



Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Candidate session number

Candidate name

School number

School name

Examination session (May or November)

May

Year

2012

Diploma Programme subject in which this extended essay is registered: ENGLISH

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: Can Graphic Novels Be Considered Literature?

Candidate's declaration

This declaration must be signed by the candidate; otherwise a grade may not be issued.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature:



Date: 24/02/2012

Supervisor's report and declaration

The supervisor must complete this report, sign the declaration and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator.

Name of supervisor (CAPITAL letters) _____

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

The candidate experienced some difficulty in researching and attempting to define literature with the wide variety of fashions available. Once he was able to decide on the "formal school's" definition, he was able to make clearer distinctions between literature and its "canon" and "pulp fiction". The role of the graphics in the novels presented him with some difficulty, and he was able to respond to this somewhat competently in his "viva voce", and had progressed in his understanding from our first initial meetings. My overall impression of the final draft is that it is a competent work at the university entrance level.

This declaration must be signed by the supervisor; otherwise a grade may not be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: _____

Date: Feb. 23/2012

Assessment form (for examiner use only)

Candidate session number

Achievement level

Criteria	Examiner 1	maximum	Examiner 2	maximum	Examiner 3
A research question	2 ✓	2	2 ✓	2	
B introduction	2 ✓	2	2 ✓	2	
C investigation	2 ✓	4	2 ✓	4	
D knowledge and understanding	3 ✓	4	2 ✓	4	
E reasoned argument	2 ✓	4	3 ✓	4	
F analysis and evaluation	2 ✓	4	2 ✓	4	
G use of subject language	3 ✓	4	4 ✓	4	
H conclusion	2 ✓	2	2 ✓	2	
I formal presentation	3 ✓	4	3 ✓	4	
J abstract	2 ✓	2	1 ✓	2	
K holistic judgment	4 ✓	4	3 ✓	4	
Total out of 36	27 ✓		26 ✓		

Name of examiner 1: _____
(CAPITAL letters)

Examiner number: _____

Name of examiner 2: _____
(CAPITAL letters)

Examiner number: _____

Name of examiner 3: _____
(CAPITAL letters)

Examiner number: _____

IB Cardiff use only: B: _____

IB Cardiff use only: A: 105437 Date: 24/5

Extended Essay Final Draft

Can graphic novels be considered literature?

Subject area: English

Word count: 3632

Supervisor:

Session number:

be considered works of literature :
perhaps

Abstract

In recent years graphic novels have grown in number and popularity. Many people who grew up with comics as a child and have been drawing cartoons from a young age are growing up and finding that cartooning is the best way they have to express their ideas. As a medium, it offers artists many unique opportunities that literature doesn't. By combining both graphic and written art forms authors can eschew exposition to set the scene and describe things instead depicting the scene through images. They can also change the mood or tone just by altering their style or changing the colors. Many of these new works of graphic fiction are popular fiction, entertaining and interesting to read but lack the substance that a work of literature has. In this essay I prove that, despite the number of people who dismiss comic books or graphic novels as childish or immature, some graphic novels are in fact true works of literary art. I have come to the conclusion that the dismissal of graphic novels, on the grounds that a story told with pictures is too simplistic to carry the emotional depth and strength of literature, is completely unfounded. This is because in works of graphic literature like the three works I selected the art carries as much poetry and meaning as the text if not more.

[Word count: 224]

seems to
dismiss them, then

No outline if
how research was carried
out

Table of contents

I	Abstract	2
II	Introduction	4
III	General literature	4
IV	Formalism	5
V	Evolution of art and literature	11
VI	Conclusion	13
VII	Works cited	15
VIII	Appendix	17

↓ strange place to begin — in terms of format
(introduction) ✓ → sweeping

The tension between high culture and popular culture has been in play throughout history. For some,

popular culture is seen as having lesser or no value to society because it is a mass-produced product aimed at generating profit, with a perceived purpose to pacify the masses through mindless entertainment. Conversely, high culture with its focus on artistry, authorship and one-of-a-kind product, is assumed to serve a more transcendent purpose, inciting people to think in new ways, and is therefore attributed – rightly or wrongly – to having a greater value to society. This tension is largely defined by the arbiters of high art (i.e. critics, social theorists, English professors, for a start) and their opinions on the differences between what they see as high art and popular culture. We can see the tension between popular culture and high art in all forms of art: pop music vs. classical pieces; mass-produced art vs. unique visual arts; art house films vs. Hollywood blockbusters; and popular fiction vs. literature. This essay will examine a relatively new form of storytelling, the graphic novel, and determine whether or not the graphic novels I have chosen: Maus, Watchmen and Essex County can be categorized as literature.

