

## Fun Home A Family Tragicomic Alison Bechdel

In the second volume of the acclaimed novel, the narrator recalls his adolescent discoveries of art and women in Belle Époque France. Following the events of *Swann's Way*, the nameless narrator shifts his attention to memories of his teenage years. His relationship with the Swann family is altered as his love for Gilberte fizzles out. Two years later, he accompanies his grandmother to the resort town of Balbec on the Normandy coast. There, he encounters figures who will change his life: Robert de Saint-Loup, who becomes his friend; the magnificent painter Elstir; and the new object of his affection, the beautiful Albertine, who causes him to reflect on the nature of love. Although it was originally meant to be published in 1914, *Within a Budding Grove's* release was delayed until 1919 due to World War I. The book was awarded the Prix Goncourt, which quickly garnered fame for Proust. It is the second of seven volumes in a saga Edmund White hailed as "the most respected novel of the twentieth century." Praise for Marcel Proust "Reading Proust . . . it's a whole world not just a book. Everyone wants to live more than one life and Proust is like 'here's another one you can live.'" —Francine Prose, *New York Times*—bestselling author of *Mister Monkey* "I can think of only one other writer capable of such breadth and humanity: Shakespeare." —André Aciman, *New York Times*—bestselling author of *Find Me* "When I want to restore my faith in literature, I read Proust. . . . Reading Proust is like watching a galaxy being put together, one particle at a time." —Aleksandar Hemon, author of *The Making of Zombie Wars*

This thesis will examine how Alison Bechdel's 2006 graphic memoir "Fun Home: A Family Tragicomic" uses references to William Shakespeare, Oscar Wilde and their works to explore Bechdel's and her father's sexual identities and gender identities. First, I will argue that Bechdel's use of dramatic intertextuality is often ignored in favour of her use of modernist canonical fiction. Then I will proceed to explain why dramatic intertextuality is important for the graphic narrative and for *Fun Home* in particular. Afterwards, I will specifically focus on the dramatic intertextual references to Shakespeare and Wilde. I will argue that Bechdel explores her own gender identity by indirectly referencing Shakespeare's use of theatrical transvestitism. Then I will argue that she explores her father's sexuality by comparing him to Oscar Wilde and the homosexual archetypes he used in his plays. I will conclude my thesis with a discussion on how Bechdel employs indirect and direct dramatic intertextual references and what these references convey about her gender identity and her father's sexual identity.

The groundbreaking graphic memoir that inspires breast cancer patients to fight back—and do so with style. "What happens when a shoe-crazy, lipstick-obsessed, wine-swilling, pasta-slurping, fashion-fanatic, about-to-get-married big-city girl cartoonist with a fabulous life finds . . . a lump in her breast?" That's the question that sets this powerful, funny,

and poignant graphic memoir in motion. In vivid color and with a taboo-breaking sense of humor, Marisa Acocella Marchetto tells the story of her eleven-month, ultimately triumphant bout with breast cancer—from diagnosis to cure, and every challenging step in between. •One of Time’s top ten graphic novels of the year •Slate.com’s medical book of the year •One of the Wall Street Journal’s five best books on living with illness •Finalist, Books for a Better Life •Finalist, National Cartoonists Society Graphic Novel of the Year “Powerful . . . A vibrant, neon chronicle with plenty of attitude . . . A triumph of imagination and spirit.” —Los Angeles Times “Ebullient . . . Visually invigorating and unflinching.” —The New York Times Book Review “Irresistibly authentic . . . These words and pictures convey humility and humanity with witty grace and heartfelt power.” —The Miami Herald “Funny, eye-opening, moving.” —Time

Presents in graphic novel format the life of a Jewish girl growing up in Poland during the 1940s, describing how the Nazi persecution led to the deaths of her parents and other members of her family, while she and her brothers survived the war by hiding i

Despite feminism’s uneven movements, it has been predominantly understood through metaphors of generations or waves. *Feminism's Queer Temporalities* builds on critiques of the limitations of this linear model to explore alternative ways of imagining feminism’s timing. It finds in feminism’s literary and cultural archive narratives of temporality that might now be diagnosed as queer, where queer designates modes of being historical that exceed the linear and the generational. Few theorists have looked to popular feminist figures, literature, and culture to theorize feminism’s timing. Through methodologically creative readings, McBean explores non-generational, anti-linear, and asynchronous time in the figure of Antigone, Marge Piercy’s *Woman on the Edge of Time*, the film *Ladies and Gentlemen: The Fabulous Stains*, Valerie Solanas and *SCUM Manifesto*, and Alison Bechdel’s *Fun Home*. The first to substantially bring together the ways in which time has come to matter in both feminist and queer disciplines, this book will appeal to students and scholars of feminist, queer and gender studies, cultural studies and literary studies.

