

Chapter One

Introduction: History and Historiography of the Holocaust Trauma

The etymological definition of the word “Holocaust” goes to the Greek time. The Greek words “*holos*” meaning “whole” and “*kaustos*” meaning “burned” was historically used to describe a sacrificial offering burned on an altar. But since 1945, the word has been used to denote the horrible mass murder of some six million European Jews including Gypsies, Catholic, Communists, and political opponents by the German Nazi regime during the Second World War.

The Holocaust of Germany is the deliberate attempt of Nazi to annihilate the entire Jewish communities of Germany in particular and the total Jews population of Europe in general. The Holocaust began from January 30, 1933 when Adolf Hitler became the Chancellor of Germany and ended on May 8, 1945 when the Second World War officially ended in Europe. The Jews not only from Germany but also from Poland, Ukraine, Italy, France, Belgium, Holland, etc were forcibly deported from their home to crowded ghettos and then to concentration camp, labor camps and ultimately to death camps.

The Holocaust, also called *Ha-Shoah* in Hebrew refers to the period from January 30, 1933 – when Adolf Hitler became chancellor of Germany – to May 8, 1945, when the war in Europe ended. Hitler had born in Austria in 1889, and served in the German army in the time of World War I. Later he led the National Socialist German Workers (Nazi) party which received nearly 44 percentage of the vote and with 8 percent offered by the conservatives won the majority in the government in the election of March 5. Then, he was selected as the chancellor of Germany in January 30, 1933 by the then president of Germany, Paul Von Hindenburg.

With the great defeat in World War I, Germany was humiliated by the Versailles Treaty, which reduced its prewar territory, forced to minimize its armed forces, demanded the acceptance of its guilt for the war and had to pay reparations to the allied powers. As German Empire was devastated in the World War I, there was Weimer Republic formed as the new parliamentary government. With the end of devastating war, Germany faced the economic instability, which grew worse in 1929. There was danger of class, political and racial differences caused by high unemployment rate and massive inflation which later led to undermine the government. But, The Nazi, led by Hitler, accused the Jews for all these happenings and results because the Jews were in majority in finance, commerce, the press, literature, theater and the arts. Nazi party rumored that the Jews had weakened Germany's economy and culture. And, they blamed the Jews that Germany got defeated due to their dishonesty to the nation.

The Nazis combined their social theories with the evolutionary theories of Charles Darwin to justify their treatment of the Jews. The Germans as the strongest and the fittest were destined to rule, while weak and racially impure Jews were doomed to extinction. The Nazis claimed the Jews corrupted pure German culture with their 'foreign' and 'mongrel' influence. They portrayed the Jews as evil and cowardly, and Germans as hardworking, courageous and honest. The group fostered by Adolf Hitler's National Socialist, or Nazi spread a myth that the prominent government posts were held by Jews. In all the speeches, they endorsed that the Jews were everywhere and controlled everything. But, after listening it again and again, many came to believe that it was true. At such times, 'racial enemy' became easy answer to complex problems of the society. Then, slowly, the Jews were separated from their neighbors. When Adolf Hitler became chancellor, the concept of 'racial enemy' was executed. Then, the Jews were identified, isolated and murdered.

Hitler had formed various scaffoldings of officers to enhance his dictatorship upon the Jews. SS armies, Storm Troopers, The Gestapo and SD group are few to name. They worked as Hitler's personal armies, helped Hitler undermine the German democracy, had full authority to arrest anyone they doubt and finally, assisted as the Nazi's intelligence service uncovering enemies and keeping them under sheer observation, respectively.

When the Nazis were blaming the Jews for the national suffering and killing the old people, children, women and the sick people, and imposing hard toil for young people of the Jews lineage in the camps, the Jews were not tolerating them silently. Rather, they were making open revolutions in the ghettos and camps which were subdued by the armed forces of the Nazis. The Germans' overwhelming execution of the Jews in the local communities limited their ability to resist. Especially, the Jews were revolting by making escape attempts from the ghettos and camps, staging armed revolts and attacking the Nazi officers though they had to face death. The Warsaw Ghetto Uprising held in July to September 1942 is regarded as the largest ghetto revolution. But, as none country had supported the Jews, their revolution did not end with fruition.

