

[MOBI] Autobiographical Comics Elisabeth El Refaie

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Autobiographical Comics Elisabeth El Refaie

Autobiographical Comics-Elisabeth El Refaie 2012-10-10
A troubled childhood in Iran. Living with a disability. Grieving for a dead child. Over the last forty years the comic book has become an increasingly popular way of telling personal stories of considerable complexity and depth. In Autobiographical Comics: Life Writing in Pictures, Elisabeth El Refaie offers a long overdue assessment of the key conventions, formal properties, and narrative patterns of this fascinating genre. The book considers eighty-five works of North American and European provenance, works that cover a broad range of subject matters and employ many different artistic styles. Drawing on concepts from several disciplinary fields—including semiotics, literary and narrative theory, art history, and psychology--El Refaie shows that the traditions and formal features of comics provide new possibilities for autobiographical storytelling. For example, the requirement to produce multiple drawn versions of one’s self necessarily involves an intense engagement with physical aspects of identity, as well as with the cultural models that underpin body image. The comics medium also offers memoirists unique ways of representing their experience of time, their memories of past events, and their hopes and dreams for the future. Furthermore, autobiographical comics creators are able to draw on the close association in contemporary Western culture between seeing and believing in order to persuade readers of the authentic nature of their stories.

Visual Metaphor and Embodiment in Graphic Illness Narratives-Elisabeth El Refaie 2019-01-10
Metaphors help us understand abstract concepts, emotions, and social relations through the concrete experience of our own bodies. Conceptual Metaphor Theory (CMT), which dominates the field of contemporary metaphor studies, is centered on this claim. According to this theory, correlations in the way the world is perceived in early childhood (e.g., happy/good is up, understanding is seeing) persist in our conceptual system, influencing our thoughts throughout life at a mostly unconscious level. What happens, though, when ordinary embodied experience is disrupted by illness? In this book, Elisabeth El Refaie explores how metaphors change according to our body’s alteration due to disease. She analyzes visual metaphor in thirty-five graphic illness narratives (book-length stories about disease in the comics medium), re-examining embodiment in traditional CMT and proposing the notion of “dynamic embodiment.” Building on recent strands of research within CMT and engaging relevant concepts from phenomenology, psychology, semiotics, and media studies, El Refaie demonstrates how the experience of our own bodies is constantly adjusting to changes in our individual states of health, socio-cultural practices, and the modes and media by which we communicate. This fundamentally interdisciplinary work also proposes a novel classification system of visual metaphor, based on a three-way distinction between pictorial, spatial, and stylistic metaphors. This approach will enable readers to advance knowledge and understanding of phenomena involved in shaping our everyday thoughts, interactions, and behavior.

Serial Selves-Frederik Byrn Køhler 2019-03-15
Autobiography is one of the most dynamic and quickly-growing genres in contemporary comics and graphic narratives. In Serial Selves, Frederik Byrn Køhler examines the genre’s potential for representing lives and perspectives that have been socially marginalized or excluded. With a focus on the comics form’s ability to produce alternative and challenging autobiographical narratives, thematic chapters investigate the work of artists writing from perspectives of marginality including gender, sexuality, disability, and race, as well as trauma. Interdisciplinary in scope and attuned to theories and methods from both literary and visual studies, the book provides detailed formal analysis to show that the highly personal and hand-drawn aesthetics of comics can help artists push against established narrative and visual conventions, and in the process invent new ways of seeing and being seen. As the first comparative study of how comics artists from a wide range of backgrounds use the form to write and draw themselves into cultural visibility, Serial Selves will be of interest to anyone interested in the current boom in autobiographical comics, as well as issues of representation in comics and visual culture more broadly.

Autobiographical Comics-Andrew J. Kunka 2017-11-02
A complete guide to the history, form and contexts of the genre. Autobiographical Comics helps readers explore the increasingly popular genre of graphic life writing. In an accessible and easy-to-navigate format, the book covers such topics as: · The history and rise of autobiographical comics · Cultural contexts · Key texts - including Maus, Robert Crumb, Persepolis, Fun Home, and American Splendor · Important theoretical and critical approaches to autobiographical comics Autobiographical Comics includes a glossary of crucial critical terms, annotated guides to further reading and online resources and discussion questions to help students and readers develop their understanding of the genre and pursue independent study.

