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Commemoration, modernism and self-identity in contemporary graphic memoir

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ABSTRACT

This essay focuses on two texts, Mary M. Talbot's and Bryan Talbot's *Dotter of her Father's Eyes* (2012) and Sarah Laing's *Mansfield and Me: A Graphic Memoir* (2016). Both texts are in a direct line of influence from modernist authors such as James Joyce and Katherine Mansfield, but also from an earlier appropriation of modernism to support a life narrative within the graphic novel form, Alison Bechdel's celebrated text *Fun Home: A Family Tragicomic* (2006). As I will show by responding to the critical background from both modernist studies and comics studies, these more recent graphic memoirs, which I term 'auto/biographics', use comparative memory to register historical changes between our generation and the modernist generation in order to fully develop their memory narratives. Talbot's and Laing's combination of words and images, memoir and biography, combine difficulties of identity and resemblance in hybrid forms that both seek to commemorate modernism as a historical period and attempt to render the ambiguities of memory through modernist techniques.

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Memory in the graphic memoir

The graphic memoirist Lynda Barry coined the term 'autobiofictionalography' in her graphic memoir, *One! Hundred! Demons!* (2002), and reflects on the second page, 'Is it autobiography if parts of it are not true? Is it fiction if parts of it are?'.[1] Scholarship on Barry's work places the whole of this fragmented memoir within the *künstlerroman* genre; Michael A. Chaney has pointed to the use of *mise en abyme* technique within this reflective self-portrait, as Barry is depicted in a mirror as she prepares the

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sketch which illustrates her questions.[2] The comics scholar Nancy Pedri elaborates what are personal questions for Barry into questions for her own critical practice: 'to what extent can one distinguish between fact and fiction in graphic memoir, and is it theoretically attractive to do so?'.[3] As a modernist scholar in 2023, I recognise Barry's and Pedri's questions to be a distinctly modernist set of inquiries: Barry's 2002 term is similar to Max Saunders's later, more influential 2010 term 'autobiografiction', which was coined to express 'that auto/biography can be read as fiction, and that fiction can be read as auto/biographical'.[4] It is curious to see a graphic memoirist (Barry), a comics scholar (Pedri) and a modernist scholar (Saunders) coming to the same recognition of how questions of memory and of artistry create new forms in which autobiography can be combined with fiction. In both Barry's and Saunders's case, the coining of a portmanteau neologism ('autobiofictionalography'/ 'autobiografiction') admits irresolvable difficulty but also represents infinite possibility; both Barry and Saunders also swerve simpler terms such as 'autographics' and 'autofiction' in trying to express all their conceptual difficulty on their surface.[5] It is noteworthy that these questions are shared between modernist scholars and comics studies critics of the graphic memoir: it is perhaps even more important that some graphic memoirists are using the cultural memory of modernism in order to explore and answer some of these questions. In this way, these comics authors differ from other contemporary writers, such as Ben Lerner, Siri Hustvedt and Rachel Cusk, who, similarly, self-consciously play with questions of fact and fiction without, as these authors do, using modernism as a transhistorical mode of identification to sponsor their enquiry. In fact, in the specific texts I will discuss in this article the image of the mirror discussed by Chaney in Barry becomes even more significant and metaphorically rich, as the author's self-reflection is sponsored by a comparison of their memories with the historical experiences of modernist creative figures who become a mirror image upon which self-actualisation is projected.

This article focuses on two texts, Mary M. Talbot's and Bryan Talbot's *Dotter of her Father's Eyes*, published by Jonathan Cape in 2012, and Sarah Laing's *Mansfield and Me: A Graphic Memoir*, published by Victoria University Press in New Zealand in 2016. Both texts are in a direct line of influence from modernist authors such as James Joyce and Katherine Mansfield, but also descend from an earlier appropriation of modernism to support a life narrative within the graphic novel form, Alison Bechdel's celebrated text *Fun Home: A Family Tragicomic* (2006). In their appropriation, as I will show, these authors create a dynamic and nuanced interpretation of modernism as both an institution and an event; at times Bechdel, the Talbots and Laing will celebrate and be inspired by modernism, at other times they will critique it (particularly in relation to gender politics)

and, finally, sometimes they will represent it neutrally as a part of literary history. These texts by the Talbots and Laing complicate further Barry's idea of 'autobiofictionalography' or Saunders's 'autobiografiction' by including nonfictional elements that compare the life, work and family connections of modernist authors with that of the graphic memoirist – in coining a term that described these two texts, I have adopted the term 'auto/biographics', which engages with the life-writing term 'auto/biography' and squares it with the term 'autographics' from comics studies.[6] One could also use the term 'relational graphic memoirs', which modifies Saunders's term 'relational memoirs' to describe early twenty-first-century 'voyages around one or more parent, sibling or friend' which he sees 'as developments of the experiments of the experiments in auto/biography of a century earlier'.[7] This term 'relational graphic memoirs' would exactly describe classic comics texts, including Bechdel's *Fun Home* or Art Spiegelman's *Maus,* in remembering significant family relationships; but these texts by the Talbots and Laing go further in explicitly choosing to remember and represent Lucia Joyce and Katherine Mansfield respectively, who are more present to the reader than any family member in the narrative. These graphic memoirs work to construct a chosen, perhaps even fully fictional, relation between their lives and those of their modernist interlocutors and feminist influences; for this article I will thus most often refer to these texts as 'auto/biographics'.

Comics scholars such as Pedri, Andrew J. Kunka and John Logan Schell have engaged with what Philippe Lejeune calls 'the autobiographical pact' or David Davies terms 'the fidelity constraint', in that readers of any graphic memoir assume that the author includes events that they remember as faithfully as possible.[8] But comics scholars tend to find that most graphic memoirs, by contrast, betray more of a fictive intent than many memoirs, expressing doubt about the reality of the self, even as they aim to record memory faithfully. This is part of their unique attraction as memory texts. As Logan Schell argues,

> [Graphic memoirs] complicate truth creation even more than [memoirs] through their recreation of past events in a selective, subjective, and artistically temporal space. […] Through the gaps provided by gutters on the page, authors may represent memories in the way they are perceived: cloudy, with certain aspects emphasized while others fade into the periphery.[9]

In the texts I am interested in exploring here by the Talbots and Laing, there is an even greater potential for comparison, self-reflexivity and awareness of divergence, because the text contests word and image in relation not just with their own memories, but also in relation to someone else's life story. These texts would be unusual even within the graphic memoir genre. And yet, as Philippe LeJeune reflects, these genres are more commonly blurred than

many biographers would admit: 'Identity is the real starting point of autobiography, resemblance the impossible horizon of biography'.[10]

