

Burma Chronicles Guy Delisle

And the award for worst dad ever still goes to . . . The Handbook to Lazy Parenting is the bestselling cartoonist Guy Delisle's final tribute to the frequently hilarious and absurd situations that any parent will find themselves in when raising young children—all told with his trademark sarcastic wit. But even as his children grow older, wiser, and less interested in their father's antics, Delisle has no shortage of bad-parenting stories, only now, sometimes the joke is on him! From trying to convince Louis to play video games instead of letting him do his homework, to forgetting Alice in a stationery store after buying a pen, to tricking the kids out of dessert to make up for his own blunder, Delisle tells relatable stories of parenthood, the mistakes we have trouble admitting to, and the impulse that we all sometimes have to give a comically serious answer to a child's comically serious question. With impressive timing and pacing in these lighthearted vignettes, Delisle delivers his gut-wrenchingly funny punch lines in self-deprecating fashion, letting everyone know who is ultimately the butt of the joke. The Handbook to Lazy Parenting will delight parents, of course, but also anyone who has raised or known an inquisitive child and needs some pro tips on being, well, a bad dad!

Guy Delisle's newest travelogue revolves around a year spent in Burma (also known as Myanmar) with his wife and son. Burma is notorious for its use of concealment and isolation as social control: where scissor-wielding censors monitor the papers, the de facto leader of the

opposition has been under decade-long house arrest, insurgent-controlled regions are effectively cut off from the world, and rumour is the most reliable source of current information. An impressive and moving work of comics journalism from the author of *Pyongyang* and *Shenzen*.

A mat-leave murder mystery, complete with post-partum physiotherapy and suspicious grocery store footage. Translated by Aleshia Jensen. Rebecca's got an eight-month-old baby and a mystery to investigate! Late one summer night as she's breastfeeding Lucie, she spots two men carrying something heavy into a white minivan. It's probably nothing serious, but when Rebecca hears that a home health care provider named Eduardo Morales disappeared from the neighbourhood that very night, she puts her detective hat on and gets to work. Over the course of the subsequent weeks, Rebecca juggles motherhood and detective work—alternating between unproductive visits with the Simard family, for whom the missing Eduardo worked, and tearful visits to potential daycares for Lucie. She faces down inconclusive interviews with evasive subjects and inconveniently timed diaper changes. Pascal Girard's observational humor and perfect timing shine through each page, highlighting how Rebecca's (over)confident, brash approach gets results, not just with the troublesome Simards but with everyone in her life. *Rebecca and Lucie in the Case of the Missing Neighbor* is a lighthearted maternity leave mystery that centers a new mother in all her postpartum glory.

"Delisle explores the complexities of a city that

represents so much to so many. He eloquently examines the impact of the conflict on the lives of people on both sides of the wall while drolly recounting the quotidian: checkpoints, traffic jams, and holidays. When observing the Christian, Jewish, and Muslim populations that call Jerusalem home, Delisle's drawn line is both sensitive and fair, assuming nothing and drawing everything" -- paper band on book.

Guy Delisle expertly lays the groundwork for a cultural road map of contemporary Jerusalem, utilizing the classic stranger-in-a-strange-land point of view that made his other books, *Pyongyang*, *Shenzhen*, and *Burma Chronicles*, required reading for understanding what daily life is like in cities few are able to travel to. In *Jerusalem: Chronicles from the Holy City*, Delisle explores the complexities of a city that represents so much to so many. He eloquently examines the impact of the conflict on the lives of people on both sides of the wall while drolly recounting the quotidian: checkpoints, traffic jams, and holidays. When observing the Christian, Jewish, and Muslim populations that call Jerusalem home, Delisle's drawn line is both sensitive and fair, assuming nothing and drawing everything. *Jerusalem* showcases once more Delisle's mastery of the travelogue.

