Effacing The Victim; Inscribing The Self: Reading Incest, Traumatic Memory and Comics in Debbie Drechsler's Autography, *Daddy's Girl*

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The genre of autobiographical comics finds its roots in the underground comix[1] movement in America of the 1970s. It was a time when stories, mostly subversive, and often sexually explicit, were first being produced in the comics form. These stories were mostly based on their authors' personal experiences, either relating to their memories of childhood trauma—caused by domestic violence, sexual abuse, the war—or their experiences of growing up as a peripheral person, unable to effectively weave themselves into the social fabric. This progression opened a new opportunity, of *writing about the self,* to a new group of individuals, who in turn challenged and then consequently transformed, the traditional (and sometimes conservative) notion about the autobiographical genre as being focused on the lives of "great men". I use the word men quite consciously here as there were very few women comics writers who managed to both produce and publish their work in the "aboveground", mainstream tradition, until finally, when they forayed into the underground. The comics genre, as such, has a long history that is rooted in protest: a history that has always aimed at disrupting the veneer of politeness and propriety donned by the human society; and these authors (of the underground comix revolution), including the one we are about to discuss, with their controversial yet brave life narratives, have kept this tradition of protest alive.

Published in the book form[2] in the year 1995, *Daddy's Girl* by Debbie Drechsler is a work of autographical fiction[3] that deals with

the issue of a girl's sexual abuse at the hands of her own father and the concomitant trauma arising out of it. The diegesis, composed as a collection of short stories, revolves around the life of an adolescent girl called Lily, who is haunted by her father's abusive character, and who shares an uneasy (and sometimes cold) relationship with her mother. The problematic childhood that Lily experiences informs most of her actions throughout the course of the narrative, especially her attitude towards others and her low self-esteem. These experiences of childhood trauma are narrated to us by the protagonist's adult self (which is the author herself). What is interesting about *Daddy's Girl* is the manner in which it exploits the graphic vocabulary of the comics format (the panels, the gutters, the image-word juxtaposition) in order to delineate its child protagonist's complicated and traumatized state of mind. *Daddy's Girl,* as such, becomes an important autographical text because it theorizes sexual abuse, traumatic memory and comics.

FRAGMENTATION: THE NARRATIVE VOICE, TRAUMA, AND THE DUAL SELF

Daddy's Girl follows a self-reflexive mode of narration in the sense that it graphically presents a tension between the two voices that relate the stories. One of these two voices belongs to the child subject Lily, the protagonist of the story, and the other is that of the author, Drechsler herself, that comments on and interprets Lily's every thought and action. On being asked whether *Daddy's Girl* was a semi-autobiographical work and whether she considered Lily as her literary alter-ego, Drechsler replied, saying:

> Lily is definitely my (young) literary alter-ego. I started out planning to write the whole truth and nothing but the truth but discovered that good storytelling and truth didn't get along very well, so I embellished and lied and basically created fiction from my life. I'm not sure what semi-autobiographical

> means but what I ended up striving for was to convey the emotional landscape that I wandered through as a child and used whatever devices I felt I needed to do that.[4]

The above statement sheds light on at least two, if not more, attributes that are intrinsic to the understanding and appreciation of this work: first, that Lily is the author's literary alter-ego; and second, that *Daddy's Girl* is a partly fictionalized story based on the author's own childhood. Drechsler admits that "good storytelling and truth don't get along very well"[5] which implies that there is an element of constructedness in her narrative which is quite meditated. The dual narrative voice of these stories, therefore, can be read as a technique employed by the author to underscore the inconsistency of human identity; to point out that there is no unified self; and that it is our experiences that define our being.

In other words, Drechsler quite deliberately creates a rift in the narrative voice of the stories to put across this contention that identities, especially the identities of children who have experienced trauma (in the form of sexual abuse or otherwise), are essentially fragmentary and need recomposition. Children subjected to abuse suffer from a sense of internal fragmentation caused by trauma arising out of their previous memories. Their traumatic experiences become unforgettable and haunt them for the rest of their lives. Their memories are composed of events that they do not want to remember, but they are helpless because they cannot forget them. As such, they suffer from a sort of duality of identity. Their past casts an everlasting shadow on their present self. Critic and author, Hillary Chute, in her book *Graphic Women*, calls this phenomenon (where an individual's desire to forget, is followed by their inability to forget a particular event), "the paradox of traumatic memory".[6] She says that the "seeming paradox of traumatic memory"[7] is that that "people forget trauma but do not forget it enough"[8] and "(while these memories may no longer be verbal, they yet drive

behavior.)"[9] And, in the very same section, prior to the above comment, recalling Seyla Benhabib's concept of selfhood in order to comment on cartoonist Linda Barry's work(s), she writes:

