

Contents

<i>List of Tables and Figures</i>	vii
<i>Acknowledgements</i>	x
<i>Notes on Contributors</i>	xi
Introduction	1
<i>Frank Bramlett</i>	
1 Image Schemas and Conceptual Metaphor in Action Comics <i>Elisabeth Potsch and Robert F. Williams</i>	13
2 Creating Humor in Gary Larson's <i>Far Side</i> Cartoons Using Interpersonal and Textual Metafunctions <i>Richard Watson Todd</i>	37
3 Metaphors and Topoi of H1N1 (Swine Flu) Political Cartoons: A Cross-cultural Analysis <i>Jill Hallett and Richard W. Hallett</i>	59
4 Comics, Linguistics, and Visual Language: The Past and Future of a Field <i>Neil Cohn</i>	92
5 Constructing Meaning: Verbalizing the Unspeakable in Turkish Political Cartoons <i>Veronika Tzankova and Thecla Schiphorst</i>	119
6 Plurilingualism in Francophone Comics <i>Miriam Ben-Rafael and Eliezer Ben-Rafael</i>	142
7 To and Fro Dutch Dutch: Diachronic Language Variation in Flemish Comics <i>Gert Meesters</i>	163
8 Linguistic Codes and Character Identity in <i>Afro Samurai</i> <i>Frank Bramlett</i>	183
9 Pocho Politics: Language, Identity, and Discourse in Lalo Alcaraz's <i>La Cucaracha</i> <i>Carla Breidenbach</i>	210

10	The Use of English in the Swedish-Language Comic Strip <i>Rocky</i> <i>Kristy Beers Fägersten</i>	239
11	'Ah, laddie, did ye really think I'd let a foine broth of a boy such as yerself get splattered...?' Representations of Irish English Speech in the Marvel Universe <i>Shane Walshe</i>	264
	Conclusion <i>Frank Bramlett</i>	291
	<i>Index of Language Varieties</i>	294
	<i>Subject Index</i>	296

Introduction

Frank Bramlett

This collection of essays is a book for anybody who wants to know more about how language and comics go together. It begins to construct a space in which the scientific and literary study of language may productively combine with the burgeoning scholarship in comics.

0.1 ‘Language’ as metaphor, language through linguistics

Many comics scholars who use the word ‘language’ in their writing tend to use it metaphorically, as a vessel to stand in for something other than a linguistic system. McCloud (1994: 47) helps set the stage for this approach: ‘Words, pictures, and other icons are the vocabulary of the language called comics. A single unified language deserves a single, unified vocabulary. Without it, comics will continue to limp along as the ‘bastard child’ of words and pictures.’ Of course, McCloud takes his cue from Eisner (1985: 8): ‘comics employ a series of repetitive images and recognizable symbols. When these are used again and again to convey similar ideas, they become a language – a literary form, if you will. And it is this disciplined application that creates the “grammar” of Sequential Art.’ On the one hand, Eisner’s metaphor of ‘the language of comics’ is brilliant because it gives scholars and artists alike some common ground for discussing their research and their art. This metaphor has been used in a great deal of scholarship, serving in some form as the title or subtitle of books, journal articles, and conference papers, and these works proved to be very important for furthering comics scholarship. On the other hand, the metaphor facilitates the neglect of comics scholarship from a linguistic point of view.

Thus, in writing about the language of comics, Eisner and McCloud may have accidentally gotten in the way of understanding comics

through the study of language itself: they may have interfered with the study of language *in* comics because they called for a language *of* comics. However, this is not to say that they utterly fail to address language in comics. Early in *Comics & Sequential Art*, Eisner (1985: 13) identifies the nature of word and image directly:

‘Comics’ deal with two major communicating devices, words and images. Admittedly, this is an arbitrary separation. But, since in the modern world of communication they are treated as independent disciplines it seems valid. Actually, they are derivatives of a single origin and in the skillful employment of words and images lies the expressive potential of the medium.

Even though Eisner equates the linguistic notion of language with the notion of a writing system, he later separates them appropriately. He demonstrates the non-visual nature of speech and the requirements of representing speech visually in three successive panels (p. 26). The character Eisner draws says ‘My words cannot be seen!’ – which is exactly correct. Spoken words cannot be seen; only words or utterances that are written or produced through sign language are visible. What comics artists do is use a writing system to represent speech, conversation, narration, and thoughts of the characters. Whether the writing system is an alphabet, syllabary, or logographic system, it is a visual representation of a cognitive/social construct, and writing plays an immensely important role in comics.

But the ‘language of comics’ metaphor seems to have inspired many other scholars in the quest to theorize the nature of the verbal and visual construct. Groensteen (1999[2007]) attempts to articulate those parts, relationships, and processes that form the system of comics, and he refers to this system as ‘the language of the ninth art’ (p. 23). (See also Bongco 2000; Varnum and Gibbons 2001; and Saraceni 2003.) Some, like Bongco, sense that the metaphor is problematic, however: ‘A close look at comicbooks reveals an ingenious form, with a highly developed grammar and vocabulary based on a unique combination of verbal and visual elements. [...] Reading a comicbook is as a complex semiotic process [...]. The appreciation of [comics] is not possible without the recognition that its language and grammar consist of not one but two elements: words and images’ (p. 46). The key word in Bongco’s text for me is *semiotic*. It is absolutely true that comics consist of codes, and that the codes function in certain ways that make the relationship between visual and verbal possible.

Harvey (1996: 3), like other scholars, calls for ‘a vocabulary and a critical perspective forged expressly in the image of the form,’ though

he seems to avoid calling this perspective a *language*. He agrees in spirit, however, and specifies ‘an analysis of the verbal-visual blending’ which may ‘give us a way of approaching comics, of getting into the art form, and of seeing how it does what it does’ (p. 4). Most of Harvey’s analysis proceeds through the visual element rather than the verbal. He employs the metaphor of weaving, the warp and woof of a tapestry, to get at the medium’s visual nature. The four threads Harvey identifies are: (1) narrative breakdown: panel units; (2) composition: elements inside a panel; (3) layout: arrangement of panels on a page; and (4) style: the way an artist handles pen, brush (1996: 9, 10). Clearly, an analysis of the visual representations of language alights squarely in these four categories. Harvey’s call for a unified approach to understanding comics invokes those both before and after him, but his metaphor of weaving avoids confusing the linguistic material in comics with the systems of forms and functions, the semiotic of the visual-verbal construct. Like Harvey, Hatfield (2005: 37) attempts to bring focus to the tension of comics, the relationship between words on the one hand and images on the other. As an example, he gives readers a case study on Chris Ware’s ‘I Guess,’ explaining that the artist ‘experiments with a radically disjunctive form of verbal/visual play’ in which the ‘parallel verbal and pictorial narratives [...] tell two different tales.’

One of the most sustained treatments of language in comics is David William Foster’s (1989) book, *From Mafalda to Los Supermachos: Latin American Graphic Humor as Popular Culture*. His chapter on text production principles includes narrative patterns (p. 14), verbal images (p. 17), and disjunction (p. 20), among others. The analysis in the book is wide-ranging. For instance, Foster discusses linguistic and rhetorical devices in Fontanarrosa’s *Las aventuras de Indoro Pereyra*, arguing that those language devices make up a highly exaggerated stylistic register spoken by characters in the strip, which ‘becomes functionally significant for the ironic role it plays in the characterization of a rural way of life derided and degraded in spite of the vacuous myths of Argentine gauchoomania’ (p. 41). These agonistic ideologies – of the romanticized Argentine cowboy (*gaucho*) and the urban denigration of the rural ways of life – become instantiated by the linguistic play of the characters in the comic.

Foster also discusses language in another Argentinian comic, *Mafalda*, by Joaquin Salvador Lavador (pen-name ‘Quino’):

Quino’s superb ear [finds] that special combination of pretentious verbosity and gritty urban turns of speech that characterize the dominant Buenos Aires sociodialect as represented in a mainline of

twentieth-century narrative and theater, and [zeroes] in on patterns of behavior that reveal significant underlying social [...] values. (1989: 55)

Foster's discussion stretches sometimes toward the physical representation of characters and the social and cultural values present in the comics, but it in general includes a concrete use of linguistic detail, ranging from vocabulary like slang and regionalisms to patterns of conversation among characters.

0.2 Sampling extant scholarship in linguistics and comics

Many different linguistic approaches are evident across the field of comics research. See Cohn (this volume) for a survey of cognitive research. Early twentieth-century scholars valued dialect research as well as what we now term *register variation*. One of the earliest scholarly articles in English on the linguistics of comics appears in the journal *American Speech* (Tysell 1935). It focuses on naming practices, nonstandard spelling, slang, and jargon in newspaper comic strips and examines those linguistic features that may indicate dialect or accent. Thirty years later, but also in *American Speech*, Malin (1965) published his essay on 'eye dialect' in *Li'l Abner*. This study focuses on spelling deviations that stray from 'prescriptive pronunciation norms' and phonetic spellings that reveal differences in education or social status among the characters (p. 230). Inge (1990) devotes a chapter in his book to a discussion of American English in comics, focusing in large measure on vocabulary.

Petersen (2007) discusses the function of sound in manga. In particular, he invents the term 'narrative erotics' to describe 'those moments when the narrative becomes embodied through a sensual presence' and 'create[s] an animated interior for the story to live within, allowing it to become more evocative and memorable' (p. 580). Salgueiro (2008) proposes a system for understanding the functions of synesthesia in comics and discusses the place of word (p. 590) and visible sound (p. 591), among other concepts.

