NARRATING THE HOLOCAUST THROUGH THE POSTMODERN-COMIC: A STUDY OF ART SPIEGELMAN’S MAUS: A SURVIVOR’S TALE

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ABSTRACT:
Comics, a plural medium uses many modes of narration and was originally used to lampoon, ridicule or merely to generate hilarity. Though literary canons had relegated this form to the margins, this paper argues that with the emergence of postmodernism, the comic form has written itself into critical discourses, making possible new theoretical angles and perspectives.
This paper aims to study the Pulitzer winning graphic –memoir on the Holocaust Maus: A Survivor’s Tale by Art Spiegelman within this space of the postmodern. In this de-centred context of the postmodern, the paper tries to interrogate Spiegelman’s use of the medium of the comic with its bricolage of images, dialogue boxes, commentary, maps, diagrams of hideout and photographs to narrate and re-present a seminal historic and traumatic event like the Holocaust. It also interrogates Spiegelman’s use of the popular cat and mouse chase that is made use of in Tom and Jerry shows, to present the hunter-Nazi and the hunted-Jew motif. Further it analyses Spiegelman’s adaptation of the archetypal comic mouse “Mickey Mouse” to caricature the Jews as “Maus”, as the frame to narrate Hitler’s “Jew- vermin” trope. The paper also explores the gaps and silences within this postmodern “recording” of the Holocaust, as Artie the son listens and tapes his father’s account of his capture at Auschwitz. Finally the paper investigates how the heteroglossic and de-centred form of the postmodern-comic form of Maus enables the second generation to participate and suffer the Shoah albeit as a surrogate witness.

KEY WORDS: plural, bricolage, heteroglossia, de-centered.

Work Cited


<http://www2.iath.virginia.edu/holocaust/spiegelman.html>


Porro Simona. “Inevitably Postmodern. The case of Maus by Art Spiegelman”. nd. Web. 3-4

