

writing, photographing and filming, but rather as a flexible, combinable medium: a method able to not only integrate other coding systems but to uphold one's ability to write more vibrant ethnographies (8, 16) or even to support the analysis of photographs (43).

Nonetheless, the book could have benefitted from more attention to the history of drawing in anthropology. While it is clear that Causey aims to show others ways of implementing drawing in ethnographic research, my own experience in taking visual field notes and teaching graphic anthropology convinces me that this very goal would be more easily reached with more consideration to the circumvolutions of drawing in the discipline. That is, I would welcome not only a history of the rejection of drawing by anthropologists, but a reflexive work that integrates the evolution of the uses, tools and techniques of drawing and other modes of inscription with the unfolding of anthropological theories and paradigms. Such a perspective would better inform the reader on the (un)conscious ideas that sustain specific drawing styles and practices. While palpable in Causey's words, this important perspective on the non-neutrality of graphic styles deserved a more direct focus. On top of this, such a discussion could help us expand our imagination about drawing exercises that are pertinent to the anthropological project.

I also wonder if the main advantages of drawing lie in the drawing process as a way of "seeing" or rather in the social performance of drawing as ethnographic participation in the field. Getting confident with taking the notebook out of the pocket and making its contents public, having a reason to be somewhere for an extended period, fighting boredom, getting people curious about the ethnographer's interests and supporting collaboration with informants are just a few reasons to encourage ethnographers to use drawing not only as an introspective process of "seeing" but as social practice in the field. As I have learned by leading graphic anthropology workshops in an ethnographic field school, this practice requires training and deserves calibrated etudes as well (think about graphic interviews and the challenge of speaking and listening as you draw). For this reason, I think more incentives to draw in situ to facilitate interactions between ethnographers and informants could be valuable additions to consider.

But these are minor critiques of what stands out as an original and considerable contribution to making drawing a sound medium of ethnographic research, written in an accessible style and likely to encourage ethnographers to not only develop but share graphic experiences.

Sherine Hamdy, Coleman Nye, Sarula Bao and Caroline Brewer, *Lissa: A Story about Medical Promise, Friendship, and Revolution*, Toronto: University of Toronto Press, 2017, 302 pages.

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Full disclosure: I had already decided to teach this book before I volunteered to review it for *Anthropologica* (in response to a call for reviewers). *Lissa* is, as the title says, a story about medical promise, friendship and revolution, but more importantly, it is a story told in graphic narrative (comic book)

form. It is the launching title of University of Toronto Press's new series ethnoGRAPHIC, the brainchild of Executive Editor Anne Brackenbury. I thought the graphic format would appeal to students in our second-year core ethnography course, the goal of which is to investigate the principles, processes and products of doing ethnography, thereby – we hope – converting students intrigued by our introductory courses into committed anthropologists. At the time of writing, I won't be teaching the book for another three months, but I am confident that it is going to be a hit.

Lissa is a fictional account, based on Sherine Hamdy's and Coleman Nye's separate anthropological research studies, which intertwines three storylines: two medical and one political. The shuttle weaving these stories together is the friendship between Anna, an American girl based in Cairo because of her father's oil company job, and Layla, the daughter of the *bawab*, or doorman, of their apartment building. Early in the book, when Anna and Layla are children, Anna's mother – like her aunt – dies of breast cancer; once she is 18, Anna discovers that she carries a BRCA genetic mutation that greatly increases her own chances of sharing the same fate. We follow Anna's research and soul-searching in the United States as she makes the tough decision to have a preventive double mastectomy. Meanwhile, Layla's father is diagnosed with end-stage kidney failure, and although Layla, now a medical student in Cairo, tries as much as she can to learn about and obtain treatment of the disease, it becomes clear that a kidney transplant is beyond what the family can afford or indeed accept. Anna and her father return to Cairo to support Layla's family in her father's last days, and both young women get involved in the Egyptian revolution of 2011. Layla joins the medics giving first aid to wounded protesters near Tahrir Square, while Anna joins efforts to identify missing persons (injured, killed, or disappeared activists). The book ends on a note of hope, as Layla and Anna resolve a major misunderstanding in their friendship and express anew their commitment to Egypt's struggle against its oppressive regime. *Lissa* means "not yet," but also "there is still time," for the revolution and for these young women's lives entangled in it. The storylines are reflected in the graphics: Anna's experience is drawn by Sarula Bao and Layla's by Caroline Brewer, with the styles merging toward the end. The pacing and placing of the panels make the book a page-turner: I read it in one sitting, and for once I don't anticipate any difficulties in getting students to "do the reading."

