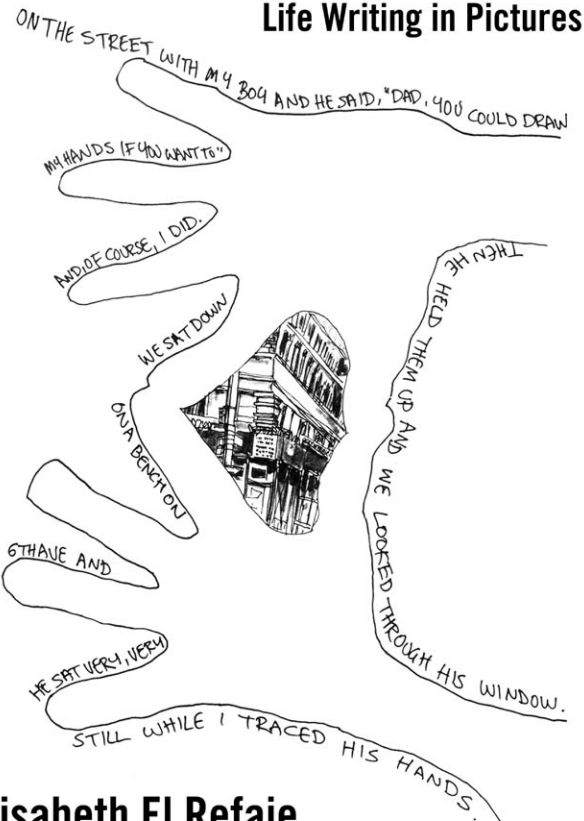
AUTOBIOGRAPHICAL COMICS

Life Writing in Pictures



Elisabeth El Refaie

AUTOBIOGRAPHICAL COMICS

Life Writing in Pictures

Elisabeth El Refaie

University Press of Mississippi / Jackson

www.upress.state.ms.us

The University Press of Mississippi is a member
of the Association of American University Presses.

Manufactured in the United States of America

First printing 2012
∞
Library of Congress Cataloging-in-Publication Data
El Refaie, Elisabeth.
Autobiographical comics : life writing in pictures /
Elisabeth El Refaie.
pages cm
Includes bibliographical references and index.
ISBN 978-1-61703-613-2 (cloth : alk. paper)—
ISBN 978-1-61703-614-9 (ebook) 1. Autobiographical
comic books, strips, etc.—History and criticism.
2. Narrative art—Themes, motives. I. Title.
PN6714.E4 2012
741.5'35—dc23 2012005656

British Library Cataloging-in-Publication Data available

Chapter 2

PICTURING EMBODIED SELVES

Alison Bechdel's (2006) graphic memoir *Fun Home* centers on her complicated relationship with her father, a funeral director, English teacher, obsessive restorer of the family's Victorian house, and, as it turns out, closeted homosexual, who has secret affairs with his male students. Despite—or perhaps because of—his own sexual preferences, he tries to bully his young daughter, much against her wishes and inclinations, into assuming a stereotypically feminine identity, telling her, for instance, to wear dresses and ribbons in her hair (see Fig. 2.1). The young Alison is filled with a deep sense of joy when she catches sight of a woman with a man's haircut and clothes while accompanying her father on a business trip to Philadelphia. To Alison, the stranger represents tangible evidence of the existence of alternative female role models, and it dawns on her that in the future she may be able to find a physical identity for herself that truly reflects her innermost feelings. Her father understands what is going through her head and reacts with anger and derision: "Is *that* what you want to look like?"

His response seems to have to do as much with his own troubled identity and repressed homosexuality as with his attitudes towards his daughter; to him, the butch woman embodies everything that is unacknowledged and "other." This interpretation is encouraged through the use of some clever visual devices: the shadowy outline of another person behind Alison's head can be read as a metaphor for her future self, and the man behind the counter bears

FIG. 2.1 Alison Bechdel (2006) *Fun Home*, p. 118 (original with color tint). Copyright © 2006 Alison Bechdel.

a striking resemblance to Alison's father, in spite of his receding hairline, scraggy neck, crumpled uniform, and dejected demeanor. The woman and the waiter can thus be seen as representing a kind of mirror image of Alison and her father in the future.[1]

This excerpt from *Fun Home* points to something we all have in common, namely the perception of the self as constantly changing

and inconsistent over time. It also reveals the important role of the body in giving us a sense of our own existence and identity. This idea, which is captured by the notion of "embodiment," has become a central concern of theorists from a wide range of academic disciplines, including philosophy, psychoanalysis, sociology, and cultural studies. Much contemporary autobiographical writing engages explicitly with the relationship between bodily identity and subjectivity. Particularly for women wishing to confront traditional cultural inscriptions of the female body, and people whose bodies have been radically changed through an accident or serious illness, corporeality tends to feature centrally in their life stories (Egan 1999; Smith 1993).

The body has also, from the very beginnings of the genre, been a key theme of many of the most influential graphic memoirs, including those by Justin Green and Robert Crumb, for instance. The centrality of the body in autobiographical comics is perhaps hardly surprising, since the requirement to produce multiple drawn versions of one's self necessarily involves some engagement with the body and body image. The autobiographical comics genre offers artists the opportunity to represent their physical identities in ways that reflect their own innermost sense of self, often by using a range of symbolic elements and rhetorical tropes to add further layers of meaning to their self-portraits (Mitchell 2010). I will refer to this process of engaging with one's own identity through multiple self-portraits as "pictorial embodiment."

I have discussed the author/artist's self as if it constituted an obvious and unproblematic entity,[2] but can we really say that Alison Bechdel has drawn "herself," for instance? As has already been mentioned in Chapter 1, Philippe Lejeune (1989) argued that the definition of autobiography depends on the presence of a referential pact, by means of which the author, explicitly or implicitly, affirms that the author, narrator, and protagonist are identical. However, the relationship between these roles is, in fact, much more complex than Lejeune's definition suggests, particularly in the case of autobiographical comics, where we are dealing with both verbal

and visual representations of the self. For instance, some graphic memoirs are written and drawn by different people, and many comics creators use pseudonyms and/or deliberately give their autobiographical alter egos a different name. But even when, as in *Fun Home*, the referential pact is apparently being upheld, it often turns out to be illusionary upon closer examination. The living, breathing person who created *Fun Home*, for example, is clearly not identical with the narrator, the timeless, disembodied "voice" telling the story. The autobiographical protagonist is also a literary construct, which is made up of several earlier incarnations of the author's self, including the little girl (see Fig. 2.1). This young Alison clearly lacks the knowledge and benefit of hindsight the narrator enjoys; she does not know, for instance, that there are women who wear men's clothes and have men's haircuts, and she is also unaware of her father's motivations for being so hostile towards lesbians. As I argue in the first section of this chapter, the authorial self in autobiographical comics can thus be characterized as tacitly—or sometimes quite blatantly—plural (see also Hatfield 2005: 125; Ahmed 2009).

The balance of the chapter deals with different aspects of pictorial embodiment. Exploring the links between body and mind from a philosophical and (neuro-) psychological perspective, I address several of the key concepts to have emerged from these writings, with a particular focus on Drew Leder's (1990) twin terms "disappearance" and "dys-appearance," and apply them to the act of visual self-representation involved in the creation of autobiographical comics. I then draw on psychoanalytical theory in order to understand why mirrors feature so prominently in graphic memoirs, and why aspects of the body are sometimes portrayed as alien and monstrous. In the final section, I introduce sociological approaches to corporeality, and, in particular, their central argument that embodiment is an active, cultural process of rendering the body meaningful. The discussion first focuses on the way men and women are visually represented in autobiographical comics, before turning to the question of how dominant cultural inscriptions of the healthy/

sick body are reflected or challenged in graphic memoirs about the experience of illness and disability.

Multiplications of the authorial self

Narrative theorists typically insist on a clear distinction between the author, narrator, and protagonist of a story. The author is the "real," living human being who has created a particular work and who, at least while she is still alive, can travel around the world promoting her work. The term "narrator" is used to describe the voice that recounts the events in a narrative. The protagonist, finally, is the main character whose story is being told. While these three roles tend to be clearly distinguishable in the case of fictional texts, the boundaries between them become more blurred when we are dealing with autobiographical works.[3]

However, Lejeune's (1989) claim of a complete overlap in autobiography between the author, narrator, and protagonist can only be upheld if the self is construed as a coherent and unified entity, which remains more or less stable over the course of a lifetime. Such a view of the self is now generally considered to be inaccurate and misleading. According to Erwing Goffman (1969 [1959]), identity is an amalgam of the many different roles we all adopt in life in order to evoke the desired responses from our audiences. In this sense, there is no such thing as the one, true, coherent, and constant self (see Chapter 4). The young Alison sitting with her father in a diner in Philadelphia (see Fig 2.1), for example, is not identical to the girl she is when she is playing on her own, nor is she, both physically and in terms of her knowledge, attitudes, and behavior, the *same* person as the adult narrator or indeed the now middle-aged author. In this sense, the self in all life writing can be said to be tacitly plural, including a divergence between, at the very least, the *real-life I* (the author), the *narrating I* (the self who tells), and the *experiencing I* (the self told about) (Herman 2011: 233).

Authorship is a particularly complicated notion for works produced in the comics medium, because sometimes two or even more people cooperate in the process of writing and drawing a particular work. Indeed, in the more conventional comic book industry, a clear division of labor between writers, artists, inkers, and letterers is common. Although most autobiographical comics are created by just one person, there are several notable exceptions. Harvey Pekar, for instance, wrote all his books with just rough sketches and then commissioned different artists to complete the illustrations. This arrangement sometimes resulted in the same event in Pekar's life being retold in another book not just in a completely different narrative context but also in a radically different visual style (Versaci 2007). French artists Philippe Dupuy and Charles Berberian are another example of creative collaboration: unusually, they share both writing and drawing tasks. In their autobiographical *Journal d'un album* (1994), which describes the joys and challenges of this partnership, each has apparently written and drawn his own sections, although the exact nature of the division of labor is not made explicit anywhere in the book.

An even more complex interweaving of different levels of authorship can be found in *The Photographer* (2009), which recounts the trials and tribulations of French photographer Lefèvre in Afghanistan, where he documented a "Doctors Without Borders" mission in the mid 1980s (see Chapter 4, Fig. 4.5). This book is described as having been "lived, photographed, and told" by Didier Lefèvre, "written and drawn" by Emmanuel Guibert, and "laid out and colored" by Frédéric Lemercier (p. 6). In this case, the role of the artist is subdivided further, since different aspects of the visual design—the photographs, the illustrations, and the layout—were all completed by different people. The authorship of the book is also multiple, in the sense that it is based on the collaboration of Guibert, who wrote the text, and Lefèvre, who, before his death in 2007, recounted his experiences orally to his friend Guibert. The first-person narrative voice is thus supposedly that of the photographer Lefèvre, but we certainly cannot regard the author and narrator as being identical in this case.

One of the most basic distinctions in narrative theory, which goes back all the way to the ancient Greeks, is that between diegetic and mimetic storytelling. Diegesis refers to the verbal storytelling by a narrator, while mimesis is the act of showing a story, for instance in drama, the opera, or film. However, it is rare to find these kinds of storytelling in a pure form; the dialogue in a novel is mimetic, for example, while voice-overs in film may introduce a diegetic narrator. Most comics also contain elements of both, with the narrative voice typically contained in captions and text boxes, and mimesis provided by the pictures and the dialogue recorded in speech balloons (Carrier 2000: 35). Some comic books, such as Joe Matt's (2003) *Fair Weather* and Willy Linthout's (2009) *Years of the Elephant* (see Chapter 5, Fig. 5.2), use only mimetic storytelling and have no diegetic narration at all. In other cases, narrators are given a visual presence, which means that the narration may be conveyed through the words in speech or thought balloons as well. The following extract offers a particularly good example of such an "embodied" narrator.

Peter Kuper's autobiographical comic *Stripped* (1995) focuses on the author's disastrous sex life as a teenager and young adult. The story is told from the point of view of a middle-aged man in bathrobe and slippers, who is clearly meant to represent a deliberately humorous version of an older, wiser, more cynical Peter Kuper. This "narrating I" figure looks back on his life and contemplates the ridiculous antics of his younger self. Both his body language and words, which seem to emerge in puffs from the pipe he is smoking (see Fig. 2.2), indicate his utter contempt for the stupidity and naiveté of the young Peter.

As Currie (2007: 100) argues, "[t]here is always an element of self-distance in first-person narration in the sense that it creates a schism between the narrator and the narrated, though they are the same person, and in this schism, there is often a cooperation between temporal and moral self-distance which allows for the self-judgment of retrospect." In *Stripped*, the sense of distance from a former self involved in all autobiographical writing is taken

FIG. 2.2 Peter Kuper (1995) *Stripped*, p. 18 (excerpt). Copyright © 1995 Peter Kuper.

to extremes for humorous effect. In another scene, the young Peter and the narrator are shown together, with the former accusing the latter of being too judgmental about his drug-taking: "Hey! Aren't you forgetting a minor factor? It was *fun*! It made me *happy*! I actually had a *good time*! / Besides, what about all that coffee you drink—and that pipe you smoke?"[4] The narrator defends himself by pointing out that the coffee helps him to work, "so I can pay the bills around here and you know very well this pipe is only a prop" (p. 46).

Some scholars believe that the way in which a story is presented visually, for example in films or comics, should also be regarded as a form of narration (Chatman 1990; Baetens 2008). Miller (2007:

108) adopts the filmic notion of the *meganarrator* to capture the narrative process in comics, which, she believes, "works through both images and text." Similarly, Groensteen (2010: 4) distinguishes between the *recitant*, or verbal narrator, and the *monstrator*, "the instance responsible for the *putting into drawing* [*mise en dessin*] of the story." In the example discussed above, the depiction of the young Peter with rabbit's ears in two of the panels could indicate the monstrator's scornful attitude towards him, which would align the monstrator with the verbal narrator, the older, wiser Peter. However, this interpretation is undermined by the fact that the middle-aged Peter is visually portrayed in a way that makes him look fairly ridiculous in his outmoded bathrobe and slippers, which suggests he is not to be taken seriously either. We might thus conclude that the meganarrator of *Stripped* is contemptuous of both the young and the older Peter.

Such efforts to adapt the concept of the narrator, which was developed specifically for the modern novel, to other media and genres can sometimes feel rather strained and awkward (see also Hausken 2004). In my view, Wayne Booth's (1961) analytical concept of the "implied author" provides a more fruitful and straightforward way of addressing the effects of visual storytelling on meaning. The implied author is the reader's mental image of the person responsible for the selection and combination of events in a work. According to Chatman (1990: 82), this concept has the advantage of allowing the discussion of textual intent without recourse to biographism: "Rather than calling attention to the work as the product of a choosing, evaluating person, I see the work as a repository of choices—of already *made* choices, which can be considered alternatives to other choices that might have been made but were not."[5] If we adapt these ideas to the comics medium, we can discuss both the verbal and the visual features of a particular work in terms of a repository of choices made by an "implied author/artist." In the case of *Stripped*, for instance, we can describe the attitude of the implied author/artist towards both the younger and the older incarnations of Peter as distant and derisive, without being obliged

to ascribe the same stance to the "real" creator of the graphic narrative, Peter Kuper.

The concept of an implied author/artist is particularly useful when discussing comics co-created by several different people. A good example is *Our Cancer Year* (1994), which was written by Harvey Pekar and his wife Joyce Brabner, and illustrated by Frank Stack. A key scene in the book (no pagination) shows Harvey, who is undergoing chemotherapy for lymphoma and is suffering terrible pain and insomnia, staring at his frail body in the bathroom mirror one night. Feeling totally disoriented, he turns to his wife and asks her for her reassurance: "Am I some guy who writes about himself in a comic book called American Splendor?" // " . . . or am I just a character in that book?" In the final panel of this sequence, Harvey's naked body is encapsulated, from the knees upwards, in a circular frame, which creates the impression that he is trapped in his portrait. These verbal and visual storytelling techniques were apparently chosen to convey the profound sense of distance and alienation that Harvey felt toward his own body. Since we have no way of knowing whether Harvey Pekar, Joyce Brabner, or Frank Stack was responsible for making these artistic choices, it seems more appropriate to talk about the intentions of the implied author/artist than to try and attribute these to any particular living person. However, in most cases it is possible to discuss the effects of verbo-visual storytelling techniques in graphic memoirs without the need to address authorial intention, or, indeed, without having to resort to such cumbersome notions as the monstrator or the meganarrator.