Rosen (1995: 257) explores the way that the English language functions metaphorically in Spiegelman's *Maus*, arguing for example that the foreign quality of Vladek's English was designed to 'convey the foreignness of the Holocaust itself.' Barker (2009 [1989]: 199) explores semiotics in general, including language signs, to critique Angela McRobbie's 'definitive study of *Jackie*.' Rauch (2004) employs a Foucauldian approach to explaining

power and control in the language of Morrison's *The Invisibles*. He argues that, '[d]espite all the power and control over the world that language has given us, ultimately it blinds us to higher truths' (p. 350). In another linguistic nod to Morrison, Manning (2008: 37) argues that the world of *The Invisibles* is 'bound together by language, and it ends in language.' Language in superhero comics, according to Devarenne (2008: 52), instantiates power, ideology, and hegemony via nationalism, and even though 'the American superhero genre is compatible with nationalist ideology in some respects, its vernacular linguistic format, restrained and regulated, both complies with this ideology and represents the potential for its subversion.'

Exploring lesbian language in comics, Queen (1997: 254) finds that comics authors 'not only draw on linguistic stereotypes in molding their characters but also combine various [stereotypical] linguistic features' from other stereotype categories, like heterosexual women and men. In writing about *The Rawhide Kid: Slap Leather*, Bramlett (2010) argues that the Rawhide Kid 'expresses same-sex sexual attraction [...] and instantiates a celebration of queerness' by blending sociocultural codes of gun fighters, sissies, cowboys, and gay men. The Kid uses the linguistic discourse style of 'verbal camp as a means of both protecting and preserving other characters in the story yet simultaneously overturning heteromasculinist ideologies.'

0.3 The ways that language and comics go together

How a comic book artist renders words may be more or less realistic, more or less iconic, more or less abstract. This is the idea behind discussions of font choices: size, bold, or majuscule/minusculer letters. See Kannenberg (2001) for an extended discussion of font choice, etc. in Chris Ware's comics. See also Khordoc (2001) for a discussion of 'photostylistic elements' like balloons. Forceville (2005) explores cognitive models of anger in the *Astérix* album *La Zizanie* and how anger is represented visually. He argues that pictorial runes 'are not arbitrary signs, but signs metonymically motivated' by cognitive models (p. 74). Generalizing away from models of anger, Forceville (2011) catalogues all pictorial runes in *Tintin and the Picaros*, arguing 'that it is possible to assign each of these runes a more or less specific meaning, and that runes are to a considerable extent motivated signs' (p. 876). See also Forceville, Veale and Fayaerts (2010) for a quantitative analysis of balloonics.

An instructive example of how artists manipulate fonts, speech balloons, and narrative captions can be found in Mark Haven Britt's

graphic novel *Full Color* (2007). Some of Britt's speech balloons are round or elliptical, some are square, some are angular and irregular; some speech occurs outside balloons altogether. Fonts for speech tend to be small, thin and light, and upper and lower case. When characters like Boom and David yell, the size of the words grows enormously and becomes bold and all-capital. Narrative captions are rendered in a variety of ways, in narrative boxes distributed in different parts of the panels (not always at the bottom or top), and the boxes are double-bordered. The use of these diverse representations of language index both character development and narrative arc in the text.



Figure 0.1 Boom says 'no' to David. How language and image complement each other. Copyright Mark Haven Britt 2007. Used by permission.

In chapter one of *Full Color*, ‘That’s When Mister Nonsense Showed Up,’ David stands naked in Boom’s apartment, explaining to Boom how he spent his evening covered in Vaseline, trying to evade police officers (pp. 20–21):

David: ‘Can you help me?’

Boom: No. No. I can’t. I broke up with my girlfriend yesterday. An hour ago, I quit my job. I just couldn’t fucking take it anymore. The drama, the politics, the nonsense. No fucking way. I’m making it right, David. I’ve given myself one day to get it all right or I’m going to kill myself. What do you think of that?

David: Chaos it is then. We’ll need coffee.

As Boom articulates her refusal, her posture and gestures speak powerfully to her emotional state. In a three-quarter page panel, Boom is drawn below the waist as a single person with one pair of legs. From the waist up, the reader sees five arms and three heads, almost as if there are three Booms, one superimposed on the other. In addition, we see the reflection of her back in the mirror behind her. Boom’s physical movement, suggested to be a kind of swaying from left to right above the waist, reflects the inner turmoil, the emotional chaos she experiences.

The content of Boom’s words is divided over five speech balloons. The balloon on the far left is probably the first balloon in time; it has a tail pointed toward Boom’s mouth. However, even though the other four balloons are connected to each other, none has a tail pointing toward Boom, so the reader has to infer that all the speech belongs to her. This is possible through attending to the content of the speech. While it is not unusual for a speaker’s turns to be rendered in this way, the visual design of the language is significant in that it reflexively supports and is supported by the image representing Boom’s movement. In a single panel, Boom’s language and body movement parallel each other, but even more important, the verbal and the visual blend together to reinforce the inner turmoil Boom feels.

Arguably, all of Boom and David’s adventures that night border on chaos: sexual harassment, fist fights, breaking-and-entering, kidnapping, and murder. The chaos of the narrative and the emotional chaos the characters feel are indexed in part by Britt’s representations of speech and, of course, are triggered by David’s use of the lexeme *chaos* in his response to Boom. It is this interweaving reliance of word and image that make *Full Color* such a powerful story, and it is these interdependencies that Hatfield identifies as the *tension* in comics and the verbal-visual blending that Harvey explores.

0.4 What this book will do for the reader

This volume contains chapters in which researchers blend linguistic scholarship with comics scholarship to help propel us into a deeper and clearer understanding of what language is from a disciplinary sense, what comics is from a disciplinary sense, and how productively the two fields contribute to each other. Some of the chapters look at language more than at the visual, some look at the visual more than language, and some tread in the space where the verbal and the visual come together. The first four chapters cohere in their attempts to peer into the minds of readers and artists, accessing linguistic and visual codes through cognitive linguistics, especially cognitive metaphor, but also how the metafunctions of systemic functional linguistics operate in creating humor.

Elisabeth Potsch and Robert F. Williams use cognitive linguistics as their starting point but analyze the graphic, i.e., non-verbal, representations of speed and direction lines in action comics. They analyze common visual conventions used in superhero comics and how these function conceptually to create the perception of whole action events. The analysis is based on two foundations of cognitive linguistics: image schemas and conceptual metaphor, relying on the idea that the way humans conceptualize motion events is structured by the SOURCE-PATH-GOAL image schema (Johnson 1987). An analysis of a single comic panel deciphers how the reader parses the visual cues to conceptualize the sequence of events. The authors conclude that conceptual mechanisms proposed by cognitive linguists as essential to meaning-making in language play an equivalent role in making meaning from the static images of comics.

Richard Watson Todd uses systemic functional linguistics to examine how humor arises in Gary Larson's single-panel *Far Side* cartoons. He argues that it occurs in part through the manipulation of the interpersonal metafunction of language. In particular, Watson Todd proposes that Larson's cartoons also involve creation of atmosphere through the uses of both the interactional metafunction in the caption and the textual metafunction to more closely link the caption and the cartoon. Using proven methodologies in humor research, Watson Todd relies on audience survey responses to test the linkages of the metafunctions and their relative weight in creating humor. While he does not question the centrality of semantic or ideational incongruity in creating humor, his findings highlight the importance of the interactional and textual metafunctions in making what may already be humorous even more so.

Jill Hallett and Richard W. Hallett write about representations of H1N1 (swine flu) in international political cartoons, especially those in

India and the United States. By building a corpus, they are able to see trends in political cartoons via the lens of cognitive metaphors. They situate their analysis by employing the concept of *topos* and locating the predominant cognitive metaphors expressed in the cartoons. Their analysis elucidates how fears are addressed through language and media cross-culturally. Further, they argue that these kinds of cartoons can play on associations and fears relevant to each particular culture. Their findings implicate the reader in the predictive nature of the image and text relationship.

Neil Cohn employs research in psycholinguistics and cognitive linguistics in an ambitious attempt to further articulate a theory of visual language. His chapter reviews previous work in cognitive linguistics and comics scholarship, and it advances his prior research in identifying structures and functions that arise from the mental capacity that humans have for creating comic art. The essence of Cohn's chapter is not to reinforce the notion of the language of comics. Instead, he argues that humans have the capacity to create visual language and that artists create their comics using visual language.

The remaining seven chapters take as their point of departure the notion that language is a sociocultural phenomenon, that speakers of languages – and characters in comics – engage in shaping the world around them through code choice and that the presence of a linguistic code plays an important role in shaping the sociocultural landscape.

Veronika Tzankova and Thecla Schiphorst analyze political cartoons from Turkey and trace artists' attempts to communicate with their readers on multiple levels. Artists in Turkey employ their linguistic resources to communicate different messages simultaneously, engendering enough ambiguity that they can speak the unspeakable, that they can express their opinions at the same time that they appear not to be doing so. Tzankova and Schiphorst discuss the use of Turkish grammar, especially inflectional suffixation and pronominals, as well as the use of English, and they conclude that these artists successfully resist the political atmosphere they live in despite powerful forces of censorship arrayed against them.

Miriam Ben-Rafael and Eliezer Ben-Rafael provide a vast corpus of French-language comics (*bandes dessinées*) and measure the extent to which the language in them remains essentially French despite its invasion by youth vernacular and English. Their investigation surveys a sample of popular comics of different epochs, among them, *Tintin*, *Astérix*, *Le Chat du Rabbin*, and *Les Schtroumpfs*. They find that even though English plays a significant role in French language comics, it is

just one language among many, including Spanish, German, Russian, and more. Their findings indicate not that English harms the French language or *bandes dessinées* but in fact that English and many other languages play a central role in francophone youth culture.

