Graphic Novels and Postmodernism



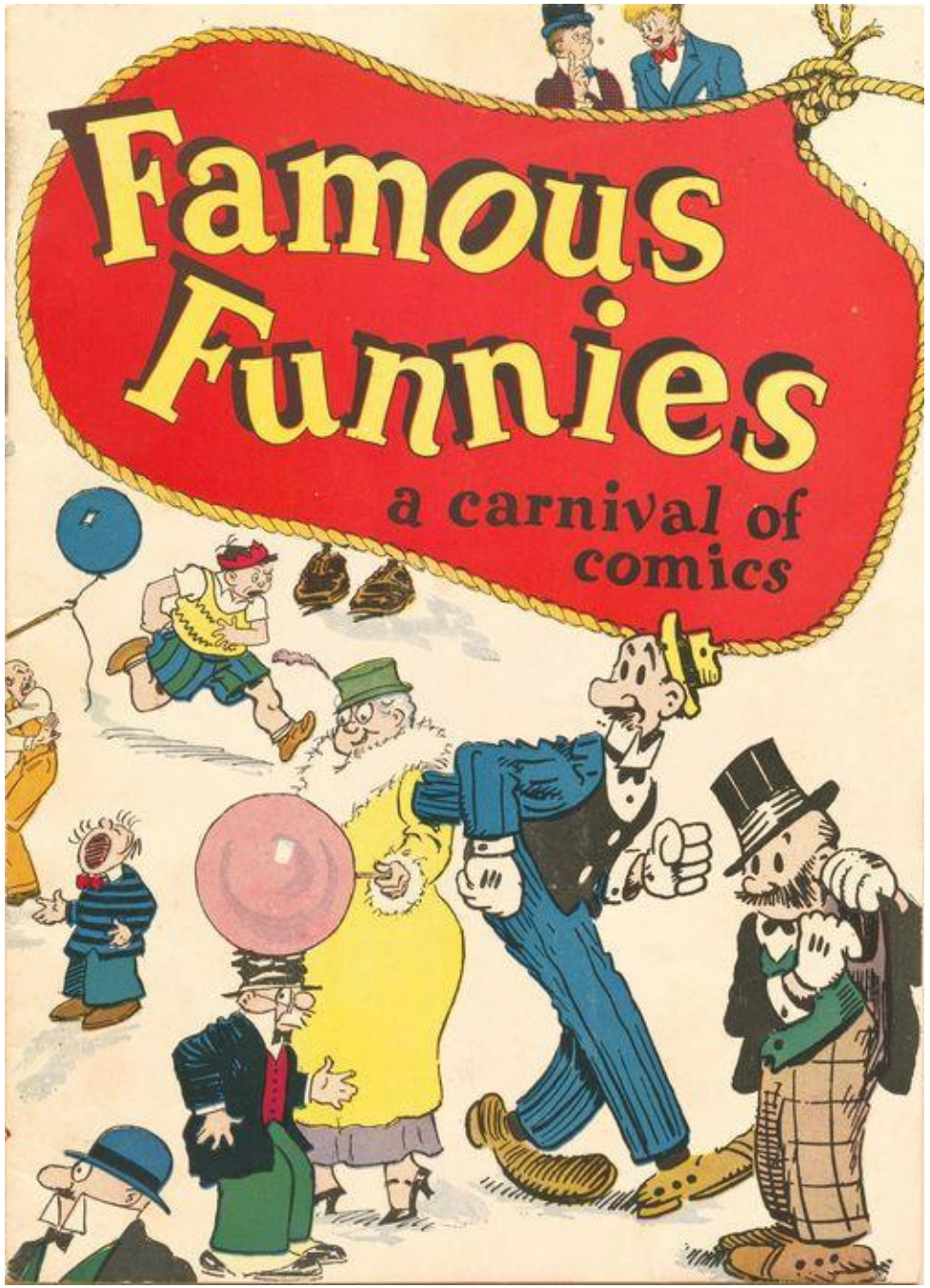




Comics material had been in existence before the turn of the century but it was not until 1929 when *The Funnies* #1 (Dell) was published, that it became a standalone medium.

The funnies was the first collection of comics material but it was more like a colour newspaper supplement, as it had no cover, rather than the comic book format familiar today.

Before 1929, almost all comics were part of magazines, newspapers or supplements and were not sold separately.



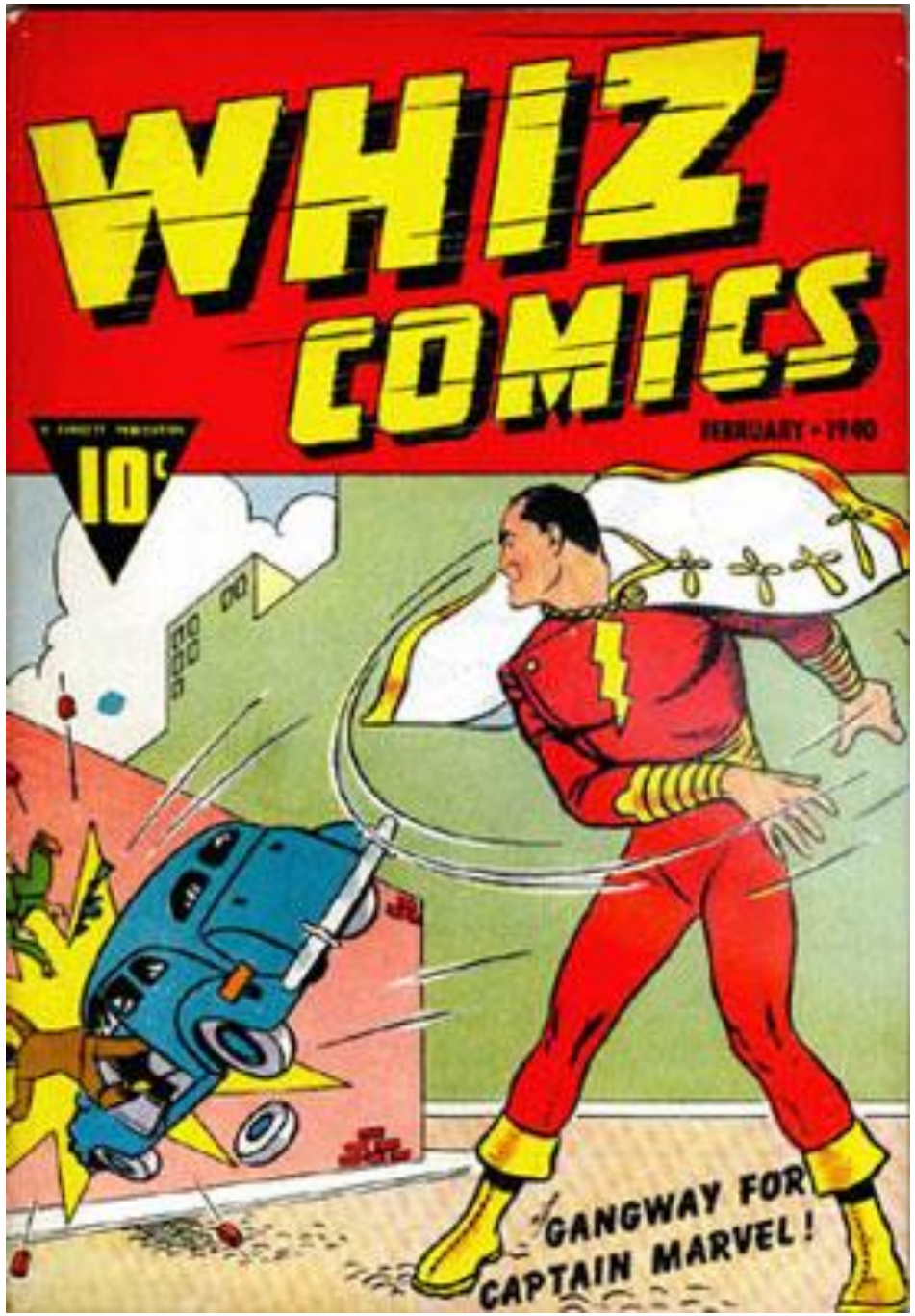
In 1933 *Famous Funnies: A Carnival of Comics* (Eastern Colour Printing) was released. It was the first publication to resemble what we know today as a comic book, by including a cover and full colour interior pages.



The most significant event of the 1930's could be summed up as 'the undies on the outside'.

In the year between the cover dates of June 1938 and May 1939, the two most important characters in the history of comics first appeared.

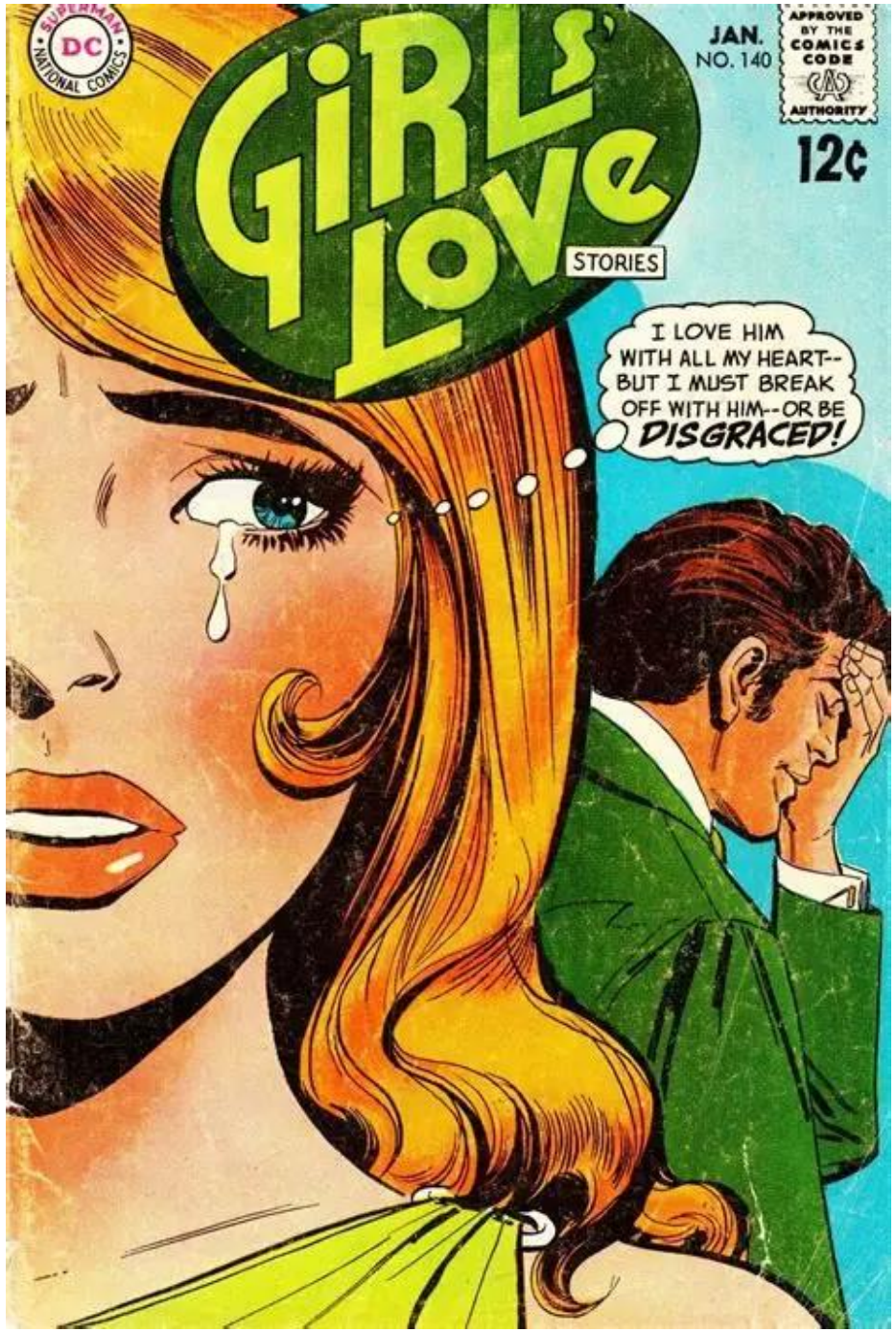
The importance of Superman and Batman to comics and many other mediums cannot be overemphasized.



There really is only one major event to consider from the 1940's, World War II. While the War itself was a terrible thing, it had a few positive affects on the comic book industry.

One of the biggest short-term effects was the need for reading material for the troops stationed overseas. Nearly 30% of reading material sent to deployed soldiers were comic books.

Other than the political effects of the war, the 1940's saw the creation of a great many characters, the most popular of which at the time was Captain Marvel.

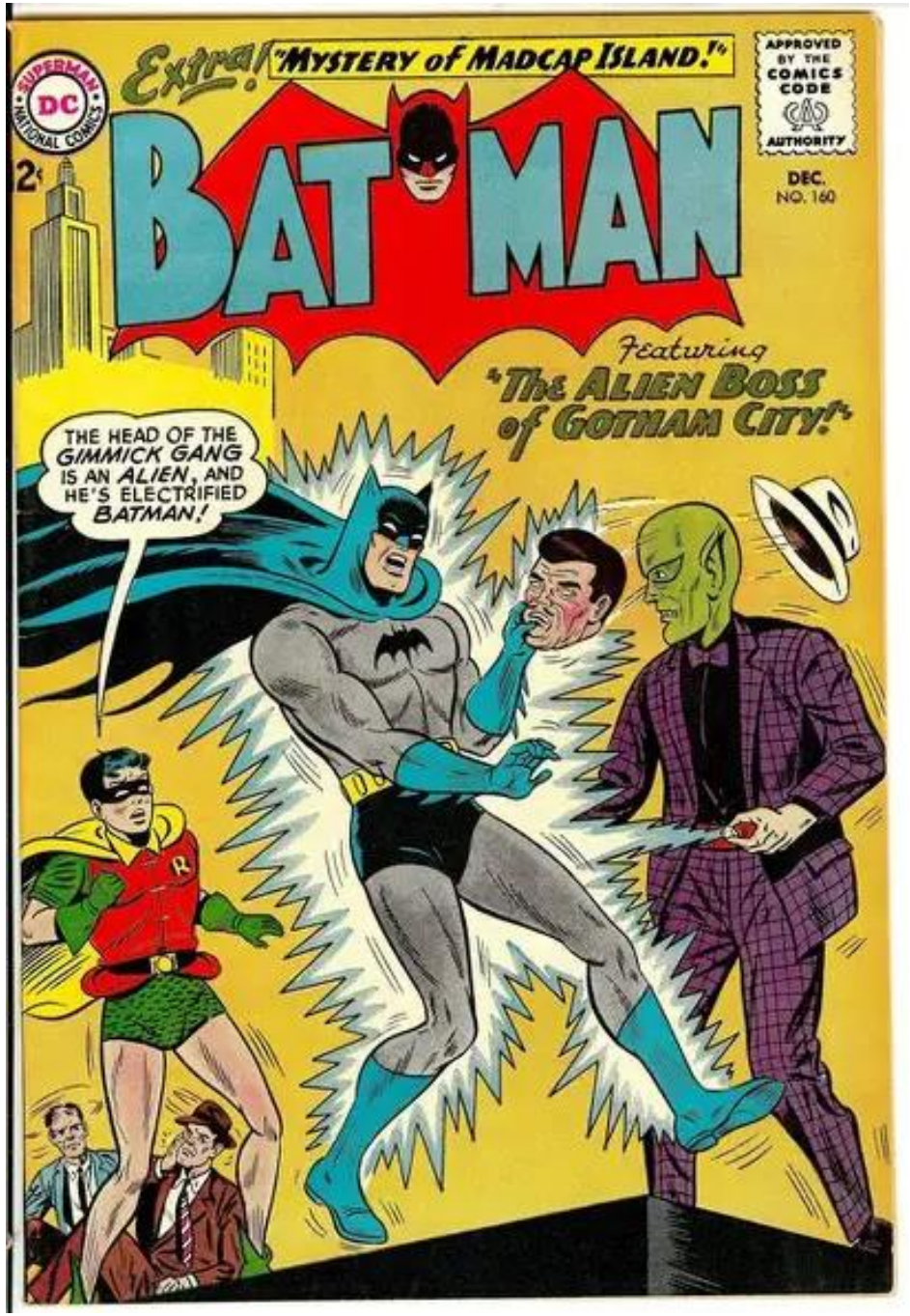


After the War, sales dropped dramatically and then continued to slide down throughout the 1950's.

Superheroes all died out between 1950 and 1955 with only Superman, Batman and Wonder Woman (and a few smaller ones) still being published.

While the superhero was faltering, other genres began to surge in popularity. Western, romance, crime, horror and science fiction comic books all became immensely popular.


GIANT 52-P
ADVENTURE
UNK
Great MAGAZINE of the SUPERNATURAL
CRIME
MYSTE
NOV. No. 4
WHAT STRANGE MYSTERIES LIE BEYOND THE GRAVE?
The DEAD
10¢
ERIOUS
CENSORED
BULLET-PACKED Crime Picture Stories!
LANCE STORM
"CRIMEHUNTER"
The fantastic Dr. FOO
QUEENIE STARR
JERRY JASPER
CHILLING TALES OF CRIME AND TERROR
OUT OF THE UNKNOWN CAME THE EVIL SPIRITS OF THE DEAD!
TALES OF HORROR



The **Comics Code Authority (CCA)** was a self-censorship system adopted by the American comic book industry in **1954**.

It imposed strict rules on content, banning or severely limiting graphic violence, horror, crime, drug use, sexual themes, profanity, and portrayals that might undermine respect for authority.

Criminals could not be glamourised, and stories generally had to show good triumphing over evil.

The Amazing Spider-Man #96-98 (May to July 1971)

Stan Lee wrote an anti-drug story at the request of the U.S. Department of Health.

The story condemned drug use, but the CCA refused approval because its rules prohibited depictions of narcotics.

Marvel published the issues **without the CCA seal**, making *ASM #96, #97, and #98* the first major mainstream comics from a major publisher to challenge the Code.



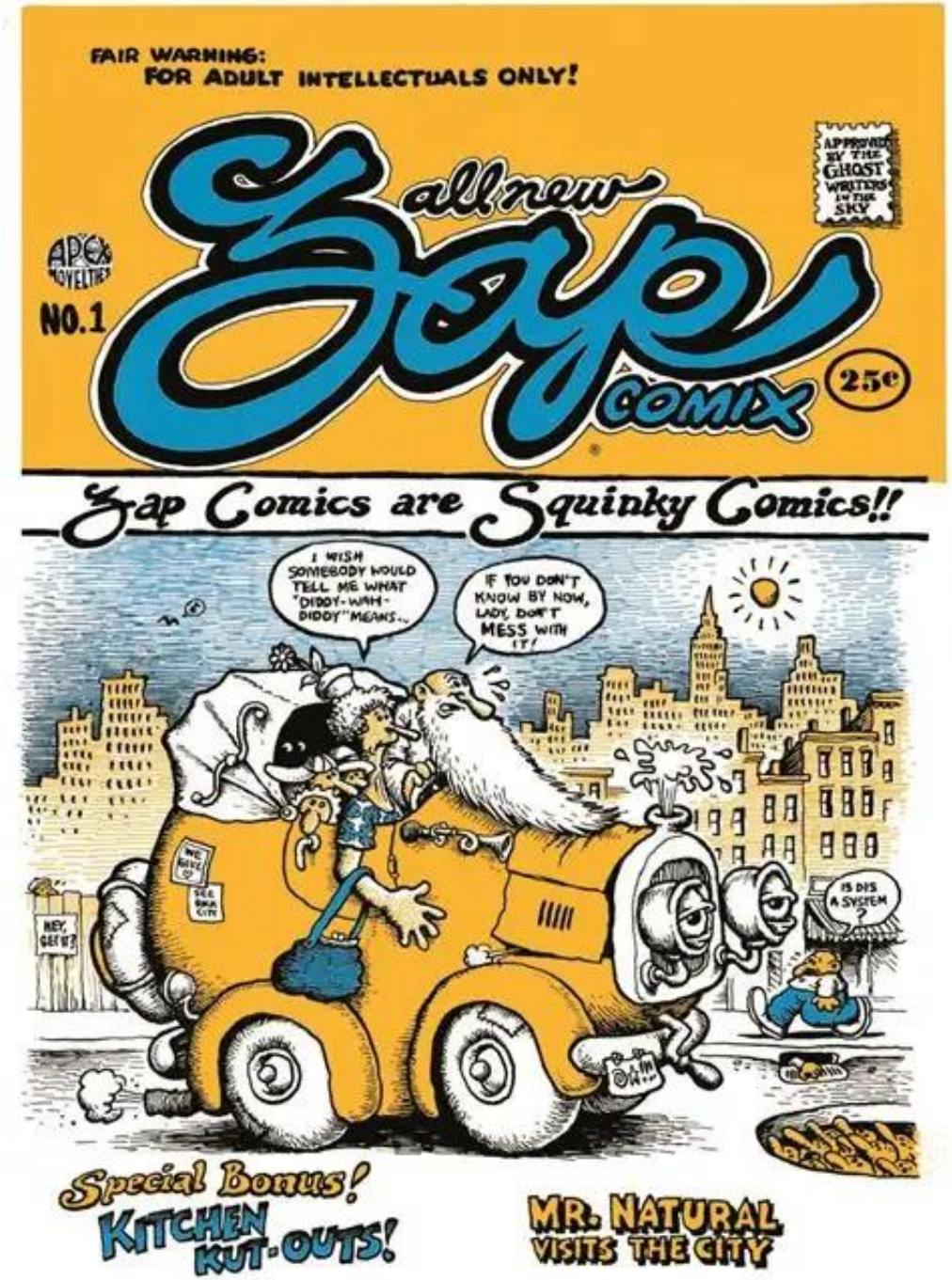
The Amazing Spider-Man #96-98 (May to July 1971)

The public and industry reaction was positive, and the CCA soon revised its rules.

