

Footnotes In Gaza A Graphic Novel

Disaster Drawn Postcolonial Comics Herbert Marcuse, Philosopher of Utopia Struggle and Survival in Palestine/Israel Green Almonds Munnu: A Boy From Kashmir The Fixer Killing and Dying Rolling Blackouts Graphic Novels as Philosophy Footnotes in Gaza Never Fall Down Studying Comics and Graphic Novels Graphic Novels as Philosophy Palestine Future Tense Baddawi War with No End Footnotes in Gaza Glass Town Journalism Spring Rain But I Like it Paying the Land The Trauma Graphic Novel Safe Area Goražde The Comics of Joe Sacco War's End Swallow Me Whole Global Warming and the Sweetness of Life Bumf The Great War Days of Destruction, Days of Revolt Comics as Philosophy Transnational Perspectives on Graphic Narratives Footnotes in Gaza Notes from a Defeatist A Century Turns A Child in Palestine Little Orphan Annie: 1932

Disaster Drawn

Rafah, a town at the southernmost tip of the Gaza Strip, is a squalid place. Raw concrete buildings front rubbish-strewn alleys. The narrow streets are crowded with young children and unemployed men. Situated on the border with Egypt, swaths of Rafah have been reduced to rubble. Rafah is today and has always been a notorious flashpoint in this most bitter of conflicts. Buried deep in the archives is one bloody incident, in 1956, that left 111 Palestinian refugees dead, shot by Israeli soldiers. Seemingly a footnote to a long history of killing, that day in Rafah - coldblooded massacre or dreadful mistake - reveals the competing truths that have come to define an intractable war. In a quest to get to the heart of what happened, Joe Sacco arrives in Gaza and, immersing himself in daily life, uncovers Rafah, past and present. Spanning fifty years, moving fluidly between one war and the next, alive with the voices of fugitives and schoolchildren, widows and sheikhs, Footnotes in Gaza captures the essence of a tragedy. As in Palestine and Safe Area Goražde, Joe Sacco's unique visual journalism has rendered a contested landscape in brilliant, meticulous detail. Footnotes in Gaza, his most ambitious work to date, transforms a critical conflict of our age into intimate and immediate experience.

Postcolonial Comics

Collects illustrated, satirical stories about the author's life, war, politics, and sex, including the tales "Voyage to the End of the Library" and "When Good Bombs Happen to Bad People."

Herbert Marcuse, Philosopher of Utopia

Set in the early '90s when Sacco roadied with punk band the Miracle Workers (a CD of their live shows is included) on their

European tour, this book is a low-scale bacchanal of booze, groupies and dangerous hygiene.