To begin to examine whether or not a graphic novel should be declared literature, it is necessary to spend some time talking about literature. Just what is it that separates literature from other forms of prose, or more specifically, from popular fiction? One might assume the first step would be to crack open a book and get the definition of literature. However, finding a solid definition for literature is much harder than it may seem. After much reading, you will find that there is no single unified theory of literature. In essence, literature is indefinable. Throughout its history literature has continuously changed its form and structure as new authors bring new ideas, techniques and subjects to bear in new works. With these new authors and ideas comes a shift in literature. Many authors, at any given time, will fit the previous generation's preconceptions about what literature should look like. However, some authors will be radically different from the current norm and will call for critics to examine and perhaps change their views. Out of this change in views new forms of literature are accepted into the canon. This difficulty in defining literature is evidenced by the fact

give examples of these

that, although most literary critics seem to agree on what works fall into which category (literature or popular fiction) they are not consistent with their reasons why a particular work falls into either category, or even on the criteria they use to assess a work.

Given the shifting ground, this essay will look to the Formalist school of literary criticism to help define literature with regard to graphic novels. The Formalist school of criticism is scientific and procedural in its approach, which lends itself well to creating a definition from which to compare the works this paper will be exploring. It is also flexible in its approach to the idea that the literary arts have evolved over time. Using Formalist theories as well as personal observations on the evolution of art, to firmly prove the idea that graphic novels should not be excluded from literature.

Out of the possible schools of literary criticism I investigated, Formalism offers the most relevant information and insights into literature. Formalists take a scientific approach to literature, focusing on the literariness of the work, its common forms, tropes and language as evidenced by this quote from the famous Formalist Roman Jakobson, "the object of the science of literature is not literature but literariness that is, that which makes a given work a work of literature." (Norton Anthology 1066). I chose this school of thought because it offers a quantifiable structure and it deals with the question: What are the aspects of a written work that qualify it as literature?

Formalism uses a number of criteria to differentiate literature from other forms of prose including, the language used and the idea of common structures and tropes that run throughout literature. The isolation of poetic language from practical language was one of the first goals of early Formalists in their scientific study of literature. Practical language, they described as the language of thought.

Practical language is used to communicate factual information, where the value is not placed on the sounds or other features of the language, only the information that is transferred. Poetic language places independent value in the sounds and features of the language (Norton Anthology pg 1066). Poetic language communicates not only information (in the case of literature, the description of what is going on) but the symbols, metaphors, motifs or other devices which help to provide a deeper context. The context can be emotional (tragic, pitiable or terrifying things) or referential to other parts of the work (motifs, repetitions) that goes beyond practical relaying of information. The works to be examined in this paper all contain the use of poetic language as defined in Formalism.

When examining the graphic novel, one must also take into consideration the fact that graphic novels use both text and image. The images in graphic novels are also a form of graphic language that serves both practical and poetic uses. The text is joined with the images in such a way that one cannot exist without the other. A historical example of this bond between image and text can be found in the poems and accompanying etchings of William Blake. His poem, The Tyger, has text that paints a fearsome image of a tiger, but is accompanied by an etching of a timid, smiling tiger. This image encourages the reader to think more carefully about what the text is saying. Separately, the poem and picture are beautiful, but when viewed together they play off each other and create a deeper meaning. Blake's works are superb examples of how image and text can be fused; the image is not simply illustrative of the text, but rather part of a larger whole. The image becomes integral to the understanding of the writing. A strength of poetry is created through the interplay between the two forms.

In the graphic novel, the text can arguably be said to make use of literary devices, but the addition of images has the potential to add additional levels of meaning through the use of graphic devices. In a lecture about his book, Maus, Art Spiegelman talks about these graphic devices such as,

diagramming, visual metaphors, motifs and symbols (Speigelman, why comics...). Diagrams in comics can be used for both practical and poetic purposes; they bring a complex form or idea to their base elements so they can be relayed with less complexity to the reader. A diagram used for poetic reasons does the same, but with different effect. By reducing the information to its most basic elements, it allows for the metaphor or other poetic device to become clearer. This concentration of ideas is very helpful when reading the book critically because it allows the author to put great significance on seemingly minor details. Some of the best examples of this diagramming and graphic language are seen in Maus.

we need an example or two

Maus contains strong poetic language in the written component. This can be seen in the complex interaction between Art and his father, as Art struggles to understand his father and why he is the way his is, before it is too late. However, because the majority for the text in Maus is in the form of dialogue, much of the poetic language in the work comes by way of the graphic elements. In many cases the text is either Vladek explaining things to his son or the dialogue of various characters, the result is language is not complex or full of metaphor, but remains true to the limits of the characters.