A funny and insightful retrospective collection from a celebrated cartoonist. Universally beloved cartoonist Guy Delisle showcases a career-spanning collection of his work with a sly sense of humor and warm characterization. Before Delisle became an international superstar with his globe-hopping travelogues, he was an

animator experimenting with the comics form. Always aware of the elasticity of the human form and honing his keen observer's eye, young Delisle created hilarious set pieces. *World Record Holders* ranges from wistful childhood nostalgia to chagrined post-fame encounters, touching on formally ambitious visual puns and gut-busting what-ifs. Delisle again and again shows how life is both exhilarating and embarrassing. Delisle visits an exhibition of his work in another country and is confronted by an angry spouse who blames him for destroying her marriage. A juvenile game of Bows and Arrows turns menacing as arrows shot straight up in the air turn into barely visible missiles of death. A coded message from space creates different reactions from different people—debates, dance festivals, gallery shows. Translated by Helge Dascher.

HOW DOES ONE SURVIVE WHEN ALL HOPE IS LOST? In the middle of the night in 1997, Doctors Without Borders administrator Christophe Andre was kidnapped by armed men and taken away to an unknown destination in the Caucasus region. For three months, Andre was kept handcuffed in solitary confinement, with little to survive on and almost no contact with the outside world. Close to twenty years later, award-winning cartoonist Guy Delisle (Pyongyang, Jerusalem, Shenzhen, *Burma Chronicles*) recounts Andre's harrowing experience in *Hostage*, a book that attests to the power of one man's determination in the face of a hopeless situation. Marking a departure from the author's celebrated first-person travelogues, Delisle tells the story through the perspective of the titular

captive, who strives to keep his mind alert as desperation starts to set in. Working in a pared down style with muted colour washes, Delisle conveys the psychological effects of solitary confinement, compelling us to ask ourselves some difficult questions regarding the repercussions of negotiating with kidnappers and what it really means to be free. Thoughtful, intense, and moving, *Hostagetakes* a profound look at what drives our will to survive in the darkest of moments.

“Merrill Markoe got all the talent. In addition to being an Emmy-award winning comedy writer, she's also a top-notch artist. *We Saw Scenery* is revealing, sad, funny, and, above all, relatable. Merrill captures the experience of a young woman finding—and holding onto—her own voice. And we're all lucky she did.” —Nell Scovell, author of *Just the Funny Parts*

In her first-ever graphic memoir, four-time Emmy-winning comedy writer Merrill Markoe unearths her treasured diaries, long kept under lock and key, to illustrate the hilarious story of her preteen and teen years and how she came to realize that her secret power was her humor. Wielding her layered and comically absurd style, Markoe takes readers back through her time as a Girl Scout, where she learned that “scouting” was really more about learning housewifery skills, to her earliest crushes on uniquely awful boys and her growing obsession with television. Much has changed in our world since Markoe wrote in her diaries, or has it? Climate change wasn't yet a rallying call, but the growing hole in the ozone preoccupied Markoe's young mind. No one was flocking to the desert for Burning Man, but Markoe readily partook in the Ken

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Kesey Acid Test. As she charts the divide between her adolescence and adulthood, Markoe questions and berates her younger self, revealing how much is opaque to us in those young years. Perfect for fans of Roz Chast, Allie Brosh, and Lynda Barry, *We Saw Scenery* is a laugh-out-loud story of a girl growing up, told from the perspective of the woman she became, and it will speak to all who wanted to understand themselves in the midst of their own maturing.

"From the author of *Pyongyang: A Journey in North Korea* and *Shenzhen: A Travelogue from China*, is *Burma Chronicles*, an informative look at a country that uses concealment and isolation as social control. It is drawn with Guy Delisle's minimal line while interspersed with wordless vignettes and moments of his distinctive slapstick humor. *Burma Chronicles* has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Abouet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal."

Guy Delisle knows all the worst parenting techniques Guy Delisle, the author of *Jerusalem: Chronicles from the Holy City* and *A User's Guide to Neglectful Parenting*, shares hilarious new comic strips that pay tribute to all the ways parents can drive their kids crazy, and vice versa, in *The Owner's Manual to Terrible Parenting*. Slipping grammar lessons into bedtime stories, being challenged by difficult toys, and pretending to forget you even have a son: it's all in

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a day's work for Delisle. In *The Owner's Manual*, Delisle doesn't hesitate to make a slightly bumbling, fictionalized version of himself the butt of the joke, though his children often contribute zingy repartee and laugh-out-loud insight in the stories on display here. *The Owner's Manual* is the perfect antidote to frustrating car rides filled with "Are we there yet?" and epic battles over homework. Delisle's effortless pacing and witty punch lines reign supreme here, making each vignette zip along to its conclusion.

