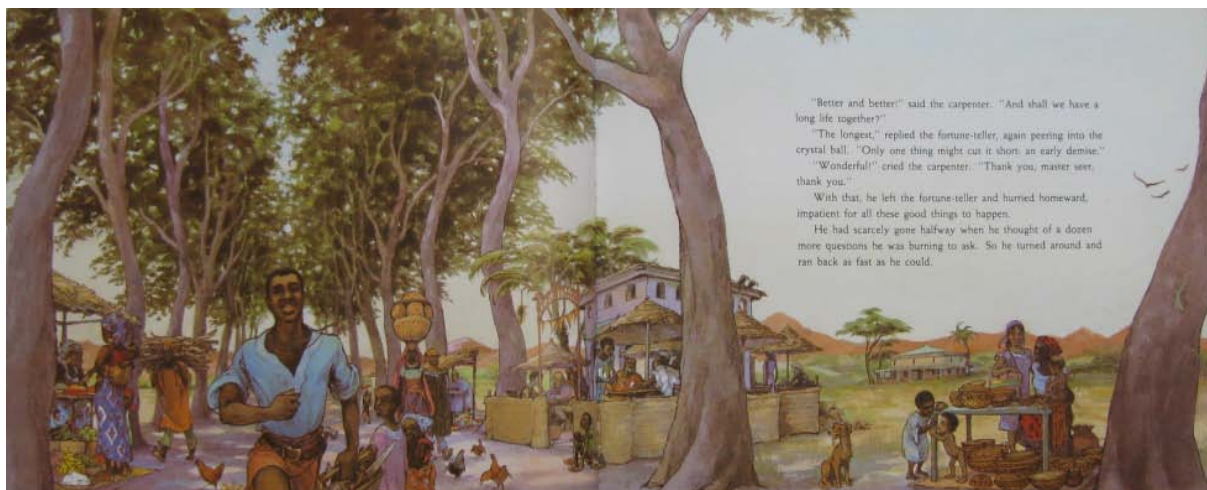


Fig. 5A.F6: A visual from the book 'The Fortune Teller'.

It must be noted that the types of setting presented above do not exist in watertight compartments and may be found in isolation or in combinations. For example a SVN can be a combination of symbolic and utilitarian setting.

Techniques of Visually Representing Setting

Designers use certain techniques to visually represent the settings for an event in a SVN.

There are two types of techniques that are employed i.e. Neutral or Metaphor Based Setting

Neutral: A neutral setting is one where the ground is left totally blank or giving a uniform colour fill or a texture is used. Neutral technique is employed when the *Neutral type* of

setting is portrayed. In presenting a flat background the designer leaves it up to the imagination of the audience to visualize the place. Place here is an abstract concept that is to be understood. The absence of a figurative background gives the action taking place prime place of importance.

Metaphor Based Setting: The scenes in which characters function in an SVN are transformed into the setting by constructing the background into a scene to display and specify the time and place. A number of metaphors are employed to create a setting suitable for the event. We will explore some of the metaphors here.

Realistic Scene Setting:

In this kind of scene setting, the artist may visualize an actual place where the event could have occurred. He may render the background as lifelike as possible based on the reference of an actual place he has in mind. An apt example of this kind of setting is the visual from the book 'Franklin's Blanket'. The designer has modelled the setting to closely resemble the room of a child.



Fig. 5A.F7: A visual from the SVN 'Franklin's Blanket'.

Another example of this kind of setting can be seen in the graphic novel 'A Christmas Carol'.



Fig. 5A.F8: A visual from the SVN 'A Christmas Carol'.

Topographical Scene Setting:

The designer may also use the metaphor of a location of place in the topographical sense and place the events that occur in a particular place where it is supposed to have happened. As seen in the example below. The designer has constructed a garden which is supposed to signify the Garden of Eden. The artist has illustrated a realistic garden setting that looks

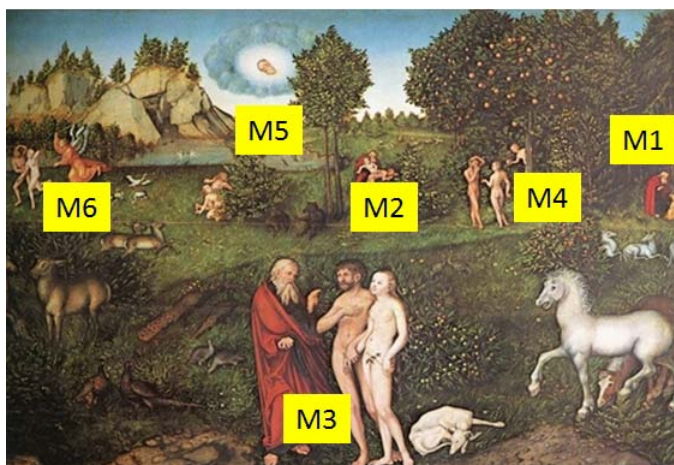


Fig. 5A.F9: "Adam and Eve", painted by Cranach d. Ä. Lucas,

almost photographic. Within it are placed the events that occurred in various places that the designer imagined them to have taken place. Thus the viewer is presented the events of the story not to be read in a sequence or chronological order but by identifying the event based

on the actions and gestures of the actors. Thus the moments that represent the events are arranged as shown in figure x.