Struggle and Survival in Palestine/Israel

--WINNER OF THE 2009 EISNER AWARD FOR BEST NEW GRAPHIC NOVEL! --NOMINATED FOR THREE 2009 EISNER AWARDS INCLUDING BEST GN & BEST CARTOONIST! --WINNER OF THE 2008 IGNATZ AWARD FOR "OUTSTANDING DEBUT"! --ONE OF YALSA'S "GREAT GRAPHIC NOVELS FOR TEENS"! --FINALIST FOR THE LA TIMES BOOK PRIZE! ----Swallow Me Whole is the first graphic novel since 1992's Maus to be nominated for this prize in any category. --WINNER OF THE 2009 IGNATZ AWARD FOR "OUTSTANDING ARTIST"! "Nate Powell's Swallow Me Whole, a disturbed, haunting book, is impossible to describe It's not an easy book, but its dark brilliance marks its creator as a writer-artist of genius."--Neel Mukherjee, The Times (UK) "Scaldingly dark Powell's flowing, impressionistic artwork, with its ravenous expanses of negative space, swirls the reader's perspective through his characters' perceptions and back out again."--Douglas Wolk, The New York Times "Honest and lovingly portrayed. Every word in this graphic novel is carefully chosen, dialogue is realistic, and background "noise"masterfully done. Powell's detailed pen-and-ink drawings are well executed with lettering and images so brilliantly intertwined that they are one and the same."--Lara McAllister, School Library Journal "Darkly sublime."--Booklist "His layouts, his touch with shadow and darkness, the way he brings you close enough to Ruth that you can watch her sleep without disturbing her dreams, all that stuff is amazing. Nate Powell can do it all. In his hands, even the high-school parking lots and the booths at the local diner are equal parts hope and foreboding."-- Steve Duin, The Oregonian "[Swallow Me Whole] achieves some stunning effects with the art and the lettering Powell has a look halfway between Charles Burns and Craig Thompson, and at times, Swallow Me Whole enters that rarified sphere of art comics where the page design alone achieves the mood and meaning that that the artist is shooting for Swallow Me Whole captures the desperation of the clinically obsessed, and how from the right angle, it can look like genius."--The AV Club "Both provocative and thoughtful not since Robert Altman's Images has a medium so perfectly conveyed the experience of schizophrenia It's the best graphic novel since Craig Thompson's Blankets."--Chris DeVito, CD Syndicated Swallow Me Whole is a love story carried by rolling fog, terminal illness, hallucination, apophenia, insect armies, secrets held, unshakeable faith, and the search for a master pattern to make sense of one's unraveling. In his most ambitious book to date, Nate Powell quietly explores the dark corners of adolescence -- not the clichéd melodramatic outbursts of rebellion, but the countless tiny moments of madness, the vague relief of medication, and mixed blessing of family ties. As the story unfolds, two stepsiblings hold together amidst schizophrenia, obsessive compulsive disorder, family breakdown, animal telepathy, misguided love, and the tiniest hope that everything will someday make sense. Deliberately paced, delicately drawn, and drenched in shadows, Swallow Me Whole is a landmark achievement for Nate Powell and a suburban ghost story that will haunt readers long after its final pages.

Green Almonds

The end of the twentieth century and the turn of the new millennium witnessed an unprecedented flood of traumatic narratives and testimonies of suffering in literature and the arts. Graphic novels, free at last from long decades of stern censorship, helped explore these topics by developing a new subgenre: the trauma graphic novel. This book seeks to analyze this trend through the consideration of five influential graphic novels in English. Works by Paul Hornschemeier, Joe Sacco, Art Spiegelman, Alan Moore and Dave Gibbons will be considered as illustrative examples of the representation of individual, collective, and political traumas. This book provides a link between the contemporary criticism of Trauma Studies and the increasingly important world of comic books and graphic novels.

Munnu: A Boy From Kashmir

Examines American politics from 1988 to 2008, focusing on presidential elections, the fall of the Berlin Wall, the War on Terror, and financial patterns.

The Fixer

In the years between the world wars, French intellectuals, politicians, and military leaders came to see certain encounters-between human and machine, organic and artificial, national and international culture-as premonitions of a future that was alternately unsettling and utopian. Skyscrapers, airplanes, and gas masks were seen as traces in the present of a future world, its technologies, and its possible transformations. In *Future Tense*, Roxanne Panchasi illuminates both the anxieties and the hopes of a period when many French people-traumatized by what their country had already suffered-seemed determined to anticipate and shape the future. *Future Tense*, which features many compelling illustrations, depicts experts proposing the prosthetic enhancement of the nation's bodies and homes; architects discussing whether skyscrapers should be banned from Paris; military strategists creating a massive fortification network, the Maginot Line; and French delegates to the League of Nations declaring their opposition to the artificial international language Esperanto. Drawing on a wide range of sources, Panchasi explores representations of the body, the city, and territorial security, as well as changing understandings of a French civilization many believed to be threatened by Americanization. Panchasi makes clear that memories of the past-and even nostalgia for what might be lost in the future-were crucial features of the culture of anticipation that emerged in the interwar period. --Raymond Jonas, Giovanni and Amne Costigan Professor of History, University of Washington "French Review"

Killing and Dying

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

Rolling Blackouts

Joe Sacco is renowned for his non-fiction books of comics journalism like *Palestine*, *Safe Area Gorazde* and *Footnotes in Gaza*. Now in *Bumf* he returns to his early days as a satirist and underground cartoonist. In the vein of the old underground comix like *ZAP* or *Weirdo*, *Bumf* will be puerile, disgusting, and beyond redemption. It will go where it wants to go, and do what it wants to do. It will also be very funny.

