



HOW DO WE MAKE CITATIONS WITHIN A COMIC WITHOUT
FLOODING THE PAGE WITH NOTES?

ONE MIGHT NEED TO CITE:



COLOR PALETTE

IMAGE (WHOLE OR PARTIAL)

IMAGE (PARAPHRASE)

VOICE

LAYOUT DESIGN

LINE ART

CHARACTER

TEXT (ORIGINAL)

TEXT (EDITION, TRANSLATION)

TEXT (PARAPHRASE)

LETTERING

SECONDARY SOURCES

WHY NOT JUST TRY
CLASSIC FOOTNOTES?
THEN ALL THE
INFORMATION IS ON
THE SAME PAGE!

OH DEAR.

THE FIRST ISSUE WITH THIS
- HOW TO MAKE THE
NUMBERING STAND OUT?

I'LL START WITH JUST
NUMBERED SUPERScript.

BUT, BY INSERTING
NUMBERS I'VE ALTERED THE
VISUAL PLANE OF THE
COMIC AS WELL.

IT'S STARTING TO LOOK
LIKE A PAINT-BY-NUMBERS.
AND IT'S NOT CLEAR WHAT
I'M TRYING TO ATTACH THE
NUMBER TO. THIS WOULD
BE A PROBLEM WITH
ENDNOTES AS WELL.

THE SECOND PROBLEM
HERE IS WHEN I START
FILLING IN THE NOTES AT
THE BOTTOM OF THE PAGE.
JUST 6 NOTES BEFORE I
PULLED THE PLUG, AND
AGAIN, THE CHUNK OF
TEXT APPENDED AT THE
BOTTOM OF THE PAGES
ACTUALLY CHANGES THE
LAYOUT.

I DIDN'T EVEN FINISH ALL
THE CITATIONS I NEEDED -
WHERE WILL I FIND THE
ROOM?