In the twenty-first century, we have seen a shift in the popularity and canonical status of graphic novels and graphic memoirs and there is now, as Paul Williams argues, 'a broad social acceptance that graphic novels are equal in status to literary novels', visible in the form of 'the promotion of graphic novels without embarrassment or qualification by notable taste-making institutions', prizes and awards given to comics authors and the teaching of graphic texts in university literature departments alongside both canonical works and the latest contemporary fiction.[11] The popularity of the graphic memoir is supported by the coherence of the genre with the contemporary priorities of trade presses: Young Adult fiction, history and historical fiction, and life-writing. As García notes, the genres of autobiography and history were once considered the domain of "alternative" comics, but in bookstores these genres constitute the "dominant material"' for those buying graphic novels.[12]

The texts under consideration here thus fuse and combine these central aspects of the contemporary publishing industry through a focus on childhood experience, historical biography and on memoir as a form. However, they add to this popularity and marketability a more challenging focus on commemorating difficult modernist texts and authors, also fitting with the aim for the genre to achieve recognition as canonical.[13] This fits with a sense that the cultural memory of modernism is sustained primarily through literary taste-making institutions and, despite some critique of modernism in these auto/biographics, its prestige is generally maintained in the graphic memoir form, which gains cultural capital by engaging with it. Cultural memory is here used in ways explored by Jan Assmann, in particular with this form of memory being characterised by 'reflexivity', as the 'cultivation' of cultural memory 'serves to stabilize and convey that society's self-image'.[14] Assmann's examples tend to be wider and more metaphorical (proverbs, maxims, rituals), but in the case of my chosen texts this is literally true as the contemporary auto/biographics author uses a comparison with modernism to build up a stable sense of self. If Assmann argues that 'through its cultural heritage a society becomes visible to itself and to others', these texts explore how cultural memory can grant visibility for contemporary selves who are experiencing trauma and allow these authors to draw out a wider meaning for their experience in contemporary culture.[15] In so doing, the graphic memoir and auto/biographics genre, and its claims to cultural value, are also built up.

The association of graphic memoirs and modernism is formally appropriate given modernism's slant relationship with realism; just as with modernist fictional techniques for representing memory including fragmentation, abstraction and stream of consciousness, the techniques associated with

graphic memoir mean that 'Comics memoir occupies a space between the tension of reality and surreality, where truth is judged more by emotional authenticity than by mirrored empiricism' and which complicates 'the typical top-down relationship between the creator and the reader'.[16] Just as the active reader of modernism creates meaning through a choice to assemble what may initially appear to be fragments into an engaging narrative, so the reader of comics is engaged in 'constructing meaning over and through the space of the gutter', which represents a spatial and temporal dislocation that can only partially be narrated over by graphic memoirist.[17] Beyond the gutter, a self-reflexive mediation of memory usually emerges for the active reader in comparing the 'verbal track' (the narrative voice) with the 'visual track' (the way that memories are illustrated in comics): as I will show later, there may often be significant divergence between what the author's voice remembers and what the artist's hand represents.[18] The graphic memoirist thus allows the reader to explore and identify gaps between realism, surrealism and reality and offer multiple perspectives on memory; these techniques for representing memory in both canonical modernist texts and in contemporary auto/biographics create similarities with trauma narratives, as an active reader is empowered to reconstruct personal and historical trauma from gaps, ellipses, fragments and imperfect disclosures.[19]

Olga Michael argues that the graphic memoir form 'triggers readers' imagination by calling them to fill in the gaps emerging from the narrator's inability to fully capture her memories,' reflecting the gaps of traumatic memory and, more positively, 'investing the narrative and the autobiographical subject with plasticity'.[20] In my chosen memoirs by the Talbots and Laing, these material and formal aspects of the graphic memoir are doubly complicated in containing substantial nonfictional elements which the authors encourage us to question to a greater or lesser extent. The use of a modernist female interlocutor, such as Lucia Joyce or Katherine Mansfield, may add what comics critics term, with slight irony, 'authenticity'; even if the comparative relationships are taken to be fully formal or structural devices, they are authentic in the sense defined by Elisabeth El Refaie, as they are 'an interpretation of events as they are experienced by the artists, with aspects that are quite obviously and deliberately exaggerated, adopted or invented'.[21]

Modernism in the graphic memoir

This article will thus explore how readers of these graphic memoirs are enabled to use their existing cultural memory of modernism and of Lucia Joyce or Katherine Mansfield to enhance their understanding of the personal memories explored in these life narratives. Scholars of the graphic memoir

have argued that these texts are often used by female comics authors as a way of 'countering patriarchal formations of the female subject and visualizing feminist perspectives on childhood trauma'; here, similarly, we see a conscious choice by Talbot and Laing to remember first wave feminist modernists, their triumphs and failures, in contemporary auto/biographics.[22] In short, Mary Talbot and Sarah Laing mark their temporal distance from modernist women in various ways, but experience their creative identity and angst, as well as their fear of being crushed and silenced by personal trauma and patriarchal structures, as fundamentally similar. Before venturing further, it is important to address Bechdel's hugely influential and critically-studied graphic memoir as an influence on the Talbots and Laing. Bechdel positions modernist literature in a broad sense – including James Joyce in particular, but also Proust, Faulkner and Colette – as necessary to facilitate her life-story. Hillary L. Chute estimates that Bechdel reads or mentions fifty books in the graphic narrative, while her depiction of her father's reading adds at least twenty-two more titles to consideration; this intertextual reference to the canon has contributed to the text's own quickly established canonical status.[23] This canon of modernist literature has been produced for Bechdel firstly through her relationship with her father and secondly through her university education; finally, Bechdel begins to make this narrative of modernism her own through beginning the text that is *Fun Home*. All her previous engagements with modernism lead up to Bechdel making this tradition her own, primarily through making it speak directly to her personal experience as a contemporary queer artist. Bechdel uses these memories of modernism to tell a personal story of sexual and epistemological awakening, in which her own awareness of her queer sexuality is foreshadowed, and indeed overshadowed, by her father's struggles with his gay identity and by his mysterious death, which she conjectures to have been a suicide. Bechdel shows how her traumatic life experiences have led her to represent her memories in this way. This story is not told chronologically, but in seven chapters grouped around a central memory theme.