Gert Meesters builds a corpus of Flemish comics to trace how grammatical and lexical features diverge and converge in two varieties of Dutch. His chapter describes the language situation in the Netherlands and Flanders, the Dutch-speaking region in Belgium. In recent centuries, Dutch from the Netherlands and Flemish Dutch have undergone different evolutions, resulting mostly in differences in pronunciation and vocabulary, much like British and American English. Using corpus linguistics methods, the study surveys two comics, *Suske en Wiske* by Willy Vandersteen and *Jommeke* by Jef Nys. The study determines that mainstream children's comics can be perfect witnesses of the evolution of language variants. Meesters concludes by discussing how comics research can benefit from a number of quantitative techniques adapted from corpus linguistics.

Frank Bramlett maps out the role of English varieties in *Afro Samurai* by Takashi Okazaki. Identity politics revolving around race and ethnicity in the US are often vexed by an equally powerful politics of language, and this relationship reveals itself in the characters of Afro Samurai and Ninja Ninja, in which the sociocultural codes of Japanese identity, samurai warrior culture, 1970s R&B, and twenty-first century hip-hop in the US blend together. Analyzing both the anime and the manga versions, Bramlett argues that the characters engage in linguistic and social struggle, both with each other and with the other characters. At the same time, linguistic and cultural codes vie for dominance, mirroring the social realities of race, ethnicity, stereotype, and forces of appropriation.

Carla Breidenbach examines from a discourse analysis perspective how racial and ethnic identity plays a significant role in the US comic strip *La Cucaracha* by Lalo Alcaraz. This chapter enumerates the linguistic tools Alcaraz uses to create and comment on Latino identities in the US, especially in light of political discussion about English as an official language, immigration policy, and racism. Among others, these tools include Spanish, English, Spanglish, and bilingual code switching. Breidenbach argues that Alcaraz extends the Chicano identity movement into his art by creating a 'pocho' identity for his characters and for himself as a Latino living in the US.

Kristy Beers Fägersten studies the interplay of English and Swedish in the comic strip *Rocky*, with particular attention paid to code switching

and code crossing. Since Swedish is the dominant language of *Rocky*, switches to English are discursively significant, and not only reflect the in-group linguistic norms shared by the *Rocky* characters and their real-life counterparts, but can also reflect or even introduce a similar linguistic behavior among the wider Swedish reading public. The use of English among the *Rocky* characters reflects a stylistic choice, serving to reflect cultural alignment, in particular with the popular culture of the United States, notably hip-hop. Beers Fägersten argues that a familiarity with and affinity for US popular culture, and especially African American culture, is clearly valued by the comic strip characters, and the use of English is a hallmark of cultural appropriation.

The volume ends with an examination of language and identity in Marvel superhero comics. **Shane Walshe** surveys representations of Irish English and finds that comics artists rely on linguistic stereotype for the portrayal of speech by such heroes as Banshee, Siryn, Tom Cassidy, and Shamrock. Walshe begins his essay by discussing representations of the Irish people in popular culture, especially representations of how Irish people speak. Using a corpus compiled from Marvel comic books, he examines how accurate the portrayals of Irish speech in these publications really are. It compares the dialect and accent features rendered in the comic books with those which are generally regarded as being typical of spoken Irish English. In keeping with similar studies on representations of Irish English in films and television, Walshe also examines whether the writers rely predominantly on grammatical, lexical, or discourse features to create the impression of Irishness or whether accent carries the greater functional load.

References

- Barker, M. (2009[1989]) *Jackie* and the problem of romance. In J. Heer and K. Worcester (eds.) *A Comics Studies Reader*, pp. 190–206. Jackson: University Press of Mississippi.
- Bongco, M. (2000) *Reading Comics: Language, Culture, and the Concept of the Superhero in Comic Books*. New York and London: Garland Publishing.
- Bramlett, F. (2010) The confluence of heroism, sissynood, and camp in *The Rawhide Kid: Slap Leather*. *ImageText: Interdisciplinary Comics Studies* 5 (1). Retrieved on 4 August 2010 from http://www.english.ufl.edu/imagetext/archives/v5_1/bramlett/
- Britt, M. H. (2007) *Full Color*. Berkeley, CA: Image Comics.
- Devarenne, N. (2008) 'A language heroically commensurate with his body': nationalism, fascism, and the language of the superhero comic. *International Journal of Comic Art* 10 (1): 48–54.

- Eisner, W. (1985) *Comics & Sequential Art*. Expanded edition: print and computer. Tamarac, FL: Poorhouse Press.
- Forceville, C. (2005) Visual representations of the idealized cognitive model of anger in the Asterix album *La Zizanie*. *Journal of Pragmatics* 37 (1): 69–88.
- Forceville, C. (2011) Pictorial runes in *Tintin and the Picaros*. *Journal of Pragmatics* 43 (3): 875–90.
- Forceville, C., Veale, T., and Feyaerts, K. (2010) Balloonics: the visuals of balloons in comics. In J. Goggin and D. Hassler-Forest (eds.) *The Rise and Reason of Comics and Graphic Literature: Critical Essays on the Form*, pp. 56–73. Jefferson, NC: McFarland & Co.
- Foster, D. W. (1989) *From Mafalda to Los Supermachos: Latin American Graphic Humor as Popular Culture*. Boulder: L. Rienner.
- Groensteen, T. (1999[2007]) *The System of Comics*. [Trans. B. Beaty and N. Nguyen, 2007.] Jackson: University Press of Mississippi.
- Hatfield, C. (2005) *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi.
- Harvey, R. (1996) *The Art of the Comic Book: An Aesthetic History*. Jackson: University Press of Mississippi.
- Inge, M. T. (1990) *Comics as Culture*. Jackson: University Press of Mississippi.
- Johnson, M. (1987) *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. Chicago: University of Chicago Press.
- Kannenbergh, Jr., G. (2001) The comics of Chris Ware. In R. Varnum and C. T. Gibbons (eds.) *The Language of Comics: Word and Image*, pp. 174–97. Jackson: University Press of Mississippi.
- Khordoc, C. (2001) Comic book's soundtrack: visual sound effects in *Asterix*. In R. Varnum and C. T. Gibbons (eds.) *The Language of Comics: Word and Image*, pp. 156–73. Jackson: University Press of Mississippi.
- Malin, S. D. (1965) Eye dialect in 'Li'l Abner.' *American Speech* 40 (3): 229–32.
- Manning, S. (2008) Language and fiction in the creation of reality in *The Invisibles*. *International Journal of Comic Art* 10 (1): 32–8.
- McCloud, S. (1994 [1993]) *Understanding Comics: The Invisible Art*. New York: HarperPerennial.
- Petersen, R. S. (2007) The acoustics of manga: narrative erotics and the visual presence of sound. *International Journal of Comic Art* 9 (1): 578–90.
- Queen, R. M. (1997) 'I don't speak spritch': locating lesbian language. In A. Livia and K. Hall (eds.) *Queerly Phrased: Language, Gender, and Sexuality*, pp. 233–56. Oxford: Oxford University Press.
- Rauch, S. (2004) 'We have all been sentenced': language as means of control in Grant Morrison's *Invisibles*. *International Journal of Comic Art* 6 (2): 350–63.
- Rosen, A. (1995) The language of survival: English as metaphor in Spiegelman's *Maus*. *Prooftexts* 15 (3): 249–62.
- Salgueiro, J. (2008) Synesthesia and onomatopoeia in graphic literature. *International Journal of Comic Art* 10 (2): 581–97.
- Saraceni, M. (2003) *The Language of Comics*. Intertext series. London and New York: Routledge.
- Tysell, H. T. (1935) The English of the comic cartoons. *American Speech* 10 (1): 43–55.
- Varnum, R. and Gibbons, C. T. (2001) *The Language of Comics: Word and Image*. Jackson: University Press of Mississippi.

Index of Language Varieties

Artificial languages/ constructed languages

Poulpe 156
Schtroumpf 156–57
Yorthopia 156

Natural languages

- AAE *see* African American English
Amharic 146, 153–54
Arabic 89, 121, 134, 146, 151–52,
154, 159, 292
Azeri 134
- Belgian French: slang expressions 159
Bulgarian 134
- Chinese 89, 145, 150, 152–55, 158,
292
- Diné (Navajo) 292
- Dutch 10, 102, 163, 174, 176, 292:
Belgian/Flemish Dutch 10,
163–65, 167, 176, 181; Belgian
Standard Dutch 165, 174,
179; central Brabantian dialect
group 164; Colloquial Belgian
Dutch (CBD) 164–65, 173–74, 176,
179–80; colloquial Dutch 165;
Dutch Dutch 167, 181; Dutch
Standard Dutch 163, 165, 167,
176, 178–79; Standard Dutch
163–64, 169, 173–74, 176–79, 181
- English 9–11, 46, 63, 88, 93, 98,
100, 102, 128, 133, 135–36, 142–44,
146–53, 157–58, 176, 184, 187–89,
192, 196, 198, 210–11, 216–19,
223–25, 227, 233, 235–36, 239–51,
253, 257–61, 271–72, 276, 281–82,
291–92; African American English
(AAE) 187–89, 191–94, 196–200;
American English (General) 4,
10, 163, 187, 190, 198, 219–20,
226: standard 288; Black English
see African American English;
British English 10, 147, 163;
California English 217; Chicano
English 216–17, 235; hip-hop
English 241, 245, 252–53, 255–61;
Irish English (IrE) 11, 197, 264–65,
277, 285; native English 247,
250–51; nonnative English 241,
245, 247, 249–51; Old English 274;
'school' English 246–47, 251, 260;
Scottish English (ScE) 273, 285;
Swedish English 248, 250–51,
258 (nonnative variety of English);
Standard English 251, 276;
vernacular English 281
- Farsi 121
French 9–10, 143–44, 146–58, 164, 292
- Gallic 150–51; pseudo-Gallic
151–52
German 10, 145, 150, 152, 154, 271
Greek 134, 292
Gypsy (Romani) 151
- Hebrew 105, 146, 150–54, 157
- Irish (Gaelic) 267, 272, 274: *see*
also Stage Irish in Subject Index:
brogue 264, 267; pseudo-
Irish 267; Stage Irish 264–66,
268, 273, 277, 287–88 (note 9)
- Italian 151
- Japanese 98, 184, 187, 190–91, 194,
196, 203; Standard Japanese 194
- Korean 292
Kurdish 134