The stories thus woven together, however, need unpicking again anthropologically. *Lissa* includes many resources to help elucidate the substantive research insights so viscerally evoked by the graphic narrative. (A supplementary website, lissagraphicnovel.com, is still under construction as I write.) In one of the three interviews that make up appendix 2, Hamdy explains to Marc Parenteau (who receives credit for the lettering and helped manage the final stages of the book project) the paradox that both medical storylines explore, which is that patients and doctors may disagree about appropriate medical intervention because they have different views of the patient's personhood. Doctors tend to see patients as individuals, while patients know they are enmeshed in social relations of care. Thus, patients might refuse a kidney transplant in Egypt or request a preventive mastectomy in the United States for the same reason: to avoid burdening the people they love. Each of these examples is, of course, embedded in a particular sociopolitical context of oversupply or

under-resourcing of biomedical care, as well as a cultural context that Hamdy (rightly, in my view) underplays in favour of an emphasis on social personhood and the political economy of health. These are the most clearly presented theoretical insights in the book, and there are some great questions in the teaching guide and more than enough recommendations for further reading and films on both topics – cancer and genetics, organ transplantation – to help instructors amplify and elaborate on them.

The other powerful theme raised by *Lissa* is what George Marcus, in his foreword, calls “transduction”: the transformation of one type of message into another, specifically, of traditional solo ethnography into a multi-authored research-creation project. In the second interview of appendix 2, Nye tells Parenteau about the many strands of collaboration in the book: not only between the anthropologist co-authors, the co-illustrators and the project’s other stewards and champions, but also with Egyptian academics, doctors, and graffiti artists whose efforts to make, heal and depict the revolution are also represented in *Lissa*. This second layer of collaborative, creative ethnography is richly presented in Francesco Dragone’s 40-minute film *The Making of Lissa*, which documents the team’s trip to Cairo and meetings with these activists (available for rent or purchase on Vimeo). The third interview – by Brackenbury of Parenteau – and Paul Karasik’s afterword deal with the making and reading of graphic narratives, discussing how a text comes to occupy space and time through image. These would pair well with texts like Spiegelman’s *MetaMaus* (2011), which discusses his graphic memoir *Maus* (1986, 1991), and will help the graphically challenged among us learn to see and discuss what is told without words in the grand artistico-ethnographic collaboration that is *Lissa* (hint: look for the laundry, the cats and the eyes).

The storyline that is least well teased out is that of the Egyptian revolution. Although the action unfolds vividly in the graphic narrative, its stakes are not well laid out either there or in the appendices. The timeline (appendix 1) is useful, but provides no synopsis. Who is Mubarak and what was wrong with his regime? Which sectors of the Egyptian population might join the Muslim Brotherhood and why? Some basic explanation would be a good starting point for students who were still pre-teens in 2011. The suggestions for further general reading on the revolution are also sparse, although there are some excellent leads into how it is remembered and represented in oral histories and images (graffiti), and I was glad to learn of Jack Shenker’s book (2016) and journalism in time for course preparation.

So what will this compelling (ethno)graphic narrative allow me and my colleagues to do in the classroom?

First, it provides some excellent material for teaching aspects of medical and political anthropology, as well as core concepts such as personhood.

Second, it opens an original portal into what we often call the “writing culture” debates, which question the extent to which ethnography really depends on strategies of writing and representation rather than fidelity to a supposed “real life” observed during fieldwork. The explicit use of a fictional script and composite characters raises great questions about how one can tell the truth with fiction, and even miss some truths without it. As well as one or two of the better-known texts on this topic, I intend to assign Camilla Gibb’s 2005 discussion of her turn to writing fiction about her fieldsite during her doctoral studies.

Third, and relatedly, *Lissa* makes plain the extent to which ethnography – still too often represented as a solo endeavour – is profoundly collaborative. *Lissa* involves more anthropologist-ethnographers and artist-ethnographers than is typical and gives unusually explicit credit to Egyptians whose lives and works inspired the story, but I will use this as a springboard to discuss the co-authorship that is hidden away in “traditional” ethnographies, as well as more explicitly collaborative projects such as the research undertaken at the Neighborhood Story Project in New Orleans (for example, Breunlin and Regis 2009).

Finally, since its form is visual, *Lissa* gives us an entry point into visual anthropology, including ethnographic film and docufiction, and drawing, photography, and audio or video recording and editing as ethnographic methods. These in turn lead into other sensory approaches – tactile, kinetic or performance-oriented methods of doing and making ethnography. Here I intend to assign selected readings from other recent UTP publications, such as *A Different Kind of Ethnography* (Elliott and Culhane 2017) and *Drawn to See* (Causey 2017) – also reviewed in this issue of *Anthropologica* – as well as work emerging from research-creation approaches (for example, High 2013). I also look forward to experimenting with visual storytelling as a class assignment, something I have not tried before.

Ultimately, through its story of intercultural friendship and its backstory of international and interdisciplinary collaboration, *Lissa* invites us to take an unusual – fictional, graphic – and highly original path to the heart of the ethnographic encounter. It is a journey I am excited to take with my students, and I look forward to seeing the next titles in the ethnographic series.

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