In Maus, the images are used to add commentary on the actions of the characters and to the complexity of their inner conflicts. We can see a strong example of this graphic poetry being used on page 74 (Appendix page 28) as the characters are discussing their father. When Franciose says, "It's so peaceful here at night. It's almost impossible to believe Auschwitz ever happened" (Speigelman 74). The main character, being bitten by insects, sprays them with insecticide and walks casually back inside. The following panel remains focused on the bugs falling dead to the ground. Characters, secure in their knowledge that the bugs are simply pests to be eradicated, are compared to how the Nazis viewed Jews. With a simple graphic metaphor, the graphic novel communicates with great power both how casually the Germans exterminated what they saw as lesser beings, and how easily the horrors and atrocities of WWII can be forgotten in our

casually, presumably

age of relative peace and stability. It does this, with great efficiency and efficacy, in the extremely small space of one page.

A further example of well-executed poetic diagramming can be seen in the map of Auschwitz on page 52 of Maus II (Appendix page 27). In the center of the page, a diagram of Auschwitz easily depicts the camp and explains its scale. However, the map also serves to displace the surrounding panels. It serves to illustrate and underscore the massive rift in the relationship between Art and his father – a rift that has been caused by his father's experiences at Auschwitz. It graphically demonstrates how the memory of Auschwitz looms over the father and is ever-present in their conversations.

In Essex County, we can see that, like Maus, its text is also nearly entirely dialogue, either through character conversations or internal monologues, as when Lou is recounting the story of his life to the reader. It is in these internal moments where poetic language is most obvious and illuminating. A powerful example of this poetry is on page 242-243 of Essex County (Appendix page 20, 21). The metaphors used on these pages are excellent examples of the poetic language in both the art and text. Much like Maus, both written and graphic metaphor are used in conjunction with the images to create a deeper meaning and stronger emotional connection with the text. The metaphor of the city as a great beast that sucks you in until you are just a cell in its body demonstrates Lou's increasing feelings of insignificance and detachment in his life. It does so in a way that produces a visceral reaction that either the text or graphics alone could not accomplish. Ashamed, he cannot return to the farm and so stays in the city and loses more of himself to the beast that is the city each day.

As in Maus another example of the poetry in the image appears through diagramming. On page 376 of Essex County (Appendix pg 24), there is a map of the county and it serves the practical purpose

of illustrating that the nurse travels all over the county on her rounds. However, the image of the map is faded and distant. The car, alone on the map, conveys a sharp sense of loneliness and disconnection from the world as it drives across the huge gulf of empty space created by the map. ✓

Watchmen too, has many examples that the Formalist's would agree are poetic language (Appendix Watchmen pg.25, 26). When the character Rorschach relays events to the psychologist, his short, clipped manner of speech reveals a lack of emotion and feeling in his character. The language sets a dark tone for Rorschach's character and provides additional weight to the story he tells of the senseless and brutal murder of a young girl. The language in this passage clearly communicates more than just facts to the reader. It provides emotional layers and a sense of unease through Rorschach's bleak outlook on life. The use of metaphor and simile serve to add impact and depth to the text as opposed to simply giving a more specific meaning. ✓

In terms of graphic devices, Watchmen differs from the other two works in that the author was not the illustrator. It can be suggested that the graphics in Watchmen are not as well connected and purposeful as the other two novels. In Watchmen the importance of the art comes more from its impact on the structure and flow of the novel.

new point introduced - but too easily dismissed

Another aspect the Formalists saw as important was the structure of the narrative. They suggested that certain devices are used throughout literature. These literary devices are the most common example given for these recurring structures. They placed importance on these structures, as they are some of the few constants in the continually evolving landscape of literature. As works of literature, all three selected texts contain these patterns. However, the graphic format allows for these structures to be used in different ways than they previously could.

In Essex County, there is an excellent example of repetition (Appendix Essex county 17-19, 22, 23). In this passage Lou repeats the line: "I picked a fight and made sure I lost – If there was one thing I could count on... – it was his temper... He was unstoppable... – ...like a bull." The first time it happens Lou was making his brother Vince mad to bring out the best in his brother. Getting him angry made his brother much more determined to win. The second time he picks a losing fight to bring out the worst in his brother. He wants his brother to feel as guilty as he does, so he goads him into a violent outburst.

This also demonstrates something that can be done only in a graphic format. Text can be repeated nearly word for word but the action on the page can put it in a dramatically different tone. In a traditional novel you would have to describe the scene and action with practical language that would take emphasis away from the direct repetition by drowning it with exposition. In a graphic novel the practical language is distilled down to basic forms and images, diagrams of the action, which allows it to get out of the way of the poetic language.

a point that needs developing & illustrating

Maus contains many of the Formalist's defining devices as can be seen in the motif of the smokestacks. It is obvious in the story that they represent death and, on page 55 of Maus II (Appendix page 29), they are used to indicate that the Hungarians were being murdered. The overarching and most striking visual metaphor is the use of anthropomorphic characters. The Jews are depicted as mice and the Germans as cats to underscore their roles in the holocaust. In one metaphor, the reader as critic instantly attaches characteristics and a large amount of sub-textual meaning to an entire group of people depending on the creature used to represent them. Spiegelman also plays on Hitler's metaphor that the Jewish people were mice; he makes the Germans look the most human but act the most inhuman, which serves to criticize the metaphor set out by Hitler to dehumanize the Jewish people.