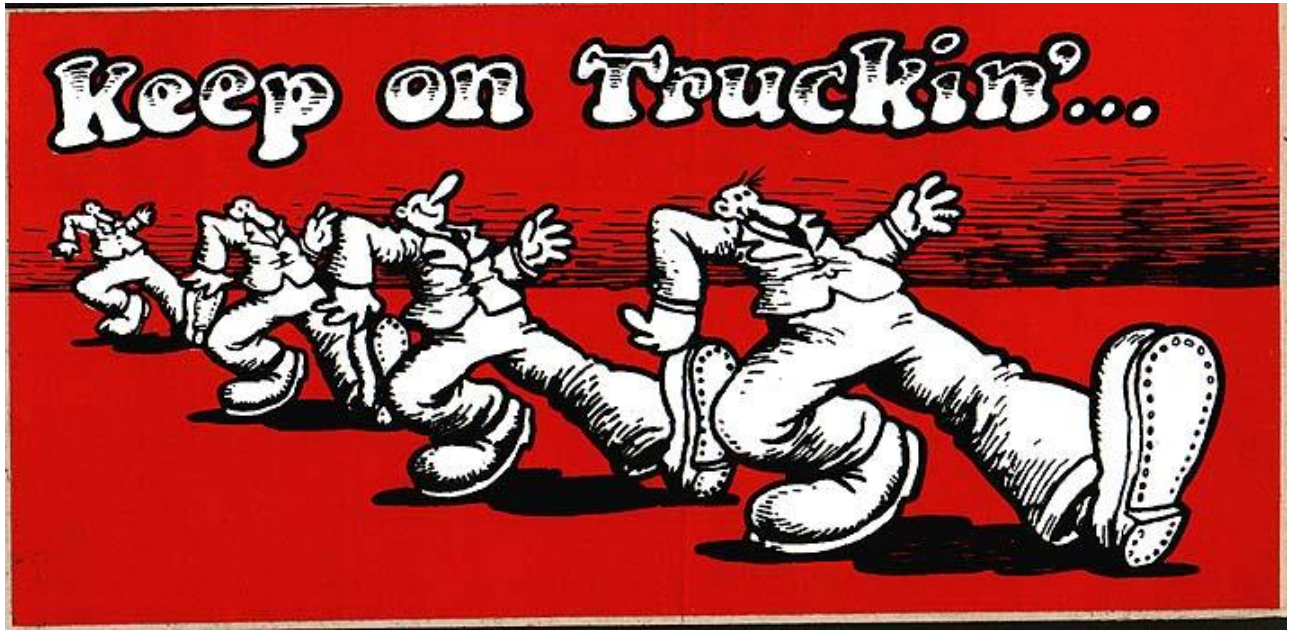
The public and industry reaction was positive, and the CCA soon revised its rules.

This controversy and the later decline of the Comics Code are often seen as part of the broader cultural shift that eventually enabled the **postmodern graphic novel.**

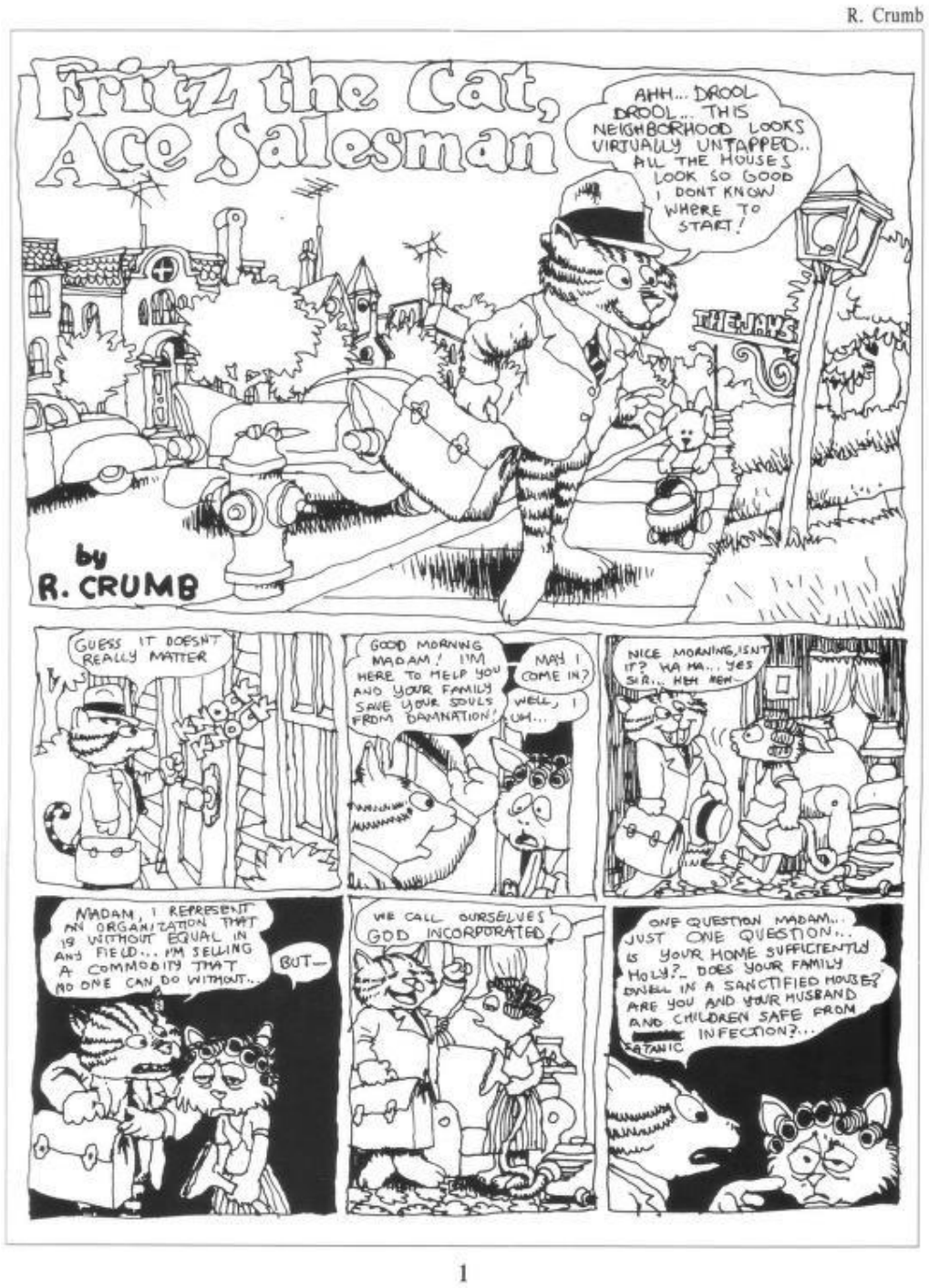




Robert Crumb and the underground comix movement of the 1960's also helped initiate postmodernism in comics by rejecting traditional heroic narratives, embracing experimental storytelling, challenging censorship, and establishing comics as a medium capable of sophisticated artistic and cultural critique.



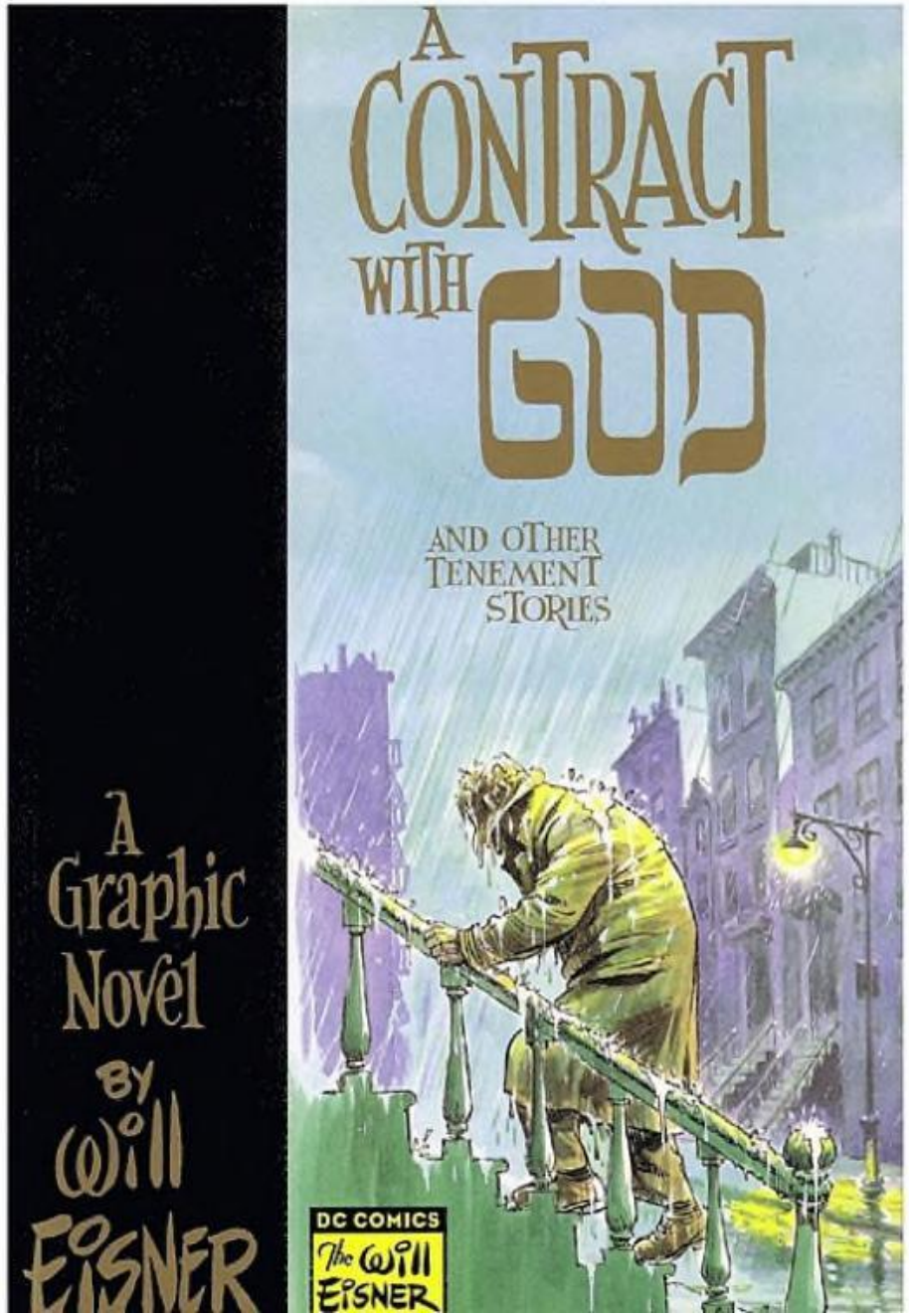
Postmodern graphic novels emerged in the 1970s as creators began challenging conventional comic storytelling. Instead of clear heroes, linear plots, and stable meanings, they embraced ambiguity, self-reference, genre mixing, and experimental visual forms.



One of the first comics to present an anti-hero rather than a traditional hero.

Fritz embodies postmodern scepticism toward authority and social conventions.

- Social satire
- Use of anthropomorphic characters
- Critique of both mainstream society and the counterculture



A Contract with God by Will Eisner

- Often credited with popularizing the term **"graphic novel"**.
- Eisner demonstrated that comics could address mature social and psychological themes, helping establish the graphic novel as a serious literary form.
- Not always classified as fully postmodern many critics see it as an important precursor to the postmodern graphic novel because it challenges traditional storytelling conventions and blurs boundaries between genres, forms, and perspectives.

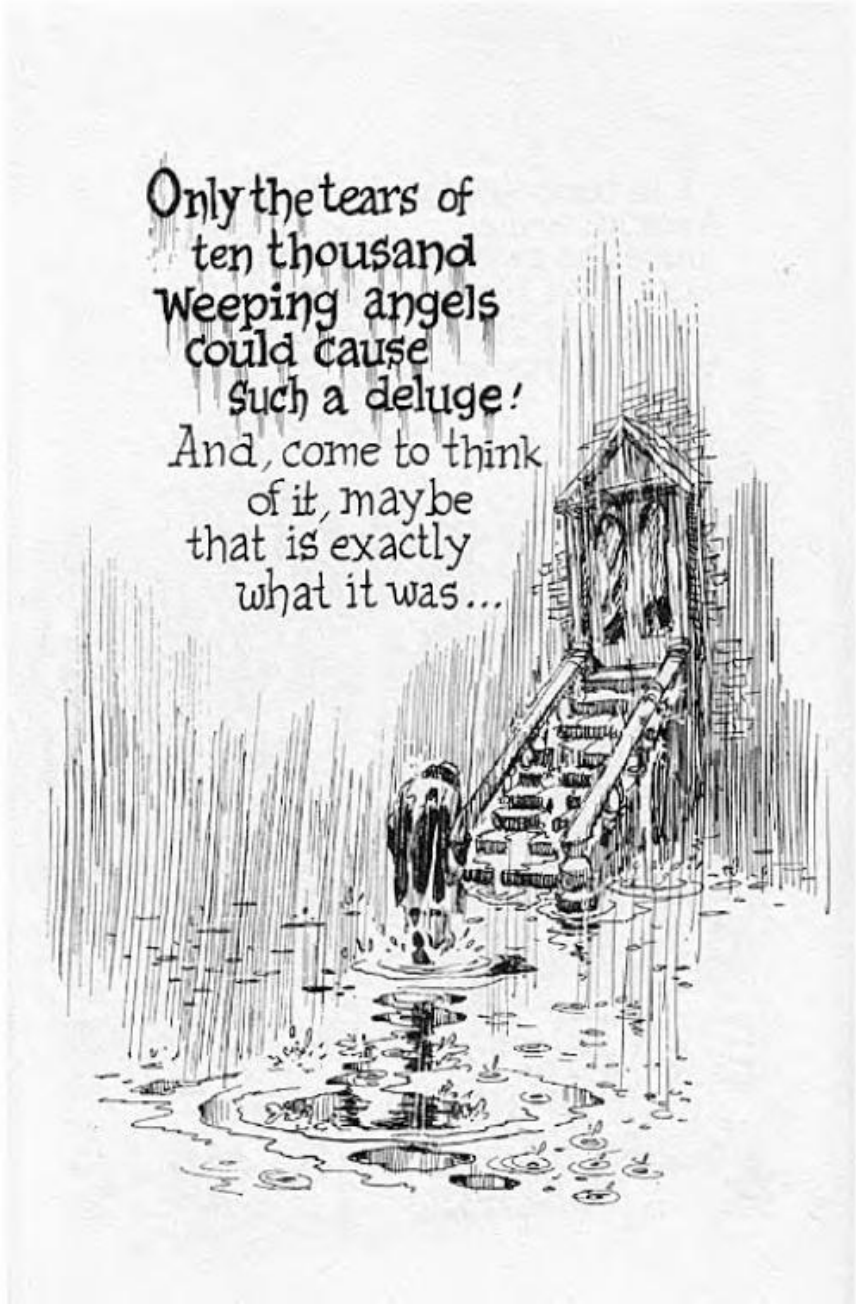
All day the rain poured down on the Bronx without mercy

The sewers overflowed and the waters rose over the curbs of the street.

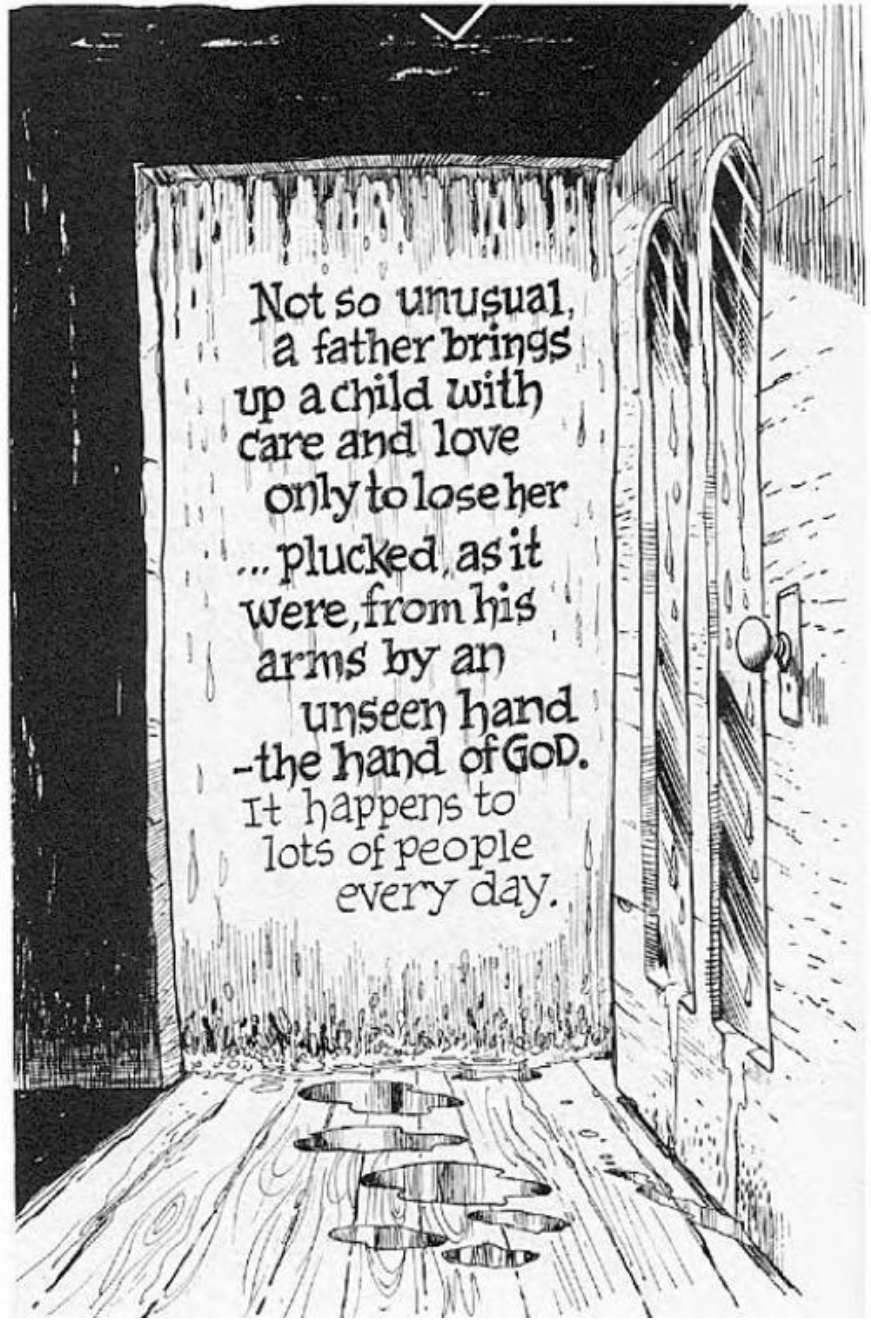


The tenement at no.55 Dropsie Avenue seemed ready to rise and float away on the swirling tide. "Like the ark of Noah,"... it seemed to Frimme Hersh as he sloshed homeward.