The graphic memoir borrows a Daedalus/Icarus motif from Joyce's example and makes it part of the work's deep structure; as Ariela Friedman reflects, 'artifice here refers to the life as well as the story; Bechdel evokes the tragic artifice and masquerade involved in her father's life as a closeted homosexual in the Midwest' and the trope 'allude[s] to her father's eventual suicide, and also figuring herself as Icarus undertaking a risky artistic and personal journey'.[24] Bechdel's first memory and the first text and image pairing are a splash page that hail her father Bruce as 'Old father, old artificer', using the final lines of Joyce's *A Portrait of the Artist as a Young Man* as a springboard for her memory, above a comics rendering of a real photo of the father in youth. The rest of the quotation, which Bechdel

swallows but which she might assume we know, 'Old father, old artificer, *stand me now and ever in good stead*', implicitly asks the father's blessing for her project.[25] Through the quotation Bechdel also appears to ask Joyce's blessing as a precursor, even though she does not treat either the father or Joyce reverentially; later we are shown her experience of reading Joyce in college, including versions of her hand written notes and drawings in the margins which show her frustrations with the text.[26] Bechdel has stated that her annotated and marked up copy of *Ulysses* was one starting point for *Fun Home* but that this active reading was also intended as a 'fuck you' to Joyce and to her father.[27]

Wrapping around the traumatic content at its heart, Bechdel's final pages also reference Joyce's work, giving the text a modernist circular structure. In terms of the journey of remembering Joyce that the text takes, as Friedman points out, Bechdel has turned from *A Portrait* to *Ulysses* and from individualistic rejection to the urge to reconcile.[28] Her antagonistic reading of Joyce has sparked a realisation of her own queer sexuality and of the pleasures of the layered narratives her father had originally merely forced upon her. In these final pages, in a chapter called 'The Anti-Hero's Journey', Bechdel reflects on her father's last letter, in which he does not quite come out to her, and finds an echo of Stephen Dedalus in *Ulysses*. Bechdel reproduces in one panel her father's letter, where he writes 'Taking sides is rather heroic, and I am not a hero. What is really worth it?'.[29] In the next panel, Bechdel narrates how she parses her father's claims about himself (and, implicitly, her own queer desire) through Joyce: 'It's exactly the disavowal Stephen Dedalus makes at the beginning of *Ulysses* – Joyce's nod to the novel's mock heroic method', reproducing the text of the 'Telemachus' episode, where Stephen says of Haines, 'I'm not a hero, however. If he stays on here I am off.'[30] Over the following panels of her childhood self swimming with her father, Bechdel goes on to tell a dissonant story of the fate of Joyce's own children; she narrates, backhandedly, over a comics version of the Joyce family portrait, 'And as long as we're likening *Ulysses* to a child, it fared much better than Joyce's actual children', captioning images of Giorgio as 'became an alcoholic' and of Lucia as 'went mad'.[31] But Bechdel finds both Joyce and Bruce to be powerful as spiritual fathers, despite their literal failings as parents. In the penultimate panel of the memoir, we see the truck that tragically killed her father, but in the final panel, Bechdel imagines her father still 'there to catch me when I leapt'; the child Bechdel, with qualities of both Daedalus and Icarus (just like Joyce's Stephen), is drawn leaping safely to her father from the diving board.[32] In so doing, Bechdel lays claim to a mature artistry sourced both in Joyce's and her father's legacy and asserts that she has overcome her traumatic memories and transmuted this legacy into her own myth; neither the father, nor Stephen, nor Joyce are heroic figures, but Bechdel implies that she

as the author of this *kunstlerroman* possesses her own heroism. As Friedman expresses it, 'through Bechdel we can also recover some of the shock of the new of modernism' in a narrative which expresses 'that graphic narratives are the queer bastard child of high modernism'.[33] As Meghan C. Fox has recently argued in responding to *Fun Home* as a 'metamodernist' text of queer futurity,

> The traces of the original (and the paternal) are still visible, but they were partially effaced to make room for the new. Bechdel follows *Ulysses* in her refusal to censor her narrative and in her commitment to telling an erotic truth, but by rewriting the myths of modernism, Bechdel creates space for contemporary queer subjects and openly queer narratives.[34]

I argue that for the past fifteen years Bechdel's text has been central to the way that modernism is remembered by contemporary comics authors and readers, as well as how it is commemorated in popular culture more broadly (for example, the memoir has also been adapted into a musical). While we may debate the general applicability of the term 'metamodernism' to modernist studies today, Fox outlines a cogent polarisation of modernism in contemporary graphic narrative: I would argue that in these graphic narratives, especially in Talbot and Laing discussed below, it is most likely that we are seeing a late modernism, rather than a meta-modernism, reflected in the choice of modernist authors as doubles and interlocutors.

Indeed, in analysing texts that follow on from Bechdel I find that graphic memoirs and auto/biographics are increasingly important for the survival of modernist techniques for representing memory, including fragmentation, association, stream of consciousness, realism and abstraction. It was thus important to acknowledge Bechdel as a starting point, but I will now focus on my key topic in this essay, the role of modernism in auto/biographics by the Talbots and Laing. In these later texts, the graphic memoirist goes beyond intertextuality and formal influence to directly compare and draw parallels between their life and that of a modernist creative figure. In Mary Talbot and Bryan Talbot's *Dotter of Her Father's Eyes*, Mary Talbot's narrative voice tells a story about how her relationship with her father compares to that of James Joyce and his daughter Lucia, illustrated by her husband Bryan, a comics author famous for his *Grandville* series. Caught up in the story of Lucia Joyce's life are cultural memories of important modernist milestones, including the development of her father's works and the publication of *Ulysses*, visits to the cinema to see Chaplin films, the premiere of George Antheil's *Ballet mechanique* in 1925 and the careers of Isadora Duncan and other modernist dance pioneers.[35] While *Dotter* is, like many recent graphic memoirs, inspired by the success of *Fun Home*, in another sense, Mary Talbot's claim to tell this story also began at her birth – her father

was the influential Joyce critic James Atherton, author of the 1959 classic *The Books at the Wake*. In the bibliography provided with the text, Talbot omits Atherton's books and instead features biographies by Ellmann, Maddox and Loeb Schloss and a small amount of critical scholarship, as well as works on dance.[36] As with Bechdel, however, the problematic father forms the generative ground of memory and their relationship structures this *kunstlerroman*, which encompasses both how Mary Talbot became an academic and, though to a lesser extent, how her husband Bryan became a comics author. As Tara Prescott reflects in a review in the *James Joyce Quarterly*, 'While *Dotter of Her Father's Eyes* does not offer the narrative complexity of *Fun Home* or the biographical detail [of Shloss's biography], it […] offers a little of both worlds'.[37]