> "Barry's work is about a process: of remembering, of re-constructing, of narrativizing; in this sense it recalls Seyla Benhabib's concept of selfhood and the constitutive role of narrative in which "making sense" involves—in opposition to beginning, unfolding, ending—the "psychodynamic capacity to go on, to retell, to remember, to reconfigure."[10]

The above comment, I believe (although made in the context of Barry's works), is applicable to Drechsler's work as well, because *Daddy's Girl* too, with its assortment of textured images and words, is about a process of collection, condensation and renarrativization of memories. What I am trying to argue here is that *Daddy's Girl* is not just a simple recollection of Drechsler's childhood memories of trauma, it is also a renarrativization or reconfiguration of those memories. As a child, Drechsler lacked the strength (and the maturity) to deal with the abusive environment that she grew up in. She was raised in a familial setup where she found herself uncomfortable, trying to share her feelings with the other members of her family. Lily too, shares a similar situation in the book. She shares a cold relationship with her mother and her siblings as well. In the very first chapter of the collection, titled "Visitors in The Night", we find Lily asking for help after her father compels her into a fellatio. "Pearl? Are you awake? Huh? Pearl?"[11] she keeps asking her sister who shares the room with her but fails to acquire any response—let alone help—from her sister. Later in the night, feeling unheard, she quietly sneaks into their kitchen and overeats cookies to cut out the taste of her "daddy's [y]ucky junk".[12] And what follows is an overtly emotional episode where we find the lonely Lily corresponding with the owl shaped jar in which she hides her cookies. Her speech is

contained in a thought bubble which reads "Thankyou, Mr. Owl man, you're my only friend in the whole world."[13] Again, a few hours later, when Lily feels quite restless while attempting to sleep, she is depicted saying "Mommy! Someone! Help me! Help?"[14] And there's nobody who hears her or comes to her rescue except for a few astral projections. Her conversations with inanimate objects (the jar and the specters) reveal the fact that Lily has literally no one to talk to, not even her mother or sister for that matter. Drechsler must have had similar experiences as a child; she too must have been unheard; must have been denied a voice. And perhaps, this is the reason why she created a narrative out of her traumatic experiences, which she

Fig.1 "Visitors in the Night". From Daddy's Girl. (By Debbie Drechsler. Canada: Fantagraphics Books,1995,3.) Copyright © Debbie Drechsler. Courtesy of Fantagraphics Books.

could never share as a child. As such, these stories can possibly be read as the author's attempt to reclaim her voice; to create a space for relating her traumatic experiences; to collect the fragmented memories of her past and 'reconfigure' herself.

MATERIALIZING MEMORY: STYLE AND THE COMICS FORM[15]

> "What else than a natural and mighty palimpsest is the human brain? Such a palimpsest is my brain; such a palimpsest, oh reader! is yours. Everlasting layers of ideas, images, feelings, have fallen upon your brain softly as light. Each succession has seemed to bury all that went before. And yet, in reality, not one has been extinguished."[16]
>
> —Thomas De Quincey

Thomas De Quincey, the renowned essayist and critic of the 19th century, in his famous essay "The Palimpsest of the Human Brain", compared the human mind to a palimpsest. A palimpsest, put simply, is a piece of parchment on which writings have been replaced repeatedly but not effaced. The human mind, says De Quincey, is like a palimpsest marked repeatedly by our memories, but in a manner such that its previous inscriptions are not expunged. It is interesting that De Quincey includes the word "images" among the list of other words that he uses to describe human memory. Memories, especially traumatic memories, get recorded or rather inscribed on our brain in the form of fragmentary images and remain stored there, deep within our psyche, unless they are reproduced, quite magically, on being triggered or recalled.