Only the tears of ten thousand weeping angels could cause such a deluge!
And, come to think of it, maybe that is exactly what it was...


...after all, this was the day Frimme Hersh buried Rachele, his daughter.



...to others, maybe.





... but not to Frimme Hersh.

And why not to Frimme Hersh ??



That's a fair question!



It should not have happened to Frimme Hersh

BECAUSE FRIMME HERSH HAD A CONTRACT WITH GOD!



And a contract is a contract! It was, after all, a solemn agreement of many years.

Whilst it does not heavily use metafiction or self-referentiality *A Contract with God* is considered postmodern because it rejects traditional comic-book conventions, merges literary and popular forms, emphasizes fragmented and subjective experience, and questions religious and social certainties.

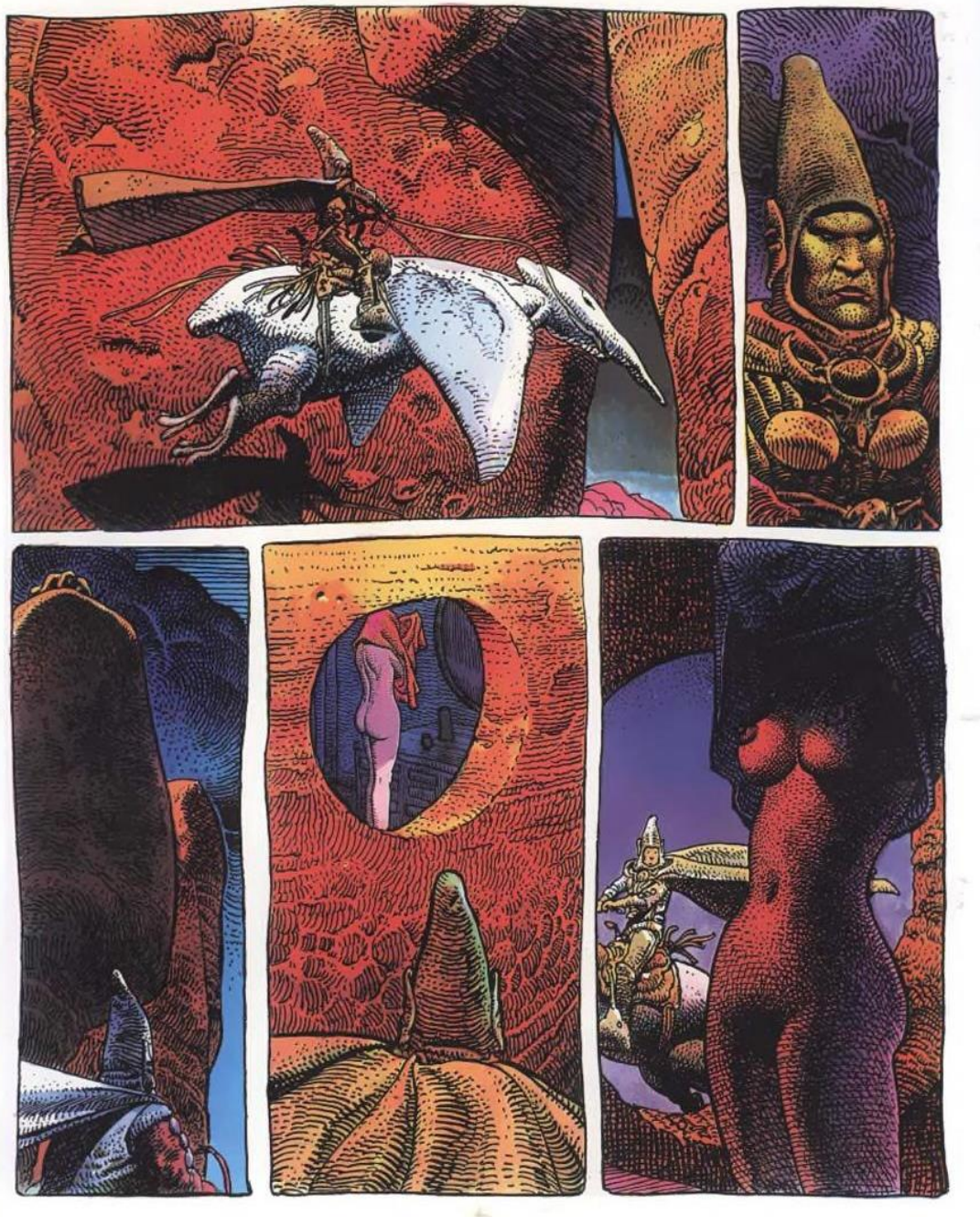
However, it is often viewed as an early transitional work that paved the way for the more overtly postmodern graphic novels of the 1980s.

.....meanwhile in France

Jean Giraud, better known by his pseudonym **Moebius**, was to become one of the most influential and visionary artists in the history of comics and illustration.

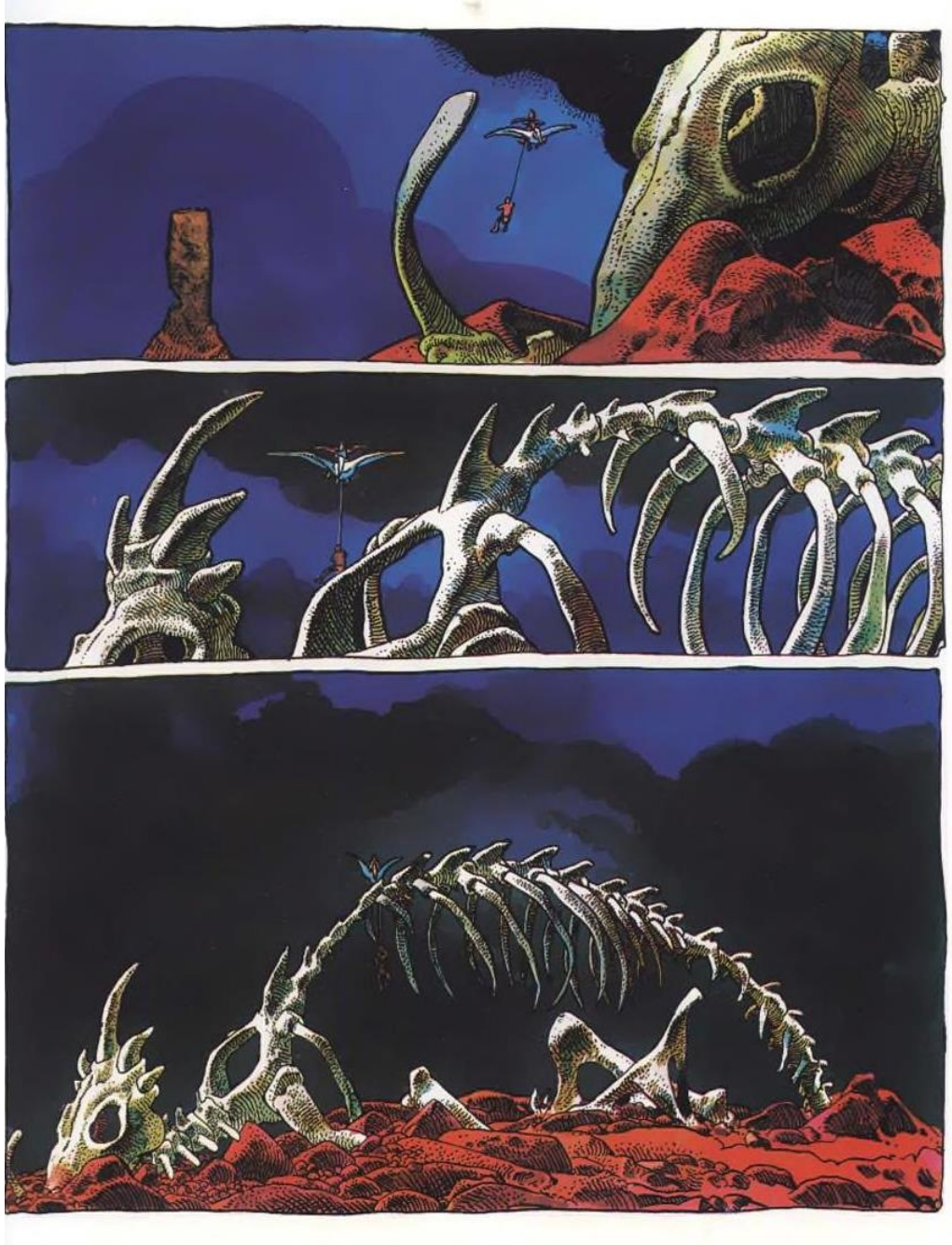
Through landmark works such as *Arzach*, *The Incal*, and *Blueberry*, he transformed the visual language of comics and inspired generations of artists, filmmakers, and designers, leaving an enduring legacy that continues to shape contemporary visual culture.

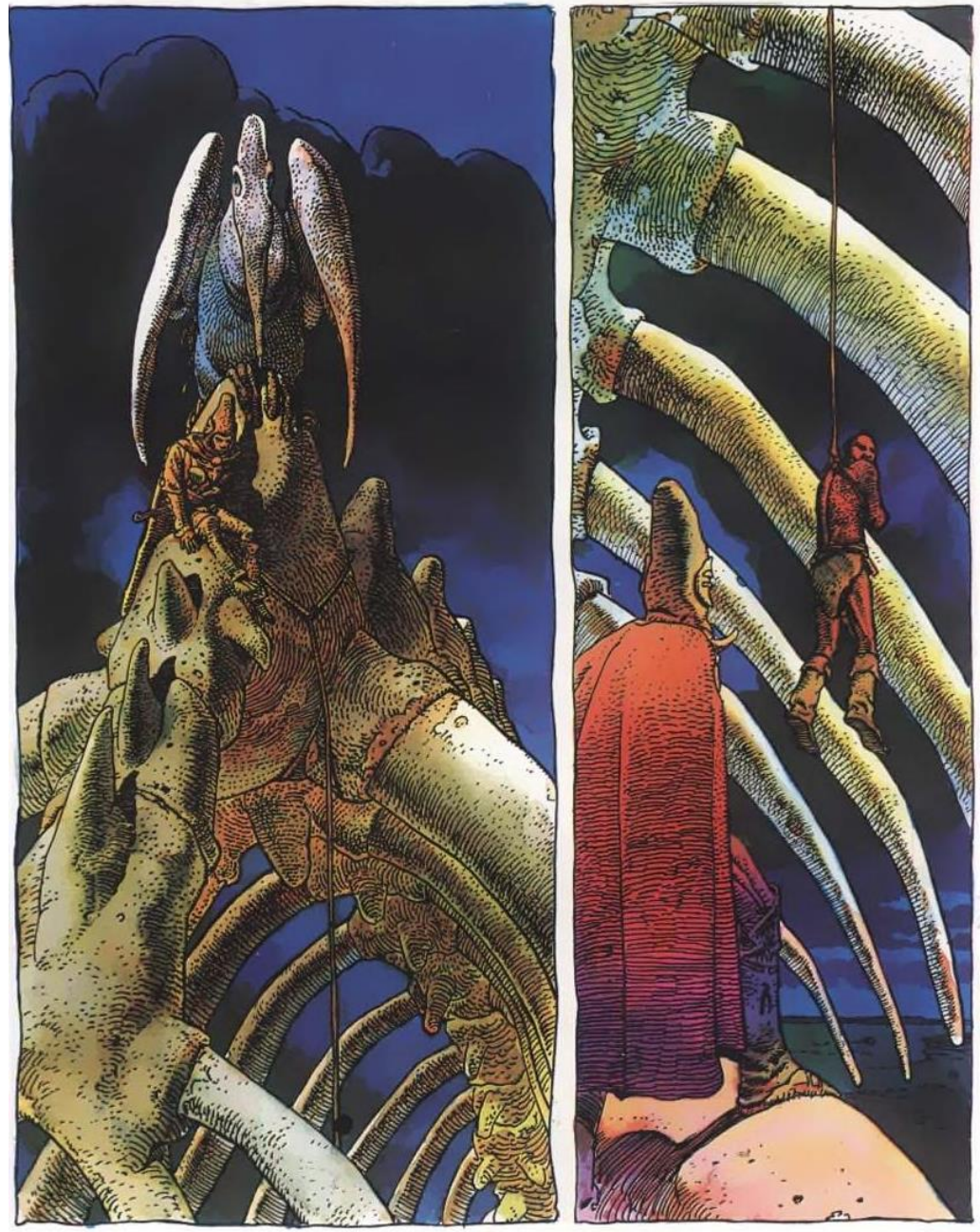

ARZACH














FIN

A simple start to Arzach's story, but what makes it postmodern?



What happens
Arzach flies across a vast desert landscape on his white flying reptile. In the distance is an isolated fortress.

Visual function
The opening establishes scale rather than plot. The landscape dominates the page; the protagonist is tiny.

Postmodern significance
Classical adventure comics establish character goals immediately. Moebius instead establishes space and mood before story.

The desert is almost empty, creating a sense that the reader has entered a world that existed before the narrative began.

Nothing is explained:

- Who is Arzach?
- Where is he going?
- Why is he here?

No answers are provided.

What happens
Flying past the castle, Arzach notices a beautiful woman apparently undressing in a tower window.

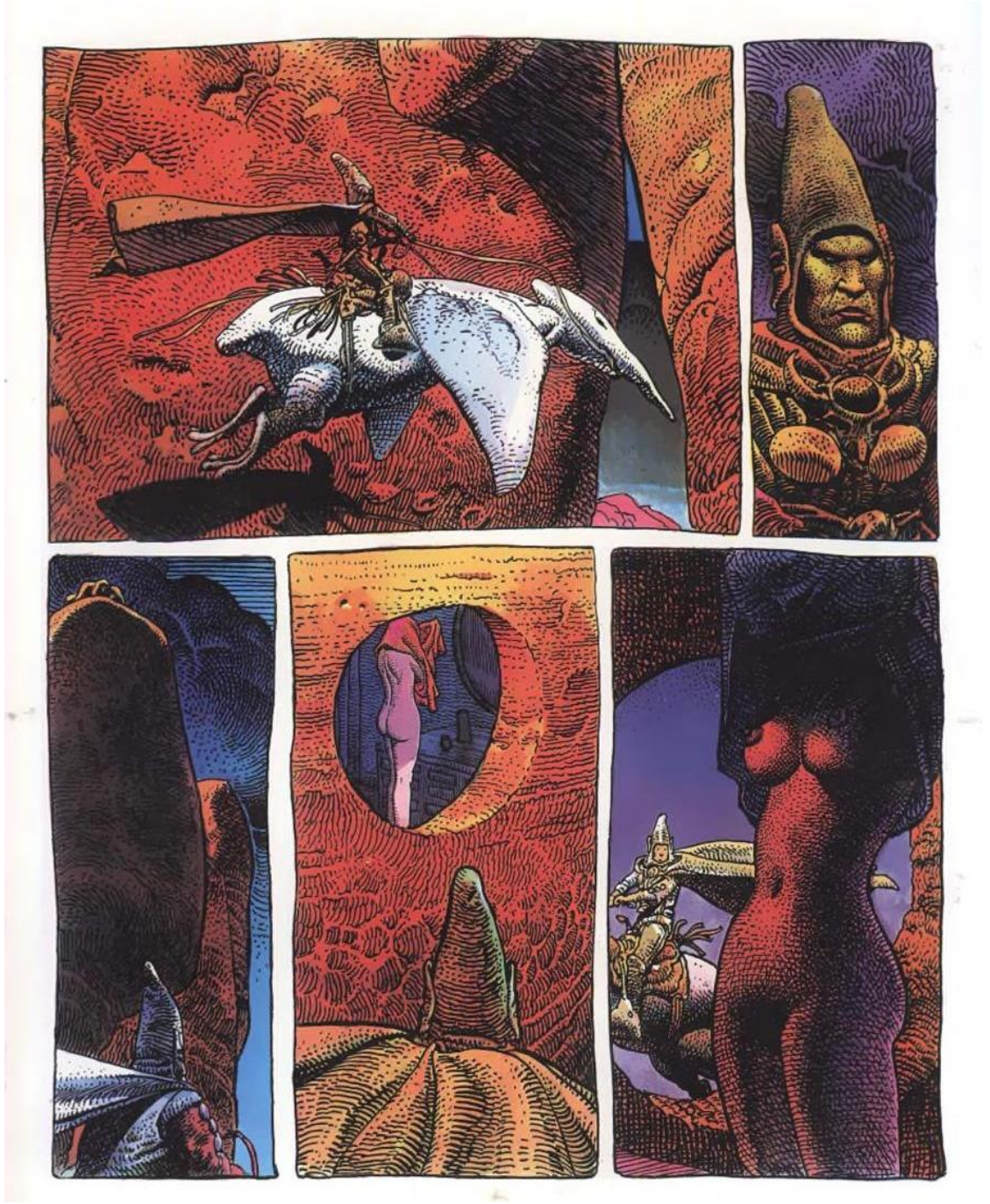
Visual function
The page introduces what appears to be a conventional fantasy motive: the captive maiden.

Postmodern significance
Moebius deliberately invokes a familiar myth:

- knight
- castle
- beautiful woman
- implied rescue

Readers instantly recognize the pattern from fairy tales and heroic fantasy.

The key point is that the comic relies on the reader's cultural memory. We project a story onto the image before anything actually happens.





What happens
A guard notices Arzach and shouts at him.
Arzach reacts with casual indifference and in the last panel lassos him.

Visual function
This should be the start of a conflict scene.

Postmodern significance
Instead of increasing tension, Moebius makes the encounter feel absurd.

The guard is less an individual than a visual interruption.
Because there is no dialogue, the emotional tone is difficult to fix:

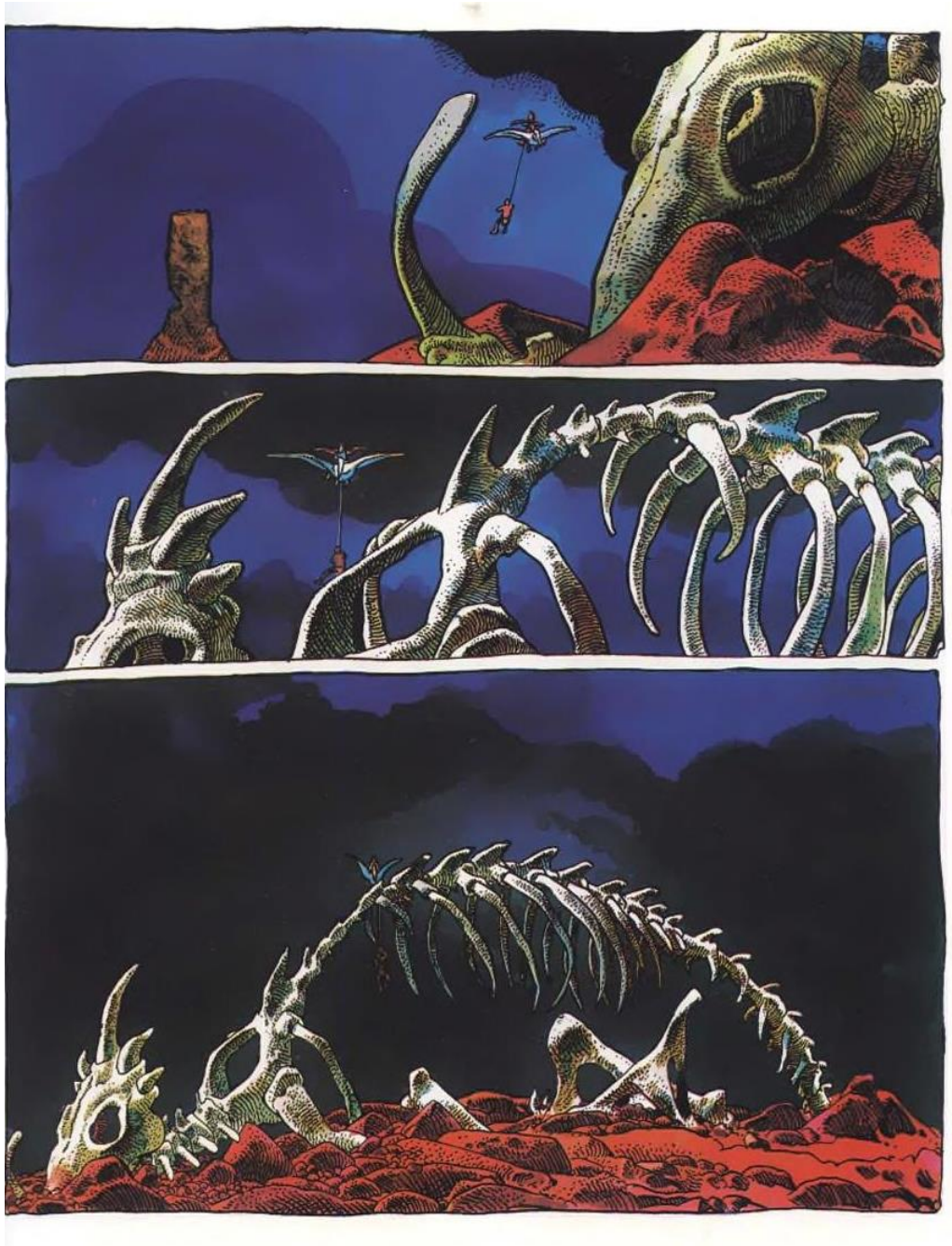
- Is the guard threatening?
- Is he trying to attract Arzach's attention, hoping to be rescued himself?
- Heroic?
- Ridiculous?

