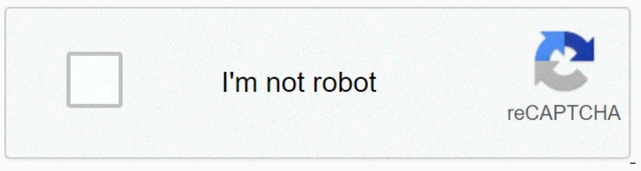

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The complete maus pdf

The 1991 graphic novel by american cartoonist Art Spiegelman This article is about a graphic novel. For other uses, see MausCover first volume MausCreatorArt SpiegelmanDate1991Page count296 pagesPublisherPantheon BooksOriginal JournalPublished inRawIssuesVol. 1 No 2 — Publication No 2 No 3Mission number1980-1991 Maus is a graphic novel by American cartoonist Art Spiegelman, serialized from 1980 to 1991. It depicts Spiegelman, who questioned his father about his experience as a Polish Jew and holocaust survivor. Postmodern methods are used in the work and Jews are represented as mice, Germans as cats and Poles as pigs. Critics classify Maus as memoirs, biography, history, fiction, autobiography, or a combination of genres. In 1992, he became the first (and still the only) graphic novel to win the Pulitzer Prize (special prize in letters). Frames of fairy tales in timeline 1978 In new York, the story begins, Spiegelman talks to his father Vladekus about his Holocaust experience, collecting material for the maus project. In the past, Spiegelman portrays these experiences, from the years 2010 to the liberation of his parents from nazi concentration camps. Much of the story revolves around Spiegelman's troubled relationship with his father and the absence of his mother, who committed suicide when he was 20 years old. Her grief-stricken husband destroyed her written messages from Auschwitz. The book uses a minimalist drawing style and shows innovations in its walking, structure, and page layouts. The three-page tape, also called Maus, which he made in 1972, gave Spiegelman the opportunity to question his father about his life during World War II. The recording of the interview became the basis of a graphic novel, which Spiegelman began in 1978. He serialized Maus from 1980 to 1991 as an embedded Raw, avant-garde comic and graphic magazine published by Spiegelman and his wife, Françoise Mouly, who also appears in Maus. The number of the first six chapters that appeared in 1986 drew the book's attention; the second volume collected the remaining chapters in 1991. Maus was one of the first graphic novels to receive a great academic focus in the English-speaking world. Summary Most books weave in and out of two terms. In the story's present shot,[1] Spiegelman interviewed his father Vladek in new York's Rego Park neighborhood from 1978 to 1979. [3] Vladek's story unfolds in the past of the story, which begins in the mid-1930s and continues until the end of the Holocaust in 1945. [4] In Rego Park in 1958,[3] a young art spiegelman skatings with his friends when he falls and hurts himself, but his friends keep going. When he returns home, he finds his father Vladek, who asks him why is upset, and Art begins to tell him that his friends have left him. His father responds in broken English, Friends? Your friends? If you lock them together in a room without food for a week, then you can see what it is, friends! [5] As an adult, Art visits his father, from whom he became selected. [6] Vladek remarried a woman called Mala since 1968, when Art's mother Anja committed suicide. [7] Art asks Vladek to tell me about his Holocaust experience. [6] Vladek talks about his time in the Polish city of Częstochowa[8] and how he came to marry an ailing Anjos family in 1937 and move to Sosnowiec to become a producer. Vladek begs Art not to include it in the book and Art reluctantly agrees. [9] Anja suffers from postpartum depression[10] after giving birth to her first son Richie[b] and the couple goes to sanitation in Nazi-occupied Czechoslovakia to recover. When they return, political and anti-Semitic tensions arise until Vladek is prepared just before the Nazi invasion. Vladek is caught in front and forced to work as prisoners of war. After his release, he believes Germany has annexed Sosnowiec and he is dropped from the other side of the border by a German protectorate. He sneaks across the wall and reunites with his family. [12] Prisoner of Hell on Planet (1970), an early, expressionist tape about the suicide of Spiegelman's mother, reprinted by Mause during one of the art visits he finds that a friend of Mala sent to the couple one of the underground comix magazines Art contributed. Mala tried to hide it, but Vladek finds it and reads it. The Prisoner on the Hell Planet,[13] Art is traumatized by his mother's suicide three months after his release from a mental hospital, and eventually portrays himself behind bars saying, You killed me, Mommy, and left me here to take rap! Although this brings back painful memories, Vladek admits that this was the best way to deal with the issue. [15] In 1943, the Nazis transferred the Jews of the Sosnowiec ghetto to Srodul and marched back to Sosnowiec. The family splits- Vladek and Anja send Richie to zawiercie to stay with aunt security. As more and more Jews are sent from the ghettos to Auschwitz, the aunt poisons herself, her children and Richie to death to escape from the Gestapo and does not die in the gas chamber. In Srodula, many Jews build bunkers to hide from the Germans. Vladek's bunker is discovered and placed in the ghetto inside the ghetto, surrounded by barbed wire. The remains of Vladek and Anjos' family are taken away. [12] Srodula is removed from the Jews, except for the Vladek group, which hides in another bunker. When the Germans leave, the group breaks down and leaves