

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Tegneseriebiografi og -selvbiografi

(\_tegneserie, \_sjanger) En sjanger der store deler av en reell persons livshistorie fortelles som tegneserie. Inkluderer selvbiografiske tegneserier (noen ganger kalt “autobiocomics”; Dozo og Preyat 2010 s. 38). De selvbiografiske historiene er “selvbio-grafiske”, dvs. både selvbiografiske og grafiske (Bessières 2011 s. 630). En del tegneserier er ikke helt biografiske, men mer eller mindre og delvis inspirert av biografier.

“Julia Swindells points to the way in which autobiography itself has served as a liberating space for oppressed peoples: “Autobiography now has the potential to be the text of the oppressed and the culturally displaced, forging a right to speak both for and beyond the individual. People in a position of powerlessness – women, black people, working-class people – have more than begun to insert themselves into the culture via autobiography, via the assertion of ‘personal’ voice, which speaks beyond itself.” Swindell’s notion of the culturally displaced inserting themselves into culture might seem particularly appealing to comic book artists of the 1990s seeking to have their work valorized as serious or important. I do not intend to claim that cartoonists belong in the same category as those who are socially and politically marginalized based on race, class, or gender. However, in terms of artistic production and the processes of legitimation, and because their chosen métier has so long been regarded as a devalued subculture intended for children, the adoption of an autobiographical tone can be seen as empowering. Autobiography, therefore, becomes a mode which foregrounds both realism (as opposed to the traditions of fantasy) and the sense of the author as an artist demanding legitimacy (in contrast to the view of the cartoonist as a cultural hack slaving away to turn out mass-mediated product). In the field of contemporary comic book production, autobiography holds a promise to elevate the legitimacy of both the medium and the artist. Far from propounding the death of the author, as [Paul] de Man would have it, autobiography in comics holds the possibility of giving the author birth for the first time.” (Beaty 2007 s. 143-144)

“[A]utobiography is the genre that offers the most explicit promise of legitimizing cartoonists as authors. [...] According to Michel Foucault, the author-function continued to exist to the extent that the concept upheld bourgeois sensibilities about

art. For cartoonists, this assertion functioned as a promise. If cartoonists could assert their own identities as authors by conforming to these sensibilities and meet the expectations placed on artists in other fields, their social position could be improved. For cartoonists an important precursor in this regard was cinema, a medium in which the development of an auteur theory had created the social conditions under which film could come to be regarded as a legitimated art form. At the same time, however, cartoonists were arriving late to the party, and the possibility existed that these doors had already closed. From this standpoint, cartoonists occupied an aesthetically marginal space in much the same way that certain social groups were – and are – marginalized politically. As Nancy Hartsock has noted, ‘Why is it that just at the moment when so many of us who have been silenced begin to demand the right to name ourselves, to act as subject rather than objects of history, that just then the concept of subjecthood becomes problematic?’ ” (Beatty 2007 s. 143)

Elisabeth El Refaies bok *Autobiographical Comics: Life Writing in Pictures* (2012) fokuserer på tegneserier i USA og Europa. “A troubled childhood in Iran. Living with a disability. Grieving for a dead child. Over the last forty years the comic book has become an increasingly popular way of telling personal stories of considerable complexity and depth. In *Autobiographical Comics: Life Writing in Pictures*, Elisabeth El Refaie offers a long overdue assessment of the key conventions, formal properties, and narrative patterns of this fascinating genre. The book considers eighty-five works of North American and European provenance, works that cover a broad range of subject matters and employ many different artistic styles. Drawing on concepts from several disciplinary fields – including semiotics, literary and narrative theory, art history, and psychology – El Refaie shows that the traditions and formal features of comics provide new possibilities for autobiographical storytelling. For example, the requirement to produce multiple drawn versions of one’s self necessarily involves an intense engagement with physical aspects of identity, as well as with the cultural models that underpin body image. The comics medium also offers memoirists unique ways of representing their experience of time, their memories of past events, and their hopes and dreams for the future. Furthermore, autobiographical comics creators are able to draw on the close association in contemporary Western culture between seeing and believing in order to persuade readers of the authentic nature of their stories.” (<http://www.upress.state.ms.us/books/1708>; lesedato 07.02.17)