What happens
Arzach carries the lassoed guard away.
There are a group of figures watching impassively.

Visual function
The sequence is bizarrely arbitrary.

Postmodern significance
In a conventional comic, actions produce consequences. Here, our expectations are subverted, we don’t get the usual action-packed fight scene. Instead, we get something dreamlike and almost comical.





What happens

He flies away, guard dangling behind him. Again, the figures are tiny, as was the case on the first page, and the panels are dominated by a giant skeleton.

Postmodern significance

The giant skeleton creates a surreal juxtaposition:

- medieval imagery
- prehistoric imagery
- science-fiction atmosphere

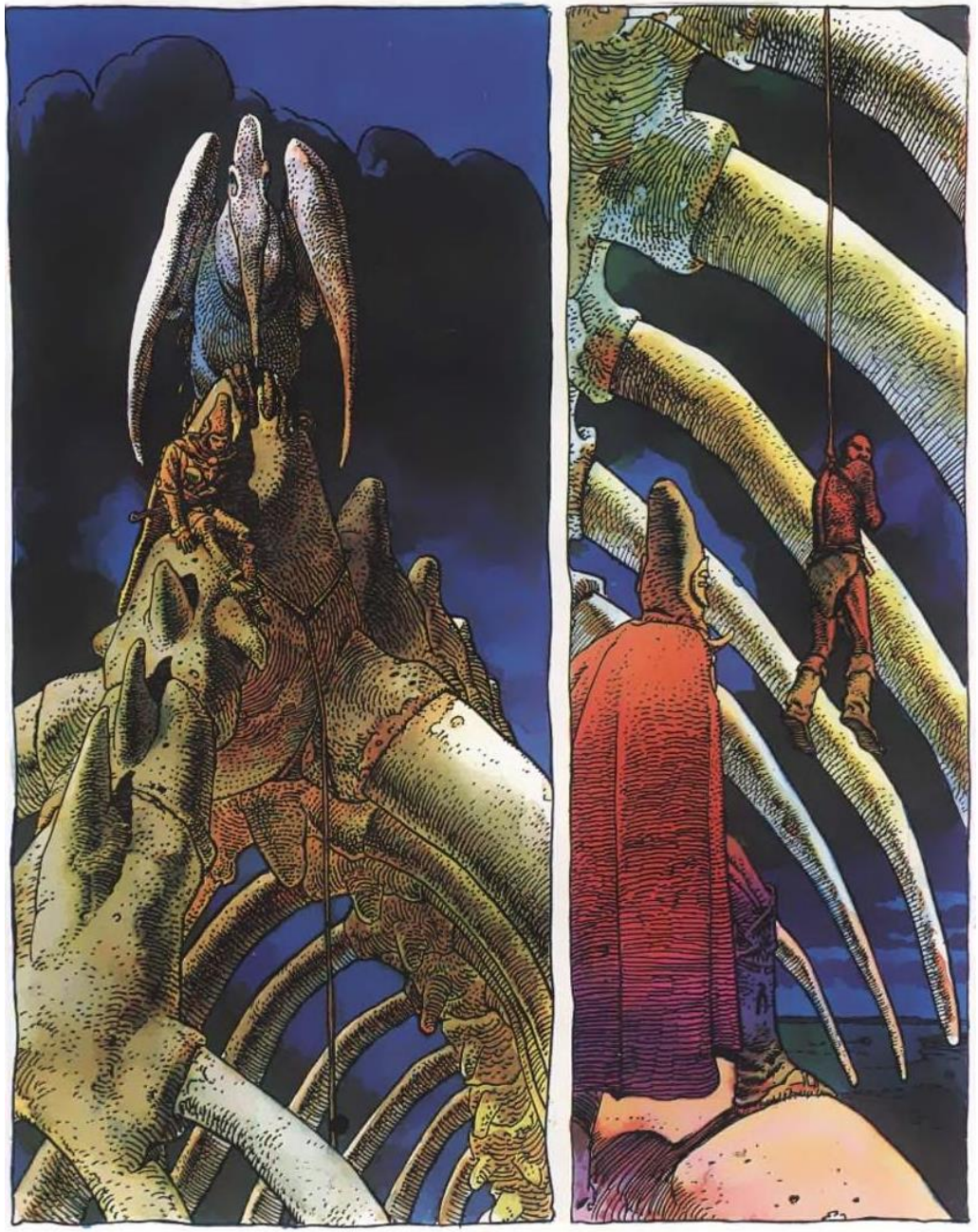
The world becomes an assemblage of disconnected visual references.

What happens
Arzach ties the guard to a giant dinosaur skeleton in the desert, another absurd and dreamlike act.

Postmodern significance
Arzach looks like a heroic protagonist, but he is emotionally distant and often behaves in ways that are obscure, arbitrary, or ironic. He lacks the moral certainty of classical adventure heroes which undermines our expectations of heroic myths.

Power without explanation
Arzach acts decisively but his motives remain unknown.

Absurdity
Events occur because dream logic permits them.





What happens

Arzach returns to the tower, the imprisoned guard remains behind, dangling from the skeleton but seems otherwise unconcerned.

Visual function

The story seems to be moving toward a rescue narrative.

Postmodern significance

At this point the reader unconsciously fills in expected developments:

- Arzach will save the woman.
- The castle hides a villain who he will need to defeat.
- A reward awaits when the woman is returned home.

Moebius exploits those assumptions and the comic becomes a kind of experiment in reader expectation. The story gains momentum from conventions the comic itself never states.

What happens
Arzach approaches the woman.
Close inspection reveals that her face is hideously alien.
He immediately loses interest and leaves.

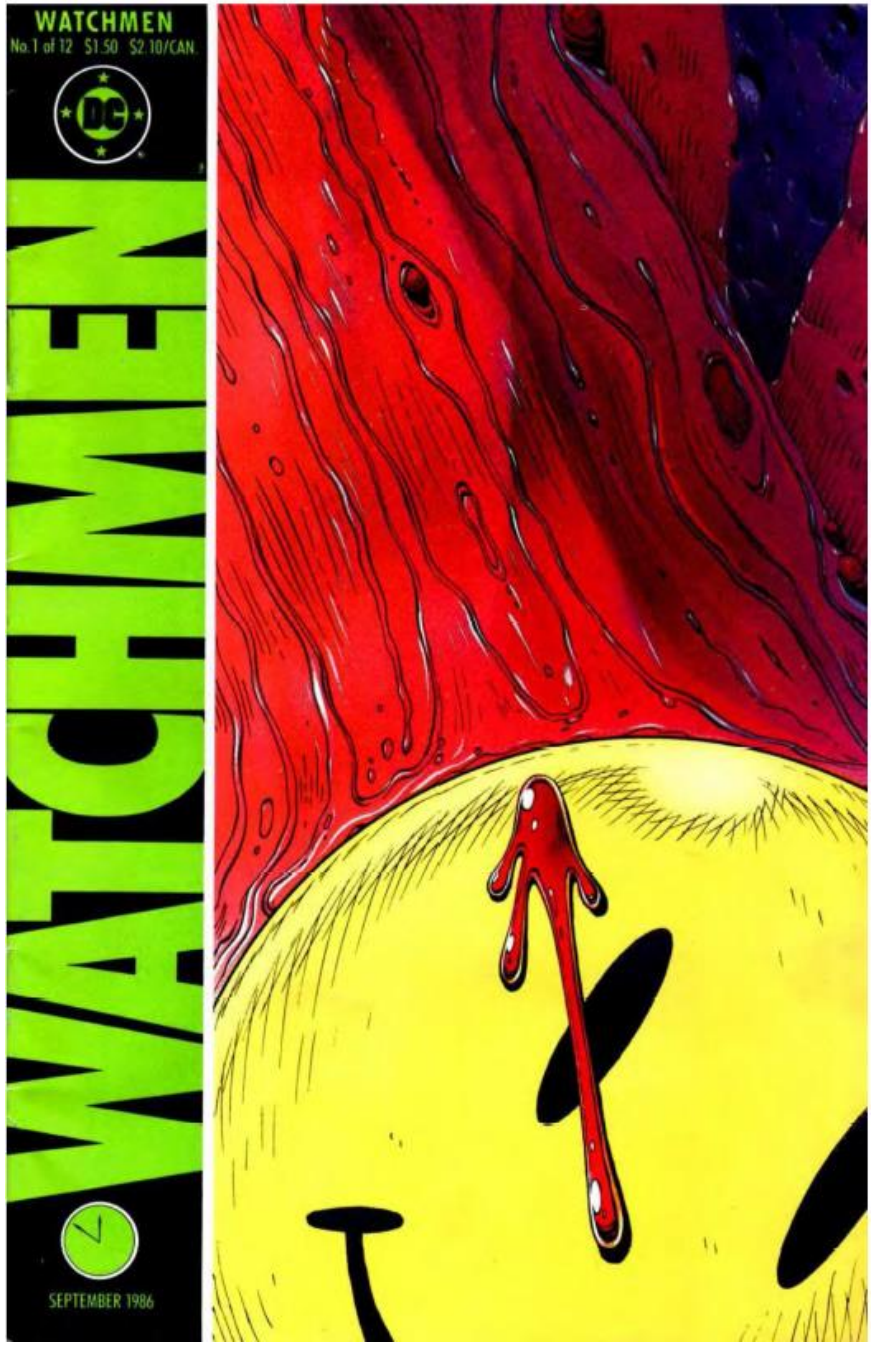
Visual function
This is the narrative climax. Remarkably, there is no rescue, romance, or confrontation.

Postmodern significance
The revelation destroys the fantasy image introduced earlier. This moment resembles postmodern critiques of representation: the sign (beautiful woman) does not correspond to the reality behind it.



Moebius's *Arzach* series rejects linear narrative, embraces ambiguity and dream logic, mixes genres, privileges visual experience over textual explanation, and resists stable interpretation.

Rather than presenting a coherent heroic adventure, it offers a fragmented series of surreal images that require the reader to construct meaning, exemplifying key characteristics of postmodern art and literature.



Watchmen (1986-87), written by **Alan Moore** and illustrated by **Dave Gibbons**, is often considered one of the most important **postmodern graphic novels** because it deconstructs superhero conventions, questions grand narratives of heroism, and employs self-conscious storytelling techniques.


RORSCHACH'S JOURNAL. OCTOBER 12TH, 1985.:
DOG CARCASS IN ALLEY THIS MORNING, TIRE TREAD ON BURST STOMACH. THIS CITY IS AFRAID OF ME. I HAVE SEEN ITS TRUE FACE.
THE STREETS ARE EXTENDED GUTTERS AND THE GUTTERS ARE FULL OF BLOOD AND WHEN THE DRAINS FINALLY SCAB OVER, ALL THE VERMIN WILL DROWN.
THE ACCUMULATED FILTH OF ALL THEIR SEX AND MURDER WILL FOAM UP ABOUT THEIR WAISTS AND ALL THE WHORES AND POLITICIANS WILL LOOK UP AND SHOUT "SAVE US!"...
...AND I'LL LOOK DOWN, AND WHISPER "NO."
THEY HAD A CHOICE, ALL OF THEM. THEY COULD HAVE FOLLOWED IN THE FOOTSTEPS OF GOOD MEN LIKE MY FATHER, OR PRESIDENT TRUMAN.
DECENT MEN, WHO BELIEVED IN A DAY'S WORK FOR A DAY'S PAY.
INSTEAD THEY FOLLOWED THE DROPPINGS OF LECHERS AND COMMUNISTS AND DIDN'T REALIZE THAT THE TRAIL LED OVER A PRECIPICE UNTIL IT WAS TOO LATE.
DON'T TELL ME THEY DIDN'T HAVE A CHOICE.
NOW THE WHOLE WORLD STANDS ON THE BRINK, STARING DOWN INTO BLOODY HELL, ALL THOSE LIBERALS AND INTELLECTUALS AND SMOOTH-TALKERS...
...AND ALL OF A SUDDEN, NOBODY CAN THINK OF ANYTHING TO SAY.
HMM.
THAT'S QUITE A DROP.
1


YEAH. POOR GUY. Y'KNOW, I ALWAYS WONDER... DO YOU THINK YOU BLACK OUT BEFORE YOU HIT THE SIDEWALK, OR WHAT?
FRANKLY, I DON'T NEED TO KNOW THAT BAD.
WHAT DO YOU THINK HAPPENED HERE?
WELL, LOOKS LIKE SOMEONE BROKE IN BY BUSTIN' THIS DOOR DOWN.
THAT WOULD TAKE EITHER TWO GUYS OR ONE GUY ON SERIOUS DRUGS, BECAUSE THE DOOR HAD A CHAIN FASTENED ON THE INSIDE.
"...WHICH MEANS THAT THE OCCUPANT WAS HOME WHEN IT HAPPENED."
HMM. I SAW THE BODY, AN' HE LOOKED BEEFY ENOUGH TO PROTECT HIMSELF. FOR A GUY HIS AGE, HE WAS IN TERRIFIC SHAPE.
WHAT, YOU MEAN APART FROM BEING DEAD?
"NO...I MEAN THIS GUY, THIS BLAKE GUY, THE OCCUPANT ...HE HAD MUSCLES LIKE A WEIGHTLIFTER.
"HE WOULD HAVE PUT UP SOME KINDA FIGHT, I'M CERTAIN."
YEAH, WELL, LOOKS LIKE HE LOST. MAYBE IT WAS A COUPLE OF GUYS AND THEY JUST OVERPOWERED HIM.
MAYBE. THE DATA WE HAVE SUGGESTS HE'S BEEN DOING SOME SORT OF OVERSEAS DIPLOMATIC WORK FOR YEARS...
"LOTTA CLASSY EXPENSE-ACCOUNT LIVING. MAYBE HE JUST GOT SOFT."
HE DON'T LOOK TOO SOFT IN THIS PHOTOGRAPH. WONDER HOW HE GOT THAT SCAR? IT LOOKS...
HEY! THE GUY HE'S SHAKIN' HANDS WITH IN THE PICTURE... IT'S VICE-PRESIDENT FORD!
2


"HEY, SO IT IS! WELL, LISTEN, BETWEEN YOU AND ME, I THINK WE CAN RULE HIM OUT AS A SUSPECT.
"A JOB LIKE THIS JUST ISN'T HIS STYLE."
THAT'D BE REAL FUNNY IF WE HAD ANY BETTER LEADS TO GO ON.
I MEAN, WHAT IS THIS? A LITTLE MONEY GOT STOLEN, BUT NO WAY IS THIS A STRAIGHT BURGLARY...
"SOMEBODY REALLY HAD IT IN FOR THIS GUY."
I MEAN, HOW DID HE GO OUTTA THE WINDOW?
MAYBE HE TRIPPED AGAINST IT.
FORGET IT. THAT'S STRONG GLASS, MAN. YOU TRIP AGAINST IT, EVEN A BIG GUY LIKE THAT, IT DON'T BREAK.
"I THINK YOU'D HAVE TO BE THROWN."
WELL, IF THIS EDWARD BLAKE WAS AS BIG AS YOU SAY HE WAS, THEN ONE GUY WOULD NEVER LIFT HIM, SO WE'RE TALKING TWO ASSAILANTS HERE.
WHICH FLOOR YA WANT?
OH, UH, GROUND FLOOR, PLEASE.
"GROUND FLOOR COMIN' UP."
3


5



It Deconstructs the Superhero Genre

Rorschach is violent and obsessive.

The Comedian is cynical and morally corrupt.

Ozymandias commits mass murder in pursuit of world peace.

Rather than celebrating heroism, the novel asks whether superheroes would actually improve society.



It Rejects Clear Moral Certainty

Postmodern texts often reject simple distinctions between good and evil.

In *Watchmen*:

There is no unquestionable hero. The ending forces readers to decide whether Ozymandias's actions are justified. Competing moral viewpoints are presented without a definitive answer.

The novel encourages ethical ambiguity rather than closure.



It Is Highly Self-Reflexive

The graphic novel constantly draws attention to its own construction.

Examples include:

The comic-within-the-comic, **Tales of the Black Freighter**.

Newspaper clippings, diary entries, interviews, and other inserted documents.

Multiple perspectives on the same events.

These elements remind readers that narratives are constructed rather than transparent representations of reality.



It Uses Intertextuality

Watchmen is filled with:

Literary quotations. Historical and political allusions. Visual echoes and recurring symbols.

Readers are encouraged to recognize connections between different texts and cultural artefacts.

The blood-stained smiley face (left) functions as an allusion to the optimistic, colourful world of traditional superhero comics and popular culture, but Moore transforms it into a symbol of violence and moral decay.



It Questions Grand Narratives

Postmodern theorist **Jean-François Lyotard** argued that postmodernism is characterised by scepticism toward "grand narratives" or universal explanations of reality.

Watchmen questions:

The belief that heroes save society. The idea of moral progress. Faith in political institutions. The notion that absolute truth can be known.

Even the supposedly enlightened Ozymandias relies on deception to create peace.



UNDER THE HOOD

We present here excerpts from Hollis Mason's autobiography, UNDER THE HOOD, leading up to the time when he became the masked adventurer, Nite Owl. Reprinted with permission of the author.

I.

The lady who works in the grocery store at the corner of my block is called Denise, and she's one of America's great unpublished novelists. Over the years she's written *forty-two* romantic novels, none of which have ever reached the bookstores. I, however, have been fortunate enough to hear the plots of the last twenty-seven of these recounted in installments by the authoress herself every time I drop by the store for a jar of coffee or can of beans, and my respect for Denise's literary prowess knows no bounds. So, naturally enough, when I found myself faced with the daunting task of actually starting the book you now hold in your hands, it was Denise I turned to for advice.

"Listen," I said. "I don't know from writing a book. I have all this stuff in my head that I want to get down, but what do I write about first? Where do I begin?"

Without looking up from the boxes of detergent to which she was fixing price tags, Denise graciously delivered up a pearl of her accumulated wisdom in a voice of bored but benign condescension.

"Start off with the saddest thing you can think of and get the audience's sympathies on your side. After that, believe me, it's a walk."

Thank you, Denise. This book is dedicated to you, because I don't know how to choose between all the other people I should be dedicating it to.

The saddest thing I can think of is "The Ride of the Valkyries." Every time I hear it I get depressed and start wondering about the lot of humanity and the unfairness of life and all those other things that you think about at three in the morning when your digestion won't let you sleep. Now, I realize that nobody else on the planet has to brush away a tear when they hear that particular stirring refrain, but that's because they don't know about Moe Vernon.