Elements of repetition and foreshadowing can also be found in Watchmen in, "The Black Freighter", the complicated story within a story. "The Black Freighter" parallels and foreshadows the events of the main plot, specifically pertaining to Adrian Veidt. Veidt, who is thought to be a hero, is in the end revealed to be the villain. Just as Veidt is killing the crime fighters and using their deaths to hide his true purpose, the Mariner in "The Black Freighter" uses the corpses of his friends to build a raft to escape. While Veidt believes he is doing the right thing by killing half the population of Manhattan, the Mariner, believes that the black ship has already taken his village, and murders two innocents he thinks are pirates. This grim mirroring of the plot provides a moral commentary to the action of the plot, much like a Greek chorus might. *insightful.*

The Formalist definition is not only clear on the forms that make up literature, but it also discusses the constant evolution of literature. The selected works each have the elements the Formalists say make up a literary work. The examples above are just a few of the strongest examples of poetic language and common devices. These works have many additional instances of these suggesting that these three works can, by using a Formalist definition, be considered literature. The Formalists may not have anticipated graphic storytelling in their writings, but they leave room for any potential evolution of literature in their works because they understood that literature is constantly changing.

In researching this paper, the idea that literature is always evolving, is frequently mentioned. As Aristotle, one of the first to grapple with defining literature, discusses in Poetics, the evolution of the tragedy and epic from improvised songs to plays can be clearly seen. The Formalist's also discuss the evolution of literature. In fact, they include the idea of literature as evolving in their definition of literature. It can be suggested that graphic novels should be considered as literature because they represent the latest evolution of literature.

But not all evolutions are successful - change does not imply that the same standard is maintained

As discussed in at the beginning of this paper, there are some forms of literature that are radically different from the norm, but nonetheless deserve to be included under the term literature. In prominent Russian Formalist, Yury Tynyanov's essay, "The Literary Fact," he discusses the evolution of literature, not as a straight line, but as a broken one. He suggests that new art forms evolve from lesser, or in evolutionary terms "proto", works in their genre to higher forms, as "apex" works. As each new technique of art arises from old forms, the artists involved develop, shape and add to the tropes and forms of past art as well as new elements and styles. The works emerging from this period of growth and change are typically discredited by the critics (champions) of the previous style, these new forms are, in their eyes, lacking the correct form and style and cannot possibly be literature. However, there comes a point during this growth where the new technique is mastered and refined and the form starts to be taken seriously by critics, artists and, more importantly, the audience. The artists begin to work less on creating forms and techniques and more on expressing meaningful ideas through their works. It is at this point in the development of a new technique, when critics begin to comment upon the literary values inherent in these works, that the new forms can generally be accepted as apex art. In the case of graphic novels, this process of moving from proto to apex art is key to its being considered as literature.

ok
give
some
examples
↓
then
taking
place

key to the fact

Each new form of literature began as proto art. In fact, Aristotle describes the evolution of tragedy, one of the oldest and most respected forms of literature as, "arising from an improvisatory beginning [and] ...passing through many changes, tragedy came to a halt, since it had attained its own nature"(Norton Anthology 93,94). The novel once viewed as cheap entertainment for the masses over time reached apex status in the hands of authors such as Mark Twain, Fyodor Dostoyevsky and Leo Tolstoy, to name a few. True to form, early novels struggled to gain recognition as literature until examined by later critics, such as the Formalists, who had not spent

To connect in theories of literature →
we could do analysis
of graphic novels

their entire careers looking at the literature of a previous cycle. Early critics cited Dostoyevsky's works as having, "bad form" (Norton Anthology pg 1075) and other, now famous, novelists as having no form at all. This was because these novelists were writing in a way that had not been done before. They were creating a new form of literature.

*OK. point taken but the
does not prove graphic novels
are literature*

This same evolutionary cycle can be found in many other art forms. In music, for example, the cycle of proto to apex happens much faster than forms such as literature. Perhaps this is because of the fact that tastes and fashion cycles in music happen at a greater pace or that it takes less time to create music than a piece of literature. Regardless, in relatively short time, new genres of music emerge and are quickly dismissed by early critics. And again, true to form, as the style matures and audience appreciation develops, it is accepted as apex art. This is true of virtually any art form. Creators who pioneer a new forms struggle for legitimacy and it is only later in the cycle that critics come to see these new forms as legitimate works of art.