A visual diary and travel sketchbook chronicles two months of the artist's wanderings through Africa and Europe.

An account of an Israeli soldier's experiences in Beirut during the massacres at Sabra and Shatila follows his recovered memories of his participation in the September 1982 atrocities after he had forgotten them for more than twenty years.

Soon to be a feature film from the creators of *Downton Abbey* starring Elizabeth McGovern, *The Chaperone* is a *New York Times*-bestselling novel about the woman who chaperoned an irreverent Louise Brooks to New York City in the 1920s and the summer that would change them both. Only a few years before becoming a famous silent-film star and an icon of her generation, a fifteen-year-old Louise Brooks leaves Wichita, Kansas, to study with the prestigious Denishawn School of Dancing in New York. Much to her annoyance, she is accompanied by a thirty-six-year-old chaperone, who is neither mother nor friend. Cora Carlisle, a complicated but traditional woman with her own reasons for making the trip, has no idea what she's in for. Young Louise, already stunningly beautiful and sporting her famous black bob with blunt bangs, is known for her arrogance and her lack of respect for convention. Ultimately, the five weeks they spend together will transform their lives forever. For Cora, the city holds the promise of discovery that might answer the question at the core of her being, and even as she does her best to

watch over Louise in this strange and bustling place she embarks on a mission of her own. And while what she finds isn't what she anticipated, she is liberated in a way she could not have imagined. Over the course of Cora's relationship with Louise, her eyes are opened to the promise of the twentieth century and a new understanding of the possibilities for being fully alive. Drawing on the rich history of the 1920s, '30s, and beyond—from the orphan trains to Prohibition, flappers, and the onset of the Great Depression to the burgeoning movement for equal rights and new opportunities for women—Laura Moriarty's *The Chaperone* illustrates how rapidly everything, from fashion and hemlines to values and attitudes, was changing at this time and what a vast difference it all made for Louise Brooks, Cora Carlisle, and others like them.

Keiler Roberts mines the passing moments of family life to deliver an affecting and funny account of what it means to simultaneously exist as a mother, daughter, wife, and artist. Drawn in an unassuming yet charming staccato that mimics the awkward rhythm of life, no one's foibles are left unspared, most often the author's own. When Roberts considers whether or not to dust the ceiling fan, it's effectively relevant. She can get lost in the rewarding melodrama of playing Barbies with her daughter and will momentarily snap out of her depression. Her harmless fibs to get through the moment are brought up by her daughter a year or two later, yet without hesitation Roberts will request that her daughter's imaginary friend not visit when she is around. Her MS diagnosis lingers in the background, never taking center stage. In *My Begging Chart*, her most encompassing work yet, Keiler meditates on routine and stillness. The vignettes of her everyday life exude immense presence, making her comics thoroughly relatable and reflective of our all-too-human lives as they unfold with

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humour, sadness, and relieving joy. In transporting these stories onto paper, Keiler observes, and at times relishes, a fleeting present.

Uses a comic book format to shed light on the complex and emotionally-charged situation of Palestinian Arabs, exploring the lives of Israeli soldiers, Palestinian refugees, and children in the Occupied Territories.

Persepolis is the story of Marjane Satrapi's childhood and coming of age within a large and loving family in Tehran during the Islamic Revolution; of the contradictions between private life and public life in a country plagued by political upheaval; of her high school years in Vienna facing the trials of adolescence far from her family; of her homecoming--both sweet and terrible; and, finally, of her self-imposed exile from her beloved homeland.

Guy Delisle uses a graphic novel format to reflect on the experiences he had while working in Myanmar where his wife's career allowed him to explore Burma's rural and impoverished regions.