Named one of the Most Anticipated of Books of 2021 by the Los Angeles Times, Literary Hub, and The Millions A searing and brave memoir that offers a new understanding of suicide as a distinct mental illness. As the sun lowered in the sky one Friday afternoon in April 2006, acclaimed author Donald Antrim found himself on the roof of his Brooklyn apartment building, afraid for his life. In this moving memoir, Antrim vividly recounts what led him to the roof and what happened after he came back down: two hospitalizations, weeks of fruitless clinical trials, the terror of submitting to ECT—and the saving call from David Foster Wallace that convinced him to try it—as well as years of fitful recovery and setback. One Friday in April reframes suicide—whether in thought or action—as an illness in its own right, a unique consequence of trauma and personal isolation, rather than the choice of a depressed person. A necessary companion to William Styron’s

classic *Darkness Visible*, this profound, insightful work sheds light on the tragedy and mystery of suicide, offering solace that may save lives.

Research Paper (undergraduate) from the year 2018 in the subject American Studies - Literature, grade: 1,0, University of Erfurt (Philosophische Fakultät), course: Literature in Images: Graphic Novels, language: English, abstract: This work analyzes the perception of authenticity in "Fun Home". Alison Bechdel's "Fun Home" from 2007 is a graphic memoir that tries to create a sense of truthfulness to the reality of the author's memories by employing various means. This paper examines the techniques Bechdel uses for the creation of what may look for the reader like authenticity. By using for example Philippe Lejeune's autobiographical pact the text closely analyzes the presentation of text and image concerning the protagonist Alison and the narrating voice as well as the role of photographs in the text. By investigating the protagonist's self-portrayal through text and images this paper tries to point out the successfulness of appearing truth of the story as well as distinguish in which instance a disruption of before identified means in form of fictionalization can be found in the text and how this influences the perception of its authenticity. The second part of the paper then focuses on photography as another means to invoke a perception of truthfulness in the text with special attention to photography as means of memory and truth, based on theories by Roland Barthes and Marianne Hirsch as well as its possible fictionalization through the confines of the graphic novel genre and its significance in relation to the text's authenticity.

'I am reduced to a thing that wants Virginia. I composed a beautiful letter to you in the sleepless nightmare hours of the night, and it has all gone. I just miss you...' At a dinner party in 1922, Virginia Woolf met the renowned author, aristocrat - and sapphist - Vita Sackville-West. Virginia wrote in her diary that she didn't think much of Vita's conversation, but she did think very highly of her legs. It was to be the start of almost twenty years of flirtation, friendship, and literary collaboration. Their correspondence ended only with Virginia's death in 1941. Intimate and playful, these selected letters and diary entries allow us to hear these women's constantly changing feelings for each other in their own words.

Eavesdrop on the affair that inspired Virginia to write her most fantastical novel, *Orlando*, and discover a relationship that - even a hundred years later - feels radical and relatable. WITH A NEW INTRODUCTION FROM ALISON BECHDEL, AUTHOR OF *FUN HOME* AND CREATOR OF THE BECHDEL TEST.

Poetry. Richard Caddel began *WRITING IN THE DARK* after he was diagnosed with leukaemia in 1999; he regarded the series as ongoing, to be "finished" only by his death, which came in April 2003. The poems are an extended meditation on the many connotations of darkness and were originally drafted literally "in the dark," using a hand-held Psion with a backlit screen, in England and Japan. The book is a companion volume to his selected poems, *MAGPIE WORDS*, published in 2002 and also available from SPD. 'Caddel continually finds the right way to say what he needs to say. Each

form serves its occasion. Each occasion matters to Caddel, and subsequently to us" --Martin Corless-Smith.

Seminar paper from the year 2018 in the subject Literature - Modern Literature, grade: 3,0, University of Erfurt, course: Literature in images: Graphic Novels, language: English, abstract: A lot of graphic novels work with Intertextuality, because as a visual medium they can represent or quote another text even better than a normal novel. Alison Bechdel's Fun Home is a prime example of those graphic novels that use intertextuality. Her memoir is full of pop culture and book references. My thesis is that the literary works and stories she has woven into her story mirror her own story and exist to further illustrate her struggles coming of age.

