

# IGNOU Books, IGNOU Result, IGNOU Solved Assignment, IGNOU

Home

Listening to Whales: What the Orcas Have Taught Us  
Into Great Silence: A Memoir of Discovery and Loss among Vanishing Orcas

Stellaluna

Old Possum's Book of Practical Cats

The Lord God Made Them All

Never Cry Wolf: The Amazing True Story of Life Among Arctic Wolves

Fantastic Mr. Fox

Little Bear

The Mouse and the Motorcycle

Are You My mother?

The Horse Whisperer

The Yearling

Rhinoceros Dreams: Stories

Tailchaser's Song

Animals Don't Blush

A Dog's Purpose

Posted on 06 January 2018 By Art Spiegelman

## @EPUB î The Complete Maus µ eBook or E-pub free

The Jews are undoubtedly a race, but they are not human Adolf Hitler This a graphic novel told from two timelines In the narrative present, Art Spiegelman author is interviewing his

father Vladek about his experiences as a Polish Jew and a Holocaust survivor. The narrative past depicts these very experiences from the mid 1930s to the end of the Holocaust in 1945. Spiegelman has utilised different species of animals to portray different nationalities and races: Jews as mice, Germans as cats, Poles as pigs and French as frogs. I was actually inspired to read this after visiting a war museum with my friend. Though I had a lot of fun that day, the Holocaust Exhibition was one of the most harrowing and tragic things I have ever seen. During the exhibition, I realised how ignorant I had been to the extent of brutality, inhumanity and pain that was inflicted on Jews during WW2. And we came here to the concentration camp Auschwitz. And we knew that from here we will not come out any. We knew the stories that they will gas us and throw us in the ovens. This was 1944 we knew everything. And here we were. Maus is an incredible tale that has so much to give to its reader. It was both insightful and addictive with its illustrations and style of storytelling. It allows the reader to gain a deeper understanding of how the camps were run and what it was like for the prisoners. I am so glad that this is how Mr Spiegelman chose to write his father's story and the story of those who didn't live to tell it. The biggest pile of bodies lay right next to the door where they tried to get out from the gas chambers. LOVE @EPUB

ô The Complete Maus â 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 By Addressing The Horror Of The Holocaust Through Cartoons, The Author Captures The Everyday Reality Of Fear And Is Able To Explore The Guilt, Relief And Extraordinary Sensation Of Survival And How The Children Of Survivors Are In Their Own Way Affected By The Trials Of Their Parents A Contemporary Classic Of Immeasurable Significance. It didn't dawn on me until later that this brilliant piece of graphic artistry and fiction is actually a very clever allegory. On the face of it, we're led to believe that it's a story of the terrible suffering perpetrated by the Nazis against the Jews in Poland and throughout Europe. But if you scratch beneath the surface, I think you'll find that this particular holocaust story was made to symbolize something pervasive and endemic. I speak of the horrific violence that persists to this day that inflicted by cats on defenseless mice. Perhaps the most obvious clue that this is, in truth, the intended theme lies in the title itself: Maus. For those of you unfamiliar with German, this is their word for mouse. Beyond that, when you look carefully at the drawings, you see that the goose-steppers have distinctly feline features, while the persecuted Jews in the ghettos and camps have rodent-like proboscides and disproportionately small eyes. Cat-on-mouse violence is so old and pervasive that, in a way, we've become desensitized to it. Countless depictions of it in the arts have made it a stale, clichéd topic almost cartoonish at times. That's why I thought it was particularly effective to tell the story allegorically. When seen through the lens of the Jewish experience, and with Spiegelman's masterstroke of personalizing the story by laying bare the difficult relationship he had with his father the survivor, the residuum of cat brutality that can literally tear mice families apart is brought home to us in a very different