Another excellent example that demonstrates this technique is a SVN called 'Life of Christ' by Memling. In the SVN (Fig.5A.F10)



Fig. 5A.F10: Setting in the SVN 'Life of Christ' by Memling.

he uses his town as a reference within which to unfold the journey Christ undertook to Mount Calvary famously known as the fourteen Stations of the Cross. The events are distributed around the town.

Stage -Show Setting:



Fig. 5A.F11: Stage Show Setting.

Another metaphor used by artist is what we will call Stage Show Setting. This technique requires one to visualize the story-space as a stage where the story is being enacted. In Fig. 5A. F11 one can actually see indicators that signify the existence of a stage. This helps the viewer to read the SVN accordingly. One could read the row or patterns to be the tasselled

piece of decoration used to decorate the front face of the stage, which can still be seen in stages constructed for the enactment of the Epics in villages in India.

Plan Based Setting:

An interesting manner of constructing a setting is to indicate in a schematic format of the area where the event takes place, its position relative to other areas where various events of the story unfold. Plan in this case is not a restrictive term but is used to signify any kind of diagrammatic representation of the setting.

Diagrammatic Plan Setting

Here the intention of the designer is to show how the events of the story unfolded and therefore uses a diagrammatic schema to represent the SVN.

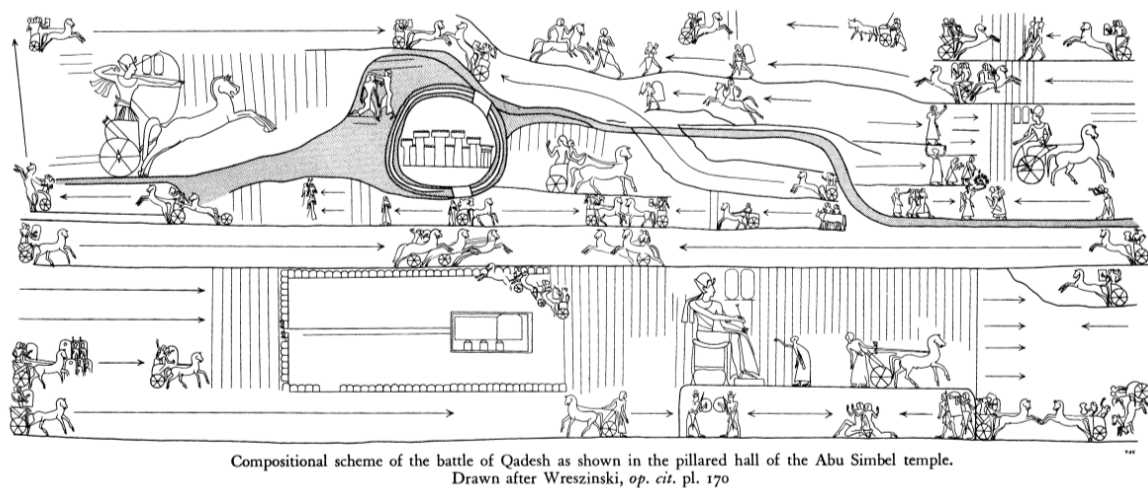


Fig. 5A.F12: Diagrammatic Plan Setting.

APPENDIX 6A – A

SVN Analysis Tool: Exhaustive

The SVN Analysis tool was also developed at a micro level for a detailed investigation of the SVN. The tool is developed to cater to the SVN sporting a single moment and also the SVN that showcases multiple moments. Presented below are the tools.

