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STORIES AGAINST THE PATRIARCH: ISABEL GREENBERG'S *THE ONE HUNDRED NIGHTS OF HERO*

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ABSTRACT

This paper examines Isabel Greenberg's *The One Hundred Nights of Hero* as a queer feminist graphic narrative that reimagines myth and fairy tale to expose and resist patriarchal systems of power. Situated within Greenberg's mythic world of Early Earth, the study investigates how lesbian love, female storytelling, and comics form operate as interconnected strategies of resistance in a society that denies women literacy, agency, and historical representation. Drawing on the theories of Eve Kosofsky Sedgwick, Adrienne Rich, Scott McCloud, Will Eisner and more, the analysis explores the frame narrative's wager structure, the role of the League of Secret Story Tellers, and the graphic novel's distinctive visual and narrative techniques. The study argues that Greenberg constructs a feminist myth in which storytelling functions simultaneously as a means of survival, political resistance, and cultural memory. The graphic novel presents storytelling as a collective feminist practice through which marginalized voices survive, persist, and imagine alternative futures.

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INTRODUCTION

The One Hundred Nights of Hero, published by Jonathan Cape in 2016, returns to Early Earth, the mythic world Isabel Greenberg created for her debut, *The Encyclopedia of Early Earth*, 2013, and sets its story in the Empire of Migdal Bavel, a realm ruled from the sky by the god Birdman, under whose order women are forbidden to read and write. Within this universe, the graphic novel narrates the love of Cherry, wife of the wicked Jerome, and Hero, her maid, and the hundred nights of storytelling by which the two women defend that love against a wager between men. The study develops two interconnected claims, emphasising both relationality and difference. Greenberg builds a fable of patriarchy, a myth in which the structures that realism can depict only in fragments are brought into a single, legible cosmos; and within that fable lesbian love and female storytelling act as parallel modes of resistance expressed through distinct media. The analysis moves from the frame narrative's wager to the Scheherazade structure, Birdman's theology, and the lover's ambiguous apotheosis, culminating in the faux-naïf storybook idiom that makes the narrative possible.

Greenberg can be seen as a deliberate mythographer. Born in London in 1988 and trained in illustration at Brighton, she has made a career of invented and inherited legends, from Early Earth through the Brontë juvenilia of *Glass Town*, 2020, to the Arthurian matter of *Young Hag*, 2024, and *The One Hundred Nights of Hero*, a fable about why fables are made. Its aftermath expresses its reach. *100 Nights of Hero*, written and directed by Julia Jackman, premiered at the Venice International Film Festival in September 2025 and reached British cinemas in February 2026, with Maika Monroe as Cherry, Emma Corrin as Hero, Amir El-Masry as Jerome and Nicholas Galitzine as Manfred. Cape issued a film tie-in edition of the book in 2026. The adaptation substantiates the fable's continuing life, and its reception presents, unintentionally, a formal argument: reviewing the film, Juan Barquin objects that it sidelines "the actual storytelling and the way the stories being told connect thematically" (Barquin), pointing out precisely the element the cinema could not carry and the comics page can, the structure of nested narration. While reviewers quickly recognized the graphic novel as "the queer feminist mythology we deserve" (Ellis), academic criticism has been slower to respond. With no peer-reviewed research found at the time of writing, the present analysis can be seen as an early analysis of the work.

DISCUSSION

The frame narrative is built upon a bet between men. Jerome, leaving his castle, wagers with his friend Manfred that Cherry cannot be seduced: if Manfred wins her within one hundred nights, he wins the castle, and Cherry along with it. These terms invite further examination. A wife is staked beside a building, one property alongside another; her fidelity treated as an asset whose testing gives two men something to do with one another. The wager is thus a perfect example of Sedgwick's "male homosocial desire" (1), where patriarchal arrangements are simultaneously cultivated and policed, often conducted through the body of a woman. In Sedgwick's account of the erotic triangle, "the bond that links the two rivals is as intense and potent as

the bond that links either of the rivals to the beloved" (21); the woman serves as a channel for the relation rather than its terminus, and marriage itself operates as a traffic between men, a transaction in which women are the medium of exchange. Greenberg's narrative perfectly sits in this frame: the wager is proposed by one man to another, its prize passes from man to man, and its hundred nights exist so that Jerome and Manfred may settle a question about each other. Cherry's own desire is the one variable neither man thinks to include.