This analogy between the graphic/visual nature of memories (especially traumatic ones) and the comics form is something that author Elizabeth El Rafaie explores in her book *Autobiographical Comics*. El Rafaie draws a parallel between comics and the "life writing" tradition to enunciate certain structural and conceptual

similarities underlying both these genres. Following author Timothy Dow Adams'[17] line of thought, El Rafaie claims that the ancient Greek word "graphe" (often suffixed behind the words 'auto' and 'bio' to form autobiography and biography respectively to suggest unique yet differentiated ways of self-expression) is "more accurately translated by *marking* than by *writing*".[18] As such, she analyzes the definition of the term "graphy" (from "graphe") and revises it to include the aspect of visualization within the scope of its definition. In this process, El Rafaie establishes a link between the tradition of "life writing" (a tradition which relies, quite heavily, on the role of memory) and comics (a form which uses both images and words as modes of expression). Put simply, the visual–verbal vocabulary of comics mirrors the compositional structure of memory (since memories are composed of both words and images) and as such comics becomes a suitable medium of articulation for narratives that explore the inner workings of the human mind.

To carry this argument further, critic and author Hillary Chute—recounting psychiatrist and researcher Lenore Terr—writes:

> Traumatic memory tends to be more fragmentary and condensed than regular memory—a good description of the basic form of comics. And "we remember terrible events with a marked spatial sense" while temporal perspective (sequencing, causality) is often lost in trauma. "Memories of our placement in space are among the best entry points we have to our old memories," Terr emphasizes. "We can literally map out on paper or mentally follow our childhood selves". Comics is deeply relevant for this mapping: authors are able to put their child bodies in space on the page. The basic structural form of comics—which replicates the structure of traumatic memory with its fragmentation, condensation, and placements of elements in space—is able to express the movement of memory.[19]

What Chute is trying to put across in the above passage is simply this, that comics, owing to its graphic form, is functionally more adept at communicating traumatic memories. Its basic structural elements, like the panels, the gutters and its visual–verbal register become important tools to the author when it comes to creating an innovative and effective diegesis based on traumatic human memories.

Comics, is inherently, an elliptical form. A traditional comics page primarily comprises two elements: panels and gutters. Panels are frames that contain the images and/or the words comprising the story. In other words, panels deal with all that is visible on the page. Gutters—the blank space separating the panels on a page—on the other hand, deal with the silences. Drechsler exploits this in-built elliptical template of comics to both replicate the elliptical nature of traumatic memories and to visually materialize it.

Daddy's Girl is an interesting comics text because it temporalizes the notion of space in order to highlight the structural similarities between comics and traumatic memories; and spatializes the notion of time to graphically represent the impact of trauma on its author's state of mind. *Daddy's Girl* spatializes time by tracing its narrator's memories on to its pages thereby giving them a visual dimension. The juxtaposition of the panels against the gutters creates a ruffling effect on the previously blank page thereby making it fragmented and discontinuous. Traumatic memory (as explained by Chute above) embodies a similar structure. It is highly fragmented and discontinuous (unlike episodic memory that is rather smooth and continuous). Additionally, the comics page follows its own natural pace of movement. The existence of gutters (also known as pauses or spaces of silence) in between the narrative frames, rupture or rather modulate the speed of the reader. The comics text has a rhythm and a fluidity that is characteristically its own; which is not very different from the motion and rhythm that characterizes traumatic memory. Explaining this compositional rhythm of comics books, critic Laura

R. Micciche writes:

> The way our eyes move across the page of a comicbook—indeed, the way we come to comprehend the story—is best described as fluid and organic. Comicbooks invite layered readings; one can scan the pictures and discern much of the narrative before even reading the words, then, slow down the reading experience by beckoning us to read them even if we understand the movement of the story through pictures. And the words make us return to the pictures, reading them differently than we did at the first glance, reading them through the specificity that the words give them. There is a recursive quality to reading comics—we read and reread, absorbing new details each time and comprehending the significance of a page, for instance, only after the words and pictures in each panel have sunk in.[20]

Daddy's Girl uses this inherent rhythm and fluidity of the comics form to represent the punctured state of its narrator's mind. The organic movement/flow of *Daddy's Girl* parallels the unrestrained and fragmentary nature of its narrator's traumatized memories.