the ghetto. [16] Sosnowiec, Vladek and Anja move from one hideout to another, sometimes in contact with other Jews in hiding. Vladesk as an ethnic Pole and hunts for attitudes. The pair clashed with smugglers to flee to Hungary, but this is a trick – the Gestapo arrests them on a train (as Hungary invades) and nulapsed in 44th place, where they are separated before the war. [16] Art asks after Anja's diaries, which Vladek tells him was her account of her Holocaust experiences and the only record of what happened to her after her separation from Vladek at Auschwitz and Vladek says she wanted Art to read. Vladek comes to admit that he burned them after she killed herself. Art is infuriated and Vladek calls it a murderer. [17] The story jumped in 1986, after two maus chapters were collected in the assembled edition. Art is overcome by the unexpected attention received by the book[4] and finds itself completely blocked. Art tells about the book with his psychiatrist Paul Powell, a Czech Holocaust survivor. [18] Powell argues that, as those who have died in camps can never tell their stories, perhaps it is better not to have stories. Art responds to Samuel Beckett's quote: Every word is like an unnecessary stain on silence and nothing, but then realizes, on the other hand, he said it. [19] Vladek talks about his difficulties in camps, hunger and abuse, his ingenuity, the avoidance of selektionene—the process by which prisoners were selected for further work or execution. [20] Despite the danger, Anja and Vladek sometimes exchange messages. During the war and pushing the German front back, prisoners march from Auschwitz in occupied Poland to the Gross-Rosen Reich, and later to Dachau, where difficulties are only growing, and Vladek catches typhus. [21] The war ends, the survivors of the camp are liberated, and Vladek and Anja are united. The book closes with Vladek turning around in his bed as he finishes his story and tells art, I'm tired of speaking, Richie, and that's enough stories now. [22] The final image is vladek and anja tombstone[23]—Vladek died in 1982, before the book was completed. [24] Original characters Art Spiegelman Art[c] (b. 1948) [26] is a cartoonist and intellectual. [3] Art is presented as angry and full of self-pity. [3] He examines the traumas inherited by his and his parents, seeking psychiatric help[10], which continued after the end of the book. [27] He has a strained relationship with his father Vladeku,[28] in which he feels dominant. At first, he has little sympathy for his father's difficulties, but shows more of how the narrative unfolds. [29] Vladek Spiegelman Vladek[d] (1906-1982)[31] is a Polish Jew who survived the Holocaust and then moved to the United States in the early 1950s. Speaking broken English, [32] he is presented as pathetic, rhetorical, egocentric,[29] neurotic and obsessive, anxious and stubborn-traits that could have helped him survive any one is very annoying to his family. He shows a racist attitude as when Françoise picks up an African American hitchhiker, which he fears will rob them. [33] He has little insight into his racist comments about others compared to his behavior during the Holocaust. [24] Mala Spiegelman Mala (1917-2007)[34] is Vladek's second wife. Vladek makes her feel that she can never live up to Anja. Although she is also a survivor and speaks with art throughout the book, Art does not try to learn about her Holocaust experience. [36] Anja Spiegelman Is also a Polish Jew who survived the Holocaust, Anja[e] (1912–1968)[31] is the mother of art and vladek's first wife. Nervous, compatible and sticky, she has her first nervous breakdown after giving birth to her first son. Sometimes she would tell Art about the Holocaust while he was growing up, even though his father didn't want him to know about it. She committed suicide in May 1968 by cutting her wrists in a bath[38] and not leaving a suicide note. [39] Françoise Mouly Françoise (b. 1955) [26] he was married on July 16, 1955. She is French and converted to Judaism[40] to please the father of Art. Spiegelman struggles with whether he should present it as a Jewish mouse, a French frog, or some other animal, after all, he uses a mouse. [41] Background art Spiegelman was born on February 15, 1948 in Sweden to Polish Jews and Holocaust survivors Vladek and Anja Spiegelman. The aunt poisoned her first son Richie to avoid being captured by the Nazis four years before Spiegelman was born. [42] He and his parents emigrated to the United States in 1951. In his youth, his mother occasionally talked about Auschwitz, but his father didn't want him to know about it. [27] Spiegelman was interested in comics early and began drawing professionally at the age of 16. In 1968, after a nerve disorder, he spent a month at Binghamton State Mental Hospital. Shortly after he got out, his mother committed suicide. [2] Spiegelman's father was not satisfied with his son's participation in the hippie subculture. Spiegelman said that when he bought himself a German Volkswagen it undermined their already strained relationship after repairs. Around that time, Spiegelman was reading about graphic artists like Frans Masereel, who had made novels without words. Discussions in those fanzines about making great American novel comics inspired him. [46] Original, more detailed in 1972. Maus strips Spiegelman became a key figure in the 1970s in the underground comic book movement, both as a cartoonist and as an editor. In 1972, Justin