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ТА МЕТОДИКИ ВИКЛАДАННЯ  
ГУМАНІТАРНИХ ДИСЦИПЛІН**

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### **О.М. МАЗУРОК. ПЕДАГОГИЧЕСКИЕ УСЛОВИЯ ФОРМИРОВАНИЯ ГОТОВНОСТИ БУДУЩЕГО УЧИТЕЛЯ ИНОСТРАННОГО ЯЗЫКА К ИСПОЛНЕНИЮ ПРОФЕССИОНАЛЬНОЙ ДЕЯТЕЛЬНОСТИ**

*Резюме.* В статье раскрыто сущность и содержание понятия „условие” и охарактеризовано соответствующие педагогические условия относительно готовности будущих специалистов к исполнению профессиональной деятельности.

*Ключевые слова:* педагогическое условие, готовность, мотивация, интерактивное обучение.

### **О.М. MAZUROK. PEDAGOGICAL CONDITION OF THE READINESS FORMATION OF THE FUTURE FOREIGN TEACHERS TO THE FULFILLMENT OF PROFESSIONAL ACTIVITY**

*The summary.* The meaning and content of the subject “condition” is revealed in this article and pedagogical conditions towards future specialists’ readiness to the professional activity fulfillment are characterised.

*Key words:* pedagogical condition, readiness, motivation, interactive education.

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Н.О. МИХАЛЬЧУК, Е.З. ІВАШКЕВИЧ

### **ТЕКСТУАЛЬНА ОЧЕВИДНІСТЬ І ОПОВІДНА СТРУКТУРА РОМАНУ “НІЧНІ ОХОРОНЦІ” АЛАНА МУРА ТА ДЕЙВА ГІББОНСА**

*Резюме.* В статті зроблено психолінгвістичний аналіз графічного роману Алана Мура та Дейва Гіббонса “Нічні охоронці”. Проаналізовано психолінгвістичні та авторські аспекти побудови композиції твору. Мету статті – окреслити художні засоби, які використано Аланом Муром та Дейвом Гіббонсом в романі “Нічні охоронці” – було досягнуто.

*Ключові слова:* графічний роман, психолінгвістичні аспекти побудови композиції твору, авторські аспекти побудови композиції твору, композиція.

In October 2005, Time Magazine listed its All-Time One Hundred Novels, chosen from all novels published in English after 1923. One novel to make the list was Alan Moore and Dave Gibbon’s twelve-part graphic novel Watchmen (1986), of which Lev Grossman, one of the two the compilers of the list said: “Watchmen is told in fugal, overlapping plotlines and gorgeous panels rich with cinematic leitmotifs. A work of ruthless psychological realism, it’s a landmark in the graphic novel medium” [3, 66]. Watchmen was also included in the Top Ten Graphic Novels list – the only graphic novel to make both lists. This is not, of course, the first or the last time Alan Moore will be hailed as one of the greatest writers in the medium of visual narratives. Still, it does not change the fact that Alan Moore is a widely respected writer in the field of comics today with a career that stretches back to the early 1980s. He has collaborated with many talented illustrators, including Eddie Cambell in From Hell (1989/1999) and David Lloyd in V for Vendetta (1988), and he is generally seen as the writer who crucially changed the essence of comics in the world (English-speaking world mostly) from mere entertainment to something altogether different. Watchmen, published first serially by DC Comics between 1986 and 1987 and together in one volume in 1987, is a multilayered graphic novel depicting real-life superheroes in an alternative US of the 1980s. Certain visual motifs keep repeating and plotlines overlap again and again, creating a thrilling narrative structure, which will be the main interest of this study. As Matthew Wolf-Meyer points out in his article “The World Ozymandias Made: Utopias in the Superhero Comic, Subculture and the Conservation of Difference” (2003), the visual imagery of Watchmen owes a great debt to the original superhero comics it deconstructs in its portrayal of real-life superheroes, “cloning” the original Charlton Comics superheroes from the 1960s, who themselves were clones of other, previous superheroes (Nite Owl, for example, is a clone of the Blue Beetle, who himself was a clone of Batman). As Wolf-Meyer argues, this kind of process of cloning allows the authors to contribute to a particular aspect of the discourse of the superhero comics where they provide their readers with familiar iconography, yet failing to directly confront them with the truth behind the characters: “it may be comforting to know that Superman can never impose his utopian regime, however utopian it may seem, for if he can pose utopia, then he can surely impose dystopia, and it is only a matter of ideology that saves us from one or damns us to the other” [3, 114-115]. Apart from this significant contribution to the superhero discourse, the comic book is also striking in its multiplicity of narrative levels; often the text and the pictures tell completely separate stories, and still neither can definitely be read as being more dominant than the other. The unique form of the graphic novel that combines the textual and the visual narratives in a longer narrative piece poses interesting challenges when it comes to narratological study, for even the simplest questions of narration and focalization become complicated in the sense that the imagery always narrates more than what the traditional view of the reader is capable of. Thus the layers of narration are significantly more complex, and the question of how to study these becomes crucial.