Fun Home-Alison Bechdel 2007
A memoir done in the form of a graphic novel by a cult favorite comic artist offers a darkly funny family portrait that details her relationship with her father—a funeral home director, high school English teacher, and closeted homosexual.

Stitches-David Small 2012-07-17
A Publishers Weekly Top Ten Best Book of the Year An Amazon.com Top Ten Best Book of 2009 A Washington Post Book World’s Ten Best Book of the Year A California Literary Review Best Book of 2009 An L.A. Times Top 25 Non-Fiction Book of 2009 An NPR Best Book of the Year, Best Memoir With this stunning graphic memoir, David Small takes readers on an unforgettable journey into the dark heart of his tumultuous childhood in 1950s Detroit, in a coming-of-age tale like no other. At the age of fourteen, David awoke from a supposedly harmless operation to discover his throat had been slashed and one of his vocal chords removed, leaving him a virtual mute. No one had told him that he had cancer and was expected to die. The resulting silence was in keeping with the atmosphere of secrecy and repressed frustration that pervaded the Small household and revealed itself in the slamming of cupboard doors, the thumping of a punching bag, the beating of a drum. Believing that they were doing their best, David’s parents did just the reverse. David’s mother held the family emotionally hostage with her furious withdrawals, even as she kept her emotions hidden — including from herself. His father, rarely present, was a radiologist, and although David grew up looking at X-rays and drawing on X-ray paper, it would be years before he discovered the shocking consequences of his father’s faith in science. A work of great bravery and humanity, Stitches is a gripping and ultimately redemptive story of a man’s struggle to understand the past and reclaim his voice.

Transnational Perspectives on Graphic Narratives-Daniel Stein 2013-03-28
This book brings together an international group of scholars who chart and analyze the ways in which comic book history and new forms of graphic narrative have negotiated the aesthetic, social, political, economic, and cultural interactions that reach across national borders in an increasingly interconnected and globalizing world. Exploring the tendencies of graphic narratives - from popular comic book serials and graphic novels to manga - to cross national and cultural boundaries, Transnational Perspectives on Graphic Narratives addresses a previously marginalized area in comics studies. By placing graphic narratives in the global flow of cultural production and reception, the book investigates controversial representations of transnational politics, examines transnational adaptations of superhero characters, and maps many of the translations and transformations that have come to shape contemporary comics culture on a global scale.

This Book Contains Graphic Language-Rocco Versaci 2007-12-15
This Book Contains Graphic Language looks at different literary forms and genres—including journalism, fiction, memoirs, and film—in relation to their comic book counterparts. By demonstrating the ways in which comic books (and graphic novels) both reflect upon, and expand the boundaries of literature, Rocco Versaci demonstrates that comics have earned the right to be taken just as seriously as any other literary form. As comics and graphic novels become more popular than ever, literary critics are finding that they now have a new subject to examine. But while many advocates of the medium maintain that comics are a true art form, there have been no detailed comparisons among comics and “legitimate” types of literature. Filling this void, This Book Contains Graphic Language examines different literary forms in relation to their comic book counterparts. These literatures include prose memoir, Holocaust memoir, journalism, film, and-for lack of a better term- the “classics.” Each richly-illustrated chapter outlines the key issues of one of these forms and then explores how comic books have been able to reflect and expand upon those issues in unique ways. The comics discussed include Eighthalt by Daniel Clowes, Love and Rockets by Jaime and Gilbert Hernandez, American Splendor by Harvey Pekar, Maus by Art Spiegelman, Palestine by Joe Sacco, Frontline Combat and Two-Fisted Tales from EC Comics, Sandman by Neil Gaiman and League of Extraordinary Gentlemen by Alan Moore. By examining the ways in which these and other comic books and graphic novels expand the boundaries of literature, English professor Rocco Versaci demonstrates that the medium of comics has earned the right to be regarded as an important artistic and literary form.