That omission is the fable's central irony, as the variable is already in play: unknown to both men, Cherry and her maid Hero are lovers. The wager presumes a world in which the only operative desires are men's, and women are inert goods across whose surfaces those desires assert themselves. The book shatters the presumption before the game begins: the prize has already given herself to someone the game cannot see. What the men cannot see, however, must remain unseen if the women are to live, and here the fable acquires its closet. Greenberg gives structure to the closet's secrecy. The castle in which the hundred nights unfold is the fable's closet space: the lovers dwell inside the household of the husband and under the nightly attendance of the would-be seducer. They are concealed not beyond the walls of power but within them, every night's storytelling conducted under the gaze it must deceive.

The lovers' positions within that structure are unequal, and the inequality is necessary. Cherry is the wife, Hero the maid, and their bond crosses the household's hierarchy. The imbalance is itself a camouflage, since domestic service licenses a proximity, the shared chamber and the constant attendance, that no woman of equal rank could maintain unnoticed. The disguise, though, is exchanged for powerlessness. Neither woman commands force, law, wealth, or letters; if Manfred succeeds, Cherry is forfeit with the castle, and if the truth is discovered, both women are exposed to the world whose verdict on them is already written. What they do have is time, and the one instrument that can bend time is narrative. Survival therefore depends upon delay: Hero's tales must hold Manfred at the threshold night after night, buying back her lover one day at a time. The plot literalises the argument that for queer subjects under prohibition, narrative is not luxury but life-support, and it presents the clear image of what the storyteller gains- a night survived per tale.

The instrument is borrowed with open acknowledgment from Scheherazade, as the graphic novel is explicitly based on *One Thousand and One Nights*. Like the vizier's daughter, Hero tells against a deadline, under the power of a man, with destruction as the price of a tale that fails to hold. The text not only borrows but also revises with equal deliberateness. The nights' contact from a thousand and one to one hundred, the teller is not the endangered woman's substitute but her lover, and the listener is not a husband to be slowly reformed but a predator to be stalled; where Scheherazade's telling labours to convert the sovereign, Hero's telling labours only to outlast him. Storytelling is here the weapon of the powerless, the sole weapon available to those denied every other, requiring no licence, no property and no letters. The wager's time frame turns postponement into an erotic and political

strategy. Each night interferes with a tale between Manfred's actions and its object; each tale, ending, wins nothing except the right to begin another; and the delay that frustrates the seducer simultaneously protects, and expresses the love it hides. Under surveillance, postponement is the only love-language left to the lovers, and the book presents suspension itself as erotic, delayed closure becoming the mode of queer persistence.

The tales themselves present a contradictory discourse. Among the embedded stories, the graphic novel offers a variation on the twelve dancing princesses, retold with a new ending: a romance between the moon and a mortal man, and the repertoire of the League of Secret Story Tellers: tales of women who refuse the norm. This revisionism seems intentional. By retelling the Grimms' twelve sisters and changing the ending, Greenberg's telling rejects the source's disciplinary logic, in which the sisters' secret nights are spied on and closed off in marriage. The fable does not discard the adapted narrative but rewrites it, correcting its verdicts from inside. The moon romance presents a different displacement, portraying a feminized celestial being as the desiring subject and allowing heaven itself to want otherwise than what Birdman decrees. Each embedded tale, moreover, is catered towards its fictional audience: told by a woman, about women, in a world where women's speech is the only medium. The tales are instructive, exposing how power works; they warn, showing what befalls the women who are seen; and they desire, reciting what a woman might want if wanting were permitted. They are mirrors in which the frame's hostages can watch their own situation re-described and survived, and together they form not just an anthology but a pedagogical representation, the reading that the empire denies its daughters, delivered orally, at night, inside the patriarch's own walls.

The keepers of this pedagogy are institutionalised within the fable. Hero belongs to the League of Secret Story Tellers, an underground women's organization who, in an empire where women can neither read nor write, preserve by memory and voice "all the stories that are never told…and above all, stories about brave women who do not take shit from anyone" (qtd. in Salehi). The abrupt shift into colloquial speech within the graphic novel is Greenberg's signature style and a formal strategy, the underground organization being its most significant imaginative construction. The League is a counter-archive. Against Birdman's official scripture, it maintains an oral library of the unrecorded, and its existence converts storytelling from a private act into a collective, transmissible practice, a female literacy conducted entirely beneath the alphabet. A society that forbids women letters does not merely silence individuals. It structures the archive itself, determining in advance that certain lives will leave no record and certain loves no trace. The League's secret discourse is the fable's answer: memory organized as resistance, transmission practiced as deception, so that the war between Birdman and the storytellers is basically a war over who shall hold the past.