Guy Delisle's newest travelogue revolves around a year spent in Burma (also known as Myanmar) with his wife and son. Burma is notorious for its use of concealment and isolation as social control: where scissor-wielding censors monitor the papers, the de facto leader of the opposition has been under decade-long house arrest, insurgent-controlled regions are effectively cut off from the world, and rumor is the most reliable source of current information.

Shenzhen is entertainingly compact with Guy Delisle's observations of life in urban southern China, sealed off from the rest of the country by electric fences and armed guards. With a dry wit and a clean line, Delisle makes

the most of his time spent in Asia overseeing outsourced production for a French animation company. By translating his fish-out-of-water experiences into accessible graphic novels, Delisle skillfully notes the differences between Western and Eastern cultures, while also conveying his compassion for the simple freedoms that escape his colleagues in the Communist state.

Shenzhen has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Aboutet and Clément Oubrierie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

Now in a full-length book, the New York Times Pulitzer Prize–winning graphic story of a refugee family who fled the civil war in Syria to make a new life in America. After escaping a Syrian prison, Ibrahim Aldabaan and his family fled the country to seek protection in America. Among the few refugees to receive visas, they finally landed in JFK airport on November 8, 2016, Election Day. The family had reached a safe harbor, but woke up to the world of Donald Trump and a Muslim ban that would sever them from the grandmother, brothers, sisters, and cousins stranded in exile in Jordan. *Welcome to the New World* tells the Aldabaans' story. Resettled in Connecticut with little English, few friends,

and even less money, the family of seven strive to create something like home. As a blur of language classes, job-training programs, and the fearsome first days of high school (with hijab) give way to normalcy, the Aldabaans are lulled into a sense of security. A white van cruising slowly past the house prompts some unease, which erupts into full terror when the family receives a death threat and is forced to flee and start all over yet again. The America in which the Aldabaans must make their way is by turns kind and ignorant, generous and cruel, uplifting and heartbreaking. Delivered with warmth and intimacy, *Welcome to the New World* is a wholly original view of the immigrant experience, revealing not only the trials and successes of one family but showing the spirit of a town and a country, for good and bad.

How does one survive when all hope is lost? In the middle of the night in 1997, Doctors Without Borders administrator Christophe André was kidnapped by armed men and taken away to an unknown destination in the Caucasus region. For three months, André was kept handcuffed in solitary confinement, with little to survive on and almost no contact with the outside world. Close to twenty years later, award-winning cartoonist Guy Delisle (*Pyongyang*, *Jerusalem*, *Shenzhen*, *Burma Chronicles*) recounts André's harrowing experience in *Hostage*, a book that attests to the power of one man's determination in the face of a hopeless situation. Marking a departure from the author's celebrated first-person travelogues, Delisle tells the story through the perspective of the titular captive, who strives to keep his mind alert as desperation starts to set in. Working in a

pared down style with muted color washes, Delisle conveys the psychological effects of solitary confinement, compelling us to ask ourselves some difficult questions regarding the repercussions of negotiating with kidnappers and what it really means to be free. Thoughtful, intense, and moving, *Hostage* takes a profound look at what drives our will to survive in the darkest of moments.

A cartoonist follows reporters across the Middle East, learning about journalism and how stories are told. Cartoonist Sarah Glidden follows up her acclaimed debut, *How to Understand Israel in 60 Days or Less*, with *Rolling Blackouts*, which details her two-month long journey through Turkey, Iraq, and Syria. Glidden accompanies her two friends--reporters and founders of the journalistic non-profit *The Seattle Globalist*--as they research stories on the Iraq War's effect on the Middle East and, specifically, the war's refugees. Joining them is a former Marine and childhood friend of one of the journalists whose deployment to Iraq in 2007 adds an unexpected and sometimes unwelcome viewpoint, both to the people they come across and perhaps even themselves. The crew works their way through the region with the goal of asking civilians, refugees, and officials: "who are you?" Everyone has a story to tell: the Iranian blogger, the United Nations Refugee administrator, a taxi driver, the Iraqi refugee deported from the US, the Iraqis seeking refuge in Syria, and even the American Marine. The journalists struggle equally with how to tell these stories and with how to market them into articles people will want to read. Glidden records all that she encounters

with a sympathetic and searching eye--What is journalism? What is its purpose? What is honesty? Painted in her trademark soft muted watercolors and written with a self-effacing humor, *Rolling Blackouts* cements Glidden's place as one of comics's most original nonfiction voices.