Graphic Novels as Philosophy

Uses a comic book format to shed light on the complex and emotionally-charged situation of Palestinian Arabs, exploring the lives of Israeli soldiers, Palestinian refugees, and children in the Occupied Territories.

Footnotes in Gaza

A cartoonist follows reporters across the Middle East, learning about journalism and how stories are told. Cartoonist Sarah Glidden follows up her acclaimed debut, *How to Understand Israel in 60 Days or Less*, with *Rolling Blackouts*, which details her two-month long journey through Turkey, Iraq, and Syria. Glidden accompanies her two friends--reporters and founders of the journalistic non-profit *The Seattle Globalist*--as they research stories on the Iraq War's effect on the Middle East and, specifically, the war's refugees. Joining them is a former Marine and childhood friend of one of the journalists whose deployment to Iraq in 2007 adds an unexpected and sometimes unwelcome viewpoint, both to the people they come across and perhaps even themselves. The crew works their way through the region with the goal of asking civilians, refugees, and officials: "who are you?" Everyone has a story to tell: the Iranian blogger, the United Nations Refugee administrator, a taxi driver, the Iraqi refugee deported from the US, the Iraqis seeking refuge in Syria, and even the American Marine. The journalists struggle equally with how to tell these stories and with how to market them into articles people will want to read.

Glidden records all that she encounters with a sympathetic and searching eye--What is journalism? What is its purpose? What is honesty? Painted in her trademark soft muted watercolors and written with a self-effacing humor, Rolling Blackouts cements Glidden's place as one of comics's most original nonfiction voices.

Never Fall Down

This introduction to studying comics and graphic novels is a structured guide to a popular topic. It deploys new cognitive methods of textual analysis and features activities and exercises throughout. Deploys novel cognitive approaches to analyze the importance of psychological and physical aspects of reader experience Carefully structured to build a sequenced, rounded introduction to the subject Includes study activities, writing exercises, and essay topics throughout Dedicated chapters cover popular sub-genres such as autobiography and literary adaptation

Studying Comics and Graphic Novels

Describes the battle on the first day of World War I, which saw 20,000 British soldiers killed and another 40,000 injured, on the banks of the French river as they mounted a joint offensive against the German army. 30,000 first printing.

Graphic Novels as Philosophy

Palestine

Provides a unique view of the war in Bosnia from the perspective of individuals on both sides of the conflict in two short stories.

Future Tense

An intimate graphic memoir by a New York Times bestselling writer about his semester abroad in Beirut as he grows close to a crowd of mostly LGBTQ students, and suffers a mental breakdown while the city erupts into revolution. "An evocative memoir."—Joe Sacco In 2005 Andy Warner travelled to Lebanon to study literature in Beirut, one of the world's most cosmopolitan and storied cities. Twenty-one years old and recently broken up from his girlfriend, Warner feels his life is both intense and directionless. Immersing himself in the vibrant and diverse city, he quickly befriends a group of LGBT students, many of whom are ex-pats straddling different cultures and embracing the freedoms of the multicultural city.

Warner and his friends party, do drugs, and hook up, even as violence breaks out in the city—the scars of a fifteen-year civil war reopening with a series of political assassinations and bombings. As the city descends into chaos and violence, Warner feels his grasp on reality slowly begin to slip as he confronts traumas in his past and anxiety over his future. Illustrated in beautiful and intricate detail, *Spring Rain* is an absorbing and poignant graphic memoir of a young man's attempt to gain control over his life as well as a portrait of a city and a nation's violent struggle to define its future.

