

THIS PRINCIPLE IS EVIDENT IN MANY *EUROPEAN COLOR COMICS* AND IN *JAPANESE ROMANCE COMICS* WHERE EXPRESSIONISTIC EFFECTS HAVE BEEN DEVISED FOR ALMOST ANY EMOTION *IMAGINABLE!*



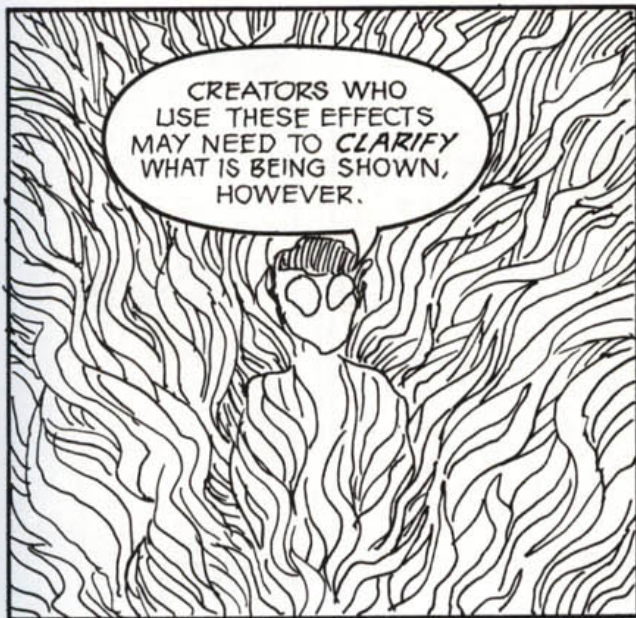
EXPRESSIONISM AND SYNAESTHETICS ARE *DISTORTIVE* BY THEIR NATURE. IF STRONG ENOUGH, THEIR EFFECTS CAN *OBSCURE* THEIR SUBJECTS.



BUT A LACK OF CLARITY CAN ALSO FOSTER GREATER *PARTICIPATION* BY THE READER AND A SENSE OF *INVOLVEMENT* WHICH MANY WRITERS AND ARTISTS *PREFER*.

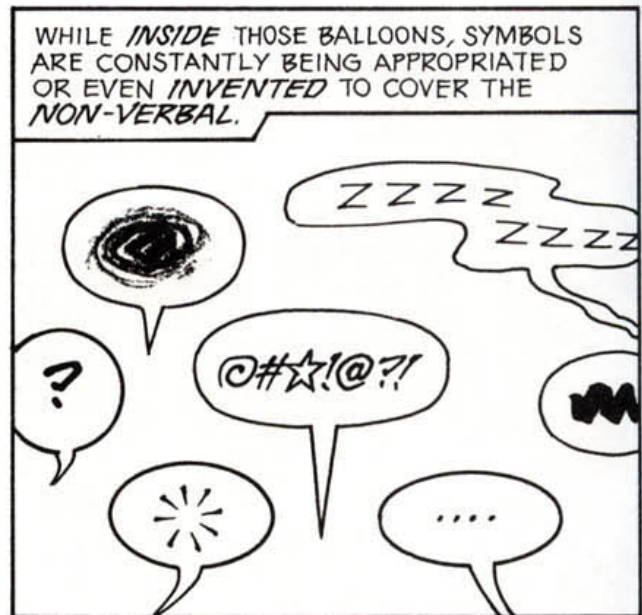
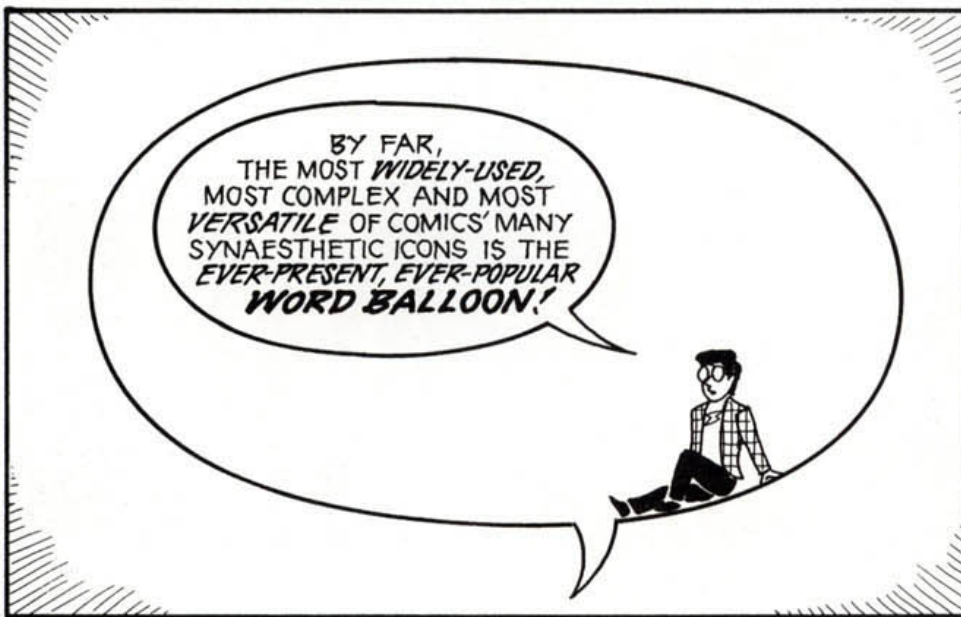