I will end this discussion with a scene from Joe Matt's *Peepshow*, which addresses the blatant multiplication of the autobiographical self in graphic memoirs in a particularly striking and self-referential manner. The author is shown sitting at his drawing board (see Fig. 2.3) complaining he is "sick of drawing so small!" and wants to "draw some teeth, goddammit!" The size of the panels, which in Matt's work are typically no more than an inch square, steadily increases, until his self-portraits become so large and detailed that

FIG. 2.3 Joe Matt (1999) *Peepshow*, p. 26. Copyright © 1987, 1988, 1989, 1990, 1991, 1992, 2003 Joe Matt.

they no longer fit neatly inside the panel frames. Panel five shows a monstrously oversized Joe threatening the tiny, cartoonish Joe of the first panel, who is desperately trying to escape by climbing out of the frame of the page. "Little Joe" is grabbed and devoured and ends up in the bowels of "Big Joe," where he is met by a devil figure,

who orders him to get back to work. Both the giant and miniature Joe Matt, and the devil figure, represent humorous caricatures of aspects of the "real" author's self, and the depicted scene offers an intriguing metaphor for the acute sense of frustration and alienation the creative process sometimes involves.[6]

Appearances and dis/dys-appearances

The concept of "pictorial embodiment" also has an important philosophical dimension. In *Meditations*, René Descartes (2000 [1641]) insisted that it is consciousness and the ability to know through reason and radical doubt that defines human beings and places them above the rest of the material world. To him, the human mind was an indivisible thinking substance governed by entirely separate laws from those that rule the body. This assumption strongly influenced Western thought for more than three centuries, although it was repeatedly called into question by several schools of philosophy. For example, phenomenologists pointed out that it is via our physical sensations and actions that the world comes into being and reveals itself to us in a meaningful way. For this reason, as Merleau-Ponty (1962) argued, both consciousness and subjectivity should be regarded as inseparable from the *lived* body, the body that perceives, acts, reasons, and communicates. Such theories have since received strong support from neuropsychological studies, which suggest that all mental activities, including reasoning, decision-making, feelings, and social attitudes, involve both mind and body (Damasio 1994). It has been proved, for instance, that emotions are not nearly as intangible as they are often presumed to be. In fact, they are closely correlated with specific changes in different regions of the body, such as the functioning of the viscera, skeletal muscles, and adrenalin glands.

However, the relationship between the body and human consciousness is deeply paradoxical, as Leder (1990: 1) points out: "While in one sense the body is the most abiding and inescapable

presence in our lives, it is also essentially characterized by absence. That is, one's own body is rarely the thematic object of experience." This absence, or "disappearance," of the body is a logical consequence of the way our conscious attention is always directed primarily towards the world: the organ used to perceive the world inevitably recedes from the perceptual field it discloses, in the sense that we do not see our eyes, smell our nasal tissue, or hear our ears. Moreover, the functioning of our inner organs is largely inaccessible to our conscious perception and active control. Leder (1990) suggests that it is only at times of dysfunction, when we are ill, in pain, or experiencing the physical changes associated with puberty, disability, or old age, that the body forces itself into our consciousness. The body is now perceived but is experienced as a "dys-appearance," the very absence of a desired or ordinary state, and as an alien force threatening the self (p. 91). In some cases, dys-appearance can also be inaugurated by internalizing the attitudes of people who regard us not as autonomous subjects but as objectified "others," for instance, on the basis of a disability, different skin color, or gender.

Leder's theories offer a plausible explanation for why the author's own body features most prominently and explicitly in autobiographical comics that deal with physical changes or challenges of some sort. It is striking, for example, how many works focus on that acute awareness of the body that typically comes with puberty (e.g., Satrapi 2006; Schrag 2008a, 2008b, 2009; Weinstein 2006), particularly in cases where the young person is the victim of abuse (e.g., Gloeckner 1998). Many autobiographical comics also deal with physical and/or mental afflictions of various kinds (e.g., Engelberg 2006; Small 2009).

A good example of this is Jeffrey Brown's graphic memoir (2009) *Funny Misshapen Body*, which describes the mortifying physical symptoms the author suffered in his childhood and adolescence as a result of Crohn's disease. Soon after an operation on Jeffrey's abdomen, the wound has taken some time to heal, and the boy is distraught to discover it appears to be leaking (see Fig. 2.4).

FIG. 2.4 Jeffrey Brown (2009) *Funny Misshapen Body*, p. 105 (excerpt). Copyright © 2009 Jeffrey Brown.

While his mother is on the phone to the doctor, Jeffrey imagines his belly is about to split open. Once he has been reassured that such post-operative discharges are quite normal and that he should just make sure to keep the wound clean, he is rather intrigued by the "little hole" in his abdomen and shows it to his brother, who pronounces it to be "like an extra belly button." Jeffrey's medical problems and the operation have thus made him acutely aware not only of his damaged "outer" body but also of those inner organs not usually within a person's consciousness.

While the body apparently forces itself most urgently into our consciousness at times of physical or mental dysfunction or change, it also demands our attention whenever we are required to represent ourselves visually. Every act of self-portraiture entails a form of dys-appearance, in the sense that one's body can no longer be taken for granted as an unconscious presence. Graphic memoirists are in the unusual position of having to visually portray themselves over and over again, often at different ages and stages of development, and in many different situations. Thus, *all* autobiographical comics artists are, in the course of their work, constantly being compelled to engage with their physical identities.

Self-portraits are often considered to be able to express a person's subjectivity through the idiosyncratic style of the individual

artist: "[W]hatever they show of the outer person, self-portraits speak of the inner self too in the character and choice of depiction" (Cumming 2009: 6). Jeffrey Brown's deceptively naïve and "cartoonish" style, for instance, seems to tell us as much, if not more, about his identity than the specific physical and facial features he gives himself in his drawings. However, while the possibility of a coming together of the self and the work in self-portraits seems tantalizingly achievable, it can never be completely fulfilled, since no image is ever identical with its living, breathing subject: "Even the self-portrait, while apparently closer to the making subject, cannot avoid this externalisation and objectification of the self, where the self confronts itself as an other while in the process of fabrication" (Doy 2005: 36).[7] Although probably all autobiographers are, to some extent, aware of this split, it is likely to be felt most strongly by people affected by trauma, where the self before and the self after a particular event are often experienced as radically different people.

Madison Clell's (2002) graphic memoir *Cuckoo*, in which the author tries to make her readers understand what it feels like to suffer from Dissociative Identity Disorder, can be seen as a particularly extreme example of the sense of otherness that Doy sees as integral to every act of self-portraiture. In her book, Clell describes her multiple personality states, each of which has its own name, history, personality, and voice. Either individually or in groups, these personalities episodically take control of her thoughts and behavior. Their distinct identities were formed as a result of the severe and recurrent sexual abuse she suffered as a child and adolescent, with each one representing a different coping strategy at various stages in her life. They make her feel part of a group of supportive friends rather than as an isolated, vulnerable individual.

When Clell is twenty-one, one of her other personality states, June, begins to take on a life of her own. Sitting in her boyfriend Jacob's car (see Fig. 2.5), Madison watches helplessly as June, with her childish concerns and seven-year-old "voice," assumes control and engages in an animated conversation with Jacob. The comics medium allows Clell to draw her different identities in the way she experiences them: "On the outside, we look like *me*, but we draw

FIG. 2.5 Madison Clell (2002) *Cuckoo*, p. 260. Copyright © 2002 Madison Clell.

how the body and brain *feels* at the moment" (p. 50). The little girl is drawn in a thicker line and with a much more solid physicality than Madison's adult body, which seems to be fading into the background. This visual technique powerfully conveys the sense of different identities battling for supremacy in the same person.

A similar experience is described in Pasua Bashi's (2009) *Nylon Road*, a graphic memoir of growing up in Iran, as seen from the perspective of the author's current exile in Switzerland. Throughout the story, the autobiographical protagonist is confronted with

different incarnations of her younger self at various ages who engage her in heated debates about her past life and her current lifestyle. These younger alter egos are introduced not as a literary conceit but rather as actual physical presences. Not only do they appear unexpectedly and often at inopportune moments, they also have a "voice" and opinions apparently entirely beyond the control of the adult protagonist. The first of these specters is a little girl who looks remarkably like the author's own childhood self and suddenly turns up as the adult Pasua is having breakfast, causing great shock and consternation: "Since I am not an esoteric type, it was overwhelming to find myself in the same room with myself" (p. 16). In this book, the different versions of Pasua's physical self can be seen as an expression of the extreme sense of dislocation she experiences as a result of losing so many of her previous points of reference and moving to a radically different social and cultural environment.

Mirrors and monsters

The relationship between the body and the mind has always been a central concern of psychoanalytic theory, both in terms of how the libido shapes our motivations and behaviors, and how the psyche relates to the physical processes of the brain (Bersani 1986; Shalom 1985). Building on Sigmund Freud's writings, Jacques Lacan (1977) put forward a highly influential theory about the relationship between our sense of self and perceptions of our own body. According to this theory, the so-called "mirror stage" from the age of six to eighteen months represents a vital phase in every human being's development. This is when we first perceive our bodily reflection in the mirror as an integrated and whole "me," as opposed to the "inner" self, which is fractured, volatile, and which constantly threatens to dissolve completely. The ideal of a complete, stable self is thus an imaginary construct, which is founded on a fundamental illusion. In Lacan's theory, the body of the mirror double remains throughout life an object of desire, but it is also a source of alienation, as it

embodies our futile craving for a self under our complete control. The unconscious desire to possess this elusive mirror image also motivates our desire to gaze at other people's bodies.

When mirrors are used in self-portraits, they can form a potent visual metaphor for the ambiguity involved in seeing something that both is and is not "me," as well as for our inability to pin down our fluctuating sense of self:

> Everyone's mirror is the site of repeated stand-offs between hope and disappointment, confidence and frank incredulity, between yesterday when things were looking up and the cold light of today. This unsteadiness is not just a function of the mirror, of course, for it occurs within our selves. But the mirror becomes a metaphor for this appalling mutability, its slipperiness reflecting our inability quite to grasp, or even clearly see, our ever-shifting selves. (Cumming 2009: 148)

This connotative meaning potential may well explain why mirrors and mirror images feature so prominently in a large number of graphic memoirs (e.g., Satrapi 2006: 53, 293; Schrag 2009: 94–105). In a key scene in *The Spiral Cage*, British author Al Davison's (1990: no pagination) account of growing up with a severe form of spina bifida, the adult protagonist catches sight of his semi-naked body in a full-length mirror as he is dragging himself out of bed. Initially he recoils from the image, sinking to the floor in desperation as he remembers all the vicious verbal and physical assaults he has had to endure over the years, as well as the many times he was told—wrongly, as it turns out—that he would never learn to walk. His sense of alienation from the reflection in the mirror is thus reinforced by other people's negative and stigmatizing attitudes towards his body, which he has gradually incorporated into his own self-image. This experience of utter dejection forms a pivotal moment in Al's life as he suddenly realizes that it is up to him to decide how he wants to perceive himself and be perceived by others. On a double-page spread we see him violently destroying and disposing of his walking

stick, crutches, orthopedic boots, and support braces. In the final strip he is shown from behind, silhouetted against a bright sun, as, freed from his various walking aides, he steps across the threshold of his house into the outside world, and, by implication, into a more self-confident future.[8]

Cancer Vixen (2006) by socialite New Yorker cartoonist Marisa Acocella Marchetto also uses a mirror as a metaphor for the unsteadiness of self-perception. Marchetto works as a cartoonist and illustrator in New York, and she is, by her own admission, obsessed with her physical appearance and glamorous consumer lifestyle. After having been diagnosed with breast cancer, the autobiographical protagonist accuses her former self in the shape of her mirror image of having caused all her problems by being more interested in her looks and wardrobe than in sorting out her health insurance. Her specular image stares back at her with an expression of shock and disbelief, and the scene ends with Marissa hurling the telephone at the mirror and smashing it to pieces. "Had she been alive," the narrator comments, "my grandmother would be shattered; this vanity was her favorite piece" (p. 69). This example conveys the mysterious sense we often have that mirrors can preserve within their depths the presence of all the people who have peered into them, including our own past incarnations.

Mirrors also feature prominently in David Small's graphic memoir *Stitches* (2009), which focuses on the author's traumatic childhood in 1950s Detroit.[9] At the age of eleven, David develops a large growth on his neck, and initially neither he nor his parents are aware of the lump, despite his father's medical background. Instead, it is his mother's glamorous female friend, the object of David's bashful adoration, who notices the swelling and begs the parents to have it checked (pp. 116–19). As David studies his reflection in a mirror (see Fig. 2.6), the sense of alienation the young boy feels towards his own image is conveyed effectively by showing ever smaller parts of his face and neck as his attention zooms in on the area of the growth. In his imagination, the lump swells up to a hideous size, and he pictures a malicious embryonic creature curled up inside it. This monstrous

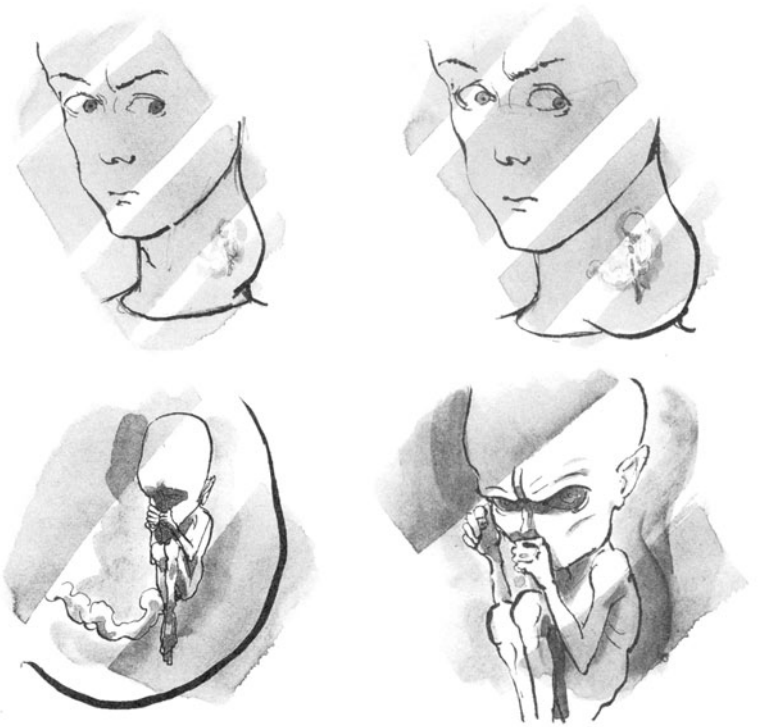


FIG. 2.6 David Small (2009) *Stitches: A Memoir*, p. 147 (excerpt). Copyright © 2009 David Small.

figure—half man, half alien—has been haunting David's dreams and imaginings since he was six years old, when, while wandering around the semi-deserted wards of his father's hospital one evening, he chanced upon a display of aborted fetuses, the largest of which appeared to him to come alive, pursuing him through the nightmarish hospital building (Small 2009: 37–41).

The monstrous fetus is a good example of the unique hold on our imagination of what Julia Kristeva (1982) calls the "abject." She suggests that anything that crosses the boundaries of the body, such as waste material and bodily fluids, is perceived as unsettling, because it is neither completely separate from nor entirely part of the illusive ideal of a "clean and proper self." The "abject" confronts

us with those fragile states where we stray onto the territory of the animal and where we are confronted with our own mortality: "It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (p. 4). Because of their childbearing functions, women's bodies are particularly closely linked to the abject. Kristeva (1982) believes that the relationship between mother and child is marked by conflict, as the child struggles, through the paternal symbolic order of language, to break free from the maternal body, while also constantly craving to return to the safety of a complete union: "It is a violent, clumsy breaking away, with the constant risk of falling back under the sway of a power as securing as it is stifling" (p. 13). The abject both repels and fascinates: on the one hand it offers a constant reminder of the vulnerability of the subject, but on the other hand it can provide the pleasure of challenging norms and breaking taboos.

According to Shildrick (2002), the abject is symbolized most powerfully by those "monstrous," liminal bodies that are neither wholly self nor wholly other. Monsters may be fictional creations, but "real" bodies, particularly those of women and of people with particular kinds of diseases or disabilities, are also sometimes perceived in this way. These bodies come to epitomize the trace of the abject within, provoking responses that are more complex and disturbing than those accorded the absolute "other": "[W]hat we see mirrored in the monster are the leaks and flows, the vulnerabilities in our own embodied being" (p. 4). Although the human ideal of corporeality is based on the idea of the singular and unified, nature actually has a "startling capacity to produce alien forms within" (p. 10), as for instance in pregnancy, or in the case of malignant tumors, which also seem to develop a life of their own and threaten the bodily order from within.

The fetus may also sometimes be regarded as abject, not just because of the way it combines human characteristics with those of less-evolved species in the evolutionary chain, but also because it symbolizes the threat of an incomplete separation from the mother.

Therefore, it is perhaps not surprising that "unnatural" forms of procreation and monstrous embryos are frequently invoked in horror films.[10] Such visual representations not only help to *fix* our free-floating fears of abjection—in this case, the abjection associated with pregnancy—they also allow us to indulge in the voyeuristic desire to gaze with impunity at monstrous bodies (Manguel 2002; Robins 1996). By representing the most terrifying of his past body images in his drawings, David Small can thus be seen as retrospectively exorcizing his own worst fears, as well as perhaps allowing his readers to do the same.