SVN Analysis Tool: Exhaustive (Single Moment iUnit)

SVN No.	Title:		
Element Categories	Sub categories	Variations	Sub Variations
Key Elements I MOMENT	Event	Single Event	
	Moment	One visual moment	Represents One Event
	Single Moment Type	Core Moment	
		Filler Moment	
Key Elements II ACTOR	Principle Actor	Voice	Direct Voice
			Indirect Voice
		Appearance	Shown Once
			Conflated
			Repeated
		Action	In State
			In Action
			In Continuous Action
	Support Actor	Voice	Direct Voice
			Indirect Voice
		Appearance	Shown Once
			Conflated
			Repeated
		Action	In State
			In Action
			In Continuous Action
	Supplementary Actor	Voice	Direct Voice
			Indirect Voice
		Appearance	Shown Once
			Conflated
			Repeated
		Action	In State
			In Action
			In Continuous Action
Key Elements III TIME	Conceptual Narrative time	One point of time	One Moment Unfolds
Key Elements IV SPACE	Location / Place	A particular place	
	Conceptual Narrative Space	One Specific space	
	Arrangement of Moment in	Moments comfortably arranged	

	Space	Moments compressed into a unit of space	
		Synoptic moments	
	Compositional Space	Single unit of space	
	Borders and Limits	Visible Frame	
		Limits	
	Setting	Neutral	
		Scene setting	
Presentation Devices VI Representation Format	Scheme of Presentation	Schematic	
		Representational	
	Graphic Cues	Colour	
		Shape	
		Size	
		Gestalt	
		Point of View	
		Foreground / Background	
Vectors			
VII Relationship to Text		Symmetric Interaction	
		Enhancing Interaction	
		Complementary Interaction	
SVN Structure	Principles of Ordering	Sequential Order	
		Chronological Order	
		Geographical Order	
		Architectural Order	
		Hierarchical Order	
	Navigation types Principle of organization of a narrative (Manner in which the relationship between the moments are made)	A point of time	
		Multiple points of time	Flow of time suggested by repetition of Principal Actor
Flow of time suggested by presentation of circumstantial evidence.			

SVN Analysis Tool: Exhaustive (Multiple Moments iUnit)

SVN No.	Title:		
Element Categories	Sub categories	Variations	Sub Variations
Key Elements I MOMENT	Event	Single Event	
		Multiple Events	
	Moment	One visual moment	Represents One Event
		Multiple visual moments	Represents One Event
			Represents Many Events
	Multiple Moment Types	Moments to be read as successive	
		Moments to be read as concurrent	
Key Elements II ACTOR	Principle Actor	Voice	Direct Voice
			Indirect Voice
		Appearance	Shown Once
			Conflated
			Repeated
		Action	In State
			In Action
			In Continuous Action
Key Elements III TIME	Conceptual Narrative time	One point of time	One Moment Unfolds
			Many Moments Unfold
		Linear time (sequence of events)	
		Discrete time (sequence not mentioned)	
	Timeline arrangement	Moments spread out	Linear
			Z Shaped
			S Shaped
			C Shaped
			D Shaped
			N Shaped
			Random
		Moments layered	Front to Back
			Back to Front
	Temporal Movement	Clearly communicated	
		Not clearly communicated	
Key Elements IV SPACE	Location / Place	A particular place	
		Different places	
	Conceptual Narrative Space	One Specific space	
		Relative spaces	
	Arrangement of Moments in Space	Moments comfortably arranged	
		Moments compressed into a unit of space	
		Synoptic moments	

	Borders and Limits	Visible Frame	
		Limits	
	Compositional Space	Single unit of space	
		Single unit of space divided Implicitly Gestalt organizational principles	
		Explicitly divided Space	
	Space dividing devices	Dividers	
		Panels	
	Setting	Neutral	
Scene setting			
Presentation Devices V Strategies of ORDERING	Moments on the Narrative Timeline	Time Scale Based	Clockwise
			Anti Clockwise
		Chronology	
		Metaphor based	
	Moments in compositional space	Hierarchy	Character based
			Event based
			Location based
		Metaphor Based	Stage show metaphor
			Writing style metaphor
			Map metaphor
		Topographic	
		Boustrophedon	
	Architectural		
Presentation Devices VI Representation Format	Scheme of Presentation	Schematic	
		Representational	
	Graphic Cues	Colour	
		Shape	
		Size	
		Gestalt	
		Point of View	
		Foreground / Background	
		Vectors	
VII Relationship to Text		Symmetric Interaction	
		Enhancing Interaction	
		Complementary Interaction	
Structure	Unit to Unit interaction type	Repetition to indicate movement in time across places	
		To indicate movement in time in the same place	
		Change in state	
		Cause and Effect	
		Zooming in / zooming out effect	
		Same object / scene presented from different view points	

	Principles of Ordering	Sequential Order	
		Chronological Order	
		Geographical Order	
		Architectural Order	
		Hierarchical Order	
	Navigation types Principle of organization of a narrative (Manner in which the relationship between the moments are made)	A point of time	
		Multiple points of time	Flow of time suggested by repetition of Principal Actor
			Flow of time suggested by presentation of circumstantial evidence.