The extermination of the Jews was gradually being stopped at the end of 1944, when the Allies were entering in various concentration camps fighting against German armies. Soviet forces, British and American armies were exhibiting the liberating role for the Jews. The whole camps were occupied by American, British and Soviets armies where altogether 100,000 to 200,000 Jews survivors were living. American zone of occupation was the greatest liberator which covered more than 90 percent of the Jewish Displaced Persons (DPs). As the survivor Jews were liberated from the hellish death camps, they had neither homes nor their family members to return. Instead, they had horrible memories to live with and held the threat of life in anti-Semitic society. So, they were lingering in DP camps until the emigration

had been managed to Palestine, and later to Israel, the United States, South America and other countries. State of Israel was established by the settlement of the survivor Jews.

After the end of the Holocaust with the official end of the Second World War, the Holocaust was depicted in the literature from the various perspectives. The survivors Jews were living in different parts of the world with horrible memories of the death camps. They had to tell their experiences to the world in various ways like; song, literature, dance, drama etc. whatever form they chose, their literature always portrayed the extreme inhumanity exercised by the Nazis in the camps. The survivor Jews had nothing to write except their broken families, rape cases, gas chamber, intolerable hard labor and alive-burning of the Jews.

There are two existing views about the Holocaust literature. First, the Holocaust literature is considered as if it “represents an appropriation of the story of the Nazi persecution and genocide for specific political purposes and financial gain. ‘The Holocaust’ has been packaged and sold as a commodity. A simplified collective memory has been manufactured by different groups in the pursuit of their various political objectives.” This school of thought was supported by Peter Novick, who opines that, “the appropriation of ‘the Holocaust’ as an evasion of historical responsibility.” But, Tom Cole focuses on the contextualization of the narrative and says, “How we remember and use the narrative of the Nazi period depends on where and when we are”. Jenny Edkins puts forward her view and says, “There are even those who suggest that such criticism comes close to supporting the case of those who wish to contend that ‘the Holocaust’ never took place, the Holocaust denier” (165-166). However, we can see the Holocaust literature as a testimony of disclosing history, trauma and memory of the concerned.

The next way of remembering the Holocaust was forwarded by the groups of people who tried to seek the historical truth in the Holocaust literature. Refusing the Holocaust

literature is not justice on the victims of Nazi persecution; Jenny Edkins argues that “the reduction of suffering and trauma to a question of the truth silences the voices of survivors (...). They have something important to say, something that is almost impossible to communicate, and we should listen” (169). This researcher focuses on the later school of thought about the Holocaust.

Similarly, the writings of the trauma survivors comprise a distinct type of literature which is called ‘Literature of Trauma.’ Holocaust literature is the Literature of Trauma. Literature of trauma has the nature of politics of identity. Traumatic writers write to identify themselves in the community. Kali Tal, regarding this view, tells, “Literature of Trauma is written from the need to tell and retell the story of the traumatic experience to make it “clear” both to the victim and to the community. Such writings serve both as validation and cathartic vehicle for the traumatized author” (21). Thus, the literature of trauma describes the horrific events that have reshaped the author’s construction of reality. The survivor-authors try to make sense of their sufferings by situating them with the historical context. But, there always remains lacuna. Tal, in the characteristics of trauma literature, argues, “The combination of the drive to testify and the impossibility of recreating the event for the reader is one of defining characteristics of trauma literature” (121). When trauma of an individual is codified as a text, it transcends beyond the boundary of personal trauma because the readers assimilate themselves with them and it becomes metaphor for the community.