Therefore, a narratological method suitable for the study of comics must take into account the both forms that define comics: both the content and the artwork contained in the panels. In addition to this, textual elements contained within the comic book need to be taken into account, as a part of a carefully constructed interplay between words and images.

Set in an alternative American history where Nixon is still president, superheroes are real and pirate comics have consequently substituted the superhero comics of our world, *Watchmen* shows us a dark and violent world on the brink of a nuclear war, each of the twelve chapters taking us metaphorically one minute closer to midnight – and doomsday. As in many of the graphic novels of the late 1980s, the city of New York offers an urban setting, a place with little or no hope, a city where traditional authority figures are incapable of dealing with civic problems or criminal activity. The “watchmen”, though never explicitly named so, are the so-called superheroes, already outlawed in 1977 by the fictionally transformed “Keene Act”, and are now either retired or choosing the life of outlaw vigilantes, still hiding their true identities behind masks. As one of their kin is brutally murdered, they slowly begin to discover a much larger plot, designed by Adrian Veidt (previously superhero Ozymandias) to unite mankind by very questionable methods. Apart from the powerful visual narration, *Watchmen* relies on many textual devices unusual to graphic novels to narrate the story, ranging from personal diaries to scientific articles and newspaper clippings, which all weave new layers and meanings to the already complex narration. Also, each of the twelve chapters ends with a short epigraph, a quotation ranging from rock lyrics to nineteenth-century poetry. Each epigraph underlines the theme of the chapter and can therefore be seen as affecting the cognitive schemas and interpretations the reader develops of given chapters.

This thesis sets out to identify and analyze the various narrative structures and elements found in *Watchmen*, beginning with the textual and visual aspects. How do the narratological elements function in the text, how can they be identified, how should they be interpreted? How does a form such as comics affect the narrative and the meanings within, both political and ethical? The text consists of several types of textual narration, from the basic verbal narration in speech balloons to newspaper clippings and quotations from various fictitious literary sources, and all of these contribute to the narration of the graphic novel. The “superhero” characters in the comic are essential as well, both as focalizers and as means to deconstruct the traditional stereotype of a superhero as a genetic representation of the *ubermensch*. The various aspects of visual narration will be analyzed through theories from art history to basic comic book analysis of the single panel. This thesis will not set out to systematically cover the entire contents of *Watchmen*, for the graphic novel is extensively wide and could be studied from various other points of view, such as the political perspective it offers of the Cold War-era America, or the way it chooses to depict its female heroines in a genre that is overtly masculine.

In addition, this thesis will not take part in the debate on the academic credibility of studying comics. As it often happens in the established scientific community the academics entering the field of science fiction (and by implication, comics), have traditionally felt their major task was to legitimate their object of study to the larger academic situation. This approach has been unfruitful in the long run, and has focused on the definition rather than description of the genre. The need to “prove oneself” in the face of the academic world is still with us, especially in the paraliterary genres, but it is not the aim of this thesis to validate comics as “art” or anything related to that discussion. As far as I know there exists no previous academic research on *Watchmen*, and the studies on the narratological aspects of graphic novels in general published so far are quite limited.

This thesis will for the most part refer to Alan Moore as the single ‘author’ of *Watchmen*, and Dave Gibbons will be credited only when discussing the visual details and illustration. The reason for this is that Alan Moore concentrates on writing scripts while various talented artists illustrate his work in their own distinctive styles. This question of authorship related to graphic novels should not be overlooked as unproblematic; already in 1985 Will Eisner confronted this problem in his book *Comics and Sequential Art*: indeed, who is the creator of a comic page which was written by one person, penciled by another and inked, lettered (and perhaps colored or backgrounded) by still others?

One reason why this thesis chooses to represent Moore as ‘the author’ is because Moore is well-known for his scriptwriting, which involves extremely detailed information addressed to the illustrator concerning aspects such as panel division, overall mood and even the amount of words per panel. This is an essential dilemma when discussing the question of word and image – which of them is dominant? As numerous scientists have claimed throughout the ages, verbal language is “the native tongue of the narrative” and has to be regarded as such. Yet it is possible to admit that there are meanings which are better expressed through non-verbal means, and these meanings should not be declared a priori irrelevant to the narrative experience. In order to stay fair to the art form of comics, one must always acknowledge the primacy of writing, even though the preferred way being that the writer is also the illustrator. This is a question that brings forth several more, as such divisions as author/reader and script/text are far from simple and unproblematic. Crucial here is to realize that whether a combination of text and image or script and illustration, the result is always a dynamic process between the two components. In this thesis, Alan Moore will be credited overall authorship for this detailed scriptwriting, but also for the sake of simplicity.

*Watchmen* as sociocultural phenomenon has been studied in the courses of history, economy, politics and sociology, while there have been no linguistic study on the novel. Originally I planned to make an extended research on the linguistic peculiarities of *Watchmen*, but the composition proved to be so complex and multilayered, that in the very process of writing the thesis I decided to focus mostly on the narratological aspects of the novel. Still, the research has completely no analogues in our country, and probably a few in the world due to the complexity of the topic.