Green created the semi-autobiographical comic Binky Brown Meets the Holy Virgin Mary, which inspired other underground cartoonists to create more personal and revealing work. That same year, Green asked Spiegelman to contribute a three-page tape for the comic Funny Aminals [sic], which Green edited. [47] wanted to make a strip about racism, and initially decided to focus on African Americans,[49] with cats like Ku Klux Klan members chasing African-American mice. Instead, he turned to the Holocaust and stole nazi cats persecuting Jewish mice in a band called Maus. The tale was told to a mouse named Mickey. [47] After finishing the tape, Spiegelman visited his father to show him the finished work he had, in part, based on a joke he had heard of his father's Auschwitz experience. His father gave him more basic information, which piqued Spiegelman's interest. Spiegelman recorded a series of interviews over four days with his father, who had to give ground longer to Maus. [51] Spiegelman continued extensive research, reading the accounts of the survivors and chatting with friends and family who also survived. He received detailed information about The Sosnowiec from a series of Polish booklets published after the war, detailing what happened to the Jews by region. [52] Spiegelman visited Auschwitz in 1979 as part of his investigation. 1973 Spiegelman produced a tape for Trump's order comix #1[53] about his mother's suicide, named Prisoner on the Planet of Hell. In the same year, he edited a pornographic, psychedeto citation book and dedicated it to his mother. He spent the rest of the 1970s creating his reputation, creating short avant-garde comics. He returned to New York from San Francisco in 1975, which he recognized to his father only in 1977, by the time he decided to work with a very long comic. [15] In 1978, he began another interview with his father and visited Auschwitz in 1979. [54] He serialized in a comic and graphic magazine he and his wife Mouly's story began in 1980 called Raw. [55] Comics in mid-American comics were big business with a variety of genres in the 1940s and 1950s,[56], but reached a low ebb by the late 1970s. [57] By the time Maus began serializing, the Big Two comic book publishers Marvel and DC Comics dominated the industry with mostly superhero titles. [58] The underground comix movement, which flourished in the late 1960s and early 1970s, also seemed sad. [59] Public perception of comics was like a fantasy of teenage power, largely incapable of mature artistic or literary expression. [60] Most of the discussion was devoted to comics as a genre, not as a medium. [61] Maus became famous when the term graphic novel began to acquire currency. Did Eisner popularize the term with the 1978 treaty with God. The term was used in part to disguise the low cultural status that comics had in the world of English-speaking people, and partly because the term comic was used in short-form periodicals, leaving no acceptable vocabulary to talk about book-shaped comics. [62] History of publications The mausoleum department appeared in December 1980. a new chapter appeared in each issue until the magazine ended in 1991. Every chapter, but the last one appeared raw. [63] Spiegelman struggled to find a publisher for the release of maus's book, but after August 1986, he was arrested. Spiegelman was fired for the book's publication before the theatrical release of the animated film American Tail three months ago, as he thought the film, produced by Steven Spielberg's Amblin Entertainment, was inspired by Maus and wanted to avoid comparisons with him. [65] The book had a large audience, partly because of its distribution in bookstores rather than in direct comic book stores, where comics were usually sold. [66] Maus found it difficult to classify critics and reviewers, as well as booksellers who needed to know which shelves to put it on. While the Pantheon pushed the term graphic novel, Spiegelman was not satisfied with this because many book-length comics were called graphic novels, or they had novelistic qualities. He suspected that the use of the term was an attempt to confirm the form of comics and not to describe the content of the books. [62] Spiegelman later came to agree to this term, and with Drawn & Quarterly publisher Chris Oliveros successfully lobbied the Book Industry Study Group in the early 2000s to include a graphic novel in bookstores. [67] The Pantheon collected the last five chapters in the second volume of 1991, subtitled And Here My Troubles Began. The Pantheon later collected two volumes into the soft and solid sets of the two-volume box and one-volume passes. [68] In 1994, voyager company released The Complete Maus on CD, a collection that included original comics, Vladek tap transcripts, filmed interviews, sketches and other background material. [69] The CD was created on the basis of HyperCard, the only Macintosh program that has since become obsessable. [70] In 2011, Pantheon Books released a companion of The Complete Maus called MetaMaus with additional background footage, including footage of Vladek. [42] The centerpiece of the book is a Spiegelman interview conducted by Hillary Chute. She also has interviews with Spiegelman's wife and children, sketches, photos, family trees, various works of art and DVDs with videos, audio, photos and an interactive version of Maus. [71] Spiegelman appointed Maus to his brother Richie and his first daughter Nadja. [72] The epigraph of the book is