

The Representation of the Female Self in Graphic Autobiographies through the Dynamics of Words and Pictures

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Texts and theories

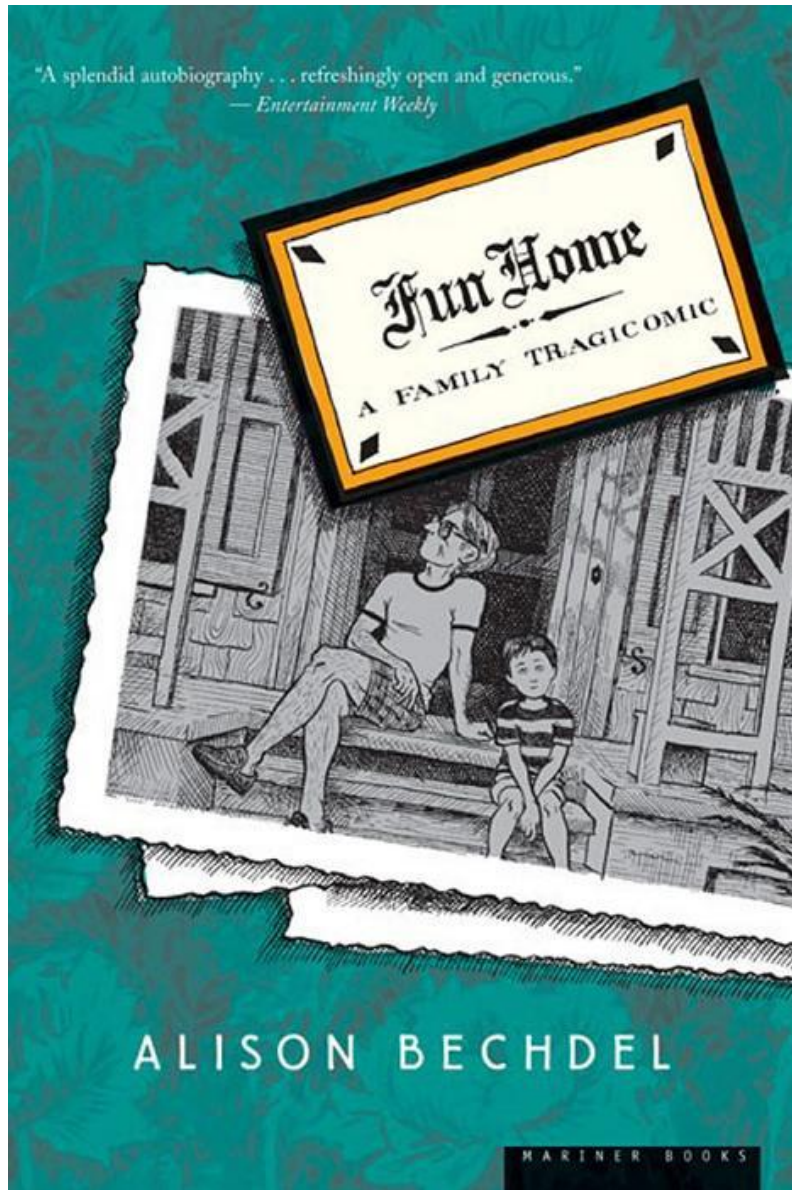
- traditional and feminist autobiographical theories (Georg Misch (1950), Georges Gusdorf (1956), Mary G. Mason (1980), Estelle C. Jelinek (1980, 1986), Domna C. Stanton (1984), Carolyn G. Heilbrun (1985), Sidonie Smith (1987, 1993), Bella Brodzki and Celeste Schenck (1988), Shari Benstock (1988, 1991), Susan Stanford Friedman (1988), Patricia Meyer Spacks (1988), Martine W. Brownley and Allison B. Kimmich (1999))
- graphic autobiographies:
 - Art Spiegelman's *Maus* (1973-1991)
 - Joe Sacco's *Palestine* (1993-2001)
 - Marjane Satrapi's *Persepolis* (2000-2003)
 - Alison Bechdel's *Fun Home* (2006)

The Relational and Individualistic Self

'Growing girls come to define themselves as continuous with others; their experience of self contains more flexible and permeable ego boundaries. Boys come to define themselves as more separate and distinct, with a greater sense of rigid ego boundaries and differentiation. The basic feminine sense of self is connected to the world, the basic masculine sense of self is separate ... Masculine personality, then, comes to be defined more in terms of denial of relation and connection ..., whereas feminine personality comes to include a fundamental definition of self in relationship'.

Nancy Chodorow

(cited in Susan Stanford Friedman 'Women's Autobiographical Selves: Theory and Practice' (1988), p. 41, my emphasis).