APPENDIX 6A – B

List of the 70 samples analyzed.

SVN No.	Title	Place	Genre	Medium	Time period
001	Watson and the Shark	England	Fact	Oil on Canvas	1963
002	Grabow Altarpiece	Europe	Biblical	Paint on wood	1379-1383
003	The Dance of Salome	Europe	Biblical	Tempera on panel	1609
004	The Temptation of Moses: Bearer of the Written Law	Italy	Biblical	Fresco	1481/82
005	The beginning of the Narran lake	Australia	Folklore	print	1953
006	First Episodes in the Tale of Nastagio degli Onesti	Europe	a novella in Boccaccio's Decameron	Tempera on panel	1483
007	Dream of Innocent III	Europe	Religious	Fresco	1296
008	Scenes from the Passion of Christ	Europe	Biblical	oil on panel	1470-71
009	Four Scenes from the Early Life of Saint Zenobius	Europe	Religious	Tempera on wood	About 1500
010	Black Ship Scroll, Commodore Perry and the opening of Japan	Japan	Factual	Japanese Emaki Scroll, painting	1854
011	Mary Poppins	Europe	Movie Poster	Print	1964
012	The Lion and the Mouse		Aesop's Fables	Picture disc record, Print	1940
013	As you sow, so shall you reap	India	Aesop's Fables	Print	1994
014	Codex Bodley	Mexico	Mixtec Mythology	Mixtec Codex, Painted Parchment or paper	sometime after A.D. 1500
015	Cinderella	Europe	Fairytale	Print	1964
016	Goldilocks and the Three bears	Europe	Children's story	Print	-
017	Ravana shaking Mount Kailasha	Cambodia	Hindu Myth	Sculpture	10th century
018	Puss in Boots	India	Fairytale	Print	
019	The Four Sisters from Tales of Deltora	U.S.A	Fantasy	Print	2006
020	A Christmas Carol	India	Graphic Novel	Print	
021	The story of Cupid and Psyche part 1	Europe	Greek Myth	tempera on panel	1473
022	Air crash in Pakistan	Pakistan	Fact	Digital	2010
023	Odysseus and Polyphemus	Europe	Greek Myth	A Spartan cup	6 th century B.C.
024	The killing of Troilus	Europe	Greek Myth	Francois Vase	
025	Scenes from Odyssey	Europe	Greek Myth	The Megarian bowls	
026	The killing of the Wooers	Europe	Greek Myth	Vase Painting	5 th century B.C.
027	The Medea of Euripides	Europe	Greek Myth	Vase painting	4 th century B.C.
028	Circe with companions of Odysseus	Europe	Greek Myth	Attic black-figure vase	-
029	Scenes from Euripides' <i>Alcestis</i>	Europe	Greek Myth	Cannes sarcophagus	-
030	Jagat Singh's Ramayana	India	Hindu Myth	Paper	-
031	Dipankara Jataka	India	Jataka	Sculpture	-
032	Quail Jataka	India	Jataka	Sculpture	-
033	Vessantara Jataka	India	Jataka	Sculpture	-