Hillary L. Chute ga i 2010 ut *Graphic Women: Life Narrative and Contemporary Comics* (2010). Forlaget omtalte boka slik: “Some of the most acclaimed books of the twenty-first century are autobiographical comics by women. Aline Kominsky-Crumb is a pioneer of the autobiographical form, showing women’s everyday lives, especially through the lens of the body. Phoebe Gloeckner places teenage sexuality at the center of her work, while Lynda Barry uses collage and the empty spaces between frames to capture the process of memory. Marjane Satrapi’s *Persepolis* experiments with visual witness to frame her personal and historical narrative, and

Alison Bechdel's *Fun Home* meticulously incorporates family documents by hand to re-present the author's past. These five cartoonists move the art of autobiography and graphic storytelling in new directions, particularly through the depiction of sex, gender, and lived experience. Hillary L. Chute explores their verbal and visual techniques, which have transformed autobiographical narrative and contemporary comics. Through the interplay of words and images, and the counterpoint of presence and absence, they express difficult, even traumatic stories while engaging with the workings of memory. Intertwining aesthetics and politics, these women both rewrite and redesign the parameters of acceptable discourse." (<https://cup.columbia.edu/book/graphic-women/9780231150637>; lesedato 03.04.17)

Michael A. Chaney (red.): *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels* "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." ([https://vufind.carli.illinois.edu/vf-oak/Record/oak\\_112652/Description](https://vufind.carli.illinois.edu/vf-oak/Record/oak_112652/Description); lesedato 03.04.17)

Eksempler:

Mary Jo Duffy, John Buscema og Marie Severin: *Francis, Brother of the Universe: His Complete Life Story* (1980) – om helgenen Frans av Assisi; utgitt i samarbeid med presten Roy Gasnick

He Youzhi: *My Years of Youth* (1988)

Ho Che Anderson: *King* (1992) – om Martin Luther King

Emmanuel Guibert: *Alan's War* (2000)

Dag Reidar Frognes: *Tordenskiold: Admiral & rebell* (2000)

Edmond Baudoin: *Saint Jean's Way* (2001)

Nikolai Maslov: *Siberia* (2004) – om den alkoholiserede Maslovs liv, med militærtjeneste i Den røde armé i Mongolia som én av livsfasene

Steffen Kverneland og Lars Fiske: *Olaf G.* (2004) – om tegneren Olaf Gulbransson

Jean Regnaud og Emile Bravo: *My Mommy is in America and She Met Buffalo Bill* (2007) – Regnauds mor døde da han var et lite barn, men han vokste opp med å tro at hun levde blant indianere i USA

Yoshihiro Tatsumi: *A Drifting Life* (på engelsk 2009) – livshistorien til den japanske manga-tegneren

Antonio Altarriba og Kim (kunstnernavn): *The Art of Flying* (2009) – Altarriba forteller om sin fars liv, blant annet som soldat i general Francos armé under den spanske borgerkrigen og senere i politisk eksil i Frankrike

“In 1966, the Publications Division of the Government of India’s Ministry of Information and Broadcasting released a 47-page hardbound comic book entitled *The Gandhi Story*. Written and illustrated by S.D. Sawant and S.D. Badalkar, it opens with a foreword by independent India’s first prime minister, Jawaharlal Nehru, and presents a state sanctioned narrative of Gandhi’s life and role in the Indian struggle for independence. [...] the creators of *The Gandhi Story* drew upon both textual and visual sources as reference material during its creation” ([http://digitalcommons.bucknell.edu/fac\\_journ/911/](http://digitalcommons.bucknell.edu/fac_journ/911/); lesedato 24.02.17).

Amerikaneren Art Spiegelmans *Maus* (1977) handler både om tegneserieskaperen selv og om hans far, Vladek Spiegelman. Faren overlevde konsentrasjonsleiren Auschwitz. Forholdet mellom far og sønn er svært vanskelig. I en gjenfortelling av farens historie tegnes jøder som mus og tyskere som katter, delvis som en referanse til at nazistene oppfattet jødene som verre enn rotter. “Art Spiegelman’s father Vladek was a Polish Jew who survived the Holocaust. When Spiegelman told his father’s story in *Maus*, he depicted all the Jews as mice and all the Nazis as cats. Strangely, the cartoonish conceit doesn’t trivialize the story, it makes it viscerally real – it strips away our practiced indifference to an all too familiar story. Those mice are more human than most people. Alongside his father’s tale Spiegelman lovingly but honestly depicts his own relationship with his father, who has aged into a difficult, prickly, fearful man. *Maus* won a Pulitzer in 1992, a landmark event in the history of the medium – its sheer power forced the mainstream world to take comics seriously.” (Lev Grossman i <http://entertainment.time.com/2009/03/06/top-10-graphic-novels/slide/maus/>; lesedato 21.03.17) *Maus* regnes som en av de viktigste tegneseriene gjennom hele mediets historie.