a quote from Adolf Hitler: Jews are undoubtedly race, but they are not people. [73] The International Journal of Penguin Books has acquired the right to publish the In the Commonwealth in 1986, in support of the Cultural Boycott of the African National Congress against Apartheid, Spiegelman refused to compromise with fascism[74], allowing his work to be published in South Africa. [74] Piotr Bikont (left) set up a publishing house in 2001 to publish the Polish maus edition in the face of the protest. Until 2011 Maus was translated into about thirty languages. Three translations were particularly important for Spiegelman: French, as his wife was French, and because of his respect for the complex French-Belgian comic tradition; In German, depending on the background of the book; and Polish. Poland was the setting of most of the book and Polish was his parents' language and his native language. [75] German-language publishers had to convince the German Ministry of Culture with serious intent that a swastika would appear on the cover under laws prohibiting the display of Nazi symbolism. [76] Admission in Germany was positive– Maus was a best seller and was taught in schools. Polish translation encountered difficulties; Back in 1987, when Spiegelman was planning a scientific visit to Poland, an official at the Polish consulate who approved his visa questioned him about the portrayal of Polish as pigs and indicated how serious it was to insult. Publishers and commentators refused to deal with the book for fear of protests and boycotts. [75] In 2001, Piotr Bikont, a journalist from Gazeta Wyborcza, set up his own publishing house to publish maus in Polish. Demonstrators protested against the Maus publication and burned the book in front of Gazeta's offices. Bikont's response was to put a pig mask and wave protesters through the office windows. [77] The Japanese translation of the magazine size was the only authorized edition with larger pages. [78] Long-term Arabic translation plans have yet to be implemented. [50] A Russian law banning the display of Nazi propaganda, passed in December 2014, led to maus being removed from Russian bookstores leading up to Victory Day because of the swastika that appeared on the cover of the book. [76] Several plates have been replaced in Hebrew. Based on Vladek's memory, Spiegelman portrayed one of the little characters as a member of the Jewish police installed by the Nazis. The descendants of Israel objected and threatened to sue for defamation. Spiegelman rewrote the character with a fedora instead of his original police hat, but added to the volume that he opposes this intruder. This version of the first volume appeared in 1990 from the publishing house Zmora Bitan. He had an indifferent or negative reception, and the publisher did not release the second volume. [80] Another Israeli publisher presented both volumes with a new translation of the poet Yehuda Vizan, which included Vladek's broken language, which Zmora Bitan refused to do. [81] Marilyn Reizbaum saw it. highlighting the difference between an Israeli Jew as a fearless defender of the homeland, and an American Jew as a weak victim[82] of something that one Israeli writer has denied as a diaspora disease. [83] [f] Presentation of topics In order to make people of each ethnic background look the same, Spiegelman hoped to show the absurdity of connecting people with such lines. Spiegelman stated that these metaphors ... are designed to reunike and reveal the infinity of the concept itself. Spiegelman, like many of his critics, is worried that [r]eality is too much comic... so much needs to be left or distorted, recognizing that the presentation of his story may not be accurate. [84] He takes a postmodern approach; Maus feeds himself, telling a story about how the story was made. It examines Spiegelman's choices, which he made by getting away from his father's memories, and the artistic choices he had to make, such as when his French wife converted to Judaism, Spiegelman's character to fret about whether to portray her as a frog, mouse or other animal. [85] The book depicts people with heads and tails of different species of animals; Jews are drawn like mice and other Germans and Poles as cats and pigs[2]. Spiegelman used the way Nazi propaganda films portrayed Jews as parasites, although he was first struck by a metaphor after attending a presentation in which Ken Jacobs showed minstrel shows films along with early American cartoons, rich in racial cartoons. [87] Spiegelman received the mouse as a Jewish symbol of Nazi propaganda, emphasizing a quote from a German newspaper in the 1930's, which in the introduction is the second volume: Mickey Mouse is the most pathetic idea ever revealed... Healthy emotions for every independent young man and every respectable young man say that a dirty and disgusting pest, the biggest carrier of bacteria in the animal kingdom, can not be the ideal type of animal ... Far from the jewish brutalization of the people! Down with Mickey Mouse! Wear a Swastika cross! [88] Jewish characters try to pass themselves as ethnic Poles by tying pig masks to their faces, and strings are displayed at the rear. [89] Vladek's disguise was more convincing than Anja's, you could see that she was more Jewish, vladek says. Spiegelman shows this Jewishness, having her tail hung from her disguise. [90] This literalisation of genocidal stereotypes that led to the Nazis being driven out into a final decision may