The relational self (Bechdel *Fun Home*, pp. 3&232)

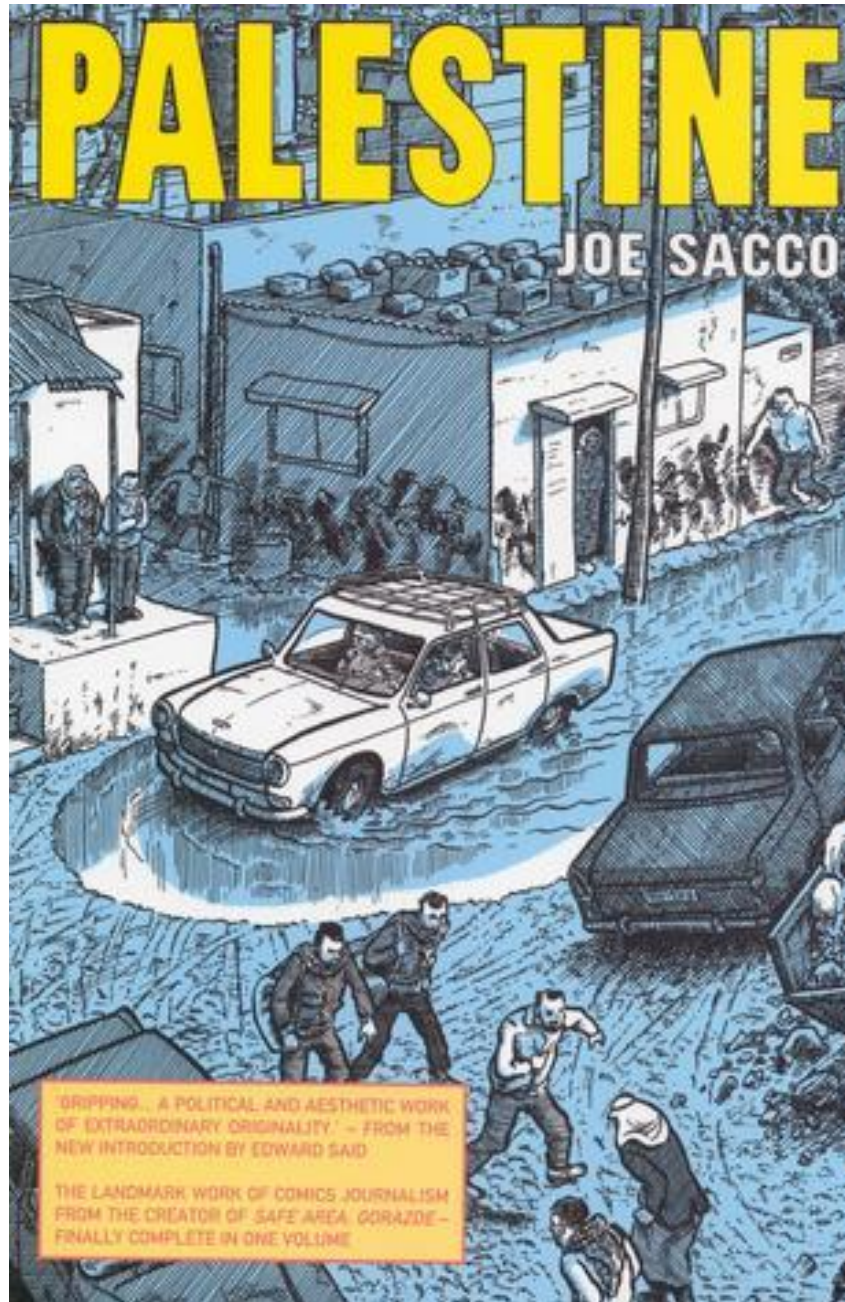
AS HE LAUNCHED ME, MY FULL WEIGHT WOULD FALL ON THE PIVOT POINT BETWEEN HIS FEET AND MY STOMACH.