034	Vessantara Jataka	India	Jataka	Sculpture	-
035	The story of Nanda	India	Jataka	Sculpture	-
036	The Great Departure of the Buddha	India	Jataka	Sculpture	-
037	The Vessantara Jataka	India	Jataka	Sculpture	-
038	Mahakapi Jataka	India	Jataka	Sculpture	-
039	Chaddanta Jataka	India	Jataka	Sculpture	-
040	The miracle at Sravasti	India	Jataka	Sculpture	-
041	Krishna & Mount Goravdhana	India	Hindu Myth	Gouache on paper	4 th quarter of the 18 th c
042	The slaying of the demon Aghasura	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
043	The birth of Twilight	India	Hindu Myth	Gouache on paper	2 nd quarter of the 18 th c
044	The Emergence of Virabhadra of awesome appearance	India	Hindu Myth	Gouache on paper	2 nd quarter of the 18 th c
045	Section from the "Book of the Dead" of Nany	Egypt	Egyptian Myth	Painted and inscribed papyrus	ca. 1040–945 B.C.
046	Disciplining Children - Codex Mendoza	Mexico	Ritual	Painting	1535-1550
047	Queen of Sheba Legend	Ethiopia	Legend	Painting	Unknown
048	Portion of the Joshua Roll	Europe	Biblical	sheep Vellum	9th & 10th Centuries
049	From the Haggadah, a Hebrew Manuscript	Iran	Biblical	Paint on Paper	14 th century
050	The Standard of Ur	Mesopotamia	History	Wood & shell	c.2700BC
051	The hunchback Khubja and Krishna	India	Hindu Myth	Gouache on paper	3 rd quarter of the 16 th c
052	“Cool moon rays scorch him”	India	Hindu Myth	Gouache on paper	3 rd quarter of the 18 th c
053	The Fox and the Drum	Iran	Animal Fable	Paint on Paper	1333
054	Ruslan and Ludmila	Russia	Fairytale	Lacquer on paper-mache Box	2009
055	The Townsman Robs the Villager's Orchard	Iran	Persian literature	Watercolour on paper	1556–65
056	Scenes from The Tale of Genji	Japan	Fiction	ink, color and gold leaf on paper	18th Century
057	Snowmaiden	Russia	Fairytale	Lacquer on paper-mache Box	2008
058	Vamana Avatara	India	Hindu Myth	Phad Painting	Vamana Avatara
059	Cain and Able	Florence	Biblical	Gilt bronze	1425–52
060	Adam & Eve	Florence	Biblical	Gilt bronze	1425–52
061	Birth in a Palace	India	Factual	Paper	1760-1770
062	Telamon's army enters Troy	France	Historic	Paper	1410-1411
063	The fainting of Laylah and Majnun	Iran	Fiction	Paper	1550-1600
064	Ali Beheading Nadr ibn al-Harith in the Presence of the Prophet Muhammad	Turkey	Historic	Paper	1594
065	Bayeux Tapestry	U.K.	Historic	tapestry	1070s
066	Manuscript cover with scenes from the Samuggajataka	Sri Lanka	Jataka	Gouache on wood	Mid-19 th century
067	Shakyamuni Buddha with Scenes of his former lives	Tibet	Buddhist	Gouache on cotton	Late 17 th to early 18 th century
068	Calvin and Hobbes	U. S.A.	Comic	Paper	1988

069	The previous lives of the Buddha, Lion and Tiger	Burma	Buddhist	Ink on paper	Mid 19 th century
070	A novelist's dream of becoming Kannon	Japan	Fiction	Woodblock print	1791