Argentinerne Alberto Breccia, Enrique Breccia og Hector Oesterheld ga i 1968 ut *La Vida del Che* (på norsk i 2010 med tittelen *Che: En tegnet biografi*), om den argentinske revolusjonslederen Che Guevara. “In alternating chapters, *Che* details Guevara’s early life, drawn by Alberto, and his final days as a guerrilla in Bolivia, illustrated by Alberto’s son Enrique. Throughout his portion of book, [Alberto] Breccia was experimenting with line and collage, introducing chaos into his chiaroscuro images. This imbued his panels with an otherworldly atmosphere that enforced the story’s gravity and mythos-making undertones. Enrique Breccia was

much more restrained, employing a less detailed approach, working primarily in silhouette. These contrasting styles work to emphasize Che's final days as bleak and inescapable; in these pages he is a man aware of his destiny, the fingernail of the three Moirai poised ready to cut. Oesterheld's prose occupies a middle ground between poetry and stream of consciousness prose. It is dense and razor sharp, situating Che in his political, cultural and economical time frame. *Che* is not journalism disguised as comics, it is the school bully who, while beating the crap out of you, delivers a lecture on Marxism, Argentinian history and a monologue about socialism and revolution. Oesterheld and the Breccias want you to rage, cry and feel indignant. And apparently there were consequences to this rage: Immensely popular upon publication in 1968, the year after Che's death, *La Vida del Che* proved to be such an intimate and challenging work that seven years later the ruling military junta in Argentina banished it completely, destroying even the printing plates. Hector Oesterheld then disappeared in 1976, his family one year later. All are now presumed murdered by the regime." (Bart Croonenborghs i <http://www.tcj.com/reviews/che/>; lesedato 10.04.15)

"While not directly responsible for his disappearance, *Che* showcased Oesterheld's political convictions to the world. After Oesterheld's disappearance [Alberto] Breccia maintained a low political profile until the bold publication of *Perramus*, a scornful and bold take on then-contemporary Argentina published in 1984, a time when attracting the attention of the regime was a one way ticket to incarceration. *Perramus* received an award from Amnesty International in 1989." (<http://www.tcj.com/reviews/che/>; lesedato 10.04.15) (Oesterheld var i 1972 for øvrig med på å produsere tegneserien *450 år med krig mot imperialismen*.)

Amerikaneren Justin Greens *Binky Brown Meets the Holy Virgin Mary* (1972) er en "autobiographical portrayal of his struggle with religion and his own neuroses. Binky Brown is a young Catholic battling all the usual problems of adolescence: puberty, parents, and the fear that the strange ray of energy emanating from his private parts will strike a picture of the Virgin Mary. Deeply confessional, with artwork that veers wildly between formalist and hallucinogenic, *Binky Brown Meets the Holy Virgin Mary* is the controversial masterpiece that invented the autobiographical graphic novel." (<http://www.goodreads.com/book/show/6594164-binky-brown-meets-the-holy-virgin-mary>; lesedato 24.06.16)

Amerikaneren Harvey Pekar begynte i 1976 å publisere en selvbiografisk serie med den ironiske tittelen *American Splendor*. Han arbeidet som sykehusarkivar, og kunne ikke tegne. Han tok kontakt med og samarbeidet derfor med tegnere. Gjennom mange år med utgivelser av historier har en rekke tegnere bidratt. Robert Crumb var en av de første som tegnet for Pekar. Blant de andre er Dean Haspiel, Josh Neufeld, Joe Sacco, Frank Stack, Carole Sobocinski, David Collier, Gerry Shamray, Sam Hurt, Joe Zabel, Gary Dumm, Colin Warneford, Paul Mavrides, Alex Wald, Jim Woodring og Scott A. Gilbert. Mange av historiene i *American Splendor* er svært hverdagslige og på en måte bagatellmessige: Pekar snakker med

noen i telefon, katten hans blir syk, han prater med en ukjent på en buss, er på jobb, går til frisøren og lignende. Men det dukker opp viktige sosiale, politiske og filosofiske temaer i historiene. Pekar er misfornøyd med tilværelsen. Han er en antihelt, også i egne øyne. Serien er preget av tristesse, livsskepsis, oppgitthet, forvirring, frustrasjoner, bitterhet, av det Pekar har kalt “gloom and doom” – tungsinn og undergangstemning. Serien har likevel humoristiske innslag, særlig av svart humor.