Baddawi

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

War with No End

The life, times, and work of Herbert Marcuse, one of the 20th century's most remarkable cultural figures.

Footnotes in Gaza

Contributions by Eric Bain-Selbo, Jeremy Barris, Maria Botero, Manuel "Mandel" Cabrera Jr., David J. Leichter, Ian MacRae, Alfonso Munoz-Corcuera, Corry Shores, and Jarkko S. Tuusvuori In a follow-up to *Comics as Philosophy*, international contributors address two questions: Which philosophical insights, concepts, and tools can shed light on the graphic novel? And how can the graphic novel cast light on the concerns of philosophy? Each contributor ponders a well-known graphic novel to illuminate ways in which philosophy can untangle particular combinations of image and written word for deeper understanding. Jeff McLaughlin collects a range of essays to examine notable graphic novels within the framework posited by these two questions. One essay discusses how a philosopher discovered that the panels in Jeff Lemire's *Essex County* do not just replicate a philosophical argument, but they actually give evidence to an argument that could not have existed otherwise. Another essay reveals how Chris Ware's manipulation of the medium demonstrates an important sense of time and experience. Still another describes why *Maus* tends to be more profound than later works that address the Holocaust because of, not in spite of, the fact that the characters are cartoon animals rather than human. Other works contemplated include Will Eisner's *A Contract with God*, Alan Moore and David Lloyd's *V for Vendetta*, Alison Bechdel's *Fun Home*, and Joe Sacco's *Footnotes in Gaza*. Mainly, each essay, contributor, graphic novelist, and artist are all doing the same thing: trying to tell us how the world is—at least from their point of view.

Glass Town

Through the combination of text and images, comic books offer a unique opportunity to explore deep questions about aesthetics, ethics, and epistemology in nontraditional ways. The essays in this collection focus on a wide variety of genres, from mainstream superhero comics, to graphic novels of social realism, to European adventure classics. Included among the contributions are essays on existentialism in Daniel Clowes's graphic novel "Ghost World," ecocriticism in Paul Chadwick's long-running "Concrete" series, and political philosophies in Herge's perennially popular "The Adventures of Tintin." Modern political concerns inform Terry Kading's discussion of how superhero comics have responded to 9/11 and how the genre reflects the anxieties of the contemporary world. Essayists also explore the issues surrounding the development and appreciation of comics. Amy Kiste Nyberg examines the rise of the Comics Code, using it as a springboard for discussing the ethics of censorship and child protection in America. Stanford W. Carpenter uses interviews to analyze how a team of Marvel artists and writers reimagined the origin of one of Marvel's most iconic superheroes, Captain America. Throughout, essayists in Comics as Philosophy show how well the form can be used by its artists and its interpreters as a means of philosophical inquiry. Jeff McLaughlin is assistant professor of philosophy at Thompson Rivers University in Kamloops, British Columbia."

Journalism

A beautifully drawn graphic novel that illuminates the conflicted land of Kashmir, through a young boy's childhood.

Spring Rain

The graphic novel collaboration and true story of two sisters. Anaële, a writer, leaves for Palestine volunteering in an aid program, swinging between her Palestinian friends and her Israeli friends. Delphine is an artist, left behind in Liège, Belgium. From their different sides of the world, they exchange letters. Green Almonds: Letters from Palestine is a personal look into a complex reality, through the prism of the experience of a young woman writing letters to her sister about her feelings and adventures in the occupied territories. Green Almonds is an intimate story with big implications. A young woman discovers a country, works there, makes friends, lives a love story, and is confronted with the plight of the Palestinians, the violence on a daily basis that we see on our screens and read in our newspapers. Anaële's story is brought to life by Delphine's simple and evocative drawings, which give full force to the subject and evoke the complexity of this conflict, creating a journey to the everyday life of Palestinians. Green Almonds: Letters from Palestine received the Doctors Without Borders Award for best travel diary highlighting the living conditions of populations in precarious situations when it was published in France in 2011.

