

One Hundred Demons

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In this graphic novel that's part memoir and part creativity primer, Lynda Barry serves up comics that delve into the funk and sweetness of love, family, adolescence, race, and the hood. Name that Demon!!! Freaky boyfriends! Shouting Moms! Innocence betrayed! These are some of the pickled demons you'll meet as Lynda Barry mixes the true and the untrue into something she calls "autobifictionalography." From her nattering and intolerant/loving Filipina grandmother to the ex-boyfriend from hell who had lice, Lynda Barry's demons jump out of these pages and double-dare you to speak their names. Called by Time magazine "a work of art as well as literature," One Hundred Demons has been hailed for its shimmering watercolor images and unforgettable stories about life's little monsters. Lynda Barry's comic strip Ernie Pook's Comeek appears in 20 weekly newspapers in the United States and Canada. Her work has been seen in The New York Times, Esquire, Newsweek, and many other publications. She lives in Wisconsin. Adult/High School-Barry uses an Asian painting exercise called "One Hundred Demons" to organize and connect 17 "autobifictionalographic" stories in which she meditates on a variety of demons that include pretentious boyfriends, lost childhood friends, family relationships, and even the 2000 presidential election. The author's keen observation and honesty draw readers to these sometimes painful, often poignant moments. In "Dancing," she explains that almost everyone in her family danced with great pleasure. Then a casually cruel comment from an admired neighbor made her self-conscious enough to stop. "Resilience" explores the mistaken belief of some adults that young children who have experienced a trauma will somehow forget and move past it. Here Barry allows speech balloons to fill in the gaps to which she alludes in her main text, with heart-wrenching effect. A more lighthearted story deals with the unique smells that permeate homes. Most of each story is told in text blocks at the top of the panel, while speech balloons convey specific details and characterizations. Barry's artwork is almost childlike, and the awkwardness of her drawings works well with the emotional tone her tales evoke. In the last few pages, she demonstrates the technique used for the original exercise and encourages readers to draw from their own experiences. This is an amazing collection, and those who connect with it will come away with a deep appreciation for Barry.

Jody Sharp, Harford County Public Library, MD

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Other Books

Autofiction in English. This innovative volume establishes autofiction as a new and dynamic area of theoretical research in English. Since the term was coined by Serge Doubrovsky, autofiction has become established as a recognizable genre within the French literary pantheon. Yet unlike other areas of French theory, English-language discussion of autofiction has been relatively limited - until now. Starting out by exploring the characteristic features and definitions of autofiction from a conceptual standpoint, the collection identifies a number of cultural, historical and theoretical contexts in which the emergence of autofiction in English can be understood. In the process, it identifies what is new and distinctive about Anglophone forms of autofiction when compared to its French equivalents. These include a preoccupation with the conditions of authorship; writing after trauma; and a heightened degree of authorial self-reflexivity beyond that typically associated with postmodernism. By concluding that there is such a field as autofiction in English, it provides for the first time detailed analysis of the major works in that field and a concise historical overview of its emergence. It thus opens up new avenues in life writing

and authorship research.

???. The broad possibility this chapter pursues—that autofiction may help strengthen the ethicality of reflective personal writing—is compromised by responses to Amélie Nothomb's novel *Fear and Trembling* (2001), which is commonly described ..."