“*American Splendor*, which made its debut in 1976, is the medium’s longest-running autobiographical series. Self-publishing until 1990, when his non-Hodgkins lymphoma made this impossible, Pekar has written about his experiences as a record collector, writer, street-corner comedian and working stiff at a Cleveland VA hospital. *American Splendor* has maintained an underground feel by sticking to newsprint, featuring artists like R. Crumb, Spain and Frank Stack and by suffering from spotty distribution. [...] [Pekar i et intervju:] I write about my life, choosing incidents that I think will be, for one reason or another, significant to people. Often because they may have experienced the same things, and often because few or no people have written about them before. I hope that in reading them people can identify with the character and in some cases take comfort from what I write or know that maybe they’re not the only person in the world that’s had this experience, so they shouldn’t feel so weird about it or something. As far as *Our Cancer Year* (1994) goes, I guess I wanted to show people, among other things, that you don’t have to be a hero to get through cancer. You can be a craven coward and get through. You have to stay on your medication and take your treatments, that’s all. A lot of cancer stories that people have written have made themselves out to look real heroic and stuff ... [...] There’s a variety of prose that you can write, and there also can be a vast variety of comic books you can write. Any subject you feel like writing about. It’s unfortunate that people haven’t availed themselves of the opportunities that comics offer. [...] It’s sort of like, you know, look at your own life. You may be underrating the richness of it, the interest that people might have in it.” (<http://cagle.msnbc.com/hogan/interviews/pekar/>; lesedato 07.06.07)

Britten Al Davisons *The Spiral Cage* (1988) er en selvbiografisk fortelling om å leve med en livstruende sykdom. “Born in 1960 with spina bifida, a condition which paralysed him from the waist down, the medical establishment didn’t expect much of for [sic] him. “First ‘they’ said I wouldn’t live... then they said I shouldn’t live. My parents disagreed,” Davison writes in his 1988 graphic novel memoir, *The Spiral Cage*. And live he did, though he spent most of his first three years in a hospital cot, and it was some years before he began to walk. [...] Throughout *The Spiral Cage*, there’s a sense of someone driven to prove and improve himself. As an adult, Al’s long practice of yoga and martial arts is key to his physical confidence, and he takes pride in his ability to defend himself against aggressors who never expect him to be able to fight back. From the validation he found in books and his protective but restricted childhood world, he grows into a young man who argues confidently for his right to be himself. He is proud of his

accomplishments, and not afraid to show it in his comics. The book is laced with the routine violence meted out to someone who is different. We see 11-year-old Al, after his first week in a mainstream school: the voices of school bullies through his head; he's curled up, angry, thinking of suicide. Then we jump forward in time, to September 1981, when he fends off attacking louts on mopeds. [...] In the final chapters of *The Spiral Cage*, we see Al falling in love, and – something he hadn't thought possible – finding it reciprocated. We're there with him in those first giddy days, as he is loved not despite his scars but with them. Then he shows some of the doom-laden pages he cut, and we see how different the book could have been.” (<http://the-toast.net/2014/11/03/disability-and-the-work-of-al-davison/>; lesedato 20.09.16)

Amerikaneren John Backderf gikk på samme skole som seriemorderen og kannibalen Jeffrey Dahmer. I *My Friend Dahmer* (2002) forteller Backderf om Dahmers barndom og skolegang, hans ensomhet og alkoholmisbruk. ““My Friend Dahmer” looks at serial killer as a troubled high school student [...] he was a kid from rural Ohio who happened to be friends with Jeffrey Dahmer before he became one of the country's most notorious serial killers. [...] Backderf was 12 years old when he met Dahmer in the seventh grade. By high school, Backderf and his “band nerd friends” had welcomed Dahmer into their group as the oddball joker who made them laugh. They parted ways before graduating from Revere High School, and Backderf never heard from Dahmer again. Dahmer was arrested in 1991 in Wisconsin after a would-be victim narrowly escaped from his home. He was found guilty at trial of 15 counts of murder in Wisconsin and pleaded guilty to killing one person in Ohio. He was bludgeoned to death in 1994 by a fellow inmate in a Wisconsin prison. In the aftermath, Backderf began to reflect upon how the young man he knew had become a despicable rapist, murderer and cannibal [...] It didn't surprise me that he became a serial killer, but he wasn't my first choice from our class. When I heard the news that a classmate was accused of being a serial killer, Dahmer was my second guess in terms of classmates. [...] I just filled the sketchbook with notes and drawings and didn't know what to do with it, so that's how it started. It was only in a sketchbook form for the first five years.” (<http://news.blogs.cnn.com/2012/02/28/my-friend-dahmer-looks-at-serial-killer-as-a-troubled-high-school-student/>; lesedato 30.01.17)

