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Maus is a graphic novel by American

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cartoonist Art Spiegelman, serialized from 1980 to 1991. It depicts Spiegelman interviewing his father about his experiences as a Polish Jew and Holocaust survivor. The work employs postmodernist techniques and represents Jews as mice, Germans as cats, and Poles as pigs. Critics have classified *Maus* as memoir, biography, history, fiction, autobiography, or a ...

~~Maus — Wikipedia~~

*Maus* approaches the unspeakable through the diminutive. Its form, the cartoon (the Nazis are cats, the Jews mice), shocks us out of

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any lingering sense of familiarity and succeeds in 'drawing us closer to the bleak heart of the Holocaust' (New York Times)

~~The Complete MAUS: Amazon.co.uk: Spiegelman, Art ...~~

Graphic artist Art Spiegelman on Maus, politics and 'drawing badly' Forty years on from 'the first masterpiece in comic-book history', the Pulitzer-winning cartoonist talks fame, switching styles...

~~Graphic artist Art Spiegelman on Maus, politics and ...~~

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Cover of Art Spiegelman's The Complete Maus (1996). Courtesy of Random House The commercial and critical success of Maus earned Spiegelman a "Special Award" Pulitzer Prize in 1992 and a solo exhibit at New York City's Museum of Modern Art. In addition, Maus II became a New York Times best seller.

~~Art Spiegelman | Biography, Books, & Facts | Britannica~~

In Stock £20.17 | MetaMAUS : A Look Inside a Modern Classic, MAUS by Art Spiegelman, 9780375423949. Free worldwide delivery | Clarke & Cole

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~~Buy MetaMAUS : A Look Inside a Modern Classic, MAUS by Art ...~~

It's Art Spiegelman's Maus. Dealing with the harrowing wartime experiences of his father, Vladek, a Polish Jew and survivor of Auschwitz, and Spiegelman's troubled relationship with him, it's...

~~Book of a lifetime: Maus by Art Spiegelman | The ...~~

Maus by Art Spiegelman The graphic novel Maus by Art Spiegelman is a rich and engaging story. It follows his own parents' story in



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Poland during the 1930s, and describes their experiences as the...

~~Maus by Art Spiegelman: Summary & Analysis Video ...~~

Spiegelman, 72, is one of the 10 headliners at the festival, which is organised by the National Arts Council and runs until Sunday in its first fully digital edition with more than 200 programmes....

~~Maus creator Art Spiegelman jealous of Singaporean ...~~

James Naughtie and readers talk to the

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American writer and artist Art Spiegelman about his graphic novel Maus. First published in short frames in his experimental comic RAW in the 1970s, Maus the...

~~BBC Radio 4 — Bookclub, Art Spiegelman — Maus~~  
Art Spiegelman (/ ? s p i ? ? ? l m ? n /; born Itzhak Avraham ben Zeev Spiegelman on February 15, 1948) is an American cartoonist, editor, and comics advocate best known for his graphic novel Maus. His work as co-editor on the comics magazines Arcade and Raw has been influential, and from 1992 he spent a decade as contributing artist for The New

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Yorker.He is married to designer and editor  
...

~~Art Spiegelman — Wikipedia~~

Signed by Art Spiegelman on the half-title page in each volume. Both volumes are fine in fine dust jackets. Housed in the original pictorial slipcase which is in near fine condition. Spiegelman's Maus books are a monumental achievement, both as a Holocaust survivor narrative and as a dramatically unique use of the comic strip form. A ...

~~Maus by Art Spiegelman, First Edition —~~

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Art Spiegelman 4.55 · Rating details ·  
137,790 ratings · 7,891 reviews Combined for  
the first time 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.

~~The Complete Maus by Art Spiegelman~~

~~Goodreads~~

Art Spiegelman's Maus was published 25 years  
ago, and to celebrate the anniversary he has  
created a companion volume. Here he talks  
about his struggle to get published and his

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difficult...

~~Art Spiegelman: 'Auschwitz became for us a safe place ...'~~

Art Spiegelman has almost single-handedly brought comic books out of the toy closet and onto the literature shelves. In 1992, he won the Pulitzer Prize for his masterful Holocaust narrative Maus – which portrayed Jews as mice and Nazis as cats.