- Latin 150–52, 157; pseudo-Latin 151
- Navajo (see Diné)
- Persian 134
- Polish 150, 152, 154
- Portuguese 292
- Russian 10, 145–46, 150–53, 155
- Spanish 10, 146, 150–53, 155, 157, 210–11, 216–19, 235, 292; Chicano Spanish 234; Mexican Spanish 234; Mock Spanish 210, 216, 220–21, 223, 225–28, 23–33, 235; Standard Spanish 234
- Spanglish 10, 211, 216, 218, 223, 225–26, 235
- Swahili 292
- Swedish 10–11, 239–43, 245–46, 259, 261, 292
- Turkish 124, 127, 132, 134–36, 138, 292; Ottoman Turkish 121
- Yiddish 150, 152, 157

Subject Index

- accent 4, 101, 233, 268, 279–80, 283, 288 (note 3): American English 220, 226; fake Spanish 210; ‘foreign’ 233; ‘ignorant country (hick) accent’ 233; imitation of 220; Irish 264, 267–68, 279, 281, 284; marked for 288 (note 2); nonnative 250; stereotypical 221, 227; Mock Spanish 226–27; representation of 271; Scottish 274; spellings to indicate 271; Spanish 232; Swedish 247
- acquisition 93, 98, 110–11, 217
- adjective: as property 109; English 147; word order 148; *Schtroumpf* 156; Dutch 167
- adverb: in Irish English 278; no case marker with 175; *Schtroumpf* 156
- affirmative (grammar) 271–72
- after-perfect* (Irish English) 276–77
- alphabet 2, 184
- allomorph 174; *see also* morphology
- alveolar 191, 193, 280; *see also* nasal
- anime 10, 183–85, 187, 190–96, 199–200 (note 1), 201 (notes 2 and 3)
- applied linguistics 94
- approximant (phonetics) 248
- artificial language 155–56; *see also* Language Index
- assimilation 214, 219: of English 240–41, 245, 260
- audience 61–62, 68, 89, 122, 136, 186–87, 189, 191, 197, 226, 235, 242, 245, 268: American 266, 268; and code switching 134; appeal to 59; Dutch 169; in Turkey 120; in-audience 251; international 240; Japanese 197–98; sociocultural 144; survey 8; target 43; US 198; white 197–98
- authentic 197: dialect 266; identity 197; language 188, 197; members 254; Spanish 219; *see also* sign
- authenticity 54–55, 189, 254, 256: caption 48, 50–51, 55–56; idea of 188; linguistic 189; of language 55; of the dialogue 47
- balloons 5–7, 106, 115, 128, 132, 135, 137, 180, 204 (note), 287 (note 2); balloonics 5; language in balloons 179; motion lines and speech balloons 104; text balloon 165
- bandes dessinées* (BDs) 9–10, 142–44, 146, 149–52, 155–58
- bilingual: abilities 245; code switching 10, 184, 190–93; in English and Spanish 217; linguistic repertoire 245; signs 150; speakers 216–17, 244; speech communities 134, 245; strip 158
- bilingualism: and language contact 244; education and 233; issue of 214; stable 219
- British National Corpus* 46
- brogue *see* Irish
- calque: French from English 158; lexical 148; syntactic 147
- caricature 62, 184, 222, 264: nineteenth-century 267, 284; racial 186; racist 187
- cartoon: analyses of 41, 46 ff, 64 ff, 128–38, 222; artists 122–23; caricatures and 264; characters 240; discourse 68; editorial 37, 59, 63, 88, 96, 211, 221; *Far Side* 8, 42 ff; fears exploited in 64 ff; gag 37, 55; humor in 37, 39, 82; image 183;

- Japanese 59; medium 122; metaphor in 61; multimodal 39, 55; *New Yorker* 63; political 8–9, 59–60 ff, 85, 88, 96, 119, 122–26, 212; *Punch* 267; research methodology 42–43; semantic content of 54 ff; swine flu 87
- cartoonist: agenda 60; artists 211; creation 135; devices used by 61; Mexican political 212; political 60, 120, 235; rhetoric 85; skill 62; Turkish political 120, 122; US 76; use of balloon text 165
- censorship 9, 122
- Chicano 211, 214–15, 217–18, 221, 228, 234–35: activist 217; anti-Chicano rhetoric 231; art 213; barrio 211, 223; community 213, 216–17, 229, 233, 235; culture and language 218; identity 10, 210, 216, 225; leftist ideology 229; movement 213, 215; post-Chicano Discourse 210, 212–13; satire 212; sociopolitical 211, 235; speech 227; Spanglish-speaking 210, 225; students 234; zoot-suiter 215
- clitic: enclitic 192; proclitic 192
- code (linguistic, semiotic, visual) 2, 5, 8–10, 94, 119, 123, 125, 127, 129, 136, 139, 149, 158, 183–84, 186–87, 196, 198–99, 211, 240, 246, 256, 260, 291–92
- code choice 9, 112, 184
- code crossing 11, 244–45, 261
- code switch 10, 134–38, 151–55, 184, 190–93, 196, 210–11, 214, 216, 218–19, 223–24, 235, 240–47, 250–51, 255, 257–61, 271: intersentential 223, 244; intrasentential 134, 223–24, 244, 257; metaphorical 253, 255, 257, 259–60; situational 251, 253, 257, 260
- cognitive: architecture 100; cognitive/social construct 2; deficits 112; denotation and connotation 138; development 110; encoding 103; entities 119; linguistics 8–9, 13, 19, 34, 94–95, 292; metaphor 8–9; models 5; neuroscience 94; psychology 94; representation 31; research 4; resources 125, 292; science 94, 112; structures of knowledge 38; system 110; understanding of a language 96
- comic book 2, 11, 28, 159 (note 1), 165, 173, 180, 200, 210, 213–14, 216, 268, 281, 291
- comic strip 4, 10, 142, 210–13, 216, 222, 235, 239–41, 259–61
- comics 1, 3–4, 8, 28, 95, 113, 165, 167, 169–70, 172, 180–81, 187, 200, 266, 270, 291: action comics 8; black comics 200; language in comics 2, 3, 5, 291; language of comics 1–2, 291; linguistics and 4; protocomics 113; superhero comics 8, 11, 187; web comics 291
- comics research 4
- comics scholarship 1, 8, 187
- community 60, 122, 125, 136: African American/black community 187, 192; Chicano community 213, 217, 229, 235; hip-hop community 254; Irish community 266; Jewish community 146, 153; Latino community 231; Mexican American community 213–14, 221
- conceptual metaphor *see* metaphor
- consonant 102, 265: final 281; substitution 279, 281; *see also* vowel
- construction grammar *see* grammar
- convergence 10, 22, 157: construction (of panels) 109–10; of heritages 198; of lines 22; with Dutch 10, 165, 167, 181; *see also* divergence
- conversation 2, 4, 114 (note 1), 130, 132, 134, 137, 164, 190, 191, 203 (notes), 205 (notes), 212, 247, 253: conversation-driven

- conversation – *continued*
 aspect 240; everyday 174;
 partner 191; topic 261;
 telephone 246
 conversational: 47, 50; exchange
 244; interaction 190, 192;
 turn 132, 192
 corpus 9, 46–47, 144, 150, 165, 169,
 170, 173, 176, 178, 180–81, 266,
 269–71, 273–85, 287 (note 1)–88
 (notes 6, 8, 9): *British National*
 Corpus 46; of Flemish comics 10;
 Corpus Gesproken Nederlands 165;
 Jommeke corpus 172; Marvel
 (digital database) 270; Marvel
 (printed comic books) 11; of
 spoken English 272; of spoken
 language 165
Corpus Gesproken Nederlands 165
 corpus linguistics 10, 292
 country: bring revolutionary change
 to the 231; English-speaking
 communities in each 88; fears
 for each 80; imaginary 156;
 Islamization of the 119; ‘it’s a
 nice country’ 247; life 255;
 Middle Eastern 121; non-English
 speaking 242; of origin 63;
 organized by 64; *Schtroumpf* 156;
 swine flu cartoons by 74, 81;
 Tintin’s 155; unity of the 221;
 with high rate of vegetarianism 69
 critical discourse analysis 292
 cross-cultural: analysis 59, 64;
 comparisons 110; perspective 89
 cultural: affirmation 136;
 alignment 11, 240, 260;
 allusions 63–64, 67–68, 71;
 appropriation 11; aspects 219;
 authority 189; awareness 66;
 backdrop 189; background 61;
 bridge 198; category 97;
 codes 94, 134; conformity 219;
 consciousness 62;
 consumption 149; context 126;
 context of communication 125;
 diversity 216; experience 15,
 212; factors 292; group 226;
 hegemonic codes of behavior 127;
 heritage 143; hybridity 218;
 ideas 216; identity 151, 189, 198;
 imperialism 121; influences 121;
 institution of comics 113;
 knowledge 111; linguistics 119;
 linguocultural codes 136–38;
 list phenomenon 233;
 manifestations 98; models 119,
 198, 210, 212–15; models of
 textual imagery 119; nodes 127;
 objects of comics 104;
 orientations 143; reference 233,
 287; perspective 127;
 polemics 126; protectionism 135;
 references 67–68; setting 126;
 shared habits 188; shared
 knowledge 60–61;
 shortcomings 257; spaces 150;
 stable entities 119;
 stereotype 269; symbology 62;
 translation 120; values 4;
 variability 93
 culture 11, 60, 63, 71, 89, 93, 97,
 100, 104, 111–13, 119, 126, 138,
 144–45, 158, 215, 218–19, 235, 256,
 293: African American 11, 188,
 200, 256; Anglo 214, 226; Asian
 American 188; Chicano 218;
 East Asian 200; fears of 79;
 francophone youth 10;
 global 200; hegemonic 243;
 hip-hop 188, 252, 254–59;
 Indian 67; internet 135;
 Irish people in popular 11;
 Japanese 187, 198; juvenile 142;
 language 122; language
 and 127, 292; Latino 210,
 217, 219, 222; legitimate 218;
 mainstream 142; Mexican 226;
 news 90; of superhero
 comics 186; popular 11, 60, 142,
 198, 266; popular media 243;
 samurai warrior 10, 183, 185,
 198; Scottish (popular) 287;
 Spanish 232; Swedish 239,
 241–42; Turkish 120; US 200;
 US hip-hop 261; Western(-ized)
 120; white majority 200; youth
 143, 158