Actual importance of the thesis is proved by the constantly growing role of popular culture in general and comics media in particular. The profound study of *Watchmen* can represent this new to our mentality media as one of the most

promising from the academic point of view. The object of the presented thesis is the graphic novel *Watchmen* by Alan Moore and Dave Gibbons as a piece of literature. The subject of the research are the narratological aspects of various levels presented in the body of the composition.

According to these, the aim of this research paper is to define the main narratological devices and inventions made by Alan Moore and represented in his milestone novel, *Watchmen*. As a study of the narratological levels of *Watchmen*, this thesis is naturally located in the field of narratological studies and will attempt to mould a narratological method suitable for the study of graphic novels, to the study of word and image. As no such established method exists yet, this thesis shall begin by combining various theorists from the field of traditional narratology, such as Seymour Chatman and Gerard Genette, with various views on visual narration and the study of comics. A basic structural analysis of *Watchmen* is the initial goal, and later chapters will attempt at more detailed analysis of the various narratological aspects of the graphic novel. It is important to point out right at the beginning that in the context of this study, the general terms of traditional narratology are not directly applicable, but must be reconsidered and possibly redefined when applied. Therefore, terms such as narrator work poorly, as no single narrator can be extracted from the story appearing in a graphic novel, as the images are not “narrated” in the way traditional written novels are. It is more useful to borrow the term narration from the field of film studies. Still, in this thesis the terms from narratology will be applied from the point of view of comic book narration and its requirements.

Seymour Chatman divided the narrative text into two components, which will be referred to here as story (what happens?) and narrative (how it happens?). The story is further divided into events and existents, which are composed of subcategories such as actions, happenings, characters and setting [1, 19]. *Watchmen* too can be divided into story and narration, the story being the abstract plot of superheroes uncovering a plot to kill millions of people, and the narrative is the arrangement of the events of the plot in a given medium (here comics) that actualizes the story [1, 37]. The narrative structure in *Watchmen* plays with temporal levels and concepts, showing the reader events and actions from the past, present and sometimes even the future, many of them almost simultaneously by the way of juxtaposing panels from separate temporal levels. A past act can be shown to the reader in connection to the present action, thus giving both events new contexts and new meanings by associating them with each other.

An important part of comic book narration is also the point of view: who is watching and what is the object of this gaze; if a character is looking at something and in the next panel we are shown this object of this gaze, the reader is positioned as this character. This type of positioning is essential in comic book narration, as it has the possibility of affecting the meanings linked with the reading of the comic. The power of the gaze is thus an important aspect, and well used in *Watchmen*: the entire novel begins with the murder of Edward Blake (as known as the superhero Comedian), and what the reader sees is the entire act of the murder through the eyes of the murderer, the panels shaded with menacing pink. This application of focalization, seeing the murder through the eyes of the killer, typically requires that the reader identifies it with a certain character, that it defines and grounds the character that experiences this focalized event. But in this case, the reader is deliberately left without this information and encouraged to create his/her own concepts of the murderer through the dialogue of the two detectives investigating the death, which alternates with the scene-to-scene panel transitions of the violent act that has taken place previously:

“Somebody really had it in for this guy. I mean, how did he go outta window?” “Maybe he tripped against it.”

“Forget it. That’s strong glass, man. You trip against it, even a big guy like that, it don’t break. I think you’d have to be thrown” [4, 3].

Of this dialogue, the first and last sentences are illustrated by the images of the murder, while others show the detectives on the scene afterwards; the reader will see that indeed, the other detective is right – the Comedian was a big man, and he was thrown. The bolded passages appear as such in the original text, and the use of such bolding of words is generally interpreted as an emphasis on those particular words, which intensifies their meaning. This type of visual emphasis is just one of the many ways comics can visually affect the meanings related to the text.

The concept of ‘focalization’ was introduced to narratology by Gerard Genette. Focalization as a term is more abstract than point of view, involving not only the one who sees but also the one who speaks [2, 116]. However, as this division refers to traditional written literature, the word “see” receives a whole new meaning in relation to comic book focalization, where the focalizer has no need to verbalize his surroundings or the atmosphere because they are immediately available to the reader in visual form. As Scott McCloud points out, “in comics the imagining is done for the reader” [3, 122]. Therefore, the term focalization is not in itself sufficient in the study of comic book narration, and the further formulation of the concept by myself, done after the thorough analysis of presented sources combined with my personal experience as a writer and a scriptwriter, will be used in this thesis instead, especially in the context of cognitive narratology and when discussing the reliability of the narrator.

Comics as a medium do not directly convert to the idea of focalization, as in comics visuality plays a central role both in the story and in the reading. Chatman himself has divided focalization in comics into different subject-object-position categories that participate in the narration of the comic book. The first two are the visual subject and the verbal subject: what is the reader shown and who is the verbal narrator? Often the character who speaks is also visually present, so the focalization is both visual and verbal. Chatman’s third type of subject-position is the psychological subject, the one who experiences and feels, the one that binds the visual and verbal narration to each other [1, 144-145].