My Degeneration-Peter Dunlap-Shohl 2015-11-20
How does one deal with a diagnosis of Parkinson’s disease at the age of forty-three? My Degeneration, by former *Comicbook* Daily News staff cartoonist Peter Dunlap-Shohl, answers the question with humor and passion, recounting the author’s attempt to come to grips with the “malicious whimsy” of this chronic, progressive, and disabling disease. This graphic novel tracks Dunlap-Shohl’s journey through depression, the worsening symptoms of the disease, the juggling of medications and their side effects, the impact on relations with family and community, and the raft of mental and physical changes wrought by the malady. My Degeneration examines the current state of Parkinson’s care, including doctor/patient relations and the repercussions of a disease that, among other things, impairs movement, can rob patients of their ability to speak or write, degrades sufferers’ ability to deal with complexity, and interferes with the sense of balance. Readers learn what it’s like to undergo a dramatic, demanding, and audacious bit of high-tech brain surgery that can mysteriously restore much of a patient’s control over symptoms. But My Degeneration is more than a Parkinson’s memoir. Dunlap-Shohl gives the person newly diagnosed with Parkinson’s disease the information necessary to cope with it on a day-to-day basis. He chronicles the changes that life with the disease can bring to the way one sees the world and the way one is seen by the wider community. Dunlap-Shohl imparts a realistic basis for hope—hope not only to carry on, but to enjoy a decent quality of life.

The Art of the Graphic Memoir-Tom Hart 2018-11-06
#1 New York Times bestselling author and Eisner-nominated cartoonist Tom Hart has written a poignant and instructive guide for all aspiring graphic memoirists detailing the tenets of artistry and story-telling inherent in the medium. Hart examines what makes a graphic memoir great, and shows you how to do it. With two dozen professional examples and a deep-dive into his own story, Hart encourages readers to hone their signature style in the best way to represent their journeys on the page. With clear examples and visual aids, The Art of the Graphic Memoir is emotive, creative, and accessible. Whether you’re a comics fan, comic book creator, memoirist, biographer or autobiographer, there’s something inside for everyone.

Reading Lessons in Seeing-Michael A. Chaney 2017-02-17
Literary scholar Michael A. Chaney examines graphic novels to illustrate that in form and function they inform readers on how they ought to be read. His arguments result in an innovative analysis of the various knowledges that comics produce and the methods artists and writers employ to convey them. Theoretically eclectic, this study attends to the lessons taught by both the form and content of today’s most celebrated graphic novels. Chaney analyzes the embedded lessons in comics and graphic novels through the form’s central tropes: the iconic child storyteller and the inherent childishness of comics in American culture; the use of mirrors and masks as ciphers of the unconscious; embedded puzzles and games in otherwise story-driven comic narratives; and the form’s self-reflexive propensity for showing its work. Comics reveal the labor that goes into producing them, embedding lessons on how to read the “work” as a whole. Throughout, Chaney draws from a range of theoretical insights from psychoanalysis and semiotics to theories of reception and production from film studies, art history, and media studies. Some of the major texts examined include Marjane Satrapi’s *Persepolis*; Chris Ware’s *Jimmy Corrigan: The Smartest Kid on Earth*; Joe Sacco’s *Palestine*; David B.’s *Epileptic*; Kyle Baker’s *Nat Turner*; and many more. As Chaney’s examples show, graphic novels teach us even as they create meaning in their infinite relay between words and pictures.

Comics, Trauma, and the New Art of War-Harriet E. H. Earle 2017-06-19
Conflict and trauma remain among the most prevalent themes in film and literature. Comics has never avoided such narratives, and comics artists are writing them in ways that are both different from and complementary to literature and film. In Comics, Trauma, and the New Art of War, Harriet E. H. Earle brings together two distinct areas of research—trauma studies and comics studies—to provide a new interpretation of a long-standing theme. Focusing on representations of conflict in American comics after the Vietnam War, Earle claims that the comics form is uniquely able to show traumatic experience by representing events as viscerally as possible. Using texts from across the form and placing mainstream superhero comics alongside alternative and art comics, Earle suggests that comics are the ideal artistic representation of trauma. Because comics bridge the gap between the visual and the written, they represent such complicated narratives as loss and trauma in unique ways, particularly through the manipulation of time and experience. Comics can fold time and confront traumatic events, be they personal or shared, through a myriad of both literary and visual devices. As a result, comics can represent trauma in ways that are unavailable to other narrative and artistic forms. With themes such as dreams and mourning, Earle concentrates on trauma in American comics after the Vietnam War. Examples include Alissa Torres’s *American Widow*, Doug Murray’s *The “Nam*, and Art Spiegelman’s much-lauded *Maus*. These works pair with ideas from a wide range of thinkers, including Sigmund Freud, Mikhail Bakhtin, and Fredric Jameson, as well as contemporary trauma theory and clinical psychology. Through these examples and others, Comics, Trauma, and the New Art of War proves that comics open up new avenues to explore personal and public trauma in extraordinary, necessary ways.