The abject and the monstrous are common themes in many autobiographical comics, but they are seldom approached with the same sense of terror as in *Stitches*. Indeed, many comics artists show a distinct lack of disgust, or even a sense of pleasure and celebratory exuberance, in their portrayal of the abject. Graphic memoirs by female cartoonists such as Julie Doucet, Ariel Schrag, and Mary Fleener, for instance, often transgress the boundaries between the self and non-self deliberately, offering explicit, shameless representations of bodily functions such as menstruation, sexual intercourse, and miscarriage (see also Miller 2007: 229–41). The example of Jeffrey Brown's discovery of his leaking abdomen (see Fig. 2.4) also illustrates an ambiguous attitude towards that which should be inside but which threatens to become the outside: although he is initially appalled by the hole in his belly, he is then shown to be captivated and even rather amused by it.

Psychoanalytic approaches to humor propose that jokes can function as a welcome release from the constant need to repress our socially unacceptable desires. These theories would predict humor to be particularly prevalent in those areas of life governed by strict social norms and taboos (Freud 1976 [1905]; see Chapter 5). One of the most extreme examples of this kind of humor is Joe Matt's (1999) *Peepshow*, in which the autobiographical narrator positively wallows in the abject, describing and showing his reluctance to wash regularly and his dirty habit of biting his toe nails and eating his own snot and scabs. He dedicates a whole page of his book to

the question of "how to quietly take a shit" (p. 66), drawing obvious delight from the breaking of every conceivable taboo and the imagined discomfiture of some of his readers by depicting himself in the act of defecation and including cartoon drawings of feces and a host of onomatopoeic words which create the illusion of an accompanying "soundtrack."

The comic strip from *Peepshow* (see Fig. 2.3) recalls Bakhtin's (1984) notion of the "grotesque" body, which used to play a central role in the folk humor and carnival festivities of pre-industrial European society. The grotesque body was often depicted with a hugely exaggerated nose, mouth, belly, and genitals, and it was typically shown to be engaged in the act of eating and drinking, which, according to Bakhtin, symbolized man's triumph over the world: "The limits between man and the world are erased, to man's advantage" (p. 228). In complete contrast to the classical ideal of the body as strictly limited, closed, and individualized, the carnivalesque body is "continually built, created, and builds and creates another body" (p. 233). Joe Matt's drawings show how cartooning, with its inherent tendency towards the carnivalesque hyperbole, can provide a potent means of conquering through humor the "cosmic terror" (Bakhtin 1984: 237) we all experience in the face of the limitless vulnerability of the self, by offering artists a way of constantly inventing and reinventing themselves through their multiple playful self-portraits.[11]

Cultural inscriptions of the body

Over the last few decades, the body has also become the central focus of a wealth of work by sociologists, cultural theorists, art historians, and feminist and queer theorists. These writings often draw on psychoanalytic theory but they tend to emphasize the sociocultural aspects of embodiment, conceiving it as an active process—performed both by the self and by others—through which the body is rendered meaningful (Butler 1993; Waskul and Vannini 2006).

According to this view, our bodies do not constitute a prediscursive, material reality; rather, they are constructed on the basis of social and cultural assumptions about class, gender, sex, race, ethnicity, age, health, and beauty: "To do, to dramatize, to reproduce, these seem to be some of the elementary structures of embodiment" (Butler 1997: 402). The cultural assumptions underlying the performance of bodily identity, in turn, are reflected in, and influenced by, the body images we all carry around in our heads and the actual bodies and pictures of bodies we are constantly confronted with in our everyday lives. As Gail Weiss (1999) points out, this means that the body is necessarily a fluid and unstable concept:

> Put simply, there is no such thing as "the" body or even "the" body image. Instead, whenever we are referring to an individual's body, that body is always responded to in a particularized fashion, that is, as a woman's body, a Latina's body, a mother's body, a daughter's body, a friend's body, an attractive body, an aging body, a Jewish body. Moreover, these images of the body are not discrete but form a series of overlapping identities whereby one or more aspects of that body appear to be especially salient at any given point in time. (Weiss 1999: 1)

Far from leading to a fractured identity, Weiss suggests, this multiplicity of body images is what allows us to adapt in a constructive, flexible way to the many different situations we encounter in our everyday lives. However, some members of a culture are always accorded more freedom than others to determine how their own bodies are defined. The concept of the individual as a rational, universal subject, which has dominated Western thought for many centuries, can only be secured by using the body as a kind of sorting mechanism in setting various normative limits of race, gender, sexuality, and class. These practices of social exclusion can be seen as a collective form of abjection, where the boundaries between the inside and the outside relate to the cultural practices that construct some social identities as "other" and in need of "regulation

through expulsion" (Stacey 1997: 76; see also Cohen 1994; Smith 1993). While white, socially privileged men are thus still, at least to a certain extent, able to define themselves as unencumbered by their physicality, those whose bodies are constructed by the powerful majority as culturally "other," such as women, and the socially or racially marginalized, become more closely associated with their physicality. Similarly, people with a serious illness or disability are often forced to become more "fully body" through the way in which they are perceived by others. Every time autobiographical comics artists draw themselves and those around them, they cannot avoid engaging with the sociocultural models that underpin body image, including categories of sex, gender, health, and beauty. Pictorial embodiment is thus always a profoundly social and political activity.

Gendered bodies and the "gaze"

In the scholarly literature, the different cultural attitudes towards male and female bodies are often discussed by means of the notion of the *gaze*. This concept, which was originally developed by Lacan, was later adapted by film theorists and art historians as a way of trying to explain the pleasures that audiences derive from looking at the bodies of other people on screen or in pictures. The most influential of these writings was feminist film theorist Laura Mulvey's (1973) essay on "Visual pleasure and narrative cinema." In it, she suggests that the womb-like circumstances of the theater auditorium, where people sit in the dark and stare with impunity at the bodies on screen without being seen themselves, encourage regression and with it the illusionary sense of owning these other bodies. There are three kinds of looking in the movies: from the camera to the scene, from the spectator to the screen action, and from one character to another in the film. In classical Hollywood films, Mulvey claims, all three types of looking are strictly gendered, in the sense that they typically involve male, voyeuristic patterns of gazing at female bodies. The viewer, whether male or female, is thus forced

to align, as subject, with this voyeuristic, controlling, sadistic gaze, or else to identify masochistically with the woman as object.

Mulvey's theories have since been criticized for overlooking the complex patterns of gaze that characterize even the most traditional Hollywood films and for ignoring the active role that individual movie viewers play in deciding how to see the bodies on the screen and with which patterns of gaze to align (Sturken and Cartwright 2001: 82–93). Nevertheless, theories of the gendered gaze still enjoy some influence in feminist and cultural studies, and it is thus worth considering their value in trying to understand the pictured embodiment of men and women in the graphic memoir.

It is undoubtedly true that Western art has traditionally been geared towards the male viewer, with many oil paintings featuring naked female bodies for the delectation of the mostly male art collectors and their associates. In the classic female nude, the individual woman is reduced to her physical self, and her body is arranged in a way that puts it on display for the male gaze; often she is shown lying down or in another powerless pose, and she is either looking away or looking back with calculated charm (Berger 1972; Nochlin 1991). Sometimes, the woman is also admiring herself in a mirror, thereby offering the spectator the chance to condemn her for her vanity while simultaneously deriving pleasure from ogling her naked body.[12] Men, by contrast, have always tended to be pictured as active, powerful subjects: "We learn, visually, that males and females are utterly different, with self-absorbed males defined primarily by superior strength. This strength [. . .] connotes dominance, both physical and social" (Caputi 1999: 59). The long history of encouraging gendered patterns of looking and being looked at, has, according to Berger (1972), had a profound influence on men and women's attitudes towards their own bodies and those of the other sex. Women, in particular, are encouraged to look at themselves through the implied gaze of others and to survey themselves constantly: "*[M]en act* and *women appear*. Men look at women. Women watch themselves being looked at. This determines not

FIG. 2.7 Frédéric Boilet (2001) *L'épinard de Yukiko*, p. 55. Copyright © 2001 ego comme x.

only most relations between men and women but also the relation of women to themselves" (p. 47).

Some graphic memoirs by male comics artists seem to invite traditional, heterosexually gendered patterns of looking through the way they depict themselves and the women in their lives. A

good example of this is Frédéric Boilet's (2001) *L'épinard de Yukiko* ("Yukiko's Spinach"), which describes the author's passionate, but short-lived love affair with the young Japanese woman of the book's title. The story is dominated by his obsessive concentration on the most intimate details of her naked body, which is depicted over and over. On pages 51–59, the autobiographical protagonist symbolically takes possession of Yukiko's body by placing his hand on and naming those parts of her body that strike him as particularly beautiful, including her shoulders, neck, stomach, and navel (which he, in his faltering Japanese, mispronounces as "spinach"). Apart from his hand, the rest of Frédéric's body remains invisible most of the time (see Fig. 2.7). The subjective point of view in the drawings more or less forces the reader to join Frédéric in his survey of Yukiko's physical attributes. The way her body is visually broken up through the panels into its component parts is characteristic of the fetishistic gaze, which is totally captivated by what it sees and which makes physical beauty an object in itself.

There is a widely held belief that all of us, regardless of our background, know instinctively who is or is not beautiful. This belief has been emphasized and strengthened by popular science writers like Nancy Etcoff (1999), who claims that our sense of ideal beauty is based on natural selection and that what was biologically advantageous gradually developed into a universal aesthetic preference. However, there is a lot of evidence that the ideal of perfect beauty has, in fact, changed radically over time, and that different cultures have divergent ideas about what is considered beautiful. While there may well be a biological basis to perceptions of attractiveness, the notion of ideal beauty is always socially and culturally constructed. It is a myth that has been validated by art since antiquity, and which is now being fed by the millions of digitally enhanced images constantly being circulated across an increasingly globalized market. Such images play an important role in encouraging ever-greater levels of consumption by inviting comparisons and offering "constant reminders of what we are and might with effort yet become" (Featherstone 1991: 178; see also Laneyrie-Dagen 2004; Mitter 2000).

Naomi Wolf (1991) suggests that there is a deliberate gender bias in the way the contemporary version of the beauty myth is interpreted and applied. According to her, it was invented at the beginning of the Industrial Revolution as a means of keeping women in their place at a moment in history when, at least in the West, they were gaining increasing social and economic independence. As women gradually liberated themselves from established myths about motherhood, domesticity, and chastity, the ideal of the perfect female form thus provided a new way of prescribing their behavior: "Inexhaustible but ephemeral beauty work took over from inexhaustible but ephemeral housework" (p. 16). It also served, and continues to serve, the purpose of making women feel "worth less" in comparison to men, so that they acquiesce more readily to their continuing discrimination in the workplace.

Notions of beauty often intersect with attitudes towards other ethnic groups and cultures. For instance, Western culture has a long, shameful history of taking the superior beauty of white skin for granted and of presenting African facial and bodily features as "primitive" and "ugly," but also, more implicitly, as sexually arousing. Similarly, Eastern and Middle-Eastern societies have, for several centuries, been imagined by Western scholars, authors, and artists as the exotic "other," and attributed qualities of exoticism and barbarism. As part of this "Orientalist" (Said 1979) discourse, Asian women still tend to be portrayed as submissive and highly sexualized.

In *L'épinard de Yukiko* there is certainly a strong sense of Yukiko's body being presented not just as beautiful but also as culturally "other" and thus exotic and arousing. This attitude becomes particularly clear in a sex scene that takes place at a traditional Japanese guesthouse (pp. 116–24). In a sequence of panels that echo those mentioned above (see Fig. 2.7), we see Frédéric's hand as it gradually unwraps Yukiko's body from the kimono she has donned after bathing naked in the shallow outdoor baths. The young woman's submissiveness is also emphasized in one of the very few scenes in the book where Frédéric's body is depicted as well. It starts with a full-frontal view of the couple as they are gazing into the mirror

while brushing their teeth (pp. 88–96). Eventually, Frédéric carries Yukiko to the bed, removes most of her clothes and performs oral sex on her, while he himself remains fully clothed throughout. Readers get the sense that they are watching the whole scene from the fixed perspective of the mirror into which the couple was previously gazing, and, as before, they are invited either to assume a male, voyeuristic viewpoint, or else perhaps to identify with the utterly passive and objectified Yukiko.

Another example of a traditional cultural inscription of the female body is Edmond Baudoin's (1995) *L'éloge de la poussière* ("In Praise of Dust"), where the autobiographical stories are interspersed with a great number of erotic life drawings of the women the author has loved. In many cases these pictures seem to be inserted into the text at random, with no apparent link to the narrative context. The only instance in the book where Edmond is depicted naked is a double-page spread of jumbled-up scenes of him and his girlfriend engaged in passionate love-making, and even here the focus is always clearly on the woman's physicality, with his own body drawn sketchily and without much detail.

At first sight, Jean-Christophe Menu's (1995) *Livret de phamille* ("F[ph]amily Record Booklet") seems to follow a similar pattern of subjecting the female form to the male gaze. When the artist draws himself, he does so mostly through the use of a cartoonish figure. His wife, by contrast, is often represented in a much more realistic style, and the book includes many life drawings of her naked and highly pregnant body.

In the small number of realist images of Menu himself, he is generally engaged in the act of drawing, which seems to emphasize his role as storyteller rather than as a character. There is also a depiction of him reflected in the shop window of a women's fashion store as he waits, with the sleeping baby in harness, for his wife to complete her purchases. Miller (2007: 236) believes that this self-portrait can be regarded as reflecting "Menu's desire to merge into the female space of the mirror image," and that it provides evidence of a more complex and multilayered attitude towards established

gender roles and patterns of looking than a superficial reading of the text would suggest. She points out that the cartoon version of Menu is in fact highly embodied, in the sense that it has hangovers, suffers pain, and bleeds copiously when it cuts itself. Moreover, the drawing style of the artist, and particularly the "frenzied immediacy of jagged lines" (p. 236) that characterize the sections describing the frustrations of everyday life, can perhaps be seen as a physical inscription on the page of the artist's embodied emotions.

Although theories of the gendered gaze thus still have some value as a means of understanding the way men and women are visually portrayed in graphic memoirs, it is becoming increasingly clear that the social conditions of spectatorship have shifted and become much more complex in recent years. This is partly due to profound changes in Western societies of traditional gender roles, with more women defining themselves through their work rather than simply in relation to men. Conversely, male bodies are now also increasingly subjected to the dictates of the beauty industry, although there seems to be a marked difference in the way men are portrayed for heterosexual and homosexual audiences: "The male presented as an erotic object for heterosexual women seems largely to be the reasonably attractive but distinctly average man. Males offered as erotic objects for homosexual men are idealized, rendered unusually handsome, virile, dominating and phallic" (MacKinnon 2003: 48). This would seem to support the argument that it is social and economic power relations, rather than any straightforward gender differences, which determine the extent to which both women and men are embodied and open to the scrutiny of others (see also Morgan 1993; Nixon 1997).

It is possible to find many examples in contemporary Western cultures of images that deliberately defy dominant subject positions, either by inverting traditional gender roles or by presenting bodies in ways that deflect a possessive gaze or that are respectful and non-objectifying. Moreover, we must remember that meanings are never simply and straightforwardly encoded into an image by its producer; instead, they arise from the encounter, in particular

sociocultural contexts, of individual viewers with the image. Even when a picture of a woman presents her in conventionally objectifying ways, it is thus likely that some contemporary viewers will reject the "preferred" reading that is apparently encoded in the image and instead regard it from a "negotiated" or "oppositional" point of view (Hall 1993). Indeed, as the example of Jean-Christophe Menu's (1995) *Livret de phamille* indicates, it is often extremely difficult, if not impossible, to determine unambiguously what the "preferred" meaning of an image is. Even Menu himself is unlikely to be able to tell us with any certainty whether he intended his depictions of himself and his wife to reflect or to challenge established gender roles, since his pictures are likely to encode a range of contradictory meanings, some of which he may not even be aware of at a conscious level.

That there are now far more female photographers and artists than in the past is also likely to impact cultural practices of representation. There is certainly evidence that female comics creators are increasingly challenging traditional cultural inscriptions of the gendered body and claiming the right to represent their own physicality and that of their male partners in a way that truthfully reflects their own experiences. Aline Kominsky-Crumb is a particularly interesting example of this phenomenon. She is married to Robert Crumb, who is notorious for his misogynistic cartoons in which he submits a whole string of women with grotesquely large buttocks to various forms of what can only be described as more or less consensual sexual assault (see Chapter 1). As Aline explains in her book, *Need More Love* (2007), when she joined the comix movement in the 1960s and 1970s, many of her fellow feminist cartoonists were contemptuous of her relationship with Crumb, interpreting it as a sign that she was prepared to submit to his unreconstructed male sexual fantasies. Since then, husband and wife have collaborated on a number of autobiographical comic strips, in which each is responsible for drawing him- or herself. Several of these comics tackle head-on the issue of Crumb's reputation as a sexual predator, using humor and irony as a means of overturning the stereotypical notion of women as powerless victims.

FIG. 2.8 Aline Kominsky-Crumb (2007) *Need More Love: A Graphic Memoir*, p. 223 (excerpt, original in color). Copyright © 2007 MQ Publications Limited; text and illustrations copyright © 2007 Aline Kominsky-Crumb.

