



Stephanie Elizondo Griest highlights 100 special destinations and challenging activities — from diving for pearls in Bahrain to racing a camel, yak, or pony across Mongolia; to dancing with voodoo priestesses in Benin and urban cowboys in Texas; to taking a mud bath in a volcano off the coast of Colombia. Divided into such sections as “Places Where Women Made History,” “Places of Indulgence,” and “Places of Adventure,” this guidebook includes timely contact information, resources, and recommended reading. “Ten Tips For Wandering Women” features safety precautions plus pointers on haggling, packing, and staying parasite-free. Vivid portraits of free spirits like Frida Kahlo (“A tequila-slammng, dirty joke-telling smoker, this famous artist was bisexual and beautiful”) help travelers expand their experience.

*The Story of a Childhood* and *The Story of a Return* The intelligent and outspoken child of radical Marxists, and the great-granddaughter of Iran's last emperor, Satrapi bears witness to a childhood uniquely entwined with the history of her country. *Persepolis* paints an unforgettable portrait of daily life in Iran and of the bewildering contradictions between home life and public life. This is a beautiful and intimate story full of tragedy and humour - raw, honest and incredibly illuminating.

In this work, Jansen explores a recurring theme in writing by women: the dream of finding or creating a private and secluded retreat from the world of men. These imagined "women's worlds" may be very small, a single room, for example, but many women writers are much more ambitious, fantasizing about cities, even entire countries, created for and inhabited exclusively by women.

*Persepolis: The Story of a Childhood* Wise, funny, and heartbreaking, *Persepolis* is Marjane Satrapi's memoir of growing up in Iran during the Islamic Revolution. In powerful black-and-white comic strip images, Satrapi tells the story of her life in Tehran from ages six to fourteen, years that saw the overthrow of the Shah's regime, the triumph of the Islamic Revolution, and the devastating effects of war with Iraq. The intelligent and outspoken only child of committed Marxists and the great-granddaughter of one of Iran's last emperors, Marjane bears witness to a childhood uniquely entwined with the history of her country. *Persepolis* paints an unforgettable portrait of daily life in Iran and of the bewildering contradictions between home life and public life. Marjane's child's-eye view of dethroned emperors, state-sanctioned whippings, and heroes of the revolution allows us to learn as she does the history of this fascinating country and of her own extraordinary family. Intensely personal, profoundly political, and wholly original, *Persepolis* is at once a story of growing up and a reminder of the human cost of war and political repression. It shows how we carry on, with laughter and tears, in the face of absurdity. And, finally, it introduces us to an irresistible little girl with whom we cannot help but fall in love. *Persepolis 2: The Story of a Return* Here is the continuation of Marjane Satrapi's fascinating story. In 1984, Marjane flees fundamentalism and the war with Iraq to begin a new life in Vienna. Once there, she faces the trials of adolescence far from her friends and family, and while she soon carves out a place for herself among a group of fellow outsiders, she continues to struggle for a sense of belonging. Finding that she misses her home more than she can stand, Marjane returns to Iran after graduation. Her difficult homecoming forces her to confront the changes both she and her country have undergone in her absence and her shame at what she perceives as her failure in Austria. Marjane allows her past to weigh heavily on her until she finds some like-minded friends, falls in love, and begins studying art at a university. However, the repression and state-sanctioned chauvinism eventually lead her to question whether she can have a future in Iran. As funny and poignant as its predecessor, *Persepolis 2* is another clear-eyed and searing condemnation of the human cost of fundamentalism. In its depiction of the struggles of growing up—here compounded by Marjane's status as an outsider both abroad and at home—it is raw, honest, and incredibly illuminating.

*Aesthetic Apprehensions: Silences and Absences in False Familiarities* is a scholarly conversation about encounters between habitual customs of reading and seeing and their ruptures and ossifications. In closely connected discourses, the thirteen essays collected here set out to carefully probe the ways our aesthetic immersions are obfuscated by deep-seated epistemological and ideological apprehensions by focusing on how the tropology carried by silence, absence, and false familiarity crystallize to define the gaps that open up. As they figure in the subtitle of this volume, the tropes may seem straightforward enough, but a closer examination of their function in relation to social, cultural, and political assumptions and gestalts reveal troubling oversights. *Aesthetic Apprehensions* comes to name the attempt at capturing the outlier meanings residing in habituated receptions as well as the uneasy relations that result from aesthetic practices already in place, emphasizing the kinds of thresholds of sense and sensation which occasion rupture and creativity. Such, after all, is the promise of the threshold, of the liminal: to encourage our leap into otherness, for then to find ourselves and our sensing again, and anew in novel comprehensions.