Graphic Subjects-Michael A. Chaney 2011-03-01
Some of the most noteworthy graphic novels and comic books of recent years have been entirely autobiographical. In Graphic Subjects, Michael A. Chaney brings together a lively mix of scholars to examine the use of autobiography within graphic novels, including such critically acclaimed examples as Art Spiegelman’s *Maus*, David Beauchard’s *Epileptic*, Marjane Satrapi’s *Persepolis*, Alan Moore’s *Watchmen*, and Gene Yang’s *American Born Chinese*. These essays, accompanied by visual examples, illuminate the new horizons that illustrated autobiographical narrative creates. The volume insightfully highlights the ways that graphic novelists and literary cartoonists have incorporated history, experience, and life stories into their work. The result is a challenging and innovative collection that reveals the combined power of autobiography and the graphic novel.

A History of the Bildungsroman-Sarah Graham 2019-01-03
This detailed analysis of the evolution of the Bildungsroman genre is unprecedented in its historical and geographical range.

Autobiographical Comics-Andrew J. Kunka 2017-11-02
A complete guide to the history, form and contexts of the genre. Autobiographical Comics helps readers explore the increasingly popular genre of graphic life writing. In an accessible and easy-to-navigate format, the book covers such topics as: · The history and rise of autobiographical comics · Cultural contexts · Key texts - including Maus, Robert Crumb, Persepolis, Fun Home, and American Splendor · Important theoretical and critical approaches to autobiographical comics Autobiographical Comics includes a glossary of crucial critical terms, annotated guides to further reading and online resources and discussion questions to help students and readers develop their understanding of the genre and pursue independent study.

Beirut, Imagining the City-Ghenwa Hayek 2014-10-29
Beirut is the cultural, commercial and economic hub of Lebanon. But to what extent has the city affected and shaped the formation and perceptions of Lebanese national identity? Ghenwa Hayek here explores how anxieties over the past, present and future of Beirut have been articulated through a sense of dislocation present in Lebanese writing since the 1960s. Drawing on theories of cultural studies, geography and history, the author uses an interdisciplinary framework to explore the role that spaces - from rural to urban - have played and continue to play in the defining, and re-defining, of national identity in the seventy years since the creation of the Lebanese nation state. This theoretical perspective coupled with a close reading of little-explored contemporary writings lead Hayek to question the predominant assumption that Lebanese novelists only became engaged in discourses about place identity and individual and social belonging with the start of the fifteen-year civil war and the destruction of Beirut’s city centre. Instead, the book shows that particular geographical imaginaries have been mobilized to describe, question and debate Lebanese identity since the 1960s and that some go back even further into the late nineteenth century. This re-reading calls for a re-evaluation of some of the most predominant assumptions about Lebanon and the processes of Lebanese identity formation across the country’s modern history. Examining a wide range of modern and contemporary literature, Hayek charts the rise to cultural prominence of the city of Beirut as a significant player in shaping perceptions of Lebanese culture and identity.

Why Comics?-Hillary L. Chute 2017-12-05
The massive impact that comics have had on our culture becomes more and more clear every day, from the critically acclaimed musical *Fun Home*, based on Alison Bechdel’s groundbreaking comic, to the dozens of superhero films hitting cinemas every year. What is it that makes comics so special? What can this unique art form do that others can’t? In *Why Comics?*, comics scholar Hillary Chute reveals the history of comics, underground comics (or comix), and graphic novels, through deep thematic analysis, and fascinating portraits of the fearless men and women behind them. As Scott McCloud revealed the methods behind comics and the way they worked in his classic *Understanding Comics*, Chute will reveal the themes that Comics hand best, and how the form is uniquely equipped to explore them. The topics *Why Comics?* include:
• Why Disaster; with such major works focusing on disasters, from Art Spiegelman’s work, which covers the Holocaust and 9/11 to Keiji Nakazawa’s work covering Hiroshima, comics find themselves uniquely suited to convey the scale and disorientation of disaster.
• Why Suburbs; through the work of Chris Ware and Charles Burns, Chute reveals the fascinating ways that Comics illustrate the quiet joys and struggles of suburban existence.
• Why Punk; With an emphasis on DIY aesthetics and rebelling against what came before, the Punk movement would prove to be a fertile ground for some of the most significant modern cartoonists, creating a truly democratic art form. Chute has created an indispensable guide to comics for those new to the genre, or those who want to understand more about what lies behind their favorite works.