The law of the empire descends from its heaven, and the book takes theology as its explicit adversary. Birdman rules early Earth, "a tyrannical god demanding worship", who "has shaped a patriarchal society where women cannot read or write" (Salehi),

and the narrative opens by taking scripture's own voice: "In the beginning there was the world/ And it was weird" (qtd. in Ellis). The Genesis medium, interrupted with the colloquialness of "weird", collapses the sacred diction into everyday speech, redirecting the critique from faith towards the language through which patriarchy is codified and legimitised. Patriarchy, as Kate Millet puts it, is "a controlling political institution built on status, temperament, and role" (25), one that presents historically produced relations of male dominance as "nature or necessity" (25) and produces them through institutions such as family and marriage. Birdman gives this definition a face. His religion sanctifies the progression of the narrative, since under it the wager, the wife-as-stake, and the ban on women's education are not corruptions of the divine order but its intended operation, misogyny and the rule of husbands codified as worship. What Foucault describes as power's productivity, how "it produces reality" (194) through which conduct becomes governable, can be seen in how Birdman's cult produces "woman" as the unlettered, exchangeable object its law requires.

Against this male heaven, the graphic novel sets a female one. The moon recurs through the frame and the embedded tales alike as a feminized celestial presence, the light under which the night's telling proceeds and a figure to whom the tales keep returning; one of the gentlest of the embedded stories is precisely the romance between the moon and a mortal man. The universe is inherited, for *The Encyclopedia of Early Earth* had already created this universe and given Birdman children, Kiddo and Kid, making the sly a family drama. Whatever the moon's position is within that mythology, her function in the present text is constant: she presides over the women's hours, as Birdman presides over the empire's days. To tell moon-tales inside Birdman's dominion is therefore a quiet blasphemy. Each story that imagines the heavens female and desiring withdraws worship from the tyrant god and puts it elsewhere, and the League's repertoire functions as a matriarchal counter-scripture, kept alive in the mouths of the unlettered. The ending states the blasphemy: Greenberg's women do not merely disobey their god; they leave his faith for another sky.

The organization of women who tell, keep, and hear these stories embodies Adrienne Rich's twin concepts. Compulsory heterosexuality is the political institution that ensures "male right of physical, economic, and emotional access to women" (Rich 647) and maintains its authority through the systematic suppression of the "realities of lesbian existence" (Rich 649). The wager-world is a microcosm of this structure: Cherry's marriage places her body in her husband's possession, and no man in the fable entertains the possibility that her desire might lie elsewhere, least of all with a woman. Rich's affirmative counter-concept, the lesbian continuum, encompasses "a range- through each woman's life and throughout history- of women identified experience", including "the sharing of a rich inner life,…bonding against male tyranny" and "the giving and receiving of practical and political support" (648). Greenberg makes the continuum visible. The fable's women compose an unbroken chain: the twelve sisters of the retold tale, the tellers and hearers of the League's secret sessions, and Cherry and Hero

themselves. The publisher's promise of "many, many sisters" (Penguin Books UK) and Shelf Awareness's description of the book as "a celebration of bonds between women" (qtd. in Hachette Book Group) identify the same structure from outside criticism. Sisterhood and desire are drawn as one continuous chain, the erotic and the sisterly combining into each other with the tales as its links: love between women and stories between women pass along the same line.

The erotic aspect of the narrative is neither coy nor abstract. Cherry and Hero's relationship is explicitly recognized as romantic love and consummated as an act of defiance; what the graphic declines is not the fact itself but its display. At the threshold of the lover's intimacy, the narrator turns on the reader: "No! Of course I am not going to show what happened then! What kind of book do you think this is?" (qtd. in Ellis). The aside presents two perspectives. The first is the comic, fairytale decorum enforced with the narrator's offense, and the second is political. The history traced made lesbian intimacy invisible by prohibition, but Greenberg's narrator makes it unshown by choice. The refusal is not censorship but the teller's guardianship, a curtain drawn by the lovers' own preference, acknowledging the act while denying the male gaze of Jerome, Manfred, and any surveilling reader. By using McCloud's closure, the event occurs in the gutter, and the reader who completes what is withheld is made complicit in the lovers' privacy rather than in their exposure. The negation is meanwhile an affirmation, since one does not refuse to show what did not happen, and so the very sentence that hides the consummation confirms it.