The legendary cartoonist aims his pen and paper toward his high school summer job. For three summers beginning when he was 16, cartoonist Guy Delisle worked at a pulp and paper factory in Quebec City. *Factory Summers* chronicles the daily rhythms of life in the mill, and the twelve hour shifts he spent in a hot, noisy building filled with arcane machinery. Delisle takes his noted outsider perspective and applies it domestically, this time as a boy amongst men through the universal rite of passage of the summer job. Even as a teenager, Delisle's keen eye for hypocrisy highlights the tensions of class and the rampant sexism an all-male workplace permits. Guy works the floor doing physically strenuous tasks. He is one of the few young people on site, and furthermore gets the job through his father's connections, a fact which rightfully earns him disdain from the lifers. Guy's dad spends his whole career in the white collar offices, working 9 to 5 instead of the rigorous 12-hour shifts of the unionized labor. Guy and his dad aren't close, and *Factory Summers* leaves Delisle reconciling whether the job led to his dad's aloofness and unhappiness. On his days off, Guy finds refuge in art, a world far beyond the factory floor. Delisle shows himself rediscovering comics at the public library, and preparing for animation school—only to be told on the first

day, "There are no jobs in animation." Eager to pursue a job he enjoys, Guy throws caution to the wind.

Burma Chronicles Drawn and Quarterly

DC celebrates Pride with this incredible collection

starring fan-favorite LGBTQIA+ characters Harley Quinn,

Poison Ivy, Midnighter, Extraño, Batwoman, Aqualad,

Alan Scott, Obsidian, Future State Flash, Renee

Montoya, Pied Piper, and many more! DC Pride 2021

collects DC Pride #1, Mysteries of Love in Space #1,

New Year's Evil #1, Young Monsters in Love #1! In DC

Pride #1 find the thrilling introduction of new hero

DREAMER in the DCU (as seen on The CW's Supergirl),

along with a pinup gallery with art by Travis Moore, Kris

Anka, Kevin Wada, Sophie Campbell, Nick Robles, and

more! Not to mention, six exciting new profiles of DCTV's

LGBTQIA+ characters and the actors who play them!

Mysteries in Love #1 knows that sometimes love can

make you feel like you're from another planet...but what

if you actually were? Join Superman, The New Gods,

Green Lantern, Starro, Hawkgirl and even the Teen

Titans' new sensation Crush for eight tales of romance

that will whisk you to the moon and back! New Years Evil

#1 is a holiday special unlike any other...because it's all

about the folks on Santa's naughty list! Folks like the

Joker, Sinestro, Toyman, Harley Quinn, and even an

appearance from that timely rascal the Calendar Man.

Come sledding with your favorite villains! Young

Monsters in Love #1 shows us it's hard being a

monster...and even harder being a monster in love.

Sparks will fly and hearts will be broken when the ghouls

and ghosts of the DC Universe assemble to bring you

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the Valentine's Day Special that no one saw coming! Please note that due to the limitations of some ereading devices, it was not possible to represent diacritical marks in this title. The highly anticipated novel from the bestselling author of 'The Joy Luck Club' and 'The Bonesetter's Daughter'.

Presents a collection of wordless comic strips that delve into the male psyche and masculinity.

Guy Delisle uses a graphic novel format to reflect on the experiences he had while working in a Burma--Myanmar--where his wife's career allowed him to explore Burma's rural and impoverished regions.

THE POPULAR TRAVELOGUE NOW IN PAPERBACK From the author of *Pyongyang: A Journey in North Korea* and *Shenzhen: A Travelogue from China* comes *Burma Chronicles*, an informative look at a country that uses concealment and isolation as social control. It is drawn with Guy Delisle's minimal line, interspersed with wordless vignettes and moments of his distinctive slapstick humor.