#1 New York Times Bestseller 2014 NATIONAL BOOK AWARD FINALIST In her first memoir, New Yorker cartoonist Roz Chast brings her signature wit to the topic of aging parents. Spanning the last several years of their lives and told through four-color cartoons, family photos, and documents, and a narrative as rife with laughs as it is with tears, Chast's memoir is both comfort and comic relief for anyone experiencing the life-altering loss of elderly parents. When it came to her elderly mother and father, Roz held to the practices of denial, avoidance, and distraction. But when Elizabeth Chast climbed a ladder to locate an old souvenir from the "crazy closet"-with predictable results-the tools that had served Roz well through her parents' seventies, eighties, and into their early nineties could no longer be deployed. While the particulars are Chast-ian in their idiosyncrasies-an anxious father who had relied heavily on his wife for stability as he slipped into dementia and a former assistant principal mother whose overbearing personality had sidelined Roz for decades-the themes are universal: adult children accepting a parental role; aging and unstable parents leaving a family home for an institution; dealing with uncomfortable physical intimacies; managing logistics; and hiring strangers to provide the most personal care. An amazing portrait of two lives at their end and an only child coping as best she can, Can't We Talk about Something More Pleasant will show the full range of Roz Chast's talent as cartoonist and storyteller. After discovering that who she thought was her father was indeed not, Portland-based "zinester" Nicole Georges embarks upon a journey of identity.

Collecting Marvels #0-4. Within the Marvel Universe, heroes soar high in the skies, ready to battle the villains who threaten their world. Yet living in the shadow of these extraordinary icons are ordinary men and women who view the "MARVELS" with a mixture of fear, disbelief, envy and admiration. Among them is Phil Sheldon, a New York City photojournalist who has dedicated his career to covering the exploits of the Marvels and their effect on humankind. Written by Kurt Busiek and masterfully illustrated by Alex Ross, Marvels presents a richly painted historical overview of the entire Marvel Universe, spanning from the 1939 debut of the Human Torch to the fearsome coming of the world-devouring Galactus — and culminating in the shocking death of Gwen Stacy, Spider-Man's first love.

In the 1960s American South a young gas station attendant named Toland Polk is rejected from the army draft for admitting 'homosexual tendencies' and falls in with a close-knit group of young locals yearning to break free from conformity through civil rights activism, folk music and attending gay-friendly nightclubs.

Alison Bechdel's *Fun Home: A Family Tragicomic* has quickly joined the ranks of celebrated literary graphic novels. Set in part at a family-run funeral home, the book explores Alison's complicated relationship with her father, a closeted gay man. Amid the tensions of her home life, Alison discovers her own lesbian sexuality and her talent for drawing. The coming-of-age story and graphic format appeal to students. However, the book's nonlinear structure; intertextuality with modernist novels, Greek myths, and other works; and frank representations of sexuality and death present challenges in the classroom. This volume offers strategies for teaching *Fun Home* in a variety of courses, including literature, women's and gender studies, art, and education. Part 1, "Materials," outlines the text's literary, historical, and theoretical allusions. The essays of part 2, "Approaches," emphasize the work's genres, including autobiography and graphic narrative, as well as its psychological dimensions, including trauma, disability, and queer identity. The essays give options for reading *Fun Home* along with Bechdel's letters and drafts; her long-running comic strip, *Dykes to Watch Out For*; the Broadway musical adaptation of the book; and other stories of LGBTQ lives.

In these stories we meet more of Amy Bloom's irresistible characters: a woman recovering from cancer while her best friend and husband face their loneliness and a new friendship; a mother coming to know that her wonderful little girl is a boy; a man and his stepmother in a complicated dance of memory, anger and forgiveness. These are stories on the frontiers of emotions, stories about the uncertain gestures of love, the betrayals of the flesh and the surprises of the heart. 'Connectedness, or the lack of it, is the theme of nearly all the stories . . . They are small masterpieces' *Sunday Times* 'Amy Bloom gets more meaning into individual sentences than most authors manage in whole books' *New Yorker* 'Any new book by Amy Bloom is a cause for celebration and this fabulously titled collection of stories is no exception... Bloom, already hailed as one of the best short story writers of her generation, is wickedly knowing with the sort of perfectly paced writing which can blow the reader away with the tiniest detail' *The Times*

Count—and bark—with a fun pack of pups in this Sandra Boynton classic. Serious silliness for all ages. Artist Sandra Boynton is back and better than ever with completely redrawn versions of her multi-million selling board books. These whimsical and hilarious books, featuring nontraditional texts and her famous animal characters, have been printed on thick board pages, and are sure to educate and entertain children of all ages.

