

## Maus By Art Spiegelman

Detailed summary in vernacular field only.

Using Mikhail Bakhtin's theories of polyphony, dialogism, and heteroglossia, this thesis will seek to show that Art Spiegelman's *Maus* is an innately heteroglossic work. Through the use of the graphic novel medium, a multi-perspectival blend of visual and textual narrative, Spiegelman creates a work where various key voices are allowed to speak within the work—without any one voice being given full authority over the other. Vladek Spiegelman, for example, is given the ability to speak freely, despite his narrative's shortcomings. Although Spiegelman shows Vladek's perspective to be flawed and inaccurate at times, Art's interviews with Vladek provide a perspective into the realities of the Holocaust and particularly of Auschwitz that neither he nor the broad cultural accounts could ever provide. At the same time, in his interviews, Art often challenges Vladek's memoirs with the historical accounts that contradict his own, forcing the two to exist in conflict with each other. Simultaneously, as a character in his own work, Art, through wrestling with his own prejudices against his father, becomes a third voice within the novel, finding his own conflicts with both Vladek and with public perceptions of Holocaust survivors. Through these competing dialogues, *Maus* becomes a polyphonic, multi-voiced construction; rather than allowing one of these perspectives to take primacy or dominance over the others, Spiegelman avoids monologism by avoiding rote reconciliation. Spiegelman does not end by claiming one monologue to be correct; he gives each voice a platform, allowing the reader to inhabit a visual-textual Holocaust built from the personal accounts of Vladek, the troubled mind of Art, and a wide range of historical research. As a result, through all of these perspectives, as well as others, Spiegelman pursues a more truthful, dialogical depiction of the Holocaust through the narrative tapestry that these perspectives create.

Gale Researcher Guide for: Art Spiegelman and the Graphic Novel is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

Combined here are *Maus I: A Survivor's Tale* and *Maus II - the complete story of Vladek Spiegelman and his wife, living and surviving in Hitler's Europe*. By addressing the Holocaust through cartoons the author captures the everyday reality of fear and the sensation of survival.

When the graphic novel *Maus: A Survivor's Tale* won a Special Pulitzer Prize in 1992 for its vivid depiction of the Holocaust and its effects, critics and mainstream audiences recognized that a comic book was capable of exploring complex aesthetic, moral, and cultural themes. *Maus*'s creator Art Spiegelman (b. 1948) became the most famous alternative cartoonist in America. *Art Spiegelman: Conversations* reveals an artist who had long been working to establish comics as a serious art form. With his wife Françoise Mouly, he founded and edited RAW—the most influential showcase for avant-garde comics in America—which published early work by such well-established cartoonists as Chris Ware, Kaz, and Gary Panter. Spiegelman's essays and lectures helped to establish that comics have a history and a canon. This collection of interviews and profiles spans 1976-2006 and covers Spiegelman's career as an artist, critic, educator, and art historian. A previously unpublished interview conducted by the volume's editor discusses themes rarely touched upon in earlier profiles. Joseph Witek is director of graduate studies and professor of English at Stetson University. He is the author of *Comic Books as History: The Narrative Art of Jack Jackson, Art Spiegelman, and Harvey Pekar* (University Press of Mississippi), and his work has appeared in many publications.

A Study Guide for Art Spiegelman's "*Maus*," excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 2,3, Martin Luther University, language: English, abstract: This seminar paper deals with the graphic novel "*Maus*" by Art Spiegelman. The book was published in two volumes. The first volume with the subtitle: "My Father Bleeds History" (1986) and the second volume had the subtitle: "And Here My Troubles Began" (1991). The novel is about the genocide of European Jews. The action is centered on the Holocaust survivor Vladek Spiegelman, who was imprisoned in Auschwitz. His son Art Spiegelman reconstructs the story of his father by interviewing him and taking notes. During the novel the author Art Spiegelman informs the reader also about his mother Anja and himself. First of all, there is the question of how to deal with the medium comic, because comics represent actually funny stories but the Holocaust is anything but funny thus they are extreme opposites. However, Spiegelman started a new era of comics, because he showed which opportunities exist in this medium and introduced the genre to a mass audience. He was able to do this, because he does not want to tell the complete history of the Holocaust but only a story of a survivor. The book includes three different time levels. The first one is the tale of woe of his father, who survives the Holocaust, the second one is where Art interviews his father about his experiences and memories and the third time level acts after Vladek's death and shows Art working on the second volume of "*Maus*". Due to the jumping between the time levels emerges close connection between present and past, thereby the story appears truer. The exact title of this seminar paper is Characterization and symbolism in "*Maus*" and will deal with the question of what happens with stereotypes of nationalism and how Spiegelman reflect personalities. First, the genre of the book will be examined by characteristics of fables and allegories. Furthermore, the question will be why Spiegelman decided to choose animal figures and how he characterized them and which advantages the choice of animals in correspondence with the medium comic has. The characterization and symbolism will be mostly checked on the basis of the primary literature. Critical voices will be obtained by secondary literature. Moreover, this seminar paper will amplify several symbols and metaphors and ultimately, the last chapter will try to read out a moral and a message. Questions whether "*Maus*" is a biography or an autobiography, yiddishkeit and parenthood will be left out, because it would go beyond the scope of this paper.