When my father upped and left my Granddad's farm in Montana to bring his family to New York, Moe Vernon was the man he worked for. Vernon's Auto Repairs was just off Seventh Avenue, and although it was only 1928 when Dad started working there, there was just about enough trade for his wages to keep me and Mom and my sister Liantha in food and clothing. Dad was always really keen and enthusiastic about his work, and I used to think it was just because he had a thing about cars. Looking back, I can see it was more than that. It must have meant so much to him, just to have a job and be able to support his family. He'd had a lot of arguments with his father about coming east rather than taking over the farm, like the old man had planned for him, and most of the rows had ended with my grandfather predicting poverty and moral ruination for my dad and mom if they so much as set foot in New York. To be living the life that he himself had chosen and keeping his family above the poverty line in spite of his father's warnings must have meant more to my dad than anything in the world, but that's something I only understand now, with hindsight. Back then, I just thought he was crazy for crankshafts.

Anyway, I was twelve years old when we left Montana, so during those next few years in the big city I was just the age to appreciate the occasional trips to the auto shop with my dad, which is where I first set eyes on Moe Vernon, his employer.

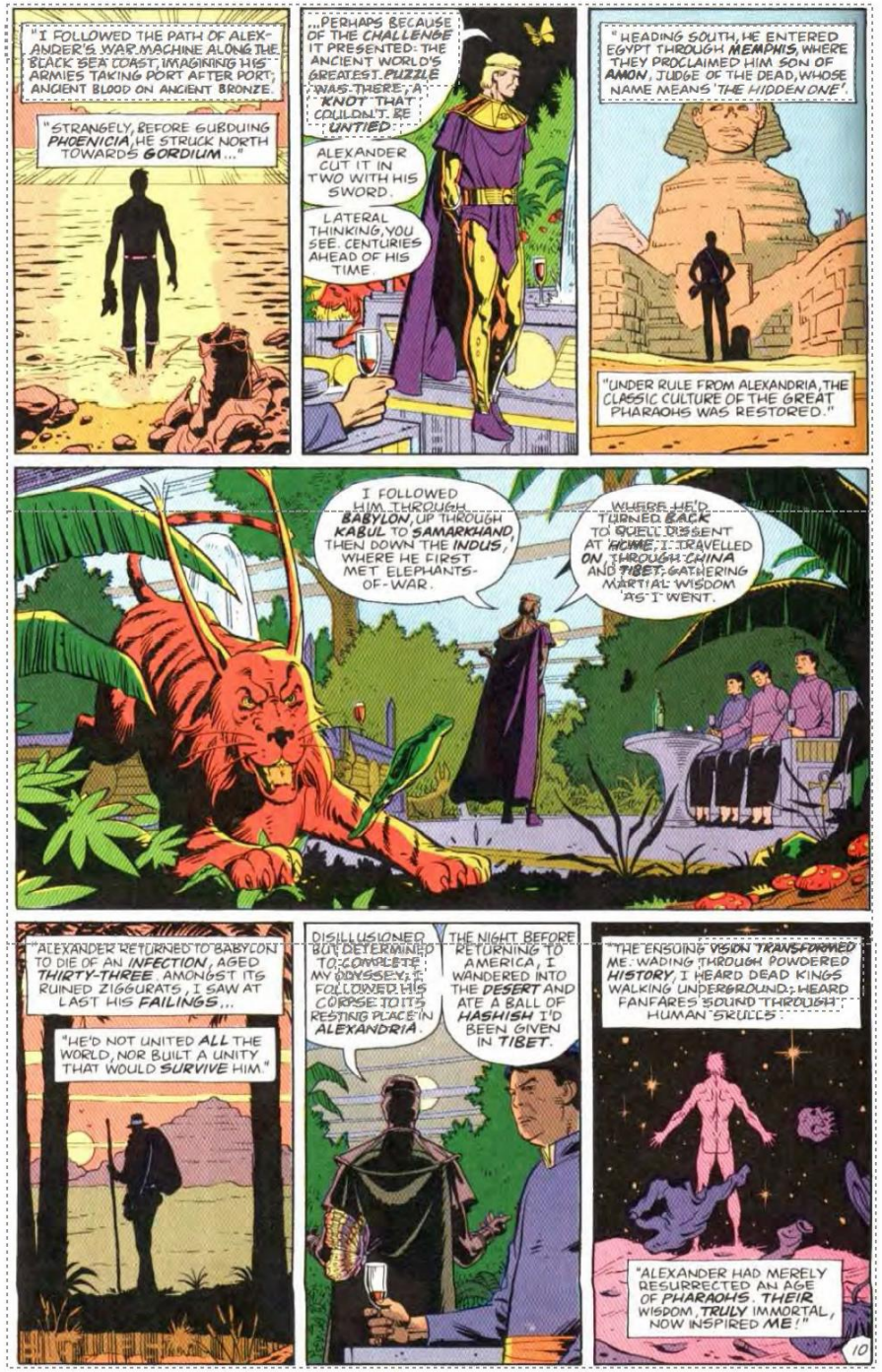
Moe Vernon was a man around fifty-five or so, and he had one of those old New York faces that you don't see anymore. It's funny, but certain faces seem to go in and out of style. You look at old photographs and everybody has a certain look to them, almost as if they're related. Look at pictures from ten years later and you can see that there's a new kind of face starting to predominate, and that the old faces are fading away and vanishing, never to be seen again. Moe Vernon's face was like that: three chins, a wiseacre cynical curl to his lower lip, a certain hollowness around the eyes, hair retreating back across his head, attempting a rendezvous with the label on his shirt collar.

It Presents Fragmented Narratives

The story is not told in a straightforward way. Instead, it combines:

- Flashbacks.
- Parallel storylines.
- Historical documents.
- Personal memoirs.
- The Black Freighter narrative.

This fragmentation requires readers to actively piece together meaning.



It Mixes High and Popular Culture

Like many postmodern works, *Watchmen* blurs the boundary between "serious literature" and "popular entertainment."

It combines:

Philosophical questions. Political commentary. Literary symbolism.

with:

Costumed superheroes. Comic-book action. Genre conventions.

This challenges assumptions about what counts as "important" literature.

For example, in issue 11 is Ozymandias's identity is linked to Percy Bysshe Shelley's poem Ozymandias.



It Explores Multiple Perspectives

There is no single authoritative viewpoint.

The world of *Watchmen* is seen through:

Rorschach's journal. Dr Manhattan's detached perspective.

Ozymandias's utilitarian logic.

Laurie and Dan's more human viewpoints.

Each perspective reveals only a partial truth.



It Challenges the Idea of History

The novel presents an alternative history in which superheroes influence major world events.

Key changes include:

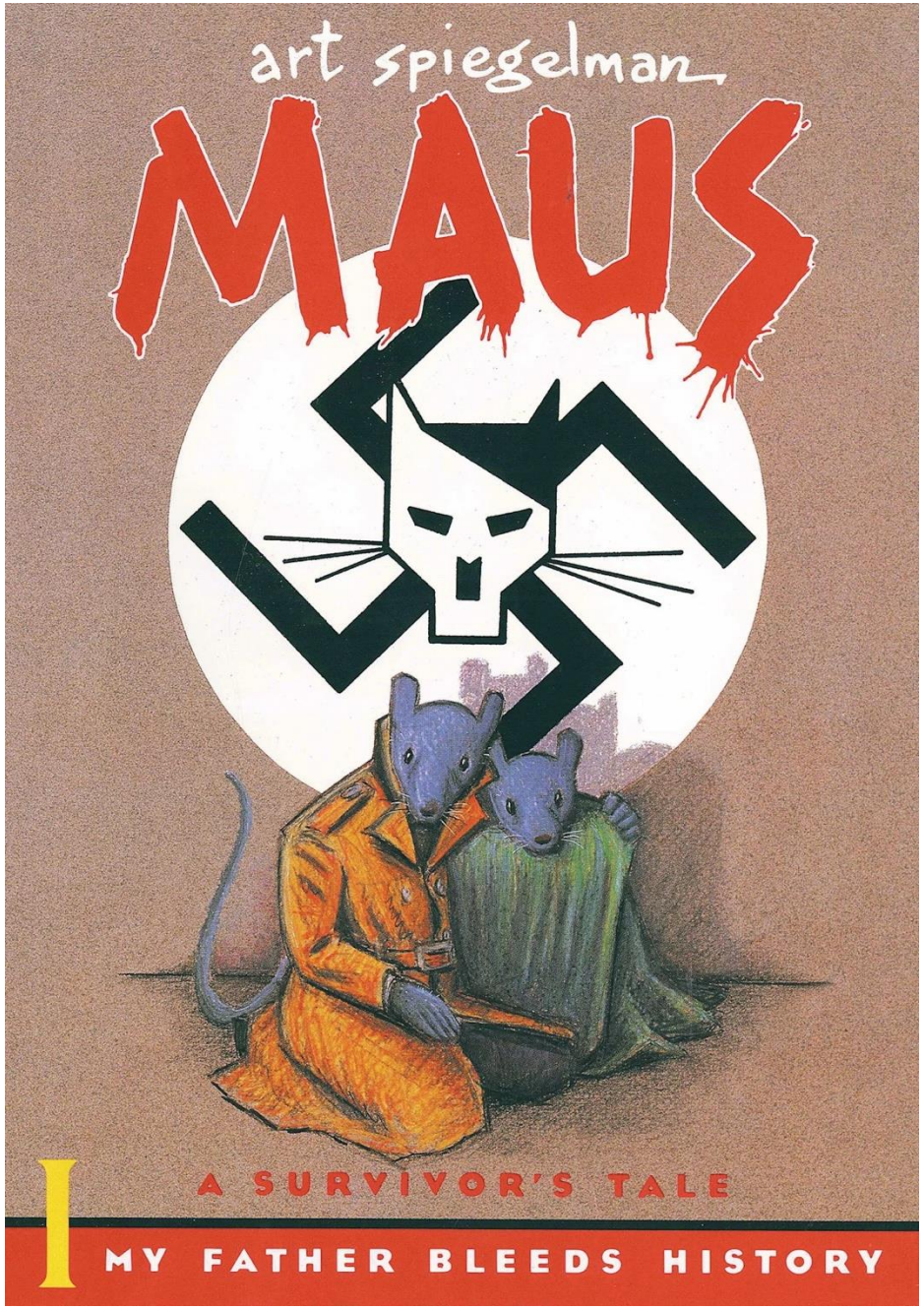
The United States winning the Vietnam War. Richard Nixon remaining president. A dramatically altered Cold War.

This demonstrates a postmodern interest in how history is constructed and interpreted rather than simply recorded.

For example, in issue 4 **Dr Manhattan experiences all moments of his life simultaneously** (left).

Watchmen deconstructs traditional superhero myths, challenges absolute moral truths, employs fragmented and self-reflexive storytelling, incorporates multiple texts and perspectives, and questions grand narratives about heroism, politics, and history.

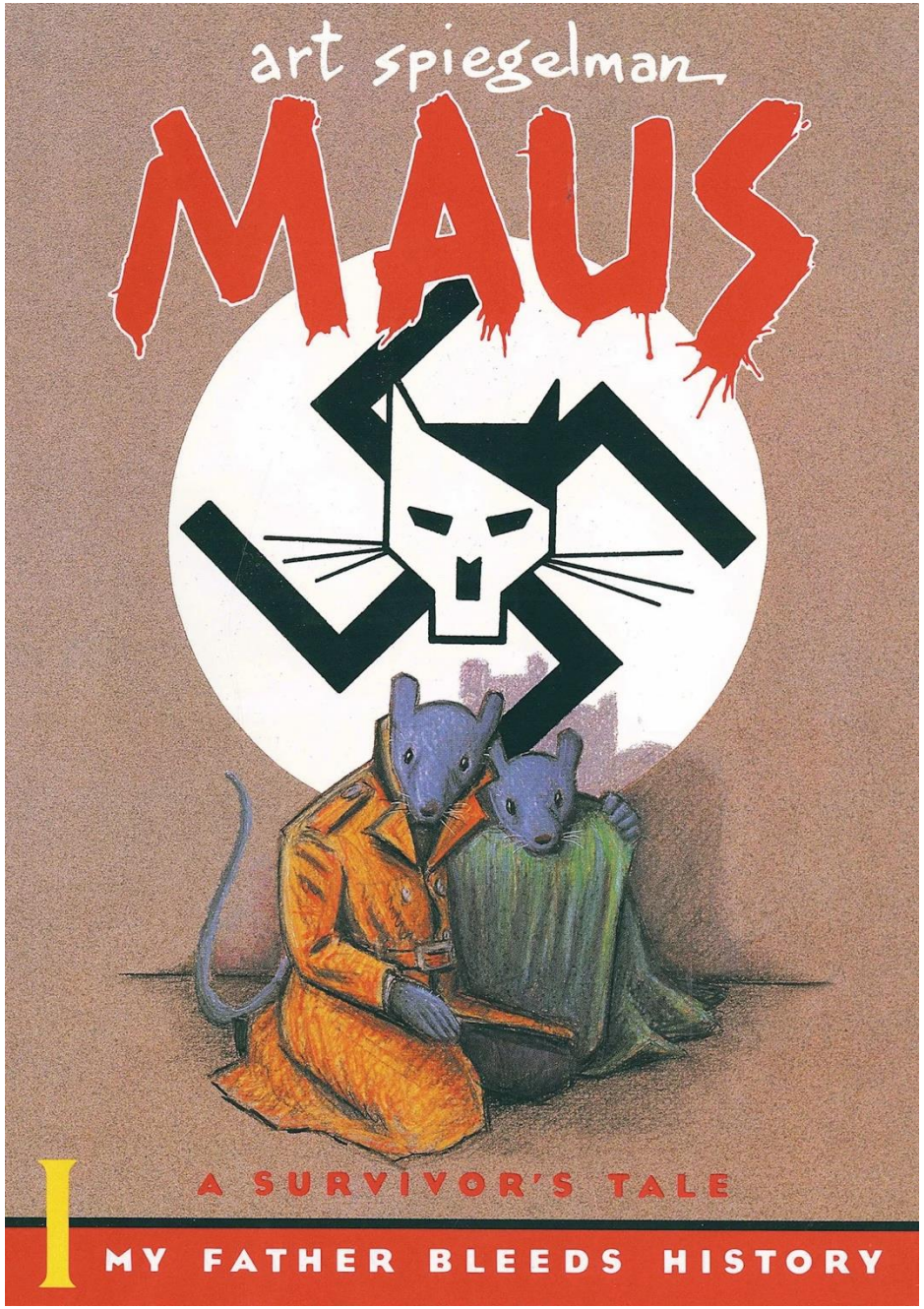
By replacing certainty with ambiguity and exposing the constructed nature of narratives, *Watchmen* exemplifies many of the central concerns of postmodernism.



Art Spiegelman's *Maus* challenges traditional ways of telling history and autobiography.

Rather than presenting the Holocaust as a straightforward historical account, Spiegelman combines biography, memoir, and fiction, drawing attention to the process of storytelling itself.

The work uses **metafiction**, showing Spiegelman interviewing his father and reflecting on the difficulties of representing traumatic events.



Its famous depiction of different groups as animals (Jews as mice, Germans as cats, Poles as pigs) highlights the constructed nature of representation rather than claiming complete realism.

Maus also fragments time, moving between past and present, and questions the possibility of fully capturing historical truth.

Rego Park, N.Y. c.1958









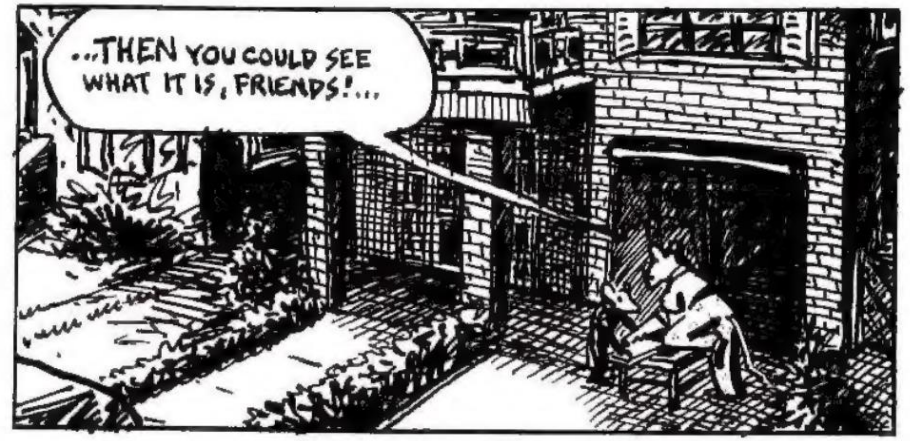


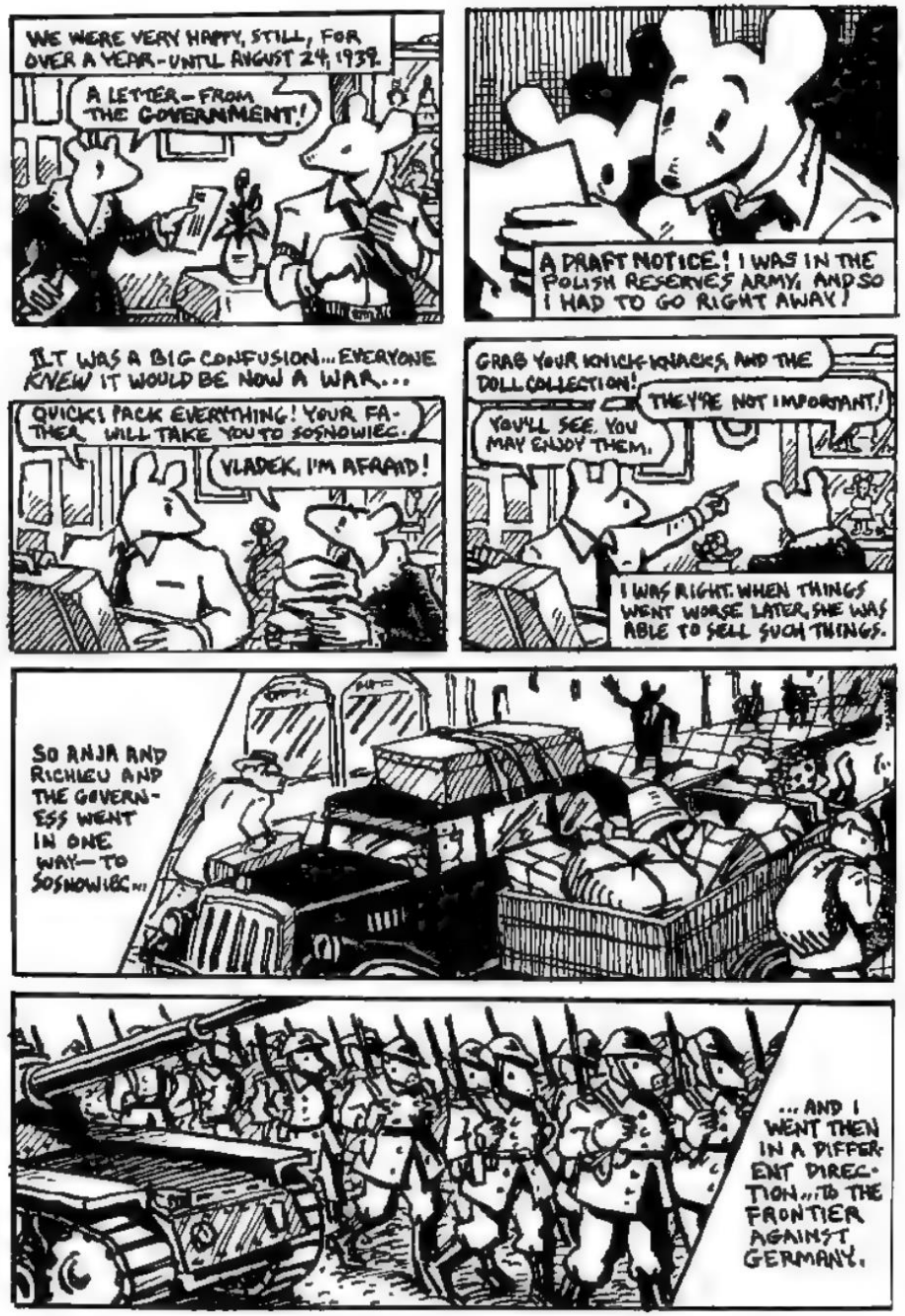











WE WERE VERY HAPPY, STILL, FOR OVER A YEAR - UNTIL AUGUST 24, 1939.
A LETTER - FROM THE GOVERNMENT!
A DRAFT NOTICE! I WAS IN THE POLISH RESERVES ARMY, AND SO I HAD TO GO RIGHT AWAY!
IT WAS A BIG CONFUSION... EVERYONE KNEW IT WOULD BE NOW A WAR...
QUICK! PACK EVERYTHING! YOUR FATHER WILL TAKE YOU TO SOSNOWIEC.
VLADEK, I'M AFRAID!
GRAB YOUR KNICK-KNACKS, AND THE DOLL COLLECTION!
THEY'RE NOT IMPORTANT!
YOU'LL SEE. YOU MAY ENJOY THEM.
I WAS RIGHT. WHEN THINGS WENT WORSE LATER, SHE WAS ABLE TO SELL SUCH THINGS.
SO ANJA AND RICHIEU AND THE GOVERNESS WENT IN ONE WAY — TO SOSNOWIEC...
... AND I WENT THEN IN A DIFFERENT DIRECTION... TO THE FRONTIER AGAINST GERMANY.