In this groundbreaking, bestselling graphic memoir, Alison Bechdel charts her fraught relationship with her late father. In her hands, personal history becomes a work of amazing subtlety and power, written with controlled force and enlivened with humor,

rich literary allusion, and heartbreaking detail. Distant and exacting, Bruce Bechdel was an English teacher and director of the town funeral home, which Alison and her family referred to as the "Fun Home." It was not until college that Alison, who had recently come out as a lesbian, discovered that her father was also gay. A few weeks after this revelation, he was dead, leaving a legacy of mystery for his daughter to resolve.

The itch starts when things get too heavy for Lil J. Skin popping or stealing pain pills from his mom help him relax. But Lil J's focus is wandering because money is short, and his man Rico knows a way to make some quick cash. It's supposed to be an easy deal, but it isn't so simple when the buyer is an undercover cop. With a gunshot wound to the arm, Rico in jail, and a police officer clinging to life, Lil J is starting to get dope sick. He'd do anything to change the last twenty-four hours, and when he stumbles into an abandoned crack house, it actually might be possible. . . . Walter Dean Myers weaves elements of magical realism into a harrowing story about drug use, violence, alternate perceptions of reality, and second chances.

A charming, highly relatable graphic memoir that follows one young woman's adventures in coming out and coming of age. Ellie always had questions about who she was and how she fit in. As a girl, she wore black, obsessed over Willow in Buffy the Vampire Slayer, and found dating boys much more confusing than many of her friends did. As she grew older, so did her fears and a deep sense of unbelonging. From her first communion to her first girlfriend via a swathe of self-denial, awkward encounters, and everyday courage, Ellie tells her story through gorgeous illustrations—a fresh and funny self-portrait of a young woman becoming herself. *The Times I Knew I Was Gay* reminds us that people sometimes come out not just once but again and again; that identity is not necessarily about falling in love with others, but about coming to terms with oneself. Full of vitality and humor, it will ring true for anyone who has taken the time to discover who they truly are.

In his first novel, *A Happy Death*, written when he was in his early twenties and retrieved from his private papers following his death in 1960, Albert Camus laid the foundation for *The Stranger*, focusing in both works on an Algerian clerk who kills a man in cold blood. But he also revealed himself to an extent that he never would in his later fiction. For if *A Happy Death* is the study of a rule-bound being shattering the fetters of his existence, it is also a remarkably candid portrait of its author as a young man. As the novel follows the protagonist, Patrice Mersault, to his victim's house -- and then, fleeing, in a journey that takes him through stages of exile, hedonism, privation, and death -it gives us a glimpse into the imagination of one of the great writers of the twentieth century. For here is the young Camus himself, in love with the sea and sun, enraptured by women yet disdainful of romantic love, and already formulating the philosophy of action and moral responsibility that would make him central to the thought of our time.

Translated from the French by Richard Howard

Fun Home A Family Tragicomic Houghton Mifflin Harcourt

First UK publication for this modern classic 'Moving, tender, beautifully drawn, painfully honest and probably the most important graphic novel since Jimmy Corrigan.' NEIL GAIMAN 'Blankets is a classic in every genre it touches.' STEPHEN CHBOSKY, author of *The Perks of Being a Wallflower* 'One of the greatest love stories ever written and surely the best ever drawn.' JOSS WHEDON

Wrapped in the snowfall of a blustery Midwestern winter, *Blankets* is the tale of two brothers growing up in rural isolation, and of the budding romance between two young lovers. A tale of security and discovery, of playfulness and tragedy, of a fall from grace and the origins of faith, *Blankets* is a profound and utterly beautiful work.

"Based on the graphic novel by Alison Bechdel."