- deixis 41, 63
- dialect 4, 101, 164: Arabic 121; characteristics of 164; Dutch 164; English 216, 271; 'eye dialect' 4; features 11; graphic 101; in Flanders 164; Irish 266, 273; literary 279; literature 187; local 179; native 216; nonstandard 234; northern and north midland 274; perceptions of 112; reading dialect 192, 196; regional 292; replacing 165; representation of 271; research 4; sociodialect 3; stronger 288 (note 9); usage of 196, 272; words 271; written 187–88
- dialectology: perceptual 112, 281
- dialogue 28, 47, 135, 137, 165, 180–81, 240, 252, 270, 293; *see also* spoken
- discourse 102, 125, 130, 188, 191–92, 215, 228, 235, 261: about the social order 60; academic 41; anti-Mexican 73; capital 'D' Discourse 210, 212, 214–15, 223, 229, 235; cartoon 68; coherence and cohesion in 41; context 55, 110; contributions 200; cultural and political 120; effect 192; features 11, 194; French 149; H1N1 85, 90; hip-hop 255; imagined 51, 54; linguistic 127; little 'd' discourse 212; mainstream 85; opinion news 60; political 211, 235; political cartoons 59; post-Chicano 210–13; private 125; public 125; rhetorical 73; shared 60–61; spoken 15; style 5, 255; tendencies 193; theories of verbal 95; visual 73, 184
- discourse analysis 10: critical discourse analysis 292
- discourse studies 106
- divergence 22: from Dutch 10, 165, 167–68, 179; of lines 22; *see also* convergence
- domain 17, 19, 114: abstract 18; behavioral 93; conceptual 17, 95; high-status 242–44, 251, 259; humor research 37; interpersonal 243; low-status 243–44, 251, 259; manual 96, 102; mental 17; non-linguistic 112, 291; non-spatial 17; of cognition 93; of experience 18, 34; of industry 243; of trade 243; of writing 93; public 243; semantic 38; verbal 96, 102, 114; visual 114; visual-graphic 97
- Dutch: editions 178; evolution of 163; in Flanders 179–80; in the Netherlands 163; market 167, 180–81; readers 169, 180; readership 181; speaking 10; speaking part of Belgium 165, 180; spoken in Belgium 163; television 163; speakers of 164; standardized variant of 164, 167; variant of 177, 180; vocabulary 167; young Belgian speakers of 165; *see also* Language Index
- emotion 15, 96, 190, 219
- emotional: availability 194; chaos 7; engagement 24; excess 264; moments 223; state 7
- emotionality 265
- English: as a foreign language 245, 251, 259; as a second language 244, 259; assimilation of 260; dialects of 271; English-only proponents 214; English-speaking world 241; 'from above' 243, 251, 259; 'from below' 243, 259; influence of 243; native speakers of 281; role of 244, 259; status of 244–45, 259; terms in French 153; translated 251; translation of 276; usage 245; use of 243, 245, 248, 259–60; varieties of 248–49, 251, 271, 275; *see also* Language Index
- ethnicity 10, 78, 185, 210, 288 (note 4)
- exclamation 271, 275–76

- French: Academy 144; authors 104; *bandes dessinées* (BDs) 143–44, 152, 156–57; calques 158; comics 9, 145–47; discourse 149; forms and styles 158; French /r/ 157; French-speaking countries 144; French-speaking locales 142; French-speaking part of Belgium 165; French-speaking youth 157; influence upon Flemish Dutch 164; linguists 143; name 147; practice of 158; ‘pure’ French 158; speech 150; translation 153, 155; utterances 158; *see also* Language Index
- fricative (phonetics) 248
- function 3–4, 9, 13: conceptual 32; conceptual structuring 15; framing (of English) 149; humorous 240; narrative 107, 194; of grammatical forms 14; of the plural (Dutch) 176; of race in Japan 189; of a standardized variant 179; utterance 248
- function words: (Dutch) 164, 167
- gender: ideology 193, 215; non-conforming 137; stereotyped role 201 (note 3)
- genre 47: action comics 34; cartoons 37; comics 92; humor 55–56; identification 48, 50–52, 54–55; musical 188, 259; narrative 94; political cartoons 60; story telling 54; superhero 5, 13–14, 31, 198
- German: borrowings 154; code switchings 154; officers 146; terms 271; visitors 151; *see also* Language Index
- gestalt 16, 239
- Gestalt 32, 99
- gesture 19, 92, 110: articulatory 99; co-speech 93; hand 196; in spoken discourse 15; posture and 7; research 114 (note 3); studies 292
- grammar 107, 119, 177, 188: and vocabulary 2; construction 96, 103, 106–07; features 268, 276; generative 94, 96, 107, 111; of *ass* words 193; regionally marked 173; rules 127
- grammar of comics 15, 93, 97: closure 95, 106; sequence of panels 92; sequential art 1; visual 109; visual linguistics 98
- grammatical: aspects 170; categorization 109; competence 248; deviations 247; elements 110, 250; errors 149, 154, 236 (note 4); features 10–11, 168, 172–73, 176–79; forms 14, 265; lexicogrammatical features 279; model 110; patterns 109; perspective on code switching 134; regionalisms 173; rules 156, 223; sentences 97; structure 225; variance 177
- grapheme 99, 101–02, 114 (note 2)
- Hebrew: markers 153: names 151; term 150, 153; *see also* Language Index
- hedge (pragmatics) 248
- hegemony 5, 129: of whiteness 186
- hero 11, 25, 29, 146, 183, 231; *see also* superhero
- hip-hop 10–11, 183, 187–88, 252–53, 256–57, 260; *see also* Language Index
- hip-hop: artist 252, 255, 257–58; devotee 259; environment 255; gesturing 256; identity 252–53, 258; music 252–53, 257; performances 189; song 253; speech community 260; vernacular 240, 255–57, 261; world 254; *see also* community, culture, discourse, English
- Hispanic 229, 236 (note 8)
- humor 8, 22, 37, 39, 41, 62, 82, 122, 165, 177, 212, 229, 251, 256, 258, 260, 270, 292: adventure and 168; creation of 37, 39–42, 46, 48, 50, 54–56; effects of 41; genres of 55; in cartoons 39, 137; in comics 292; linguistic 250;

- linguistics of 38; metafunctions in 42; perceptions of 38; political 212; research 8, 37, 39, 41–42; role of humor 37; source of 54, 194, 240–41, 250, 254, 260; theories of 38, 40; verbal humor 38, 211
- icon 1, 95, 124, 222
- iconic 5, 102
- ideational metafunction *see* systemic functional linguistics
- identity 70, 112, 120, 129, 132, 139, 184, 189, 195–96, 198, 210–11, 213, 219, 233, 241: authentic 197; character 183–84, 189; cultural 189, 198; ethnic 10, 199, 219, 223; fixed 131; formation 184, 189; in-group 240, 249, 251, 258, 260; kits 210; language and 11, 195, 216–17, 223; markers 143, 179, 219; modernist 131; national 121–22, 151, 250; participant 183; political 138; politics 10; promotion 59; regional 180; shifts of 131; social 199; socially situated 212
- ideological: developments 136; forces 60; shift 244, 259
- ideology 3, 5, 60–61, 88, 90, 121, 134, 157, 187, 197, 199, 214–15, 228: conservative 215; English-only 233; gender role 193; heteromasculinist 5; language/linguistic 199, 200, 210–11, 215–16, 221–23, 232, 235, 292; nationalist 5; political 133, 210, 235; social 199; white/Anglo 187
- image 1–3, 7, 14, 17–18, 22, 27–29, 32, 34, 74, 97, 105, 111, 122, 130, 137, 184, 211, 266: and text 9, 37, 39–41, 110, 211, 214, 291; cartoon 131, 183; comics 14–15; humoristic 125; in the mind 16; juxtaposition of 14; of blackness 185–88, 197; of comics 8; schemata in the 39; semiotics of 123; sequence of 13, 95, 108 (caption), 114 (note 1); sequential 93, 95–98, 104, 107–11, 113; static 13–14, 20, 22, 114 (note 1); still 21, 26; symbolic 126; underground comix 184; verbal 3; visual 60; words and 2, 7, 120, 122, 139; writing and 113
- image schemas 8, 13, 15–18, 20, 23, 32–34
- image schematic structure 18, 20–22, 27, 30–34
- impact flash 15, 19, 25–27, 29–34
- interaction: between modalities 110; conversational 190, 196; force-dynamic 31; interpersonal 195; lingua franca 251; of languages 134, 143; perceptual 16; social 39–40, 47–48, 51, 54–56, 210, 240, 243; text and image 39, 113, 211, 214
- interactional: contexts 259; styles 188
- interactional metafunction *see* systemic functional linguistics
- interactional sociolinguistics 112
- interjections 147–48, 151–52, 157, 167, 223, 265
- Irish: accent 264, 268, 273, 279, 281, 284; 'Black Irish' 268; brogue 264; characters 264, 266–69, 271, 273–76, 280–81, 285, 287–88 (notes 4, 9); dialect 273; English translation of 276; expressions 267, 279; features 288 (note 2); Irishman 265, 269; Irishness 266–68, 279; *Irish Times* 274; people 11, 264–66, 268, 272, 281; phonology 281; pronunciation 265, 284; sentence 276; songs 266, 288 (note 6); speech 11, 265–6, 270–71, 273, 275, 281–82, 284, 287; stereotype 266; *see also* Language Index
- Irish English: grammar 265; grammar features 288 (note 8); grammar structures 276; grammatical features 276;

