

ANALYSIS OF COHESION AND COHERENCE IN IN THE SHADOW OF NO TOWERS: A GRAPHIC NOVEL BY ART SPIEGELMAN

КОГЕЗИЯ И КОГЕРЕНТНОСТЬ В ГРАФИЧЕСКОМ РОМАНЕ (НА ПРИМЕРЕ IN THE SHADOWS OF NO TOWERS А. ШПИГЕЛЬМАНА)

A. ŞPİGELMAN'IN IN THE SHADOWS OF NO TOWERS ADLI ROMANINA GÖRE ÇİZGİ ROMANDA BÜTÜNLÜK VE TUTARLILIK

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ABSTRACT

Cohesion and coherence are two inherent textual characteristics that together form the connectedness of the text, thus creating a meaningful, integral and complete text. The graphic novel, being a polycode text, also possesses the category of connectedness. However, the heterogeneous verbal-visual structure of the graphic novel determines certain distinctive aspects of the realization of the category of connectedness. The present article focuses on the linguistic and non-linguistic devices that are used to form cohesion and coherence of a graphic novel.

Keywords: cohesion, coherence, graphic novel, nonverbal text components.

АННОТАЦИЯ

Когезия и когерентность, являясь ключевыми свойствами текста и образуя категорию текстовой связности, способствуют созданию структурной и смысловой целостности и завершенности текста. Графический роман как поликодовое текстовое произведение также обладает категорией связности. Тем не менее, гетерогенная вербально-визуальная структура графического романа определяет некоторые отличительные особенности реализации связности. В настоящей статье делается обзор языковых и неязыковых средств формирования когезии и когерентности в графическом романе.

Ключевые слова: когезия, когерентность, графический роман, невербальный компонент текста.

ÖZET

Kogezia ve kogerelik esas özellikler olarak bağlamı sağladığında metnin yapısını, anlam bütünlüğü ile sonucunu oluşturmaktadır. Polikod uslubu ile yazılı metinde çizgi romana has olan bağlam kategorileri de mevcuttur. Fakat çizgi roman heterojen sözlü ve

vizüyal yapıı bağlamın gerçekteřtirilmesindeki bazı özel farklılıkları belirlemektedir. Makalede çizgi romanda muhafaza edilen kogeziya ile kogerentlięi oluřturan dilsel ve dięer araçların yorumu yapılmıřtır.

Anahtar Kelimeler: Kogeziya, kogerentlik, çizgi roman, metnin sözsüz unsuru.

Connectedness is considered by many a fundamental text category, as it implies meaningfulness and communicativeness of a text – the two qualities that, in turn, form the basis of textuality itself. It is generally accepted to distinguish two text levels at which the connectedness of a verbal text is actualized. The first level is the so-called “surface” level, the external structure of a text; this surface level is formed by lexical and grammatical linguistic means. This external level of a text connectedness is called *cohesion*. The second level of a text at which the category of connectedness is realized involves “deeper”, semantic relation between text parts; this second level is created by various means that help conveying the narrator’s attitude to the situation presented in the text. The semantic level of textual connectedness is called *coherence*. Together cohesion and coherence form the integrity of a text. There are different linguistic approaches to what the cohesion and coherence of the text essentially are, and how exactly these types of connectedness are related to each other.

Cohesion of the English text was thoroughly studied by M.A.K. Halliday and Ruqaiya Hasan (1976), who introduced the concept of *texture* as being the essence of the text, something that makes a text a *text*, and identified a system of lexical and grammatical cohesive devices which create the texture of every text: “If a passage of English containing more than one sentence is perceived as a text, there will be certain linguistic features present in that passage which can be identified as contributing to its total unity and giving it texture” (Halliday, Hasan, 1976: 2). Cohesion is a relation between two elements of a text where one textual element cannot be interpreted without reference to the other. Thus, cohesion is an imperative tool for the understanding of a text. Cohesion is the textual characteristics contributing to the text’s wholeness and meaningfulness; it is important both for the structure and semantics of a text. Despite all this, Halliday and Hasan warned against viewing cohesion as the only condition for the text creation, noting that the *continuity* that cohesion provides “is not the whole of texture” (Halliday, Hasan, 1976: 299). Today, many linguists agree that cohesion applies to smaller parts of the text and is responsible for local connectedness, so to say, while the conceptual and semantic unity of a text is conditioned by *coherence*.