More often in *Watchmen*, though, the visual and verbal subjects are in a strong contrast, narrating separate stories which still seem to be commenting on each other. While getting down to work on the thesis, I have analyzed *Watchmen*, which has many metanarratives, narratives that have no direct link to the main story. One example of this is a pirate comic, *The Tales of the Black Freighter*, which is read by a black boy Bernie within the comic in Chapters III,

V, VIII, X and XI, and which always appears in the comic in relation to the act of the boy's reading. The textual captions of the pirate comic are then combined with the visual narratives of the main story, and vice versa. This parallel inbox plotline, "a story within a story" creates a metanarrative that builds a new context to the events that take place and can thus affect the reader's interpretations of the actions in the main story as it is contrasted with the violent and cynical world of Watchmen. The black and yellow colouring of the fallout shelter signs predicting nuclear war and consequently death is juxtaposed against captions which come from the pirate comic:

"I saw that hellbound ship s black sails against the yellow Indie s sky, and knew again the stench of powder, and men's brains, and war"[4, 1].

Nuclear threat and the fear of world war three are both connected with pirates, as the news vendor man simultaneously curses the dark looking future. Some of Watchmen-fans have even gone so far as to suggest that the pirate comic in question can be read as an allegory of the type of human character the world of Watchmen admires – the survivors. Though this theory is mistaken – after detailed analysis of various visual elements it is easy to confirm that The Tales of the Black Freighter symmetrically reflect in the internal plotline of the main antagonist, Adrian Veidt, who used his friends bodies to achieve his own goal, and every step forward brings him to his own downfall.

The separate textual narratives in Watchmen are often bound together by verbal allusions or the use of similar words in different contexts, very much in the same way as the visual allusions are used in connection to verbal captions, such as the fallout shelter example above. Verbal and visual combine, somewhat ironically, in II; 2-3, when Laurie puts out her cigarette with the words:

"Look, I m putting it out, okay? It's dead. Extinguished."

This line is then followed by the general view of the Comedian's funeral assembly, the pun of course being that the Comedian, too, is "extinguished". This creates an ironical link between two separate scenes. Similar linkings take place throughout Watchmen, the word "madness" in one storyline juxtaposed with "insanity" in another [4, 3-4], "hell and damnation" with "Hades" [4, 19-20] and so forth. The continuous play between different levels of meanings connects the various plotlines and levels of narration by the power of juxtaposition, both in consecutive panels and in the single panels where the captions of one story level are presented in a panel from another level. This type of contrasting is supporting the visual narrative via the textual narrative is a central type of narration in Watchmen, and one that is essential to the interpretation of the narrative. It is important to notice that Watchmen has no written third-person omniscient narration, but that all captions come from within the story by its various characters or metanarratives. However, the visual narration of the graphic novel is something more than the focalizers and narrators are capable of, and concepts such as an "omniscient narrator" may acquire whole new dimensions in the context of the graphic novel.

In Watchmen the most commonly used type of textual narration is dialogue via speech balloons and separate captions in which various characters relate their thoughts by the way of written internal monologue. Sometimes dialogue is also expressed in captions, while the panels show something else so that the dialogue contrasts or supports the visual narrative. The dialogue in the captions is always in quotation marks, whereas the sign of internal monologue is the lack of quotation marks. In Chapter IX, much of the narrative focuses on Laurie's painful memories of her past, which she retells to Jon/Dr. Manhattan on planet Mars. Her act of telling is visualized by these past actions, and her spoken words appear in captions, complete with quotation marks that imply her act of telling of her past to Dr. Manhattan rather than just memorizing them internally, as Dr. Manhattan for example does to his past in Chapter IV. However, at the end of Chapter IX, Laurie's telling becomes infused with dialogue fragments of the scenes of the past, clearly no longer told by her but as if playing on repeat in her head (square brackets indicate captions here):

Dr. Manhattan: I think you're avoiding something.

Laurie: Don't be stupid. There's n-nothing to avoid...

"... his, y'know, his old friends daughter? What do you think I am?"

Laurie: I-I've never had any occasion to avoid the truth...

"Only once." "What do you think I am?" "... old friend's daughter?" "What do you think..." "... his, y'know, his..."

"What do you think I am?" "... friend's daughter?"

Laurie: I-I mean look, here, my life, my mom's life, there's nothing there worth avoiding, it's all just meaningless...

"... his you know his..." "Only once." "... you know, his old friend's dau..."

Laurie: No.

Laurie's inner speech: No. No not him not... No [4, 23-24].

This rather long scene takes place in four consecutive panels, and they mark a shift in which the increasingly fragmented captions are repeated until a moment of self-realization takes place in the sudden shift in the captions from Laurie's speech to her thoughts as she realizes the man she hates is in fact her father. The panels alter between Laurie's present and images from her past, shown to the reader earlier in the chapter, so the fragments of the past infiltrate her present both textually and visually. This type of verbal transition to inner speech is a rare occasion in the narrative structure of Watchmen, which uses visual shifts in focalization far more than verbal, and testifies the enormous abilities comics have in narrative potential.