- Irish English: grammar – *continued*
 grammatical forms 265;
 lexicogrammatical features 284;
 oaths 276; *see also* Language Index
- it*-clefting 268, 276–78, 282
- Italian: borrowings 153;
 names 151; *see also* Language Index
- Japanese: American and Japanese heritage 198; and American emblems 104; audience 197, 198; cartoons 59; children 111; code switch to 196; comics 98, 110–11; culture 187, 198; identity 10; ideologies 187; influence 186; Japanese-Korean relations 59; manga 96, 101; racial identity 198; samurai warrior culture 183; speaking community 196; syllabary 184; use of 193; Visual Language 98, 101; *see also* Language Index
- jargon 4
- Korean: Japanese-Korean relations 59; Korean American male identity 198–99; Korean American speakers of English 198; *see also* Language Index
- language 1, 5, 14–15, 19, 38, 40, 94, 96, 120, 126, 130, 136, 138, 144, 158, 169, 174, 183, 188, 198, 217, 244, 266, 292; *see also* comics; identity; ideology; Language Index
- language: acquisition 111, 217; and media 59, 63; and visual rhetoric 63; as sociocultural phenomenon 9; authentic 197; change/evolution 163, 178, 180, 261, 292; choice 88, 210–11, 219, 221, 223, 235, 259–60; contact 143–45, 153, 157, 217, 244; donor 220; endangered 293; first 234; foreign 150–52, 155, 241, 244–45, 251, 259, 271; human behavior 92; interlanguage 155, 159 (note 5); killer 242; metaphor in 19; minority 242, 293; mock 226; national 242; natural 102; of blackness 187; of thought 17; official 10, 134, 242; patterns 18, 96; politics of 10, 179, 181; practices 143, 200; preservation 293; prestige 292; processing 292; regional 173, 177–78; religious 275; representations of 6; revival 293; second 234, 241, 244–45, 259; sign language 2, 93, 97, 110, 114 (note 1); shift 217; spoken 97, 114 (note 1), 163, 165; standard 164; study of language 2; system 123–24; target 220; variable 138; variants 10, 164, 167; variation 111, 112, 163; variety 167, 183, 188, 217; verbal 97–99, 102; visual 9, 93, 97–114; visual representations of 3; written 110, 184; *see also* comics; identity; ideology; Language Index
- language code *see* code
- language use 40, 55, 119–20, 122, 126, 134, 150, 166, 169–70, 177, 180–81, 185, 190, 200, 212
- Latin: characters 152, 154;
 names 151; pseudo-Latin names 151, 156; *see also* Language Index
- Latin American 3; characters 155; culture 218
- Latino 214–15, 218–19, 221, 227–29, 231, 233, 235
- Latino/Latina: author-artists 216; buying power 227; characters 223; comic book/comic strip 210, 213–14; community 214, 216, 231; culture 217–18; (Chicano) culture 219, 226; holidays and culture 210, 222, 227; identities 10, 210; immigrants 225; political and social activists 218; readers 221, 228; visual and written works 213;

- vote 230; native-born 215; non-Latinos 229; young 231
 lexicogrammatical features 279 *see also* grammar
 linearity 99
 lingua franca 143–44, 241, 251, 260
 linguistic: ability 217; analysis 210, 240–41, 291; appropriation 220; aptitude 248; aspect 143; authenticity 189; behavior 11, 240; borders 169; change 157, 292; choice 138–39, 183, 199, 235; components 127; constraint 219; content 128; creativity 156; data 291; development 157; devices 3; elements 41, 56, 63, 151; entity 125; error 287; evidence 268; 'exaggeration and simplification' 183; extralinguistic factors 136, 139; features 4–5, 40–41, 51, 150, 187, 190, 197, 267, 270, 281; forms 125, 196, 250; framework 120; heritage 143; hybridity 218; identity 217; inquiry 93–94, 96; knowledge 88, 97; landscape 211, 218, 223; mainstream 261; marker 151; material 3; metaphor 61; methods 96; models 63, 120; norms 11, 87, 240; performance 183, 189, 197; production 189, 191, 194, 196, 199; references 120; repertoire 244, 245; research/scholarship 8, 37, 41, 94, 107, 291; rule 129; sciences 113; sign 130; stereotype 5, 11, 184, 226; structure 95, 127, 134, 196; subject 131, 133; system 1, 96–97, 104, 112, 188, 196, 243–44; text 88–89; theory 96, 292; typology 112; variation 138, 180, 292; variety 215; *see also* ideology
 linguistics 59, 92–93, 96, 98, 106, 110, 112, 183, 291–92: and comics 4, 96–97, 240, 293; applied linguistics 4; comparative 111, 292; computational 112; corpus linguistics 10, 292; cultural 119; neurolinguistics 112; sociolinguistics 112, 128, 134, 184; text 292; tools of 109; visual 98, 111–12; *see also* ideology
 literature: and culture 67; *bandes dessinées* (BD) 157; dialect 187–88; French 158; nineteenth-century 187; present-day 142; race in 188; written 143
 literary 1: allusions 63–64, 67, 71; dialect 279; Japanese representations 189; register 165
 manga 4, 10, 93, 96, 101, 183–85, 187, 190–94, 196, 199, 201 (note 1)
 meaning: construction 15, 34, 138; correspondences to 109; creation 19; development of 136; graphic 95; orders 138; patterns 96; pragmatic 40; meaning recognition 125; transmission of 132; unitized 103
 media 214, 221, 266: alarmist tendencies in 89; array of 99; art and 94; censorship 120; coverage 71; diversity of images 221; Flemish 164; hype 71, 89; images 221; images of blackness in 188; in Turkey 137; internet 200; language and 9, 63; mass 231; panic-ridden 71; popular culture 243; portrayals in 215; propaganda 167; representations of blackness 189; representations of race in 188; represented by 221; scholars of 59; source 227; trust of 70; twentieth-century 187; twenty-first century 189; visual 14
 metafunction *see* systemic functional linguistics
 metafunctions in language *see* systemic functional linguistics
 metaphor/metaphoric 59–64, 73–80, 88–89, 95–96, 125: analysis 89;

- metaphor/metaphoric – *continued*
 code switch 253, 255, 257, 259–60; component 89;
 conceptual metaphor 8, 13, 15–23, 27, 32, 34, 95, 106; function of English 4;
 mapping 27; multimodal 96;
 supercategory 74; theory 61–63;
 use of 124; verbal 19; visual 19, 25; *see also* cognitive
- metonymy 5, 19, 106
- Mock Spanish *see* Language Index
- modality 40, 98, 102: graphic 98, 101, 105; manual 114 (note 2); verbal 93, 109; visual-graphic 98, 113
- morpheme 94, 102–06:
 allomorph 174; English
 possessive 225
- morphological 104–06, 176, 193, 219
- morphology 93, 95, 98, 102–05, 109, 167
- morphosyntactic 134, 164
- model: cognitive 5; cultural 119, 198, 210, 212–15; English 148;
 grammatical 110; ideational
 metafunction 40; language
 interactions 143; linguistic 63, 120; national identity 121;
 plurilingualism 143;
 statistical 112; topoi 68;
 visual 123
- monolingual speakers 216–17
- motion line 15, 19, 23–25, 34, 104
- multimodality 18, 93, 98, 110
- narrative/narration 7, 14, 143, 145–46, 148, 156–57, 190, 193, 199:
 arc 6; boxes 6; breakdown 3;
 captions 5–6; development
 of 123; devices 229;
 differences 185; ‘erotics’ 4;
 forms 94; framing 150, 157; function 107, 194–95;
 genres 94; intertextual 130;
 meta-narrative 213; patterns 3;
 pictorial 3; power 14; sand 98, 104, 110, 112, 114 (note 1);
 sequence 107; structure 108
 (caption), 292; techniques 211, 235
- nasal (phonetics): alveolar 191, 193, 280; velar 191, 193, 280
- nonstandard: dialect 234;
 English 240; speech 271;
 spelling 4, 258; use of progressive
 aspect 278; variety 216, 251, 292; verb form 217; *see also*
 standard
- non-visual: event 27; nature of
 speech 2; *see also* visual
- noun 148, 156, 167, 176, 179, 225, 277, 280: proper 235;
 semantic class 109; subject
 complement 278
- onomatopoeia *see* sound effects
- panel 2–3, 6–7, 15, 20–22, 25, 28–31, 33–34, 94, 99, 104, 106–10:
 four-panel jokes 14; juxtaposition
 of 14, 95; panel-to-panel 14;
 sequence of 92; single-panel 8, 13, 20, 132, 211; transitions 95, 107, 110; with motion lines 25;
 within-panel sense 28–29;
words = panels 93, 98
- parler jeune* 143–44, 149, 158
 (note 1)
- perceptual dialectology 112, 281
- performance *see* hip-hop; linguistic;
 verbal
- phoneme 99, 101
- phonetic: element 227;
 feature 217, 233, 236 (note 4), 251; indicator 195;
 representation 247; spelling 4
- phonetics 98–100, 135
- phonology 99
- pictorial: expressions 19;
 forms 126; graphics 133;
 information 18;
 narratives 3; non-pictorial
 icons 124; protagonist 130;
 representation 137; runes 5
- picture 1, 37, 39, 42–43, 47, 92, 157, 211: caption and 37, 41, 51, 55;

