

It has become an axiom in comic studies that comics is a language, not a genre. But what exactly does that mean, and how is discourse on the form both aided and hindered by thinking of it in linguistic terms? In *Comics and Language*, Hannah Miodrag challenges many of the key assumptions about the grammar and formal characteristics of comics, and offers a more nuanced, theoretical framework that she argues will better serve the field by offering a consistent means for communicating critical theory in the scholarship. Through engaging close readings and an accessible use of theory, this book exposes the problems embedded in the ways critics have used ideas of language, literature, structuralism, and semiotics, and sets out a new and more theoretically sound way of understanding how comics communicate. *Comics and Language* argues against the critical tendency to flatten the distinctions between language and images and to discuss literature purely in terms of story content. It closely examines the original critical theories that such arguments purport to draw on and shows how they in fact point away from the conclusions they are commonly used to prove. The book improves the use the field makes of existing scholarly disciplines and furthers the ongoing sophistication of the field. It provides animated and insightful analyses of a range of different texts and takes an interdisciplinary approach. *Comics and Language* will appeal to the general comics reader and will prove crucial for specialized scholars in the fields of comics, literature, cultural studies, art history, and visual studies. It also provides a valuable summary of the current state of formalist criticism within comics studies and so presents the ideal text for those interested in exploring this growing area of research

The Mystery of the Stolen Statue (Third-Grade Detectives), Ape Sex (Love & Rockets), Modern Radio Production: Production Programming & Performance (Wadsworth Series in Broadcast and Production), Great Cooks Guide to Soups (Great cooks library), God and the World: A Study in the Thought of Alfred North Whitehead and Karl Barth (Internationale Theologie / International Theology), Looking Out, Looking In,

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Hannah Miodrag's *Comics and Language: Reimagining Critical Discourse on the Form* seeks to carve out this paradigm shift in the comics. It has become an axiom in comic studies that comics is a language, not a genre. But what exactly does that mean, and how is discourse on the. Permalink: browsr.com; Title: Comics and language: reimagining critical discourse on the form / Hannah Miodrag. It has become an axiom in comic studies that "comics is a language, not a genre." But what exactly does that mean, and how is discourse on the form both aided.

A few weeks later I began reading *Comics and Language: Reimagining Critical Discourse on the Form* by Hannah Miodrag. My first instance of marginalia read, . Get this from a library! Comics and language: reimagining critical discourse on the form. [Hannah Miodrag] -- This title challenges many of the key assumptions. Get this from a library! Comics and language: reimagining critical discourse on the form. [Hannah Miodrag] -- It has become an axiom in comic studies that.

The subtitle of this book is more accurate than it's main title; Miodrag examines what she sees as common assumptions and mistakes that.

*Comics as language: reimagining critical discourse on the form*, edited by Hannah Miodrag,

Jackson, University Press of Mississippi, , pp., US \$

Hannah Miodrag, Comics and Language: Reimagining Critical Discourse on the Form. Anne Cirella-Urrutia. Uploaded by. Anne Cirella-Urrutia. Reviews Book. The Paperback of the Comics and Language: Reimagining Critical Discourse on the Form by Hannah Miodrag at Barnes & Noble.

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