way. Original Mar 9, 2012 Addendum Aug 23, 2013 This still ranks as my top graphic novel of all time, but I just finished Chris Ware's *Building Stories* which gives it a pretty good run for the money. The suffering in that one may not be as extreme, but it's every bit as real. *Maus* was than I expected I knew it would be about World War II and the Holocaust with the characters being anthropomorphic mice, cats, pigs, dogs, etc. What I didn't realize was it would expand even farther in to the specific lives of the Spiegelmans before, during, and after the war. Throughout the book the artist author is a featured character struggling with his curmudgeonly father while he tries to document the story of his father's time in 1930s and 40s Poland and Germany. His experiences with his father are as much a part of the book as the stories he is trying to document. Another viewpoint of life under Nazi oppression is always riveting I have read and seen both fiction and non fiction accounts of life during WWII I have been to the Dachau concentration camp. These stories are important, but are not always easy to read or tell. I applaud Spiegelman for this creative approach that hopefully brings these stories to those who might not be inclined to read a big novel or watch a documentary. Basically everyone should read this or at least some stories of the war. They say those who forget history are doomed to repeat it. Until just a few weeks ago, the only reason for why I read graphic novels now and then was because of people's constant recommendations about the beauty and the value of those kinds of books. I will be honest I am guilty of never believing those words. Most likely did I read graphic novels which didn't suit my personal tastes, but Art Spiegelman was capable of shattering my expectations and completely stunning me with the art of his writing and his illustrations. But let's start at the beginning. *Maus* is a collection of two graphic novels with autobiographical background about the author, Art Spiegelman, and his father's recollections about his experiences in the Second World War. Spiegelman constantly switches between present and past, between the time when he writes down what his father tells him and the time when all the horrible events in the concentration camps took place. But he doesn't only include information about his father. Vladek Spiegelman's tale of survival, the personal and very conflicted relationship between Art and Vladek also turns out to be a central part of the story, including controversy about Vladek's second wife and Art's personal approach to the success he had as an author when the first installment in his series of graphic novels was published. Obviously, memoirs or autobiographies always include potential to let their author shine in a bright light, to let them appear heroic and exemplary. You have to rely on what the author tells you about himself and the people surrounding him, on which layers of his own character he presents. Art Spiegelman did so in a very convincing way, pointing out not only the horrible crimes which were committed during the Nazi period, but also the flaws he and his father had themselves, as human beings with all their faults and mistakes. Art and his father appear in such a realistic way that you can't help but care for them something which never happened to me before in a book with autobiographical content. Of course, some parts of the novels were shocking, which you need to expect before reading something

about such an important subject Feelings of despair and fear overshadowed Vladek Spiegelman's recollections of his experiences during the Second World War, from his family's decline and his marriage to his transport to Auschwitz. Perhaps the most memorable thing about those graphic novels is the way Art Spiegelman used animal heads in the place of recognizable human ones. The completely black and white illustrations vividly underline the feelings Spiegelman wanted to express with his books. And still now, almost two months after finishing them, am I stunned. Do I need to mention that I'd recommend these graphic novels to everyone? The young Adolf Hitler applied twice for admission to the Academy of Fine Arts in Vienna, and each time was rejected. One may dream had he been successful, he might have had a different fate, and, as a result, Europe's history might have taken some other shape. Sixty years later, on another continent, the young Art Spiegelman applied to the High School of Art and Design in Manhattan and passed the exam. His parents, Vladek and Anja Spiegelman, were two Jews from Poland who survived through the Nazi ghetto of Sosnowiec and the extermination camp of Auschwitz Birkenau.

*Maus*, a massive graphic novel, thirteen years in the making, depicts the complicated relationship between Art and his father, the very process of creating *Maus*, and, in an interlocked way, Vladek's experience, living in Poland during the rise and fall of the Third Reich. Back in those days, Hollywood was producing its most celebrated films, and Mickey Mouse had become the cutest little mascot on the silver screen. At that very moment, the Allied troops carried movie cameras into the concentration camps. The films that remain from that time—the ones that were shown during the Nuremberg trial—are tough to watch, haunting, almost impossible to put into words. Art Spiegelman has managed to blend both pictures: Disney and the Red Army file footage poetically, through flat, condensed and straightforward drawings. His old father, a bit soft in the head and speaking in a funny broken English, provides a deeply personal, honest, at times slightly Kafkaesque or Chaplinesque account of these dreadful years, of that constant fear and deprivation, so that we could make some sense of this inhuman, world-changing experience. There's a quote by Samuel Beckett somewhere in this book: "Every word is like an unnecessary stain on silence and nothingness." This visual masterpiece is a refutation of this sentence. And it has left me both moved and dumbfounded.

**MAI PI JAMAIS PLUS NEVER AGAIN** Un bellissimo fumetto. Uno splendido romanzo. E perché non un ottimo film. In fondo le dimensioni delle vignette di Spiegelman fanno davvero venire in mente i fotogrammi di un film 35 mm. I nazisti descrivevano gli ebrei come immondi parassiti, portatori di peste e corruzione, che invadono l'Europa. Qualcuno adesso prova a usare la stessa immagine per chi arriva d'oltremare. Spiegelman disegna gli ebrei come topi, i nazisti come gatti, i polacchi come maiali. Animali parlanti per esprimere condizioni umane profonde difficili da esprimere altrimenti. Esopo, Fedro, La Fontaine. E perché no, anche il Mickey Mouse disneyano.

Spiegelman figlio intervista Spiegelman padre sulla Shoah: la madre morta suicida, il fratello maggiore morto avvelenato dalla zia, anche lei suicida, per evitargli l'orrore del campo di sterminio. Il racconto del padre storia nota e

stranota A me sembra di sentirla per la prima volta, l'approccio di Spiegelman unico e irripetibile. Una storia straziante, ma anche tanto tenera, romantica. Uomini topi pi umani degli umani. In ogni caso, una storia che bisogna continuare a raccontare, che non bisogna dimenticare. Che sorpresa la parte moderna, che regalo. Un rapporto padre e figlio che nella sua peculiarità è tuttavia paradigmatico. A Spiegelman è stato chiesto se non gli sembrava di cattivo gusto mettere in fumetti la tragedia dell'Olocausto. La sua risposta è stata: Di cattivo gusto Auschwitz. Wonderful example of the power of a graphic novel. This is the Complete edition of Maus: A Survivor's Tale, collecting both parts: My Father Bleeds History and And Here My Troubles Began.