Coherence is mostly understood as a semantic, substantial integrity, constituting the deeper basis of a text. Coherence is sometimes referred to as the vertical connectedness of a text as compared to cohesion - the horizontal connectedness. Vertical connectedness depends on the non-linear nature of coherence, opposed to the linear nature of cohesion. While cohesion of a verbal text is created using lexical and grammatical, i.e. verbal, means and devices, coherence is realized through situational relations in the world of a literary work. Gennadij Kolshansky, a Russian linguist, compared cohesive and coherent relationships within the text and noted the importance of coherence for the interpretation of a text: “Text generation in real communicative processes occurs not by mechanical concatenation of utterances, but in a “downward” manner through the expansion of the

dominant semantic core. Therefore, the linear text sequence cannot serve as an adequate basis for the analysis of a text, it being a communicative formation. The text's linear nature itself can only be adequately characterized in relation to surface units' functioning within the dominant semantic structure" (Kolshanskij, 1984: 119).

The category of connectedness of a graphic novel is characterized by certain specific features of a graphic novel as a type of text. The structure of a graphic novel involves two different codes, – verbal and non-verbal (e.g., graphics drawings, paralinguistic elements and other non-linguistic means). Verbal and non-verbal structural components of a graphic novel do not really function separately from each other, as they only can create the textual integrity together. Accordingly, verbal and visual components jointly participate in the formation of cohesion and coherence. It is assumed that the graphic novel "does not differ fundamentally from the homogeneous verbal text; it possesses the same textual categories" (Anisimova, 1999: 25). However, it is obvious that the textual categories of a graphic novel are realized in a different way if compared to the homogeneous verbal text, which can partly be explained by the integrative relation between the verbal and non-verbal means of textual integrity. Non-verbal components of the graphic novel are as active agents of text categories formation as verbal components; besides, verbal and non-verbal components of the graphic novel are constantly interacting. The very semantic and structural integrity of a graphic novel depends on the interaction between verbal and non-verbal components. It is interesting to see how connectedness is actualized in a text made of both words and pictures.

The graphic novel under study here, *In the Shadow of No Towers* by Art Spiegelman (Spiegelman, 2004), is an autobiographical narration of what happened on September 11, 2001, and what followed; a reflection on how the tragedy had affected lives of the American people and the narrator. The novel consists of ten parts/pages that were written from 2002 to 2004. All ten parts of the novel were published in a newspaper piece by piece as they were created, hence the newspaper page format of each part of the novel. In 2004, the novel was also published as a separate large size book under the title *In the Shadow of No Towers*. The title implies one major theme – the world after the 9/11 that has been defined by the tragedy. Although the time has passed and the terrorist attack is in the past, the shadow of what happened is still cast upon the United States, if not the whole world. Thus, there is one global theme uniting all ten parts of the novel - the aftermath of 9/11. The towers that are no more still overshadow the lives of American people. *In the Shadow of No Towers* is an attempt to understand what happened, why it happened, and what the right things to do next are. At the same time, in spite of the presence one global theme, the way it is unfolded in the novel through the sub-themes does not imply such a definite semantic unity. The theme of the novel – life after 9/11 – is too multi-faceted to be easily sorted and arranged. In addition to that, this graphic novel was created in the time period from 2002 to 2004, which means the wound was fresh and it probably was too early for closure.