Interviews with the Pulitzer Prize-winning creator of *Maus: A Survivor's Tale*

The author-illustrator traces his father's imprisonment in a Nazi concentration camp through a series of disarming and unusual cartoons arranged to tell the story as a novel

Complete Maus Penguin Books Limited

Seminar paper from the year 2018 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Würzburg, language: English, abstract: This paper will concentrate on the function of the portrayal of Jews as mice in the graphic novel "Maus" by Art Spiegelman as they represent the main characters and, thus, form the focus of the novel. The author proposes that with the depiction of Jews as mice, Spiegelman provides the reader with a more direct way to the material.

Moreover, by creating a paradox, he disapproves Hitler's statement, which is printed in the epigraph of the novel, that "Jews are undoubtedly a race, but they are not human" and by using masks to modify the character's identity Spiegelman criticizes the Nazi's racial logic that specific populations have an unchanging character. The graphic novel "Maus" by Art Spiegelman has been one of the most popular and deeply discussed comics of the last decades. Being the first graphic novel about the Holocaust, it arose much attention but was also often criticized of not dealing with the topic with enough respect.

In a comic-book-style tale of the author's parents, Vladek and Anja, Vladek survives Auschwitz, is reunited with Anja, and sires young Art.

A collection of critical essays on 'Maus', the searing account of one Holocaust survivor's experiences rendered in comic book form, this title offers the work the critical and artistic scrutiny that it deserves.

Seminar paper from the year 2013 in the subject English - Literature, Works, grade: 1,0, University of Tübingen (Philosophische Fakultät), course: Popular Culture, language: English, abstract: Representing the Holocaust in a comic book is a daring enterprise; doing it with animal figures is even bolder. Spiegelman's work Maus braves many conventions of dealing with the Holocaust but reconstructs it in an unprecedented and unique manner. By exceeding literary boundaries and generic expectations, it is thus an essential addition to Holocaust literature. [...] This paper analyzes the animal metaphor in Spiegelman's Maus. It examines and discusses the different spheres in which the functions of the animal metaphor become evident. First, this paper traces back to the origins of using animals in literature. After a brief historical introduction of the sources and the development of animal figures, chapter 2 explains their literary function and their significance in comic books. Chapter 3 delivers a brief overview of Maus. It includes a synopsis of the comic's plot as well as a summary of its reception. Chapter 4, the main part of this paper, investigates the various functions and receptions of the animal metaphor in Maus from different perspectives. In chapter 4.1, Spiegelman's personal explanations reveal how Maus's animal characters function for him as a second generation witness. Chapter 4.2 focuses upon these implications brought into play with the use of the mask. A further subject, discussed in chapter 4.3, is how the animal imagery serves as a distancing and defamiliarizing device in order to deal with the horror of the Holocaust. Chapter 4.4 discusses the interconnection between both features. In chapter 4.5, the examination tries further to comprehend how the animal metaphor contributes to the reconstruction of ethnicity and identity in Maus. Since any analysis of a comic book must not neglect its visual dimension, chapter 4.6 considers Maus's drawing style and the significance of its visual representation. Maus has attracted many critics and its reception has been diverse and manifold. Target of the criticism has been especially the use of animals as substitutes for human beings. Chapter 4.7 examines and discusses Maus's animal device from a critical point of view regarding its incongruities and problems brought into play with the association of human beings and animals. The last chapter summarizes the insights of the analysis and discusses in what way Maus's animal metaphor strikes a new path in the conception and reconstruction of the Holocaust.

