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the definitive edition of the graphic novel acclaimed as the most affecting and successful narrative ever done about the holocaust wall street journal and the first masterpiece in comic book history the new yorker pulitzer prize winner one of variety s banned and challenged books everyone should read a brutally moving work of art widely hailed as the greatest graphic novel ever written maus recounts the chilling experiences of the author s father during the holocaust with jews drawn as wide eyed

mice and nazis as menacing cats maus is a haunting tale within a tale weaving the author s account of his tortured relationship with his aging father into an astonishing retelling of one of history s most unspeakable tragedies it is an unforgettable story of survival and a disarming look at the legacy of trauma

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the author illustrator traces his father s imprisonment in a nazi concentration camp through a series of disarming and unusual cartoons arranged to tell the story as a novel

contributions by thomas andrae martin barker bart beaty john benson david carrier hillary chute peter coogan annalisa di liddo ariel dorfman thierry groensteen robert c harvey charles hatfield m thomas inge gene kannenberg jr david kasakove adam l kern david kunzle pascal lef vre john a lent w j t mitchell amy kiste nyberg fusami ogi robert s petersen anne rubenstein roger sabin gilbert selles art spiegelman fredric wertham and joseph witek a comics studies reader offers the best of the new comics scholarship in nearly thirty essays on a wide variety of such comics forms as gag cartoons editorial cartoons comic strips comic books manga and graphic novels the anthology covers the pioneering work of rodolphe t pffer the disney comics of carl barks and the graphic novels of art spiegelman and chris ware as well as peanuts romance comics and superheroes it explores the stylistic achievements of manga the international anti comics campaign and power and class in mexican comic books and english illustrated stories a comics studies reader introduces readers to the major debates and points of reference

that continue to shape the field it will interest anyone who wants to delve deeper into the world of comics and is ideal for classroom use

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comics studies has reached a crossroads graphic novels have never received more attention and legitimation from scholars but new canons and new critical discourses have created tensions within a field built on the populist rhetoric of cultural studies as a result comics studies has begun to cleave into distinct camps based primarily in cultural or literary studies that attempt to dictate the boundaries of the discipline or else resist disciplinarity itself the consequence is a growing disconnect in the ways that comics scholars talk to each other or more frequently do not talk to each other or even acknowledge each other s work

breaking the frames populism and prestige in comics studies surveys the current state of comics scholarship interrogating its dominant schools questioning their mutual estrangement and challenging their propensity to champion the comics they study marc singer advocates for greater disciplinary diversity and methodological rigor in comics studies making the case for a field that can embrace more critical and oppositional perspectives working through extended readings of some of the most acclaimed comics creators including marjane satrapi alan moore kyle baker and chris ware singer demonstrates how comics studies can break out of the celebratory frameworks and restrictive canons that currently define the field to produce new scholarship that expands our understanding of comics and their critics

some of the most noteworthy graphic novels and comic books of recent years have been entirely autobiographical in graphic subjects michael a chaney brings together a lively mix of scholars to examine the use of autobiography within graphic novels including such critically acclaimed examples as art spiegelman s maus david beauchard s epileptic marjane satrapi s persepolis alan moore s watchmen and gene yang s american born chinese these essays accompanied by visual examples illuminate the new horizons that illustrated autobiographical narrative creates the volume insightfully highlights the ways that graphic novelists and literary cartoonists have incorporated history experience and life stories into their work the result is a challenging and innovative collection that reveals the combined power of autobiography and the graphic novel

explores prejudice and historical context through cooperative learning activities includes probing exercises that appeal to students across a wide spectrum of interests and abilities highlights grammar and stylistic devices and provides writing practice

in this courageous memoir elizabeth heineman illuminates the complex emotional landscape of stillbirth putting into frank and poetic words the unspeakable experience of simultaneously grieving and mothering a baby who has died deborah l davis ghostbelly is elizabeth heineman s personal account of a home birth that goes tragically wrong ending in a stillbirth and the harrowing process of grief and questioning that follows it s also heineman s unexpected tale of the loss of a newborn before burial she brings the baby home for overnight stays does this sound unsettling of course we re not supposed to hold and

caress dead bodies but then again babies aren't supposed to die interwoven with her own accounts of mourning heineman examines the home birth and maternal health care industry the isolation of midwives and the scripting of her own grief with no resolution to sadness heineman and her partner learn to live in a new world a world in which they face each day with the understanding of the fragility of the present

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why are so many contemporary comics and graphic narratives written as memoirs or documentaries of traumatic events is there a specific relationship between the comics form and the documentation and reportage of trauma how do the interpretive demands made on comics readers shape their relationships with traumatic events and how does comics documentation of traumatic pasts operate across national borders and in different cultural political and politicised contexts the sixteen chapters and three comics included in documenting trauma in comics set out to answer exactly these questions drawing on a range of historically and geographically expansive examples the contributors bring their different perspectives to bear on the tangled and often fraught intersections between trauma studies comics studies and theories of documentary practices and processes the result is a collection that shows how comics is not simply related to trauma but a generative force that has become central to its remembrance documentation and study

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