On one page, for example, both artists have drawn themselves in a characteristic way (see Fig. 2.8), with Crumb calling attention to his odd, lanky physique, and Aline drawing her body in a way which emphasizes the physical qualities that her husband apparently so admires in women, most notably the large, powerful buttocks and thighs. In a panel that strongly recalls some of the scenes in his notorious comix (e.g., Crumb 1992, 1998), Robert is shown quite literally pouncing on her in a frenzy of lust. In the third panel, the aggressive undercurrent of their relationship is made even more explicit through Robert's admission that he fluctuates between "wanting to *kill*" his wife and "having the tenderest feelings" towards her. Aline is clearly unfazed by all this, admitting that

she rather enjoys being "subdued" by him. In a meta-narrative commentary, Aline complains that "Robert had the nerve to touch up" her self-portrait in panel three, a charge Robert answers by pointing out that it was "too minimal." In response to both his aggressive sexual advances and his interference in her artistic freedom to depict her own body, Aline reminds him that she can always bounce him off "with only minimal effort," a threat she carries out with gusto in the final panel.

In *Need More Love* Aline (2007: 151) claims she is actually much more attractive in real life than what she calls her "hideous" self-caricatures suggest, a claim she substantiates implicitly by including in her graphic memoir a great number of rather flattering photographs and portraits of herself by fellow artists, including one by her husband, which uses a more realistic and less cartoonish style than most of his other artwork (p. 337). In it, Aline is again represented as a powerful and self-confident woman. The drawing includes speech balloons, in which the sitter is instructing the artist to "Play down all the wrinkles an' stuff." The fact that this picture was included in the book would suggest that it was indeed to some extent a collaborative venture and that the author was certainly not displeased with the way she is portrayed in it. Overall, *Need More Love* may be regarded as a particularly clear example of a female comics artist taking complete control of her own pictorial embodiment, and rejecting any attempts by her husband, readers, other artists, or wider society to impose extraneous body images on her.[13]

Apart from a reassessment of the shifting power relations between men and women, in recent years there has also been a greater recognition of the possibility of the pleasures that female viewers can derive from looking at male bodies, and of the gay and lesbian gaze. In Alison Bechdel's (2006) *Fun Home*, for instance, the author draws her own body and that of her female lover with a great deal of tenderness. Although some panels show them engaging in explicit sexual acts, the focus is always on the women's emotions rather than just their bodies, thereby conveying a sense of equality and mutual respect.

In apparent contrast to this, French comics creator Fabrice Neaud's (1996) *Journal (1)* seems to reflect the widespread fixation on physical good looks in the male gay community. When he depicts his promiscuous sexual relations with the men he meets while cruising for sex along the ramparts of his hometown, these furtive encounters are often depicted in pornographic detail, with an extreme emphasis on the genitals and an almost clinical eye for physical imperfections. When Fabrice first meets Stéphane, for whom he develops obsessive and largely unrequited feelings of passionate love, he initially sees him as just another sexual conquest, and he is represented as a literally faceless stranger whose features become more and more blurred and indistinct as they negotiate the terms of their sexual encounter (pp. 24–25). However, after their first and only night of passion, which is represented in the book through a large, white panel, empty but for the single word "together" (p. 26), there is a noticeable change in the way the artist depicts his lover. Although he draws him again and again and from different angles, the focus of these portraits is always on Stéphane's individuality and face, not on his body. Indeed, there is not a single drawing of Stéphane's naked body at all in the whole book.

In a scene after an unexpected meeting between the two men in a gay bar, Stéphane has just had his hair cut, and, rather reluctantly, he allows his former lover to feel his cropped head. Fabrice is shown lying in the grass (see Fig. 2.9), his eyes closed and an intense look halfway between agony and ecstasy on his face. This suggests that he is recalling the precise sensation of touching Stéphane's hair and feeling both the pleasure and pain of his unrequited love. The fact that Fabrice's slender, half-naked body is seen from a bird's eye view and that it is laid out diagonally across the panel, with his head facing towards the bottom left-hand corner, conveys a strong sense of his vulnerability. This self-portrait certainly cannot be said to conform to the traditional convention of depicting the male body as active, powerful, and strong. Instead, it shows a determination on the part of the (implied) author/artist to reject established sociocultural models of sex, gender, and beauty, and to replace them with

FIG. 2.9 Fabrice Neaud (1996) *Journal (1)*, p. 46 (excerpt). Copyright © 1996 ego comme x.

his own unique and constantly shifting conceptions of his body and the bodies of his lovers.

Healthy and diseased bodies

As I mentioned above, a large number of autobiographical comics deal with physical illness or disability, another area of social life where powerful social discourses of "normality" and "abnormality" exist. Featherstone (1991) believes that Western consumer culture has deliberately fostered a particular attitude toward the body that encourages individuals to monitor themselves constantly for bodily imperfections and to adopt responsibility for combating any signs of disease, deterioration, or decay. The beautiful, healthy body is

taken as a sign of a person's discipline and self-control, while paradoxically offering the promise of a more desirable, hedonistic lifestyle: "Within this logic, fitness and slimness become associated not only with energy, drive and vitality but worthiness as a person; likewise the body beautiful comes to be taken as a sign of prudence and prescience in health matters" (p. 183). Conversely, signs of aging are associated with moral weakness, and ill-health tends to be blamed on the patients themselves. As a consequence, Western mainstream society is both acutely health conscious and obsessed with disease: "both are expressions of a powerful cultural mandate that individuals control their bodies" (Couser 1997: 9).

Carol Lay's (2008) *The Big Skinny: How I Changed my Fattitude* is a perfect example of how these ideas can translate into the comic book form. The author uses her own experience of a lifetime of futile dieting and her final discovery of a successful way of shedding excess pounds to tell readers how they, too, can gain control over their body. The book starts with a fabulously slim Carol being asked by the hostess at a dinner party how she has managed to lose so much weight. When she responds by saying that she counts calories and exercises daily, the hostess is visibly stumped and disappointed. What the woman—and, by implication, the reader—clearly wanted to hear, the autobiographical narrator muses, was that there was some new, radical form of dieting that would offer a miracle solution to obesity. Instead, she promises to tell readers "how I lost weight and maintain that loss by taking total responsibility for my own choices. The stories and information in these pages may help you find the courage to lose old habits and make new, healthy ones" (p. 6). A large part of the book is given over to practical information and instructions, including detailed descriptions of exercise routines, calorie charts, and menus for low-calorie meals.

Marisa Marchetto's (2006) autobiographical comic about breast cancer, *Cancer Vixen: A True Story*, also deals with the costs of maintaining a fit, beautiful body, as well as with the consequences of suddenly discovering she is no longer completely in control of her physical health. She starts her story with a long string

FIG. 2.10 Marisa Acocella Marchetto (2006) *Cancer Vixen: A True Story*, p. 73 (original in color). Copyright © Marisa Acocella Marchetto 2006.

of tongue-in-cheek descriptive labels for her pre-cancer self: "What happens when a shoe-crazy, lipstick-obsessed, wine-swilling, pasta-slurping, fashion-fanatic, single-forever, about-to-get-married big-city girl cartoonist (me, Marisa Acocella) with a fabulous life finds . . . a lump in her breast?!?" (p. 1). Significantly, she discovers the lump while swimming, which indicates that her hedonistic lifestyle is supported by a regular regime of body maintenance.

Feeling despair and self-pity after she is told the tumor is cancerous (see Fig. 2.10), Marisa retires to bed to consult her mother

and some of her best friends about what to do. When she depicts herself and her equally stylish friends and family, every verbal description and visual detail—from the clothes, hairstyles, and spectacles, to the telephones and jewelry—tells us something about the people Marisa likes to be associated with and, by implication, how she herself wishes to be seen. All these characters are white, middle-class professionals who clearly invest a lot of time, money, and energy on maintaining their bodies to fit the dominant cultural ideal.

Throughout the book, Marisa constantly reiterates her sense of having to preserve her good looks so as to ward off all the attractive young women who have designs on her fiancé, a successful entrepreneur. She also recalls the research she conducted for a women's magazine that had asked her to create a comics reportage about how much it costs to be an "It" girl (pp. 15–21). After having sampled the services of a phalanx of "experts" in the field of body enhancement, including the most sought-after plastic surgeon, dermatologist, personal trainer, "hairtailorist," manicurist, and dentist in New York, Marisa comes to the conclusion that "in this town you're either a nobody or a great body and it already costs $179,546 and I'm not even done with it" (p. 19). The protagonist's sense of revulsion at such a shallow, consumerist view of a person's value is increased after her cancer diagnosis. However, this overtly critical attitude is somewhat undermined by the artist's drawings, which reveal a much more ambivalent attitude towards the beauty myth. As a comparison of her self-portraits with a photograph of her on her wedding day (p. 127) reveals, the former are clearly designed to make her look much younger and more conventionally attractive than her actual forty-three-year-old self.

Even in a panel that is supposed to show the protagonist at a moment of deep anxiety and despair (see Fig. 2.10), her cartoon alter ego looks a little pale and disheveled, but still pretty by conventional standards. The circular bubble shape around Marisa indicates the sudden sense of isolation she feels after her involuntary acquisition of a new body image: that of the cancer patient. The

views expressed by Marisa's friends and family reflect the idea that it is her responsibility to take charge of her own recovery—with the aid of various highly paid professionals, of course. Marisa is shown to be utterly overwhelmed by the flood of well-intentioned, but basically unhelpful and often ill-informed advice of her friends, which are all delivered in a tellingly uncompromising form ("You have to . . . "). On the following page (p. 74) she is hiding under her duvet and the seven people shout the same message at her in unison, a message written in huge, red capital letters across the whole page: "When are you going to start fighting this thing?"

The responses of Marisa's friends and family to her disease are indicative of the dominant attitude towards physical ill health in Western consumer societies identified by Featherstone (1991) and others. People suffering from cancer, for instance, are often seen as causing their own illness either through an unhealthy lifestyle or by repressing their emotions. Susan Sontag (1991) famously argues that cancer is steeped in harmful metaphorical meanings, with patients being encouraged to "fight" the symptoms of the disease and to "take charge" of circumstances over which they have, in fact, little or no control. She believes that the war metaphor, in particular, has had a pernicious influence on the way people view cancer:

> The metaphor implements the way particularly dreaded diseases are envisaged as an alien "other," as enemies are in modern war; and the move from the demonization of the illness to the attribution of fault to the patient is an inevitable one, no matter if patients are thought of as victims. Victims suggest innocence. And innocence, by the inexorable logic that governs all relational terms, suggests guilt. (Sontag 1991: 97)

At the time *Cancer Vixen* was created, the author's cancer was in remission. The title and the drawing on the cover of herself administering a lethal martial-arts-style kick to an invisible enemy reinforce a reading of her story in terms of a "victory" against all the odds. Therefore, it fits in well with the deep-seated desire in

contemporary Western culture for illness narratives that provide "coherent stories of success, progress and movement" and that are apparently preferred to those which acknowledge the chaos and randomness of real life: "Loss and failure have their place but only as part of a broader picture of ascendance. The steady upward curve is the favoured contour" (Stacey 1997: 9).

However, the constant critical references in *Cancer Vixen* to the possible environmental causes of soaring cancer rates and the exploitation of cancer victims by the U.S. profit economy counterbalance the reading of Marchetto's work as a simple story of individual triumph over ill-fortune. For instance, Marchetto (2006: 34–35) uses a mock "Cancer Guessing Game" to lambaste the way cancer patients are encouraged to feel responsible for having caused their own illness. The game looks like a monopoly board, with some frames containing questions about all the known and surmised risk factors associated with cancer, such as smoking, taking the pill, and living near a nuclear reactor, and other frames featuring the conflicting claims of so-called experts. All the frames contain instructions to move up, down, or (most frequently) back by between one and twelve spaces, which signals the utterly futile nature of this particular "game" (see also Tensuan 2011).

Although Joyce Brabner and Harvey Pekar's *Our Cancer Year* also has a "happy end," its authors take an even more critical attitude towards triumphalist discourses of victory over an enemy. The blurb on the book cover uses several war metaphors, describing the story as "a true and unflinching account of two people battling cancer" and saying of Harvey that "he had a better-than-average chance to beat cancer and he took it—kicking, screaming and complaining all the way." However, the concept of a "kicking, screaming and complaining" patient hardly paints a particularly heroic picture and is clearly meant to be at least somewhat ironic. Moreover, Harvey's stubborn determination to complete his course of chemotherapy in the shortest possible time and his refusal to take any sick leave from his work as a hospital clerk are shown to cause him and his wife a lot of unnecessary additional suffering. Stack's visual portraits of

Harvey also underline his increasing fragility, thereby undercutting the sick man's belligerent posturing. The story of Harvey's cancer is interwoven with a record of what happens to seven young activists from some of the most troubled regions in the world, whom Joyce befriends at a student peace conference. The narrative text in the very first panel of the book sets up an explicit analogy between the mistaken belief that the most radical physical cures are always the most appropriate and the equally misguided conviction that aggression can solve political and economic problems: "This is a story about a year when someone was sick, about a time when it seemed that the rest of the world was sick, too. It's a story about feeling powerless, and trying to do too much . . . " (no pagination). Together, these different narrative devices serve to undermine the idea that a sick body must be treated as an enemy.

Al Davison's (1990) *The Spiral Cage*, which has already been mentioned above, also explicitly deals with the question of how much control people have over their bodies and body images, particularly when suffering from an illness or disability. The artist often draws himself naked, showing himself at his most vulnerable, helpless, and depressed. It is notable that none of the fragments of black and white photographs of Al on the first page of each chapter of the book are of his whole body. Instead, they show just his head and shoulders at various stages in his life, and in them he is always looking cheerful and full of life. As Scott (1999: 237) points out, photographic portraits tend to evoke strong anxieties in some people, and act as a focus of their self-love, self-hate, and alienation from past incarnations of themselves. This is because the camera seems to require of us a coherence and control of the self which, in fact, we do not possess.[14] Sontag (2005 [1977]: 10) goes as far as to liken the taking of someone's photograph to an act of violation: "To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them they can never have; it turns people into objects that can be symbolically possessed."

Photographs of disabled people's bodies are thus liable to appeal to some viewers' prurient interest in the "monstrous" and to provoke stereotypical responses. Self-portraits, by contrast, can be used to show how the artist actually feels about his or her own body and to challenge some of the cultural inscriptions that are commonly imposed on them.[15] The cultural stereotypes of the disabled are particularly difficult for men to contend with, as dominant definitions of masculinity are based on the ideal of a strong, autonomous body. Many of the stories in *The Spiral Cage* deal with how Al uses Buddhist meditation and martial arts training to develop greater control over his body and mind, and to build up the physical strength he feels he needs to defend himself and to counteract the view others have of him as a helpless victim:

> He refuses to be still, to be inactive, to lack mobility, to be confined by aids to mobility, and he refuses to be bullied by men who take it upon themselves to embarrass him, to manhandle him, to terrorize him in public places and institutions. He "writes/draws back" his own developing vision of masculinity through conflict, a successful transition from boy to heterosexual man. (McIlvenny 2003: 254)

As the example of *The Spiral Cage* demonstrates, the requirement by autobiographical comics artists to produce multiple portraits of themselves and of other people in their lives provides the opportunity for them to engage explicitly with their own body images and with the sociocultural assumptions and values that render bodies meaningful. The graphic memoir genre's unique capacity for what I have termed "pictorial embodiment" may even provide entirely novel ways of understanding the body, both for the graphic memoirist him-or herself and for the wider reading public. Al's self portraits in *The Spiral Cage*, for instance, are a far cry from the images of disabled men we frequently see in the media. Similarly, Fabrice Neaud's (1996) *Journal (1)* presents the reader with a whole range

of different ways of visualizing the male body, many of which challenge and subvert the more conventional body images that are circulated within the gay community and in broader society. The following chapter will explore the ways in which comics creators use the graphic memoir to remember their past experiences and, in some cases, to imagine a better future.

18. As Groensteen (1996) points out, it is somewhat surprising, given the country's long history of producing serious comics for adults, that the graphic memoir genre did not really take off in France until the early 1990s. However, a number of comics artists, notably Moebius (born Jean Giraud), had in the 1970s already started to place ironic self-images into their work (Ahmed 2009). Baudoin's (1981) *Passe le temps* is another important precursor of French autobiographical comics.

19. Other graphic memoirs about a parent's experiences during the Holocaust include Martin Lemelman's (2007) *Mendel's Daughter* and Miriam Katin's (2006) *We Are On Our Own*.

20. Graphic memoirs that are centrally concerned with the author's growth of artistic consciousness might be described as belonging to the category of the *Künstlerroman*. Watson (2011: 128) suggests that this narrative form is particularly widespread among women practitioners of alternative comics.

Chapter 2

1. Watson (2011: 149) believes that *Fun Home* could not have been told as effectively in any other medium: "This act of self- and paternal creation through autographical narration is a story of relationship and legacy that depends on graphically embodying and enacting, not just telling, the family story." Other discussions of *Fun Home* can be found in Chute (2010: 175–217) and Brown Spiers (2010).

2. I will use the terms *self* and *subject* as synonyms, although the latter is more strongly associated with (post-)structuralist philosophy and the idea that the subject comes into being through language. The term *subject* also has connotations of *subjection*, for instance to a monarch, while the concept of the *self* suggests a free agent on an equal footing with other selves (Doy 2005: 7).