1 Color palette: CMYK codes?

2 Text (Odo of Chertion)

3 Character (Silas, The Chilling Adventures of Sabrina series)

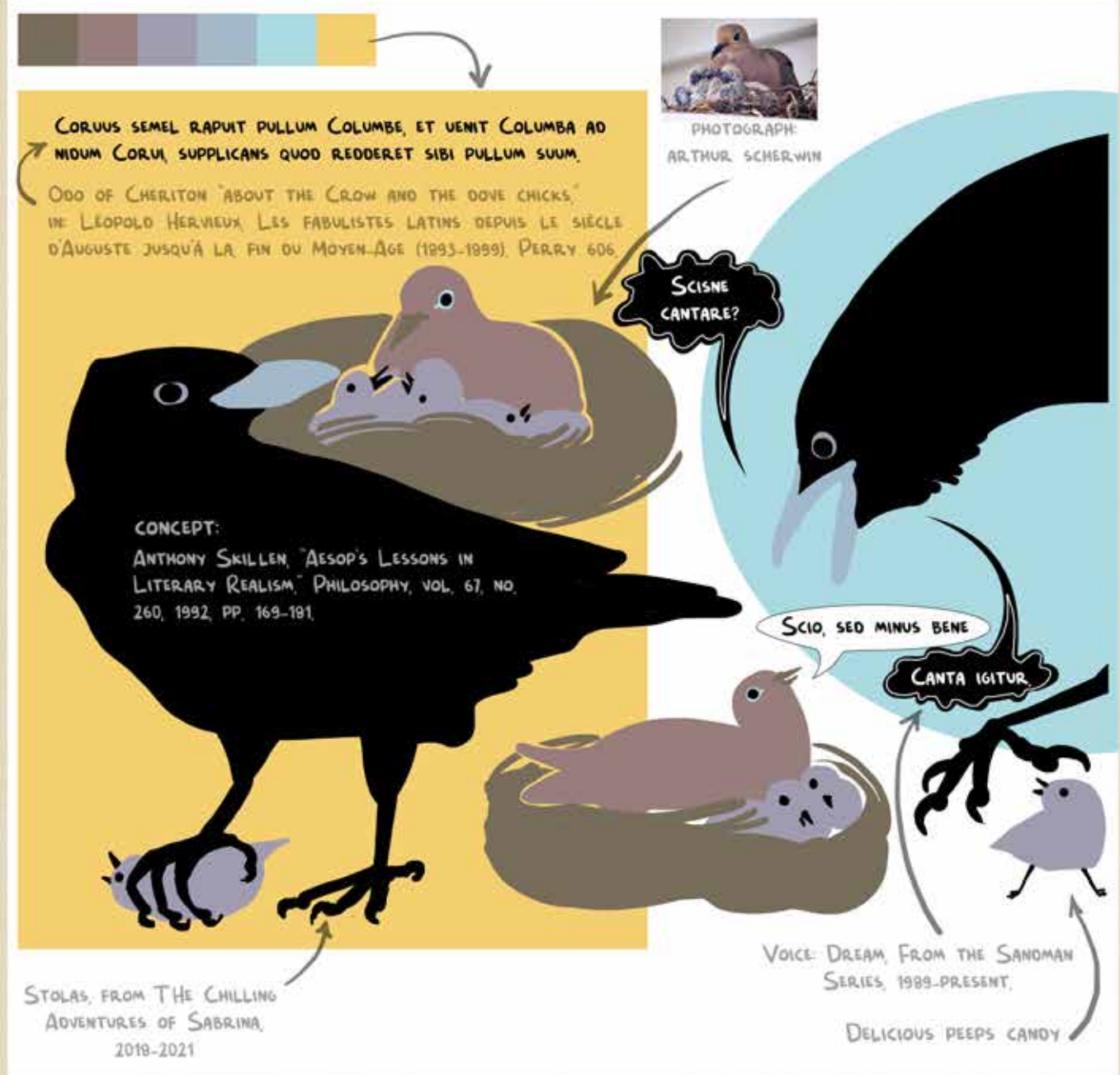
4 Voice (Dream, Sandman series)

5 Picture ('Paraphrase' of a photo)

6 Skillen, Anthony. "Aesop's Lessons in Literary Realism." *Philosophy*, vol. 67, no. 260, 1992, pp. 169-181.

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INCLUDING IN-TEXT NOTES WILL REQUIRE A RESTRUCTURING OF THE PAGE. THERE ARE SEVERAL OPTIONS, BUT I'M NOT CONVINCED THAT ANY OF THEM MINIMIZE THE DISRUPTION.



OBVIOUSLY ARROWS ARE PROBABLY NOT THE BEST CHOICE TO INDICATE WHAT NOTE IS RELATED TO WHAT ELEMENT ON THE PAGE. ONE MIGHT CLAIM THAT THE PROBLEM HERE IS NOT THE STYLE OF CITATION, BUT RATHER THE FACT THAT THE COMIC IS 'TOO IMAGE HEAVY' AND THAT A CITATION APPARATUS WOULD WORK BETTER IN A TEXT HEAVY COMIC.

HOW IS THE COMPOSITION OF A COMIC SERVED BY SHIFTING WEIGHT AWAY FROM THE IMAGES? MUST I EXPLAIN THE VISUAL ARGUMENT VERBALLY?

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WHAT WOULD A TEXT HEAVY VERSION OF THIS COMIC LOOK LIKE, IF I EXPRESSED THE ARGUMENT EXPLICITLY IN TEXT AND VERBALIZED THE USE OF SECONDARY SOURCES?