reinforce racist labels[91], but Spiegelman uses the idea to create the anonymity of the characters. According to art historian Andrea Liss, this may paradoxically allow the reader to identify with characters as human, preventing the reader from observing racial traits based on facial features, while reminding readers that racist classification ever exists. [92] At the time of adoption each ethnicity looks the same, Spiegelman hoped to show the absurdity of splitting people by such lines. Spiegelman stated that these metaphors ... to destroy[93] and to reveal the infinity of the concept itself. [94] Professor Amy Hungerford did not see a coherent system of animal metaphor. [95] On the contrary, it means the roles of characters in history, not their races— the gentile Françoise is a mouse because of his identity with a man who identifies with holocaust victims. When asked what kind of animal he would make to israeli Jews, Spiegelman offers porcupines. [88] When Art visits his psychiatrist, both wear mouse masks. Spiegelman's perception of the metaphor of animals appears to have changed during the book's creation – in the original publication of the first volume, his self-portrait showed the mouse's head on the human body, but by the second volume his self-portrait became a self-portrait of a man wearing a mouse mask. [97] Maus seems to be the characters only in the relationship between their predators and prey. In all respects, except their heads and tails, they act and speak like ordinary people. [97] Ironically, Anja makes the metaphor of animals even more difficult, but ironically, she is afraid of mice, while other characters appear with domestic dogs and cats, and the Nazis with attacking dogs. [98] The memory of Marianne Hirsch, Spiegelman's life is dominated by memories that are not his own. [99] His work is not a postmemoria, a term she coined when she confronted Maus. This describes the relationship between the surviving children and the survivors themselves. Although these children did not have the experiences of their parents, they grow up with the memories of their parents—remembering another memory—until the stories become so powerful that they become memories for these children themselves. The proximity of children creates a deep personal connection with memory, albeit separated from it at a distance of generations. [100] Art tried to keep his father's story chronological, otherwise he would never keep straight. [101] The memories of his mother, Anja, are clearly not in the narrative, given her suicide and the destruction of Vladek's diaries. Hirsch sees Maus in part as an attempt to restore his memory. Vladek keeps his memory alive with pictures on his desk as a temple, according to Mala. [102] Guilt Spiegelman shows in many ways his sense of guilt. He suffers grief for his deceased brother Richie, who died in the Holocaust and whom he feels he can never live up to. [103] Chapter Eight, drawn up after the publication of the first volume and unexpected success, opens with the guilt-covered Spiegelman (now in human form, with a pinned mouse mask) on a pile of corpses — six million Jewish corpses on which maus success was built. [104] He is told the psychiatrist that his father feels guilty for having survived and survived his first son,[105] and that some artistic guilt may arise from painting his father in such an unparalleled way. Since he himself has not lived in the camps, he finds it difficult to understand or visualize this separate universe and he feels inadequate in portraying it. [27] [107] Racism in Capos, the prisoners' wardens attached to the Nazis, is portrayed as anti-Semitic Poles. Spiegelman's parody of the Nazis' vision of racial division; Vladek's racism also appears when he becomes upset that Françoise would pick up a black hitchhiker, a schwartser, as he says. When she berates him, a victim of anti-Semitism, for his views, he replies: It doesn't even compare, schwartsers and Jews! [108] Spiegelman gradually deconstructs the metaphor of animals throughout the book, especially in the second volume, showing where lines cannot be drawn between human races. [109] Germans are portrayed in little difference between them, but there is a great variety between Poles and Jews who dominate history. [110] Sometimes it is shown that jews and Jewish councils adhere to the occupiers; Some trick other Jews into capture, while others act as police Nazis. [111] Spiegelman shows a large number of Poles who risked helping the Jews, and also suggesting that anti-Semitism is prevalent among them. The tombs that run the camps are Poles, while Anja and Vladek are deceived by Polish smugglers into the hands of the Nazis. Anja and Vladek hear stories that poles continue to drive out after the war and even kill returning Jews. [112] The language of Vladek English does not work in contrast to art's more fluent therapist, Paul Pavel, who is also an immigrant and Holocaust survivor. [113] Vladek's knowledge of language helps him several times in history, just as he uses it to meet Anja. He also uses it to make friends with the Frenchman and will continue to correspondence with him in English after the war. His account of the Holocaust, first for American soldiers, then for his son, is never his mother tongue,[114] and English becomes his daily language when he moves to America. [115] His difficulty with the second language is revealed because Art writes his dialogue in broken English; [116] When Vladek is imprisoned, he