3. Throughout this book, I will, when necessary, follow Witek (1989) in his convention of referring to the creator of an autobiographical comic book by his or her surname, and to the narrator and protagonist by the given name. However, this is simply a heuristic device, which should not obscure the complexity of the relationships in life writing between author, narrator, and protagonist and the many overlaps between them.

4. When transcribing verbal text from comics, I use a single slash (/) to indicate a switch from one "container" of written language (e.g., balloon, text box) to another. A double slash (//) shows that the transcribed words are taken from two different panels (format adapted from Loman 2006).

5. Zunshine (2006: 67) points out that such arguments became particularly popular after Roland Barthes (1977a) had declared the "death" of the real author,

which, she argues, testifies to "the tenaciousness with which we cling to the idea that there must be some source [. . .] behind a narrative." See Palmer (2004: 16–17) for a discussion of the problems involved in trying to distinguish between the narrator and the implied author.

6. For a perceptive multimodal analysis of Joe Matt's autobiographical comics, see Jacobs (2008).

7. Some scholars (e.g., Smith 2011; Whitlock 2006) have begun to use the term "avatar" to refer to the visual incarnations of the autobiographical self in comics. In Hinduism, an avatar is the incarnate form a deity adopts to descend to the earth, but the term is now used more commonly to refer to the graphic image that represents a person in computer games, virtual worlds, and Internet forums. The act of choosing an avatar in the context of an online community is, indeed, comparable to the self-portraits produced by autobiographical comics artists in some respects. However, unlike graphic memoirists, the participants in a virtual environment are not bound to any stable physical cues such as race or gender at all, which means that they are even freer to choose multiple (ideal) versions of themselves (Soukup 2004; Turkle 1997). For this reason, I find the use of the term avatar in the context of autobiographical comics unhelpful.

8. The first published version of Davison's work, which draws heavily on the comics diary he kept for many years, was roughly chronological, while the substantially revised and extended 1990 book was organized thematically. By this time, Davison was in a fulfilled relationship, which allowed him to rewrite his life story as a positive, life-affirming tale. For a more detailed discussion of this work, see McIlvenny 2002; 2003.

9. For a more comprehensive analysis of David Small's *Stitches*, see El Refaie (2010).

10. Key scenes in *Alien* (1979), for instance, show a male character being orally "raped" by an alien being and the creature resulting from this "copulation" gnawing itself through the man's stomach. Similarly, in *The Manitou* (1978), a psychic's girlfriend finds out that a mysterious tumor growing at an astonishing rate on the base of her neck is the fetus of a four-hundred-year-old demonic witch doctor, who can control his own reincarnations (Creed 1993; Fischer 1996).

11. Russo (1997) discusses the role of the female grotesque in Bakhtin's theories.

12. Doy (2005: 52) believes that mirrors in (self-)portraits are still able to evoke a whole tradition which invites women in particular to see themselves as objects, "as sexually attractive (or not), as slender (or not), or as vain and narcissistic (always)."

13. Chute (2010: 54) comes to a similar conclusion, arguing that "Kominsky-Crumb narrates a sexual life that *includes* but is not limited to or determined by an 'objectification' and 'subordination' that she 1. finds pleasurable and 2. chooses

herself how to represent." For a discussion of the centrality of Aline's Jewishness to her visual self-representations, see Oksman (2010).

14. Some visual artists, such as Cindy Sherman and Jo Alison Feiler, use elaborately disguised photographic self-portraits as a way of commenting on social role-playing and gender stereotypes. In these cases, Cumming (2009: 258) argues, photography has the "tremendous advantage" over traditional self-portraiture of allowing artists to create a large number of different images as a way of reflecting their ever-shifting sense of self.

15. Of course, cartooning may also sometimes involve substantial exaggeration and distortion (Michelmore 2000), and some traditional comics, such as the superhero genre, have long been associated with the use of stereotypical imagery, "visually codified representations in which characters are continually reduced to their appearances" (Singer 2002: 107).

Chapter 3

1. The comics medium allows authors to place their (child) bodies in space on the page. This, Chute (2010: 114) suggests, makes the medium particularly well suited to the task of representing trauma. See also Chapter 2.

2. Cates (2011: 224) makes a similar point in relation to diary comics, suggesting that they are characterized by a temporal structure that "works to encapsulate, to parse, to describe, and ultimately to honor the present, as well as the process of the present's continuing forward development."

3. As Currie (2007) points out, the identification of prolepsis and analepsis depends on assigning priority to one section of a narrative, which, particularly in the case of narrated memory, is often not at all straightforward.

4. This method was established by Günther Müller and his associates in the 1940s. It is also used in a less rigid application by Genette (1980) and Bal (1985).

5. There is a common misconception, shared by some scholars (e.g., Dittmar 2008: 168), that comics can always be read more quickly than purely textual literature. In fact, some people may find the task of reading comics very challenging and time- consuming, particularly if they are not used to the medium.

6. There are interesting parallels between the "fuzzy temporality" characteristic of the reenactment of traumatic memories and the typical temporal structure of superhero comics. Umberto Eco (1979: 113–17) argues that superhero comics consist of stories that have already been told, in the sense that superheroes are mythic characters that belong to the ossified and indeterminate time of an epic past. But when they participate in the episodic narrative action sequences, they are subject to the ordinary dictates of time. In order to disguise this temporal paradox, superhero stories tend to develop in loops, where event strands are picked up and

Autobiographical Comics

B., David. 2005. *Epileptic*. London: Jonathan Cape.

Barry, Lynda. 2002. *One! Hundred! Demons!* Seattle, WA: Sasquatch.

———. 2009. *What It Is*. London: Jonathan Cape.

Bashi, Pasua (2009) *Nylon Road: A Graphic Memoir of Coming of Age in Iran*. New York: St. Martin's Griffin.

Baudoin, Edmond. 1981. *Passe le temps*. Paris: Futuropolis.

———. 1995. *L'éloge de la poussière*. Paris: L'Association.

Bechdel, Alison. 2006. *Fun Home: A Family Tragicomic*. London: Jonathan Cape.

Boilet, Frédéric. 2001. *L'épinard de Yukiko*. Angoulême: ego comme x.

Brabner Joyce, and Harvey Pekar. 1994. *Our Cancer Year*. Illustrations by Frank Stack. New York: Running Press Book Publishers.

Brick. 2010. *Depresso, Or: How I Learned to Stop Worrying And Embrace Being Bonkers!* London: Knockabout.

Brown, Chester. 1992. *The Playboy*. Montreal: Drawn & Quarterly.

———. 1994. *I Never Liked You*. Montreal: Drawn & Quarterly.

Brown, Jeffrey. 2005. *Every Girl is the End of the World for Me*. Marietta, GA: Top Shelf.

———. 2009. *Funny Misshapen Body: A Memoir*. New York: Touchstone.

Cabanes, Max. 1991. *Heart Throbs*. London: Xpresso Books.

Campbell, Eddie. 2000. *Alec: The King Canute Crowd*. Marietta, GA: Top Shelf.

———. 2001. *Alec: How to Be an Artist*. Marietta, GA: Top Shelf.

———. 2006. *The Fate of the Artist*. New York and London: First Second.

Clell, Madison. 2002. *Cuckoo*. Portland, OR: Green Door Studios.

Crumb, Robert. 1992. *My Troubles With Women*. San Francisco: Last Gasp.

———. 1998. *The Death of Fritz the Cat: The Complete Crumb Vol. 8*. Seattle, WA: Fantagraphics.

Cunningham, Darryl. 2010. *Psychiatric Tales*. London: Blank Slate.

Dakin, Glenn. 2001. *Abe: Wrong for all the Right Reasons*. Marietta, GA: Top Shelf.

Davison, Al. 1990. *The Spiral Cage: An Autobiography*. London: Titan Books.

Delisle, Guy. 2006a. *Pyongyang: A Journey in North Korea*. London: Jonathan Cape.
———. 2006b. *Shenzhen: A Travelogue From China*. London: Jonathan Cape.
Doherty, Catherine. 2000. *Can of Worms*. Seattle, WA: Fantagraphics Books.
Doucet, Julie. 2004. *My New York Diary*, 2nd edn. Montreal: Drawn & Quarterly.
Dupuy, Philippe, and Charles Berberian. 1994. *Journal d'un album*. Paris: L'Association.
Eisner, Will. 2007. *Life, in Pictures: Autobiographical Stories*. New York: Norton.
Engelberg, Miriam. 2006. *Cancer Made Me a Shallower Person: A Memoir in Comics*. New York: Harper Collins.
Fies, Brian. 2006. *Mom's Cancer*. New York: Harry N. Abrams.
Fleener, Mary. 1996. *Life of the Party*. Seattle, WA: Fantagraphics.
Flix. 2003. *Held*. Hamburg: Carlsen.
———. 2004. *Sag was*. Hamburg: Carlsen.
Forest, Judith. 2009. *1h25*. Brussels: La Cinquième Couche.
———. 2010. *Momon*. Brussels: La Cinquième Couche.
Gallardo, María, and Miguel Gallardo. 2010. *María y yo*. Bilbao: Astiberri.
Gloeckner, Phoebe. 1998. *A Child's Life and Other Stories*. Berkeley, CA: Frog.
Green, Justin. 1995. *Binky Brown Sampler*. San Francisco: Last Gasp.
Gregory, Danny. 2003. *Everyday Matters: A Memoir*. New York: Hyperion.
Guibert, Emmanuel. 2008. *Alan's War: The Memories of G. I. Alan Cope*. New York and London: First Second.
———, Didier Lefèvre, and Frédéric Lemercier. 2009. *The Photographer*. New York and London: First Second.
Hughes, David. 2009. *Walking the Dog*. London: Jonathan Cape.
Jensen, Thor. 2007. *Red Eye, Black Eye*. Gainesville, FL: Alternative Comics.
Katin, Miriam. 2006. *We Are On Our Own*. Montreal: Drawn & Quarterly.
Kominsky-Crumb, Aline. 2007. *Need More Love: A Graphic Memoir*. London: MQ Publications.
Kuper, Peter. 1995. *Stripped*. Seattle, WA: Fantagraphics Books.
Lasko-Gross, Miss. 2006. *Escape from "Special."* Seattle, WA: Fantagraphics Books.
Lay, Carol. 2008. *The Big Skinny: How I Changed my Fattitude*. New York: Villard.
Lemelman, Martin. 2007. *Mendel's Daughter*. London: Jonathan Cape.
Linthout, Willy. 2009. *Years of the Elephant*. Wisbech: Fanfare/Ponent Mon.
Mahler, Nicolas. 2007. *Kunsttheorie versus Frau Goldgruber*. Berlin: Reprodukt.
Marchetto, Marisa Acocella. 2006. *Cancer Vixen: A True Story*. London: HarperCollins.
Matt, Joe. 1999. *Peepshow*. Montreal: Drawn & Quarterly.
———. 2003. *Fair Weather*. Montreal: Drawn & Quarterly.
Mawil, Markus. 2008. *We Can Still Be Friends*. London: Blank Slate Books.

Menu, Jean-Christophe. 1995. *Livret de Phamille*. Paris: L'Association.
Michalke, Andreas. 1999. *Smalltown Boy*. Berlin: Reprodukt.
Neaud, Fabrice. 1996. *Journal (1): Février 1992–septembre 1993*. Angoulême: ego comme x.
Neufeld, Josh. 2004. *A Few Perfect Hours and Other Stories From Southeast Asia & Central Europe*. Self-published, distributed through: Gainesville, FL: Alternative Comics.
Peeters, Frederik. 2008. *Blue Pills: A Positive Love Story*. London: Jonathan Cape.
Pekar, Harvey. 2005. *The Quitter*. New York: Vertigo.
———. 2007. *Another Day*. New York: Vertigo.
Penfold, Rosalind B. 2006. *Dragonslippers: This is What an Abusive Relationship Looks Like*. London: Harper Press.
Rall, Ted. 2002. *To Afghanistan and Back*. New York: NBM.
Sacco, Joe. 2003. *Palestine*. London: Jonathan Cape.
———. 2004. *The Fixer—A Story from Sarajevo*. London: Jonathan Cape.
Satrapi, Marjane. 2006. *Persepolis. The Story of a Childhood* and *The Story of a Return*. London: Jonathan Cape.
Seth. 2007. *It's a Good Life, If You Don't Weaken*. London: Jonathan Cape.
Schrag, Ariel. 2008a. *Awkward and Definition. The High School Comic Chronicles of Ariel Schrag*. New York: Touchstone.
———. 2008b. *Potential. The High School Comic Chronicles of Ariel Schrag*. New York: Touchstone.
———. 2009. *Likewise. The High School Comic Chronicles of Ariel Schrag*. New York: Touchstone.
Schwieger, Dirk. 2008. *Moresukine*. New York: ComicsLit.
Small, David. 2009. *Stitches: A Memoir*. New York and London: Norton.
Snakepit, Ben. 2007. *Snake Pit 2007*. Bloomington, IN: Microcosm Publishing.
Sophie. 2004. *Belly Button Comix #2*. Seattle, WA: Fantagraphics.
Spain, Rodriguez. 1994. *My True Story*. Seattle, WA: Fantagraphics.
Spiegelman, Art. 2003. *The Complete Maus*. London: Penguin.
Streeten, Nicola. 2011. *Billy, Me & You*. Brighton: Myriad Editions.
Thompson, Craig. 2003. *Blankets*. Marietta, GA: Top Shelf.
———. 2004. *Carnet de Voyage*. Marietta, GA: Top Shelf.
Trondheim, Lewis. 2007. *Little Nothings Vol.1: The Curse of the Umbrella*. New York: ComicsLit.
Valentino, Jim. 1995. *Vignettes: The Autobiographical Comix of Valentino*. San Juan Capistrano, CA: Image Comics.
Weinstein, Lauren R. 2006. *Girl Stories*. New York: Henry Holt.

References

Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press. 2002.

Abel, Jessica and Matt Madden. *Drawing Words & Writing Pictures: Making Comics: Manga, Graphic Novels, and Beyond*. New York: First Second. 2008.

Adams, Timothy Dow. *Light Writing and Life Writing: Photography in Autobiography*. Chapter Hill and London: University of North Carolina Press, 2000.

Addley, Esther. "Syrian Lesbian Blogger Is Revealed Conclusively to be a Married Man." *The Guardian* 13 June 2011. Available at: http://www.guardian.co.uk/world/2011/jun/13/syrian-lesbian-blogger-tom-macmaster (accessed 4 August 2011).

Ahmed, Maaheen. "Moebius, Gir, Giraud, Gérard: Self-visualizations." *International Journal of Comic Art* 11(2): 421–31. 2009.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2nd ed. London and New York: Verso. 1991.

Anderson, John C., and Bradley Katz. "Read Only Memory: *Maus* and Its Marginalia on CD-ROM." Deborah R. Geis, ed. In *Considering Maus: Approaches to Art Spiegelman's "Survivor's Tale" of the Holocaust*. Tucaloosa and London: University of Alabama Press: 159–74. 2003.

Anderson, Linda. *Autobiography*. London and New York: Routledge. 2001.

Andringa, Els. "The Interface Between Fiction and Life: Patterns of Identification in Reading Autobiographies." *Poetics Today* 25(2): 205–40. 2004.

Atkinson, Paul. "The Time of Heroes: Narrative, Progress, and Eternity in *Miracleman*." Angela, Ndalianis, ed. In *The Contemporary Comic Book Superhero*. London and New York: Routledge: 44–63. 2009.

Attardo, Salvatore and Victor Raskin. "Script Theory Revis(it)ed: Joke Similarity and Joke Representation Model." *Humor: International Journal of Humor Research* 3(4): 293–347. 1991.

Baetens, Jan. "Graphic Novels: Literature Without Text?" *English Language Notes, Special Issue* (Graphia: The Graphic Novel and Literary Criticism) 46(2): 77–88. 2008.

———. "Revealing Traces: A New Theory of Graphic Enunciation." Robin Varnum and Christina T. Gibbons, eds. In *The Language of Comics: Word and Image*. Jackson: University Press of Mississippi: 145–55. 2001.

Bakhtin, Mikhail M. *The Dialogic Imagination*: *Four Essays*. Holquist, Michael, ed. Translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press. 1981.

———. "Rabelais and his World." Translated by Hélène Iswolsky. 1984. Pam Morris, ed. In *The Bakhtin Reader: Selected Writings of Bakthin, Medvedev and Voloshinov*. London: Edward Arnold: 194–244. 1994.

Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. Toronto, Buffalo, London: University of Toronto Press. 1985.

Barker, Martin. *Comics: Ideology, Power and the Critics*. Manchester and New York: University of Manchester Press. 1989.

———. "Getting a Conviction: Or, How the British Horror Comics Campaign Only *Just* Succeeded." John A. Lent, ed. In *Pulp Demons: International Dimensions of the Postwar Anti-Comics Campaign*. Cranbury, NJ, London, Mississauga, Ontario: Associated University Presses: 69–92. 1999.