Again, *Daddy's Girl* defines space in temporal terms by literally converting its panels and gutters into moments of "lived time". I use the phrase "lived time"[21] in the sense Eugène Minkowski, the famous French psychiatrist used it. Influenced by Henri Bergson's philosophies on 'internal time', Minkowski argued that people suffering from schizophrenia (or trauma) exhibit a disconnect with reality. Their minds tend to exhibit a poor and degenerated sense of cognitive and affective responses, and as such they find themselves cut off from the temporal and spatial realities of the world. And thus, more often than not, they perceive time as a distorted or warped phenomenon.

The panels and gutters in *Daddy's Girl* represent time as it exists in their narrator's head. Drechsler, quite innovatively, uses the comics panel to palimpsest two different temporalities upon each other.[22] She uses a single panel to depict two distinct time frames (her past and her present) which is quite a nuanced way of thinking about the function of panels (in comics), which traditionally dealt with a single temporal register. As such, almost every panel in *Daddy's Girl*, becomes a moment out of its narrator's "lived time." In addition to this, the gutters too, in *Daddy's Girl,* function in the same way that time does. Drechsler uses the gutters to depict the way time folds and unfolds itself. There are places in the text, where the gutters follow the movement of real time, and then there are moments, where time slows down in between two panels, expanding itself. Explaining this aspect, of time slowing down in between the panels of *Daddy's Girl,* Laura R. Micciche writes:

> While Lily tells us that the sexual encounter with her father "took forever", the next panel jumps to a later moment where the father is buckling his pants and handing Lily her nightie. The reader only understands "forever" because of the word itself, not because we are able to see the actual encounter happening over an extended period of time. In real time it takes no longer to move between these two panels than it does between any other two. Any sense of real time is lost, making Lily's perception of "forever" more real than "the real". The reader understands that the sexual encounter did not actually "take forever," but that, for Lily, it felt like it did.[23]

The gutters too, then, in *Daddy's Girl* become embodiments of the narrator's "lived time".

Daddy's Girl is an artistically dense text. It's packed with details, not just structural or thematic but also stylistic. The child-like

drawings composed in black and white; their expressionistic texture; and the use of handwritten text in *Daddy's Girl* are highly telling of its author's artistic vision. Drechsler, quite efficiently, manages to marry the artistic style used in these stories with their content. Her style is in keeping with the underground tradition of appropriation. She follows the traditional "funnies" style of the doing cartoons, which was earlier meant for children, and exploits it—like most of the underground women writers—to narrate a story, as sensitive and controversial as child abuse. Joseph Witek, in his *Comic Modes: Caricature and Illustration in the Crumb Family's Dirty Laundry*, writes:

Fig 2. "Marwin". From *Daddy's Girl*. (By Debbie Drechsler. Canada: Fantagraphics Books,1995,13.) Copyright © Debbie Drechsler. Courtesy of Fantagraphics Books.

> As the name "underground suggests, intentional violation of societal taboos was central to the ideology of the comics movement, and in the undergrounds the drawing style previously identified with innocuous comics for kids became the preferred mode for the unrestrained depiction of sex, violence, and political rebellion. By exploiting the expressive potential latent in the symbolic mode, the underground cartoonists reconnected the style to its roots in social and political satire.[24]

Debbie Drechsler, belonging to the underground tradition, did not refrain from using the rebellious style and instead combined it with an expressionistic method of shading to give the text its potent claustrophobic texture. Expressionism as a movement began in the twentieth century and aimed at giving form to the subjective—and often inexpressible—realities of the human mind. Drechsler, in *Daddy's Girl*, uses the swaying and swirling lines, popularized by the expressionists, to reveal the distorted inner state of her protagonist's mind. The exaggeratedly executed sketches, packed with minute details, bring Lily's claustrophobic inner world to life; and make explicit, the impact of trauma on Lily's mind. Additionally, the absistence from the use of colors in her drawings, reveals the intensity of the impact that trauma has had on the protagonist's life, and most importantly, on her perception of the world. The use of black and white sketches only, underscores the fact that her memories of childhood trauma, have sucked the colors out of Lily's life.