The graphic novels explored in this paper, Maus, Watchmen and Essex County, are all examples of the graphic genre reaching the level of apex art. They are the pinnacle of the graphic novel form as it has evolved from early comics strips. To be clear, this is not to say that these selections are the best of their type but only to suggest that they are fully matured works of art within the graphic genre. The works tell a story using a profound combination of images and text in a way that could not be told in any other genre. In addition to their formal aspects, each of these works presents and is concerned with themes such as the Holocaust, family values and structure and the morality of human beings. Dealing with serious themes indicates authors and an audience that are ready to think critically about the works of art in the genre. These are not works of popular fiction written with for the sole purpose of entertainment. These works have social value to readers now and the future. They are serious works, grappling with large themes and topic, with the intention that they

will be engaged with critically and not mindlessly consumed. These are works of literature and of that, there should not be any doubt.

New page

Works Cited

ARNOLD, ANDREW D. "The Graphic Novel Silver Anniversary." TIME. TIME, 14 Nov. 2003.
Web. 5 Aug.

2011. <<http://www.time.com/time/columnist/arnold/article/0,9565,542579,00.html>>.

Brendle, M. "Walking a Thin Line: The Work of Richard Russo." Walking a Thin Line: The Work

Grael Miller dmp026

of

Richard Russo. Barnes & Noble , n.d. Web. 5 Aug. 2011.

Habib, M.A.R. "Ancient Greek Criticism." A History of Literary Criticism and Theory: from Plato to

the present. N.p.: Blackwell publishing, 2008. 9-61. Print.

Leitch, Vincent B., comp. The Norton Anthology of Theory and Criticism. Ed. William E. Cain, et al. New York: Norton & Company, 2001. Print.

Lemire, Jeff. Essex County . Illus. Jeff Lemire. Atlanta: Top Shelf Production, 2009. Print.

Maxwell, Ann, and Elizabeth Lowell. "Popular Fiction: Why We Read It, Why We Write It."

Elizabeth

Lowell. Writerspace, n.d. Web. 5 Aug. 2011. <<http://www.elizabethlowell.com/popfiction.html>>.

Moore, Alan. Watchmen. Illus. Dave Gibbons. New York: DC comics, 2008. Print.

Rivkin, Julie, and Michael Ryan, eds. Literary Theory: an Anthology. 2nd ed. Oxford: Blackwell, 2004. Print.

Sartre, Jean-Paul. What is Literature? London: Routledge-Taylor & Francis, 2003. Print.

Spiegelman, Art. Maus. Illus. Art Spiegelman. 2 vols. New york: Pantheon Books, 1991. Print.

---. "Maus, why comix, why mice, why the holocaust ." Sacred Heart University. BoingBoing. Web. 27

Nov. 2011. <<http://boingboing.net/2011/11/10/art-spiegelman-lecture->

[on.html?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+boingboing%2FiBag+%28Boing+Boing%29](http://boingboing.net/2011/11/10/art-spiegelman-lecture-on.html?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+boingboing%2FiBag+%28Boing+Boing%29)>.

Strunk, William, Jr., and E.B. White. The Elements of Style. 4th ed. 1959. New York: Pearson Longman, 2000. Print.

Grael Miller dmp026

Tynyanov, Yury. "The Literary Fact." Trans. Ann Shukman. *Modern Genre Theory*. Ed. Stan Smith.

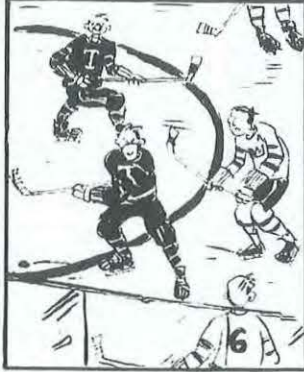
Harlow: Pearson Education , 2000. 29-49. Print.

Appendix

File?

PERIOD TWO

The second period flew by.



No goals half way through, but things started to get chippy.



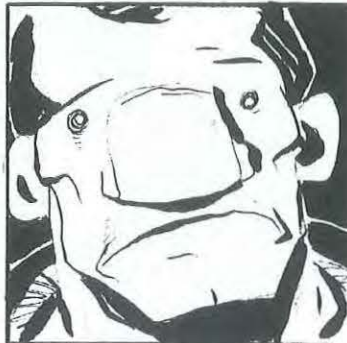
Vince was still playing quiet...almost timid.



His head hadn't caught up with everything yet.



I knew he could take this game and win it by himself if he wanted to.



I just needed to get him going!



So, with about six minutes left in the period I picked a fight...