tells Art: [E]the day we prayed ... I was very religious, and it wasn't more to do. [117] In the late book Vladek talks about Dachau, saying: And here ... my troubles began, although clearly his troubles began well before Dachau. This non-material expression was used as a subheading for the second volume. [116] The German word Maus is the English word mouse[118] and also resembles the German verb mauscheln, which means to speak as a Jew[119] and indicates how Jews from Eastern Europe spoke German[120]—a word which is not etymologically associated with but far to Moses. [119] Style Spiegelman's use of funny animals, similar to those displayed here, contradicts readers' expectations. Spiegelman's perceived audacity in using the Holocaust as his subject was compounded by his telling story in comics. In the English-speaking world, the prevailing attitude was considered by nature irrelevant to comedians[121], thus humiliating the Spiegelman thing, especially since he used animal heads instead of recognizable human heads. [122] Funny animals were a staple of comics, and although they have a traditional reputation as a child fare, underground has long used them in adult stories[123], such as robert crumb fritz's cat, which comic book critic Joseph Witek claims that the genre can open the way to the paradoxical realism of the narrative exploited by Maus. [124] Supposedly about the Holocaust, the story intertwines with an art frame tale of interviews and communication with his father. Art Prisoner on the Hell Planet also includes a frame, and stands in visual and themed contrast with the rest of the book, as the characters are in human form, a surreal, German expressionist wood-carving style inspired by Lynd Ward. [125] Spiegelman erases the line between the frame and the world, for example, when neurotically trying to cope with what Maus becomes to him, he tells his wife: In real life you will never let me talk this long without interruption. [126] When a prisoner whom the Nazis consider jewish claims to be German, it is difficult for Spiegelman to decide whether to present this character as a cat or a mouse. [127] Throughout the book, Spiegelman incorporates and emphasizes banal details from his father's tales, sometimes humorous or ironic, giving lightness and humanity to a story that helps to carry the weight of unbearable historical realities. [5] Spiegelman began dropping his interview with Vladek on paper, but quickly switched to a tape recorder[128] face-to-face or phone call. [52] Spiegelman often condensed Vladek's words and occasionally exaggerated the dialogue[128] or merged multiple retellings into a single portrayal. [52] Spiegelman was concerned about the impact that his Vladek history would have on its authenticity. After all, he concealed Joycean's approach and settled on a linear narrative he thought would be better at getting things across. He sought to present how the book was recorded and organized as an integral part of the book itself, expressing a sense of relationship form interview. [52] The history of the illustrations is text- in several wordless panels[4] on its 1500 black and white panels. [129] Art is very contrasting, with heavy black zones and thick black walls balanced with white and wide white margin areas. There is a little gray during coloring. [130] Pages in the currently part of the story eight-panel grids; In the past, Spiegelman found himself constantly breaking a grid with the layouts of his page. [32] Spiegelman's original three-page image of Maus and Prisoner on the Hell Planet was made in very detailed, expressive styles. Spiegelman planned to draw Maus as follows, but after the initial sketches, he decided to use a pared-down style, one small removed from his pencil sketches, which he found more direct and immediate. The characters are depicted in a minimalist way: animal heads with points for the eyes and eyelashes for eyebrows and mouths, sitting on the bodies of humanoids. [37] Spiegelman wanted to escape from the depiction of characters in the original Maus, in which an oversized cat tower over Jewish mice, an approach that Spiegelman says tells how to feel, tells how to think. [131] He wanted to allow the reader to make independent moral decisions. [132] He drew cat-Nazis of the same size as the Jews of mice and threw down stereotypical disgusting expressions. [89] Spiegelman wanted the work of art to have a diary, and thus drew pages on stationery with a fountain pen and a typewriter correction fluid. It was reproduced in the same size as his other work, which was usually painted larger and shrinkable, which hides art defects. [50] Influenced by Wordless wood-carving novels such as Frans Masereel, was an early influence on Spiegelman. Spiegelman has published articles to promote more knowledge of his media history. Chief among his early influences were Harvey Kurtzman, Will Eisner and Bernard Krigstein in the Masters race. Although he acknowledged Eisner's early work as an influence, he denied that Eisner's first graphic novel, Contract with God (1978), had influenced Maus. [135] He cited Harold Gray's comic strip Little Orphan Annie as a rather directly influenced Maus, and praised Gray's work using the cartoon narrative dictionary rather than an illustration-based vocabulary. [136] Justin Green Binky Brown meets with The Holy Virgin Mary (1972) inspired by Spiegelman to include autobiographical elements in his comics. Spiegelman stated: without Binky Brown, there