Individual experience of the horrendous past plays the vital role in the process of formation of the history. In the recent decades, the historians have turned towards the ‘experiences’ of an individual or the groups to recapture the voices and experiences of the non-dominant groups which were neglected and excluded from the official histories. Experience for those individuals of having no voices in the histories is the central tool for their identity formation. Dominick LaCapra opines, “Identity is probably best understood as a

problematic constellation or more or less changing configuration of subject positions. And subject positions themselves are not necessarily fixed or complacent” (5). The Nazis were in the ‘subject-position’ in the period of genocide, that is why, the split voices and experiences of the Jews were not given any spaces at the time. But, after the genocide, those victims, who were living with their wounds and injuries, pains and sufferings, and scars and scratches, had thousands of narratives to tell to the world. When the past was researched, then, those victims came to the ‘subject-position’, started telling their recollections and memories to the world as the form of reliable testimonies. When the victims were disseminating their witness in the form of diaries, autobiographies and any other forms of narratives, they became the binding forces and sources of the race, ethnicity, gender, religion or community. Thus, memories of an individual can become the collective memories. Citing Agamben’s views, LaCapra says, “The Muselmann, the most abject being in the camps, who was seen by other victims as one of the living dead, marks an epochal caesura or disjunction in history and simultaneously becomes a figure of everyman after Auschwitz” (13).

Trauma can be divided into two types: Individual and Collective. Individual trauma is the ‘overwhelming experience’ of an individual who suffers in the present from ‘an indelible imprint’ of the past. It is also called a psychological trauma. Ron Eyerman in his article ‘*Cultural Trauma: Slavery and the Formation of African American Identity*’ argues, “Psychological or physical trauma, which involves a wound and the experience of great emotional anguish by an individual” (61) is a psychological trauma.

I have incorporated Social and Cultural trauma, though they are distinct from each other, into Collective trauma because these three represent the collectiveness as a whole. Social trauma is created by the catastrophes or disruptions of the whole organized social lives and social structures. And, Neil J. Smelser, in the article ‘*Psychological Trauma and Cultural Trauma*’ has defined the cultural trauma as:

... a memory accepted and publicly given credence by a relevant membership group and evoking an event or situation which is a) laden with negative effect, b) represented as indelible, and c) regarded as threatening a society's existence or violating one or more of its fundamental cultural presuppositions. (44)

The disruptive memory that violates the essential ingredients of a culture or the culture as a whole is the Cultural Trauma. If the individual is facing the traumatic threat to the culture he/she is living with, it formulates the Cultural Trauma. So, I have kept the social and the cultural trauma within the Collective trauma which includes the entire collectivity of an individual in the society.

The post-holocaust generations used their traumatic memory as a tool for the search of their identity. They used the tool not only to motivate the rest of Jews to promote remembrance but also to fight against the Holocaust deniers. Regarding the value of memory in the community, Avishai Margalit, in the preface of the book *The Ethics of Memory*, remembers the conversation between his father and mother about the Jews that the, "Jews were irretrievably destroyed. What is left us (Jews) just a pitiful remnant of the great Jewish people (which for her meant European Jewry). The only honorable role for the Jews that remain is to form communities of memory—to serve as "soul candles" like the candles that are ritually kindled in memory of the dead" (VIII).

The Jews after the Holocaust have nothing except the memoirs to form their communal life among the post-holocaust generation. The memory one gets hunted by may be different to the rest of other. But the memories they bring with them are individual as well as communally collective. In the article '*Past Continuous: A Shared Memory*' of the same book, Margalit introduces a distinction between *shared memory* and *common memory*. He defines common memory as:

The memories of all those people who remember a certain episode which each of them experienced individually. If the rate of those who remember the episode in a given society is above a certain threshold (say, most of them, an overwhelming majority of them, more than 70 percent, or whatever), then we call the memory of the episode a common memory—all of course relative to the society at hand. (51)

The Jews are living with their common memories though they are apart from their families and relatives. But whatever they experienced were akin in one or other way with the memories of others as well. Defining the *shared memory*, Margalit writes:

A shared memory integrates and calibrates the different perspectives of those who remember the episode—for example, the memory of the people who were in the (event), each experiencing only a fragment of what happened from their unique angle on events—into one version. Other people in the community who were not there at the time may then be plugged into the experience of those who were in the (event), through channels of description rather than by direct experience. Shared memory is built on a division of mnemonic labor. (51-52)

As Margalit opines, the Jews live with their shared memory. Their shared memory in the written form became the literature of the Holocaust. When the voices of the victimized Jews came out as the formative tool of their identity, it also became an important platform to establish their history. This history encoded by the help of traumatic memory makes the perpetrators feel ashamed about what they did upon the Jews in the past. Regarding the history of the past, Edward R. O'Neill in the essay *Traumatic Postmodern Histories: Velvet Goldmine's Phantasmatic Testimonies* tells, “western history as a history of follies and repressions, egregious explanation, and murderous violence is hardly something we can excuse, however remote these deeds may be” (157). Past cannot be forgotten. If someone

tries to forget the past, he/she is deeply remembering it. When there is no way of forgetting the genocide, the victim uses the, “Memory which can be preserved by being encoded in narratives, whose meaning will endure, requires a narrating consciousness who makes sense out of the confusion of history and makes the reader imagine *there*” (66).