Dotter of Her Father's Eyes begins with a similar sort of panel to that featured at the close of Bechdel's, reflecting on James Joyce's family history in relation to her own; within the narrative, in a sequence of panels present day Mary finds her father's identity card and remembers her 'cold mad feary father', quoting *Finnegans Wake*, while on the facing pages we see real photographs of her father's personal documents.[38] Present day Mary banters with difficulty with Bryan about the coincidence of its being both Joyce's birthday and groundhog day; we do not yet have access to her interiority through narrative captions, but her cartoon face looks strained and blank. In the next set of panels we see Mary on the train to university and her PhD studies, reading Carol Loeb Shloss's 2003 controversial and celebrated biography *Lucia Joyce: To Dance in the Wake*; the colour slips away into sepia panels as she begins to remember her childhood, while her narrative voice also begins here in captions: 'We weren't well off when I was small, but there was never a dull moment'.[39] After an initial run of reminiscence, we are returned to the present and full colour as Mary reflects with her university friends on her reading of Loeb Shloss's book; in dialogue bubbles her friends teasingly ask Mary if she is 'finding *parallels*?' with Lucia, given her parents were also named James and Nora, which Mary flippantly rejects: 'I bloody **hope** not! She spent most of her life in *mental institutions*'.[40] But the next page counters Mary's cruel dismissal of Lucia's claims with a splash page drawn more impressionistically and coloured in blue wash in which Bryan depicts the child Lucia with her aunt Eva based on a surviving archival photograph, accompanied by a more thoughtful caption from Mary ('Parallels with Lucia Joyce? We grew up in different eras. There were few careers for girls to aspire to in those days.'); after this, Lucia and Mary's narratives will be interwoven, albeit in quite distinct art styles, as they each attempt self-expression within a patriarchal culture.[41] Talbot remembers her father as a neglectful and somewhat abusive parent, contrasting this with what she depicts as the impact of Joyce's mix of indulgence and narcissism on Lucia; both of these patriarchal figures are shown to be guilty of prioritising their writing over their families. Indeed, a recurring scene in

which the father reacts angrily when called away from his typewriter to family dinner creates a powerful association of writing and education with patriarchal violence, even though Mary will eventually find her own way to study and to write; the 'TAP TAP TAP' sound of the typewriter comes to represent the father's emotional and sometimes physical abuse of his daughter.[42] In her overall approach to modernism, Talbot differs from Bechdel in centring a more minor female modernist figure in the form of Lucia Joyce, which allows her to do work of feminist recovery through auto/biographics: as a literary critic, Talbot's own publications are in this area, while two subsequent comics collaborations with Bryan are about neglected historical female figures.[43]

Sarah Laing's 2016 auto/biographic, *Mansfield and Me*, also chooses a female modernist writer for comparison to support her life narrative – in Laing's case this is the New Zealand modernist short story writer, Katherine Mansfield. As another *kunstlerroman*, Laing's work is perhaps more open in tone and content than either Bechdel or the Talbots, with less focus on trauma or parental figures. This shift in the kinds of stories the graphic memoir form might be used for perhaps reflects a generational movement (Talbot was born in 1954, Bechdel in 1960, Laing in 1973), as well as a geographical one to New Zealand as a more open and permissive society. Instead, Laing's memories feature childhood challenges, confusion about her sexuality, a brief move to America and eventually raising children, all structured by a feeling of living and writing in Mansfield's shadow. At 336 pages, Laing's auto/biographic is much longer than Talbot's 88 page memoir and is correspondingly more varied. There are fewer layers of mediation in Laing's text, as she does not appear to be constrained to reference to one particular biography of Mansfield, listing instead several different influences including Antony Alper's *The Life of Katherine Mansfield* (1980), Claire Tomalin's *Katherine Mansfield: A Secret Life* (1987) and Kathleen Jones's *Katherine Mansfield: The Story-Teller* (2010), while she is also able to draw on Mansfield's letters and personal papers where most of Lucia Joyce's archive is believed to be destroyed.[44] Laing is also able to draw her feelings more directly, rather than through the collaboration we saw with the Talbots. As Anna Jackson reflects in an essay comparing Laing's text to other recent commemorations of Mansfield, including in poetry by Helen Rickerby,

> the factual details of Mansfield's life are negotiated and arranged in relation to the concerns and history of Laing's own life, and in which Laing's style of ink-wash drawings always involves […] the interpretation and highlighting of details and the expression of emotion not only through the expressions and gestures of the characters she draws but in the emotion conveyed through the movement of lines on the page, the sweep of a brushstroke, the particularity of a closeup.[45]

When Laing reflects within the memoir on why she has chosen Mansfield, she describes her link as a longstanding fascination which she compares to adolescent crushes on celebrities, as well as the product of local and cultural connections within New Zealand that began with childhood visits to elderly family at York Bay;[46] beyond the memoir, in interviews, Laing as called Mansfield 'my inner critic manifested'.[47] Laing's relationship with modernism as an institution is more indebted to more popular forms of cultural memory than I have discussed so far, such as celebrity culture and tourism and is arguably more vibrant as a result. While illness is a feature of both narratives due to Mansfield's early death, Lucia's story in the Talbots' graphic memoir definitively ends with her mental illness, with a rapid telling of her institutionalisation and death, but instead Laing ensures that Mansfield remains very much alive throughout her narrative. Laing achieves this by associating Mansfield with a sense of place (for example, through depicting a school trip to the Katherine Mansfield birthplace): a full chapter, entitled 'I seen the little lamp', takes place beyond her account of the modernist author's death from tuberculosis.[48] In these auto/biographics, then, we see a varied attitude to the memory of modernism, which also shapes each author's attitude to memory and their ability to express and represent their experience.