AND ON SEPTEMBER 1, 1939, THE WAR CAME. I WAS ON THE FRONT, ONE OF THE FIRST TO
ACH!
SO - TWICE I SPILLED MY DRUGSTORE!
IT'S MY EYES.
EVER SINCE I GOT IN MY LEFT EYE THE HEMORRHAGING AND THE GLAUCOMA, IT HAD TO BE TAKEN OUT FROM ME. AND NOW I DON'T SEE SO WELL.
AND NOW I HAVE A CATARACT INSIDE MY ONE GOOD EYE. YOU SEE HOW I HAVE TO SUFFER?
I TOLD YOU ABOUT THE BIG-SHOT SPECIALIST WHAT WAS GOING TO OPERATE ME?
UH-HUH.
HE LAST YEAR PUT ME INTO THE HOSPITAL FOR AN IMMEDIATE OPERATION...
AND THEN HE JUST LEFT ME. HE WENT SOMEWHERE AWAY TO GIVE LECTURES ON THE TELEVISION!



It Blurs Fact and Fiction

Maus is based on the real experiences of Spiegelman's father, Vladek, during the Holocaust, but these events are represented through a comic-book medium with animal characters.

This combination of historical testimony and artistic invention challenges the idea that history can be presented as a completely objective truth.



It Is Self-Reflexive (Metafictional)

Throughout the novel, Spiegelman shows himself interviewing his father and struggling to create *Maus*. The reader sees the process of constructing the narrative rather than being presented with a seamless story.

The book constantly reminds us that we are reading a representation of events, not the events themselves.

It Questions Representation

A central concern of postmodernism is whether traumatic events can ever be adequately represented.

In *Maus* Art Spiegelman confronts this central problem:

- How can an event as vast and horrific as the Holocaust be represented truthfully?
- Rather than presenting his graphic novel as a transparent window onto history, Spiegelman highlights its limitations.
- He worries that *Maus* has become a commercial success despite being about immense suffering.
- He expresses anxiety about turning historical trauma into a work of art.
- He questions whether any story, image, or narrative can fully capture the reality experienced by Holocaust victims.



13

It Uses Multiple Narrative Layers

The novel moves between:

- Vladek's experiences during the Holocaust.
- Spiegelman's present-day interviews with Vladek.
- Spiegelman's reflections on writing the book.

This fragmented structure creates a layered narrative rather than a single, linear storyline.



45

It Rejects a Single Truth

Different characters remember events differently, and Vladek's memories are sometimes incomplete or contradictory.

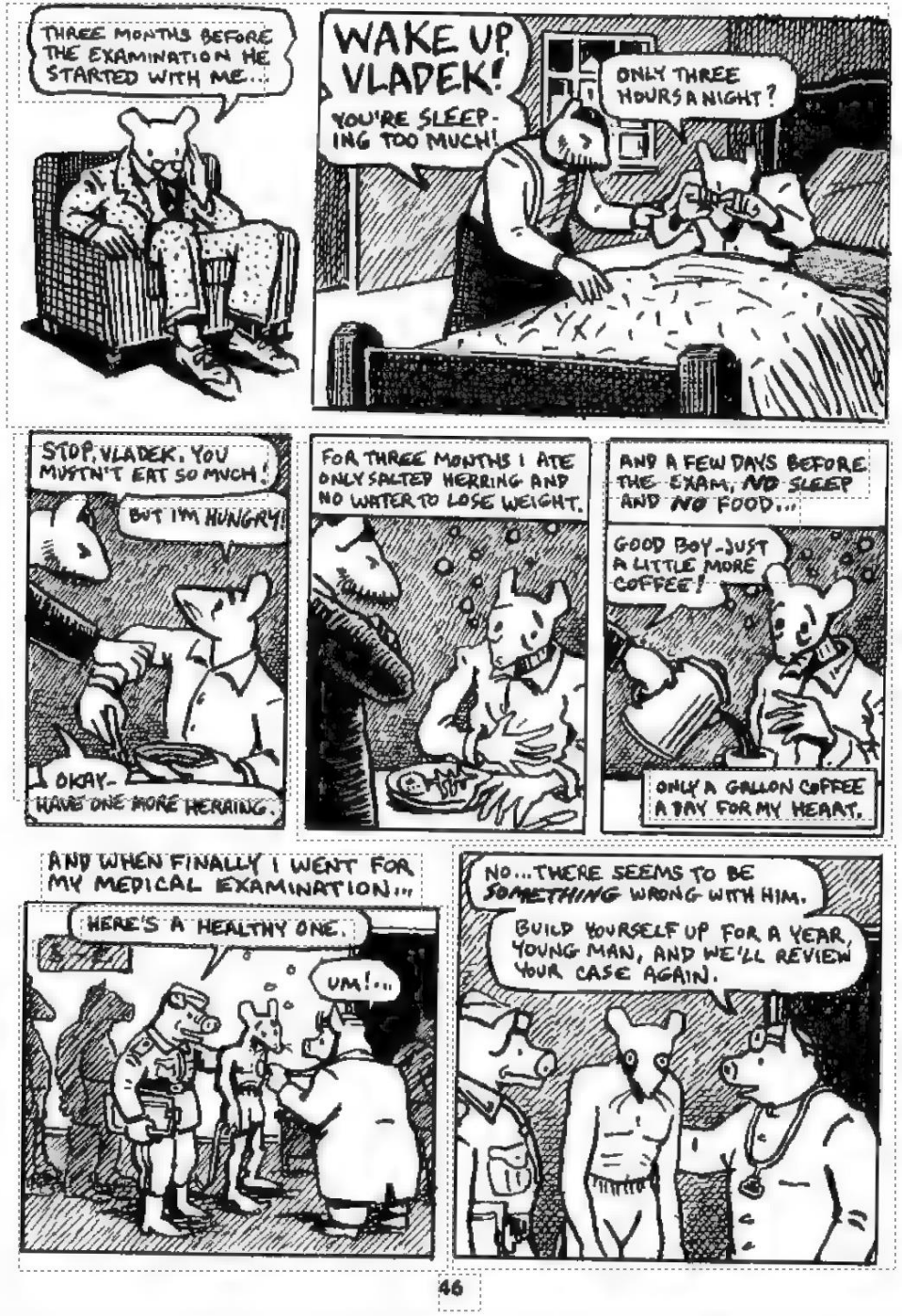
The text suggests that history is mediated through memory, perspective, and interpretation rather than existing as a single, stable account.



It Mixes High and Low Culture

Postmodern works often challenge distinctions between "serious" and "popular" art.

Maus tells one of the most significant historical tragedies of the twentieth century through the medium of comics, which had traditionally been viewed as popular entertainment.



It Employs Symbolism and Constructed Identities

Different groups are depicted as animals:

- Jews as mice
- Germans as cats
- Poles as pigs
- Americans as dogs

Rather than presenting identity as natural or fixed, the novel highlights how racial and ethnic categories are socially constructed.



It Fragments Time

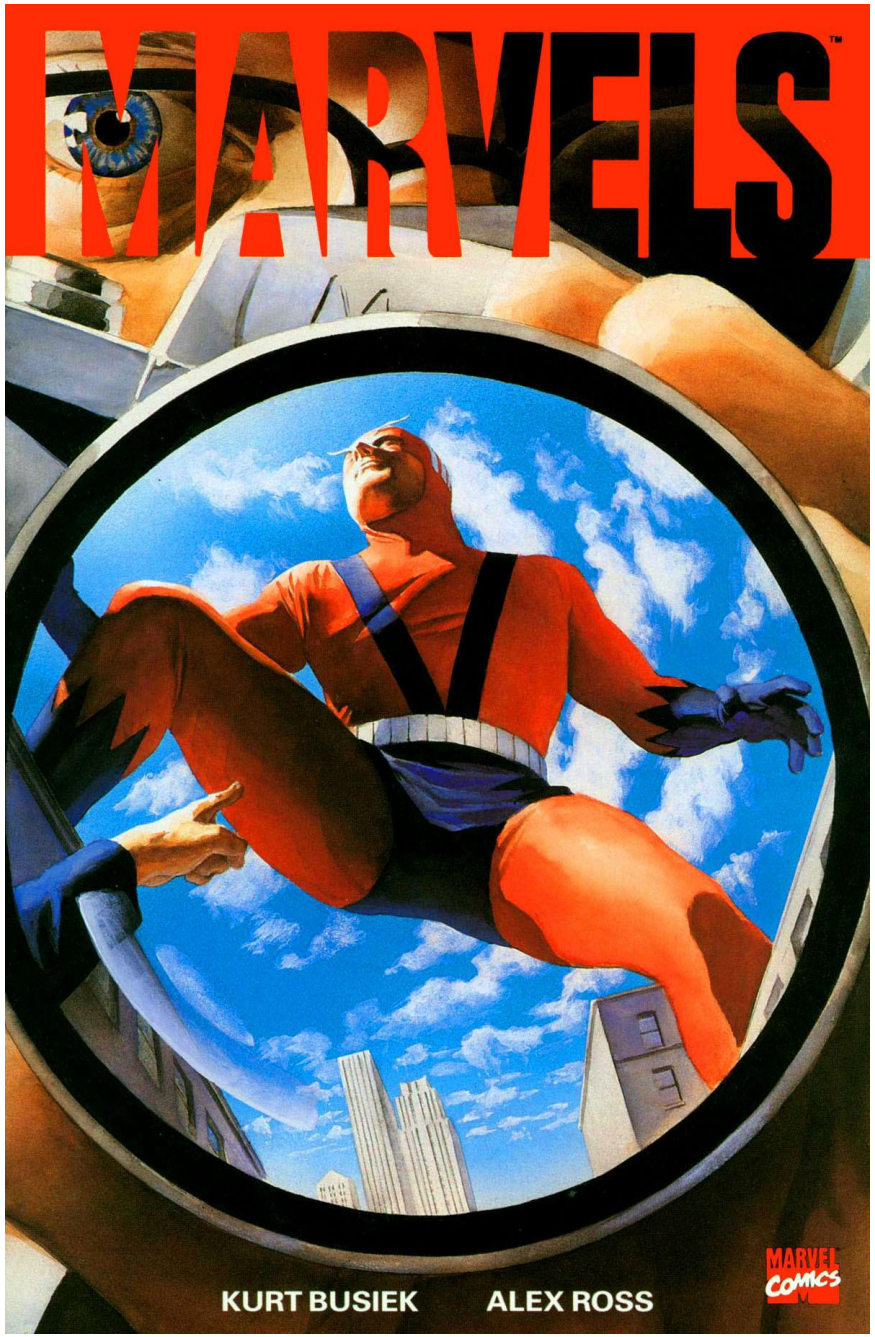
The narrative frequently shifts between past and present.

These disruptions prevent readers from experiencing the story as a straightforward historical account and instead emphasize the continuing impact of trauma across generations.

Rather than offering a clear moral lesson or a complete resolution, *Maus* leaves readers with difficult questions about memory, trauma, guilt, survival, and representation. This ambiguity is characteristic of postmodern literature.

Maus combines historical fact with artistic construction, foregrounds its own creation through metafiction, fragments narrative time, questions the possibility of accurately representing the Holocaust, and challenges distinctions between history, memory, and fiction.

Through these techniques, Spiegelman demonstrates many of the key concerns of postmodernism: uncertainty, multiple perspectives, self-reflexivity, and the instability of truth.



Kurt Busiek and Alex Ross's **Marvels** (1994) reinterprets the history of the Marvel Universe through a self-conscious, revisionist lens rather than simply telling another superhero adventure.

It examines the myths of superheroes from the perspective of ordinary people and questions how those myths are constructed.

It Rewrites Existing Texts Rather Than Creating a New Myth

A hallmark of postmodernism is **intertextuality**: texts referring to and reworking earlier texts.

Marvels retells major events from Marvel comics published between the 1930s and the 1970s, including the arrival of the Human Torch, the coming of the Silver Surfer and Galactus, the rise of the X-Men.

Rather than presenting these stories as they originally appeared, Busiek reinterprets them through the eyes of photojournalist **Phil Sheldon**, who stands outside the superhero narrative.

The comic assumes readers already know the original stories and invites them to reconsider their meaning.



Postmodern Realism: The painted art style by Alex Ross makes abstract comic book characters look tangibly real, exposing the absurdity of their costumes in a real-world setting.



Marvels looks like a traditional comic book because it features classic, silver-age superheroes. However, it applies a postmodern lens by shifting the perspective of the story away from the heroes.

For Sheldon:

- Heroes are awe-inspiring but frightening.
- Extraordinary events produce confusion rather than clarity.
- The book asks whether the superhero narrative is really as straightforward as conventional comics suggest.



The Heroic Illusion: Superheroes are not seen as clear-cut protectors. They are viewed from the street level as terrifying, god-like monsters.



Fragile Morality: The human public is fickle. They cheer for heroes one day and turn on them as freaks the next, removing the traditional, stable bond between hero and society.

Marvels is considered postmodern because it:

- reworks existing Marvel stories through **intertextuality**,
- questions heroic mythologies and other **grand narratives**,
- mixes realism and fantasy,
- privileges the perspective of ordinary observers over heroes,
- reflects on comic-book history itself,
- combines nostalgia with critical reinterpretation.

Rather than asking "What happened in the Marvel Universe?", *Marvels* asks "What would those events mean to the people living through them, and how do stories turn superheroes into myths?" That self-aware examination of narrative and mythology is what makes it a distinctly postmodern comic.

Marvels vs the Original Stories

Extract from Amazing Spider-Man #121


HE'S DOWN--FOR A WHILE, AT LEAST.
EVEN GETTING TOGETHER WHAT STRENGTH I HAVE LEFT--
--I COULDN'T PACK MUCH OF A WALLOP.
MY BEST BET IS TO PICK UP GWEN AND RUN.
AND THERE'S THE LADY NOW--OUT LIKE A LIGHT.
GOOD THING, TOO--IF SPIDEY'S TO SAVE HIS SECRET I.D.!
BUT, AS SPIDEY HURRIES TOWARD A JUBILANT REUNION--
--THE GREEN GOBLIN PERFORMS A REUNION OF HIS OWN, AIDED BY THE REMOTE-CONTROLLED FLYER OF HIS OWN DESIGN!
GWEN!
LOOKS LIKE SHE'S IN A STATE OF SHOCK!
I'D BETTER GET HER TO A HOSPITAL--HAVE THEM GIVE HER A SEDATIVE OF SOME KIND--
YOU CURSED INTER-LOPER!
YOU'LL NEVER TAKE THAT GIRL ANYWHERE!
SHE'S DOOMED, DO YOU HEAR ME?
WHAK!
DOOMED--AND SO ARE YOU!

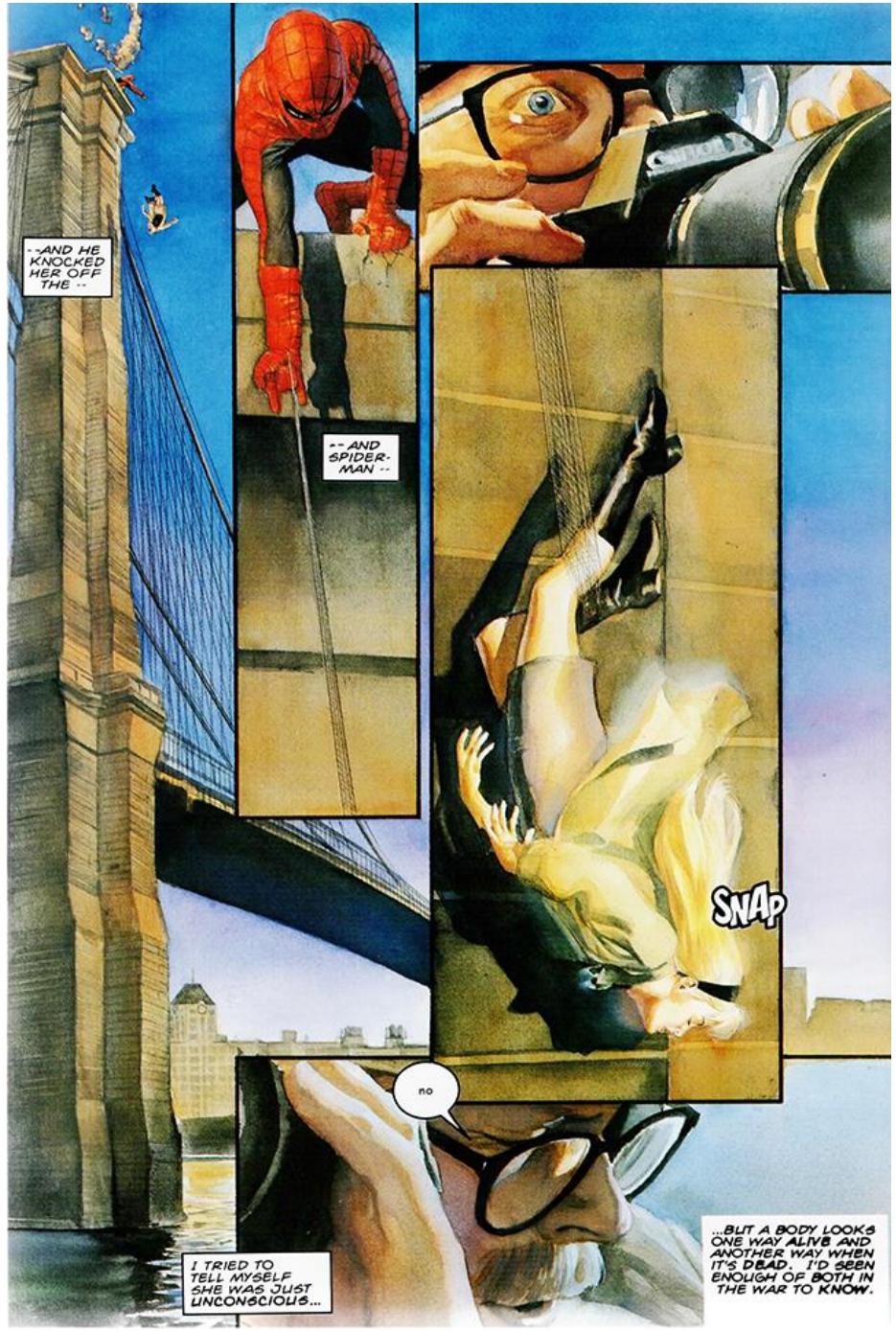

GWEN!
NO!
I'VE GOT TO CATCH HER--
--STOP HER FALL BEFORE SHE HITS THE WATER!
I'VE GOT TO!
I'VE GOT TO!
DID IT!
SWIK!
SWAP!
SPIDER-POWERS, I LOVE YOU!
NOT ONLY AM I THE MOST DASHING HERO ON TWO LEGS--