The words postmemory and post-memory are best used in the Holocaust literature. In her essay, *The Generation of Postmemory*, Marianne Hirsch writes, “Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right” (106). She means ‘postmemory’ indicates the memory of the second generation of the Holocaust survivors. By giving the examples of Postmodern, Postcolonial, Postfeminist, she says, “We certainly are still in the era of “Posts”” (106). She further clarifies it:

Postmemory shares the layering of these other ‘Posts’ and their belatedness, aligning itself with the practice of citation and meditation that characterize them, marking a particular end-of-century / turn-of-century, moment of looking backward rather than initiating new paradigms. (106)

Thus, postmemory is the memory of survivors’ children. It is inter or trans-generational transmission of experience and knowledge. In postmemory, the second generations get the knowledge of their predecessors, who witnessed the hard time, through their stories, images, photographs and behaviors. The literature written by the second generation is called the children of the Holocaust literature. Irit Felson has described the Children of the Holocaust (COS) literature as, “Finally, the 1990s’ COS literature gave way to a series of comprehensive reviews that attempted to identify and synthesize well-constructed COS literature in order to draw scientific conclusions from the cumulative research” (43).

Sometimes, postmemory is criticized for its negligence of the present. Hirsch, herself, writes, “To grow up with such overwhelming inherited memories, to be dominated by narratives that preceded one’s birth or one’s consciousness, is to risk having one’s own stories and experiences displaced, even evacuated, by those of the previous generation” (107). But this project does not focus on criticized-part of postmemory.

Similarly, post-memory (with hyphen) is the memory of survivors. In the literature of *post-memory*, the writer himself/herself narrates the story of their experiences. But, in the literature of *postmemory*, the narrator takes interview, reads diary, or listens stories of the survivors. The two novels *Night* and *Maus* represent these two narratives respectively.

There are so many literatures, documentaries, serials, and films which address the issues of the Holocaust in various ways in the post-holocaust era. The modern writers of the Holocaust are facing the problem of authenticity of the information. They are in dilemma. When they write, they lack the witness to the Holocaust, that is why, whatever they write may not be true. If they do not write, the upcoming generation will be deprived about their past and their history may get lost. In both cases, they regret of writing the Holocaust literature. They regret because in both cases the future generation will be misguided about the real happenings of the Holocaust. They wonder how the Holocaust will be remembered in the coming decades when those who survived the tragic event are no longer with them. However, the modern historians have responsibility of giving the future generation as accurate an account of the past as possible. Thus, the holocaust representation in the literature or media is the minutely observed issue. Yet, there is no fix and final way for the representation of the Holocaust.

The most reliable source for the representation is the survivors or witness testimony.

Wendy Creed, in the essay, 'Representation of the Holocaust: *The Gray Zone*, *Maus* and *Shoh*' says:

It is from these (witness testimonies) that representations have been and will continue to be made. It is the message that these representations leave with their audience (...) will be left to the future. As more representations are made there is a greater risk that there may emerge a distorted or asymmetrical narrative of the Holocaust. (2)

The representation is to be made on the basis of the witness testimony. As the witness testimonies are slowly being far removed from the actual happenings, they are losing their authenticity. The modern historiography of the Holocaust is far more distorted from the reality. In this paper, I have chosen the two famous books—Elie Wiesel's *Night* and Art Spiegelman's *Maus*. *Night* is personal memoir of the writer, in which Wiesel is revealing what he really saw as the survivor of the Holocaust. He plays with his post-memories. Similarly, Spiegelman in his graphic novel forwards his postmemory as he interviews his surviving fathers. In *Night*, the narrator is the witness of the Holocaust event whereas the narrator in *Maus* is the second generation of the survivors. So, their representations are also different. Both the texts illustrate two different perspectives in the mode of the Holocaust representation. *Maus* deals with the story in which the son wishes to write the book including the Holocaust experiences of his father. *Night* tells the story of the mystic Jew who later happens to be atheist due to his witness to the cruelty of Nazi and god's silence for the all. Creed again writes:

When representing the Holocaust for future generation one must be careful not to distort or leave out anything that may change the meaning of the story.