OF MAUS AND MEN But these damn bugs are eating me alive. While it took a long time of finally reading Maus, I knew that it was a graphic novel referring about the Jewish Holocaust, but using mice, Jews and cats, Nazis as the characters, and even while I was sure that it will be a crude telling, I didn't expect that the only difference between reality and this graphic novel would be the choice of using animals as the characters in the story. I mean, while I agree that Jewish Holocaust isn't a humorous matter, I supposed that it would be some imaginative use of places, tools, terms, etc. taking in account that the story was full of mice, cats and even pigs with some frog or dog, here and there. Actually, I don't know why using animals as characters if everything else in the story will be kept as it happened. Even there are some odd moments of a female mouse person scared due to the presence of regular rats. Again, the Jewish Holocaust is not a matter to take in a comical way, but then, I think that the graphic novel could plainly use human beings, not necessarily too realistic, some cartoon style could work and the graphic novel will be the same as good, the same as relevant. You know, as in the movie Life is Beautiful where the horrors of the Holocaust are there, but still there is space for some humorous moments, that they help as tension relief without meaning any disrespect to the tragic historic event. However, definitely the graphic format of this story makes possible for readers to be witnesses from the beginning until the end and even further of the whole tragic and cruel process of what Jews endured and not many were able to get out alive from it during the World War II. A titanic graphic story constructed during years of artistic effort to show, with detail and authenticity, one of the darkest episodes of human history.

LET MAUS WHO IS WITHOUT SIN Friends Your friends If you lock them together in a room with no food for a week then you could see what it is, friends. The success of Maus obviously can be tied to the reason of being a Jewish Holocaust's story, and almost any such story receives a wide positive acceptance, but I think that what makes different Maus from many of similar stories is its bold honesty. Here, you won't have a partial view of the tragic event or spotless characters. Obviously Nazis and Polish collaborators and sympathizers are shown doing their evil stuff, BUT also you will watch how Jews behaved with their own, robbing food from their fellow people, not doing any favor unless get paid with something gold, food, cigarettes, etc., true, it was an extreme situation, but usually movies and other books don't hesitate to show Nazi's inhuman actions, but you have to realize that those were prisons, and life in

prisons is tough and people will lose any humanity from them in the urge to survive. Also, Art Spiegelman, the author, was bold showing how hard was to live with his father, Vladek Spiegelman the main character in the Holocaust parts, Vladek wasn't a saint and after all, how many of us really is with not only crazy habits but even racist thinking against afro american people Art Spiegelman is a character in the story too, and while he is a whole better as person than his father, he doesn't portrait himself as a saint and you can appreciate how even at some moments, he does some kinda unfair actions, since after all, he is human too His family is as dysfunctional as others, being Holocaust s survivors didn't turn it magically into Norman Rockwell paintings. Anybody can create perfect heroes, only true writers are able to show the dark moments of his her own family, in the middle of the storytelling of a book. In this way, with boldness and courage, Maus exposes us with a harsh truth Survivors from a war aren't necessarily good people, saved by their faith or spared due the purity of their souls No Survivors from a war in most cases is just because plain luck Even some survivors got such bad luck of dying after the war ended and by non military personnel War is a crazy thing any war and if you try to get some logic out of it, you will end as crazy as it.

T H E C O M P L E T E

# MAUS



WINNER  
OF THE  
PULITZER  
PRIZE

art spiegelman

The art style was a bit distracting at times, but I really enjoyed this

## New Post

Redwall

Seabiscuit: An American Legend

The Horse and His Boy

Water for Elephants

Misty of Chincoteague

The Trumpet of the Swan

The Last Unicorn

Beneath the Surface: Killer Whales, SeaWorld, and the Truth Beyond Blackfish

All Things Wise and Wonderful

Death at SeaWorld: Shamu and the Dark Side of Killer Whales in Captivity

Julie of the Wolves

Shiloh

Into the Wild

The Story of Ferdinand

Listening to Whales: What the Orcas Have Taught Us

## Recent Post

Charlotte's Web

Watership Down

Animal Farm

Black Beauty

Where the Red Fern Grows

The Call of the Wild

The Lion, the Witch and the Wardrobe

The Tale of Peter Rabbit

The Velveteen Rabbit

White Fang

Marley and Me: Life and Love With the World's Worst Dog

The Wind in the Willows

Mrs. Frisby and the Rats of NIMH

Dewey: The Small-Town Library Cat Who Touched the World

All Things Bright and Beautiful

Born Free: A Lioness of Two Worlds

All Creatures Great and Small

The Incredible Journey

Because of Winn-Dixie

The Black Stallion

The Art of Racing in the Rain

Winnie-the-Pooh

Stuart Little

Make Way for Ducklings

The Jungle Books

Old Yeller

Redwall