The textual narration in comics can take place in various forms: it can appear in speech balloons, on separate captions on the edge of a panel, or even completely outside the panel. However, the text can be also read as image, when lettering is treated "graphically", thus providing effects like mood or implication of sound. One typical example of this in Watchmen is the bolding of certain words in order to increase their impact, indicating both stress in speech as

well as underlining the importance of the words in the narrative. This type of graphic text clearly demonstrates how fragile and unsustainable the division between textual and visual narration is when discussing graphic novels. As *Watchmen* includes a significant amount of clearly textual material in the form of the appendices, it serves a purpose to devote a separate section to the analysis of textual narration, even though the visual aspects of the analysis cannot be completely dismissed. The comic book narration also occasionally tips the balance between visual and verbal narration by privileging one over the other, as happens for example in Chapter VIII, as pages 1–2 depict a telephone conversation between Hollis Mason and Sally Jupiter. The distribution of knowledge happens prominently through the dialogue, and the characters speaking are not fully shown even once, only parts of them, thus heightening the importance of the dialogue. The reader is shown glimpses of both parties and their homes as they speak, thus acquiring more information than either of the characters since Hollis and Sally cannot see each other. Still, even if the dialogue is more prominent than the visual narrative during this scene, the images nevertheless produce a narrative of their own, conveying information more subtly to the reader that would otherwise require writing out descriptive details. Hollis is watching the news on the Afghanistan invasion while Sally's television shows a generic soap opera; Hollis's table holds a beer can and cigarettes while Sally's is filled with various vitamin products. All of these little visual clues subtly contain information that would require several pages of written narrative, whereas images produce these meanings almost instantly.

As mentioned above, one of the most common types of textual narration in traditional literature is that of internal written monologue. In *Watchmen*, this internal monologue is often expressed by some written medium, as for example in the form of a diary, "a close relative – and an important ancestor – of the autonomous monologue". As I've discovered in the course of my writing activity, diarists write, like monologists speak, only for themselves, which means that they have no need for overt exposition, as the fiction of privacy is destroyed the moment a diarist begins to explain his/her existential circumstances in the manner of an autobiographer addressing possible readers. This is also why a diarist's past usually emerges in the order it presents to his memory, fragmented and allusive rather than continuous and explicit. In a graphic novel, however, the diarist's inner monologue is complimented by a visual narrative, which reveals details the diarist does not tell, or illustrates at length things he/she only briefly mentions without destroying the illusion of privacy. In a purely written narrative form of a diary, the diarist has to tell his inner and outer condition anew every time he picks up his pen, whereas a combination of visual and textual narrative erases some of the need for explicit description of outer conditions. This takes place, too, in Dr. Malcolm Long's notes in Chapter VI: the caption "Dinner didn't go very well" is the only thing he writes about dinner, but the consecutive panels depict the dinner scene, showing what happened to make Dr. Long write that in his diary.

The main diary in *Watchmen* is still that of Rorschach, captions of which begin the graphic novel and which as a concrete object plays a crucial role later in the narration. The narrative focus of the textual narration may shift from one character's speech or writing to another's during chapters, but the narrator is always easily distinguished by different visual looks and varying uses of language. Rorschach's mode of expression is one of short sentence, periodically omitting personal pronoun "I", and incorrect grammar ("tireder"), giving clues and hints about his character and background:

Rorschach's journal. October 21st, 1985: Woken at eleven by shouting outside. Disturbed to find I had fallen asleep without removing the skin from my head. Tireder than I thought. Should be more careful [4, 11].

These entries are reminiscent of pieces of paper torn from somewhere, and the font used imitates handwriting to some extent. Rorschach's diary-narration comprises precisely of these short sentences ("Tireder than I thought. Should be more careful"), his film-noir detective-style observations about the world around him, often combined with visual focalization where the reader sees the world from his perspective or him writing in the journal. Rorschach's writing has none of the bolded words to indicate stress that mark the other character's speech and writing, and even after he loses his "face", his speech remains completely stress-free, creating the effect of a monotonous voice completely void of any emotions. As all the other characters' voices have these stresses, it becomes clear that the difference is intended precisely for this effect.

The aspect that most clearly sets *Watchmen* apart from other graphic novels are the written non-fictional appendices after eleven chapters (the final chapter is without one). These fictitious articles, interviews, psychological reports and other textual evidence bring new depths into the narration in ways that may not immediately be clear to the reader and are by no means essential to the understanding of the story and enjoyment of the basic narrative. To create the illusion that they have been collected as in the form of a scrap book, almost all appendices have a drawn note attached, complete with a drawn paperclip, explaining their origin: "We present here excerpts from Hollis Mason's autobiography, *Under The Hood* – Reprinted with permission of the author" [4, 27]. One appendix depicting an unfinished draft of a newspaper cover goes as far as to show a pencil "forgotten" at the edge of the page [4, 32]. In order to comprehend these fragmental paratexts the reader has to actively construct various turning points in several different spaces in time in the fictitious universe of *Watchmen*. These paratexts seem to act as textual evidence of the reality of the universe in which the *Watchmen* exist, and are a vital part in the narrative schema of the reader and of the previous information the reader possesses. The texts acting as appendices occasionally appear also in the comic book narrative, as we are shown for example Hollis Mason's bookshelf with his autobiography or the newspaper draft being constructed on the tenth page of the Chapter VIII. The concept of the narrative schema functions to complete the narration, it works as a model of the combination of texts, images and iconic signs so that the result is a continuous, flexible movement both in time, space and narration. The main narrative of the graphic novel interacts with the appendices, and the information contained in them completes and denies each other in the dynamic process which creates the narrative.