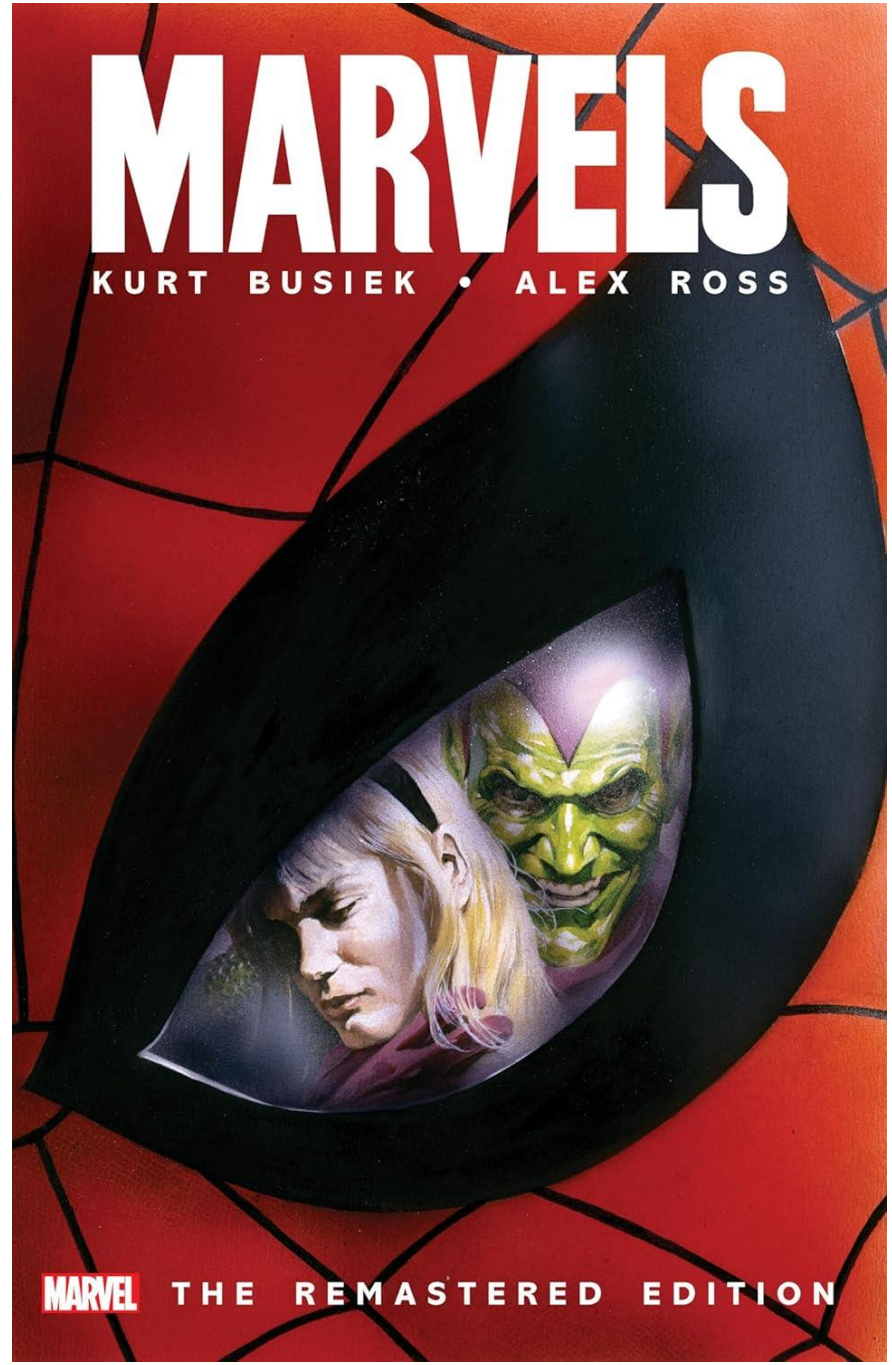

--I'M EASILY THE MOST VERSATILE.
WHO ELSE COULD SAVE A FALLING GIRL FROM CERTAIN DEA--
GWEN?
HEY, KID--WHAT'S WRONG? DON'T YOU UNDERSTAND?
I SAVED YOU--
--YOU CAN'T BE--
NO! OH, NO, NO, NO--
DON'T BE DEAD, GWEN--I DON'T WANT YOU TO BE DEAD!
I SAVED YOU, HONEY...DON'T YOU SEE?
I SAVED YOU...
ROMANTIC IDIOT!
SHE WAS DEAD BEFORE YOUR WEBBING REACHED HER!
A FALL FROM THAT HEIGHT WOULD KILL ANYONE--
--BEFORE THEY STRUCK THE GROUND!
BUT FOR YOU, MY FRIEND--DEATH WILL COME MORE QUICKLY AND MORE SURELY THAN THE SHOCK OF A SUDDEN FALL!
WRONG, GOBLIN!

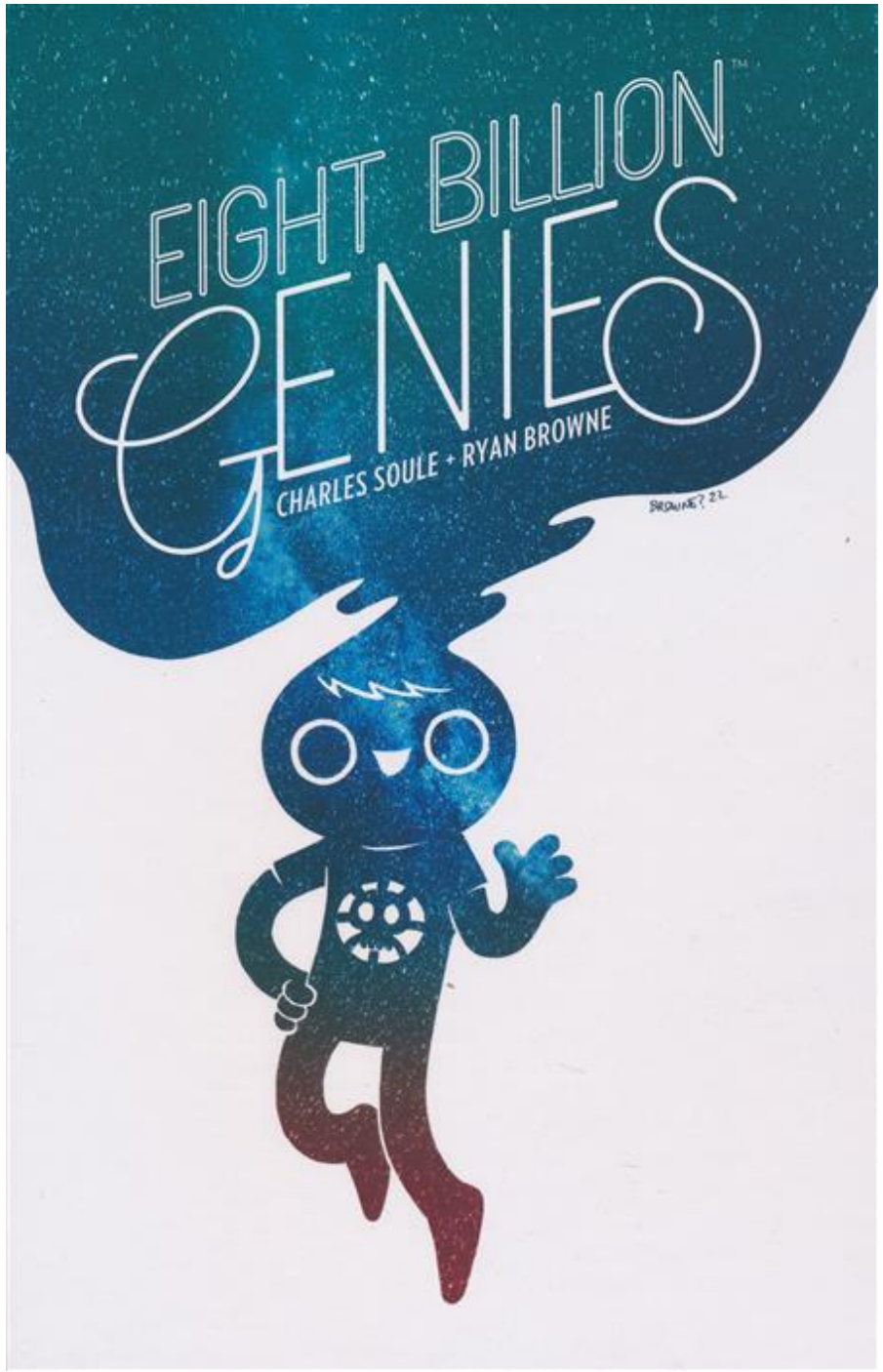

I'M GOING TO GET YOU, GOBLIN! I'M GOING TO DESTROY YOU SLOWLY--AND WHEN YOU START BEGGING FOR ME TO END IT--
--I'M GOING TO REMIND YOU OF ONE THING--
YOU'RE THE CREEP WHO'S GOING TO PAY!
--YOU KILLED THE WOMAN I LOVE--
AND FOR THAT, YOU'RE GOING TO DIE!
AT LAST, WE CAN TELL YOU THE TITLE TO OUR TALE, THOUGH IT'S ONE TITLE WE'D HOPED WE'D NEVER SEE. WE CALL IT--
THE NIGHT GWEN STACY DIED
--AND YOU CAN BE SURE THE STORY DOESN'T END HERE!
TO BE CONTINUED!


TAXI!!
THAT MAN IN THE SKY -- THE GREEN GOBLIN!
FOLLOW HIM! QUICKLY!
FOLLOW A FLYIN' GUY?
WHAT ARE YOU, NUTS?
JUST DO IT! GO!
SKREEEEEE
TAXI
oh please oh please oh please oh please


THIS IS AS FAR AS I GET YOU, BUDDY.
KINDA LOOKS LIKE HE'S HEADED FOR THE RIVER.
SAY -- IS THAT A GAL HE'S CARRYIN'?
THANKS!
SHE'LL BE ALL RIGHT SHE'LL BE ALL RIGHT
THERE SHE IS!


--AND HE KNOCKED HER OFF THE --
-- AND SPIDER-MAN --
SNAP
no
I TRIED TO TELL MYSELF SHE WAS JUST UNCONSCIOUS...
...BUT A BODY LOOKS ONE WAY ALIVE AND ANOTHER WAY WHEN IT'S DEAD. I'D SEEN ENOUGH OF BOTH IN THE WAR TO KNOW.

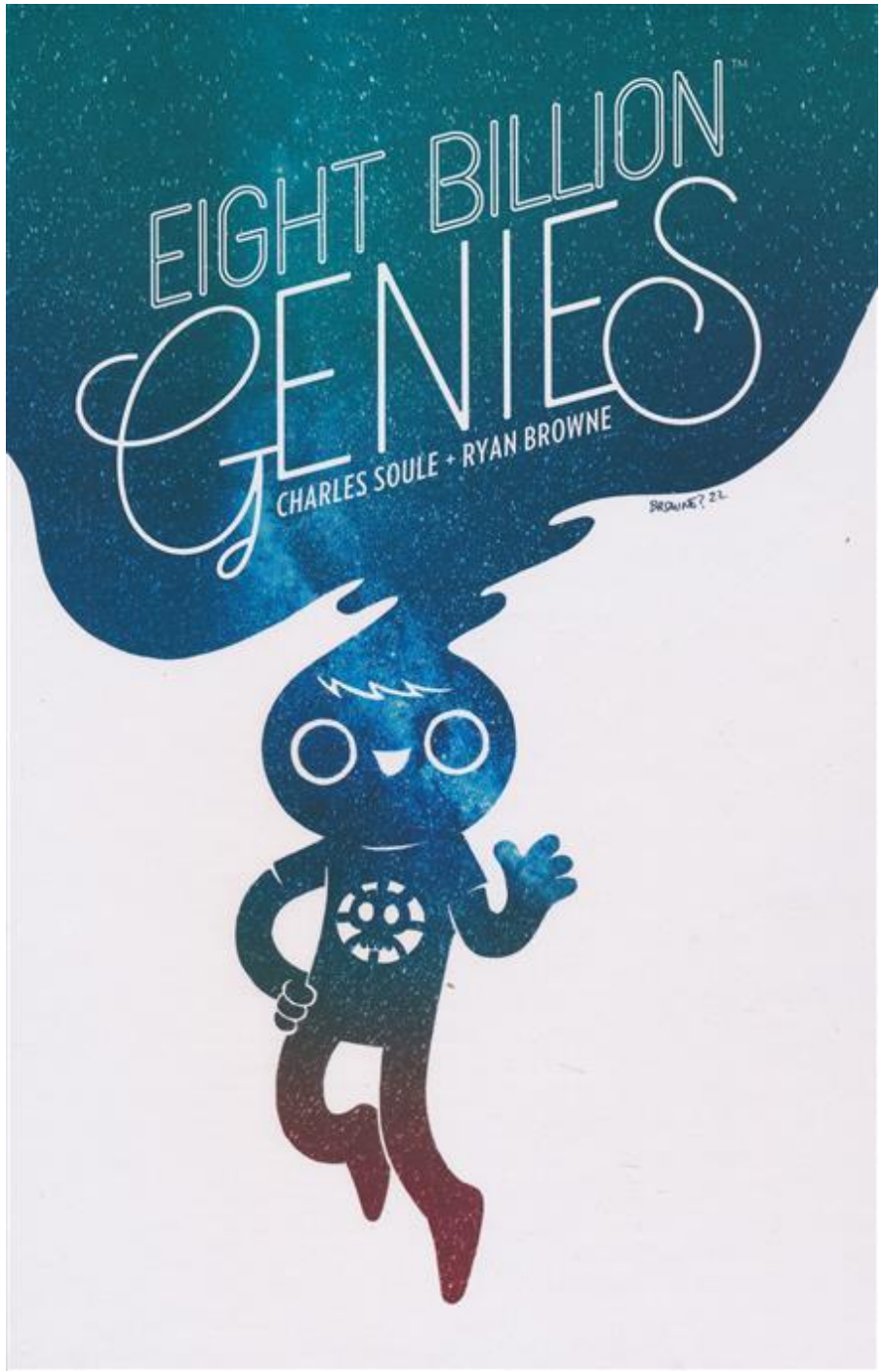

MARVELS
KURT BUSIEK • ALEX ROSS
MARVEL
THE REMASTERED EDITION



Eight Billion Genies is a highly postmodern comic. Written by Charles Soule and illustrated by Ryan Browne, the story features a classic postmodern metanarrative and playfully deconstructs traditional genre tropes.

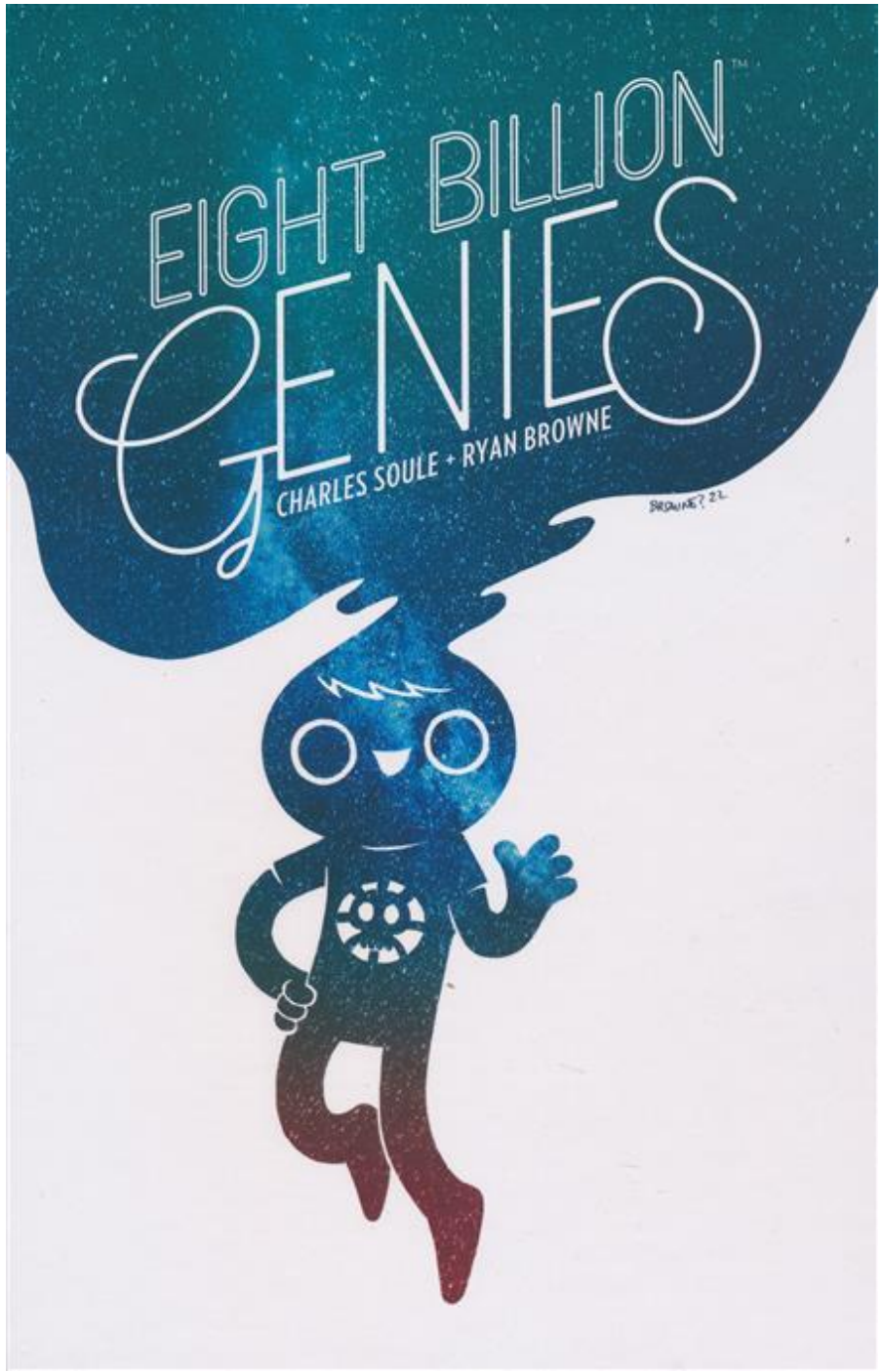
The narrative leans heavily into several postmodern themes:

Metafiction: The comic knows it's a piece of entertainment and frequently comments on the wishing process itself. For instance, characters in the story often reference old pop culture wishes and fairy tale logic to strategize their own.