This brings us to yet another important aspect of Drechsler's style: the use of handwritten text. The text of *Daddy's Girl*—sometimes qwerty, sometimes cursive, sometimes bold, and sometimes a mixture of all these compositional styles—is mostly handwritten. Apart from rendering a personal touch to the narrative, the use of handwriting in the text makes the work more reliable. The handwritten text brings the work closer to the form of journal/ diary writing, both of which

are highly autobiographical. Elaborating on the use of handwritten text in comics, Hillary Chute writes: "There is an intimacy to reading handwritten marks on the printed page, an intimacy that works in tandem with the sometimes visceral effects of presenting private images."[25] The use of the author's handwriting, alongside the drawings, adds veracity to the stories that the book contains; it also modulates the manner in which its audience envisions and perceives them. The handcrafted words appear as images on the page and slow down the process of reading the narrative, thereby eliciting its readers' attention. This slowing down of the reading process leads to the formation of a more informed and, consequently, a more discerning reader, who would eventually testify to the protagonist's trauma and empathize with it.

CREATING WITNESS: POLITICIZING INCEST THROUGH VISUALIZATION

Daddy's Girl—although it depicts its protagonist, Lily, and by extension of meaning, women, as victims of rape and sexual abuse—works in the direction of effacing the stigma that is inscribed on women's bodies post their abuse. It not only exposes the violence inscribed on women's bodies (and on their psyche as well) in the form of sexual abuse but also politicizes it by creating a material, cultural document—a witness—out of it. And the comics format of *Daddy's Girl* facilitates this act of creating witness, through visualizing both the act of incest and the traumatic memories that follow it.[26]

Drucilla Cornell, in her book *The Imaginary Domain*, writes:

> "... in the case of those of us who are designated as women, their sexual imago is both encoded and symbolically enforced so as to split women off from themselves as sexual objects and to re-impose the persona we associate with conventional femininity."[27]

Conventional femininity, as Cornell puts it, produces and preserves women as "pure" and "chaste" beings. It prizes women's virginity and views it as an essential component of their female identity. Elaborating on this notion of conventional femininity, Cornell writes:

> This splitting off [of women from their sexuality] marks a woman as her "sex" and thus rips her away from her identification

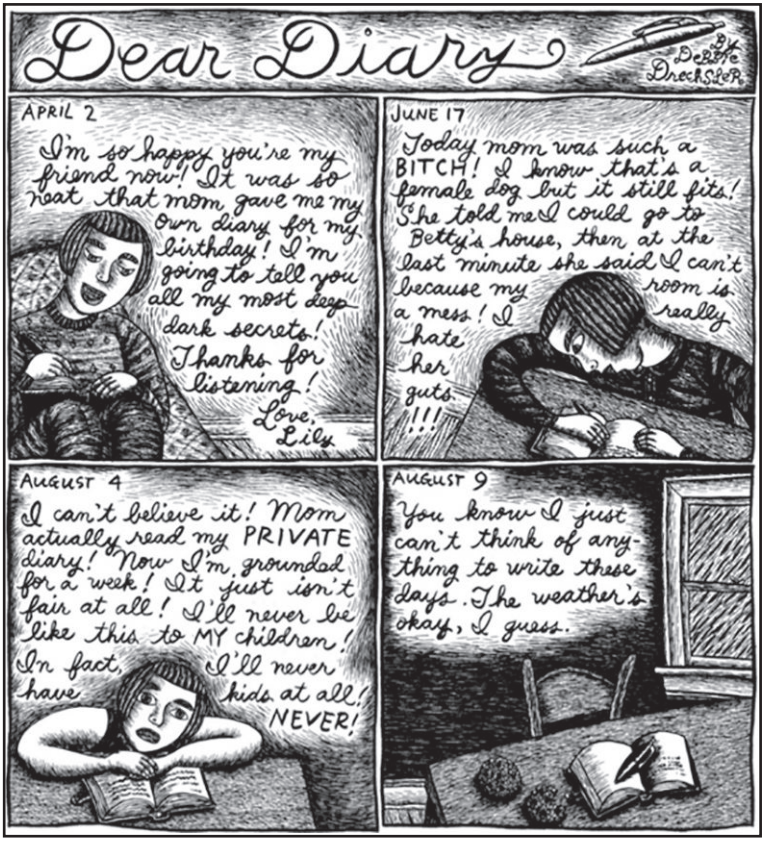

Fig 3. The use of handwriting in the text, "Dear Diary" from *Daddy's Girl* (By Debbie Drechsler. Canada: Fantagraphics Books,1995,10.) Copyright © Debbie Drechsler. Courtesy of Fantagraphics Books.