Everyone has a story to tell. *Fearless Confessions* is a guidebook for people who want to take possession of their lives by putting their experiences down on paper—or in a Web site or e-book. Enhanced with illustrative examples from many different writers as well as writing exercises, this guide helps writers navigate a range of issues from craft to ethics to marketing and will be useful to both beginners and more accomplished writers. The rise of interest in memoir recognizes the power of the genre to move and affect not just individual readers but society at large. Sue William Silverman covers traditional writing topics such as metaphor, theme, plot, and voice and also includes chapters on trusting memory and cultivating the courage to tell one's truth in the face of forces—from family members to the media—who would prefer that people with inconvenient pasts and views remain silent. Silverman, an award-winning memoirist, draws upon her own personal and professional experience to provide an essential resource for transforming life into words that matter. *Fearless Confessions* is an atlas that contains maps to the remarkable places in each person's life that have yet to be explored.

In the twenty-first century, the field of comics studies has exploded. Scholarship on graphic novels, comic books, comic strips, webcomics, manga, and all forms of comic art has grown at a dizzying pace, with new publications, institutions, and courses springing up everywhere. The field crosses disciplinary and cultural borders and brings together myriad traditions. *Comics Studies: A Guidebook* offers a rich but concise introduction to this multifaceted field, authored by leading experts in multiple disciplines. It opens diverse entryways to comics studies, including history, form, audiences, genre, and cultural, industrial, and economic contexts. An invaluable one-stop resource for veteran and new comics scholars alike, this guidebook represents the state of the art in contemporary comics scholarship.

Explains the history and types of graphic novels and lists must-read ones and well-known illustrators.

In powerful black-and-white comic strip images, the author tells of her life in Tehran from ages 6 to 14, years that saw the overthrow of the Shah's regime, the triumph of the Islamic Revolution, and the devastating effects of war with Iraq.

In 26 conversations with 26 naysayers, this book is aimed at reflecting the spectrum of naysaying in Singapore's civil society. Each person is interviewed against the backdrop of his or her bookcase, putting front and centre a life of ideas and imagination. This is a book club for curious minds. "We need more naysayers... We need to create new formulas, which you can't until you attack and challenge every sacred cow." — Kishore Mahbubani, former dean of the Lee Kuan Yew School of Public Policy Featured: Tan Tarn How Constance Singam Tay Kheng Soon Yeoh Lam Keong Cherian George Claire Leow Remy Choo Zheng Xi Teo Soh Lung Thirunalan Sasitharan Jennifer Teo Dan Wong Chua Beng Huat Kirsten Han Filzah Sumartono Alex Au Martyn See June Chua William SW Lim M. Ravi Loo Zihan



counsel, as judges, or as bureaucrats in a globalized regulatory and socio-economic environment. While the main thrust is on the transnationalization of legal doctrine and legal theory, with a considerable contribution from and engagement with social sciences, the Handbook features numerous reflections on the relationship between transnational law and legal practice.

Autobiography has seen enormous expansions and challenges over the past decades. One of these expansions has been in comics, and it is an expansion that pushes back against any postmodern notion of the death of the author/subject, while also demanding new approaches from critics. *Drawing from Life: Memory and Subjectivity in Comic Art* is a collection of essays about autobiography, semiautobiography, fictionalized autobiography, memory, and self-narration in sequential art, or comics. Contributors come from a range of academic backgrounds including English, American studies, comparative literature, gender studies, art history, and cultural studies. The book engages with well-known figures such as Art Spiegelman, Marjane Satrapi, and Alison Bechdel; with cult-status figures such as Martin Vaughn James; and with lesser-known works by artists such as Frédéric Boilet. Negotiations between artist/writer/body and drawn/written/text raise questions of how comics construct identity, and are read and perceived, requiring a critical turn towards theorizing the comics' viewer. At stake in comic memoir and semi-autobiography is embodiment. Remembering a scene with the intent of rendering it in sequential art requires nonlinear thinking and engagement with physicality. Who was in the room and where? What was worn? Who spoke first? What images dominated the encounter? Did anybody smile? Man or mouse? Unhinged from the summary paragraph, the comics artist must confront the fact of the flesh, or the corporeal world, and they do so with fascinating results.

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