Comparing memory in the 'Narrative Track' and the 'Visual Track'

In this section, I will discuss how personal memory and commemoration of modernism is featured in the form of these auto/biographics, in terms of the narrative and visual tracks of each text. As Williams has argued,

> In the interplay of presence (the hand-drawn line) and absence (gutters and margins), in the ability to juxtapose past-tense recitative with present-tense monstration (not to mention more profane mixtures of temporality, word, and image), autographics is a rich site to unpack the central contention of life-writing studies, that visual-verbal discourses do not represent a preformed self but, in the act of enunciation, construct both the subject depicted and the subject doing the depicting.[49]

Graphic memoirs written with modernism directly in mind often diverge from Davies' idea of a fidelity constraint defined in terms of chronological presentation, where:

> the author has included only the events she believes to have occurred, narrated as occurring in the order which she believes them to have occurred. We may term this the 'fidelity constraint'. To read a narrative as fiction, on the other hand, is to assume that the choices made in generating the narrative were not governed in the first instance by this constraint, but by some more general purpose in story-telling.[50]

As I have begun to explore, in the graphic memoirs I investigate here, the cultural memory of modernist texts may sponsor and facilitate a nonchronological presentation of the author's life narrative, full of false starts and loops back and Proustian moments. This nonchronological presentation is also, as I have touched on, a common feature of trauma narratives. At the same time, in these texts by the Talbots and Laing, the subjective, meandering life narrative runs on a parallel track with the cultural memory of a modernist figure whose story is mostly told in a much more chronological arrangement. The combination of a formal aesthetic toolbox and a set of character tropes familiar from literary biography allows authors to tell complex their own life narratives, but also occasionally risks flattening the lives of others.

As Julie McCormick Weng reflected in the *Feminist Formations* journal, this text 'offers a compelling and untraditional space for sharing autobiography and biography, and for presenting readers with a web of significant moments – or "epiphanies" in Joycean terms – pushed forward and interpreted through vivid visual expressions'; in so doing Weng highlights both the feminist achievements of the text and the formal techniques for representing memory that it borrows from modernism (here the epiphany technique).[51] As Robert Kusek has pointed out, and as I have begun to explore above, in *Dotter*, Mary and Lucia's lives are deeply interconnected: 'individual panels of images are not grouped in distinctive structural units (e.g. sections or chapters) but are organised as a single narrative in which the episodes concerning Joyce's daughter are constantly interwoven with those about the female offspring of his foremost scholar'.[52] However, while Kusek feels that the narratives are equally balanced, I argue that there is a more subtle uneven development to the work which gives primacy to Mary's memories and organising consciousness. Mary's life narrative begins on page 3, including jumps back and forward in time, sometimes within the same page spread; parallels with Lucia Joyce are sketched first on pages 15-16, as we have seen in the conversation with her peers at university, with Lucia's story proper commencing fully on page 37 and told sequentially until her institutionalisation and eventual death are told on page 84, while Mary's story continues for another 5 pages afterwards. Thus while the book is concerned with Mary's childhood, the story of Lucia Joyce is only told from her young adulthood onwards, as the Talbots represent the failure of her career as a dancer and the effect of her difficult relationship with her father and mother on her mental health. While time sometimes jumps forward in Lucia Joyce's story, it never moves backward, and anchors of specific modernist landmark events creates a sense of tragic inevitability, as she struggles toward and ultimately loses her independence and her career as a dancer amidst a rich backdrop of modernist creative achievement – as well as in parallel to Mary's later self-actualisation through children, marriage, education and writing. The Talbots thus show

Mary to be the core protagonist of the graphic narrative, and not Lucia Joyce, through the way that Mary's impressionistic memory has a shaping force.

In Laing's narrative, in contrast, we first encounter the protagonist Sarah and her double Katherine Mansfield at the same time in childhood and at the same location, the sea coast near Wellington, New Zealand, where they both spent summers. As Jackson unpacks,

> The first transition from autobiographical memoir to biographical account of Mansfield's life is presented as a kind of magical time-slip, in which the swimming child-self of Laing, drifting on the surface of the sea, transforms into the black bathing-suited Kathleen, Mansfield's child-self, drifting on the same sea that, as she swims deeper, loses its colour and becomes the black and white wash of the biography illustrations that follow.[53]

In this sense, Laing refuses the sense of temporal lag allowed in the Talbots' memoir, in which Mary's story was well-advanced before Lucia Joyce entered, by having the child Sarah and the child Mansfield develop in parallel; personal memory and the cultural commemoration of modernism are here valued more equally. Compared with the Talbots' text, Laing's memory narrative is generally told much more chronologically within both the autobiographical and the biographical material: the text will flashback where it is narratively effective to do so – when charting the development of Mansfield's eventually lethal tuberculosis, for example – but not usually in an impressionistic way. Instead, Laing adds narrative complexity by deciding when to slow down time, similarly to how Weng describes the epiphanic structure of Talbot. In an interview, Laing reflects, 'I had to figure out how to linger in the moments and be more cinematic'.[54] As previously discussed, both Laing's text and the Talbots' graphic memoir use colour techniques to convey temporal shifts, with the older narrative of modernism confined to variations of black and white. Laing's life story is further structured by intertextual reference to Mansfield's work – the graphic memoir is written in thirteen sections that take their title from either Mansfield's short stories or recognisable quotations from her work. Laing thus challenges chronology by centring Katherine Mansfield's creative achievement, illustrating scenes from Mansfield's short stories across her career more impressionistically across Laing's own life story – depicting Mansfield's short story 'Her First Ball', for example, in the middle of recounting Laing's own experience of not being invited to a dance.[55] Additionally, the fantastic presence of Katherine Mansfield occasionally appearing in Sarah Laing's own time also punctures the chronological presentation. For example, one of the key moments where Laing 'linger[s] in the moments and become[s] more cinematic' is in the final chapter of the memoir, 'I Seen the Little Lamp': here in his school a few streets from Mansfield's birthplace, Laing's son is playing with twigs and leaves and magically creates a space reminiscent of

Mansfield's story 'The Doll's House' with a tiny Mansfield and a symbolic lamp located inside: this fictional ending 'offers the perfect image for [a] concept of lyric time, with the tiny constructed interior space of Laing's son's model house expanded through a gaze sympathetic enough, enchanted and enchanting enough, to make room for the imagined figure of Mansfield'.[56] Laing's narrative thus implies that Mansfield's cultural memory has been powerful enough to now pass on to a new generation, here to her own child. While Atherton inadvertently passed on the story of modernism to Mary through trauma and neglect, as she pursues it to understand why she did not matter more to him, Laing has given Mansfield to her son by valuing the playful aspects of modernism.