The structure of the narration in *In the Shadow of No Towers* is of particular interest because of its seeming deliberate randomness. Structurally, the novel consists of a few individual strips and cartoons, united by the common theme, but differing in such aspects as the style of drawing, the characters, the sub-themes, etc. Each of the ten pages or parts of the novel includes from 3 to 5 comic strips and/or cartoons. Some strips and images are recurring and go through the whole novel, while others are only encountered once. By the

recurring comic strips we mean those strips that occur on more than one page of the novel and possess thematic and graphic integrity, i.e. tell the continuing story with the same characters and settings. Such comic strips are not visually uninterrupted; they are usually structurally separated from each other by other strips, or even placed a few pages from each other. At first glance, it may seem that the semantic and structural means are used by the author in a certain way in order to *distort* the connectedness and integrity of the story rather than build it. Such a narration manner choice can in part be explained by the fact that such a seemingly disorganized narrative structure is designed to reflect the chaos that exists in the thoughts and feelings of the narrator. The narrator is trying to comprehend the tragedy of September 11, 2001, and he sees several challenges on the road to such comprehension. These challenges are expressed in the sub-themes of the novel: the nightmarish fright of a direct witness of those events (i.e. the subjectivity of perception); successful attempts of the U.S. government to manipulate people through fear (i.e. the distortion of truth in favor of the "right" point of view and in order to achieve particular goals); the repetition of history, especially the history of Nazism when a certain group of people is accused of crimes they did not commit solely on the basis of their national identity (the theme of the racial discrimination and Holocaust had been raised by the author in his earlier award-winning novel *Maus: A Survivor's Tale*).

Thematic discord and structural disorder are closely interrelated in this graphic novel, as its main idea is actualized through both verbal and non-verbal devices. The surface structure is very important here, and the way those verbal and non-verbal devices are positioned on each book page and inside the frame of every cartoon is directly related to the unfolding of themes, messages and issues in the novel. As the author himself put it, "comic pages are architectural structures..." (Spiegelman, 2004: 24). In the graphic novel, as opposed to the verbal text, the nonlinearity of the text presents a good opportunity to play with the external structure of the literary work. At the same time, the presence of one global theme of the novel, following this logic, entails a certain structural unity. How, then, are verbal and visual devices involved in the expression of the variety of novel's messages and themes, and how do they create the cohesion and coherence of a graphic novel? How is the semantic and structural unity created in a non-linear narrative combining verbal and visual components? Unfortunately, the format of this article does not allow a detailed analysis of the whole novel. Instead an analytical description of the first page of the novel is presented to give a general idea of the structure of the narrative in the novel, then the analysis of some cohesive and coherence devices and their functioning follows.

The global theme of the novel is realized through a number of recurring strips and cartoons. Each recurring strip has a unique style of drawing and a storyline that is somewhat different from other strips. The graphic novel is non-linear not only because it has non-linear elements – drawings, images, pictures – as part of its structure, but also because all individual strips and/or cartoons on each page together do not form a strictly sequential narration, neither chronologically, nor semantically. It is obvious that those individual strips are connected, but they are not obviously sequential. The first page of the ten pages of the novel presents a typical example of this appearing structural disconnectedness.

At the very top of the first page of the novel there is a horizontal comic strip consisting of three cartoons with a title *The New Normal*. The strip shows a family of three sitting on a couch in front of their TV (we do not see what is on it). The first cartoon of the strip shows

a calendar on the wall behind the family showing the date, September 10; the family are sleeping on the couch in front of a TV. The second cartoon shows the same wall calendar with the altered date, September 11, the family is staring into the TV-set with their eyes and mouths wide open and their hair standing on end. The third shows the US flag on the wall that replaced the calendar, and the family with their hair still standing on end are again sleeping on the couch in front of the TV.

The next horizontal comic strip is right below the previous one, it is titled *Etymological Vaudeville* and has a subtitle: “Revealed: 19th century source for 21st century dominant metaphor!” The strip includes 12 cartoons and presents a literal illustration of the idiom “waiting for the other shoe to drop”. It shows a man who returns to his apartment on the second floor of a house late at night, in a tipsy state, and starts to undress. He throws his first shoe on the floor with a loud knocking sound, gets frightened that he could wake the neighbors below, and gently and quietly removes the other shoe. He falls asleep, and suddenly hears shouts from the apartment below, his neighbors are cursing him. The hero jumps up in surprise, and hears his neighbors shout: “Drop the other @ * \$! shoe so we can go to sleep!” The first two strips represent a kind of prologue to the main story.