THE RETELLING OF FABLES REQUIRES CREATIVITY IN THAT "THE TRANSMITTERS ARE NOT ONLY FREE TO CONTEXTUALIZE EACH FABLE DIFFERENTLY, BUT THE PRACTICE REQUIRES NEW CONTEXTUALIZATION EVERY TIME AN ANIMAL TALE IS PASSED ON TO THE NEXT GENERATION OF READERS AND THUS RESHAPED." (IVANOVIC 2017, 705) IN COMMUNICATING A MEDIEVAL LATIN TEXT (ODO OF CHERITON, NO. 40) TO A MODERN AUDIENCE, PROVIDING CURRENT, RECOGNISABLE REFERENCES CAN PROVIDE A KEY TO THE INTERPRETATION OF THE TEXT. IN THE FORMAT OF A COMIC, MANY OF THESE REFERENCES CAN BE PACKAGED IN THE GRAPHICS.



ET CORVUS CUM UXORE
SUA PULLUM COLUMBE
DEVORAUERUNT.

THE VISUAL REFERENCE TO THE VOICE OF NIEL GAIMAN'S CHARACTER DREAM FROM THE SANDMAN COMIC BOOK SERIES BOTH POINTS TO GAIMAN'S OWN BORROWING FROM CLASSICAL LITERATURE (GAIMAN 1999), BUT IT BORROWS THE REFLECTIVE AND MELANCHOLIC, NATURALIST DEMENOUR OF THAT PROTAGONIST.

IN ODO'S TELLING, THE CROW CAN TOO QUICKLY BE SEEN AS A VILLAIN - THE ANTIQUE STANCE CONSIDERED THE CROW A SYMBOL OF MONOGAMY AND FIDELITY (FOUFOPOULOS AND LITINAS 2005, 14). ON THE OTHER HAND, ANTIQUE SOCIETIES ALSO CONSIDERED THESE BIRDS 'IMPURE', IF NOT DOWNRIGHT EVIL (FOUFOPOULOS AND LITINAS 2005, 19) - THIS IS WHY BASING THE DEPICTION OF THE CROW IN THE CHARACTER OF STOLAS, MADAM SATAN'S FAMILIAR IN THE ARCHIE UNIVERSE,



CANTA MELIUS,
VEL PULLUM SIC
NON HABEBIS.

ODO'S FABLE ENDS ON A SAD NOTE AND A WARNING - THAT THE RICH WILL ALWAYS TRY TO 'CONSUME' THE POOR. THIS IS NOT THE PARTICULAR MALICE OF A SINGLE INDIVIDUAL, BUT RATHER A FACT OF NATURE. CAN A GOETIC DEMON HELP ITSELF, ESPECIALLY IF IT CAN BENEFIT NOT ONLY ITSELF BUT ITS FAMILY? THIS STORY FOLLOWS A SET PATTERN FOR AESOP, WHEREIN "THE ACTION LEADS TO A 'REWARD' OR A 'PUNISHMENT' WHICH IS NOT ONLY ITS NATURAL OUTCOME, BUT COMES WITH A PECULIAR AND POETIC APPROPRIATENESS" WHICH IS THE CRUX OF WHAT SKILLEN CALLS AESOPIAN TRADITION'S "GREATNESS" IN ITS "OVERWHELMING NATURALISM". (SKILLEN 1992, 171)



SCIO, SED MINUS BENE

CANTA NATURA

THE FATE OF THE DOVE'S CHICKS IS TRAGIC FOR THE DOVE, BUT DINNER FOR THE CROW, JUST AS THE CROW LOSES HIS MEAL IN OTHER FABLES. THE MESSAGE OF THE FABLE IS NOT INTENDED FOR THE "CROWS" OF THE WORLD, IN THE END. IT IS A WARNING FOR THE DOVES TO BEWARE THE COLD FACTS OF LIFE.



TUNC DIVES VEL PIGNUS RETINET VEL ALITER
AFFLIGIT, ET SIC PAUPEREM DEVORAT.