In general, in the visual track of these auto/biographics the constant comparison of the life writing with nonfictional elements will mostly validate the memory content of the graphic memoir, but the comparison can sometimes also be destabilising of memory. The presence of complex modernist subjects included in these graphic memoirs ultimately serve to 'accentuate the workings of a creative mind' that selects and frames modernism as culturally and personally significant.[57] In drawing a cartoon image, Pedri argues that 'Everything represented is very overtly *as if*', in a way that is not fully realist, and which has a bearing on questions of representing fact and fiction in the graphic memoir.[58] The visual style of each graphic memoir in the form of comics is very similar in its representation of material from its author's life and its depiction of the life of modernist women, except for the role of colour in the graphic narrative to convey historical distance. In Talbot's graphic memoir, Mary's and Lucia's memories are drawn in a similar style, but the colour palette reflects the different function of memory in each narrative: Talbot's memories are in full colour for the present-day framing narrative and in sepia for her memories, with occasional bursts of colour reflecting especially vivid memories, such as Mary's memory of being given a penguin biscuit by her mother or of a fish tank in her father's office.[59] Lucia's story is 'dramatically drawn in cobalt, Chinese blue, and even the Aegean blue of *Ulysses*' reflecting its literary and historical contexts and prefiguring the sad end of this story in failure, oppression and mental illness.[60] Colour choices in Laing's text are usually more straightforward than in the Talbots', with Laing's life in full colour and Mansfield's life in black and white. Mansfield's life sometimes achieves colour when intense moments in her life are depicted – for example, where a red ribbon intensifies Mansfield's creative angst as she resolves to leave New Zealand for good[61] – or in rendering intense moments from her writing life in a coloured page where she shares a story idea with her competitor Virginia Woolf,[62] or in depicting her final illness where her bright blood from her tuberculosis is rendered.[63] As the narrative develops, as I have mentioned, Mansfield also often becomes a

direct interlocutor to Laing (we saw briefly how Laing sees her as an 'inner critic'), and here she is rendered in full-colour and often in contemporary clothing.[64] Mansfield is not empowered to pass metacommentary on the construction of the graphic memoir itself or its presentation of her story; instead she is repeatedly asked by Laing to comment on the younger writer's artistic development in general. For example, Mansfield, dressed in a biker jacket and fish-net tights, comments on early work by Laing and reflects critically, 'You have lots of ideas and energy, but where is the craft? Are you creating something new or replicating what's gone before?': this is in dialogue balloons, but Laing looks anxious in her self-portrait and does not respond in captions, a little silenced by this feedback. The narrative voice immediately swaps back to telling Mansfield's story and recounting her rivalry with Woolf in the next set of captions.[65] This fictional direct interaction is in contrast with the Talbots' text, where Lucia Joyce is an unknowing double and competitor for Mary.

In the case of *Dotter*, the collaboration between Mary as narrative voice and Bryan as visual artist adds further mediation – within the narrative Mary must explain her memories to Bryan as illustrator, so that he can draw them. Deliberate 'mistakes' are left in Bryan Talbot's drawings, so that Mary can criticise them and foreground this process; for example, we see her narrative voice note that 'NB' either Mary or her mother would never have been seen as depicted, or reflect on how her life strangely 'bursts into colour' when Bryan is depicting his part of the story and their courtship.[66] However, Talbot only includes these meta moments of reflection when discussing her own life, rather than considering the accuracy of her and Bryan's shared account of Lucia Joyce's life and the modernist setting in general. These playful meta moments thus show that Talbot's book is only conscious of a 'fidelity constraint' in relation to Mary's life. Outside the text, there may be some consciousness that Lucia Joyce's life is the topic of controversy, but both the verbal and visual track within the text remember her story more flatly.

Before closing, it is important to make a final point about how auto/biographics can reflect doubts about personal and cultural memory through the mediated photographs. As Pedri puts it, although 'we might expect photographs […] to provide a more factual, accurate visual rendition […] than the crafted cartoon images alongside which they work', we may actually find that 'photographic images can serve **not** to confirm that which is being related', as both the photographs and the cartoons 'induce an imagining' and produce doubt about perspective.[67] For example, while the narrative arc of *Dotter* aims to journey away from trauma and from the father towards the Talbots' own creative and personal achievements, we must acknowledge that the entire auto/biographic is enclosed within photographs of Mary's father's copy of *Finnegans Wake*, decorated with his notes and pressed

flowers. As Prescott reflects, for a modernist scholar this archival aspect may be one of the pleasures of the text:

> the reproduced pages of Atherton's copy [of the *Wake*], with its yellowed tape and frayed spine placed neatly over *Dotter*'s brand-new and intact binding, are among many examples of the playful overlapping of the real and the imagined that characterizes the story. […] They are pieces of paper tucked inside a book that is then reproduced and tucked inside another book, a tale within a tale within a tale, an exquisite set of Italian-Anglo-Irish nesting dolls painted in the likenesses of Lucia Joyce, Milly Bloom, Issy, and Talbot.[68]

Responding only to this set of photographs, we could question if the trauma associated with the father has been truly processed, perhaps even if he has been represented faithfully by the narrative voice. If emphasis is placed on these photographs then other ambiguities may be highlighted. Mary's narrative voice asserts her distance from her father and remembers his emotional abuse and, as previously discussed, this is represented in her recurring memory of the repeated dinner scenes in which her fear of the sound of his typewriter is vividly represented; but Bryan's illustrating comics captions always use a typewriter-style font to render Mary's narrative voice as she recounts her memories, in contrast with the spoken dialogue which uses a handwriting style within the dialogue bubbles. Mary may thus be more like her father than she realises, but it is unclear who is implying this due to the collaborative nature of the text. This sense of 'a tale within a tale within a tale' that Prescott identifies in relation to the *Wake* images allow us to see how some aspects of the father are implied to have gone untold: a series of panels towards the end of the book also reflects this, as at his funeral, to Mary's shock, his colleagues and former students remember her father completely differently as a kind and nurturing figure: her drawn face is alarmed, but her caption is more ironic and composed, 'My father worked his charm everywhere, it seems. Just very rarely at home'.[69]

There are also complexities in these texts' use of archival photographs of their nonfictional subjects. Another way that the fictionality of *Dotter* is shown through photographs is with regard to Lucia Joyce and this is entirely unsignalled by the narrative voice, but is visible to anyone who knows about her biography. As Julie McCormick Weng points out, the narrative consistently 'forgets' to render Lucia Joyce's eye condition strabismus, which was a fact of her life that we see in every surviving picture of her: 'While the project delivers through mesmerizing graphics, the visuals curiously exclude Lucia's well-documented strabismus. […] Omitting this unique part of Lucia's physical presence weakens the accuracy of her portrayal and the effect of her presence on the page and in the visual imagination'.[70] This is true even in pages that seek to render as directly as possible real surviving photographs of Lucia Joyce, as in the splash page of Lucia and Eva I have previously discussed. As

noticed by both McCormick Weng and Prescott, the Talbots have mostly reproduced photographic images drawn from Loeb Shloss in comics and are reflective on this within the visual track; for example, Bryan draws both Mary's cover of the book which has a picture of Lucia dancing, as well as featuring similar images within the narrative.[71] As Prescott reflects,