The first three appendices consist of excerpts from *Under the Hood*, an autobiography of the supporting character of Hollis Mason, the second superhero to make himself known in the US under the alias Nite Owl during the 1940s. Here the narration style is one of familiar retrospective first-person narrative, and it provides a context for the alternative US of *Watchmen*, where Mason describes the first impulses he had to follow his “vocation” during the late 1930s [4, 32].

This narrative provides the reader with the exact point where the world of the reader and the world of the comic book were torn apart, and the universe of real-life superheroes became the reality. Mason’s narrative also reveals that the superheroes are far from being the heroes of their communities – in fact they are faced with constant distrust, speculation and ridicule in a society where homosexuality is seen as more acceptable than dressing up in a mask and tights, which comes through well in Mason’s somewhat self-ironic writing:

I've heard all the psychologists't theories, and I've heard all the jokes and the rumors and the innuendo, but what it comes down to for me is that I dressed up as like an owl and fought crime because it was fun and because it needed doing and because I goddamn felt like it. Okay. There it is. I've said it. I dressed up. As an owl. And fought crime [4, 31].

Mason’s expression is clearly one of justifying to the public what he did (“because I goddamn felt like it”), almost as if he was “coming out of the closet” by repeating his words, relieved to have had the courage to say it out loud. A parallel is drawn between being gay and being a superhero by the use of similar terminology concerning the true nature of people. It also becomes clear from Mason’s text that the reason superhero comics never became successful in the world of *Watchmen* was precisely the appearance of these “real” crime-fighters [4, 32]. The following two appendices continue to give the reader excerpts from *Under The Hood*, and these pieces narrate us in detail of the history of the first superheroes, called the “Minutemen” and what became of them: all this additional information brings new events and existents that deepen the narration and explain some of the actions and motives of the characters in the main story, in short, they become a part of the narrative schema the reader constructs. These appendices even at one point manage to pastiche the original comic book conventions of our universe: Adrian Veidt, the superhero Ozymandias, advertises what he calls “Veidt Method”: a self-improvement course, which includes: [S]eries of physical and intellectual exercise systems which, if followed correctly, can turn YOU into a superhuman, fully in charge of your own destiny. All that is required is the desire for perfection and the will to achieve it [4, 32]. This advertisement is a direct pastiche of the Charles Atlas’ advertisements that ran in the comic books in the 1950s, urging “90 pound weaklings” that got picked on at the beach by the bigger boys to send money to Atlas for a subscription to his life changing self-improvement course. Other appendices include a scientific article on the only truly superhuman superhero Dr. Manhattan, declaring that “God exists and he’s American” [4, 31], as well as an outtake on the scrap book of Sally Jupiter (formerly known as Silk Spectre), complete with personal letters and an interview, revealing the unglamorous business side of the superhero profession. All these additions increase the reader’s understanding of the universe in which the comic book is located. Seymour Chatman [4, 53-54] has developed a hierarchical division between story events: kernels and satellites.

The kernel events are the major events which advance the plot “by raising and satisfying questions”, whereas satellite events are minor plot events that are in no way crucial in the ability to follow the narrative text. The omission of a satellite text will only impoverish the text aesthetically, and its function is to elaborate the kernel events, to imply their existence. One could say that these written appendices function precisely as these satellites, operating at a deep structural level and by the means of an independent medium [4, 54]. Problematic here is the fact that even though the appendices begin as material clearly in the public domain, such as published books and articles, they gradually transfer into showing the reader evidently private material not meant to be published. This creates a hierarchy of discourses which provides the reader with knowledge no other character in the story has.

These fictive appendices were the first of their kind in comic books, and serve an important function in the reading of the entire novel. Moore has not merely created alternate superhero characters, he has also given them a concrete past, textual evidence of their existence in a society that has crucially affected the way these characters act now. The relationship between the appendices and the comic book narrative itself is a complex one, both affecting one another. The appendices give the reader clues to solve the mystery the superheroes are trying to solve, they create pasts for the characters, they explain their present. But the comic book also affects the way the appendices are read, so that when Dan Dreiberger writes in his article *Blood from the Shoulders of Pallas* in the appendix for chapter VII about “visiting a sick acquaintance at a hospital in Maine”, he is referring to the Mothman, a fellow superhero gone insane – a fact revealed to the reader in Rorschach’s narration in Chapter I, if one is alert enough a reader to spot such details.