- in the mind's eye 16; mental 25;
properties of 19; words and 19
- Pocho: politics 210–11, 213, 216,
235; Pocho Hour of Power 213,
235 (note 2); Spanglish-
speaking 215
- Polish terms 150; *see also* Language
Index
- politeness: and honorification 41;
and pronoun usage 174, 179;
contexts 174
- political cartoon *see* cartoon
- political ideology *see* ideology
- politics 64, 71, 120, 213, 222,
228: identity 10; Indian 65;
of language 10; opinions 37;
presidential 210, 222, 235; *see also*
Pocho
- possessive: English possessive
formation 225; morpheme 225;
pronoun 174; Spanish possessive
formation 225
- power 5, 27, 122, 127, 189, 220; and
control 5; authority and 189;
holders 212; Latino's buying
power 227; 'more power to yer
elbow' 265; narrative 14; of visual
texts 59; relations 127
- power (of characters, heroes) 185,
266, 268, 270, 287 (example 51):
'good luck power' 268;
mutant 267; through wood 268
- pragmatic: abilities 15; appropriate
English 248; coherence 125;
continuum 220; deviations
from idiomatic English 247;
features 251; felicitous use 248;
impact 196; meaning 40;
move 249, 256; usage of
dialect 196
- preposition 167, 174: preposition
de (of) 225; prepositional
phrases 278
- press: English-language 242;
printed 243
- pronoun: Dutch demonstrative 174;
Dutch personal 164, 169–70, 174,
178; Dutch possessive 174; English
personal 191, 201 (note 3), 250;
Irish English 265, 277; Irish
English relative 277; subject 283;
Turkish pronominal 9
- pronounce: pronouncing post-
vocalic [r] 191; Spanish place
names 220; Spanish words 220;
unpronounced 127; with a
Spanish accent 232
- pronunciation 191, 194:
changing 232; differences
in 10, 163; English 227;
guttural Irish 265; Irish 284;
mispronunciation 248;
mutilation of 186; native 233;
nonnative 258; of French /r/
157; of plural *ye* or *youse* 283;
prescriptive norms 4; style 191
- psycholinguistics 9, 292
- quantitative: analysis 5;
techniques 10; *see also* statistics
- race 186: and ethnicity 10;
ideologies of 215; in
Japan 189; in literature 188;
representing 198; social realities
of 10
- racism 10, 218–19, 292
- reading dialect 192, 196
- reduplication 105
- reference 67–68, 95, 102, 120, 128,
136, 142, 233, 252, 276, 287
- referent 62, 124
- referential 126
- register 112, 143, 169, 183,
193, 196: casual 190;
exaggerated 3; formal 194,
251; General American
English 191; informal 219;
literary 165; of English 184;
of oral storyteller 165; register
variation 4; socially situated 183;
use of 191; varieties of 143;
youth register 149
- respelling 264–65, 267, 271, 279–81,
283–84, 288 (note 3); *see also*
spelling
- rhetoric 71, 85, 225; anti-
Chicano 231; *see also* visual

- rhetorical: devices 3, 60;
 discourse 73; methodologies 63;
 presentation 59; rhyming 192,
 194; strategies 60, 87;
 techniques 211, 235
- ribbon path 15, 19–26, 29–34
- runes 5; *see also* pictorial
- Russia 150
- Russian: characters 154, 159;
 immigrants 155; Jewish Russian
 painter 146, 153; Jews 154;
 names 151; non-Jewish 153;
 signs 150; *see also* Language Index
- sand narrative *see* narrative/narration
- satire 37, 212, 214, 265
- schema (schemata) 38–39,
 109: acquisition of 111;
 conflicting 56; content 39;
 force-dynamic 33; graphic 111;
 semantic 38; *see also* image
 schema
- schematic: encodings 102;
 gestalt 16; information 102;
 patterns 103, 107–08; quality 15;
 structure 34; style 143
- script (cognition) 38–39: and
 frame 38; incongruity 39, 41;
 semantic 38
- script (writing): Arabic 154
- semantic(s) 40, 93, 95, 98, 106,
 109–10, 123: aspects 105; Chicano
 features 217; content 38–43,
 54, 56; derogation 220;
 deviations 247; domains 38;
 features 106, 251; incongruity 8,
 55, 248; nuances 148;
 phenomena 106; phrases 233;
 properties 109; prosody 40,
 43; role 95; *Schtroumpf* 157;
 scripts 38; sets 47; system
 123–24; visual language 107
- semiological 94, 107
- semiotic 2–3, 123: analysis 89;
 approach 119; content 120;
 field 139; multimodal 39;
 order 120; process 2;
 system 119, 123–24; types 95
- semiotics 4, 95, 105, 123: of the
 image 123; visual 62–63
- sequence 28–29, 31, 33–34, 94,
 97, 107, 109: action 29, 31,
 33; actions in 20; BD (*bandes
 dessinées*) 146; English 147;
 multimodal 96; narrative 107;
 of events 8, 26, 30–31, 33; of
 happenings 28; of images 13,
 114 (note 1); of movements 30; of
 modalities 97; of panels 92; of
 utterances 248
- sequential: art 1–2; images 93,
 95–98, 104, 106–07, 109–11, 113;
 language 15; movements 30;
 patterns 98; role 109;
 sounds 97; structure 96, 107;
 units 93
- sexuality 197: heterosexual
 women 5; homosexuality 138;
 same-sex sexual attraction 5
- sign 104, 106, 114 (note 1)–115
 (note 3): arbitrary 5;
 authenticating 188; bound 104;
 language 4; linguistic 130;
 liquid encoded 125;
 morphological 104, 106;
 motivated 5; stigmatized 188; *see
 also* linguistic
- sign language *see* language
- signification 136, 138, 189
- signifier 123–25, 129, 131, 138
- slang 4, 149, 159 (note 4), 192, 248,
 274, 288 (note 8)
- sociocultural: artifact 113;
 audiences 144; code 5, 10,
 183, 186, 194; construct 187;
 context 113–14,
 137; experience 125;
 implications 184; landscape 9;
 phenomenon 9–10, 96;
 settings 112; understanding 96
- sound 13, 27–28, 31–32, 101, 114
 (note 2): combinations of 100; in
 language 97, 102; in manga 4;
 percussive 27, 34; phonemes 99;
 quality and magnitude of 18;
 sequential 97; speech and 14;

- visible 4; vowel 32; *see also*
 consonant; nasal; fricative
 sound effects (onomatopoeia) 13,
 18–19, 26–28, 34, 184: absence
 of 29; in a panel 29
 soundless comics 13
 SOURCE-PATH-GOAL image schema 8,
 16, 20–22, 31, 34
 space (in comics) 14, 24–26: and
 time 23, 28; conceptualized 23;
 gutter 292; juncture of 22; of a
 cartoon 62; of the panel 20, 29;
 locations in 20
 Spanish: accent 232; authentic
 features 219; barrio 225;
 ‘borrowed’ words 220;
 characters 155; code
 switching 235; culture 232; for
 heritage speakers 233; heritage
 language learners 222–23;
 immigrant 155; importance
 of 219; ‘incorporation’ of
 language materials 220; interviews
 conducted in 219; lexical
 items 225; Mock 219–20;
 Mock accent 226–27; Mock
 stereotype 227; native
 fluency 220; nonnative speaker
 of 234; proper nouns and place
 names 235; refugees 146;
 speaker’s accent 220;
 Spanish-speaking population 220;
 surname 228; switching
 from English to Spanish 224;
 switches to English 223;
 term 150; words and
 expressions 151; *see also*
 Language Index
 Spanglish: Spanglish-speaking
 Chicano 225; speaker 218; *see*
also language index
 speech balloon *see* balloon
 speech community 244, 250:
 [Black] 188; English-speaking 196;
 hip-hop 260; Japanese 196;
 nonnative English 251, 260;
 Swedish 242, 259; Swedish-English
 bilingual 245
 spelling 169, 273, 279–80, 283–84:
 change 192; conventions 191;
 deviations 4; nonstandard 4,
 258; phonetic 4; standard 246,
 250, 284; Swedish-spelled
 English 246, 248, 250; *see also*
 respelling
 spoken: Chicano English 216;
 dialect 216; dialogue 13, 165;
 discourse 15; English 217,
 271, 281–82; Irish English 11;
 language 97–99, 114 (note 1), 149,
 163, 165; language in balloons 179;
 reality 187; register 3;
 Spanglish 218, 225; Spanish 217;
 Swedish 261; words 2, 177, 287;
see also language
 standard: approach to comics 29;
 code 292; contractions 190;
 Japanese style 101; language 164,
 292; linguistic forms 125;
 spelling 246, 250, 284; traits 189;
 variant 164, 179; variety 163–64;
see also nonstandard; Language
 Index
 statistical; modeling 112;
 significance 172; test 172
 statistically significant 167,
 171–72, 193
 statistics 170, 180; *see also*
 quantitative
 stereotype 62, 113, 184, 186–88,
 199–200, 221, 228, 292:
 accent 221, 227, 223; black 187,
 189; category 5; characters 31;
 Chicano 235; cultural 269;
 expectations 189; fallacies 229;
 ideology and 197; Irish 264,
 266, 268; language 227;
 Latinos 220; linguistic 5, 11,
 184; Mock Spanish 226–27, 235;
 negative 155, 184, 215, 226; of
 the minstrel 198; portrayal 215,
 287; racial 186, 201 (note 3), 219;
 rhetorical presentation of 59;
 social realities of 10; speech 197,
 226, 264; Stage Irish 287; US 70,
 visual 185; word 267