> For example, Shloss's book includes two images of Lucia dancing to Franz Schubert's "March Militaire" (164). In Bryan Talbot's hands, these images spring into life. He places four drawings of Lucia in a horizontal sequence, so that rather than frozen moments in time, the reader can clearly see how the dance would have looked on stage (63).[72]

While Bryan's panel representing these photographs has a cinematic quality, Mary's caption clashes a little in rendering a detail from a review which freezes the moment: 'This very remarkable artist – subtle and barbaric tout ensemble'.[73] In contrast, without the controversy surrounding Lucia Joyce's archive, Laing's auto/biographic will have had access to a wider range of surviving photographs of her subject and in the text she credits a specific historical image site Digital New Zealand and their set of images of Mansfield for helping her with her art.[74] But in contrast with the Talbots, when we examine the images in this archive, we find that Laing does not appear to straightforwardly reproduce any of these images in comics, in keeping with a more dynamic account of her subject, including allowing Mansfield to intervene directly in Laing's creative work.[75] Laing's visual representation of Mansfield looks distinctly like her, but does not seem to directly copy any photographs of her; Laing also draws several figures in the present day narrative with the same hairstyle and face shape as Mansfield, which may sometimes confuse readers, especially when the contemporary Mansfield sometimes appears near these scenes as well.[76] This similarity fits with Laing's wish to preserve aspects of Mansfield's legacy in the present as part of her effort of commemoration.

In general, despite the complexities discussed above, the artistic memory of modernist technique permits personal memory in these auto/biographics to be impressionistic and ambiguous, while the cultural memory of modernist lives may lose complexity and be sacrificed to the fidelity constraint. In these memoirs this flatness of voice and medium might point in either direction, to Lucia Joyce's and Katherine Mansfield's lives being treated as factual or, alternatively, as more fully fictional, with these modernist women simply a foil for contemporary women's self-realisation. Overall, though, it seems important that Pedri concludes that it is 'theoretically unattractive' within the graphic memoir genre 'to distinguish between fact and fiction', since their strengths in conveying a sense of truth rely on 'the foregrounding of the subjective viewpoints, memory filters, or emotive charges operative in the representation of self'.[77] Recent endeavours in autofiction by writers

like J. M. Coetzee, Rachel Cusk, Siri Hustvedt and Ben Lerner have recast life-writing as a mode for interrogating the limits of autobiographical forms, often engaging with the legacy of modernism in so doing. If anything, this tendency to self-questioning in relation to memory appears to be even more heightened in these new hybrid forms of contemporary auto/biographics, which explore the self in comparison with an Other who is a modernist figure. Both Talbot's text and Laing's, though to differing degrees, combine difficulties of identity and resemblance in hybrid forms that simultaneously remember life narratives and commemorate modernism.

Notes

1. Lynda Barry, *One! Hundred! Demons*!, Seattle: Sasquatch Books, 2002, n.pag.
2. Michael A. Chaney, 'Terrors of the Mirror and the Mise en Abyme of Graphic Novel Autobiography', *College Literature*, 38.3 (Summer 2011), pp. 21–43 (21-22).
3. Nancy Pedri, 'Graphic Memoir: Neither Fact Nor Fiction', in Daniel Stein and Jan-Noël Thon (eds), *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative* (Berlin: DeGruyter, 2013), pp. 127–53 (127).
4. Max Saunders, *Self Impression: Life-Writing, Autobiografiction & the Forms of Modern Literature* (Oxford: Oxford University Press, 2010), p. 7.
5. On autographics, see Paul Williams, 'Twenty-first-century Graphic Novels', *The US Graphic Novel* (Edinburgh: Edinburgh University Press, 2002), pp. 190-235. Sometimes the term 'graphic autofiction' is also used, as in Jenn Brandt, 'Art Spiegelman's In the Shadow of No Towers and the art of graphic autofiction', *Journal of Graphic Novels and Comics*, 5.1. (2014): pp. 70–8 and Olga Michael, 'Graphic Autofiction and the Visualization of Trauma in Lynda Barry and Phoebe Gloeckner's Graphic Memoirs', in Hywel Dix (ed.), *Autofiction in English, Palgrave Studies in Life-Writing* (Cham: Palgrave, 2018), pp. 105-24. On autofiction within modernist studies, see a recent update by Saunders, 'Autofiction, Autobiografiction, Autofabrication, and Heteronymity: Differentiating Versions of the Autobiographical', *Biography,* 43.4 (Fall 2020), pp. 763-80.
6. For a discussion of the value of auto/biography as a term within modernist studies, see Saunders, *Self Impression,* 6-8.
7. Saunders, *Self Impression,* 6.
8. Philippe Lejeune, 'The Autobiographical Pact', in Paul John Eakin (ed.), Katherine M. Leary (trans), *On Autobiography* (Minneapolis: University of Minnesota Press, 1989) and David Davies, *Aesthetics and Literature* (New York: Continuum, 2007), pp. 44-8. See Andrew J. Kunka, *Autobiographical Comics*, Bloomsbury Comics Studies, (London: Bloomsbury, 2017) and John Logan Schell 'This is who I am: hybridity and materiality in comics memoir', *The Oxford Handbook of Comic Book Studies* (New York: Oxford University Press, 2020).
9. Logan Schell, 'This is who I am: hybridity and materiality in comics memoir', 258-259.
10. Lejeune, 'The Autobiographical Pact', 24.