The third horizontal comic strip is placed right under the second one and includes three cartoons. The first two cartoons show a picture of a TV screen. The first cartoon shows the plane crashing into the first of the two twin towers, the narrator’s comment under the picture reads: “Those crumbling towers burned their way into every brain, but I live on the outskirts of Ground zero and first saw it all live - unmediated .” The second cartoon shows the face of Dan Rather, the news anchor, with the following comment by the narrator: “Maybe it’s just a question of scale. Even on a large TV, the towers aren’t much bigger than, say, Dan Rather’s head ...” The last cartoon presumably shows the narrator’s character, who is sitting on the floor, looking lost in front of his large TV, the plane is crashing at the side of the TV, and the star-spangled banner matching the size of the whole screen is shown on TV. The comment under the picture says: “Logos, on the other hand, look **enormous** on television; it’s a medium almost as well suited as comics for dealing in abstractions.” This strip, presumably, can be called the beginning of the main narration line. Here the narrator’s character is visually introduced for the first time in the novel.

At the bottom of the page, in the center, a single cartoon placed, with the words written at the top of it: “Waiting for that other shoe to drop!” The drawing shows a crowd of people scattering in panic in the streets of New York, looking in horror at a boot falling on them from the sky. The boot has a lighted Bickford fuse attached to its heel. Another caption is located in a separate rectangular frame and resembles an advertisement: “New! Improved! JIHAD brand footwear ® All manmade materials. (Extra-large sizes only.) Available in finer shops near you!”

The whole right side of the page, and the lower left half of the page, is given to a vertical strip consisting of seven cartoons (five on the right, two on the left), showing the smoldering glowing carcass of one of the towers. The smoldering carcass is graphically positioned so that the image of the whole tower passes through all the seven cartoons of this strip, each cartoon containing a part of this tower, so the seven images do not differ from each other visually and semantically. Each has a caption with comments by the narrator, which together form a coherent narrative: “Synopsis: In our last episode, as you might remember, the world ended ...” / “My wife, my daughter and I are rushing from the bomb site. We hear a roar, like a waterfall, and look back. The air smells of death —” / “Many

months have passed. It's time to move on ... I guess I'm finally up to about September 20th.” / “Okay! Let's say it's NOT September anymore ... I'm hunched over the drawing table in my Lower Manhattan studio, with my fingers tightly crossed ...” / “... It's hard to hold a pen this way but I'd feel like such a jerk if a new disaster strikes while I'm still chipping away at the last one ...” / “I still see the glowing tower, awesome as it collapses –” / “I was sure we were going to die! I've always sorta suspected it, but that morning really convinced me ...” This strip with the smoldering tower recurs on each of the ten pages of the novel. The drawing of the tower varies only slightly, the angle might vary or a close-up shot might change to a wide shot, but little more than that. However, sometimes other details are added to the image of the glowing tower, for example, the image of the narrator's character falling from the tower (page 6).

Thus, we see that each of the four strips and one cartoon are not directly structurally and/or semantically sequential. They are united by one global theme, expressed through the novel's title, which is repeated on every page. Within this global theme, however, they do not appear to be immediately dependent on each other, structurally or semantically. The situation is getting even more complicated with the fact that the style, the manner of drawings is unique in each of the strips and the individual cartoon on this page; the drawings do not resemble each other, although some of them will occur again later in the novel (and some other drawing styles will be introduced as well). The lack of a single recognizable style of drawing in all the strips on the page adds to the seeming explicit graphic randomness.

Next, let us consider the first page of the graphic novel an example of how the global and local themes are realized through cohesive and coherence devices into a connected narration.

Cohesion of a graphic novel.

