Student Name

ENGL 4200

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Annotated Bibliography: *Maus*

Chodoff, Paul. "The Holocaust and Its Effects on Survivors: An Overview." *Political Psychology*, Vol. 18, No. 1, 1997, pp. 147-157. EBSCO*host*, libraryproxy.sdmesa.edu/

login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.3791989&site=eds-live.

**Summary**

In the article “The Holocaust and Its Effects on Survivors: An Overview,” Paul Chodoff asks crucial questions regarding the psychological effects of the Holocaust on both survivors who directly experienced the event and individuals indirectly exposed to the horrors of the concentration camps. Chodoff begins by giving an account of a patient, whose story he introduces as that of “a former inmate (Mrs. S) who was a patient of mine” (148). After establishing an account of the Holocaust from this first-hand witness, the psychologist Chodoff attempts to “describe some of the immediate effects” of such experiences and “how prisoners responded to concentration camp stresses” (148). Next, the author approaches the crucial question “Did it make any difference for survival how a prisoner behaved in the camps?” (152). After explaining that survival was less about “how prisoners behaved” and more about “luck, accident, and chance,” (152) Chodoff investigates the difficulty which many survivors of the Holocaust experience in dealing with what he labels as “survival guilt” (154), a form of psychological anxiety experienced by former prisoners when faced with the task of adapting meaning to their survival amongst the death of millions. Chodoff then compares and contrasts the symptoms of another psychological issue which he terms “Concentration Camp Syndrome” (153) with the symptoms associated with Post Traumatic Stress Disorder. In the concluding pages of his article, Chodoff shifts focus from the survivors of the Holocaust to those who experienced the Holocaust in another manner. Here, he includes a brief discussion concerning the psychological effects on second generation survivors before moving on to the effects that the Holocaust has had on post World-War II German society.

**Evaluation**

Paul Chodoff is a practicing psychiatrist in Washington, D.C., and is associated with the Department of Psychiatry at George Washington University. His article “The Holocaust and Its Effects on Survivors: An Overview” offers a unique look at the effects of the Holocaust on survivors through the perspective of a psychiatrist. In writing his academic article, Chodoff relies on his personal practice of psychology as well as with the academic research of his peers. As in any patient interview, some aspects of the story might not be true to the minute detail. Never-the-less, such interviews are a vital part of understanding both the event in question and the psychological effects of it on the individual being interviewed.

**Application**

This article would prove beneficial to research involving the psychology of various characters in Art Spiegelman’s *Maus*. In particular, the issues of “survival anxiety,” “Concentration Camp Disorder,” and Post Traumatic Stress Disorder may be applied to Vladek in order to explain his character and better understand the trouble he experiences in applying meaning not only to his memories, but to the fact that he lived through an event that millions of others did not.

Cohen, Steven M., and Leonard J. Fein. "From Integration to Survival: American Jewish Anxieties in Transition.” *Annals of the American Academy of Political and Social Science*, Vol. 480, 1985, pp. 75-88.EBSCO*host*, libraryproxy.sdmesa.edu/login?url

=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.1045336&site=eds-live.

**Summary**

In this article, authors Steven Cohen and Leonard Fein introduce the idea that the Jewish population in America has gone from a point of cultural integration and assimilation to fighting for survival of religious tradition. In the beginning of the article the authors discuss the transition into American society which Jews fought for upon immigration. They claim that “Much of the American Jewish history-until the late 1960s- can be read as the story of the Jewish struggle with the terms of the American offer.” According to Cohen and Fein, “Most Jews…sought a workable balance between Jewish loyalty and modernity, between authenticity and integration” (77). The authors go on to explain that first generation immigrant Jews often struggled with the difficult task of assimilating into American culture while retaining their traditions and identities. Next the article turns to the second and third generation immigrant Jews. Rather than the task of integration that plagued the first generation, the second and third generations are faced with the problem of ensuring the survival of Judaism in America. Because of the removal of these later generations from the integration period in Jewish-American history and their separation from the atrocities of the Holocaust, Cohen and Fein argue that attempts to rediscover and give meaning to the Jewish experience in the Holocaust are possible. The authors claim, however, that studies and works on such aspects of Jewish history must be met with the question “Is it good for the Jews?” By asking this question, the later generations may ensure that their work benefits “the matter of Jewish group interests” (83). From here the article enters the closing pages, plunging into contemporary political issues facing the Jewish-American population, such as the debate over Zionism and America’s support of Israel, before concluding with a final look into the cultural survival of the modern Jewish-American community.