- stress (phonology): stressed 284;
unstressed 284; unstressed
variant 174
- strip: American comic 226;
bilingual 158; cartoon 210;
characters 11; comic 4,
210–11, 213, 216, 221, 225,
232, 235–36 (note 4), 239–40,
246; dialogue-driven 240;
English-language 142, 145;
Latino 210, 214; medium 261;
newspaper 166; Sunday-edition
double 253; Swedish 239–40,
259–60
- style (linguistic) 127, 143,
183–84, 219; discourse 5, 255;
French 158; interactional 188;
pronunciation 191
- style (non-linguistic) 131:
abstract 95; artistic
element 3; clothing 62;
drawing 183; fashion 71;
graphic 98; hair 194;
Japanese 101; lifestyle 89,
137; Marvel 270; media
presentation 229; narrative 146;
representational 95; shirt 227
- subcultural identity 243, 252
- superhero 31, 187, 285; black 185;
comics 5, 8, 13, 20, 22, 96,
186–87, 198; genre 5, 14, 31;
Marvel comics 11; stories 34
- suppletion (morphology) 104, 105
- Swedish: comic strip 239; comic
strip medium 240, 260;
culture 239, 241–42; effect
on 259; English translations
of 246; evolution of 242; fate
of 242; in Sweden 259; language
(television) channels 242;
language usage 245;
males 255–56; nonnative speech
community 260; nonnative
variety of English 248; non-
Swedish speakers 250–51, 260;
reading public 11, 240; PEN
(Poets, Essays, and Novelists) 239;
phonetic representations of
accent 247; society 241;
speakers of English 248;
- speech community 242, 259;
Swedish-English bilingual speech
community 245; Swedish-English
code switching 261; Swedish-
language comic strip 260;
Swedish-spelled English 246;
websites 243; *see also* Language
Index
- syllabary 2, 184
- symbol 1, 15, 19, 28, 30, 34,
62, 92, 95, 119, 143, 212, 231,
266: appropriation of 62;
conceptual 33; cultural 142;
graphic 92; image 126;
motion 30; movement 33; non-
conventional 123; system of 120,
122, 138–39; *see also* visual
- symbology 62
- synesthesia 4, 18
- syntax 108: of *Schtroumpf*
language 157; variation in 163
- systemic functional linguistics 8,
37–38: communicative
metafunction 40; conceptual
metafunction 40; ideational
metafunction 39–40, 48, 54–55;
interactional metafunction 8;
interpersonal metafunction 8,
38, 40–43, 47–48, 50, 54–55;
metafunction 37, 39–40, 46;
poetic metafunction 40; textual
metafunction 8, 40–41, 46–48, 51,
54–56
- tense (verbs) 40, 129, 133: future
in Dutch 175, 178; future in
Irish English 277–78, 282; in
Turkish 133; past 22; past
in Irish English 277, 282;
past in Turkish 129; present
in Dutch 174; present in
Irish English 277–78; present
progressive in English 133
- tension: between codes 199;
between words and images 3, 7;
political in Turkey 119, 122,
126, 138
- text 94, 138: antebellum 187;
balloon 165; dialogue as 28;
English 243; hip-hop 256;

- keywords in 46; linguistic 88–89; linguistics 292; multimodal 95; of Talmudic law 153; production principles 3; sound rendered as 13, 26–27; text-based jokes 39, 55; visual texts 59, 63; *see also* image
- textual: connections 48, 51, 55–56; content 119; cue 28; flux 130; imagery 119; metaphors 62–63; realities 184
- textual metafunction *see* systemic functional linguistics
- theory: conspiracy 69–70, 85; incongruity 38–40, 56; linguistic 292; metaphor 61–63; of comics 94, 96; of graphic expression 96; of language 94; of verbal humor 38; of visual language 9, 112; psychic release 38; relevance 212; superiority 38
- topoi/topos* 9, 59, 63–64 ff, 79, 89
- trajector (cognitive linguistics) 20–21, 25, 33
- translation 119, 120, 131, 153, 155–56, 243: Chinese 151; English 129, 276; studies 292
- Turkish: artist 128; cartoonist 122; culture 120; expression 128; grammar 9, 135; newspaper 122; political cartoonists 120, 123; political cartoons 119–20, 122, 124–27, 130–31, 133, 136, 138; Prime Minister 131, 135; pronominals 9; replacement words 135; structural integration of English and 136; ‘Turkish Language Society’ 134; use of 134; *see also* Language Index
- utterance 190–91, 194–95, 202–07, 248, 255, 270, 285: French 158; meaning of 40; written 2
- verbal 87: abstraction 123; allusion 130; camp 5; communication 97, 139; concepts 120; content 120; counterpart 62; discontinuity 129; discourse 95; domain 96, 114; encoding 119; expression 126; form 93, 95, 98, 105, 110; humor 38, 211; image 3; information 123, 125–26, 128; jokes 37; language 93, 98–99, 102, 104, 107, 112; meaning 123; modality 93, 109; narrative 3; non-verbal representation 8; performance 197; representation 123; system 164; verbal-auditory channel 99; *see also* image; visual
- verb: auxiliary 133; *be* + *after* + *verb* + *-ing* 276–77; changes in 167; construction 178; deviant construction 175; dynamic 278; final group 175–76; finite 176; nonstandard form 217; past 176; progressive form 280; repeating the verb 272; *Schtroumpf* 156; stative 278; tense of 133
- verbal-visual: blend 3, 7, 292; construct 3; modality 110
- ‘Verb-ing the TIME Away’ *see* construction grammar
- velar 191, 193, 280; *see also* nasal
- visual/nonvisual 8, 126, 292: and written works 213; art 211; codes 8; cognitive/social construct 2; communication 63; conventions 8, 15; cues 8, 14, 18; design 7; devices 29; discourse 73, 184; domain 97, 114; elements 2–3, 61; experience 16; flash 27; form 111; format 122; frame 132, 133; grammar 109; lexicon 104; linguistics 111, 112; media 14; metaphor 19, 25, 61–63; morphology 104; motion 19–20; perception 16, 27, 100, 105; perspective 15, 20, 22, 25; protagonist 131; relationship with verbal 2–3, 187–89; representation 2–3, 14, 18, 21, 27, 183, 291; rhetoric 59, 62–63; stereotype 185; strategies 60; symbol 15, 18, 31, 33–34; text 59, 63; *see also* language

- visual-graphic: aspects 102;
 domain 97; form 109;
 modality 98, 113; vocabulary 92
- visual language *see* language
- visual text *see* text
- vocabulary 4, 130, 163, 167,
 169–70, 288 (note 6): grammar
 and 119, 127; of *bandes*
dessinées 143; of comics 1–2,
 95, 291; pronunciation and 10;
 regional 167, 169, 171; visual 92
- vocative 271–75
- vowel 280: central 32;
 diphthong 191; initial 281; long
 or short 102; monophthong 191;
 substitutions 279, 281; *see also*
 consonant
- word 89, 102, 104–05: and
 image 2–3, 7, 18, 95, 120, 122,
 130, 139; and language 15; and
 lyrics 231; and panels 93, 98;
 and picture 1, 19; Arabic 154;
ass 193–94; balloons 106, 115
 (note 3); beginning of 100;
 blend 218; borrowed 220;
 bubbles 104; Chinese 154;
 colloquial 181; content 167;
 count 46; dialectal 271;
 English 135, 151, 225, 241;
 ethnic 225; form 194;
 frequency 46, 170; fulcrum 223;
 function 164, 167; games 158;
 keyword 46–47; length 46;
 level 192; loanword 243;
 meanings 157; Mock
 Spanish 235; onomatopoeic 28;
 order 148, 176, 225; play 156,
 227; regional 169–70, 177;
 replacement 135; size 102;
 slang 159 (note 4); Spanish 151,
 210, 220, 226; spoken 2, 287
 (note 2); stem 174; swear 190,
 288 (note 10); usage 136, 274;
 written 124
- writing 93, 113, 130, 185, 212: and
 drawing 92; and images 113;
 process 92; student 59
- writing system 2: Arabic 152, 154;
 Chinese 152, 154; Cyrillic 152;
 Belgian 163; Dutch 163;
 Egyptian hieroglyphs 152;
 Hebrew 152; Latin 152; left-to-
 right 89; non-Western 89
- written: calligraphy 184;
 comics 93, 98, 113;
 component 63; dialect 187;
 dialogues 165; documents 121;
 in English 88, 210, 216, 223;
 interjections 152; Farsi 121;
 language 93, 110, 179, 184;
 literature 143; nonstandard
 spelling 258; rarely written
 pronoun 174; sound effects 27;
 texts 46, 177; utterances 2;
 word 124; works 213