The following groups of cohesive devices can be found in this graphic novel:

a) Verbal cohesive devices.

Functioning of verbal cohesive devices in a graphic novel is determined by the structural and semantic nature of this text type. In most cases, the cohesion is created between the verbal text and the visual images of the drawings, the cohesion between the verbal clauses or sentence members is not prevailing. This is especially true for the demonstrative reference cohesive device. This is due to the fact that the verbal text and image in the graphic novel are not parallel functioning; they are constantly interwoven and form a coherent whole as a combination only. Consequently, it is impossible to separate the verbal text from the picture without destroying the narrative. The most common verbal cohesive devices are different types of reference and conjunction. Reference is a type of relationship between parts of a text where the meaning of a unit of an utterance is detected by referring to another unit that stands for it (Abdul Rahman Ahmed, 2008: 65). Conjunction is a relationship between two clauses (Halliday, Hasan, 1976: 226). The examples below are all taken from the first of the ten parts of *In the Shadow of No Towers* (Spiegelman, 2004: 4-5).

Personal reference

“I still see the glowing tower, awesome as it collapses.” “It” references the “glowing tower” in the first clause.

“Logos, on the other hand, look enormous on television; it’s a medium almost as well suited as comics for dealing in abstractions.” Here “it” references the “television” in the first clause.

“Those crumbling towers burned their way into every brain, but I live on the outskirts of Ground Zero and first saw it all alive – unmediated.” In this example “it” stands for the “crumbling towers”.

In all the three examples the reference is also made to the image represented in the cartoon captioned: the image of the glowing tower carcass in the first and third examples, and the image of a television set in the second.

Demonstrative reference

“Waiting for that other shoe to drop!” “That” refers to the image of the falling shoe, shown in the cartoon.

“Those crumbling towers burned their way into every brain, but I live on the outskirts of Ground Zero and first saw it all alive – unmediated.” “Those” refers to the image of the two towers under attack from the cartoon captioned.

Comparative reference

“Drop the other @*#! shoe so we can go to sleep!” Here “the other shoe” references the non-verbal image of the first shoe that was dropped.

Conjunction

“We hear a roar, like a waterfall, and look back.”

“Those crumbling towers burned their way into every brain, but I live on the outskirts of Ground Zero and first saw it all alive – unmediated.”

Prevalence of reference is due to the fact that the verbal text in a graphic novel often complements the visual images by narrowing the interpretation of a drawing. When functioning as the narrator’s commentary, verbal text provides an additional description of the drawing as a whole; when functioning as the characters’ direct speech, verbal text refers to any element of the drawing it is part of. Thus, the verbal text references the picture. Wide occurrence of conjunction is explained by the fact that a large proportion of the text in this graphic novel is given to the verbal description of the events in the narrator’s monologue; there are continuous sequences of verbal narration, therefore, there is the necessary conjunction between the clauses.

b) Visual (non-verbal) cohesive devices.

Visual cohesive devices may include the style and manner of the drawing; the visual, non-linguistic characteristics of the verbal component; the placement of the text and the picture on the page and the positioning of cartoons relative to one another; design of the cartoon frame, etc. At the non-verbal level, cohesion is related to the visual recognition of characters, background, fonts, etc. Some of the non-verbal cohesive devices in *In the Shadow of No Towers* are:

The style of drawing. As it was mentioned earlier, the comic strips and cartoons of *In the Shadow of No Towers* are not drawn in one unified style as is usually the case with graphic novels. This graphic novel is characterized by a variety of drawing styles, including allusions to other comics and graphic novels, such as *Maus*, another famous novel by Art Spiegelman, and the use of images and characters from the newspaper comic supplements

of the early 20th century to represent the narrator's character and the settings (e.g., *Katzenjammer Kids* by Rudolf Dirk, *Krazy Kat* by George Herriman, and other). Besides, different drawing styles can be mixed within one strip. For example, the final strip of the novel (p. 10), where the narrator's character is visually presented alternately as a man resembling the author himself and as the main character of the comic strip *Happy Hooligan* by Frederick Burr Opper. Despite the changing appearance of the narrator's character in this strip, the reader recognizes the narrator due to those visual characteristics that the autobiographical narrator possesses throughout the entire novel (e.g., a shirt and a black jacket, unshaven face with a certain haircut, a smoking cigarette).