Disability in Comic Books and Graphic Narratives-Zach Whalen 2016-04-08
As there has yet to be any substantial scrutiny of the complex confluences a more sustained dialogue between disability studies and comics studies might suggest, Disability in Comic Books and Graphic Narratives aims through its broad range of approaches and focus points to explore this exciting subject in productive and provocative ways.

Through the Looking Glass-Robert Kusek 2018-03-06
Through the Looking Glass provides a detailed and comprehensive study of the writer’s memoir and an exploration of the genre’s poetics. It presents the critical history of memoir and

Beirut

Beirut, Lebanon, 1960s

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Beirut, Lebanon, 1960s

develops its own definition of the genre by focusing on such markers as phantasmatism of the pact between writer and reader, (auto)biographism of the space inhabited by the text, syllepsism of the subject, detotalization in terms of scope, and thematic content. The study also proposes an original typology of fifteen micro-genres of memoir (souvenirs d’enfance, souvenirs d’adolescence, falling away memoir, memoirs/scenes from life, patriography, matrigraphy, parental memoir, autrememoir, pet memoir, [auto]pathography, [auto]thanatography, travelogue, periegetic memoir, ekphrastic memoir, and bibliomemoir). Out of over forty memoirs addressed by this study, five writers’ memoirs (by Andrew Motion, Rachel Cusk, Hilary Mantel, Julian Barnes, and J.M. Coetzee, respectively) are addressed in greater detail and thus acknowledged as the genre’s prime specimens. Documentary Graphic Novels and Social Realism-Jeff Adams 2008
This book analyses graphic novels which document social crises. It demonstrates that artists’ documentary use of this medium is a form of social realism, inextricably bound up with politics and ideology. Theoretical and visual approaches are employed throughout, introducing the principal themes of the graphic novels under scrutiny: political realism, visual documentary, traumatic childhood, ethnic discrimination, state oppression, and military occupation. The key works examined are Keiji Nakazawa’s Barefoot, Joe Sacco’s Palestine, Marjane Satrapi’s Persepolis, W.G. Sebald’s Emigrants and Art Spiegelman’s Maus. Innovative techniques, radical methods of depiction, sequence and text organisation are analysed throughout to explain how the authors use visual realism to represent these social crises. The book is well illustrated as a visual support for its exploration of this emerging and vital documentary medium.

Marzi-Marzena Sowa 2011
Marzena Sowa’s memoir of a childhood shaped by politics as told from a young girl’s perspective. Structured as a series of vignettes that build on one another, MARZI is a coming-of-age story that portrays the harsh realities of life behind the Iron Curtain while maintaining the everyday wonders and curiosity of childhood.

Graphic Justice-Thomas Giddens 2015-03-24
The intersections of law and contemporary culture are vital for comprehending the meaning and significance of law in today’s world. Far from being unsophisticated mass entertainment, comics and graphic fiction both imbue our contemporary culture, and are themselves imbued, with the concerns of law and justice. Accordingly, and spanning a wide variety of approaches and topics from an international array of contributors, Graphic Justice draws comics and graphic fiction into the range of critical resources available to the academic study of law. The first book to do this, Graphic Justice broadens our understanding of law and justice as part of our human world—a world that is inhabited not simply by legal concepts and institutions alone, but also by narratives, stories, fantasies, images, and other cultural articulations of human meaning. Engaging with key legal issues (including copyright, education, legal ethics, biomedical regulation, and legal personhood) and exploring critical issues in criminal justice and perspectives on international rights, law and justice—all through engagement with comics and graphic fiction—the collection showcases the vast breadth of potential that the medium holds. Graphic Justice will be of interest to academics and postgraduate students in: cultural legal studies; law and the image; law, narrative and literature; law and popular culture; cultural criminology; as well as cultural and comics studies more generally.