> of herself as a woman *and* as a person beyond the persona or masquerade of femininity. "The wound of femininity" is one way to describe this ripping apart of one's sex and sexual persona away from any affirmation of oneself as a person with power and creativity. "*Vive la difference*" too often translates as: "Let women remain within the stereotyped characteristics of the masquerade of femininity." . . . These [psychological] and symbolic underpinnings [of conventional femininity] shape our reality to the extent that we are unable to truly envision the feminine as anything other than this persona of femininity.[28]

The mutilation of women's bodies through rape or sexual violence is what Cornell refers to as "the wound of femininity". It is important to note in this context that sexual abuse or rape is not just a physical act. The act, carries, along with itself, a succession of emotional and psychological implications. It results in a person's dissociation from his/ her feelings, thoughts and memories. It takes a woman's identity away from her.

This "wound of femininity" is what Lily suffers from in the book, *Daddy's Girl*. The sense of guilt and shame that characterizes Lily's personality is best delineated through the story titled "Daddy Knows Best." The chapter opens with Lily's father entering her room while Lily prepares herself for a shower. He then commands Lily to reveal her "little bazooms" to him and simultaneously threatens to inform her mother about how she has "led him on." Her father, then begins to feel her breasts saying, "You know only a tramp would throw herself at her father this way, right, Lil?" [29] In the panels that follow, we find Lily curling herself into a ball, on one of the rugs, in the bathroom where she is all alone. Lonely and cold, she repeats the comments her father made about her, moments ago. She says:

> "My dad said it's my fault he did it to me. He said I made him lose control. [. . .] He said they must've gone wrong somewhere

for me to become such a slut when I'm still so young. He said he knew I liked it when he did it to me. He said he could tell by the way I act, and by how I look at him. I wish I could figure out what I do so I could stop doing it."[30]

Fig 4. "Daddy Knows Best." From *Daddy's Girl* (By Debbie Drechsler. Canada: Fantagraphics Books, 1995, 32.) Copyright © Debbie Drechsler. Courtesy of Fantagraphics Books.

This entire episode, at first, visualizes Lily's helplessness as a child; her lack of control over her body as her father exploits it. And then, it delineates the emotional guilt and the sense of shame that is evident in both her thoughts and her body language as her father humiliates her. It also reveals the mechanism through which traits like self-doubt and diffidence become intrinsic parts of Lily's being. This element of self-doubt shows itself later in the text when Lily wins a prize for art and yet her victory fails to register its impact on her. On being congratulated by her friend, Lily tells herself, "I guess I'll never be a good person but I might become a great artist . . . so

that my life won't be a complete waste, right?"[31]

Erin Wunker, in one of her chapters, comprised as notes on rape culture, offers a method of immunization against this fear of being shamed as victims of rape. She writes:

> I believe that rape, trauma and gendered violence are sites of struggle . . . talking is the only way to move forward. And I believe that this talking brings us more than just strength to "go on"; I believe that it will bring change. Not quickly. Not without discomfort. But it will.
>
> . . . I talk about the labor of talking about rape, and one of the points I make is how important it is to break the silence around rape, because the silence (born of guilt, trauma, and shame) gives the rapes and rapists more power. In that way, I believe that talking about gendered violence is an inherently political act.
>
> Talking. Telling stories. Trying to put it into words. That's what I am after. Trying to find the right words to say these things so that they are heard by people who don't already know, all day, every day, that we live in a rape culture and it affects us all, differently. Trying to find the words to name things that my body knows, that my friends' bodies know, but which we've never been able to say without being questioned, or shamed, or made to feel defensive. Trying to say these things so clearly as to be irrefutable. Trying to say them so that there is no room for argument and only room for action."[32]

Wunker is right when she says that talking about rape—despite the difficulty of talking about it—is the only way to bring change and move forward. She is also right in saying that there is a need to publicize rape and rape culture, and that too, through using the right words to make this sensitive issue comprehensible to everybody. But

an essential question that remains to be raised and answered here is: Are words enough? Are words enough to bring about a change? I don't think so. And this is precisely why—because speech can be falsified but vision cannot—I feel that the comics medium provides an appropriate language, or rather an improved vocabulary, for the expression and dissemination of narratives about gendered sexual violence. Comics, because it uses *visualization* as an essential element of narrativization, offers a potential language (to both its readers and the practitioners of this form) for indulging in discussions about sexual violence, child abuse and rape culture.