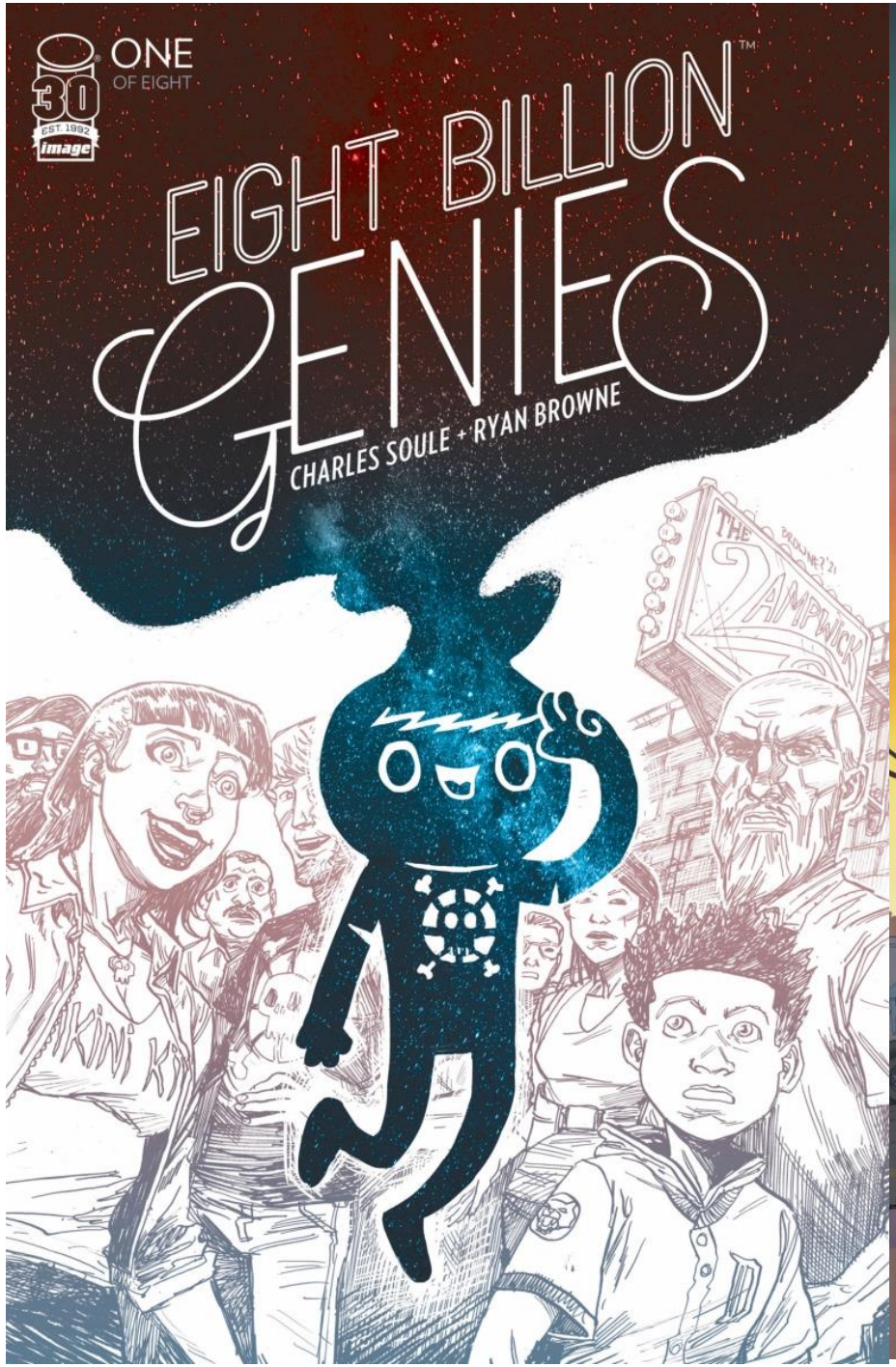


Pastiche: It blends a bizarre mishmash of genres—combining apocalyptic survival with superhero fantasy, cosmic horror, and slice-of-life drama—without sticking to one rigid convention.

Deconstruction of the "Grand Narrative": Traditional "be careful what you wish for" stories usually follow one person learning a moral lesson. By giving everyone a wish at the exact same time, the book shatters single-hero narratives, exploring mass chaos, fractured realities, and subjective truth rather than absolute morality.



Time Jumps: The series explores how society adapts (or fails to) over eight seconds, eight hours, eight days, and eight centuries, highlighting fragmented, non-linear storytelling.


ONE
OF EIGHT
30
EST. 1992
image
EIGHT BILLION GENIES
CHARLES SOULE + RYAN BROWNE


St. Clair Shores, Michigan.
The Lampwick Bar and Grill.
Tomorrow.
HEY, ROBBIE. FIGURED I'D SEE YOU TODAY.
GOT A QUESTION FOR YOU.
THE LAMPWICK
ICE COLD STOUT ON TAP
LIVE MUSIC!
LAMPWICK


LAMPWICK SHIRTS $20
MANGO UNCHAINED
CASH ONLY
THE BADA-BANGS! LIVE!!! 9:8 PM
WHAT YOU GONNA WISH FOR?
HUH?
WELL, IT'S YOUR BIRTHDAY, RIGHT? YOU WANT A BEER, ROBBIE, IT'S ON THE HOUSE.
I'M TWELVE, MR. WILLIAMS. BUT HOW'D YOU KNOW IT'S MY BIRTHDAY?
YOUR DAD TOLD ME.
YOU GUYS GONNA DO ANYTHING SPECIAL TONIGHT? TO CELEBRATE?
WE WERE SUPPOSED TO.


YOU GET THE INVITE EMAIL OUT TO THE MAILING LIST, ALEX? WE GET ANY RSVPS?
I SENT IT YESTERDAY. FEW PEOPLE WISHING US A GOOD SHOW, BUT I DUNNO IF WE'LL GET MANY PEOPLE COMING OVER FROM HAMTRAMCK ON A TUESDAY NIGHT.
MAYBE THE HOUSE WILL HAVE A CROWD.
BADA-BANGS
THIS PLACE HASN'T SEEN A CROWD SINCE 1983, DAISY.
A GIG'S A GIG, BRIAN.
AND WE'LL GET FREE BEER AND BURGERS. JUST THINK OF IT LIKE A PAID REHEARSAL.
WON'T BE MUCH OF A REHEARSAL IF WE CAN'T PLUG IN OUR GEAR.
HEY, BARTENDER MAN! ONLY OUTLET'S ALL THE WAY ACROSS THE STAGE. OUR CORDS WON'T REACH.
ANY CHANCE YOU'VE GOT AN EXTENSION CORD WE CAN USE?
YEAH. I'LL JUST GRAB IT FROM THE BASEMENT. I GOT A LITTLE BIT OF EVERYTHING DOWN THERE.
KEEP AN EYE ON THE BAR FOR ME, WILL YOU, ROBBIE?
DON'T SNEAK ANY TEQUILA, AND IF THE BOARD OF HEALTH FOLKS COME AROUND, SLIP 'EM A FEW TWENTIES OUT OF THE REGISTER.
WE'VE GOT AN ARRANGEMENT.
SURE THING, MR. WILLIAMS.


〈DO YOU SPEAK CHINESE?〉*
〈OBVIOUSLY THE KID DOESN'T SPEAK CHINESE, WANG. USE THE PHONE!〉
UH...
EXIT
〈THE APP BARELY WORKS. I DON'T KNOW IF IT'S MY ACCENT, OR...〉
〈IT'S BETTER THAN NOTHING!〉
〈FINE.〉
*TRANSLATED FROM MANDARIN.
〈EXCUSE ME, YOUNG MAN, BUT IS THIS THE LAMPLIGHT TAVERN?〉
HEY, BOY, YOU GOT A LIGHT?
UH... I DON'T SMOKE. BUT I THINK...
I KNOW I'VE SEEN MR. WILLIAMS KEEP THEM DOWN HERE...
KNEW IT! HERE YOU GO! BUT I DON'T THINK YOU CAN SMOKE IN HERE.
〈WHY DID YOU ASK HIM FOR MATCHES, WANG?〉
〈I DIDN'T ASK HIM FOR MATCHES, LIFENG.〉
LOOKS LIKE A PERFECT MATCH!
Stroh's
DON'T WORRY, ROBBIE.
I GOT THIS.


〈HOW CAN I HELP YOU NICE PEOPLE?〉
〈YOUR CHINESE... IT'S PERFECT!〉
〈THIS IS A WELCOME SURPRISE!〉
〈AIN'T NO BIG DEAL. WORDS ARE WORDS. DOESN'T MATTER WHAT LANGUAGE THEY'RE IN.〉
〈NOW... WHAT DO YOU NEED?〉
〈WE ARE LOOKING FOR A PLACE CALLED THE LAMPLIGHT TAVERN, AND THE NAVIGATION SYSTEM ON OUR PHONE BROUGHT US HERE.〉
〈BUT THIS IS NOT WHAT WE WERE EXPECTING.〉
〈I'M SORRY, BUT THIS IS THE LAMPWICK. THE LAMPLIGHTER'S ALL THE WAY ACROSS TOWN, IN ROYAL OAK.〉
〈YOU'RE FAR OUT OF YOUR WAY.〉
〈NO, NO... I AM SUCH A FOOL.〉
〈HE ALL RIGHT?〉
〈HE... JUST PUTS SO MUCH PRESSURE ON HIMSELF. THIS WAS VERY IMPORTANT TO HIM.〉
〈HERE YOU GO. SO IT WASN'T A COMPLETELY WASTED TRIP.〉
YOU SPEAK CHINESE?
I BEEN ALIVE A LONG-ASS TIME, KID. BEEN ALL OVER. YOU PICK THINGS UP.
YEAH. WHAT'S THEIR STORY?
THEY THOUGHT THIS WAS THE LAMPLIGHTER TAVERN, NOT THE LAMPWICK. DOESN'T SEEM LIKE A BIG DEAL, BUT IT SEEMED TO HIT THE GUY PRETTY HARD. OH WELL.


I GUESS I BETTER GET MY DAD UP AND HEAD HOME.
YOU DON'T WANT TO STAY FOR THE SHOW? EH, ALL RIGHT.
YOU NEED ANY HELP, LET ME KNOW. I CAN CALL YOU A CAB.
IT'S OKAY. I'LL GET US AN UBER.


WE SHOULD DO A QUICK SOUNDCHECK. ROOM THIS SMALL, WE'LL SOUND LIKE A MOTORCYCLE IN A SHOEBOX, BUT WE SHOULD DO IT ANYWAY.
FOR SURE. JUST NEED TO PARK THE VAN. YOU WANT TO HELP, DAISY?
UH, SURE, ALEX, I GUESS.
GREAT. GRAB US SOME BEERS, BRIAN. WE'LL BE RIGHT BACK.


OKAY, ALEX, MR. OBVIOUS—I GET IT. YOU WANT TO TALK ABOUT BRIAN. YOU COULD HAVE JUST TEXTED.
NO NEED FOR DRAMA JUST BEFORE A GIG, EVEN THIS GIG. BRIAN'S A GREAT PLAYER. YEAH, HE'S A LITTLE LAZY ABOUT REHEARSALS, BUT HE'S GOT STAGE PRESENCE.
THIS ISN'T ABOUT BRIAN, DAISY.
THE BAD A BANGS


IT'S ABOUT ME.
AND YOU.


Paris.
POUSSEZ, MADAME! POUSSEZ!


WHAT ABOUT YOU AND ME?
I LOVE BEING IN THE BAND WITH YOU... YOU'RE AMAZING.
BUT I WAS WONDERING...


WOULD YOU EVER WANT TO WATCH A MOVIE WITH ME? I'VE GOT A PROJECTOR SCREEN. IT'S REALLY COOL.
A HORROR MOVIE... OR ANYTHING, REALLY.
AT YOUR HOUSE? YOU MEAN LIKE A PARTY? THAT'S A GREAT IDEA.
WE COULD DO IT LIKE A CONCERT, PLAY A LIVE SCORE TO THE FLICK. MAKE OUR OWN GIG.


NO, DAISY. I... DON'T MEAN LIKE A PARTY.
I MEAN LIKE A DATE.


OH, ALEX, I MEAN...
I WASN'T EXPECTING...
I DIDN'T REALIZE YOU FELT... UH... LIKE THAT.


AH... C'EST UN JEUNE HOMME PARFAIT.
BEAU. VRAIMENT BEAU.
UH...
BONJOUR.
BONJOUR.
BONJOUR.
BONJOUR.


HELLO. IT IS A GREAT PLEASURE TO MEET YOU.
EVERY PERSON ON EARTH NOW HAS A GENIE.


I AM YOURS.
〈I AM YOURS.〉
〈I AM YOURS.〉
I AM YOURS.
I AM YOURS.
EXIT
YOU WILL RECEIVE ONE WISH. NOT THREE. ONE.
WHAT THE FUCK?
YOU MAY WISH FOR ANYTHING YOU LIKE.
IS THIS... IS THIS REAL?


〈BE CAREFUL WHEN YOU MAKE YOUR WISH.〉
〈FOR YOUR INTENTION WILL BE REFLECTED IN HOW IT IS FULFILLED.〉
NOW...
...WHAT CAN I DO FOR YOU?

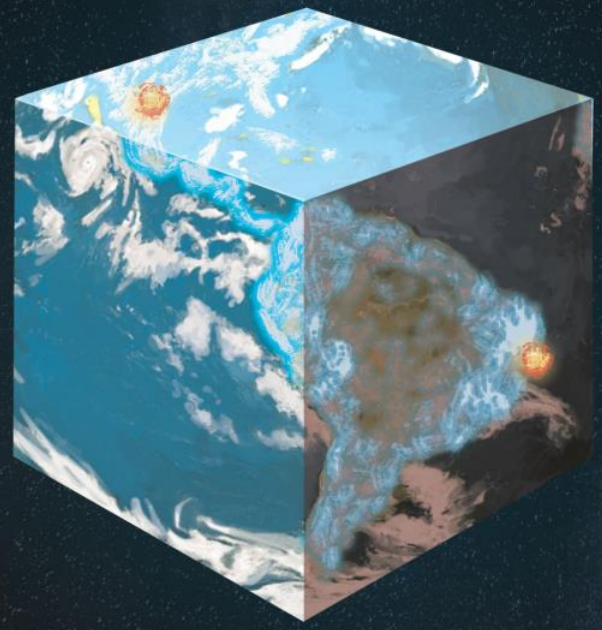
THE FIRST EIGHT SECONDS



HUMAN POPULATION: 8,000,000,000
GENIE POPULATION: 8,000,000,000



THE FIRST EIGHT MINUTES



HUMAN POPULATION: 7,999,000,000
GENIE POPULATION: 7,998,000,000








EXIT
CHEAPEST BOOZE YOU GOT. NEAT.
ALL RIGHT, BUT I GOTTA WARN YOU, IT'S PRETTY GODDAMNED CHEAP.
COMES IN OLD SNOPPLE BOTTLES WITH THE LABELS RIPPED OFF.
SOUNDS LIKE JUST WHAT I NEED.


DAD! WAKE UP! SOMETHING'S HAPPENING--I DON'T LIKE THIS! I'M SCARED!
PLEASE, DAD!
SNAK!
ZZZZZ


HEY, BRIAN. HOW... ARE YOU FEELING?
HOW DO YOU THINK, DAISY? THIS IS FUCKED UP! I MEAN... GENIES!
I DON'T EVEN KNOW HOW TO FEEL!
NO. I MEAN... ABOUT US.
...US?


WHAT... THE HECK?
HE SAID HE'S A GENIE, DAD. WE ALL HAVE ONE. CAN WE... CAN WE GO HOME NOW?


US, YOU AND ME.
UH, HOLD ON NOW!


LOOK, YOU'RE AMAZING, DAISY, AND I LOVE BEING IN THE BAND WITH YOU, BUT I'M NOT REALLY... THERE, YOU KNOW?
IF I GAVE YOU MIXED SIGNALS I REALLY APOLOGIZE.
I DON'T UNDERSTAND.

I MADE A WISH. OUTSIDE, WITH MY GENIE.
SHE SAID I COULD WISH FOR ANYTHING I WANTED. AND I DID. AND IT DIDN'T COME TRUE.
WHAT THE HELL IS THIS?

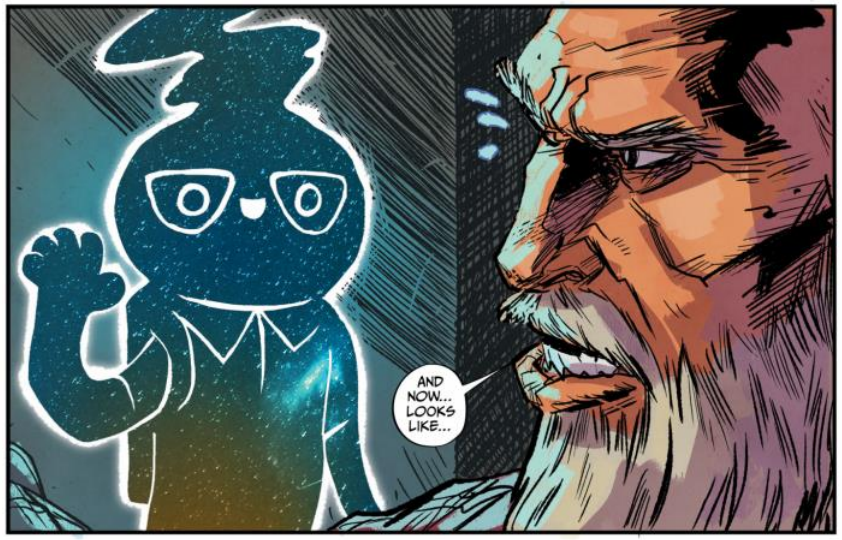

I CAN EXPLAIN IT ALL, DAISY. THE BARTENDER TOLD ME.
TURNS OUT HE USED HIS WISH RIGHT AWAY, TO MAKE SURE NO WISHES MADE OUTSIDE THE BAR COULD AFFECT THE BAR OR ANYTHING IN IT.
REALLY SMART, ACTUALLY, IF YOU THINK ABOUT IT.
AND SINCE WHEN YOU WISHED FOR BRIAN TO FALL IN LOVE WITH YOU, YOU WERE OUT IN THE PARKING LOT...
...IT DIDN'T WORK. SORRY ABOUT THAT. MUST BE AWKWARD.
WAIT... WHAT?
LEMME GET ONE MORE, WILL. NEED SOMETHING TO HELP ME... PROCESS ALL THIS.
DAD, NO... PLEASE.
I THINK YOU'RE GOOD, ED. BUT YOU CAN HAVE A COFFEE, IF YOU WANT. ONE FOR THE ROAD.
IF I WANTED A COFFEE, I'D HAVE ASKED FOR A--
UH... YEAH. OKAY. COFFEE SOUNDS GOOD.
ONE FOR THE ROAD?
SURE, ROBBIE. SURE.
YOU TRIED TO DO THAT TO ME? TAKE AWAY CHOICE LIKE THAT?
WHO DOES THAT?
BRIAN, NO, LISTEN, I WAS JUST FOOLING AROUND. I DIDN'T THINK IT WAS REAL.
I JUST... THINK YOU'RE REALLY SPECIAL, AND I JUST WANTED TO--
THOOOM!
JESUS. WHAT'S HAPPENING OUT THERE?
SOMEBODY SHOOTIN' OFF FIREWORKS OR SOMETHING?
HOLD ON THERE, ED, YOU SURE YOU SHOULD--


BOOM!
SHOOM!
WOOOSHH!!!
SKREEE!
CHOMP!
PAT O'BRIEN
BAFFIN
BREWING CO.
RRRRRRRT!


Tucson, Arizona.
"I WISH I HAD MORE MONEY THAN I KNOW WHAT TO DO WITH."
WE GOT IT MADE, BITTY! MAMA'S SHIP FINALLY CAME IN!
Vancouver, British Columbia.
"I WISH I COULD TELEPORT."
PAH-
I AM...
POW!
...OUTTA HERE! MONTREAL, HERE I COME!
Oslo, Norway.
⟨"I WISH I COULD WALK AGAIN."⟩
⟨"I WISH I WERE YOUNG AGAIN."⟩
Vietnam.
⟨"I WISH I COULD FLY."⟩
WOO-HOO!


Berlin, Germany.
⟨"...FOR THE KIND OF LOVE I'VE ALWAYS DREAMED ABOUT."⟩
TEE-HEE!
Atlanta, Georgia.
"...YOU'D BOTH BURN IN HELL!"
Rome, Italy.
⟨"...I COULD BE SOCCER SUPERSTAR BORJA MAYORAL!"⟩
⟨ANDRE! WHAT HAVE YOU DONE?⟩
⟨AWESOME.⟩
Los Angeles, California.
"...TO BE ADORED."
YES, YES. HERE I AM... SOAK IT IN.


WHAT... WHAT DO WE DO NOW?
HOW ABOUT WE CLOSE THE GODDAMNED DOOR.
PLEASE RESPECT OUR NEIGHBO
NOTHIN'S GONNA HAPPEN TO US IN HERE.
THIS IS PROBABLY THE SAFEST PLACE IN THE WORLD RIGHT NOW.
I ALWAYS TOLD MYSELF, "GET READY, WILL WILLIAMS, BECAUSE IT'S A BIG OLD WORLD OUT THERE, AND ANYTHING CAN HAPPEN."


AND NOW... LOOKS LIKE...


"...ANYTHING CAN."
THE LAMPWICK
ICE COLD STOUTS ON TAP
LIVE MUSIC!
$15 DOMESTIC BUCKETS
THE LAMPWICK
200
HOURS
WHAT WOULD YOU WISH FOR? WOULD YOU ASK FOR SOMETHING FOR YOURSELF, OR TAKE SOMETHING FROM ANOTHER? WOULD YOU HELP, OR WOULD YOU HURT? WOULD YOU CHANGE YOURSELF, OR CHANGE THE WORLD? AND FORGET ABOUT YOUR WISH... WHAT ABOUT EVERYONE ELSE'S?
COME BACK NEXT MONTH TO EXPERIENCE... THE FIRST EIGHT HOURS.