11. Williams, 'Twenty-first-century Graphic Novels', 200 and 190.
12. Williams, 'Twenty-first-century Graphic Novels', 205.
13. While Williams names several texts that combine and blend history and autobiography, including some co-authored texts such as writer Iverna Lockpez and artist Dean Haspiel's *Cuba: My Revolution* (2010), the texts discussed in this article have a unique focus on comparative memory in their choice of a historical figure who becomes a double for the self.
14. Jan Assmann and John Czaplicka, 'Collective Memory and Cultural Identity', *New German Critique*, 65 (Spring/Summer 1995), pp. 125–33 (132).
15. Assmann, 'Collective Memory and Cultural Identity', 133.
16. Logan Schell, 'This is who I am: hybridity and materiality in comics memoir', 260.
17. Hillary L. Chute, *Graphic Women: Life Narrative and Contemporary Comics* (New York: Columbia University Press, 2010), 9.
18. These terms are used in Pedri as well as more widely in comics studies. For more detail on the drawn image and the written voice, see Scott McCloud's *Understanding Comics* (1993), Simon Grennan's *A Theory of Narrative Drawing* (2017) and Paul Fisher Davies *Comics as Communication: A Functional Approach* (2019).
19. This view of modernism as closely linked to trauma narrative, though shared by the contemporary auto/biographics under consideration here, is already becoming somewhat dated, as recent trauma studies have explored a greater diversity of forms for traumatic experience, seeking to go beyond fragmentation. See, for example, Stef Craps and Lucy Bond, *Trauma* (Abingdon: Routledge, 2019), which deliberately aims to fully address new directions in trauma studies that 'deviate from the modernist aesthetic of fragmentation and discontinuity adherence to which as long been seen as a requirement for entry into the canon of valued trauma literature' (9).
20. Olga Michael, 'Graphic Autofiction and the Visualization of Trauma in Lynda Barry and Phoebe Gloeckner's Graphic Memoirs', in Hywel Dix (eds), *Autofiction in Englis*h, Palgrave Studies in Life-Writing (Cham: Palgrave, 2018), pp. 105–24 (112, 114).
21. Elisabeth El Refaie, 'Visual Modality Vs Authenticity: The Example of Autobiographical Comics', *Visual Studies*, 25.2. (2010), pp. 162–74 (171).
22. Michael, 'Graphic Autofiction', 109.
23. Chute, *Graphic Women*, 185.
24. Ariela Friedman, 'Drawing on Modernism in Alison Bechdel's *Fun Home*', *Journal of Modern Literature*, 32.4 (Summer 2009), pp. 125–40 (131).
25. Alison Bechdel, *Fun Home: A Family Tragicomic* (London: Jonathan Cape, 2006), 2. James Joyce, in Jeri Johnson (ed.), *A Portrait of the Artist as a Young Man*, (Oxford: Oxford University Press, 2000), 213, my italics.
26. Bechdel, *Fun Home*, 207-209.
27. Hillary Chute, 'Gothic Revival: Old father, old artificer: Tracing the roots of Alison Bechdel's exhilarating new tragicomic', *The Village Voice*, 4 July 2006, 1. This claim is also discussed in Ariela Friedman, 'Drawing on Modernism in Alison Bechdel's *Fun Home*', *Journal of Modern Literature*, 32.4 (Summer 2009), pp. 125–40 (127).
28. Friedman, 'Drawing on Modernism', 135.
29. Bechdel, *Fun Home*, 230.
30. Bechdel, *Fun Home,* 230

31. Bechdel, *Fun Home,* 231
32. Bechdel, *Fun Home,* 232.
33. Friedman, 'Drawing on Modernism', 138.
34. Meghan C. Fox, 'Alison Bechdel's *Fun Home*: Queer Futurity and the Metamodernist Memoir', *MFS Modern Fiction Studies*, 65.3 (2019), pp. 511–37 (533).
35. Talbots, *Dotter*, 40, 42, 43, 45.
36. Talbots, *Dotter*, 'Source books', n.pag.
37. Tara Prescott, 'Review of *Dotter of Her Father's Eyes*, by Mary M. and Bryan Talbot', *James Joyce Quarterly*, 50.3 (2013), pp. 907-11.
38. Mary and Bryan Talbot, *Dotter of Her Father's Eyes*, London: Jonathan Cape, 2012, 2-3.
39. Talbots, *Dotter*, 4.
40. Talbots, *Dotter*, 15, authors' bold and italics.
41. Talbots, *Dotter*, 16. The surviving real photograph of Lucia is held at Cornell and can be viewed as a digital image here: https://digital.library.cornell.edu/catalog/ss:544840 [accessed 1 May 2022].
42. Talbots, *Dotter*, 14, 25, 28.
43. Talbots, *Dotter*, 'Academic books by Mary M Talbot', n.pag.
44. Sarah Laing, 'Author's Note', *Mansfield and Me: A Graphic Memoir*, Wellington: Victoria University Press, 2012, n.pag.
45. Anna Jackson, 'A Life in Lines', *Journal of New Zealand Literatur*e, 38.2 (2020), pp. 120–37 (130).
46. Laing, *Mansfield and Me,* 2-12.
47. Jackson, 'A Life in Lines', 130.
48. Laing, *Mansfield and Me*, 62-5, 319-336.
49. Williams, 'Twenty-first-century Graphic Novels', 206, my bold.
50. David Davies, *Aesthetics and Literature* (New York: Continuum, 2007), 46.
51. Julie McCormick Weng, 'Review of *Dotter of Her Father's Eyes*, by Mary M. Talbot', *Feminist Formations*, 26.1 (2014), pp. 182-7.
52. Robert Kusek, 'Upheavals of Emotions, Madness of Form: Mary M. Talbot's and Bryan Talbot's Dotter of Her Father's Eyes and a Transdiegetised (Auto)-Biographical Commix', *Prague Journal of English Studies*, 4.1 (2015), pp. 107–21 (110).
53. Jackson, 'A Life in Lines', 128.
54. Laing quoted in Jackson, 'A Life in Lines', 133.
55. Laing, *Mansfield and Me*, 23-38.
56. Jackson, 'A Life in Lines', 133.
57. Pedri, 'Graphic Memoir', 139.
58. Pedri, 'Graphic Memoir', 139.
59. Talbots, *Dotter*, 12, 24.
60. Prescott, 'Review', 908-909.
61. Laing, *Mansfield and Me*, 48.
62. Laing, *Mansfield and Me*, 187.
63. Laing, *Mansfield and Me*, 197.
64. Laing, *Mansfield and Me*, 16, 181, 205, 325, 327.
65. Laing, *Mansfield and Me*, 181.
66. Talbots, *Dotter*, 13, 18, 60.
67. Pedri, 'Graphic Memoir, 137-8.
68. Prescott, 'Review', 908.
69. Talbots, Dotter, 86-7.

70. Weng, 'Review', 184-5.
71. Talbots, *Dotter*, 4
72. Prescott, 'Review', 909.
73. Talbots, *Dotter*, 63.
74. Laing, *Mansfield and Me*, 'Author's Note', n.pag.
75. Digital New Zealand, 'Katherine Mansfield: A DigitalNZ Story by PrideNZ', https://digitalnz.org/stories/5a05109412575707db000106 [accessed 23 April 2022].
76. See, for example, drawings of Laing's friend on page 60, or the New Zealand premier on page 287.
77. Pedri, 'Graphic Memoir', 148.

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