CREATORS WHO USE THESE EFFECTS MAY NEED TO *CLARIFY* WHAT IS BEING SHOWN, HOWEVER.



EITHER THROUGH THE *CONTENT* OF *SURROUNDING SCENES* OR, OF COURSE, THROUGH *WORDS*.





OF COURSE WORDS THEMSELVES, MORE THAN ALL THE OTHER VISUAL SYMBOLS, HAVE THE POWER TO COMPLETELY DESCRIBE THE INVISIBLE REALM OF SENSES AND EMOTIONS.



WORDS CAN TAKE EVEN SEEMINGLY NEUTRAL IMAGES AND INVEST THEM WITH A WEALTH OF FEELINGS AND EXPERIENCES.



HE SAT BY THE OPEN WINDOW, HOPING TO CATCH A WHIFF OF THE OLD CHARCOAL GRILLS. FROM NEXT DOOR CAME THE OTHERWORLDLY HUM OF TELEVISION. THE OLD CLOCK STRUCK A LAZY EIGHT.



AS NOTED, PICTURES CAN INDUCE STRONG FEELINGS IN THE READER, BUT THEY CAN ALSO LACK THE SPECIFICITY OF WORDS.



WORDS, ON THE OTHER HAND, OFFER THAT SPECIFICITY, BUT CAN LACK THE IMMEDIATE EMOTIONAL CHARGE OF PICTURES, RELYING INSTEAD ON A GRADUAL CUMULATIVE EFFECT.