A personal account of an Iraqi childhood *Poppies of Iraq* is Brigitte Findakly's nuanced tender chronicle of her relationship with her homeland Iraq, co-written and drawn by her husband, the acclaimed cartoonist Lewis Trondheim. In spare and elegant detail, they share memories of her middle class childhood touching on cultural practices, the education system, Saddam Hussein's state control, and her family's history as Orthodox Christians in the arab world. *Poppies of Iraq* is intimate and wide-ranging; the story of how one can become separated from one's homeland and still feel

intimately connected yet ultimately estranged. Signs of an oppressive regime permeate a seemingly normal life: magazines arrive edited by customs; the color red is banned after the execution of General Kassim; Baathist militiamen are publicly hanged and school kids are bussed past them to bear witness. As conditions in Mosul worsen over her childhood, Brigitte's father is always hopeful that life in Iraq will return to being secular and prosperous. The family eventually feels compelled to move to Paris, however, where Brigitte finds herself not quite belonging to either culture. Trondheim brings to life Findakly's memories to create a poignant family portrait that covers loss, tragedy, love, and the loneliness of exile. *Poppies of Iraq* has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Aboutet and Clément Oubrerie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

Presents an original investigation into the 1956 massacre of more than one hundred Palestinian refugees by Israeli soldiers in Rafah in graphic novel format.

Celebrating the twentieth anniversary of the *King-Cat* zine *Never before* have so few lines conveyed such a wealth of meaning as in John Porcellino's quietly

riveting book about memory, relationships, and selfhood. During a period of isolation following a divorce, Porcellino penned *Map of My Heart*, endowing it with the sensitivity and emotional depth so characteristic to his minimalist style. His tender drawings and spacious panels shape an autobiographical testimony where no moment is too small or insignificant for posterity. Pensive walks in the forest, encounters with rogue woodland creatures, school yard fights, Zen meditations, long lost crushes, and childhood exploits are the heart of this therapeutic account of the ever-fleeting present.

In the jungle of Burma, the Zomi tribe lives modestly and peacefully. Thazama is a young, intrepid Zomi who loves hunting and playing games with his friend Moonpi. But the ensuing bloodbath of the 1988 Burmese revolution changes everything, making them hostages in their own country. Military forces impose strict rule over the people, demanding food and rations, men and women, many of whom will never return. Yet Thazama knows his destiny is to fight for freedom, and once initiated into adulthood he and Moonpi head for the great city of Mandalay, where Thazama continues on his road of no return on a harrowing journey through Southeast Asia, further and further from home.

The perennial graphic novel about the "Hermit Country" with new cover and introduction by Gore Verbinski *Pyongyang: A Journey in North Korea* is Guy Delisle's graphic novel that made his career, an

international bestseller for over ten years. Delisle became one of the few Westerners to be allowed access to the fortresslike country when he was working in animation for a French company. While living in the nation's capital for two months on a work visa, Delisle observed everything he was allowed to see of the culture and lives of the few North Koreans he encountered, bringing a sardonic and skeptical perspective on a place rife with propaganda. As a guide to the country, Delisle is a non-believer with a keen eye for the humor and tragedy of dictatorial whims, expressed in looming architecture and tiny, omnipresent photos of the President. The absurd vagaries of everyday life become fodder for a frustrated animator's musings as boredom and censorship sink in. Delisle himself is the ideal foil for North Korean spin, the grumpy outsider who brought a copy of George Orwell's 1984 with him into the totalitarian nation. Pyongyang is an informative, personal, and accessible look at a dangerous and enigmatic country. Pyongyang has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German to English for over twenty years. A contributor to Drawn & Quarterly since the early days, her translations include acclaimed titles such as the Aya series by Marguerite Abouet and Clément Oubrerie, Hostage by Guy Delisle, and Beautiful Darkness by Fabien Vehlmann and Kerascoët. With