would be no Maus. [48] Among the graphic artists who influenced Maus, Spiegelman quoted Frans Masereel, who was an early wordless novel in wood carvings such as Passionate Journey (1919). [46] The work of making and inheriting Spiegelman as a cartoonist and editor has long been known and respected in the comic book community, but media attention after the first volume was published in 1986 was unexpected. [137] Hundreds of very positive reviews appeared, and Maus became the center of a new attention focused on comics. [138] He was considered one of the Big Three book-shaped comics from around 1986 to 1987, along with The Guardians and The Dark Knight Returns, which are said to have brought term graphics and comic adults idea in the mainstream consciousness. [139] She was credited with changing the public perception of what comics could be[140] at a time when they were considered children and strongly associated with superheroes in the world of English-speaking people. At first, Maus' critics showed a reluctance to include comics in literary discourse. [141] The New York Times intended to praise saying the book Art Spiegelman is not drawing comic books. [142] After winning the Pulitzer Prize, she became more interested in academics. [143] The Museum of Contemporary Art organized an exhibition of Maus production between 1991 and 1992. [144] Spiegelman continues to attract academic attention and influence younger cartoonists. Maus proved difficult to classify into the genre,[145] and was called biography, fiction, autobiography, history, and memoirs. [146] Spiegelman contacted The New York Times to move him from fiction to non-fiction on the newspaper's bestseller list, saying, I tremble to think like David Duke... respond to a thoroughly researched work closely based on my father's memories of life in Hitler's Europe and in death camps classified as fiction. The editor replied: Let's go to Spiegelman's house and if a giant mouse answers the door, we'll move it to the side of the non-locking list! The Times eventually acquiesced. [147] The Pulitzer Committee appealed this issue to the Maus Special Award, which was finalized in its 1992 letters. [148] Maus ranked high on comic and literary lists. The comic book publication named it the fourth largest comic book work of the 20th century[4], and the wizard first recorded it in his list of 100 greatest graphic novels. [149] Entertainment Weekly listed Maus in seventh place on its list of New Classics: Books - the top 100 reads from 1983 to 2008, [150] and Time put Maus in seventh place on his list of best non-fiction books from 1923 to 2005, [151] and fourth on his list of top graphic novels. [152] Praise for the book also came from contemporaries such as Jules Feiffer and literary writers such as Umberto Eco. [153] Spiegelman rejected numerous suggestions that Maus should be adapted for film or television. [154] The early part of Maus, which appeared in Rawe, inspired a young Chris Ware to try to make comics that had a serious tone for them. [155] Maus is cited as the main influence of graphic novels such as Marjane Satrapi's Persepolis and Alison Bechdel's Fun Home. [48] In 1999, cartoonist Ted Rall had an article published in The Village Voice criticizing Spiegelman's importance and influence in the New York cartoon community. [156] Titled King Maus: Art Spiegelman Rules the World of Comix With Favors and Fear, she accused the Pulitzer Board of opportunism by choosing Maus, whom Rall considered unworthy. [157] Cartoonist Danny Hellman responded to with a prank letter in which Hellman poses as Rall,[156] addressing the discussion in an email to TedRallsBalls@onelist.com. Hellman followed up by posting fake responses from New York magazine editors and art directors. Rall has launched a lawsuit seeking damages of $1.5 million for defamation, violating privacy, and causing emotional distress. [158] In order to raise funds

for the fight against the suit, in 2001 Hellman published a Legal Action Comics anthology, which included Spiegelman's back cover, in which he portrays Ralla as urinating. [156] Academic work and criticism the academic research cottage industry was created by Maus[159], and schools often used it as course material in various fields: history, dysfunctional family psychology, [2] language art and social studies. [160] The scope of the academic work published by Maus far exceeds the scope of any other comic book work. [161] One of the first such works was Joshua Brown in 1988. From a review of mice and memory from oral history, which examines the problems that Spiegelman encountered in presenting his father's story. Marianne Hirsch wrote an influential essay on post-memory called Family Pictures: Maus, Mourning, and Post-Memory, later expanded into a book called Family Frames: Photography, Storytelling, and Postmemory. Discourse was attended by academics far beyond the comic book field, such as Dominick LaCapra, Linda Hutcheon and Terrence Des Pres. Few turned to Maus, who was familiar with comics, mainly because of the lack of academic comic tradition-Maus tended to be approached as a Holocaust story or from a film or literary perspective. In 2003, Deborah Geis edited an essay about the Maus collection called Considering Maus: Attitudes to The Art of Spiegelman's Survivor's Tale of the Holocaust. [133] Maus is considered an important work of Holocaust literature, and his research has made a significant contribution to holocaust studies. [162] The comic