———. "On Seeing How Far You Can See: On Being a 'Fan' of *2000 AD*." In Buckingham, David, ed. *Reading Audiences: Young People and the Media*, Manchester: Manchester University Press: 159–83. 1993.

Baron-Cohen, Simon. *The Essential Difference: Men, Women and the Extreme Male Brain*. London: Allen Lane. 2002.

———. *Mindblindness: An Essay on Autism and Theory of Mind*. Cambridge, MA and London: Massachusetts Institute of Technology Press. 1995.

Barrington, Judith. *Writing the Memoir: From Truth to Art*. 2nd ed. Portland, Oregon: The Eighth Mountain Press. 2002.

Barthes, Roland. *Camera Lucida*: *Reflections on Photography*. New York: Farrar, Straus and Giroux. 2000 (1980).

———. *Image, Music, Text*. London: Fontana. 1977a.

———. *Roland Barthes by Roland Barthes*. Translated by Richard Howard. London: Macmillan. 1977b.

Bartual, Roberto. "William Hogarth's *A Harlot's Progress*: The Beginnings of a Purely Pictographic Sequential Language." *Studies in Comics* 1(1): 83–05. 2010.

Bateman, John A. *Multimodality and Genre: A Foundation for the Systematic Analysis of Multimodal Documents*. Houndmills and New York: Palgrave Macmillan. 2008.

Bearden-White, Roy. "Closing the Gap: Examining the Invisible Sign in Graphic Narratives." *International Journal of Comic Art* 11(1): 347–62. 2009.

Beaty, Bart. "Autobiography as Authenticity." Jeet Heer and Kent Worcester, eds. In *A Comics Studies Reader*. Jackson: University Press of Mississippi: 226–35. 2009.

———. "Hillary Chute and the Dynamics of Autobiography." *Comics Journal* 29 April. 2011a. Available at: http://www.tcj.com/hillarychuteautobiography/ (accessed 16 June 2011).

———. "Selective Mutual Reinforcement in the Comics of Chester Brown, Joe Matt, and Seth." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 247–59. 2011b.

———. *Unpopular Culture: Transforming the European Comic Book in the 1990s*. Toronto, Buffalo, London: University of Toronto Press. 2007.

Bell, Roanne and Mark Sinclair. *Pictures & Words: New Comic Art and Narrative Illustration*. London: Laurence King. 2005.

Bennett, Jill. *Empathic Vision: Affect, Trauma, and Contemporary Art*. Stanford, CA: Stanford University Press. 2005.

Berger, Arthur Asa. *Narratives in Popular Culture, Media, and Everyday Life*. Thousand Oaks, London, New Delhi: Sage. 1997.

Berger, John. *Ways of Seeing*. London: Penguin. 1972.

Bergson, Henri. "The Idea of Duration." Keith Pearson, Keith Ansell, and John Mullarkey, eds. 2002. In *Henri Bergson. Key Writings*. New York and London: Continuum: 49–77. 1889.

———. *Laughter: An Essay on the Meaning of the Comic*. London: Macmillan. 1911.

Beronä, David A. "Pictures Speak in Comics Without Words: Pictorial Principles in the Work of Milt Gross, Hendrik Dorgathen, Eric Drooker, and Peter Kuper." Robin Varnum and Christina T. Gibbons, eds. In *The Language of Comics: Word and Image*. Jackson: University Press of Mississippi: 19–39. 2001.

Bersani, Leo. *The Freudian Body: Psychoanalysis and Art*. New York: Columbia University Press. 1986.

Billig, Michael. *Laughter and Ridicule: Towards a Social Critique of Humour*. London: Sage. 2005.

Bochenski, Matt. "Citizen Marji." *Little White Lies: Truth & Movies* 16(2): 34–37. 2008.

Booth, Wayne C. *The Rhetoric of Fiction*. Chicago and London: University of Chicago Press. 1961.

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. 4th ed. New York: McGraw-Hill. 1993.

Bourg, Tammy. "The Role of Emotion, Empathy, and Text Structure in Children's and Adults' Narrative Text Comprehension." Roger J. Kreuz and Mary S. MacNealy,

eds. In *Empirical Approaches to Literature and Aesthetics*. Norwood, NJ: Ablex: 241–60. 1996.

Brecht, Bertolt. *Brecht On Theatre: The Development of an Aesthetic*. Translated by John Willett. New York and London: Hill and Wang/Eyre Methuen. 1978.

Brethes, Romain. "Canular Belge à Angoulême." *Le Point.fr* 29 January 2011. Available at: http://www.lepoint.fr/culture/canular-belge-a-angouleme-29-01-2011-1289191_3.php (accessed 4 August 2011).

Brown, Jeffrey A. *Black Superheroes, Milestone Comics, and their Fans*. Jackson: University Press of Mississippi. 2001.

Brown Spiers, Miriam. "Daddy's Little Girl: Multigenerational Queer Relationships in Bechdel's Fun Home." *Studies in Comics* 1(2): 315–35. 2010.

Bruner, Jerome. "The Autobiographical Process." Robert Folkenflik, ed. In *The Culture of Autobiography: Constructions of Self-Representation*. Stanford, CA: Stanford University Press: 38–56. 1993.

Bucholtz, Mary and Kira Hall. (2004) "Theorizing Identity in Language and Sexuality Research." *Language in Society*, 33(4): 469–515. 2004.

Burkeman, Oliver. "A Life Stripped Bare." *The Guardian*, 16 October 2006. Available at: http://www.guardian.co.uk/books/2006/oct/16/biography.oliverburkeman (accessed 13 February 2011).

Butler, Judith. *Bodies that Matter: On the Discursive Limits of "Sex."* New York and London: Routledge. 1993.

———. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." Katie Conboy, Nadia Medina, and Sarah Stanbury, eds. In *Writing on the Body: Female Embodiment and Feminist Theory*. New York and Chichester, West Sussex: Columbia University Press: 401–17. 1997.

Caputi, Jane. "The Pornography of Everyday Life." Marian Meyers, ed. In *Mediated Women: Representations in Popular Culture*. Cresskill, N.J: Hampton Press: 57–79. 1999.

Carney, Sean. "The Ear of the Eye, or, Do Drawings Make Sounds?" *English Language Notes, Special Issue* (Graphia: The Graphic Novel and Literary Criticism) 46(2): 193–209. 2008.

Carrell, Amy. "Historical Views of Humor." Victor Raskin, ed. In *The Primer of Humor Research*. Berlin and New York: Mouton de Gruyter: 303–32. 2008.

Carrier, David. *The Aesthetics of Comics*. University Park, PA: The Pennsylvania State University. 2000.

Carrier, Mélanie. "*Persepolis* et les Révolutions de Marjane Satrapi." *Belphégor* 4(1). 2004. Available at: http://etc.dal.ca/belphegor/vol4_no1/articles/04_01_Carrie_satrap_fr.html (accessed 24 February 2011).

Caruth, Cathy. "Introduction." Cathy Caruth, ed. In *Trauma: Explorations in Memory*. Baltimore and London: John Hopkins University Press: 151–57. 1995.

Cates, Isaac. "The Diary Comic." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 209–26. 2011.

Chaney, Michael A. "Introduction." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 3–9. 2011.

Chatman, Seymour. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca and London: Cornell University Press. 1990.

Chiu, Monica. "Sequencing and Contingent Individualism in the Graphic, Postcolonial Spaces of Satrapi's *Persepolis* and Okubo's *Citizen 13660*." *English Language Notes, Special Issue* (Graphia: The Graphic Novel and Literary Criticism) 46(2): 99–114. 2008.

Chute, Hillary. "Comics as Literature? Reading Graphic Narrative." *PMLA* 123(2): 452–65. 2008.

———. "Gothic Revival. Old Father, Old Artificer: Tracing the Roots of Alison Bechdel's Exhilarating New 'Tragicomic,' *Fun Home*." *Village Voice*. 2006a. Available at: http://www.villagevoice.com/2006-07-04/books/gothic-revival (accessed 24 February 2011).

———. *Graphic Women: Life Narrative and Contemporary Comics*. New York and Chichester, West Sussex: Columbia University Press. 2010.

———. "An Interview with Alison Bechdel." *Modern Fiction Studies* 52(4): 1004–13. 2006b.

Cioffi, Frank L. "Disturbing Comics: The Disjunction of Word and Image in the Comics of Andrzej Mlecyko, Ben Katchor, R. Crumb, and Art Spiegelman." Robin Varnum and Christina T. Gibbons, eds. In *The Language of Comics: Word and Image*. Jackson: University Press of Mississippi: 97–122. 2001.

Cohen, Jonathan. "Defining Identification: A Theoretical Look at the Identification of Audiences with Media Characters." *Mass Communication & Society*. 4(3): 245–64. 2001.

Cohen, Robin. *Frontiers of Identity: The British and the Others*. London and New York: Longman. 1994.

Cohn, Neil. "A Visual Lexicon." *The Public Journal of Semiotics* 1(1): 35–56. 2007. Available at: http://semioticsonline.org/issues/pjos-1-1.pdf (accessed 24 February 2011).

Cohn, Neil. "Navigating Comics: Reading Strategies of Page Layouts." 2008. Available at: http://www.emaki.net/essays/pagelayouts.pdf (accessed 24 February 2011).

Cole, Jonathan. *About Face*. Cambridge, MA and London: Massachusetts Institute of Technology Press. 1998.

Cook, Guy. *The Discourse of Advertising*. 2nd ed. London: Routledge. 2001.

Cooke, Rachel. "Eyeless in Gaza." *Observer*, 22 November 2009. Available at: http://www.guardian.co.uk/books/2009/nov/22/joe-sacco-interview-rachel-cooke (accessed 24 February 2011).

Coupland, Nikolas. "Dialect Stylization in Radio Talk." *Language in Society* 30(3): 345–75. 2001.

Coupland, Nikolas. "Sociolinguistic Authenticities." *Journal of Sociolinguistics* 7(3): 417–31. 2003.

Couser, G. Thomas. *Recovering Bodies: Illness, Disability, and Life Writing*. Madison: University of Wisconsin Press. 1997.

Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. London and New York: Routledge. 1993.

Crisp, Peter. "Conceptual Metaphor and Its Expression." Joanna Gavins and Gerard Steen, eds. In *Cognitive Poetics in Practice*. London and New York: Routledge: 99–113. 2003.

Culler, Jonathan. "Story and Discourse in the Analysis of Narrative." Mieke Bal, ed. In *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, vol. 1 (Major Issues in Narrative Theory). London and New York: Routledge: 117–37. 2004.

Cumming, Laura. *A Face to the World: On Self-Portraits*. London: Harper Press. 2009.

Currie, Mark. *About Time: Narrative, Fiction and the Philosophy of Time*. Edinburgh: Edinburgh University Press. 2007.

Damasio, Antonio R. *Descartes' Error: Emotion, Reason, and the Human Brain*. New York: Putnam. 1994.

Darwin, Charles. *The Expression of the Emotions in Man and Animals*. 3rd ed. New York, Oxford: Oxford University Press. 1998 (1872).

Day, Elizabeth. "Frame by Frame: How to Make a Cartoon Drama Out of a Crisis." *Observer*, 23 March 2003. Available at: http://www.guardian.co.uk/books/2008/mar/23/culture.features (accessed 24 February 2011).

De Jesus, Melinda L. "Liminality and Mestiza Consciousness in Lynda Barry's *One Hundred Demons*." *MELUS* 29(1): 219–52. 2004.

De Man, Paul. "Autobiography as De-facement." *Modern Language Notes* 94: 919–30. 1979.

Descartes, René. *Meditations and Other Metaphysical Writings*. Translated by Desmond M. Clarke. London: Penguin. 2000 (1641).

Dittmar, Jakob F. *Comic-Analyse*. Konstanz: UVK. 2008.

Doy, Gen. *Picturing the Self: Changing Views of the Subject in Visual Culture*. London and New York: I.B. Tauris. 2005.

Drucker, Johanna. "What Is Graphic About Graphic Novels?" *English Language Notes, Special Issue* (Graphia: The Graphic Novel and Literary Criticism) 46(2): 39–55. 2008.

Eakin, Paul John. *How Our Lives Become Stories: Making Selves*. Ithaca, NY and London: Cornell University Press. 1999.

———. "Reading Comics: Art Spiegelman on CD-ROM." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 13–16. 2011.

Eco, Umberto. *The Role of the Reader: Explorations in the Semiotics of Texts*. Bloomington: Indiana University Press. 1979.

Edwards, Janis L. *Political Cartoons in the 1988 Presidential Campaign: Image, Metaphor, and Narrative*. New York and London: Garland. 1997.

Egan, Susanna. *Mirror Talk: Genres of Crisis in Contemporary Autobiography*. Chapel Hill and London: University of North Carolina Press. 1999.

Eisner, Will. *Comics and Sequential Art: Principles and Practice of the World's Most Popular Art Form*. Paramus, NJ: Poorhouse. 1985.

Ekman, Paul. "Basic Emotions." Tim Dalgleish and Mick J. Power, eds. In *Handbook of Cognition and Emotion*. New York: Wiley & Sons: 45–60. 1999.

———. "Constants Across Cultures in the Face and Emotion." *Journal of Personality and Social Psychology* 17(2): 124–29. 1971.

———. "Universals and Cultural Differences in the Judgments of Facial Expressions of Emotion." *Journal of Personality and Social Psychology* 53(4): 712–17. 1987.

El Refaie, Elisabeth. "Multiliteracies: How Readers Interpret Political Cartoons." *Visual Communication* 8(1): 181–205. 2009.

———. "Of Men, Mice, and Monsters: Embodiment and Body Image in David Small's Graphic Memoir *Stitches*." *The Journal of Graphic Novels and Comics* 3(1). 2012.

———. "The Pragmatics of Humor Reception: Young People's Responses to a Newspaper Cartoon." *HUMOR: International Journal of Humor Research* 24(1): 87–108. 2011.

———. "Subjective Time in David B's Graphic Memoir *Epileptic*." *Studies in Comics* 1(2): 281–99. 2010a.

———. "Understanding Visual Metaphor: The Example of Newspaper Cartoons." *Visual Communication* 2(1): 75–96. 2003.

———. "Visual Modality Versus Authenticity: The Example of Autobiographical Comics." *Visual Studies* 25(2): 162–74. 2010b.

———, and Kathrin Hörschelmann. "Young People's Readings of a Political Cartoon and the Concept of Multimodal Literacy." *Discourse: Studies in the Cultural Politics of Education* 31(2): 195–207. 2010.

Etcoff, Nancy. *Survival of the Prettiest: The Science of Beauty*. New York: Doubleday. 1999.

Ewert, Jeanne. "Art Spiegelman's *Maus* and the Graphic Narrative." Marie-Laure Ryan, ed. In *Narrative Across Media: The Languages of Storytelling*. Lincoln and London: University of Nebraska Press: 178–93. 2004.

Featherstone, Mike. "The Body in Consumer Culture." Mike Featherstone, Mike Hepworth, and Bryan S. Turner, eds. In *The Body: Social Process and Cultural Theory*. London, Newbury Park and New Delhi: Sage: 170–96. 1991.

Ferrara, Alessandro. "Authenticity Without a True Self. Phillip Vannini and Patrick J. Williams, eds. In *Authenticity in Culture, Self, and Society*. Farnham, Surrey and Burlington, VT: Ashgate: 21–35. 2009.

Fingeroth, Danny. *Disguised as Clark Kent: Jews, Comics, and the Creation of the Superhero*. New York and London: Continuum. 2007.

Fischer, Lucy. "Birth Traumas: Parturition and Horror in *Rosemary's Baby*." Barry Keith Grant, ed. In *The Dread of Difference: Gender and the Horror Film*. Austin: University of Texas Press: 412–31. 1996.

Fiske, John. *Introduction to Communication Studies*. 2nd ed. London and New York: Routledge. 1990.

Forceville, Charles. "Visual Representations of the Idealized Cognitive Model of Anger in the Asterix Album 'La Zizanie.'" *Journal of Pragmatics* 37(1): 69–88. 2005.

Forceville, Charles, and Eduardo Urios-Aparisi, eds. *Multimodal Metaphor*. Berlin, New York: Mouton-de Gruyter. 2009.

———, Kurt Veale, and Kurt Feyaerts "Balloonics: The Visuals of Balloons in Comics." Joyce Goggin and Dan Hassler-Forest, eds. In *The Rise and Reason of Comics and Graphic Literature: Critical Essays on the Form*. Jefferson, NC: McFarland: 56–73. 2010.

Frahm, Ole. "Weird Signs. Comics as Means of Parody." Anne Magnussen and Hans-Christian Christiansen, eds. In *Comics and Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum Press: 177–91. 2000.

Freud, Sigmund. *Jokes and Their Relation to the Unconscious*. Translation James Strachey. Harmondsworth: Penguin. 1976 (1905).

Frey, Nancy, and Douglas Fisher, eds. *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*. Thousand Oaks, CA: Corwin Press. 2008.

Frosh, Paul. *The Image Factory: Consumer Culture, Photography and the Visual Content Industry*. Oxford, New York: Berg. 2003.

Gardner, Jared. "Autobiography's Biography, 1972–2007." *Biography* 31(1): 1–26. 2008.