But I Like it

This National Book Award nominee from two-time finalist Patricia McCormick is the unforgettable story of Arn Chorn-Pond, who defied the odds to survive the Cambodian genocide of 1975-1979 and the labor camps of the Khmer Rouge. Based on the true story of Cambodian advocate Arn Chorn-Pond, and authentically told from his point of view as a young boy, this is an achingly raw and powerful historical novel about a child of war who becomes a man of peace. It includes an author's note and acknowledgments from Arn Chorn-Pond himself. When soldiers arrive in his hometown, Arn is just a normal little boy. But after the soldiers march the entire population into the countryside, his life is changed forever. Arn is separated from his family and assigned to a labor camp: working in the rice paddies under a blazing sun, he sees the other children dying before his eyes. One day, the soldiers ask if any of the kids can play an instrument. Arn's never played a note in his life, but he volunteers. This decision will save his life, but it will pull him into the very center of what we know today as the Killing Fields. And just as the country is about to be liberated, Arn is handed a gun and forced to become a soldier. Supports the Common Core State Standards.

Paying the Land

Contributions by Eric Bain-Selbo, Jeremy Barris, Maria Botero, Manuel "Mandel" Cabrera Jr., David J. Leichter, Ian MacRae, Alfonso Munoz-Corcuera, Corry Shores, and Jarkko S. Tuusvuori In a follow-up to Comics as Philosophy, international contributors address two questions: Which philosophical insights, concepts, and tools can shed light on the graphic novel? And how can the graphic novel cast light on the concerns of philosophy? Each contributor ponders a well-known graphic novel to illuminate ways in which philosophy can untangle particular combinations of image and written word for deeper understanding. Jeff McLaughlin collects a range of essays to examine notable graphic novels within the framework posited by these two questions. One essay discusses how a philosopher discovered that the panels in Jeff Lemire's Essex County do not just replicate a philosophical argument, but they actually give evidence to an argument that could not have existed otherwise. Another essay reveals how Chris Ware's manipulation of the medium demonstrates an important sense of time and experience. Still another describes why Maus tends to be more profound than later works that address the Holocaust because of, not in spite of, the fact that the characters are cartoon animals rather than human. Other works contemplated include Will Eisner's A Contract with God, Alan Moore and David Lloyd's V for Vendetta, Alison Bechdel's Fun Home, and Joe Sacco's Footnotes in Gaza. Mainly, each essay, contributor, graphic novelist, and artist are all doing the same thing: trying to tell us how the world is--at least from their point of view.

The Trauma Graphic Novel

Presents an original investigation into the 1956 massacre of more than one hundred Palestinian refugees by Israeli soldiers in Rafah in graphic novel format.

Safe Area Gorazde

A collection of works by the late Palestinian political cartoonist offers insight into his childhood in a refugee camp and discovery by poet Ghassan Kanafani, in a volume that reflects his non-allegiance to a political party and his use of stark and symbolic imagery.

The Comics of Joe Sacco

In late 1995 and early 1996, cartoonist/reporter Joe Sacco travelled four times to Gorazde, a UN-designated safe area during the Bosnian War, which had teetered on the brink of obliteration for three and a half years. Still surrounded by Bosnian Serb forces, the mainly Muslim people of Gorazde had endured heavy attacks and severe privation to hang on to their town while the rest of Eastern Bosnia was brutally 'cleansed' of its non-Serb population. But as much as SAFE AREA GORAZDE is an account of a terrible siege, it presents a snapshot of people who were slowly letting themselves believe that a war was ending and that they had survived. Since it was first published in 2000, SAFE AREA GORAZDE has been recognized as one of the absolute classics of graphic non-fiction. We are delighted to publish it in the UK for the first time, to stand beside Joe Sacco's other books on the Cape list - PALESTINE, THE FIXER and NOTES FROM A DEFEATIST.