APPENDIX 6A – C



Fig. 6A-A.1: Rustam and the White Div



Fig. 6A-A.2: Rustam and the White Div



Fig. 6A-A.3: Rustam and the White Div



Fig. 6A-A.4: Krishna waiting for Radha in the forest in the moonlight

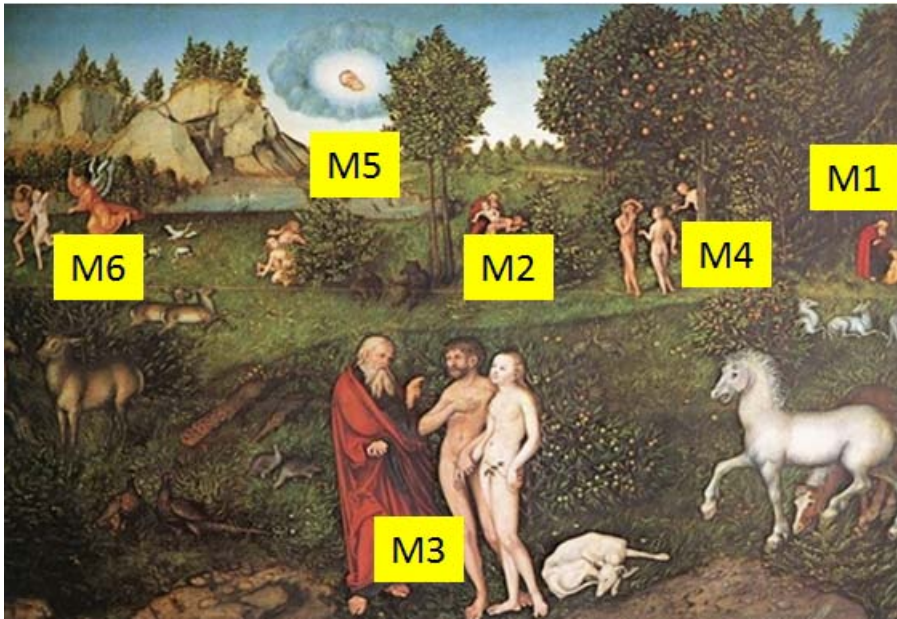


Fig. 6A-A.5: Adam and Eve



Fig. 6A-A.6: Vishnu in Matsya Avatara

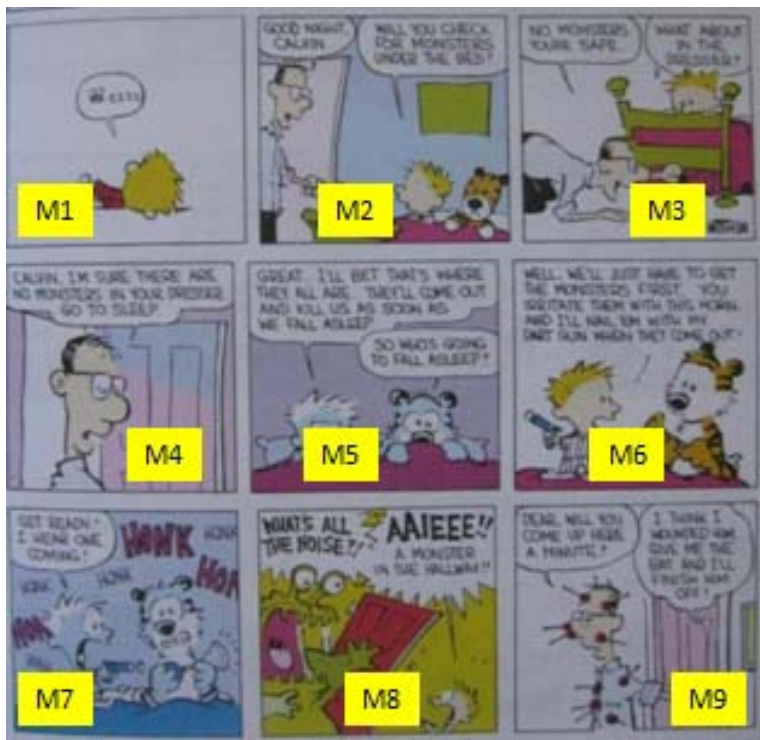


Fig. 6A-A.7: A page from Calvin and Hobbes