Beyond this it is hard to decide how much leeway a representation should have in changing the testimony. This is perhaps the most difficult aspect of making modern day representations of the Holocaust. Many representations give some basic knowledge, but in fact, and one hopes accidentally, distort the 'historical narrative of the Holocaust'. Others may only slightly change or emphasize aspects that are not in the witness testimony, which serves to either add or detract from the testimony itself, thereby distorting it. (2)

There is no final and correct way of the Holocaust representation and there are several possible ways for it too. But, in the reading of these two books I found that the second (other) generation faces various difficulties than the first generation does while representing the Holocaust in their own ways. It is because; the second generations are far beyond for the real testimonies.

The first chapter deals with memory of the real survivor of the Holocaust. The survivors have a kind of obligation of sharing their memories so that the upcoming generations know their actual past and such atrocities may not occur in the human civilization. *Night* discloses the historical truth from the personal perspective of Elie Wiesel. In Nobel Peace Prize reception speech, Wiesel himself says, "For the survivor who chooses to testify, it is clear: his duty is to bear witness for the dead and for the living" (Preface). He further explains, "The witness has forced himself to testify. For the youth of today, for the children who will be born tomorrow" (Preface). Survivor's life itself is the great testament for the atrocities of the Holocaust. If their stories are not recorded in a kind of form, their experiences will gradually vanish. So their stories are to be recorded. So did Wiesel.

The second chapter focuses on Art Spiegelman's *Maus* which shows the hardship for identity formation for the second generation as they must rely on the memory of their parents.

The story of the second generation depends on the memory of the survivors. The transgenerational impact of the Holocaust on the offspring of survivors remains as one of burning subjects in the Holocaust literature. It is impossible to grow up in a family of the Holocaust survivor without having some of the emotional scars of the parents. The Holocaust literature also includes the 'legacy' of those survivors which has influenced the personal lives of offspring. Art Spiegelman, proves that legacy in *Maus*. The manifestation of trauma of the Holocaust survivors can be observed in the literature of survivors' children. Though the children of the survivors had not any first-hand experiences of the Holocaust, they seemed to be explicitly traumatized by the shocking experiences of the parents. *Maus* presents a traumatized narrator who seeks to create his present on the basis of what his survivor father tells him. Artie as the narrator searches the testimonies throughout the book for his own publication of *Maus*. Artie knows the values of testimonies, so he frequently visits his father.



Fig. 1. (Spiegelman *Maus I* 160)

As the second-generation born after the Holocaust, they need to learn through the mediation and representation made by their parents. Artie strives hard to be objective in the knowledge

but it is very difficult to be so. Erin McGlothlin argues, “Post memorial writing employs narrative to acknowledge the impossibility of fully grasping what happened, even as it ventures to construct a story about the Holocaust” (11). While doing so, Artie is performing double role. First he is going to publish his comic book for his coming generation. Second, he is unveiling the memories of his parents. As the children of the survivor, he is conscious of the role he is supposed to perform for the past as well as future generations. Citing the views of McGlothlin, Puneet Kohli writes:

Maus, in its entirety, explores and records this act of dual memory, as Art recounts the situations the situations in which his father’s memories are conveyed. (...) Postmemorial work performs a crucially double role by recording the personal and historical trauma caused by the Holocaust, and by facilitating the rehabilitation of the second generation to its unlived past. (13)

Maus puts forth importance of every survivor’s narrative to the other generations. The Holocaust literature subverts the linear historical truth and forwards the victim’s history as the traumatic history of collective. The Holocaust ended with some scars on the body and memory of the survivors. The Holocaust literature is also the literature of scars the Jews people live with. Their stories can be the best testimony in the process of historiography. Similarly, *Night* narrates the post-memory of the child survivors which is later transferred to the generations and becomes the source of collective trauma for the ‘generation of postmemory’.