a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal. Meditations on fatherhood from the author of Jerusalem: Chronicles from the Holy City With A User's Guide to Neglectful Parenting, the trademark dry humor that pervades Guy Delisle's landmark and praised graphic travelogues takes center stage. Quick, light vignettes play on the worries and cares any young parent might have, and offer wry solutions to the petty frustrations of being a dad who works from home. Readers familiar with Delisle's stranger-in-a-strange-land technique for storytelling (employed in Jerusalem, Pyongyang, Burma Chronicles, and Shenzhen) will recognize the titular parent in this book; Delisle's travelogues were simultaneously portraits of complex places and times, and portraits of a stay-at-home dad's ever-changing relationship with his children while his wife is out working for Doctors Without Borders. The relationship between young child and all-too-irony-aware parent is beautifully done here, and Delisle's loose flowing style has been set free, creating a wonderful sense of motion throughout. A User's Guide to Neglectful Parenting is an intimate, offbeat look at the joys of parenting. A User's Guide to Neglectful Parenting has been translated from the French by Helge Dascher. Dascher has been translating graphic novels from French and German

to English for over twenty years. A contributor to *Drawn & Quarterly* since the early days, her translations include acclaimed titles such as the *Aya* series by Marguerite Aboutet and Clément Oubrierie, *Hostage* by Guy Delisle, and *Beautiful Darkness* by Fabien Vehlmann and Kerascoët. With a background in art history and history, she also translates books and exhibitions for museums in North America and Europe. She lives in Montreal.

Letters from Burma - an unforgettable collection from the Nobel Peace prize winner Aung San Suu Kyi. In these astonishing letters, Aung San Suu Kyi reaches out beyond Burma's borders to paint for her readers a vivid and poignant picture of her native land. Here she celebrates the courageous army officers, academics, actors and everyday people who have supported the National League for Democracy, often at great risk to their own lives. She reveals the impact of political decisions on the people of Burma, from the terrible cost to the children of imprisoned dissidents - allowed to see their parents for only fifteen minutes every fortnight - to the effect of inflation on the national diet and of state repression on traditions of hospitality. She also evokes the beauty of the country's seasons and scenery, customs and festivities that remain so close to her heart. Through these remarkable letters, the reader catches a glimpse of exactly what is at stake as Suu Kyi fights on for freedom in Burma, and of the love

for her homeland that sustains her non-violent battle. Includes an introduction from Fergal Keane 'Aung San Suu Kyi has become a global symbol of peaceful resistance, courage and apparently endless endurance' Guardian 'A real hero in an age of phony phone-in celebrity, which hands out that title freely to the most spoiled and underqualified' Bono, Time Aung San Suu Kyi is the leader of Burma's National League for Democracy. She was placed under house arrest in Rangoon in 1989, where she remained for almost 15 of the 21 years until her release in 2010, becoming one of the world's most prominent political prisoners. She is also the author of the collection of writings Freedom from Fear. In graphic novel format looks at the work of Doctors without Borders as seen through the eyes of a photojournalist who accompanied the group through war-torn Afghanistan.

After developing his acclaimed style of firsthand reporting with his bestselling graphic novels Pyongyang- A Journey in North Korea and Shenzen- A Travelogue from China, Guy Delisle is back with Burma Chronicles. In this country notorious for its use of concealment and isolation as social control - where scissors-wielding censors monitor the papers, the de facto leader of the opposition has been under decade-long house arrest, insurgent-controlled regions are effectively cut off from the world, and rumour is the most reliable source of current

information - he turns his gaze to the everyday for a sense of the bigger picture. Delisle's deft and recognisable renderings take note of almsgiving rituals, daylong power-cuts and rampant heroin use in outlying regions, in this place where catastrophic mismanagement and ironhanded rule come up against profound resilience of spirit, expatriate life ambles along, and non-governmental organisations struggle with the risk of co-option by the military junta. Burma Chronicles is drawn with a minimal line, and interspersed with wordless vignettes and moments of Delisle's distinctive slapstick humour. Guy Delisle's work for a French animation studio requires him to oversee production at various Asian studios on the grim frontiers of free trade. His employer puts him up for months at a time in 'cold and soulless' hotel rooms where he suffers the usual deprivations of a man very far from home. After Pyongyang, his book about the strange society that is North Korea, Delisle turned his attention to Shenzhen, the cold, urban city in Southern China that is sealed off with electric fences and armed guards from the rest of the country. The result is another brilliant graphic novel - funny, scary, utterly original and illuminating.

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