Geis, Deborah R., ed. *Considering Maus: Approaches to Art Spiegelman's "Survivor's Tale" of the Holocaust*. Tuscaloosa and London: University of Alabama Press. 2003.

Genette, Gérard. *Narrative Discourse*. Translated by Jane E. Lewin. Oxford: Blackwell. 1980.

———. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge: Cambridge University Press. 1997.

Gibson, Mel. "'You can't read them, they're for boys!' British Girls, American Superhero Comics and Identity." *International Journal of Comic Art* 5(1): 305–24. 2003.

Gilmore, Leigh. *The Limits of Autobiography: Trauma and Testimony*. Ithaca, NY and London: Cornell University Press. 2001.

———. "Witnessing *Persepolis*: Comics, Trauma, and Childhood Testimony." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 157–63. 2011.

Gloeckner, Phoebe. "Autobiography: The Process Negates the Term." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 178–79. 2011.

Goddard, Angela. *The Language of Advertising*. London and New York: Routledge. 1998.

Goffman, Erving. *The Presentation of Self in Everyday Life*. Harmondsworth, Middlesex: Penguin. 1969 (1959).

Gombrich, E. H. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. 5th ed. London: Phaidon. 1977.

Gordon, Ian E. *Theories of Visual Perception*. 3rd ed. Hove and New York: Psychology Press. 2004.

Gravett, Paul. *Graphic Novels: Stories to Change Your Life*. London: Aurum Press. 2005.

Grittmann, Elke. "Die Konstruktion von Authentizität. Was ist echt an den Pressefotos im Informationsjournalismus?" Thomas Knieper and Marion Müller, eds. In *Authentizität und Inszenierung von Bilderwelten*. Cologne: Herbert von Harlem Verlag: 123–49. 2003.

Groensteen, Thierry. "Les petites cases du Moi: L'autobiographie en band dessinée." *Neuvième Art* January: 58–69. 1996.

———. "Why Are Comics Still in Search of Cultural Legitimization?" Anne Magnussen and Hans-Christian Christiansen, eds. In *Comics and Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum Press: 29–41. 2000.

Groensteen, Thierry. "Le réseau et le lieu: pour une analyse des procédures de tressage iconique." Mireille Ribière and Jan Baetens, eds. In *Time, Narrative & the Fixed Image* (*Temps, Narration & Image Fixe*). Amsterdam and Atlanta, GA: Rodopi: 117–29. 2001.

———. "The Monstrator, the Recitant, and the Shadow of the Narrator." *European Comic Art* 3(1): 1–21. 2010.

———. *The System of Comics*. Translated by Bart Beaty and Nich Nguyen. Jackson: University of Mississippi. 2007.

Gubrium, Jaber F., and James A. Holstein "The Everyday Work and Auspices of Authenticity." Phillip Vannini and Patrick J. Williams, eds. In *Authenticity in Culture, Self, and Society*. Farnham, Surrey and Burlington, VT: Ashgate: 122–38. 2009.

Hajdu, David. *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America*. New York: Picador. 2008.

Hall, Edward T. *The Silent Language*. 2nd ed. New York: Anchor Press. 1973.

Hall, Stuart. "Encoding, Decoding." S. During, ed. In *The Cultural Studies Reader*. New York, London: Routledge: 90–103. 1993.

Halliday, M.A.K. *An Introduction to Functional Grammar*. 2nd ed. London and Melbourne, Auckland: Edward Arnold. 1994.

Hannon, Gerald. "Retro Man." *Toronto Life* January. 2006. Available at: http://www.torontolife.com/features/retro-man/ (accessed 24 February 2011).

Hartman, Geoffrey. *Scars of the Spirit: The Struggle Against Inauthenticity*. New York: Palgrave MacMillan. 2002.

Harvey, Robert C. *The Art of the Comic Book: An Aesthetic History*. Jackson: University of Mississippi. 1996.

———. "Comedy at the Juncture of Word and Image: The Emergence of the Modern Gag Cartoon Reveals the Vital Blend." Robin Varnum and Christina T. Gibbons, eds. In *The Language of Comics: Word and Image*. Jackson: University Press of Mississippi: 75–96. 2001.

Hatfield, Charles. *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi. 2005.

———. "An Art of Tensions." Jeet Heer and Kent Worcester, eds. In *A Comics Studies Reader*. Jackson: University Press of Mississippi: 132–48. 2009.

———. "How to Read a . . ." *English Language Notes, Special Issue* (Graphia: The Graphic Novel and Literary Criticism) 46(2): 129–49. 2008.

Hausken, Liv. "Coda: Textual Theory and Blind Spots in Media Studies." Marie-Laure Ryan, ed. In *Narrative Across Media: The Languages of Storytelling*. Lincoln and London: University of Nebraska Press: 391–203. 2004.

Haverty Rugg, Linda. *Picturing Ourselves: Photography and Autobiography*. Chicago and London: University of Chicago Press. 1997.

Healey, Karen. "When Fangirls Perform: The Gendered Fan Identity in Superhero Comics Fandom." Angela Ndalianis, ed. In *The Contemporary Comic Book Superhero*. London and New York: Routledge: 144–63. 2009.

Herman, David. "Narrative Worldmaking in Graphic Life Writing." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 231–43. 2011.

———. *Story Logic: Problems and Possibilities of Narrative*. Lincoln and London: University of Nebraska Press. 2002.

Herrnstein Smith, Barbara. "Narrative Versions, Narrative Theories." Mieke Bal, ed. In *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, vol. 1 (Major Issues in Narrative Theory). London and New York: Routledge: 95–216. 2004.

Hirsch, Marianne. "Mourning and Postmemory." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 17–44. 2011.

Hobbes, Thomas. *Human Nature*. Volume 4. London: John Bohn. 1840 (1650).

Hodge, Robert, and Gunther Kress. *Social Semiotics*. Ithaca: Cornell University Press. 1988.

Holmes, Janet. "Sharing a Laugh: Pragmatic Aspects of Humor and Gender in the Workplace." *Journal of Pragmatics* 38(1): 26–50. 2006.

Horn, Robert E. *Visual Language: Global Communication for the 21st Century*. Bainbridge Island, WA: MacroVU. 1998.

Huxford, John. "Beyond the Referential: Uses of Visual Symbolism in the Press." *Journalism* 2(1): 45–71. 2002.

Hyland, Ken. *Metadiscourse*. London and New York: Continuum. 2005.

Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. London and Henley: Routledge and Kegan Paul. 1978.

Jacobs, Dale. "Multimodal Constructions of Self: Autobiographical Comics and the Case of Joe Matt's *Peepshow*." *Biography* 31(1): 59–84. 2008.

Jewitt, Carey, and Gunther Kress, eds. *Multimodal Literacy*. New York and Oxford: Peter Lang. 2003.

Jovanomic, Goran, and Ulrich Koch. "The Comics Debate in Germany Against Dirt and Rubbish, Pictorial Idiotism, and Cultural Analphabetism." John A. Lent, ed. In *Pulp Demons: International Dimensions of the Postwar Anti-Comics Campaign*. Cranbury, NJ, London, Mississauga, Ontario: Associated University Presses: 93–128. 1999.

Kannenberg, Gene. "'I Looked Just Like Rudolph Valentino': Identity and Representation in *Maus*." Jan Baetens, ed. In *The Graphic Novel*. Leuven: Leuven University Press: 79–89. 2001.

Keen, Suzanne. *Empathy and the Novel*. Oxford and New York: Oxford University Press. 2007

———. "A Theory of Narrative Empathy." *Narrative* 14(3): 207–236. 2006.

Kennedy, John M., Christopher D. Green, and John Vervaeke. "Metaphoric Thought and Devices in Pictures." *Metaphor and Symbolic Activity* 8(3): 243–55. 1993.

Kerby, Anthony Paul. *Narrative and the Self*. Bloomington and Indianapolis: Indiana University Press. 1991.

Khordoc, Catherine. "The Comic Book's Soundtrack: Visual Sound Effects in *Asterix*." Robin Varnum and Christina T. Gibbons, eds. In *The Language of Comics: Word and Image*. Jackson: University Press of Mississippi: 156–73. 2001.

King, Nicola. *Memory, Narrative, Identity: Remembering the Self*. Edinburgh: Edinburgh University Press. 2000.

Koestler, Arthur. *The Act of Creation*. London: Hutchinson & Co. 1976 (1964).

Kolakowski, Leszek. *Bergson*. Oxford and New York: Oxford University Press. 1985.

Kövecses, Zoltán. *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge: Cambridge University Press. 2000.

———. *Metaphor in Culture: Universality and Variation*. Cambridge: Cambridge University Press. 2005.

Kress, Gunther. "Text as the Punctuation of Semiosis: Pulling at Some of the Threads." Ulrike Hanna Meinhof and Jonathan Smith, eds. In *Intertextuality and the Media: From Genre to Everyday Life*. Manchester: Manchester University Press: 132–154. 2000.

———. "What Is Mode?" Carey Jewitt, ed. In *The Routledge Handbook of Multimodal Analysis*. London and New York: Routledge: 54–67. 2009.

Kress, Gunther, and Theo van Leeuwen. *Reading Images*: *The Grammar of Visual Design*. London: Routledge. 1996.

Kristeva, Julia. *Powers of Horror*: *An Essay on Abjection*. Translated by Leon S. Roudiez. New York: Columbia University Press. 1982.

Kuhn, Annette, and Kirsten Emiko McAllister. "Locating Memory: Photographic Acts." An Introduction." Annette Kuhn and Kirsten Emiko McAllister, eds. In *Locating Memory: Photographic Acts*. New York, Oxford: Berghahn Books: 1–17. 2006.

Kukkonen, Karin. "Beyond Language: Metaphor and Metonymy in Comics Storytelling." *English Language Notes, Special Issue* (Graphia: The Graphic Novel and Literary Criticism) 46(2): 89–98. 2008.

Kunzle, David. "Rodolphe Töpffer's Aesthetic Revolution." Jeet Heer and Kent Worcester, eds. In *A Comics Studies Reader*. Jackson: University Press of Mississippi: 17–24. 2009.

Lacan, Jacques. *Écrits: A Selection*. Translation Alan Sheridan. London: Tavistock Publications. 1977.

Lakoff, George. "The Contemporary Theory of Metaphor." Andrew Ortony, ed. In *Metaphor and Thought*. 2nd ed. Cambridge: Cambridge University Press: 202–25. 1993.

Lakoff, George, and Mark Johnson. *Metaphors We Live By*. Chicago and London: The University of Chicago Press. 1980.

———. *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books. 1999.

Lakoff, George, and Mark Johnson. *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago and London: University of Chicago Press. 1989.

Laneyrie-Dagen, Nadeije. *How to Read Paintings*. London: Chambers. 2004.

Le Poidevin, Robin. *The Images of Time: An Essay on Temporal Representation*. Oxford: Oxford University Press. 2007.

Leder, Drew. *The Absent Body*. Chicago and London: University of Chicago Press. 1990.

Lefèvre, Pascal. "The Importance of Being 'Published': A Comparative Study of Different Comics Formats." Anne Magnussen and Hans-Christian Christiansen, eds. In *Comics and Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum Press: 91–105. 2000.

Lejeune, Philippe. *On Autobiography*. Minneapolis: University of Minnesota Press. 1989.

Lemke, Jay L. "Travels in Hypermodality." *Visual Communication* 1(3): 299–325. 2002.

Lent, John A. "Introduction: The Comics Debates Internationally: Their Genesis, Issues, and Commonalities." John A. Lent, ed. In *Pulp Demons: International Dimensions of the Postwar Anti-Comics Campaign*. Cranbury, NJ and London, Mississauga, Ontario: Associated University Presses: 9–41. 1999.

Liss, Andrea. *Trespassing Through Shadows: Memory, Photography, and the Holocaust*. Minneapolis: University of Minnesota Press. 1998.

Loman, Andrew. "'Well-intended Liberal Slop': Allegories of Race in Spiegelman's *Maus*." *Journal of American Studies* 40(3): 551–71. 2006.

MacKinnon, Kenneth. *Representing Men: Maleness and Masculinity in the Media*. London: Arnold. 2003.

Magnussen, Anne. "The Semiotics of C. S. Peirce as a Theoretical Framework for the Understanding of Comics." Anne Magnussen and Hans-Christian Christiansen, eds. In *Comics and Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum Press: 193–207. 2000.

Mainardi, Patricia. "The Invention of Comics." *Nineteenth-Century Art Worldwide: A Journal of Nineteenth Century Culture* 6(1). 2007. Available at: http://www.19thc-artworldwide.org/index.php/component/content/article/46-spring07article/145-the-invention-of-comics (accessed 24 February 2011).

Manguel, Alberto. *Reading Pictures: What We Think About When We Look at Art*. New York: Random House. 2002.

Masschelein, Anneleen. "Foreword." *Image & Narrative: Online Magazine of the Visual Narrative* (Autofiction and/in Image—Autofiction visuelle II) 22. 2008. Available at: http://www.imageandnarrative.be/inarchive/autofiction2/masschelein.html (accessed 12 February 2011).

Maynard, Patrick. "The Time It Takes." Jan Baetens, ed. In *The Graphic Novel*. Leuven: Leuven University Press: 191–210. 2001.

McAlhone, Beryl, and David Stuart. *A Smile in the Mind: Witty Thinking in Graphic Design*. London: Phaidon. 1996.

McCarthy, E. Doyle. "Emotional Performances as Dramas of Authenticity." Phillip Vannini and Patrick J. Williams, eds. In *Authenticity in Culture, Self, and Society*. Farnham, Surrey and Burlington, VT: Ashgate: 241–55. 2009.

McCloud, Scott. *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*. New York: Harper. 2006.

———. *Reinventing Comics*. New York: Paradox Press. 2000.

———. *Understanding Comics: The Invisible Art*. New York: Harper Perennial. 1994.

McIlvenny, Paul. "The Disabled Male Body 'Writes/Draws' Back: The Graphic Fictions of Masculinity and the Body in the Autobiographical Comic *The Spiral Cage*." Nancy Tuana, William Cowling, Maurice Hamington, Greg Johnson, and Terrance MacMullan, eds. In *Revealing Male Bodies*. Bloomington, IN: Indiana University Press: 100–124. 2002.

———. "Disabling Men: Masculinity and Disability in Al Davison's Graphic Autobiography, *The Spiral Cage*." Søren Ervø and Thomas Johansson, eds. In *Bending Bodies: Moulding Masculinities*. Volume 2. Aldershot, Hants: Ashgate Press: 238–58. 2003.

Mckinney, Mark. "The Other Origins of Bande Dessinée Autobiography." Conference Paper Given at the *Joint International Conference of Graphic Novels, Bande Dessinées and Comics*, Manchester, UK, 5–8 July 2011.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. Translated by Colin Smith. London and Henley-on-Thames: Routledge and Kegan Paul. 1962.

Messaris, Paul. *Visual Persuasion: The Role of Images in Advertising*. Thousand Oaks, California: Sage. 1997.

Michelmore, Christina. "Old Pictures in New Frames: Images of Islam and Muslims in Post World War II American Political Cartoons." *The Journal of American Culture* 23(4): 37–50. 2000.

Mikkonen, Kai. "Remediation and the Sense of Time in Graphic Narratives." Joyce Goggin and Dan Hassler-Forest, eds. In *The Rise and Reason of Comics and Graphic Literature: Critical Essays on the Form*. Jefferson, NC: McFarland: 74–86. 2010.

Miller, Ann. *Reading Bande Dessinée: Critical Approaches to French-Language Comic Strip*. Bristol and Chicago: Intellect. 2007.

Miller, Bryan. "An Interview with Seth." *Bookslut* June 2004. Available at: http://www.bookslut.com/features/2004_06_002650.php (accessed 24 February 2011).

Miller, Nancy K. "Cartoons of the Self: Portrait of the Artist as a Young Murderer—Art Spiegelman's *Maus*." Deborah R. Geis, ed. In *Considering* Maus*: Approaches to Art Spiegelman's "Survivor's Tale" of the Holocaust*. Tuscaloosa and London: University of Alabama Press: 44–59. 2003.

Miller, Nancy K. "The Entangled Self: Genre Bondage in the Age of the Memoir." *PMLA* 122(2): 537–48. 2007.

Mitchell, Adrielle Anna. "Distributed Identity: Networking Image Fragments in Graphic Memoirs." *Studies in Comics* 1(2): 257–79. 2010.

Mitchell, W. J. T. "Beyond Comparison." Jeet Heer and Kent Worcester, eds. In *A Comics Studies Reader*. Jackson: University Press of Mississippi: 116–23. 2009.

———. *Picture Theory*. Chicago and London: University of Chicago Press. 1994.

———. "Visual Literacy or Literary Visualcy?" James Elkins, ed. In *Visual Literacy*. New York and London: Routledge: 11–29. 2008.

Mitter, Partha. "The Hottentot Venus and Western Man: Reflections on the Construction of Beauty in the West." Elizabeth Hallam and Brian V. Street, eds. In *Cultural Encounters: Representing "Otherness."* Routledge: London and New York: 35–50. 2000.