book writer and critic Harvey Pekar objected to maus' use of animals and the negative portrayal of Spiegelman's father. According to writer Arie Kaplan, some Holocaust survivors objected that Spiegelman made a comic from his tragedy. [163] Literary critics such as Hillel Halkin objected that the metaphor of animals was double-dehumanised, reinforcing the Nazis' belief that atrocities were committed by one species in another when they were actually committed by humans against humans. [164] The comic book writer and critic Harvey Pekar and others[165] have seen that the use of Spiegelman animals can reinforce stereotypes. [166] Pecar also despised the very negative portrayal of Spiegelman's father, calling him disrespectful and hypocritical because of a portrayal of himself as objective. [168] The comic book critic R.C. Harvey claimed that Spiegelman's animal metaphor threatened to destroy [Maus's] moral foundations,[169] and played to the [Nazi] racist vision. [170] Commentators such as Peter Obst and Lawrence Weschler expressed concern about the portrayal of Polish as a pig[171], which reviewer Marek Kohn saw as an ethnic slur[172], and the American literature norton anthology called a calculated insult. [173] Jewish culture considers pigs and pork to be non-porridge or dirty, the point of which the Jewish Spiegelman is unlikely to be ignorant. [171] Critics such as Obst and Pekar have said that the portrayal of Poles is unbalanced, that, although some Poles are considered to be helping the Jews, they are often shown to do so for selfish reasons. [174] In the late 1990s, Maus's Polish portrayal opponent interrupted Spiegelman's presentation at McGill University in Montreal with constant abuse and was removed from the audience. [175] Literary critic Walter Ben Michaels found that Spiegelman's racial disagreements are counter-standing. [176] Spiegelman portrays Europeans as different species of animals based on the concepts of the Nazi race, but all Americans, both black and white, as dogs, except for Jews, who remain unassociated mice. Michaels Maus seems to be caring for racial inequality plaguing US history.[176] Other critics, such as Bart Beaty, opposed what they saw as workplace fatalism. [177] Scientist Paul Buhle argued: More than a few readers have described [Maus] as the most compelling portrayal of any [Holocaust], perhaps because only the cartoonish quality of comic art is equal to a supposedly unrealistic experience for no reason. [178] Michael Rothberg said: After planting an unfixed story in a highly mediated, unrealistic, comic space, Spiegelman captures the hyperintensity of Auschwitz. [179] The Belgian publisher of the parody, La Cinquième Couche[180], anonymously created a book, Katz, a remix of Spiegelman's book with all the heads of animals replaced by cat heads. The book replicated every page and line of dialogue from the French translation of Maus. Spiegelman's publisher from France, Flammarion, had the Belgian publisher destroy all copies on charges of copyright infringement. [177] Awards and nominations for the Maus Organization of the Year Award in 1986. National Book Critics Circle Award for Biography[181] Nominated in 1987. Current Tense MagazineAmerican Jewish Committee Present Tense/Joel H. Cavior Book Award for Fiction[182] Won 1988 Témoignage chrétien [fr] (Christian Testimony)[183] Prix Résistance by Témoign (184) Won 1988 Angoulême International Comics Festival Awards Best Foreign Album[185] (Mausaus): Won in 1988. Urhunden Prize foreign album[186] Won in 1990. Max & Moritz Prize Special Prize[187] Won in 1991. National Critics' Circle Award[188] Nominated in 1992 Pulitzer Prize Special Award and – Letters[189] Won in 1992. Eisner Award for Best Graphic Album—Reprint[190] (Maus II). Won in 1992. Harvey Award For Best Graphic Album of Previously Published Material[191] (Maus II) Won 1992 Los Angeles Times Book Prize for Fiction[192] (Maus II) Won 1993 Angoulême International Comics Festival Awards Best Foreign Album[193] (Maus: un surviving raconte - Et c'est là que mes ennuis ont) Won in 1993. Urhunden Prize foreign album[186] (Maus II) Won See also Anthropomorphism Birds's Head Haggadah Ethnic Stereotypes in comics Mickey au Camp de Murs Stereotypes in Jewish literature Notes ^ The German word Maus [maʊs], pronounced in a similar way to the meaning of mouse / maʊs /^ Spelled Rysio in Polish. Richieu is Spiegelman's spelling because he had never seen his brother's name written before. [11] ^ Born Itzhak Avraham ben Zev; his name was changed to Arthur Isadore when he emigrated with his parents to the United States[25] ^ Zev Spiegelman was born, with the Hebrew name Zev ben Abraham. His Polish name was Władisław (Władisław and Władec are spelling Spiegelman gives; the standard Polish spelling of these names is Władysław and Władek), of which Władec is diminutive. Vladek is a Russian version of this name, which was taken when the territory where Vladek lived was controlled by Russia. This spelling was chosen by Maus because it was considered the easiest spelling in English to pronounce correctly. In German his name was Wilhelm (or Wolf briefly), and he became William when he moved to the US. [30] ^ Born Andzia Zylberberg, with the Hebrew name Hannah. Her name became Anna when she and Vladek arrived in the US. [30] ^ Marilyn Reizbaum translated from Hebrew. [83] References ^ Witek 1989, p. 98; LaCapra 1998, p. 154. 2007, p. 122. 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