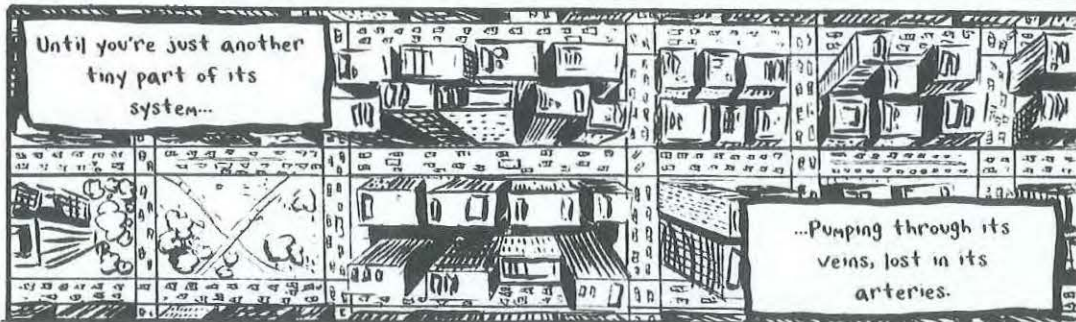
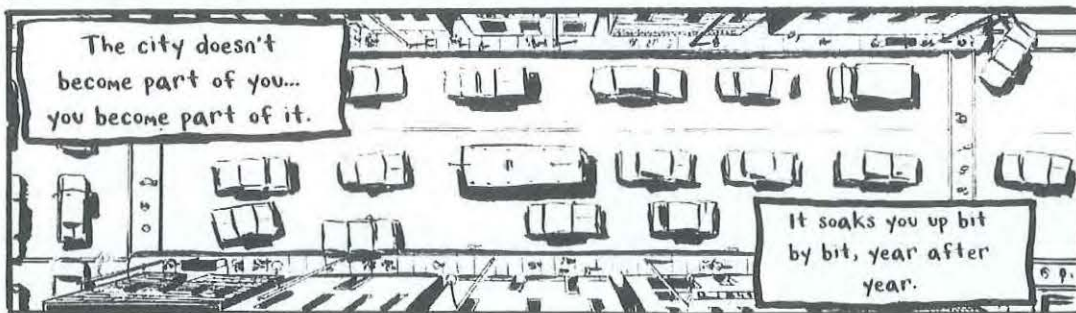
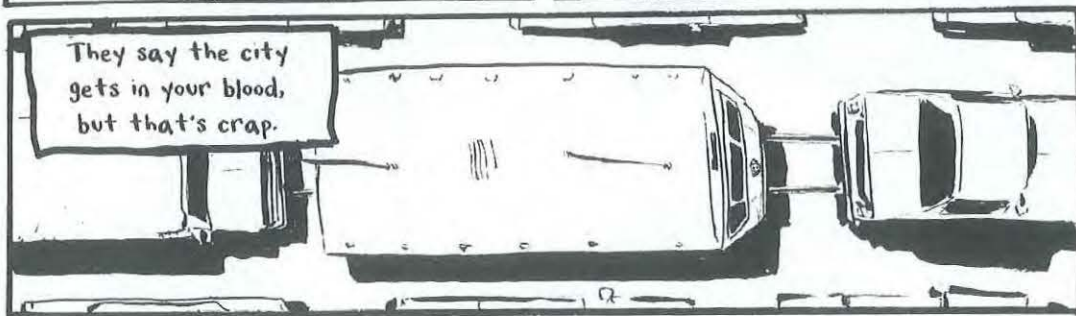
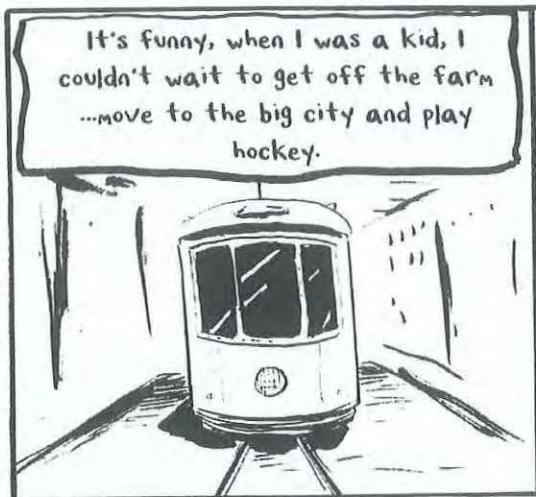
...and I made sure I lost.