'About as close to flawless as any reader could ask for' *The New York Times Book Review* 'For anyone who has ever felt the contempt of a self-righteous world, this book will resonate within you like a gospel choir. For anyone who hasn't, this book will be an education' *Barbara Kingsolver* *Carolina* in the 1950s, and *Bone* - christened *Ruth Anna Boatwright* - lives a happy life, in and out of her aunt's houses, playing with her cousins on the porch, sipping ice tea, loving her little sister *Reece* and her beautiful young mother. But *Glen Waddell* has been watching them all, wanting her mother too, and when he promises a new life for the family, her mother gratefully accepts. Soon *Bone* finds herself in a different, terrible world, living in fear, and an exile from everything she knows. *Bastard Out of Carolina* is a raw, poignant tale of fury, power, love and family. This edition contains an introduction by the author. *Dorothy Allison* was awarded the 2007 *Robert Penn Warren Award for Fiction*, and has been likened to *Flannery O'Connor*, *William Faulkner* and *Harper Lee*.

"Funny and scary...an utterly believable critique of society. A+"—*THE WASHINGTON POST*"The best graphic novel I've ever read."—*STEPHEN KING*"This year's best movie is a comic book."—*ALL THINGS CONSIDERED, NATIONAL PUBLIC RADIO*"A seriously funny, nuanced fable...Grade A."—*ENTERTAINMENT WEEKLY* *Y: THE LAST MAN*, winner of three *Eisner Awards* and one of the most critically acclaimed, best-selling comic books series of the last decade, is that rare example of a page-turner that is at once humorous, socially relevant and endlessly surprising. Written by *Brian K. Vaughan* (*Lost*, *PRIDE OF BAGHDAD*, *EX MACHINA*) and with art by *Pia Guerra*, this is the saga of *Yorick Brown*—the only human survivor of a planet-wide plague that instantly kills every mammal possessing a Y chromosome. Accompanied by a mysterious government agent, a brilliant young geneticist and his pet monkey, *Ampersand*, *Yorick* travels the world in search of his lost love and the answer to why he's the last man on earth. Collecting issues #1-5.

The terrifying opening of the *Vault of Horror*, presented as a deluxe-size trade paperback for the first time! This ghastly grimoire collects issues #12-#17 of the classic horror series, including unforgettable stories from the all-star artistic lineup of *Al Feldstein*, *Johnny Craig*, *Bill Gaines*, *Johnny Craig*, *Wally Wood*, *Harvey Kurtzman*, and more! Featuring a foreword by legendary horror writer *R.L. Stine*.

DISCOVER the BESTSELLING GRAPHIC MEMOIR behind the 2019 *Olivier Award* nominated musical. 'A sapphic graphic treat' *The Times* A moving and darkly humorous family tale, pitch-perfectly illustrated with *Alison Bechdel's* gothic drawings. If you liked *Marjane Satrapi's Persepolis* you'll love this. Meet *Alison's* father, a historic preservation expert and obsessive restorer of the family's Victorian home, a third-generation funeral home director, a high-school English teacher, an icily distant parent, and a closeted homosexual who, as it turns out, is involved with his male students and the family babysitter. When *Alison* comes out as

homosexual herself in late adolescence, the denouement is swift, graphic, and redemptive. Interweaving between childhood memories, college life and present day, and through narrative that is equally heartbreaking and fiercely funny, Alison looks back on her complex relationship with her father and finds they had more in common than she ever knew. 'A groundbreaking masterpiece' The Independent 'A finely woven blend of yearning and euphoric fantasy' Evening Standard **\*\*ONE OF THE GUARDIAN'S 100 BEST BOOKS OF THE 21st CENTURY\*\***

Is it possible to die a happy death? This is the central question of Camus's astonishing early novel, published posthumously and greeted as a major literary event. It tells the story of a young Algerian, Mersault, who defies society's rules by committing a murder and escaping punishment, then experimenting with different ways of life and finally dying a happy man. In many ways A Happy Death is a fascinating first sketch for The Outsider, but it can also be seen as a candid self-portrait, drawing on Camus's memories of his youth, travels and early relationships. It is infused with lyrical descriptions of the sun-drenched Algiers of his childhood - the place where, eventually, Mersault is able to find peace and die 'without anger, without hatred, without regret'.