The hundred nights end as wagers between men do. Jerome returns and Manfred, thwarted and humiliated, recovers his standing with an accusation that the women are witches, and Cherry and Hero are taken to a tower to face execution. The charge is intentionally chosen. The men cannot prosecute what has actually defeated them- storytelling and a love between women that their world cannot conceive. Thus the empire reaches for its oldest name for female power exercised without male license: witchcraft. The accusation converts women's speech into sorcery and women's solidarity into conspiracy, and, in doing so, it acknowledges the fable's central claim: that in Birdman's world, a woman who tells stories wields real power. The book stages the punishment but withholds the defeat, and its final act carries the lovers out of the executioner's hands into the domain of the sky and legend, ascending towards the moon. At the same time, the fable deliberately refuses to explain precisely how the movement occurs. Recognising this deliberate ambiguity, Salehi records "weeping in queer despair and joy" (Salehi). At the same time, the review site Bookspoils admits uncertainty about whether the ending is tragic at all, noting that the lovers are "still together, but also not really." An ending that can be grieved and celebrated simultaneously can be seen not as a lack of decision but a deliberate mode of reading.

The ambiguity converts martyrdom into myth. Women executed leave a record written by their executioners, but women transformed into legend write their own. By ending on the transformation rather than on the sentence carried out, the fable removes its lovers from the jurisdiction that

condemned them and inserts them in the only institution the League trusts, the story: Cherry and Hero become a tale of exactly the kind Hero tells, and the book in the reader's hands stands as material proof that the tale outlived the verdict. This queer memory is the fable's answer to erasure. Where the empire's archive would have recorded two witches, the counter-canon records two lovers. The final celestial imagery, interpreted by early reviewers as an ascent beyond the patriarchal household, completes the transformation of condemnation into queer legend. For Muñoz, "queerness is not here yet"; it is the "warm illumination of a horizon imbued with possibility", glimpsed from a present that "is not enough" that requires us to look beyond it towards the possibility of "another world" (1). The lover's ascent is such an illumination rather than an achieved liberation. The fable offers no assurance that the empire has changed. What the ending secures is an image of love outlasting judgment, a "then-and-there" (Muñoz 1) held above the intolerable conditions of here-and-now. This hope consoles and accuses in one gesture, which is why its readers weep "in despair and joy" (Salehi) together.

The medium of this myth-making is a style, and the style is itself an argument. Greenberg draws Early Earth in a faux-naïf manner, using visibly uneven brushwork, deliberately simplified figures, stark woodcuts, and flattened compositions found in medieval manuscript art. Publishers Weekly pointed out its effect: "primitive woodcut-style illustrations suggest folk art from another planet" (qtd. in Hachette Book Group). It can be further observed that folk art, the illuminated text, and the early woodcut are the visual idioms of pre-modern times, and by impersonating them, Greenberg's graphic novel presents itself as a document of Early Earth rather than illustrations of it, as if it were smuggled from the foreign world it depicts. The primitive aesthetic thus produces an effect of authenticity that gives credibility to the fable's imaginative premise. It is also, in McCloud's terms, an amplifier: simplification strips an image towards its essential meaning. It widens the circle of readers who can inhabit it, so that the faces of Cherry and Hero remain open for the reader's self-projection, love between women drawn simply enough for anyone to enter (McCloud).

The artist's hand remains consistently visible and functions as a guiding principle within the fable. The text is handwritten throughout, and the drawn lines everywhere solidify the author's presence. The graphic narrative's handmade marks matter as the medium leaves a "trace of autobiography in the mark of its maker" (Chute 10). In *The One Hundred Nights of Hero*, this aspect is emphasized by the fiction it contains, as it is a handwritten book about a world in which women's writing is a crime. Every lettered page is therefore a display, the material form of the text performing the crime its story describes, a woman's hand setting down women's stories, so that the reader holds, in the object itself, the League's defiance made real. The colour palette follows a similar simplicity. Greenberg uses a deliberately restricted range of colours, against which isolated accents can depict symbolic meanings; the restraint keeps the pages within the story's night-time narrative, emphasising each break as meaning rather than decoration. The simplicity of the form and fable

encourages the eye to find significance in whatever is permitted to break the censored world.