Positioning of verbal and non-verbal components on a page.

Connectedness and integrity of a graphic novel largely depends on the spatial organization of verbal and visual components of the text. As part of cohesion, this is the structural division of a comic strip into cartoons; position of cartoons on a page (horizontal, vertical, in relation to one another); varying size and shape of cartoons and their frames; presence or absence of a frame; shape of the speech balloons; position and size of the verbal text within a cartoon.

Each of the ten parts of the novel consists of a one newspaper page format. Structurally independent comic strips and cartoon are arranged on each page in a varying order. In some cases (pp. 3, 9) one strip may be interrupted by other strips, alternating with them. Sometimes it is not completely clear in what order the strips and cartoons on each page should be read. The question is: how strict is the reading order and how important is it to understand the author's intention? Is the order of the strips in this case one of the means to create connectedness, or, on the other hand, to deliberately create structural and semantic chaos of certain degree, and if so, how does it work?

Non-verbal characteristics of the verbal component. Verbal component in different strips and cartoons can have varying non-verbal characteristics. Non-verbal, or graphic characteristics of the verbal text may include its position in relation to the drawing, shape and size of speech balloons, font variation, the use of color, etc.

For example, the narrator's comments in different strips are decorated in a different way; the background color and the font color inside a rectangular box containing the comment may vary. The unity of the comments' design within a strip with one storyline creates the external structural connectedness of the text. Differences in the design of comments of separate strips emphasize the strips' separation from one another. In addition, the change of the comments' design within one strip may indicate a change in the narrative from the first to the second person and back (see below).

Coherence of a graphic novel.

Coherence devices in a graphic novel may include the title, key images, narration type and narrator's character, system of characters, chronotope, etc. Let us describe some of the coherence devices of the graphic novel *In the Shadow of No Towers*.

a) Narration type and narrator's character.

The present graphic novel is a combination of event narrative and reflections, personal experiences. The narration in different strips is either first-person or second-person, but the two types of narration can also alternate within the same strip. For example, the verbal narration in the recurrent strip with the image of the glowing tower carcass in the

background changes from the first person (pages 1-2, 5, 9) to the second person (pages 3-4, 6-8) and back. As the narration type changes, the visual characteristics of the verbal component change as well: in the first-person narration, the font of the verbal text is colored blue and placed in a blue rectangular well-defined frame; in the third-person narration the font of the verbal text is colored black and placed against a white rectangular box not enclosed in a frame. There is only one case in this strip where the third-person narration is graphically presented as the first-person narration text (blue font, blue frame) (page 7). In this case, such imposition of the third-person narration on the graphic design characteristic of the first-person narration helps to emphasize the transition from the objective impartial narration (second-person) to the subjective experience of the hero of the story (first-person) as the image of the narrator's character appears in the third cartoon of the strip with the glowing tower carcass, the character's face is contorted with emotion. The narration gradually becomes the narration by this character and switches to the first-person again. This is a very significant segment of the novel as it also reflects the inner doubts and conflicting emotions of the author-narrator and the difficulties that he experiences unfolding the main theme of the story.

The character of the narrator of the novel is either not presented visually in the form of a character, in this case his verbal narration is expressed in the form of narrator's commentaries; or introduced into the story visually as a character. The autobiographical narrator's character is visually present in this graphic novel as at least eight different graphic images (e.g., man visually resembling the actual author of the novel, Art Spiegelman; animalistic image of the narrator from the graphic novel *Maus*; narrator represented through the characters of the early 20th century newspaper comic supplements), but it is essentially one and the same narrator, which the reader understands through the combination of the verbal text and visual external elements, such as clothing, hairstyle, a cigarette in his mouth. Thus, the narrator is presented in the novel both verbally and visually.

b) Title.

