That's the way our ancestors (*tatiches*) taught us: A graphic novel.

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INTRODUCTION

My project has been informed by experimentation in alternative forms of doing anthropology that has motivated exploring a different way to present a graphic novel. This research is based in the narratives of oral stories, historical sources, and memory to convey the production of a graphic novel about conflict and its impact on children.

I wanted to share my grannie's stories from her childhood during the Mexican Revolution (1910-1920) [Joseph and Buchenau 2013] and find an alternative way to illustrate these memories through visual storytelling by exploring graphic novels as an anthropological experiment (Boudreault-Fournier 2019).

METHODOLOGY

In my project, I was inspired by Brown (2017), Igort (2016), Spiegelman (1986), and Satrapi (2004) and their graphic novels about conflict and the incorporation of different experiences that are reflected in their visual narrative. Through my research, I experimented with methodologies, including imaginative practices and creative ways (Elliot and Culhane 2017:15-17), and the use of historic sources.

During this process, I engaged with sensorial memories from my own families past, with my childhood memories of my grannie, her house, and hometown surroundings. The drawing process is the result of this experimental methodology depicting my perception of seeing and communicating memories. In using creative methodologies to capture lived experiences through my memories I engage in a personal autoethnographic sensorial practice. I make use of the graphic format as a form of exploration to capture oral stories, record methods, and analyze historical accounts from the revolutionary period.

DISCUSSION

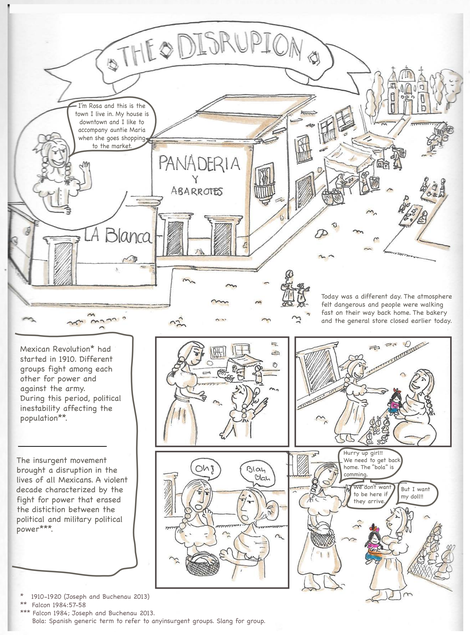
My graphic novel is a dramatized account connecting fictional and real characters and places based on oral stories and historical references. In using graphic storytelling as a form of producing knowledge in a creative form to address complex topics (Atalay et al. 2019; Illustrating Anthropology 2022), I am looking to communicate and to capture the reality of a child living in a situation of conflict.

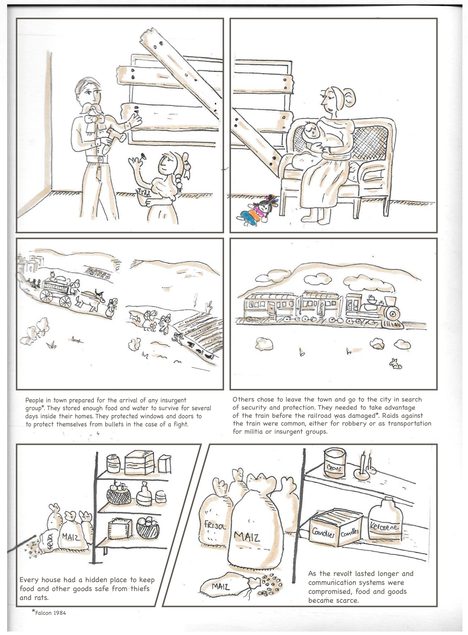
Spiegelman with Maus (1984) and Satrapi with Persepolis (2004), use memories as part of their autoethnographic accounts challenging lived experiences in armed conflicts. Intersections with historical research and personal memories contributed to the visual narrative to transmit sensorial experiences using memories and reflexive practice (Elliot and Culhane 2017). Through illustrations, Igort with The Ukrainian and Russian Notebooks (2016) compiles stories of survivors during the Soviet era using two difficult historic moments, the famine and the assassination of a journalist. In these graphic books, the authors document conflict and violence engaging the reader and their imagination to communicate difficult matters (Illustrating Anthropology 2022).

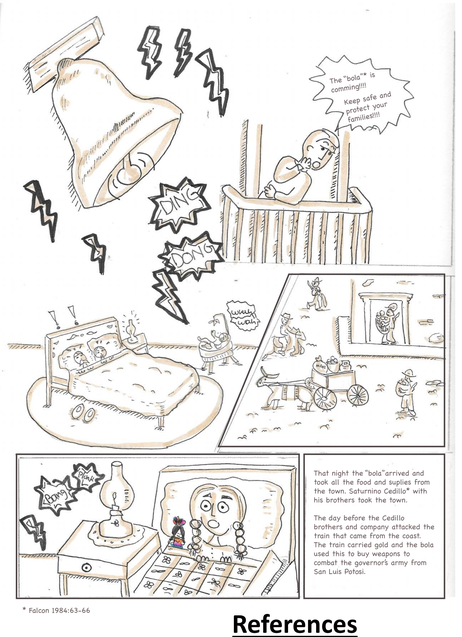
Through the experimentation in drawing and preparing the story, I looked to capture the reality of a child living in a situation of conflict during the Mexican Revolution. Many children are currently experiencing violence through armed conflict, this story could be situated in any time and any place. During this project, I experimented with ideas, notes, stories, feelings, and memoirs to produce a different form of storytelling. Imagination and creativity are fundamental in producing a graphic novel.

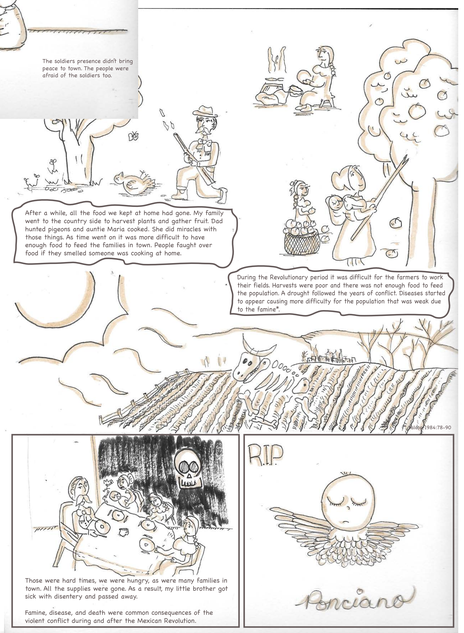
Drawings: Fabiola Sanchez

RESULTS









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