War's End

A first for the world's greatest cartoon reporter, a collection of journalism, including articles on the American military in Iraq that have never been published in the United States. Over the past decade, Joe Sacco, "our moral draughtsman" (Christopher Hitchens), has increasingly turned to short-form comics journalism to report from the sidelines of wars around the world. Collected here for the first time, Sacco's darkly funny, revealing reportage confirms his standing as one of the foremost war correspondents working today. In "The Unwanted," Sacco chronicles the detention of Saharan refugees who have washed up on the shores of Malta; "Chechen War, Chechen Women" documents the trial without end of widows in the Caucasus; and "Kushinagar" goes deep into the lives of India's untouchables, who are hanging "onto the planet by their fingernails." Other pieces take Sacco to the smuggling tunnels of Gaza; the trial of Milan Kovacevic, Bosnian warlord, in The Hague; and the darkest chapter in recent American history, Abu Ghraib. And on a mission with American troops—pieces never published in the United States—he confronts the misery and absurdity of the war in Iraq. Among Sacco's most mature, accomplished work, Journalism demonstrates the power of our premier cartoonist to chronicle human experience

with a force that often eludes other media.

Swallow Me Whole

Named a Notable Scholarly Publication of 2015 by the Comics Studies Society Contributions by Georgiana Banita, Lan Dong, Ann D'Orazio, Kevin C. Dunn, Alexander Dunst, Jared Gardner, Edward C. Holland, Isabel Macdonald, Brigid Maher, Ben Owen, Rebecca Scherr, Maureen Shay, Marc Singer, Richard Todd Stafford, and Øyvind Vågnes *The Comics of Joe Sacco* addresses the range of his award-winning work, from his early comics stories as well as his groundbreaking journalism *Palestine* (1993) and *Safe Area to Goražde* (2000), to *Footnotes in Gaza* (2009) and his most recent book *The Great War* (2013), a graphic history of World War I. First in the series, *Critical Approaches to Comics Artists*, this edited volume explores Sacco's comics journalism and features established and emerging scholars from comics studies, cultural studies, geography, literary studies, political science, and communication studies. Sacco's work has already found a place in some of the foundational scholarship in comics studies, and this book solidifies his role as one of the most important comics artists today. Sections focus on how Sacco's comics journalism critiques and employs the standard of objectivity in mainstream reporting, what aesthetic principles and approaches to lived experience can be found in his comics, how Sacco employs the space of the comics page to map history and war, and the ways that his comics function in the classroom and as human rights activism. *The Comics of Joe Sacco* offers definitive, exciting approaches to some of the most important--and necessary--comics today, by one of the most acclaimed journalist-artists of our time.

Global Warming and the Sweetness of Life

"Sacco brings the conflict down to the most human level, allowing us to imagine our way inside it, to make the desperation he discovers, in some small way, our own."—Los Angeles Times Rafah, a town at the bottommost tip of the Gaza Strip, has long been a notorious flashpoint in the bitter Middle East conflict. Buried deep in the archives is one bloody incident, in 1956, that left 111 Palestinians shot dead by Israeli soldiers. Seemingly a footnote to a long history of killing, that day in Rafah—cold-blooded massacre or dreadful mistake—reveals the competing truths that have come to define an intractable war. In a quest to get to the heart of what happened, Joe Sacco immerses himself in the daily life of Rafah and the neighboring town of Khan Younis, uncovering Gaza past and present. As in *Palestine* and *Safe Area Goražde*, his unique visual journalism renders a contested landscape in brilliant, meticulous detail. Spanning fifty years, moving fluidly between one war and the next, *Footnotes in Gaza*—Sacco's most ambitious work to date—transforms a critical conflict of our age into intimate and immediate experience.