The graphic structure makes the nesting of narratives spatial. The graphic novel is built of frames within frames: the frame tale of the wager contains Hero's nightly tales, which in turn feature tellers and listeners of their own. The comics page, unlike the cinema screen, can hold these frames together on one surface, so that the passage between teller and tale is a passage the reader's eye makes across a layout rather than a cut submitted to in time. McCloud's closure operates here between worlds as well as between mountains, crossing from an embedded tale back to its teller. The reader performs the same indirect movement as between panels, and a hundred such crossings emphasise the understanding that frame and tale are continuous, and that the stories are about the women who tell them. Groensteen's braiding operates here as motifs recur across distant pages and across the narrative levels, moons and sisters, tellings and escapes, so that the embedded tales rhyme with the frame and with one another, binding the book into a network rather than a chain. The braid presents the argument. Barquin's complaint that the film adaptation loses "the way all the stories being told connect thematically" (Barquin) is, from this perspective, an accidental tribute to arthrology: the connections are woven through spatial relations unique to the graphic form.

Across this visual architecture runs the narrator's voice that completes the form. Greenberg's ironic asides, most notably the refusal to depict the lovers, establish a verbal track that operates in counterpoint to the images. This tension presents what Eisner calls "the interplay of word and image" (8), through which verbal narration and visual representation qualify, complicate, and sometimes contradict one another. Both the frame narrative and the embedded tales contain profoundly disturbing materials, prompting a librarian's review to warn readers about rape, suicide, murder, and the coercive control of women by men (MrsReadersPants). The manner, meanwhile, is a bedtime story, and the storybook idiom allows the text to speak of rape, censorship, and execution in a voice that is simultaneously light and damning; rather than dignifying atrocity with solemnity, the text delivers its condemnation through deadpan understatement. Reviewers recognised this doubleness without the theoretical framework explaining it: The Guardian found the book "enchanting" yet full of "real darkness", its stories speaking "movingly of desperation in a patriarchal world", while *O, The Oprah Magazine* assured readers that they had never met "a gathering of fables as funny and sapphic as this" (qtd. in Hachette Book Group). The tonal doubleness is the fable's oldest privilege, that the teller may say before the king what the counsellor may not, and Greenberg claims that privilege for queer and feminist narrative. The narrative's storybook manner regulates both form and tone, transforming lightness into a means of exposing rather than mitigating violence and injustice. Kate Millet locates patriarchy's durability not only in law and force but also in its "successful habit of passing itself off as nature" (58), even as sacred, evading scrutiny and presenting itself as self-evident. What is sacred cannot be taken lightly. However, Greenberg's narrator maintains an unbroken tone of amused detachment, describing divine tyranny, the wagering of a wife, and a death

sentence in the same light, matter-of-fact composure reserved for the tale's other wonders. As a result, it strips patriarchy of the gravity it demands and narrates male rule in a voice that refuses to be awed by it. Humour operates as a mode of demystification, performing the denaturalising work that Millet assigns to feminist critique, exposing as constructed and ideological what convention presents as natural.

The nested architecture encourages a structural reading beyond the collection of recurring motifs, since the frames ultimately lead to a descending hierarchy of narrators. A woman voices each embedded tale, and the frame that holds them is itself a woman telling: Hero's voice encloses the nightly tales, and the League of Secret Story Tellers encloses Hero, a reiteration in which every narrative level is a woman speaking. This recursion gives Rich's concept of the lesbian continuum a temporal dimension that the earlier reading left implicit. Rich's bond between women is not confined to a company of contemporaries; it ranges "through each woman's life and throughout history" (648), an affiliation transmitted through time and outlasting the erasure of any single woman who carries it. Greenberg's structure converts that historical depth into form, since a tale framed within a tale is a voice framed within a later voice, with the telling presented as an inheritance, thereby making the narration itself part of the continuum's form. Alongside desire and alliance, the book positions the act of telling. A woman who hands a story to another woman, and through her to a woman not yet born, enacts through the medium of speech an intensity of the same order as the lovers enact through the medium of touch. Storytelling becomes not merely the plot's instrument of survival, but one of the very bonds whose survival is at issue.