The general title of the novel is repeated on each of the ten pages of the novel. The title of a graphic novel always contains non-verbal elements along with the verbal ones, which means that the semantic meaning of the title is not expressed solely through words, but through graphics as well, and the combination of those. Some strips and cartoons of this graphic novel also have their own titles. Repeating the title "In the Shadow of No Towers" is partly due to the fact that the novel was created and published page by page during three years. Nevertheless, the title repeated on each of the ten pages serves as an additional coherence device. The general title has a unique design on each page, with varying font, color, position on the page, etc. This gives the title from a particular role of simultaneously delivering the message of the whole novel and conveying the local themes of every of the ten parts of the novel.

c) Key signs and key images.

Key signs are the parts of a text that are the most important for its interpretation; they are the unique reference points in the text. Their role is somewhat similar to the role of a title which is also considered a strong position of a text. Both the title and the key signs are used to direct the process of text understanding, but they function differently: while the perception of the title is prospective, the perception of a key sign is retrospective, so to

understand its meaning it is necessary to refer to the already read text (Lukin, 2005: 182). Key images are understood here as the non-verbal key signs in a graphic novel.

Arguably, the most important key image of *In the Shadow of No Towers* is the twin towers. The image of two ghost towers goes through the whole novel from the first to the last page: they are referenced in the title; the image of the glowing carcass of a tower is present on every page of the novel; moreover, the towers are also personified in this graphic novel as its characters - a few strips are drawn in the style of the *Katzenjammer Kids* comic strip, only each of the two main characters is drawn with a tower on the top of his head, thus representing personified twin-towers.

The image of the glowing carcass of a tower is, perhaps, the most powerful visual image of the novel: a smoldering tower is not a tower anymore, just a silhouette, a ghost, that is so vividly imprinted in the memory of the narrator.

Another important key image is the falling shoe. As we have mentioned earlier, this image is first seen on the first page of the novel in the comic strip illustrating the idiom, and in a separate cartoon. This “waiting for the other shoe to fall” motif encloses the narration on the last page of the novel as a cartoon resembling the one on the first page, only instead of people from the first cartoon, there are early 20th century comics characters and zoomorphic characters from *Maus* by Art Spiegelman panicking in the street. And it's not an army shoe with a Bickford fuse falling on them from the sky, but dozens of golden cowboy boots. This key image renders the theme of the attitude of the American Government, the American people and the author-narrator to the tragedy.

Thus, cohesion and coherence in the graphic novel have a number of specific features. The actualization of *cohesion* in a homogeneous verbal text and a verbal-visual text of a graphic novel is different in a number of ways:

1) the presence of a non-verbal component of the text implies the use of nonverbal cohesive devices along with verbal;

2) the verbal cohesive devices in the graphic novel also have some specific characteristics due to the specifics of the verbal component, i.e. usually the largest part of the verbal text is the dialogical and monological direct speech of characters; the rest of the verbal text is introduced through the title, the narrator's comments, onomatopoeia and the inscriptions on the items within cartoon drawings;

3) the verbal text in a graphic novel partially loses its linearity as it is presented in the format of discreet verbal lines intertwined with the non-verbal components;

4) the close relationship and interdependence between verbal and non-verbal components in a nonlinear narration of a graphic novel greatly affects the ability of cohesion realization. Verbal and non-verbal components cannot be actually separated from each other without destroying the connectedness of the narration. Consequently, in many cases verbal and nonverbal cohesive devices function in cooperation with each other and are not perceived separately.

Unlike cohesion, coherence of a graphic novel is not fundamentally different from that of a homogeneous verbal text, although the means and devices of its expression can also be verbal and non-verbal. This is due to the nature of coherence, which operates at the semantic level of the text. The specifics of coherence of a graphic novel lie in the fact that

the main components of the semantic coherence of the text are expressed through both verbal and non-verbal means, and the combination of such.

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