



The Verbal and the Non-Verbal: Reading Graphic Tales

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Abstract : *This study explores the non-verbal language paired with verbal language as a part of linguistic study, its impact on literature and its relevance in the contemporary world through a detailed analysis of three pioneering graphic novels, Art Spiegelman's 'Maus' (1980-1991), Marjane Satrapi's 'Persepolis' (2000-2004), and Amruta Patil's 'Kari' (2012). It aims to analyse the linguistic aspect of visual language in graphic novels and, understand its significance in our digital world. Our objective is to study the combination of visual and verbal language which created a new genre in the world of literature, called Graphic Novels, which is closer to*

common people due to its easy-to-understand language and attention-grasping format.

Keywords: *Visual language, Verbal language, Comic Strips, Graphic Novels, Linguistics, Illustrations.*

Introduction :

Pictures and written words have always been considered two separate forms of communication, that is, non-verbal communication and verbal communication, respectively. While the existence of verbal language is apparent in our daily lives and literature, we are always surrounded by non-verbal language and/or visual stimuli in the form of emojis, traffic signals, graphs, etc., which convey information much easily. The visual language acts as a means of effective communication and is relevant in the contemporary world of emojis, social network and television channels, that is, a digital world, where the attention span of the masses has decreased sharply.

A combination of the visual and the verbal language is found in Graphic Novels that addresses serious social, historical, political and individual issues in an attention-grasping format. Graphic novels emerged out of comic books– a genre which employed the combination of the verbal (dialogues) and the non-verbal (drawing, symbols, images, paintings, etc.) and which gained widespread popularity in the 20th century.

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