



1. The Rule of Thirds (as it pertains to photography) is a composition technique where you divide your frame into three rows and three columns to create nine equal sections and place your subject at one of the intersections of the division lines (corners of the middle square). Looking at the first image with this in mind, all four intersection points feature the couch, and Brosh is crammed into the lower left corner. This reflects her own feelings about how she does not feel like the focal point of her own life, or even life in general, as time and events pass her by while she remains crippled by her depression. Furthermore, keeping her out of the spotlight (and knowing the reason for this is due to depression) also mirrors the hidden nature of the symptoms and consequences of depression and mental health in general (how these “signs” may often manifest in ways or places we cannot see publicly).

2. In the second half of these panels, Brosh finally becomes the focal point of the panels, appearing in the centre of the 3x3 grid and hitting two intersections as well. However, compared to the first two panels when she was balled up and had a significant presence in spatial volume, she is now two dimensional pressed against the floor.

This represents the attitude of Brosh when finally showing herself off. She is trying to blend into the background to make herself less noticeable to both avoid judgement and avoid feeling like she's physically intruding in a space (an ironic difference to the way her thoughts intrude upon her) to not let herself and her mental health be a burden to others.

3. The first two frames' backgrounds are identical, but in the second, her internal thoughts have intruded upon the space, cutting off awareness of the outside world and "reality" just as mental illness could. These thoughts have also cut in to fill over 50% of the frame, signifying that they are taking precedence over everything else in Brosh's life.

The imperfect spacing of the words ("I hate you!" running out of space and having to slant down, for example) and the messy handwriting as opposed to using a font also reflect the sloppiness and imperfection associated with the thoughts. On one hand, the thoughts themselves are unorganised, so focused on attacking constantly rather than composing thoughts with logic (which would also nullify a lot of the thoughts and insults in general). On the other, the messiness reflects the real-life consequences for Brosh as her life derails like the writing due to her thoughts.

4. Stylistically in this comic, there is not a lot of shading present. However, notably in the first two panels, the couch casts a shadow over Brosh. This is a visual representation of the dark emotions filling her mind, but there is also significance in the source of this shadow. There is no shading on Brosh from Brosh; the only source is from her surroundings, specifically signifying that the darkness envelops her on all sides: the mental darkness has driven her to a point of physical darkness in reality, causing more downfall.

Moreover, between panel one and two, (reality) Brosh looks up a bit, peaking a bit into the light, escaping the shadows as she pays attention to the self hate echoing in her mind. This will be explained a bit more in point 7, but this emergence signifies that there is a sliver of light (translated to hope) that Brosh can win over this darkness and that (even if she gets help from professional medication or friends or family, etc.) this hope will ultimately be achieved by Brosh herself (though her inner self drawing her out of the shadows here is being self-hating, it is still introducing her to the light).

5. This point focuses on the colours present here. As evident by the swatches on the bottom right, the colours of the background are muted or pale compared to the colours present on Brosh. Despite her efforts in every panel to sink into the shadows or blend into the background, she has and can not. This saturation provides her a liveliness that is unexpected from her mental condition but allows her to preserve the potential to fulfil this cheerful role in the future.

Furthermore on colours, whenever her inner thoughts appear, the background is white, not a black that is typically associated with negativity. In part, this sheds a bit of doubt on the role of these inner thoughts since this figure spewing hate is surrounded in a colour with a pure and positive connotation (further considered in point 7). The positivity of this white can also reflect reality. Brosh's "real," physical surroundings may be positive, but her thoughts still remain, breaking the stigma that depression is equivalent to sadness; tragic events do not need to be ever present in your life to justify having and feeling depression.

6. This point explores the typed text, “the only way to adequately express my sadness was to crawl very slowly across the floor” and how the panels reflect this. It’s obvious to see how (reality) Brosh embodies this state of sadness because we see her physically crawling in the drawing, but the mental Brosh of panel three also contributes to this.

“Sad Legs” is... an odd insult to say the least. “Sad” is generally not an adjective used to describe legs, and the term “sad legs” doesn’t really generate a mental image of what it could be anyways because legs cannot feel. However, “sad legs” in the context of Brosh being reduced by her depression to no movement past crawling emphasises how the depression has not only affected her mind, but every part of her body. She has “sad legs” because she has sad **Everything**. Her entire being is defined by her depression (perhaps not from the perspective of others, but from Brosh’s own).

The differences for (reality) Brosh between the last two panels are subtle, but one of the changes is that her pupils constrict, a reaction typically associated with negative emotions. This signifies that even this small action and movement across the floor (and perhaps, as discussed in point 1, her movement into the spotlight) brings some discomfort on Brosh. Though this action may seem insignificant to some, Brosh’s response paints the ways that depression (and, again, mental illness in general) can warp reality and our own capabilities.

Finally, Brosh notably includes a phone on the table she is passing, purposely moving beyond a connection to the outside world which includes those who judge and cause stress but also friends and family who want the best for her. This represents the isolating effect depression can have, making someone feel that they are all alone in their struggles and that reaching out for help will be received as a burden to the listener.

7. My seventh point feels like the boldest one, because I’m not sure it’d be a popular opinion overall, but it feels like mental Brosh, aside from her insults and belligerent tone, shows concern. “What are you doing back there?” to someone hiding due to feeling overwhelmed by the world, “There’s nothing over there” to someone fleeing from a connection to potential help (the phone discussed in point 6), “Do you even know what you’re doing” to someone who admits that “the self-loathing and shame had ceased to be even slightly productive” are all statements that could be said by someone who cares. Moreover, between the first two and last two panels, when Brosh becomes “even more sad,” mental Brosh looks less angry, her brows less arched and frown less pronounced. This trend continues between the third and fourth panel as her expression seems to mix more with concern than pure hatred or anger.

Therefore, I think this shows the deeper inner part of someone with a mental illness. The “real,” “logical” person within who knows that they are the way they are because of the illness and that there is a chance at recovery if they reach out to the right resources. The hostile tone I attribute to the cycle Brosh describes here: being sad makes her frustrated that she’s sad, which makes her hate that she’s frustrated at herself for this as well as hate that she feels so sad, which then makes her more sad. These negative thoughts fuel these wishes to get better and transform them from hopeful encouragement to impatient demands, but that does not take away from the clear note of care that asking or saying these words would convey.