The traumatic war experiences of the Holocaust survivors differ from each other. Their lives in the post war period also differ in a great many ways. But, a majority of survivors have adopted the various ways of overcoming the effects of their traumatic experiences, while minority of them were suffering from periods of depression, irrational

anxieties and identity problem. To fight against the identity problem, survivors like Elie Wiesel started giving their experiences the form of written testimony. As a child survivor, Wiesel experienced the horrors of war at various stages of his cognitive, emotional and personal growth. In addition, he had to adopt different survival strategies in coping with extreme deprivations and traumatizations. His early traumatization echoes in his entire life. Being prevented from having normal life, child survivor like Wiesel, searches the parental love, which is to be established in the form of written testimony. An inherent feeling of existential loneliness makes them prove their identity. The post war period was the best time to disclose their silence and repression of their inner lives to make the world who they are.

The early loss of parents and other family members haunt them in painful ways throughout their life. The memory of being pushed off the trains, hidden in attics, bunkers, cellars, and brutal separation from their parents always preoccupy their mind. As a result, identity problem frequently arises in the life of survival. To bring out themselves from the repression of identity problem, the survivors began their life narrative which later on became the Holocaust literature. In such literature, they started expressing their lost self. The main motif of such literature is to bring traces of their past back to present.

Chapter Two

Survivor's Traumatic Memory in Wiesel's *Night*

The Holocaust can be viewed as a historical event as well as a religious one. But, whatever view we perceive, it was extermination of Jews from German Nazi. Elie Wiesel, in the book *Night*, casts the religious view on the Holocaust. *Night* begins with the happily settled Jews community of *Sighet*—the little town in Transylvania. Eliezer was brought up in *Sighet*. Very abnormally, he was fascinated towards mysticism from his childhood. The novel proceeds with Eliezer's eagerness of studying Kabbalah, Talmud and Zohar—Jews mysticism and mysteries. To gain this purpose, he was accompanied by Moishe the Beadle—the only Kabbalist of *Sighet* who helped Eliezer enter the world of eternity.

Though, the novel begins with religious tone, it proceeds with the mass killing of Nazi brutality. The peaceful settlement of *Sighet* is disturbed when the Nazi started expelling foreign Jews. Moishe the Beadle was a foreigner. He was taken away. He was taken to polish territory through Hungarian boarder. When Moishe the Beadle returned to *Sighet*, he was with terrible memories to tell the Jewish community. Eliezer narrates the memory of Moishe the Beadle:

There everybody was ordered to get out. They were forced to huge trenches. When they had finished their work, then men from Gestapo began theirs. Without passion or haste, they shot their prisoners, who were forced to approach the trench one by one and offer their necks. Infants were tossed into the air and used as targets for the machine guns. How had he, Moishe the Beadle been able to escape? By a miracle. He was wounded in the leg and left for dead.... (6)

This was the first cruelty against the Jews, Moishe the Beadle had seen. But, this deportation had immense value not only to Moishe the Beadle but also to whole Jews of Sighet. Moishe the Beadle thought that he was intentionally saved by the god to tell the reality of concentration camp to the Jews people. When he was back, he came back with some terrible memories and some behavioral changes in his life. This is how the novel begins with the memory of the character who wants to share his memory with others. Moshe returns to Sighet and recounts the horror stories of the Gestapo's extermination of the Jews. He tries to recall from memory, the stories of the victims' deaths, "He went from one Jewish house to another, telling the story of Malka, the young girl who lay dying for three days, and of Tobie, the tailor who had begged to die before his sons were killed" (7).