Montgomery, Martin. "Defining 'Authentic Talk.'" *Discourse Studies* 3(4): 397–405. 2001.

Moores, Shaun. *Interpreting Audiences: The Ethnography of Media Consumption*. London, Thousand Oaks, and New Delhi: Sage. 1993.

Morgan, David. "You Too Can Have a Body Like Mine: Reflections on the Male Body and Masculinities." Sue Scott and David Morgan, eds. In *Body Matters: Essays on the Sociology of the Body*. London and Washington, DC: Falmer Press: 69–88. 1993.

Moya Guijarro, A. Jesús, and Maria-Jesús Pinar Sanz. "On Interaction of Image and Verbal Text in a Picture Book: A Multimodal and Systemic Functional Study." Eija Ventola and A. Jesús Moya Guijarro, eds. In *The World Told and the World Shown: Multisemiotic Issues*. New York: Palgrave Macmillan: 107–23. 2009.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." Jessica Evans and Stuart Hall, eds., 1999. In *Visual Culture: The Reader*. London: Sage: 381-89. 1973.

Naghibi, Nima. "A Story Told in Flashback: Remediating Marjane Satrapi's *Persepolis*." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 164–77. 2011.

Ndalianis, Angela. "Enter the Aleph: Superhero Worlds and Hypertime Realities." Angela Ndalianis, ed. In *The Contemporary Comic Book Superhero*. London and New York: Routledge: 270–90. 2009.

Neal, David T., and Tanya L. Chartrand. "Embodied Emotion Perception: Amplifying and Dampening Facial Feedback Modulates Emotion Perception Accuracy." *Social Psychological and Personality Science* 21 April 2011. Available at: http://spp.sagepub.com/content/early/2011/04/21/1948550611406138 (accessed 14 June 2011).

Neill, Alex. "Empathy and (Film) Fiction." Noël Carroll and David Bordwell, eds. In *Post-Theory: Reconstructing Film Studies*. Madison: University of Wisconsin Press: 175–94. 1996.

Nikolajeva, Maria, and Carole Scott, Carole. "The Dynamics of Picturebook Communication." *Children's Literature in Education* 31(4): 225–39. 2000.

Nixon, Sean. "Exhibiting Masculinity." Stuart Hall, ed. In *Representation: Cultural Representations and Signifying Practices*. London: Sage: 293–330. 1997.

Nochlin, Linda. "Women, Art, and Power." Norman Byrson, Michael Ann Holly, and Keith Moxey, eds. In *Visual Theory: Painting and Interpretation*. Cambridge: Polity: 13–46. 1991.

O'Connell, Sanjida. *Mindreading: An Investigation Into How We Learn to Love and Lie*. London: Heinemann. 1997.

Oksman, Tahneer. "Visualizing the Jewish Body in Aline Kominsky-Crumb's *Need More Love*." *Studies in Comics* 1(2): 213–32. 2010.

Olney, James. *Memory and Narrative: The Weave of Life-Writing*. Chicago and London: University of Chicago Press. 1998.

O'Sullivan, Kerry. *Understanding Ways: Communicating Between Cultures*. Alexandria, NSW: Hale & Iremonger. 1994.

O'Toole, Michael. *The Language of Displayed Art*. London: Leicester University Press. 1994.

Painter, Clare. "Children's Picture Book Narratives: Reading Sequences of Images." Anne McCabe, Mick O'Donnell, and Rachel Whittaker, eds. In *Advances in Language and Education*. London and New York: Continuum: 40–59. 2007.

Palmer, Alan. *Fictional Minds*. Lincoln and London: University of Nebraska Press. 2004.

Peirce, Charles Sanders. *Collected Papers of Charles Sanders Peirce*. Volume 2, *Elements of Logic.* Charles Hartshorne and Paul Weiss, eds. Cambridge, MA: Harvard University Press. 1960.

Pickering, Michael, and Sharon Lockyer. "Introduction: The Ethics and Aesthetics of Humour and Comedy." Sharon Lockyer, and Michael Pickering, eds. In *Beyond A Joke: The Limits of Humour*. Houndsmill and New York: Palgrave: 1–24. 2005.

Preston, John. "Crumb's Comforts." *Daily Telegraph* 15 March 2005. Available at: http://www.telegraph.co.uk/culture/art/3638764/Crumbs-comforts.html (accessed 24 February 2011).

Ricoeur, Paul. "Narrative Time." Mieke Bal, ed. In *Narrative Theory: Critical Concepts in Literary and Cultural Studies*. Volume 3 (Political Narratology). London and New York: Routledge: 327–47. 2004.

Ritchin, Fred. "Photojournalism in the Age of Computers." Carol Squiers ed. In *The Critical Image*. Seattle: Bay Press: 28–37. 1990.

Robins, Kevin. *Into the Image: Culture and Politics in the Field of Vision*. London and New York: Routledge. 1996.

Rota, Valerio. "The Translation's Visibility: David B.'s *L'Ascension du Haut Mal* in Italy." *Belphégor* 4(1). 2004. Available at: http://etc.dal.ca/belphegor/vol4_no1/articles/04_01_Rota_davidb_fr.html (accessed 24 February 2011).

Russo, Mary. "Female Grotesques: Carnival and Theory." Katie Conboy, Nadia Medina, and Sarah Stanbury, eds. In *Writing on the Body: Female Embodiment and Feminist Theory*. New York and Chichester, West Sussex: Columbia University Press: 318–36. 1997.

Ryan, Marie-Laure. "Introduction." Marie-Laure Ryan, ed. In *Narrative Across Media: The Languages of Storytellling*. Lincoln and London: University of Nebraska Press: 1–40. 2004.

Sabin, Roger. *Adult Comics: An Introduction*. London and New York: Routledge. 1993.

———. *Comics, Comix & Graphic Novels.* London: Phaidon. 1996.

Said, Edward. *Orientalism*. New York: Vintage. 1979.

Sandifer, Philip. "Amazing Fantasies: Trauma, Affect, and Superheroes." *English Language Notes, Special Issue* (Graphia: The Graphic Novel and Literary Criticism) 46(2): 175–92. 2008.

Saraceni, Mario. *The Language of Comics*. London and New York: Routledge. 2003.

Scannell, Paddy. "Authenticity and Experience." *Discourse Studies* 3(4): 405–11. 2001.

Schierl, Thomas. "Der Schein der Authentizität: Journalistische Bildproduktion als nachfrageorientierte Produktion scheinbarer Authentizität." Thomas Knieper and Marion Müller, eds. In *Authentizität und Inszenierung von Bilderwelten*. Cologne: Herbert von Harlem Verlag: 150–67. 2003.

Schirato, Tony, and Jen Webb. *Understanding the Visual*. London: Sage. 2004.

Schneider, Greice. "Comics and the Everyday Life: From *Ennui* to Contemplation." *European Comic Art* 3(1): 37–63. 2010.

Schwalbe, Michael. "We Wear the Mask: Subordinated Masculinity and the Persona Trap." Phillip Vannini and Patrick J. Williams, eds. In *Authenticity in Culture, Self, and Society*. Farnham, Surrey and Burlington, VT: Ashgate: 139–52. 2009.

Scott, Clive. *The Spoken Image: Photography & Language*. London: Reaktion Books. 1999.

Semino, Elena. *Metaphor in Discourse*. Cambridge: Cambridge University Press. 2008.

Shalom, Albert. *The Body/Mind Conceptual Framework and the Problem of Personal Identity: Some Theories in Philosophy, Psychoanalysis and Neurology*. Atlantic Highlands, NJ: Humanities Press International. 1985.

Shildrick, Margrit. *Embodying the Monster: Encounters with the Vulnerable Self*. London, Thousand Oaks, New Delhi: Sage. 2002.

Shweder, Richard A. *Thinking Through Cultures: Expeditions in Cultural Psychology*. Cambridge, MA: Harvard University Press. 1991.

Singer, Marc. "'Black Skins' and White Masks: Comic Books and the Secret of Race." *African American Review* 36(1): 107–19. 2002.

Skinn, Dez. *Comix: The Underground Revolution*. London: Collins & Brown. 2004.

Smith, Murray. *Engaging Characters: Fiction, Emotion, and the Cinema*. Oxford: Oxford University Press. 1995.

Smith, Sidonie. "Human Rights and Comics: Autobiographical Avatars, Crisis Witnessing, and Transnational Rescue Networks." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 61–72. 2011.

———. *Subjectivity, Identity and the Body: Women's Autobiographical Practices in the Twentieth Century*. Bloomington: Indiana University Press. 1993.

Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. London: Penguin. 1991.

———. *On Photography*. New York: RosettaBooks, electronic edition. 2005 (1977).

Soukup, Charles. "Multimedia Performance in a Computer-mediated Community: Communication as a Virtual Drama." *Journal of Computer Mediated Communication* 9(4). 2004. Available at: http://jcmc.indiana.edu/vol9/issue4/soukup.html (accessed 24 February 2011).

Spiegelman, Art. *The Complete Maus*. CD-ROM. New York: The Voyager Company. 1994.

Spurgeon, Tom. "Interview with Lynda Barry." *Comics Reporter*. 2008. Available at: http://www.comicsreporter.com/index.php/cr_sunday_interview_lynda_barry/ (accessed 24 February 2011).

Stacey, Jackie. *Teratologies: A Cultural Study of Cancer*. London and New York: Routledge. 1997.

Staniszewski, Mary Anne. *Believing is Seeing: Creating the Culture of Art*. New York and London: Penguin. 1995.

Steiner, Wendy. "Pictorial Narrativity." Marie-Laure Ryan, ed. In *Narrative Across Media: The Languages of Storytellling*. Lincoln and London: University of Nebraska Press: 145–77. 2004.

Sternberg, Meir. "Telling in Time (I): Chronology and Narrative Theory." Mieke Bal, ed. In *Narrative Theory: Critical Concepts in Literary and Cultural Studies*. Volume 2 (Special Topics). London and New York: Routledge: 93–137. 2004.

Stöckl, Hartmut. "In Between Modes: Language and Image in Printed Media." Eija Ventola, Charles Cassily, and Martin Kaltenbacher, eds. In *Perspectives on Multimodality*. Amsterdam: Benjamins: 9–30. 2004.

———. "Typography: Body and Tress of a Text—A Signing Mode Between Language and Image." *Visual Communication* 4(2): 205–14. 2005.

Sturken, Marita, and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford and New York: Oxford University Press. 2001.

Tabachnick, Stephen E. "Autobiography as Discovery in *Epileptic*." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 101–16. 2011.

Talon, Durwin S. *Comics Above Ground: How Sequential Art Affects Mainstream Media*. Raleigh, NC: TwoMorrows Publishing. 2004.

Tan, Ed S. "The Telling Face in Comic Strip and Graphic Novel." Jan Baetens, ed. In *The Graphic Novel*. Leuven: Leuven University Press: 31–46. 2001.

Tannen, Deborah. *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse*. Cambridge: Cambridge University Press. 1989.

Taylor, Charles. (1989) *Sources of the Self: The Making of the Modern Identity*. Cambridge: Cambridge University Press.

Tensuan, Theresa. "Comic Visions and Revisions in the Work of Lynda Barry and Marjane Satrapi." *Modern Fiction Studies* 52(4): 947–64. 2006.

———. "Up from Surgery: The Politics of Self-representation in Women's Graphic Memoirs of Illness." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 180–94. 2011.

Tomaselli, Susan. "It's a Good Life, If You Don't Weaken (review)." *3:AM Magazine*. 2007. Available at: http://www.3ammagazine.com/3am/its-a-good-life-if-you-dont-weaken/ (accessed 24 February 2011).

Turkle, Sherry. "Multiple Subjectivity and Virtual Community at the End of the Freudian Century." *Sociological Inquiry* 67(1): 72–84. 1997.

Turner, Mark. *The Literary Mind: The Origins of Thought and Language*. New York and Oxford: Oxford University Press. 1996.

Tyner, Kathleen R. *Literacy in a Digital Age: Teaching and Learning in the Age of Information*. Mahwah, NJ and London: Lawrence Erlbaum. 1998.

Van der Kolk, Bessel A., and Onno van der Hart. "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma." Cathy Caruth, ed. In *Trauma: Explorations in Memory*. Baltimore and London: John Hopkins University Press: 158–82. 1995.

Van Leeuwen, Theo. *Introducing Social Semiotics*. London: Routledge. 2005.

———. "Moving English: The Visual Language of Film." Sharon Goodman and David Graddol, eds. In *Redesigning English: New Texts, New Identities.* London and New York: Routledge: 81–105. 1996.

———. "Rhythmic Structures of the Film Text." Teun A. van Dijk, ed. In *Discourse and Communication: New Approaches to the Analysis of Mass Media Discourse and Communication*. Berlin and New York: Gruyter: 217–32. 1985.

———. (2006) "Towards a Semiotics of Typography." *Information Design Journal* 14(2): 139–55. 2006.

———. "What Is Authenticity?" *Discourse Studies* 3(4): 392–97. 2001.

Van Peer, Willie, and Henk Pander Maat. "Perspectivation and Sympathy: Effects of Narrative Point of View." Roger J. Kreuz and Mary Sue MacNealy, eds.

In *Empirical Approaches to Literature and Aesthetics*. Norwood, NJ: Ablex: 143–54. 1996.

Vannini, Phillip, and Patrick J. Williams. "Authenticity in Culture, Self, and Society." Phillip Vannini and Patrick J. Williams, eds. In *Authenticity in Culture, Self, and Society*. Farnham, Surrey and Burlington, VT: Ashgate: 1–18. 2009.

Varnum, Robin, and Christina T. Gibbons. "Introduction." Robin Varnum and Christina T. Gibbons, eds. In *The Language of Comics: Word and Image*. Jackson: University Press of Mississippi: ix-xix. 2001.

Vernier Danehy, Cécile. "Textual Absence, Textual Color: A Journey Through Memory—Cosey's *Saigon-Hanoi*." Mark McKinney, ed. In *History and Politics in French-Language Comics and Graphic Novels*. Jackson: University Press of Mississippi: 212–36. 2008.

Versaci, Rocco. *This Book Contains Graphic Language: Comics as Literature*. New York and London: Continuum. 2007.

Vice, Sue. "It's About Time": The Chronotope of the Holocaust in Art Spiegelman's *Maus*." Jan Baetens, ed. In *The Graphic Novel*. Leuven: Leuven University Press: 47–60. 2001.

Wägenbaur, Thomas. "Memory and Recollection: The Cognitive and Literary Model." Thomas Wägenbaur, ed. In *The Poetics of Memory*. Tübingen: Stauffenburg-Verlag: 3–22. 1998.

Walsh, Richard. "The Narrative Imagination Across Media." *Modern Fiction Studies* 52(4): 855–68. 2006.

Waskul, Dennis D., and Phillip Vannini. "Introduction: The Body in Symbolic Interaction." Dennis D. Waskul and Phillip Vannini, eds. In *Body/Embodiment: Symbolic Interaction and the Sociology of the Body*. Aldershot: Ashgate: 1–18. 2006.

Watson, Julia. "Autographic Disclosures and Genealogies of Desire in Alison Bechdel's *Fun Home*." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 123–56. 2011.

Weiner, Stephen. *Faster Than a Speeding Bullet: The Rise of the Graphic Novel*. New York: Nantier, Beall, Minoustchine. 2003.

Weiss, Gail. *Body Images: Embodiment as Intercorporeality*. New York and London: Routledge. 1999.

Wells, Liz, ed. *Photography: A Critical Introduction*. 2nd ed. London: Routledge. 2000.

Wertham, Fredric. *Seduction of the Innocent*. New York: Rinehart. 1954.

White, Glyn. *Reading the Graphic Surface: The Presence of the Book in Prose Fiction*. Manchester and New York: Manchester University Press. 2005.

Whitlock, Gillian. "Autographics: The Seeing "I" of the Comics." *Modern Fiction Studies* 52(4): 965–79. 2006.

———, and Anna Poletti. "Self-regarding Art." *Biography* 31(1): v-xxiii. 2008.
Witek, Joseph. *Comic Books as History: The Narrative Art of Jack Jackson, Art Spiegelman, and Harvey Pekar*. Jackson: University Press of Mississippi. 1989.
———. "Justin Green: Autobiography Meets the Comics." Michael A. Chaney, ed. In *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin, MA and London: Wisconsin University Press: 227–30. 2011.
Wivel, Matthias. "Establishing Shots—Judith Forest's *1h25*." *Comics Journal* 25 July 2010. Available at: http://classic.tcj.com/international/establishing-shots-judith-forests-1h25/ (accessed 4 August 2011).
Wolf, Naomi. *The Beauty Myth*. London: Vintage. 1991.
Wolk, Douglas. *Reading Comics: How Graphic Novels Work and What They Mean*. Cambridge, MA: Da Capo Press. 2007.
Wortmann, Volker. *Authentisches Bild und authentisierende Form*. Cologne: Herbert von Halem Verlag. 2003.
Wray, Alison. *Formulaic Language: Pushing the Boundaries*. Oxford: Oxford University Press. 2008.
Zakia, Richard D. *Perception and Imaging*. Boston and Oxford: Focal Press. 2002.
Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. Columbus: Ohio State University Press. 2006.