Beirut, Imagining the City-Ghenwa Hayek 2014-10-29
Beirut is the cultural, commercial and economic hub of Lebanon. But to what extent has the city affected and shaped the formation and perceptions of Lebanese national identity? Ghenwa Hayek here explores how anxieties over the past, present and future of Beirut have been articulated through a sense of dislocation present in Lebanese writing since the 1960s. Drawing on theories of cultural studies, geography and history, the author uses an interdisciplinary framework to explore the role that spaces - from rural to urban - have played and continue to play in the defining, and re-defining, of national identity in the seventy years since the creation of the Lebanese nation state. This theoretical perspective coupled with a close reading of little-explored contemporary writings lead Hayek to question the predominant assumption that Lebanese novelists only became engaged in discourses about place identity and individual and social belonging with the start of the fifteen-year civil war and the destruction of Beirut’s city centre. Instead, the book shows that particular geographical imaginaries have been mobilized to describe, question and debate Lebanese identity since the 1960s and that some go back even further into the late nineteenth century. This re-reading calls for a re-evaluation of some of the most predominant assumptions about Lebanon and the processes of Lebanese identity formation across the country’s modern history. Examining a wide range of modern and contemporary literature, Hayek charts the rise to cultural prominence of the city of Beirut as a significant player in shaping perceptions of Lebanese culture and identity.

The Power of Comics-Randy Duncan 2009-07-01
Offers undergraduate students with an understanding of the comics medium and its communication potential. This book deals with comic books and graphic novels. It focuses on comic books because in their longer form they have the potential for complexity of expression.

Reading bande dessinée-Ann Miller 2007-01-01
The increasing popularity of bande dessinée, or French-language comic strip, means that it is being established on university syllabuses worldwide. Reading Bande Dessinée provides a thorough introduction to the medium and in-depth critical analysis with focus on contemporary examples of the art form, historical context, key artists, and themes such as gender, autobiography and postcolonial culture. Miller’s groundbreaking book demonstrates exactly why bande dessinée is considered to be a visual narrative art form and encourages the reader to appreciate and understand it to the best of their abilities. Miller also provides the terminology, framework and tools necessary for study, highly relevant to current curriculum and she creates a multi-disciplinary, comprehensive approach to the subject matter. Reading Bande Dessinée draws from analytical viewpoints such as narratology, cultural studies and gender studies to illuminate the form fully, examining how it can be used to undermine mythologies of national and cultural identity, investigating the satirical possibilities and looking at how the comic strip may contest normative representations of the body according to gender theories. This volume explores the controversy surrounding the comic strips in contemporary French society and traces the historical and cultural implications surrounding the legitimization of bande dessinée. With the growing academic readership of bande dessinée this book proves to be an invaluable analysis for scholars of the postmodern narrative art. Reading Bande Dessinée is also an essential resource for anyone interested in the cultural context, visual and narrative meaning and intricacies of the art form.

A History of the Bildungsroman-Sarah Graham 2019-01-31
The Bildungsroman has been one of the most significant genres in Western literature since the eighteenth century. This volume, comprised of eleven chapters by leading experts in the field, offers original insights into how the novel of formation developed a strong tradition in Germany, France, Britain, Russia, and the USA. In demonstrating how the genre has been adopted and adapted in innovative forms of fiction, this volume also shows how a genre traditionally associated with the young white man has been used to give expression to the formative experiences of women, LGBTQ people, and post-colonial populations. Exploring the genre’s emergence and evolution in numerous countries and across more than two hundred years, this volume provides unprecedented historical and geographical coverage and demonstrates that the Bildungsroman has a rich heritage and a bright future.

Graphic Women-Hillary L. Chute 2010
Some of the most acclaimed books of the twenty-first century are autobiographical comics by women. Aline Kominsky-Crumb is a pioneer of the autobiographical form, showing women’s everyday lives, especially through the lens of the body. Phoebe Gloeckner places teenage sexuality at the center of her work, while Lynda Barry uses collage and the empty spaces between frames to capture the process of memory. Marjane Satrapi’s *Persepolis* experiments with visual witness to frame her personal and historical narrative, and Alison Bechdel’s *Fun Home* meticulously incorporates family documents by hand to re-present the author’s past. These five cartoonists move the art of autobiography and graphic storytelling in new directions, particularly through the depiction of sex, gender, and lived experience. Hillary L. Chute explores their verbal and visual techniques, which have transformed autobiographical narrative and contemporary comics. Through the interplay of words and images, and the counterpoint of presence and absence, they express difficult, even traumatic stories while engaging with the workings of memory. Intertwining aesthetics and politics, these women both rewrite and redesign the parameters of acceptable discourse.