I WOULD ARGUE THAT THESE FABLES ARE ALSO GENTLY, HELPFULLY BLAMELESS. THE DOVE IS NOT SHAMED FOR HER FOOLISHNESS OR WEAKNESS, AND THE WARNING IMPLIES THAT SHE CAN DO BETTER NEXT TIME. THE CROW IS NOT PUNISHED FOR SECURING DINNER, BUT IT IS NOT GUARENTEED THAT HE WON'T BE OUTWITTED NEXT TIME. THE NATURALISM OF THESE FABLES IS POIGNANT, BUT USEFUL, JUST LIKE SEEING YOUR FAVORITE SUPERHERO TAKE A HIT, BUT KNOWING THAT THEY'LL BE BACK IN THE NEXT ISSUE TO DO BETTER.

FOUFOPOULOS, JOHANNES, AND NIKOS LITINAS. "CROWS AND RAVENS IN THE MEDITERRANEAN (THE NILE VALLEY, GREECE AND ITALY) AS PRESENTED IN THE ANCIENT AND MODERN PROVERBIAL LITERATURE." *THE BULLETIN OF THE AMERICAN SOCIETY OF PAPHROLOGISTS*, VOL. 42, NO. 1/4, 2005, PP. 7-39.

GAIMAN, NEIL. "REFLECTIONS ON MYTH." *COLUMBIA: A JOURNAL OF LITERATURE AND ART*, NO. 31, 1999, PP. 75-84.

IVANOVIC, CHRISTINE. "TALKING ANIMALS AND POLITICS OF WORLD LITERATURE." *COMPARATIVE LITERATURE STUDIES*, VOL. 54, NO. 4, 2017, PP. 702-730.

ODO OF CHERITON, 40. *DE CORVO ET PULLO COLUMBE*, IN: LÉOPOLD HERVIEUX, *LES FABULISTES LATINS DEPUIS LE SIÈCLE D'AUGUSTE JUSQU'À LA FIN DU MOYEN-ÂGE (1893-1899)*.

SKILLEN, ANTHONY. "AESOP'S LESSONS IN LITERARY REALISM." *PHILOSOPHY*, VOL. 67, NO. 260, 1992, PP. 169-181.

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PERHAPS A PARTIAL COMPROMISE CAN BE BORROWED FROM THE MIDDLE AGES? WE CAN COMPLEMENT THE ILLUMINATED MANUSCRIPT WITH MARGINALIA AND GLOSSES.



(PHOTO: ARTHUR SCHERWIN)
ODO OF CHERITON'S 40TH
FABLE IS A STORY DIRECT
FROM NATURE - HUMAN
NATURE!

WE UPDATE AS WE RETELL FABLES (IVANOVIC 2017), AND THROUGH THOSE RECONTEXTUALIZATIONS WE FOCUS AGAIN ON NATURALISM, WHICH IS AT THE HEART OF THE AESOPIAN TRADITION'S STRENGTH AND "POETIC APROPRIATENESS" (SKILLEN 1992).

CONSIDER MADAM SATAN'S FAMILIAR STOLAS: THE GOETIC DEMON FULFILLING HIS NATURE, A REFERENCE TO THE EVIL REPUTATION OF THESE BIRDS (FOUFOPOULOS AND LITINAS 2005). BUT GIVE HIM THE SAD, FIRM AND REALIST VOICE OF DREAM, FROM GAIMAN'S SANDMAN SERIES, ONE FABLE TO ANOTHER. (GAIMAN 1999).

THIS STORY IS WRITTEN FOR BOTH THE DOVES AND CROWS OF LIFE - THOUGH THE WARNING IS WRITTEN FOR YOU DOVES OUT THERE. OF COURSE WILD DOVES CAN'T LEARN THIS LESSON, BUT YOU CAN!



(DELICIOUS DEEPS CANDIES!)

THE CROW IS CRUEL TO THE DOVE BUT KIND TO HIS MATE - THE CROW'S FORTUNES CAN TURN IN THE NEXT FABLE, JUST AS THE DOVE CAN SUCCEED IN THE NEXT CHALLENGE LIFE PRESENTS IF SHE ONLY HEEDS THE WARNING GIVEN HERE.

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