Etter at Dahmer ble drept av en medfange i fengselet, Backderf “wrote my first short story more as a cathartic exercise. That eventually got into print, and I tried to pitch it as a graphic novel in the '90s. But no one was biting, so eventually I self-published a little comic book in 2002 to get something out there, but I always had this vision of a big graphic novel and took 21 years to get it together. I wasn't working on it constantly but certainly was collecting research and kept building the story. [...] I did interviews with his contemporaries – neighbors, teachers, friends – I'd seek them out over the years and slowly built this picture that I turned into the book. [...] There's very little violence in this book. No murders, no cannibalism or necrophilia or any of the other depraved acts people think of when Dahmer is

mentioned. My book has none of those things. This is the story before that story. It follows Dahmer right up until the moment he kills his first victim, just two weeks after our high school graduation. It's a tale of emerging evil, told by someone who was standing just a few feet away. [...] I show him as this very damaged kid struggling with all his might against inner demons that were eating him whole. [...] Some people object to writing about Dahmer at all, and I get that. A lot of people out there are still mourning the 17 people he killed, and I understand that. Others object to me doing it as graphic novel, as if somehow that's not a legitimate way of telling a story" (<http://news.blogs.cnn.com/2012/02/28/my-friend-dahmer-looks-at-serial-killer-as-a-troubled-high-school-student/>; lesedato 30.01.17).

"In her surprise-hit autobiographical book *Persepolis* [2000 og senere], Iran-born writer-artist Marjane Satrapi mostly focuses her ire on the political changes in Iran that led to a relative being jailed and executed, and that brought women under an oppressive regime where wearing lipstick or being seen with a male companion other than a husband might result in a public beating from the guardians of moral order. But in *Persepolis 2*, once Satrapi escapes Iran and starts suffering through her teen years in a country far from home, she turns much of the focus on herself and her struggles with attitude problems and self-absorption. When a boyfriend cheats on her, she falls apart; eventually, she makes a sullen escape back to her family in Iran, where she mostly finds them comforting, but she itches under the loss of liberty. Caught away from home in makeup and with a male friend, she distracts her potential persecutors by inventing a charge against a stranger, and self-righteously abusing him as he's carted away to who knows what unpleasant fate. But the worst part comes when she later brags and laughs about her cleverness to her grandmother, who righteously, furiously reminds her of her family history and her responsibility to others." (<http://www.avclub.com/article/drawing-board-confessional-22-unflattering-moments-2399>; lesedato 03.02.15)

"*Persepolis* is the strictly chronological story of Satrapi's life from childhood to young adulthood. Born in Tehran to middle-class parents, Satrapi evokes the hardships that her family suffered under the Islamic revolution that swept through Iran when she was ten years old. The series recalls her efforts to circumvent the strict religious teachings in Iran, the devastation wrought by the Iran–Iraq war of the 1980s, her schooling in Vienna, and her return to art school and a brief marriage in Iran. Satrapi's books, which are presented with a spare, stripped-down visual aesthetic, define for many the contemporary autobiographical comics movement. The wide exposure of her work, and its warm reception beyond the confines of the traditional comics reading public, has served to reinforce the association between serious subjects in contemporary comics and autobiography. Indeed, by dealing with her youth in an autobiographical manner rather than through fictionalization, Satrapi's work draws upon common assumptions about autobiography and truthfulness for much of its power." (Beaty 2007 s. 147)