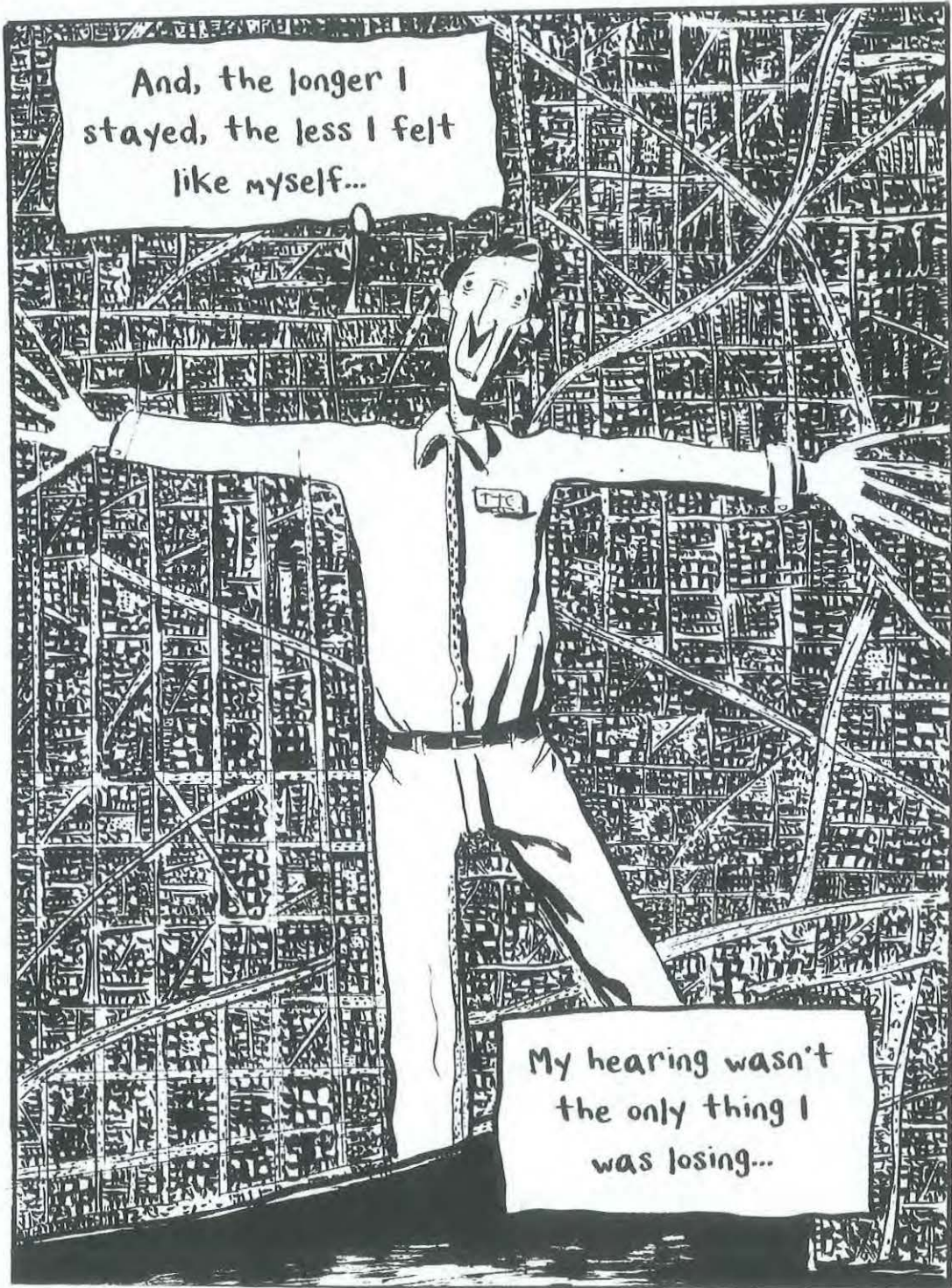


✓









And, the longer I
stayed, the less I felt
like myself...

My hearing wasn't
the only thing I
was losing...









"STOOD IN FIRELIGHT, SWELTERING. BLOODSTAIN ON CHEST LIKE MAP OF VIOLENT NEW CONTINENT.

"FELT CLEANSED. FELT DARK PLANET TURN UNDER MY FEET AND KNEW WHAT CATS KNOW THAT MAKES THEM SCREAM LIKE BABIES IN NIGHT.



"LOOKED AT SKY THROUGH SMOKE HEAVY WITH HUMAN FAT AND GOD WAS NOT THERE. THE COLD, SUFFOCATING DARK GOES ON FOREVER, AND WE ARE ALONE.



"LIVE OUR LIVES, LACKING ANYTHING BETTER TO DO. DEVISE REASON LATER.

"BORN FROM OBLIVION; BEAR CHILDREN, HELL-BOUND AS OURSELVES; GO INTO OBLIVION.

"THERE IS NOTHING ELSE."



EXISTENCE IS RANDOM HAS NO PATTERN SAVE WHAT WE IMAGINE AFTER STARING AT IT FOR TOO LONG.

NO MEANING SAVE WHAT WE CHOOSE TO IMPOSE.



THIS RUDDERLESS WORLD IS NOT SHAPED BY VAGUE METAPHYSICAL FORCES. IT IS NOT GOD WHO KILLS THE CHILDREN. NOT FATE THAT BUTCHERS THEM OR DESTINY THAT FEEDS THEM TO THE DOGS.

IT'S US.

ONLY US.