Seminar paper from the year 2019 in the subject American Studies - Literature, grade: 1,3, University of Wuppertal (Geistes- und Kulturwissenschaften), course: The Holocaust in Eastern Europe in History and American Literature, language: English, abstract: This term paper aims to examine the function of the animal masks in Art Spiegelman's graphic novel "Maus" with the question in mind whether it trivializes the Holocaust or not. The paper will begin with an introduction to the different types of animal heads and the possible reasons for the choice of the artist by giving some historical background. The main part will discuss the use of the animal masks and its functions by analyzing significant panels from "MAUS". Finally, the paper will also contain a conclusion in which the results will be summarized. "MAUS" is an autobiographically written graphic novel by Art Spiegelman which consists of two parts, "Maus I" (1986) and "Maus II" (1992), and tells the story of the artist's parents, Anja and Vladek, who survived the Holocaust and the reader also gets a view on the afterlife of Vladek and his relationship with his son "Artie". Art Spiegelman received a lot of praise and was celebrated in the press for his work. Amongst other achievements, he was honored with the Pulitzer Prize for "MAUS" in 1992. However, his graphic novel was also criticized for the use of animal masks for the characters. To elaborate on this, Spiegelman chose to depict the affiliation to a religion or culture of characters by using animal make in the past and present time of the graphic novel. For example, cats for Germans, mice for Jews and pigs for Poles. Especially the representation of Jews as mice and Poles as pigs caused many negative critiques from Jewish and Polish people themselves. Furthermore, Spiegelman's presentation method was criticized for naturalizing something unnatural, which means it was perceived as trivializing the Holocaust and by that insulting the victims. Even though the use of animal masks was criticized for in a way trivializing the Holocaust, one could also argue that the animal heads function as a medium to demonstrate the racist ideology of the Nazis and the hierarchies during that time. In addition, one could also argue that the presence of the animal heads in the present time of the graphic novel indicate the effects and consequences for the persons related after the Holocaust. These different perspectives on this topic raised the question of whether the graphic novel really trivializes the Holocaust or not.

Seminar paper from the year 2020 in the subject Didactics - English - Literature, Works, University of Passau, language: English, abstract: The aim of this paper is to find out the reason why animal characters are so common in graphic novels and also if there is a deeper meaning behind the concrete chosen animals. Because it would go beyond the scope of this paper's purpose I will just pick the animal metaphor in Spiegelman's work „Maus“ as an example, as it is best suited for this topic in my opinion. After trying to find a definition of the medium comic at the beginning, a brief overview of the animal metaphor in literature is given. In the next step, the meaning and history of animals in comics is clarified and it is also briefly explained why comic authors decide to choose animal characters in their works that symbolically replace people. Last but not least, the main part of this homework follows, in which the animal metaphor in Art Spiegelman's "Maus" is taken apart. First the reader is given a brief overview of the content of the comic, then some concrete examples from the work are given. The next one explains why Art Spiegelman exactly chose the animals that represent the different nations of the world that appear in his comic. Since the work was discussed very controversially in public, its reception is quickly discussed too. The seminar paper is rounded off with a summarizing conclusion. On the occasion of the twenty-fifth anniversary of its first publication, here is the definitive edition of the book acclaimed as "the most affecting and successful narrative ever done about the Holocaust" (Wall Street Journal) and "the first masterpiece in comic



Celebrado en el mundo como una genuina obra de arte, Maus es un testimonio de supervivencia realmente excepcional. La primera parte de la obra presenta a Vladek Spiegelman, judío polaco atrapado en la Europa nazi, y a su hijo Art, que ha creado este libro como una manera de explicar la relación con su padre y de rendir homenaje a su familia perdida. El relato de Vladek se detiene al llegar a Auschwitz. Este segundo volumen, subtítulo Y aquí comenzaron mis problemas, nos traslada del infierno diario en las barracas del campo de exterminio a la nueva vida en las afueras de Nueva York. Con un talento fuera de lo común, el autor ha conseguido transmitir en imágenes de historieta no solo todo el horror del Holocausto sino también el auténtico drama humano de quienes sobrevivieron. Fundamentalmente trágico, Maus une a la importancia del tema una fuerza expresiva de rara originalidad. Es un libro memorable.

The end of the twentieth century and the turn of the new millennium witnessed an unprecedented flood of traumatic narratives and testimonies of suffering in literature and the arts. Graphic novels, free at last from long decades of stern censorship, helped explore these topics by developing a new subgenre: the trauma graphic novel. This book seeks to analyze this trend through the consideration of five influential graphic novels in English. Works by Paul Hornschemeier, Joe Sacco, Art Spiegelman, Alan Moore and Dave Gibbons will be considered as illustrative examples of the representation of individual, collective, and political traumas. This book provides a link between the contemporary criticism of Trauma Studies and the increasingly important world of comic books and graphic novels.

In a comic-book-style tale of the author's parents, Vladek and Anja, Vladek survives Auschwitz, is reunited with Anja, and sires young Art

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