When understood as a genealogy of voices, the continuum takes on further significance. Since the comics page can present multiple narrative levels in simultaneous view, rather than burying the framed tale in the frame narrative as prose usually does, it does more than render the levels legible at once. It dissolves the hierarchy between them, so that the women of the deepest tales stand equal with the women who tell of them, ancestors and inheritors positioned upon one platform instead of one being subordinated to the other. The continuum is thereby drawn without rank. McCloud's closure then carries the structure past the narrative altogether. Within the book, the reader already connects the teller to the tale across each gutter that separates one narrative level from the level enclosing it. Still, the outermost of those gutters lies nowhere in the book, falling instead between the final page and the reader who turns it. To perform that last closure, completing the tale's passage from Hero's world into one's own, one becomes the newest teller in the relay, the reader who ultimately inherits the League's contraband canon. The page does not merely depict a continuum of women's voices; it assigns its reader as the next link in that continuum.

The graphic novel's archaic mode of narration, in addition to the previously noted sense of antiquity, plays a significant role in articulating the fable's political understanding of literacy and its transmission. Greenberg draws Early Earth in a deliberately primitive line and hand-letters every page, a pairing significant in a narrative where women are denied access to literacy. Denied letters,

the women of the empire are not denied images or voices, and it is precisely in images and voices that the book establishes its meaning: a story told in pictures and carried by a speaking narrator asks nothing of its audience that the empire withholds from its daughters. The vocabulary, in this sense, projects a counter-literacy, a way of knowing and of keeping that runs beneath the script the law monopolises. The hand-lettering solidifies this argument. As Will Eisner argues, lettering in comics is not a neutral medium for dialogue but "an extension of the imagery", capable of conveying mood, narrative emphasis, and even the "implication of sound"; the visual form of words on the page becomes inseparable from characterization and effect (8). Greenberg's lettering presents the tales as spoken rather than typeset, the visible trace of a voice telling in the dark, so that each page records a performance rather than reproducing a document. The manner finally aligns the book's medium with its heroines' predicament: forbidden to write, they persist by telling and by showing, and the text that preserves them is composed of the same.

CONCLUSION

Isabel Greenberg's *The One Hundred Nights of Hero* presents how myth, storytelling, and the graphic form can be used to challenge structures of patriarchal authority and imagine alternative modes of social and emotional bonding. Through its retelling of folktale traditions, its central romance between Cherry and Hero, and its emphasis on women's storytelling practices, the graphic novel critiques the systems that regulate female bodies, desires, and access to knowledge. Rather than presenting patriarchy as an isolated social problem, Greenberg transforms it into a coherent mythic order embodied by Birdman and his empire, allowing the mechanisms of domination to appear in a concentrated and legible form.

The analysis has shown that the novel's frame narrative is structured around patriarchal exchange. The wager between Jerome and Manfred reduces Cherry to property and illustrates the homosocial logic described by Sedgwick, where relationships between men are maintained through the circulation of women. Yet the narrative simultaneously undermines this structure through Cherry and Hero's hidden relationship. Their love exists beyond the terms recognized by the wager, exposing the limitations of a system unable to imagine female desire outside male control. In this context, the closet is not merely a thematic concern but a spatial and narrative one under which survival becomes possible.

Storytelling emerges as the graphic novel's most significant mode of resistance. Hero's nightly tales function not only as devices of postponement but as acts of protection, education, and remembrance. Through the League of Secret Storytellers, Greenberg imagines an alternative archive preserved outside official institutions and beyond the reach of patriarchal authority. The tales create a shared history of women, offering examples of resistance and providing a channel for marginalized experiences to exist. In doing so, the novel aligns storytelling with Adrienne Rich's concept of the lesbian continuum, presenting bonds between women as historical, collective, and continuously transmitted across generations.

The role of the comics medium in expressing these concerns is equally important. The graphic novel's nested narratives, recurring motifs, and spatial organization enable multiple stories and voices to coexist on the page simultaneously. Through processes identified by McCloud and Groensteen, Greenberg transforms storytelling into a visual network in which frame and tale, past and present, teller and listener remain interconnected. The reader is ultimately incorporated into this structure, inheriting the stories passed from woman to woman throughout the narrative, extending the continuum beyond its pages. Through myth, humour, visual storytelling, and feminist revision, *The One Hundred Nights of Hero* ultimately presents storytelling as both an act of resistance and an act of survival. Greenberg's work argues that stories possess the power not only to preserve marginalized lives but also to create imaginative spaces in which alternative futures can be conceived and sustained.

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