Daddy's Girl, as a narrative, employs the in-built visual medium of the comics form to create a witness for its narrator's traumatic memories. It politicizes both the act of incest and the concomitant shame accompanying it, by making the experiences of Lily (who, it should not be forgotten, is the author's literary alter ego) that are soaked in shame and guilt—public. Lily's violation and her trauma are *shown* to the readers. There are silences in the text which are quite deliberately placed. For instance, the physical act of incest is never shown by the author and is left for the audience to be imagined. The audience constantly fills and supplements the gaps in the text with their own life experiences (of pain and sorrow if not trauma) to derive meaning out of it. By doing so, the text makes the reader more sympathetic (if not empathetic) towards the protagonist.The audience of *Daddy's Girl* begins to feel a sense of responsibility towards Lily, and by extension of metaphor, towards all the survivors of sexual abuse. And in doing so, *Daddy's Girl* effaces the stigma that is inscribed on the bodies of all women who have experienced gendered physical violence.

NOTES

1 Note that the word 'comix' is used here instead of 'comics'. The 'x' stands for X-rated content.

2 The stories contained in *Daddy's Girl* first appeared in serial form in two weekly newspapers.
3 I used the word "autography" here in the sense that Gillian Whitlock uses to define autobiographical comics or graphic memoir in his work *Autographics: The Seeing 'I' of The Comics.*
4 Interview with Debbie Drechsler dated 28/05/2012 as cited in *The Savage Kick Literary Magazine #6* (Norfolk: Murder Slim Press, 2012), 96.
5 Drechsler, 96.
6 Hillary L. Chute, *Graphic Women: Life Narrative And Contemporary Comics* (New York: Columbia University Press, 2010), 114.
7 Chute, 114.
8 Chute, 114.
9 Chute, 114.
10 Chute,113-114.
11 Debbie Drechsler, *Daddy's Girl* (Canada: Fantagraphics Books,1995), 3.
12 Drechsler, 4.
13 Drechsler, 4.
14 Drechsler, 5.
15 Hillary Chute uses the phrase 'Materializing Memory' in her book *Graphic Women* to talk about Linda Barry's comics. My use, of the same phrase, is influenced by Chute. However, I use the term to explain how *Daddy's Girl* gives its author's memories a real, material form.
16 Thomas De Quincey, *The Palimpsest of the Human Brain*, ed. Patrick Madden, December 1, 2006, http://essays.quotidiana.org/dequincey/palimpsest_of_the_human_brain/.
17 Timothy Dow Adams, in his book *Light Writing and Life Writing,* defines the term 'graphe' in the word'autobiography' as 'marking' rather than 'writing'.
18 Elisabeth El Refaie, *Autobiographical Comics: Life Writing in Pictures* (USA: University Press of Mississippi, 2012),4.
19 Chute, *Graphic Women*, 114.
20 Laura R Micciche," Seeing and Reading Incest: A Study of Debbie Drechsler's Daddy's Girl," *Rhetoric Review* 23, no.1 (2009): 9, https://doi.org/10.1207/s15327981rr2301_1 .
21 Eugène Minkowski, *Lived Time: Phenomenological and Psychopathological Studies,* Trans. Nancy Metzel (USA: Northwestern University Press, 1970).
22 Following Hillary Chute's *Graphic Women*.
23 Laura R Micciche,12.
24 Joseph Witek, "Comics Modes: Caricature and Illustration in the Crumb Family's Dirty Laundry" in *Critical Approaches to Comic: Theories and Methods*, ed. Matthew J. Smith and Randy Duncan (USA: Routledge), 34.
25 Hillary Chute, 10.

26 Following Laura R. Micciche's argument in "Seeing and Reading Incest: A study of Debbie Drechsler's Daddy's Girl.
27 Drucilla Cornell, *The Imaginary Domain: Abortion, Pornography and Sexual Harassment* (New York: Routledge, 1995), 7.
28 Drucilla Cornell, 7.
29 Debbie Drechsler, *Daddy's Girl,* 31.
30 Debbie Drechsler, *Daddy's Girl,* 32.
31 Debbie Drechsler, *Daddy's Girl*, 37.
32 Erin Wunker, *Notes from a Feminist Killjoy: Essays on Everyday Life* (Canada: Book Thug, 2016),100-101.

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