Fig. 6A-A.8: The miracle of St. Domenic

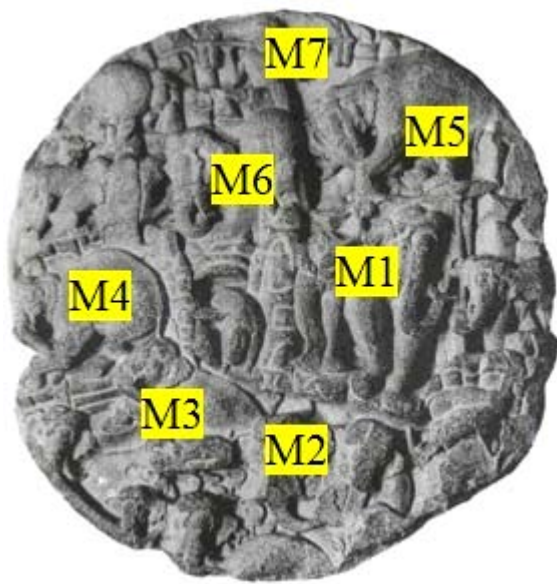


Fig. 6A-A.9: The Chaddanta Jataka



Fig. 6A-A.10: The Dipankara Jataka

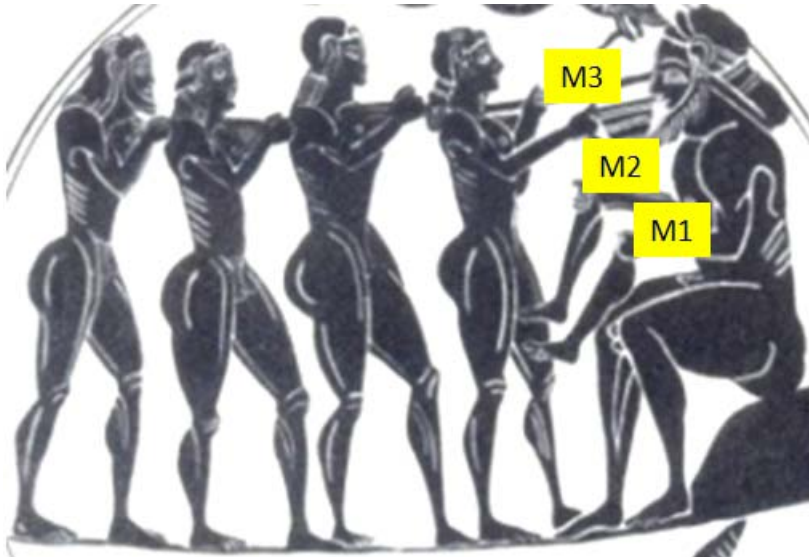


Fig. 6A-A.11: Odysseus and Polyphemus

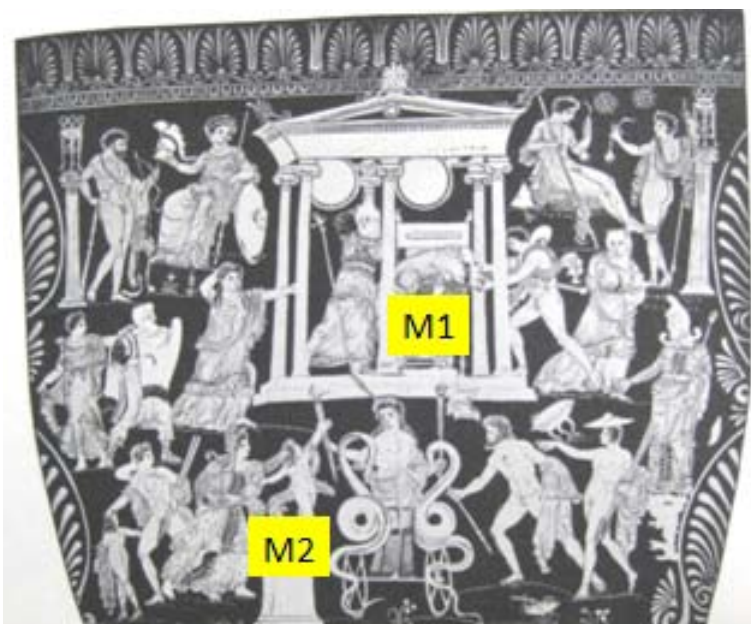


Fig. 6A-A.12: Scenes from Medea

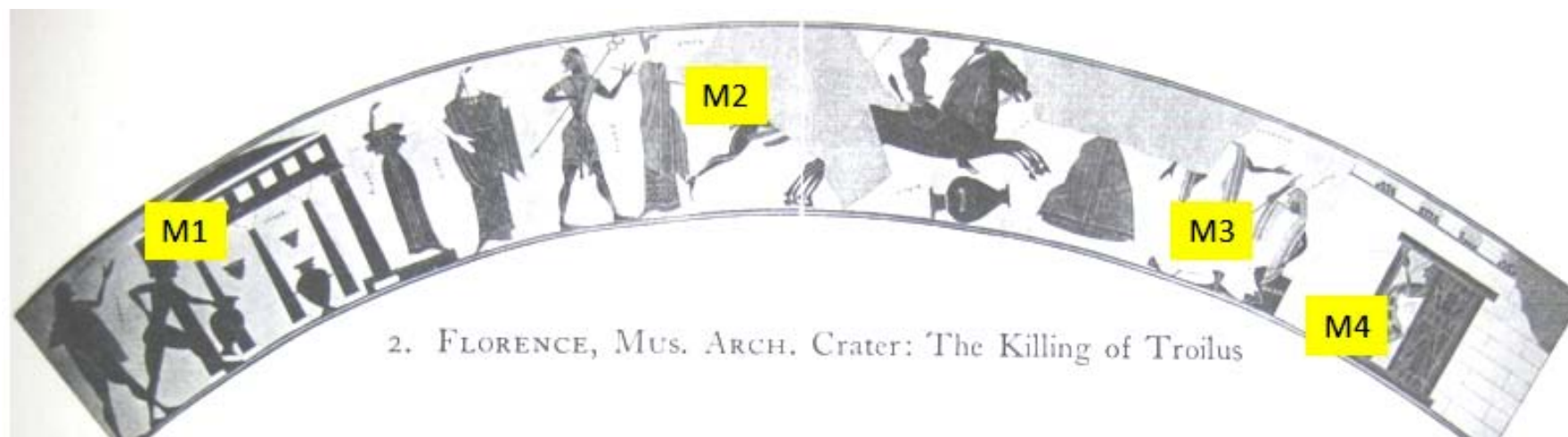


Fig. 6A-A.13: The Killing of Troilus