“While Satrapi has achieved the greatest commercial success in the autobiographical genre, her work is by no means normative. The visual aspects of autobiographical approaches within contemporary European comics are remarkably heterogeneous and plural despite evidence of considerable overlap within the thematics of the movement. Moreover, because the narrative content of so many autobiographical comics is roughly analogous, it is primarily through the processes of rendering and visualization that these works differ from each other. In 1996, for example, Thierry Groensteen identified a number of traits common to the narrative component of autobiographical comics. The two most prevalent of these were recollections of childhood and a recounting of intimate or sexual encounters. These categories clearly encompass the work of [Edmond] Baudoin and Satrapi but also incorporate a large number of practitioners working in different contexts. Jean-Christophe Menu, whose own *Livret de phamille* (L’Association, 1995) [om tegnerens familie i årene 1991-94] is a central early text in the autobiographical comics movement, foregrounds his familial relationships – particularly to his wife and children – in his work.” (Beaty 2007 s. 147)

Den tyske tegneren Reinhard Kleist ga i 2006 ut *Cash: I See a Darkness*, som handler om den amerikanske sangeren Johnny Cash. “In the late 1970s, no dime store or book exchange was complete without a copy of *Hello, I’m Johnny Cash*, a €39 comic co-produced by Cash and Archie artist Al Hartley, published by Spire Christian Comics. Its spin was evangelical but its narrative highlights were the same as those in *I See a Darkness* – Cash’s impoverished childhood in the cottonfields; his early loss of his devout older brother; his rise to fame despite numerous booze- and amphetamine-fuelled misadventures; his religious epiphany inside a cave where he’d crawled to die; his tortured detox from addiction, aided by his devoted second wife, June Carter; and his most celebrated concert, in front of the rowdy inmates and itchy guards, at Folsom prison. [...] The only milestone Kleist omits is Cash’s cherished movie project *The Gospel Road*. [...] A Folsom inmate serves as the book’s narrator, and several of Cash’s grimmer lyrics (“I shot a man in Reno just to watch him die”, and so on) are enacted in fantasy interludes. [...] Once Cash hits the road, it’s one long streak of drug abuse, delinquency and crashed Cadillacs. Kleist’s drawing style is restlessly kinetic and this, along with his decision to steer clear of the calmer phases of Cash’s life, makes the book an enjoyable if sometimes bewildering ride. [...] Kleist’s version of the Man in Black as a dynamic pattern of black lines, a 220-page portfolio of inky expressionism.” (Michel Faber i <https://www.theguardian.com/books/2009/oct/24/johnny-cash-kleist-faber-review>; lesedato 06.03.17)

Belgieren David Vandermeulens *Fritz Haber* (2005 og senere) handler om en tysk kjemiker (1868-1934) som utviklet giftgasser som ble brukt i 1. verdenskrig. I 1915 utviklet han sennepsgass. Han fikk Nobelprisen i kjemi i 1918 for en annen oppfinnelse, som i det tilfellet kunne brukes i mange medisiner. Haber var av jødisk avstamning, men hadde konvertert til kristendommen. Han emigrerte fra Tyskland samme år som han døde. Vandermeulens tegneseriebiografi inkluderer mange

opplysninger om Habers samtid i årene 1880-1930, ikke minst samfunnskonflikter i dette halve hundreåret. Historien om Haber brukes til å belyse en historisk periode. For eksempel gir Habers kone, typisk nok for den tiden, avkall på sine yrkesambisjoner og ofrer seg for sin manns karriere. Haber blir ikke framstilt som verken en helt eller skurk, leseren må selv gjøre seg opp en mening. Vandermeulens tegninger ligner litt utviskede fotografier, vanligvis i sepia-farge. Resultatet er en “nesten fotografisk realisme” (Joël Dubos i <http://bdzoom.com/5459/bd-de-la-semaine/fritz-haber-de-david-vandermeulen/>; lesedato 15.02.17) og en mørk atmosfære i fortellingen. Det brukes ikke talebobler. Teksten er plassert nederst i bildene eller i egne ruter som ligner tekstplakater fra stumfilmer.

Marokkaneren Abdelaziz Mouride fikk i 1982 publisert på arabisk sin lange tegneseriefortelling om livet som politisk fange i Marokko, der han blant annet ble utsatt for tortur. “Mouride is a Moroccan journalist/artist who was a political prisoner from 1974 to 1984. Mouride was a founding member of the extreme leftwing movement of March 23 from the late 1960s. The experience of being imprisoned inspired him to create the comic book ‘On affame bien les Rats’. Mouride drew most of the pages in prison and smuggled them out page by page to expose conditions of detention for Moroccan prisoners. Originally written with Arabic titles and speech balloons, it was published pseudonymously in France in 1982 as ‘Fi ‘akhsha’i baladi’ and subtitled ‘On Political Prison in Morocco’. In Morocco, it didn’t appear until 2000.” ([http://www.lambiek.net/artists/m/mouride\\_abdelaziz.htm](http://www.lambiek.net/artists/m/mouride_abdelaziz.htm); lesedato 10.06.13)