Contributions by Michelle Ann Abate, Leah Anderst, Alissa S. Bourbonnais, Tyler Bradway, Natalja Chestopalova, Margaret Galvan, Judith Kegan Gardiner, Katie Hogan, Jonathan M. Hollister, Yetta Howard, Katherine Kelp-Stebbins, Don L. Latham, Vanessa Lauber, Katherine Parker-Hay, Anne N. Thalheimer, Janine Utell, and Susan R. Van Dyne Alison Bechdel is both a driver and beneficiary of the welcoming of comics into the mainstream. Indeed, the seemingly simple binary of outside/inside seems perpetually troubled throughout the career of this important comics artist, known for Fun Home, Are You My Mother?, and Dykes to Watch Out For. This volume extends the body of scholarship on her work from a range of interdisciplinary perspectives. In a definitive collection of original essays, scholars cover the span of Bechdel's career, placing her groundbreaking early work within the context of her more well-known recent projects. The contributors provide new insights on major themes in Bechdel's work, such as gender performativity, masculinity, lesbian politics and representation, trauma, life writing, and queer theory. Situating Bechdel among other comics artists, this book charts possible influences on her work, probes the experimental traits of her comics in their representations of kinship and trauma, combs archival materials to gain insight into Bechdel's creative process, and analyzes her work in community building and space making through the comics form. Ultimately, the volume shows that Bechdel's work consists of performing a series of selves—serializing the self, as it were—each constructed and refracted across and within her chosen artistic modes and genres.

An expansive, moving and captivating graphic memoir from the author of Fun Home. Alison Bechdel's Fun Home was a literary phenomenon. While Fun Home explored Bechdel's relationship with her father, a closeted homosexual, this memoir is about her mother - a voracious reader, a music lover, a passionate amateur actor. Also a woman, unhappily married to a gay man, whose artistic aspirations simmered under the surface of Bechdel's childhood... and who stopped touching or kissing her daughter goodnight, for ever, when she was seven. Poignantly, hilariously, Bechdel embarks on a quest for answers concerning the mother-daughter gulf. 'As absorbing as it is graced with a deceptive lightness of touch, it is clever, brilliantly pieced together, and utterly

unusual. Sunday Times 'It's a beautiful (and beautifully illustrated) look at the complexity and dysfunctionality of family through a unique lens - and frames things in such a way that you can't help but re-examine your own relationships, too.' Stylist Grin, giggle, and guffaw your way through this celebrated cartoonist's graphic commentary of contemporary lesbian life. Features excerpts from graphic novels, newspapers, webcomics, and other sources and features work by up-and-coming contributors as well as such established artists as Joe Sacco, Jeff Smith, and Dash Shaw.

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

Due to the huge success of her graphic memoir *Fun Home: A Family Tragicomic* in 2006 and its subsequent Tony Award-winning musical adaptation in 2009, Alison Bechdel (b. 1960) has recently become a household name. However, Bechdel, who has won numerous awards including a MacArthur Fellowship, has been writing and drawing comics since the early 1980s. Her comic strip *Dykes to Watch Out For (DTWOF)* stood out as one of the first to depict lesbians in popular culture and is widely hailed as an essential LGBTQ resource. It is also from this comic strip that the wildly popular Bechdel Test--a test to gauge positive female representation in film--obtained its name. While DTWOF secured Bechdel's role in the comics world and queer community long before her mainstream success, Bechdel now experiences notoriety that few comics artists ever achieve and that women cartoonists have never attained. Spanning from 1990 to 2017, *Alison Bechdel: Conversations* collects ten interviews that illustrate how Bechdel uses her own life, relationships, and contemporary events to expose the world to what she has referred to as the "fringes of acceptability"--the comics genre as well as queer culture and identity. These interviews reveal her intentionality in the use of characters, plots, structure, and cartooning to draw her readers toward disrupting the status quo. Starting with her earliest interviews on public access television and in little-known comics and queer presses, Rachel R. Martin traces Bechdel's career from her days with DTWOF to her popularity with *Fun Home* and *Are You My Mother?* This volume includes her "one-off" DTWOF strips from November 2016 and March 2017 (not anthologized anywhere else) and in-depth discussions of her laborious creative process as well as upcoming projects.

Brings together a new collection of cartoons recounting the lives and loves of a diverse group of lesbian friends.

Autobiographical writings have been a major cultural genre from antiquity to the present time. General questions of the literary as, e.g., the relation between literature and reality, truth and fiction, the dependency of author, narrator, and figure, or issues of individual and cultural styles etc., can be studied preeminently in the autobiographical genre. Yet, the tradition of life-writing has, in the course of literary history, developed manifold types and forms. Especially in the globalized age, where the media and other technological / cultural factors contribute to a rapid transformation of lifestyles,