Textual evidence is also offered to the reader of *Watchmen* in a much more subtler way than the appendices, by the way of detail texts. These detail texts are small textual details embedded in the visual world of the comic book, such as posters, signs, books or newspapers. Depending on the comic book in question, these detail texts may be crucial to the understanding and interpretation of the text, and create several narrative levels within the comic. *Watchmen*, although already constructed at multiple levels of narration, does not ignore the opportunity to influence the reader via these detail texts. Newspaper headlines appear at various points in the comic, contextualizing the current political situation with headlines such as: “French withdraw military commitment from Nato” [4, 9], “Keene Act passed: Vigilantes illegal” [4, 15] or “Reds cross Pakistan border” [4, 4]. All these take place in different points in time in the alternate history of *Watchmen*, and they all help the reader to construct the political and historical context of this fictitious world. These headlines are deliberately written out, so it is likely that they are meant to be read, instead of being ignored. Other types of detail texts include advertisements and slogans that appear in the background, including a

spray-painted “Who watches the watchmen?” that appears repeatedly. So, even though the title phrase of the “Watchmen” is not explicitly said at any point in the actual narrative, the theme it presents is kept alive throughout with the help of the detail texts, appointing the detail texts in a more crucial position than just background material.

The narration of *Watchmen* is affected by yet another textual device: that of epigraphs. Every chapter ends with an epigraph that consists of a short quotation, varying from the song lyrics of Bob Dylan to the philosophical fragments of Friedrich Nietzsche. These intertextual allusions all affect the way the reader interprets and analyzes the chapters; one could say that they cast a shadow over the chapter to which they are epigraphed, forcing the reader to reconsider what he/she has just read. But as we may understand from the already highlighted points, the comic book quotation differs crucially from the traditional literary quotation due to its radically different format. We see the gaps between panels and gaps between the original text and the quotations as places where the reader steps in and “creates” the text being read, inserting his/her own interpretations of the relationship between the old and the new text, as with the images on a comic book page. However, as this in my view applies to other types of literature as well, Ali’s argument is left rather weak. Chapter V, titled “Fearful Symmetry”, ends with a quotation from William Blake’s poem “The Tyger” (1794):

Tyger, Tyger burning bright,  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

Considering the fact that Chapter V deals with the pursuit and capture of Rorschach, this leads to the interpretation that the Tyger referred to is Rorschach, beyond all description and understanding, beyond capture mentally and spiritually: no hand or eye can ever truly capture him, neither his therapist nor his enemies in prison. The original poem by Blake ends with the same stanza, except that “could” is replaced by “dare”, which makes the task of framing the mind of Rorschach an even more daunting a task. The connection between Rorschach and the idea of a Blakean “tyger” instead of “tiger” is made even more apparent by the two police officers entering the building where he is. The other jokingly warns his friend with the phrase “Here be tygers” [4, 26], which is an allusion to the phrase “here be dragons”, used on medieval maps to denote dangerous or unexplored territories. Tigers infiltrate the entire chapter, as the metanarrative of the pirate comic, too deals with “a pale and mottled yellow” giant shark, a beast tangled in ropes, unable to escape [4, 20]. The metaphors and allusions are heavy with meanings, as even the dominant color scheme of Chapter V with its fiery yellow tints brings to mind a yellow tiger. Another striking piece of carefully woven intertextual allusions is on the final page of Chapter XI, which ends with the soundless depiction of people’s reactions as Adrian Veidt’s plan is carried out and 3 million New Yorkers are killed in a fake alien invasion. Next to the panels of horrified faces and the blank last panel Moore has added this epigraph:

My name is Ozymandias,  
King of Kings:  
Look on my works,  
ye mighty, and despair!

This quotation is from Percy Bysshe Shelley’s famous poem “Ozymandias” (1817), which is also Adrian Veidt’s superhero alter ego. Ozymandias, of course, refers to the Egyptian king Rameses, whose colossus bears a similar inscription. At this point in the narrative Veidt has succeeded in his plan of killing millions of people, and Rorschach and Nite Owl, who have come to stop him, have nothing left to do but stand and despair. However, the quotation can also be read in an ironical light if one is familiar with the entire poem by Shelley, which ends:

“Nothing beside remains. Round the decay/  
Of that colossal wreck, boundless and bare /  
The lone and level sands stretch far away”.

The tyrant triumphantly declares “Look on my works, ye mighty, and despair!” – and yet, in the end nothing remains of Ozymandias himself but a “colossal wreck”. His victory, utopia achieved, is short-lived, as the ambiguous ending of *Watchmen* also implies.

These types of quotations are explicit intertextuality, by which I mean the kind of allusion that binds the text to another text, a subtext, a previous literary text. Through this type of reference the graphic novel attempts to bind its meanings to a certain kind of subtext and the meanings therein. It should be noted, however, that the level in which the reader understands the intended message of the subtext depends on whether or not the reader is acquainted with the subtext. Literary parallels such as these function in a text by adding pleasure and resonance to the reading of those who recognize them. But neither consciously or unconsciously do they lend, in themselves, power, authority, persuasive force or greatness. The understanding and enjoyment of the basic narrative is not diminished by not being familiar with the texts referred to. These epigraphs can support the narrative or they can attempt to deny it, depending on how they are read. Both of the examples above are ones which can be read as either supporting or denying the narrative, depending on the reader’s previous knowledge of the topic.