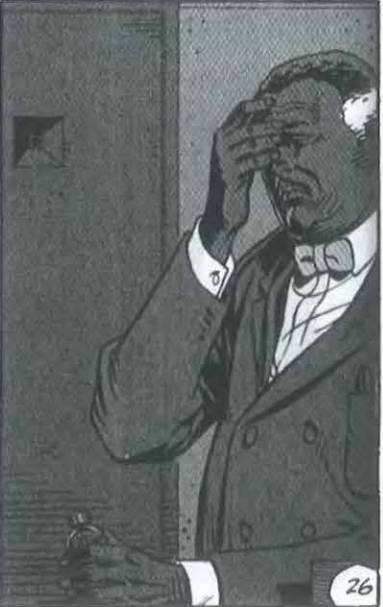
STREETS STANK OF FIRE. THE VOID BREATHED HARD ON MY HEART, TURNING ITS ILLUSIONS TO ICE, SHATTERING THEM.

WAS REBORN THEN, FREE TO SCRAWL OWN DESIGN ON THIS MORALLY BLANK WORLD.

WAS RORSCHACH.



DOES THAT ANSWER YOUR QUESTIONS, DOCTOR?



TELL ME ABOUT MOM. WERE YOU IN TOUCH WITH HER IN AUSCHWITZ. YA-

IN THE BEGINNING I KNEW ONLY HER NUMBER, AND THAT SHE WAS THERE. IN BIRKENAU.

THIS I FOUND OUT BY WORKERS FROM BIRKENAU WHAT PASSED WHERE I WAS TEACHING ENGLISH.

WHERE WAS BIRKENAU? THE CAMP WAS A PART FROM AUSCHWITZ ...

workshops and camp extension.

Auschwitz I

SOLA RIVER

Auschwitz II Birkenau

IT WAS MAYBE 2 MILES TO GO FROM AUSCHWITZ TO BIRKENAU THERE IT WAS MUCH MORE BIG.

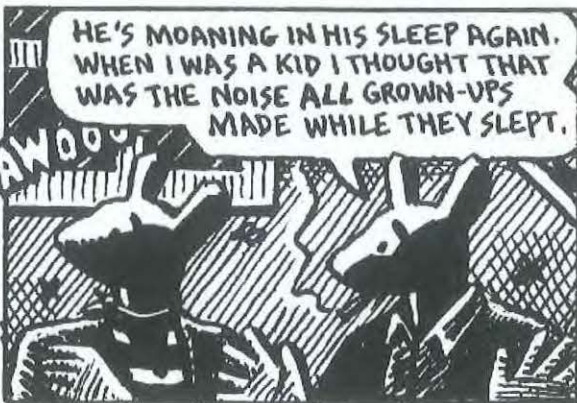
IN AUSCHWITZ WE HAD, SAY, 20,000 PRISONERS, IN BIRKENAU WAS AT LEAST 5 TIMES SO MANY.

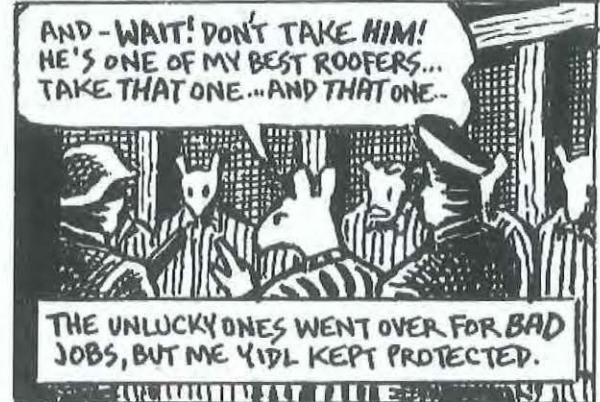
AUSCHWITZ, IT WAS A CAMP WHERE THEY GAVE YOU TO WORK SO THEY DIDN'T FINISH YOU SO FAST.

BIRKENAU WAS EVEN MORE BAD. IT WAS 800 PEOPLE IN A BUILDING MADE FOR 50 HORSES.

THERE IT WAS JUST A DEATH PLACE WITH JEWS WAITING FOR GAS... AND THERE IT WAS ANJA.

That night...





SO I MARCHED WITH A FEW TINMEN OVER TO BIRKENAU. I CAME THE FIRST TIME IN SUMMER 1944.



Seems rather better at stating theory than showing practice. ^{Yes} Much here is commendable and the overall impression is of a good try; ✓ some profundity; the outline of a case; but essential details lacking. The actual formal analysis of the three works is quite sparse and we never actually see that, although existing separately and independently, ^{there are a few examples but not enough} together would and merge from a complete whole - a work of literature. The appendix should have provided visual evidence of things discussed in the main body but beyond being cited it is never used to illustrate a point, as an aid to the commentary. This is, perhaps, the most disappointing aspect - that so much more explanation was possible given the materials. ^{Yes, I agree.}

The cand. makes a v. good case for graphic novels being literature but it would have been better to use one or two works (3 too many) and analyse their depth. How do they convey serious themes such as the Holocaust or morality? -

Page organisation could be better