Bumf

"[Adrian Tomine] has more ideas in twenty panels than novelists have in a lifetime." —Zadie Smith After enjoying over six months on the New York Times Bestseller list and receiving a rave review from the same institution, acclaimed cartoonist Adrian Tomine's *Killing and Dying* is now available in paperback, with an updated cover and French flaps. With this work, Tomine (*Shortcomings*, *Scenes from an Impending Marriage*) reaffirms his place not only as one of the most significant creators of contemporary comics, but as one of the great voices of modern American literature. His gift for capturing emotion and intellect resonates: the weight of love and its absence, the pride and disappointment of family, the anxiety and hopefulness of being alive in the twenty-first century. "Amber Sweet" shows the disastrous impact of mistaken identity in a hyper-connected world; "A Brief History of the Art Form Known as Hortisculpture" details the invention and destruction of a vital new art form; "Translated, from the Japanese," is a lush, full-color display of storytelling through still images; the title story, "Killing and Dying," centers on parenthood, mortality, and stand-up comedy. In six interconnected, darkly funny stories, Tomine forms a quietly moving portrait of contemporary life. Adrian Tomine is a master of the small gesture, equally deft at signaling emotion via a subtle change of expression or writ large across landscapes illustrated in full color. *Killing and Dying* is a fraught, realist masterpiece.

The Great War

Chronicles the adventures of Neven, who leads journalists to stories during the Yugoslav War.

Days of Destruction, Days of Revolt

A graphic novel about the Brontë siblings, and the strange and marvelous imaginary worlds they invented during their childhood *Glass Town* is an original graphic novel by Isabel Greenberg that encompasses the eccentric childhoods of the four Brontë children—Charlotte, Branwell, Emily, and Anne. The story begins in 1825, with the deaths of Maria and Elizabeth, the eldest siblings. It is in response to this loss that the four remaining Brontë children set pen to paper and created the fictional world that became known as Glass Town. This world and its cast of characters would come to be the Brontës' escape from the realities of their lives. Within Glass Town the siblings experienced love, friendship, war, triumph, and heartbreak. Through a combination of quotes from the stories originally penned by the Brontës, biographical information about them, and Greenberg's vivid comic book illustrations, readers will find themselves enraptured by this fascinating imaginary world.

Comics as Philosophy

Draws on the perspectives of leading writers to explore the impact of the War on Terror throughout the world, in an

anthology published in conjunction with the Stop the War coalition and United for Peace and Justice that includes contributions by such figures as John Berger, Naomi Klein, and Joe Sacco. Original.

Transnational Perspectives on Graphic Narratives

Seeking new definitions of ecology in the tar sands of northern Alberta and searching for the sweetness of life in the face of planetary crises. Confounded by global warming and in search of an affirmative politics that links ecology with social change, Matt Hern and Am Johal set off on a series of road trips to the tar sands of northern Alberta—perhaps the world's largest industrial site, dedicated to the dirty work of extracting oil from Alberta's vast reserves. Traveling from culturally liberal, self-consciously “green” Vancouver, and aware that our well-meaning performances of recycling and climate-justice marching are accompanied by constant driving, flying, heating, and fossil-fuel consumption, Hern and Johal want to talk to people whose lives and fortunes depend on or are imperiled by extraction. They are seeking new definitions of ecology built on a renovated politics of land. Traveling with them is their friend Joe Sacco—infamous journalist and cartoonist, teller of complex stories from Gaza to Paris—who contributes illustrations and insights and a chapter-length comic about the contradictions of life in an oil town. The epic scale of the ecological horror is captured through an series of stunning color photos by award-winning aerial photographer Louis Helbig. Seamlessly combining travelogue, sophisticated political analysis, and ecological theory, speaking both to local residents and to leading scholars, the authors propose a new understanding of ecology that links the domination of the other-than-human world to the domination of humans by humans. They argue that any definition of ecology has to start with decolonization and that confronting global warming requires a politics that speaks to a different way of being in the world—a reconstituted understanding of the sweetness of life. Published with the help of funding from Furthermore: a program of the J. M. Kaplan fund