“Swedish cartoonist Åsa Grennvall details her relationship with an extremely demanding and insensitive mother in *Det känns som hundra år* (Optimal Press, 1999), as well as her relationship with an emotionally and physically abusive boyfriend in *Sjunde våningen* (Optimal Press, 2002). Maaïke Hartjes portrays her quotidian life and her personal fears in *Maaïkes Grot Dagboekje* (Oog & Blik, 2002). The 381-page Finnish anthology *Sarjakuvapäivät* (Suuri Kurpitsa, 2001) features twelve artists – including Kati Rapia, Katja Tukianinen, and Johanna Rojola – recording their diaries for a month apiece in comics form. Each of their pieces foregrounds the intimate in a very direct and highly personal manner. Frederik Peeters’s 2001 book *Pilules bleues* (Atrabile) addresses his romantic involvement with an HIV-positive woman and her young HIV-positive son. While each of these artists utilizes a different visual approach – Menu’s loose cartooning, Hartjes’s minimalist quasi-stick figures, Peeters’s highly symbolic figures within a traditional page design – the intent behind their projects bears a considerable degree of overlap. Indeed, the social and narrative concerns of contemporary European autobiographical cartooning have been codified, even across national borders.” (Beaty 2007 s. 147-148)

Franske David Beauchard (med kunstnernavnet David B.) ga ut *Epileptisk* (1996; på norsk 2007). “I denne selvbiografiske tegneserieromanen forteller David B. en gripende historie om livet sammen med storebroren som har epilepsi. Jean-

Christophes sykdom møtes med mye uforstand, og familien kommer i opposisjon til helsevesenet og det etablerte samfunnet. De oppsøker alternative bokollektiver og prøver ut forskjellige behandlingsformer – mange avarter av 70-tallets motkultur. Stadige forhåpninger og tilbakeslag tærer på familien. Erfaringene med brorens sykdom har stor innvirkning på Davids utvikling og de valgene han tar i livet, og ikke minst hvilken retning han går i som kunstner. Epileptisk er et hovedverk i moderne europeisk tegneseriekunst. Samspillet mellom den personlige fortellerstemmen og de vakre og uttrykksfulle tegningene gir den bredt anlagte historien en sjelden dybde. Den er preget av sterke metaforer og en imponerende ærlighet og menneskelighet.” (<http://www.norli.no/webapp/wcs/>; lesedato 03.02.17)

“Den franske avisen Le Monde skriver denne uken om “tegneseriens voksende imperium”. I artikkelen heter det at selvbiografiske tegneserier er noe av det mest salgbare på bokfronten for tiden. Fremst blant suksessene er *Fremtidens araber* [på norsk fra 2015], av fransk-syriske Riad Sattouf, en serie på fem bøker, hvorav tre hittil er gitt ut i Frankrike. To av dem er oversatt til norsk og utgitt av Minuskel forlag. Ifølge den franske utgiveren har bøkene solgt i millionopplag. Sattouf vokste opp i Syria og Libya og tegner sine egne barndomsopplevelser.” (*Morgenbladet* 16. – 22. desember 2016 s. 40)

Marta Breen og Jenny Jordahls *60 damer du skulle ha møtt* (2016) er “en norsk kvinnehistorie i tegneserieform. Der blir du kjent med folk som krigsreporter Lise Lindbæk, samepionér Elsa Laula Renberg, kommunist Ellisif Wessel og jazzsanger Radka Toneff.” (*Dagbladet* 17. september 2016 s. 47) “Marta Breen (forfatter) og Jenny Jordahl (illustratør) synes det var deprimerende å innse at historiene om mennesket i så stor grad blir fortalt med kvinner i en evig birolle. De har derfor laget sin egen historiebok – og det i tegneserieform! Her kan du bli kjent med fascinerende personligheter som krigsreporter Lise Lindbæk, presten Ingrid Bjerkås, [...] ostegründer Synnøve Finden og 56 andre gode kvinnfolk.” ([http://www.manifest.no/breen\\_jordahl-60-damer](http://www.manifest.no/breen_jordahl-60-damer); lesedato 12.12.16)

Alle artiklene og litteraturlista til hele leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>