~~Art Spiegelman | Steven Barelly Agency~~  
Maus is not only Spiegelman's best-known work, but was transformative for comic art

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because of the unprecedented critical acclaim for what was then an underappreciated art form, and for its profound influence in exploring the trauma of the Holocaust in popular culture.

~~Art Spiegelman : Awards | Carnegie Corporation of New York~~

Art Spiegelman's sinister and witty black-and-white drawings give charged new life to Joseph Moncure March's *Wild Party*, a lost classic from 1928. The inventive and varied page designs offer perfect counterpoint to the staccato tempo of this hard-boiled jazz-

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age tragedy told in syncopated rhyming couplets.

~~Art Spiegelman — Penguin Books~~

There are actually two stories in Maus, The first story is the tale of the author's father Vladek as he navigates the years before, during, and immediately after WWII. The second story is the tale of the author's challenging relationship with his father, who is a manipulative hustler.

~~Amazon.com: The complete MAUS  
(9780141014081): Art ...~~

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About the Author Art Spiegelman has been a staff artist and contributing editor at the *New Yorker*, as well as the cofounder/coeditor of *RAW*, the acclaimed magazine of avant-garde comics and graphics.

The continuation of Spiegelman's story of his father's life as a concentration camp survivor. Winner of the Pulitzer Prize, Spiegelman balances flashbacks of his father's harrowing Holocaust experiences with scenes of the present.



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A New Yorker contributor and co-founder of RAW traces the creative process that went into his Pulitzer Prize-winning classic, revealing the inspirations for his work while providing on an accompanying DVD a reference copy of The Complete Maus and audio interviews with his father.

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.

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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 book history" (The New Yorker). The Pulitzer Prize-winning Maus tells the story of Vladek Spiegelman, a Jewish survivor of Hitler's Europe, and his son, a cartoonist coming to terms with his father's story. Maus approaches the unspeakable through the diminutive. Its form,

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the cartoon (the Nazis are cats, the Jews mice), shocks us out of any lingering sense of familiarity and succeeds in "drawing us closer to the bleak heart of the Holocaust" (The New York Times). Maus is a haunting tale within a tale. Vladek's harrowing story of survival is woven into the author's account of his tortured relationship with his aging father. Against the backdrop of guilt brought by survival, they stage a normal life of small arguments and unhappy visits. This astonishing retelling of our century's grisliest news is a story of survival, not only of Vladek but of the children who

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survive even the survivors. Maus studies the bloody pawprints of history and tracks its meaning for all of us.

A memoir of Vladek Spiegelman, a Jewish survivor of Hitler's Europe, and about his son, a cartoonist who tries to come to terms with his father, his story, and history. Cartoon format portrays Jews as mice, Nazis as cats. Using a unique comic-strip-as-graphic-art format, the story of Vladek Spiegelman's passage through the Nazi Holocaust is told in his own words. Acclaimed as a "quiet triumph" and a "brutally moving

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work of art," the first volume of Art Spiegelman's Maus introduced readers to Vladek Spiegelman. The story succeeds perfectly in shocking us out of any lingering sense of familiarity with the events described, approaching, as it does, the unspeakable through the diminutive. As the New York Times Book Review commented, "[it is] a remarkable feat of documentary detail and novelistic vividness ... an unfolding literary event." This long-awaited sequel, subtitled *And Here My Troubles Began*, moves us from the barracks of Auschwitz to the bungalows of the Catskills. Genuinely tragic

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and comic by turns, it attains a complexity of theme and a precision of thought new to comics and rare in any medium. Maus ties together two powerful stories: Vladek's harrowing tale of survival against all odds, delineating the paradox of daily life in the death camps, and the author's account of his tortured relationship with his aging father. Vladek's troubled remarriage, minor arguments between father and son, and life's everyday disappointments are all set against a backdrop of history too large to pacify. At every level this is the ultimate survivor's tale--and that too of the children who

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somehow survive even the survivors.

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.

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

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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



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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.

Seminar paper from the year 2019 in the

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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

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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

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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

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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

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perspectives on this topic raised the question of whether the graphic novel really trivializes the Holocaust or not.

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

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