Footnotes in Gaza

Too often, the study of Israel/Palestine has focused on elite actors and major events. *Struggle and Survival in Palestine/Israel* takes advantage of new sources about everyday life and the texture of changes on the ground to put more than two dozen human faces on the past and present of the region. With contributions from a leading cast of scholars across disciplines, the stories here are drawn from a variety of sources, from stories passed down through generations to family archives, interviews, and published memoirs. As these personal narratives are transformed into social biographies, they explore how the protagonists were embedded in but also empowered by their social and historical contexts. This wide-ranging and accessible volume brings a human dimension to a conflict-ridden history, emphasizing human agency, introducing marginal voices alongside more well-known ones, defying “typical” definitions of Israelis and Palestinians, and, ultimately, redefining how we understand both “struggle” and “survival” in a troubled region.

Notes from a Defeatist

This collection examines new comic-book cultures, graphic writing, and bande dessinée texts as they relate to postcolonialism in contemporary Anglophone and Francophone settings. The individual chapters are framed within a larger enquiry that considers definitive aspects of the postcolonial condition in twenty-first-century (con)texts. The authors demonstrate that the fields of comic-book production and circulation in various regional histories introduce new postcolonial vocabularies, reconstitute conventional "image-functions" in established social texts and political systems, and present competing narratives of resistance and rights. In this sense, postcolonial comic cultures are of particular significance in the context of a newly global and politically recomposed landscape. This volume introduces a timely intervention within current comic-book-area studies that remain firmly situated within the "U.S.-European and Japanese manga paradigms" and their reading publics. It will be of great interest to a wide variety of disciplines including postcolonial studies, comics-area studies, cultural studies, and gender studies.

A Century Turns

From the "heir to R. Crumb and Art Spiegelman" (Economist), a masterful work of comics journalism about indigenous North America, resource extraction, and our debt to the natural world The Dene have lived in the vast Mackenzie River Valley since time immemorial, by their account. To the Dene, the land owns them, not the other way around, and it is central to their livelihood and very way of being. But the subarctic Canadian Northwest Territories are home to valuable resources, including oil, gas, and diamonds. With mining came jobs and investment, but also road-building, pipelines, and toxic waste, which scarred the landscape, and alcohol, drugs, and debt, which deformed a way of life. In *Paying the Land*, Joe Sacco travels the frozen North to reveal a people in conflict over the costs and benefits of development. The mining boom is only the latest assault on indigenous culture: Sacco recounts the shattering impact of a residential school system that aimed to "remove the Indian from the child"; the destructive process that drove the Dene from the bush into settlements and turned them into wage laborers; the government land claims stacked against the Dene Nation; and their uphill efforts to revive a wounded culture. Against a vast and gorgeous landscape that dwarfs all human scale, *Paying the Land* lends an ear to trappers and chiefs, activists and priests, to tell a sweeping story about money, dependency, loss, and culture—recounted in stunning visual detail by one of the greatest cartoonists alive.

A Child in Palestine

An arrestingly drawn debut graphic novel, *Baddawi* is the story of a young boy named Ahmad struggling to find his place in the world. It explores the childhood of the author's father from a determinedly boy's-eye view. Ahmed was raised in the

refugee camp of Baddawi in northern Lebanon, one of many thousands of children born to Palestinians who fled (or were expelled from) their homeland during the 1948 war that established the state of Israel. Ahmad's dogged pursuit of education and opportunity echoes the journey of the Palestinian people, as they make the best of their existing circumstances while remaining determined to one day return to their homeland.

Little Orphan Annie: 1932

Named a Best Book of the Year by Amazon.com and the Washington Post Three years ago, Pulitzer Prize-winner Chris Hedges and award-winning cartoonist and journalist Joe Sacco set out to take a look at the sacrifice zones, those areas in America that have been offered up for exploitation in the name of profit, progress, and technological advancement. They wanted to show in words and drawings what life looks like in places where the marketplace rules without constraints, where human beings and the natural world are used and then discarded to maximize profit. Days of Destruction, Days of Revolt is the searing account of their travels.

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