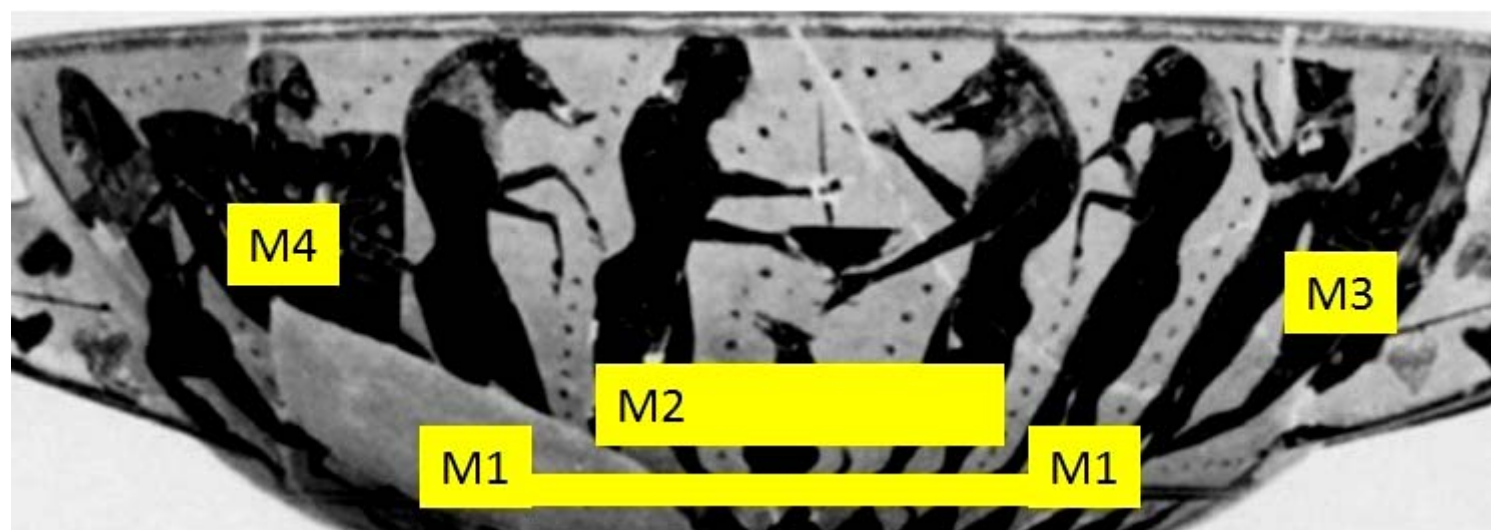


Fig. 6A-A.14: Odysseus and Circe

APPENDIX 6B – A

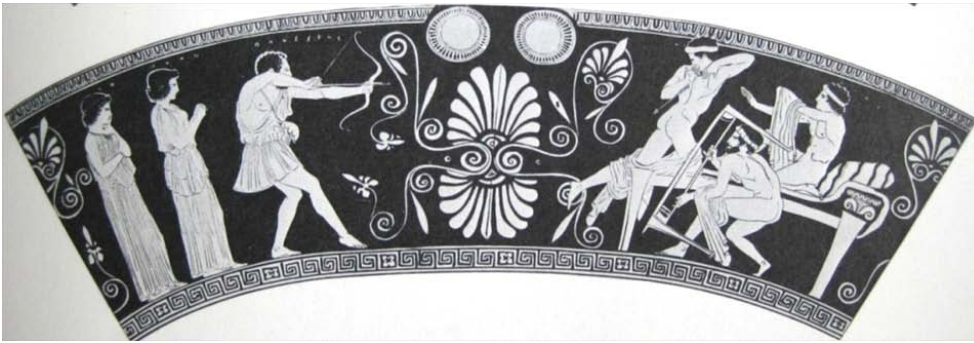


Fig. 6B-A.1: The Killing of the Wooers.



Fig. 6B-A.2: Scenes from the Odyssey.



Fig. 6B-A.3: Vessantara Jataka, Bharut.

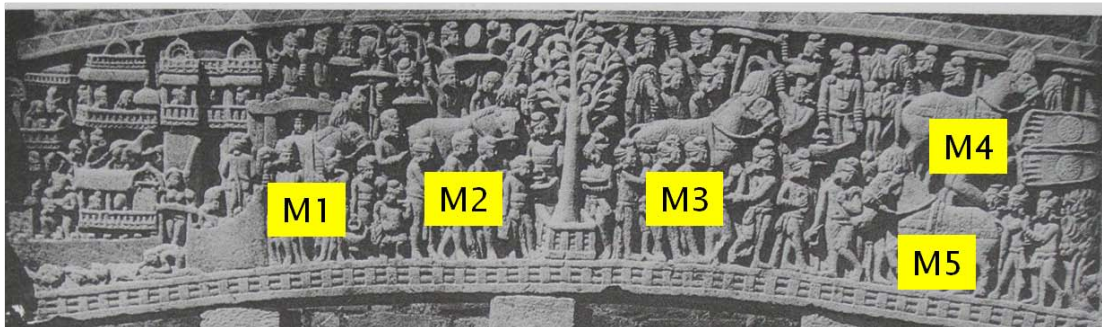


Fig. 6B-A.4: The Great Departure, Sanchi.



Fig. 6B-A.5: Dipankara Jataka.

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