Write a comparison between how Taniguchi uses art (panels, panel transitions, line) and how Flaubert structures his scenes using language (syntactical structure, chronology, figurative language or diction, etc). Create a thesis in which you assert how the two are analogous.

For example, I could assert that Taniguchi’s use of panels and lines support a linear chronology akin to Fitzgerald’s style and structuring in *The Great Gatsby*, which suggests that life moves beyond the past while humans often do not.

Example paragraph:

The use of aspect-to-aspect chronology in *A Distant Neighborhood* mirrors that of how time stands still in the Valley of Ashes, thus underscoring human emotional stagnation. An adult alcoholic and now a weathered adolescent, Hiroshi awakes every morning wondering if he will be transported to the present or remain in the past. In chapter five, volume one, the reader can see the intentional use of aspect-to-aspect. The first panel gives the reader the perspective of the whole room as if one was looking down upon Hiroshi. As the panels transition, we see a close profile of Hiroshi’s face as he looks down in consternation, a blank wall of his bedroom, Hiroshi from above looking out of his window, and then a close up of his face as he accepts the fact that he is stuck in the past (108). Taniguchi purposely uses this aspect-to-aspect transition to show how slowly time is moving for the protagonist. By giving the reader a glimpse of Hiroshi’s frustration at determining his purpose for remaining in the past and his difficulty in reconciling the fact that he cannot change the outcome, Taniguchi highlights how the average human is also lost in this emotional stagnation. For though we too are powerless to change our pasts, we often search our reveries for atonement. Similarly, the Valley of Ashes shows how our human search for atonement is futile. As the reader is introduced to the valley, our narrator states:

This is a valley of ashes — a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight (Fitzgerald 25)

In this passage, Fitzgerald purposely slows time with his use of alliterative and cacophonous diction. Throughout the passage, the reader has a sense of smoke rising and falling in the valley—not just from the use of “ashes,” but through the use of the repeated sound of “s” that undulates through the cacophonous diction of the passage. The pluralization of most words combined with the internal s’s of words such as “grotesque,” “house,” “rising,” “transcendent,” “rest,” “obscure,” etc, serves to underscore the harshness of the area, which is highlighted with phrases such as “fantastic farm,” “grotesque gardens,” obscure operations,” and “cars crawls” (25). Just like Hiroshi, the smoke seems to rise in an expectation of industry and brilliance, but like Hiroshi, it too is destined to fall into the ashes of its former life. Time moves; Man festers.

Your outline is due next class. It MUST be complete when you walk in the room.

You will be graded using the IB Written Rubric.