The entire graphic novel ends with the epigraph “Quis custodiet ipsos custodes”, with the translation “Who watches the watchmen?”, quoted from the epigraph of the Tower Commission Report from 1987. A simple argument is that this is what the entire graphic novel is about: the question of political power, the question of the misuse of power, which leaves its shadow over the whole work, making the reader question the justifications and motives of all the characters in the novel. In this light the entire publication of the graphic novel could then be read as critique of the political situation of the mid-1980s, tying the work closely to a wider context. The decision to put the epigraphs at the end of the chapters instead of the beginnings is somewhat peculiar, for it affects the interpretation of the text once the

chapter has already been read. What ensues is a sort of hermeneutic circle, in which the interpretation of the text influences the way we read the epigraphs, which in turn affect the way we read the text itself.

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#### **Н.А. МИХАЛЬЧУК, Е.З. ИВАШКЕВИЧ. ТЕКСТУАЛЬНАЯ ОЧЕВИДНОСТЬ И ПОВЕСТВОВАТЕЛЬНАЯ СТРУКТУРА РОМАНА “НОЧНЫЕ ОХРАННИКИ” АЛАНА МУРА И ДЕЙВА ГИББОНСА**

*Резюме.* В статье проанализирован графический роман Алана Мура и Дейва Гиббонса “Ночные охранники” с точки зрения психолингвистики. Описаны психолингвистические и авторские аспекты построения композиции произведения. Цель данной статьи – описать художественные средства, которые использованы Аланом Муром и Дейвом Гиббонсом в романе “Ночные охранники” – было достигнуто.

*Ключевые слова:* графический роман, психолингвистические аспекты построения композиции произведения, авторские аспекты построения композиции произведения, композиция.

#### **N.O. MYKHALCHUK, E.Z. IVASHKEYVICH. TEXTUAL EVIDENCE AND THE NARRATIVE STRUCTURE OF THE NOVEL “WATCHMEN” BY ALAN MOORE AND DAVE GIBBONS**

*The summary.* In this article the graphic novel Watchmen by Alan Moore and Dave Gibbons as a piece of literature was presented. Psycho-linguistic and narratological aspects of various levels presented in the body of the composition were analyzed. The aim of this research paper is to define the main narratological devices and inventions made by Alan Moore and Dave Gibbons and represented in the novel, Watchmen.

*Key words:* graphic novel, psycho-linguistic aspects of the novel, narratological aspects of the novel, composition.

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**Н.О. МИХАЛЬЧУК, Е.Е. ИВАШКЕВИЧ**

#### **КРОСКУЛЬТУРНА КОМУНІКАЦІЯ: КОМУНІКАТИВНИЙ ПІДХІД В ПРОЦЕСІ НАВЧАННЯ ВЧИТЕЛІВ АНГЛІЙСЬКОЇ МОВИ**

*Резюме.* В статті доведено, що кроскультурна комунікація може аналізуватися як можливість досягнення успіху у комунікативній взаємодії між людьми, які представляють різні мови, культури, соціальні норми та норми поведінки. Було показано, що для того, щоб бути успішним, людина має набутися деякі комунікативні навички. Це такі навички, як навички розуміння, навички письма, навички говоріння, навички слухання, невербальні навички тощо.

*Ключові слова:* кроскультурна комунікація, комунікативна взаємодія, соціальні норми, норми поведінки, навички розуміння, навички письма, навички говоріння, навички слухання, невербальні навички.

Communication skills are culture-universal in most aspects but also contain culture-specific element. There are two broadly different categories – non-native speakers using English among themselves, non-native speakers using English to native speakers of the language. The problem is that non-native speakers may make “social” mistakes.

Subsequently it is important to consider another level at which we can see communication – namely in terms of its role in a cross-cultural environment.

Intercultural communication may be defined as an ability, possibly more acquired than innate, to engage in successful communicative interactions with people representing different languages, cultures, social mores and norms of behavior. It implies not only mastery and judicious use of language in itself but also skillful application of suitable social conventions with cultural sensitivity, political correctness as well as attention to needs and wants of a given group or a particular individual [6, 210].

Nowadays in the world of work the range of business knowledge and skills needed to perform effectively has increased. Business people are much more likely today to find themselves together with others from different national and cultural backgrounds. The internationalization of the business world has provided a new challenge for Business English Teachers. However, the role of the Business English Teacher is to teach language and communication. It is not teacher’s responsibility to teach culture, change behavior patterns. The teacher should be aware of the interrelationship between language, communication and culture and help the learners to better understand the interrelationship, to avoid conflicts because of innocent use of inappropriate language or communication.

Communication skills are central to the activity of today’s business professional. Business people actually needed lots of help with presentation skills, with meetings, negotiating even socializing or writing reports, e-mails.

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# **АКТУАЛЬНІ ПРОБЛЕМИ ФІЛОЛОГІЇ ТА МЕТОДИКИ ВИКЛАДАННЯ ГУМАНІТАРНИХ ДИСЦИПЛІН**

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