Mysterious Travelers-Zack Kruse 2021-02-15
Steve Ditko (1927–2018) is one of the most important contributors to American comic books. As the cocreator of Spider-Man and sole creator of Doctor Strange, Ditko made an indelible mark on American popular culture. Mysterious Travelers: Steve Ditko and the Search for a New Liberal Identity resets the conversation about his heady and powerful work. Always inward facing, Ditko’s narratives employed superhero and supernatural fantasy in the service of self-examination, and with characters like the Question, Mr. A, and Static, Ditko turned ordinary superhero comics into philosophical treatises. Many of Ditko’s philosophy-driven comics show a clear debt to ideas found in Ayn Rand’s Objectivism. Unfortunately, readers often reduce Ditko’s work to a mouthpiece for Rand’s vision. Mysterious Travelers unsettles this notion. In this book, Zack Kruse argues that Ditko’s philosophy draws on a complicated network of ideas that is best understood as mystic liberalism. Although Ditko is not the originator of mystic liberalism, his comics provide a unique window into how such an ideology operates in popular media. Examining selections of Ditko’s output from 1953 to 1986, Kruse demonstrates how Ditko’s comics provide insight into a unique strand of American thought that has had a lasting impact.

Manga in America-Casey Brienza 2016-01-28
Japanese manga comic books have attracted a devoted global following. In the popular press manga is said to have “invaded” and “conquered” the United States, and its success is held up as a quintessential example of the globalization of popular culture challenging American hegemony in the twenty-first century. In *Manga in America* - the first ever book-length study of the history, structure, and practices of the American manga publishing industry - Casey Brienza explodes this assumption. Drawing on extensive field research and interviews with industry insiders about licensing deals, processes of translation, adaptation, and marketing, new digital publishing and distribution models, and more, Brienza shows that the transnational production of culture is an active, labor-intensive, and oft-contested process of “domestication.” Ultimately, *Manga in America* argues that the domestication of manga reinforces the very same imbalances of national power that might otherwise seem to have been transformed by it and that the success of Japanese manga in the United States actually serves to make manga everywhere more American. Alternative Comics-Charles Hatfield 2009-11-12
In the 1980s, a sea change occurred in comics. Fueled by Art Spiegel- man and Françoise Mouly’s avant-garde anthology *Raw* and the launch of the *Love & Rockets* series by Gilbert, Jaime, and Mario Hernandez, the decade saw a deluge of comics that were more autobiographical, emotionally realistic, and experimental than anything seen before. These alternative comics were not the scatological satires of the 1960s underground, nor were they brightly colored newspaper strips or superhero comic books. In *Alternative Comics: An Emerging Literature*, Charles Hatfield establishes the parameters of alternative comics by closely examining long-form comics, in particular the graphic novel. He argues that these are fundamentally a literary form and offers an extensive critical study of them both as a literary genre and as a cultural phenomenon. Combining sharp-eyed readings and illustrations from particular texts with a larger understanding of the comics as an art form, this book discusses the development of specific genres, such as autobiography and history. Alternative Comics analyzes such seminal works as Spiegelman’s *Maus*, Gilbert Hernandez’s *Palomar*: The Heartbreak Soup Stories, and Justin Green’s *Binky Brown Meets the Holy Virgin Mary*. Hatfield explores how issues outside of cartooning-the marketplace, production demands, work schedules-can affect the final work. Using Hernandez’s *Palomar* as an example, he shows how serialization may determine the way a cartoonist structures a narrative. In a close look at Maus, Binky Brown, and Harvey Pekar’s *American Splendor*, Hatfield teases out the complications of creating biography and autobiography in a substantially visual medium, and shows how creators approach these issues in radically different ways.

Documentary Comics-Nina Mickwitz 2016-04-29
Can comics be documentary, and can documentary take the form of, and thus be, comics? Examining comics as documentary, this book challenges the persistent assumption that ties documentary to recording technologies, and instead engages an understanding of the category in terms of narrative, performativity and witnessing. Through a cluster of early twenty-first century comics, Nina Mickwitz argues that these comics share a documentary ambition to visually narrate and represent aspects and events of the real world.

Agents of the Realm - Volume 1
Soft Cover-Mildred Louis 2016-03-01

I Never Liked You-Chester Brown 2002-02-01
In one of the best graphic novels published in recent years, Chester Brown tells the story of his alienated youth in an almost detached, understated manner, giving I Never Liked You an eerie, dream-like quality. For the new 2002 definitive softcover edition Brown has designed new layouts for the entire book, using “white” panel backgrounds instead of the black pages of the first edition.