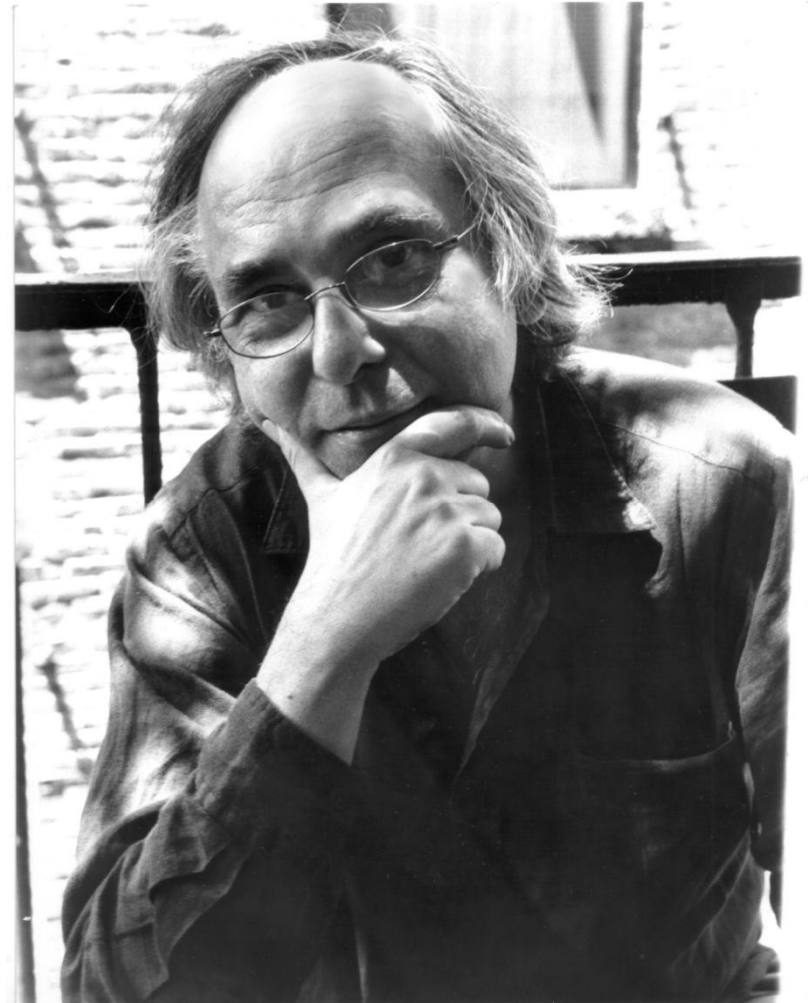
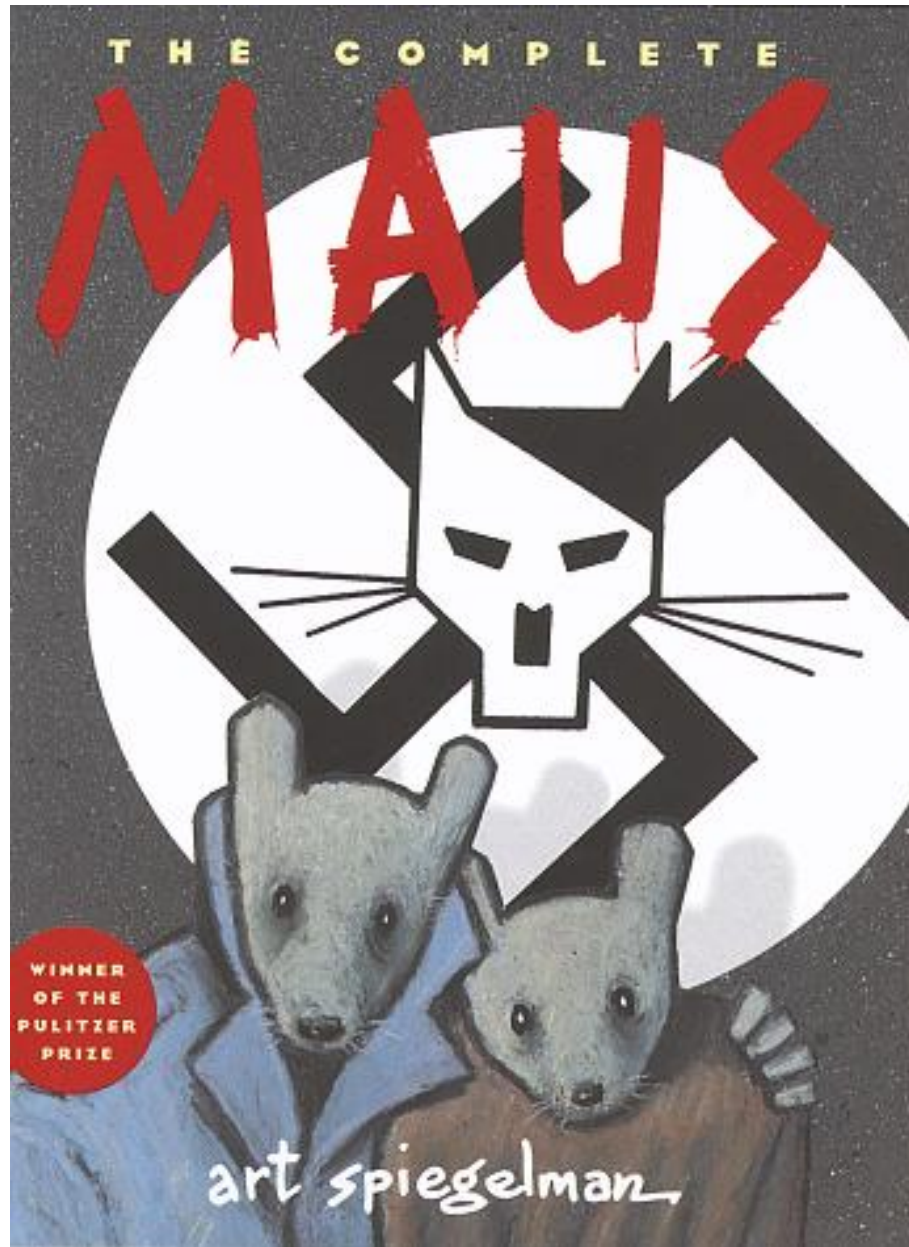
The relational self (Satrapi *Persepolis*, p. 161)





The distanced/individualistic self (Sacco *Palestine*, pp. 137&148)





The appropriative/distanced self (Spiegelman *Maus*, p. 201)