**Evaluation**

 "From Integration to Survival: American Jewish Anxieties in Transition” was published in An*nals of the American Academy of Political and Social* Science in association with The American Academy of Political and Social Science. The article was written by Steven M. Cohen and Leonard J. Fein. Cohen, Professor of Sociology at Queens College, CUNY, also claims authorship of numerous works on American Jewish culture and values. Fein is editor in chief of the independent Jewish magazine titled Moment, and was formerly Professor of Contemporary Jewish Studies at Brandeis University. Like Fein, Cohen has produced numerous works in the field of Jewish studies. The collaboration between these two individuals expresses itself in the form of a well-researched academic article that approaches the Jewish-American experience in the twentieth century.

**Application**

The value that this article holds for a research paper regarding Art Spiegelman’s *Maus* rests in the approach the authors take to explaining the Jewish condition in twentieth century America. Cohen and Fein’s work focuses on the struggle of Jewish immigrants to integrate into American society, a struggle that Vladek himself would have went through in his life as a Jewish immigrant. Furthermore, the article looks at the second and third generations of Jewish-Americans and the ways in which they develop meaning and identity by re-visiting the events of the Holocaust. This aspect of the article directly relates to Art Spiegelman himself, as well as his semi-autobiographical character, Artie.

Staub, Michael E. "The Shoah Goes on and on: Remembrance and Representation in Art Spiegelman's *Maus*." *MELUS*, Vol. 20, No. 3, 1995, pp. 33-46. EBSCO*host*, doi:10.2307/467741.

**Summary**

In his article "The Shoah Goes on and on: Remembrance and Representation in Art Spiegelman's *Maus*,” Michael Staub looks to Art Spiegelman’s *Maus*, seeking to explain the ways in which the work represents the Holocaust, the story of survivors, and the effect of the memories associated with those stories. Staub starts by declaring what *Maus* does and does not do, and what the work offers to Holocaust literature. Next, Staub visits the style of Spiegelman’s *Maus*, claiming that “Despite its unusual status as a comic book, *Maus* remains remarkably traditional in its documentary strategies for relating its oral narrative” (34). In the ensuing pages, he deals with the question of what Holocaust literature offers us and how it can be evaluated, claiming that even the “characters in *Maus* are continually questioning what value written representations have in the first place” (35). Continuing with the theme of written representations, Staub turns to the burning of Anja’s diary by Vladek, and the implications of such action in the minds of both Artie and his father. After introducing the diary burning incident, Staub focuses on the character of Artie and the difficulties he has dealing with his father’s memories, not only as a fictional character but as an auto-biographical representation of Spiegelman. Staub claims that “*Maus* is very much about the inability of art (or Art) to confront fully or represent metaphorically a monstrous past.” He does not limit Spiegelman’s work to a portrayal of the psychological effects of the Holocaust on individual characters. Instead, he goes on to state that “it is also about the tensions involved in understanding” on a larger scale “what it means to have a Jewish identity in a post-Auschwitz age” (37). In the following page he continues this study of an over-arching meaning by arguing that “the key issue” portrayed by the work is the suggestion “that identity can never be understood as self-evident,” that “*Maus* works continually to disrupt comfortable assumptions about where the differences between people lie” (38). He continues with the idea “that ethnic identities are not fixed” (39), citing Spiegelman’s inclusion in *Maus* of the decision regarding which animal he should use to portray Francoise, a French female who converted to Judaism. In closing, Staub gives his interpretation of panels from the first few pages of the eighth chapter of *Maus*, titled “Auschwitz (Time Flies).” Here, Staub claims that “the words Art speaks” in the panels in which Spiegelman sits at his drawing desk, “identify the various temporal landmarks relevant to *Maus*” (43), primarily the struggle with the memory of the Holocaust and his method as an author of representing his father’s story in written form.

**Evaluation**

"The Shoah Goes on and on: Remembrance and Representation in Art Spiegelman's *Maus*” was written by Michael E. Staub, who currently holds the title Professor of English at Baruch University, CUNY. He has had several works on Jewish experience and the representation of Postwar (WWII) America published, including his academic article "The Shoah Goes on and on: Remembrance and Representation in Art Spiegelman's *Maus*,” which was published in 1995 by *The Society for the Study of Multi-Ethnic Literature of the United States (MELUS).*

**Application**

There are several clear ways in which Staub’s ideas may be used as support for a research paper on *Maus*. Staub’s attention to the significance of *Maus* to Holocaust literature would prove to be helpful in research regarding the representations of survivor stories in literary forms. Relating more directly to research on the characters in the graphic novel, their actions, and how they react to remembrances of the Holocaust, the article would prove helpful by assisting an understanding of the psychological difficulties of attempting to add meaning to the memories of the Holocaust and the concentration camps. To give a more focused example, Staub’s article would prove beneficial to research exploring the effects on Vladek of Anja’s memory as represented in the burned diaries, and the psychological consequences of his burning the diary.