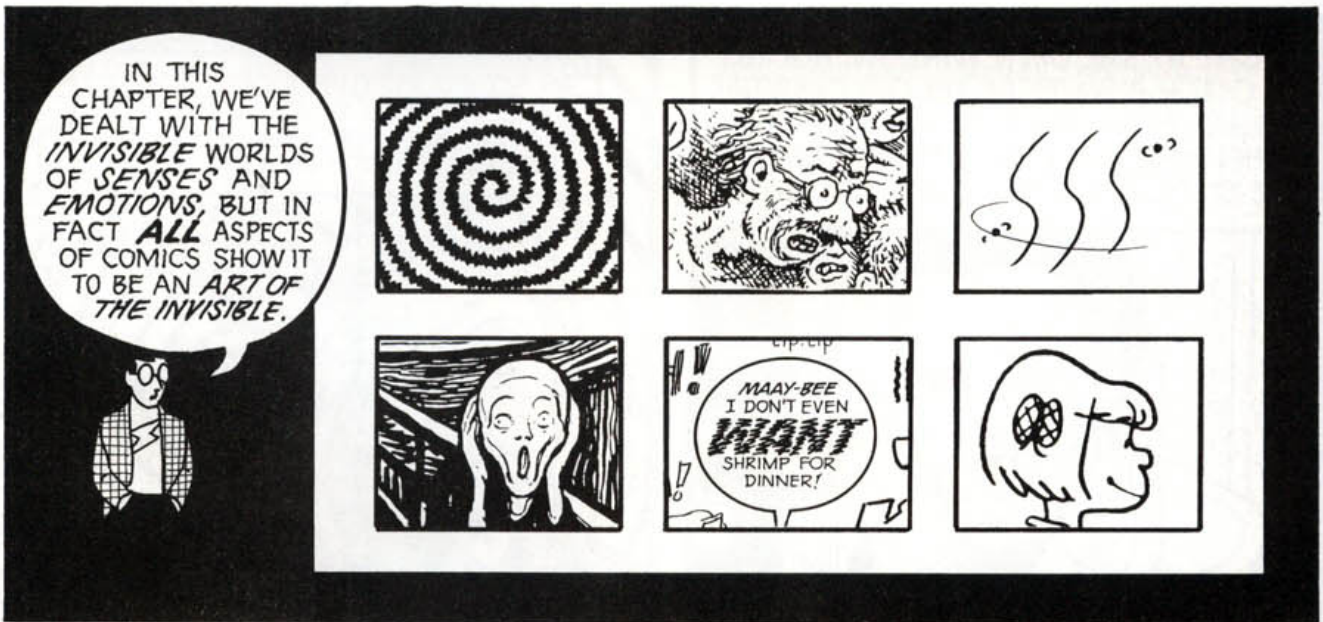
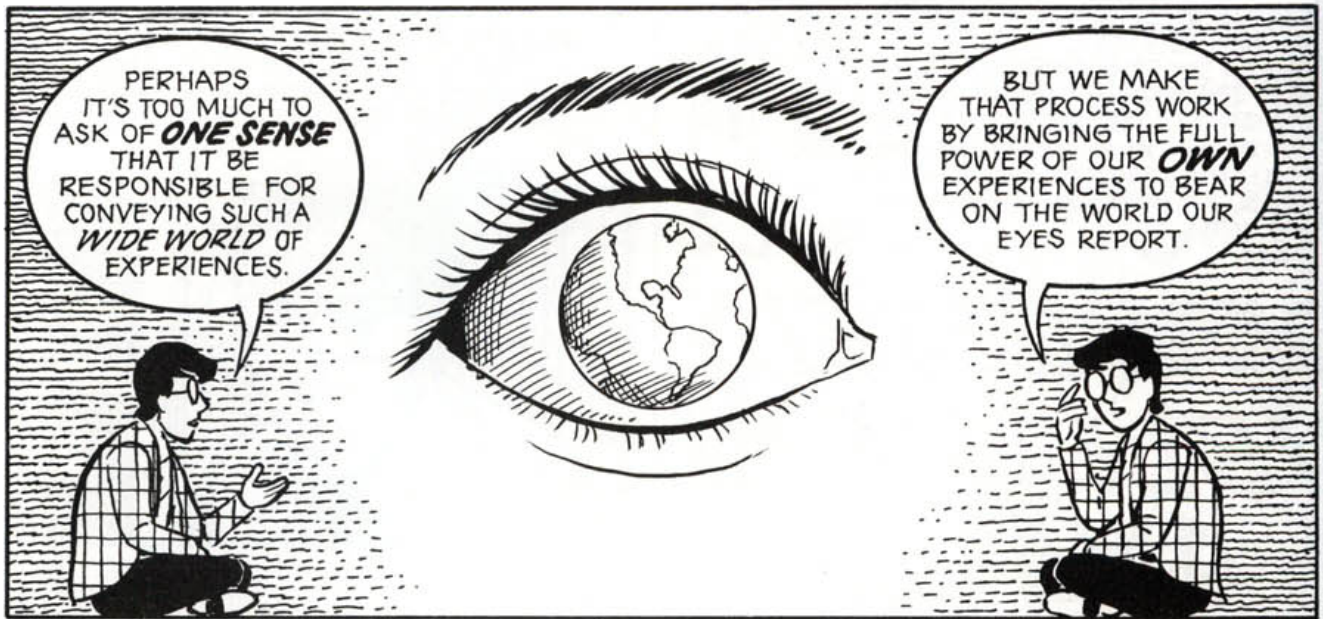
I JUST WANT YOU TO KNOW THAT I'M ON TO YOUR PLOT... I KNOW YOU PUT SOMETHING IN MY DOG'S FOOD THAT MADE HIM NOT LOVE ME ANYMORE AND...

TOGETHER, OF COURSE, WORDS AND PICTURES CAN WORK MIRACLES.



BUT WE'LL GET TO THAT IN THE NEXT CHAPTER.





IN THE
END, WHAT
YOU **GET** IS
WHAT YOU
GIVE.



AAAY-BE
ON'T EV
EES