Becoming Unbecoming-Una 2016-10-03
This extraordinary graphic novel is a powerful denunciation of sexual violence against women. As seen through the eyes of a twelve-year-old girl named Una, it takes place in northern England in 1977, as the Yorkshire Ripper, a serial killer of prostitutes, is on the loose and creating panic among the townspeople. As the police struggle in their clumsy attempts to find the killer, and the headlines in the local paper become more urgent, a once self-confident Una teaches herself to “lower her gaze” in order to deflect attention from boys. After she is “slut-shamed” at school for having birth control pills, Una herself is the subject of violent acts for which she comes to blame herself. But as the police finally catch up and identify the killer, Una grapples with the patterns of behavior that led her to believe she was to blame. Becoming Unbecoming combines various styles, press clippings, photo-based illustrations, and splashes of color to convey Una’s sense of confusion and rage, as well as sobering statistics on sexual violence against women. The book is a no-holds-barred indictment of sexual violence against women and the shame and blame of its victims that also celebrates the empowerment of those able to gain control over their selves and their bodies. Una (a pseudonym) is an artist, academic, and comics creator. Becoming Unbecoming, which took seven years to create, is her first book. She lives in the United Kingdom.

Fruit of Knowledge-Liv Strömquist 2018-08-15
From Adam and Eve to pussy hats, people have punished, praised, pathologized, and politicized vulvas, vaginas, clitorises, and menstruation. In this graphic nonfiction book, drawn in chunky, punky pen, Swedish cartoonist Liv Strömquist traces how different cultures and traditions have shaped women’s health and beyond. Her biting, informed commentary and ponytailed avatar guides the reader from the darkest chapters of history (a clitoridectomy performed on a five-year-old American child as late as 1948) to the lightest (vulvas used as architectural details as a symbol of protection). Like humorists Julie Doucet (Dirty Plotte), Alison Bechdel (Dykes to Watch Out For), and Kate Beaton (Hark! A Vagrant), she uses the comics medium to reveal uncomfortable truths about how far we haven’t come.

Binky Brown Meets the Holy Virgin Mary-Justin Green 2009
A lost classic of underground cartooning, Binky Brown Meets the Holy Virgin Mary is Justin Green’s autobiographical portrayal of his struggle with religion and his own neuroses. Binky Brown is a young Catholic battling all the usual problems of adolescence—puberty, parents, and the fear that the strange ray of energy emanating from his private parts will strike a picture of the Virgin Mary. Deeply confessional, with artwork that veers wildly between formalist and hallucinogenic, Binky Brown Meets the Holy Virgin Mary is the controversial masterpiece that invented the autobiographical graphic novel.

Disaster Drawn-Hillary L. Chute 2016-01-12
In hard-hitting accounts of Auschwitz, Bosnia, Palestine, and Hiroshima’s Ground Zero, comics have shown a stunning capacity to bear witness to trauma. Hillary Chute explores the ways graphic narratives by diverse artists, including Jacques Callot, Francisco Goya, Keiji Nakazawa, Art Spiegelman, and Joe Sacco, document the disasters of war.

The House that Groaned-Karrie Francusman 2020-07-16
The House That Groaned is a graphic novel that explores bodies and the spaces they inhabit. It is set in an old Victorian tenement housing six lonely individuals who could only have stepped out of the pages of a comic book. There is the retoucher who cannot touch, a grandmother who literally blends into the background and a twenty-something bloke who’s sexually attracted to diseased women. Yet, as we learn the stories behind these extreme characters, it becomes apparent that we may share similar issues - as individuals and as a society.

Tangles-Sarah Leavitt 2010-09-01
What do you do when your outspoken, passionate, and quick-witted mother starts fading into a forgetful, fearful woman? In this powerful graphic memoir, Sarah Leavitt reveals how Alzheimer’s disease transformed her mother Midge—and her family—forever. In spare black and white drawings and clear, candid prose, Sarah shares her family’s journey through a harrowing range of emotions—shock, denial, hope, anger, frustration—all the while learning to cope with a devastating diagnosis, and managing to find moments of happiness. Tangles confronts the complexity of Alzheimer’s disease, and gradually opens a knot of moments, memories, and dreams to reveal a bond between a mother and a daughter that will never come apart.

New York and the International Sound of Latin Music, 1940-1990-Benjamin Lapidus 2021-01-15
New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance, and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.