Wiesel in his Nobel Prize Speech says, "Our lives no longer belong to us alone; they belong to all those who need us desperately" (120). It shows the ethical dimension of writing literature of the Holocaust. Writer, reader and text represent the trauma of one generation and it gets transferred to the other generations in the form of written testimony. In the preface of *Night* he asks, "Would (readers) be able to comprehend how, within that cursed Universe, the masters tortured the weak and massacred the children, the sick, and the old? And yet, having lived through this experience, one could not keep silent no matter how difficult, if not impossible, it was to speak" (ix-x). The tortured survivors live with a different kind of experiences than the masters do. The survivors' experiences are neither written in the pages of history nor they are heard in the community. So, the survivors need to write whatever they saw in the spot. This is how the historiography of the Holocaust is to be written. The survivors of the Holocaust have their responsibilities to hand over their memories to the generations. The panic they have to endure but they must not forget their memories to write down.

The still surviving survivor of the Holocaust, Sara Atzmon writes about the importance of holding memories in her blog:

I have a burning need to convey to the youth in Israel and abroad what happened to the Jewish people during that time. We must remember but not only by travelling to death camps in Poland or other countries, where the stone are silent. The memories are here—we are the memories. We must do all we can to ensure that these “events” or the likes of them, will never happen again.
(Atzmon)

The motives of writing traumatic testimony, Wiesel in his Nobel Prize speech says, is "To fight those who would forget. Because if we forget, we are guilty, we are accomplices" (118). Memories of the holocaust survivors are to be recorded so as the coming generation will not forget their past. Wiesel thinks that it is survivors' responsibilities to transmit their lived-experiences on which the newer generation will stand on. That is why; he should write with awareness otherwise they will be guilty of it. In the preface of the 2006 edition of *Night* he claims, "I only know that without this testimony my life as a writer—or my life, period—would not have become what it is: that of a witness who believes he has a moral obligation to try to prevent the enemy from enjoying one last victory by allowing his crimes to be erased from human memory" (viii). The writing is a fighting tool against the perpetrator. If victim remains silent, the perpetrators again get victory over the horrors the victimized went through. So, not to betray the coming generations for their right of knowing history as it is, the survivors should write it down.

Eliezer describes Moishe the Beadle; "The joy in his eyes was gone. He no longer sang. He no longer mentioned either God or *Kabbalah*. He spoke only of what he had seen" (7). The event he saw in their deportation was life-changing. It installed in his mind in such a

way that he thought his experiences are to be told to the Jews community. His experiences may provide a kind prior preparation for the horrible future to the Jews people. He tells the reason of coming back to Sighet, “I wanted to return to Sighet to describe to you my death so that you might ready yourselves while there is still time. Life? I no longer care to live. I am alone. But, I wanted to come back to warn you” (7). Moishe the Beadle returns the community and shares what he witnessed in the camp. The literature of the Holocaust is the literature of Witness. Agamben in his book *Remnants of Auschwitz* describes ‘witness’:

In Latin there are two words for ‘witness’. The first word, *testis*, from which our word ‘testimony’ derives (...). The second word, *superstes*, designates a person who has lived through something, who has experienced an event from beginning to end and can therefore bear witness to it. (17)

Moishe the Beadel is *superstes*. He witnessed the Nazism and went back to the community. He is the survivor like Levi and Wiesel himself. The first hand witness and survivors have their experiences of brutality to share with the world. That is what Moishe the Beadel did. *Night* itself is the story of *superstes*.

Recalling past in the form of story is one way of approaching people with what reality is. His story is not only his personal memory rather it was the story of whole Jews community. He escaped the death camp and came back to his community because he gets similar communal identity there. Ora Avni writes:

Coming back to town to tell his story to a receptive audience is therefore Moshe’s way back to normalcy, back to humanity. Only by having a community integrate his dehumanizing experience into narratives of self-representation that it shares and infer a new code of behavior based on the information he is imparting, only by becoming part of his community’s

history, can Moshe hope to reclaim his lost humanity. It is therefore not a question of privately telling the story as if having others- a whole community- claim it, appropriate it, and react to it. (106)

The exact slaughter of Jews, Moshe had witnessed in death camp, cannot be experienced elsewhere by anyone. Neither one can find the testimony for the experience as exactly as he had gone through. All the particularly private witnesses are distinct testimony of the Holocaust history so all the survivors are the diverse sources for new historiography. Focusing the importance of the survivors, Dori Laub argues, “The survivors did not only need to survive so that they could tell their story; they also needed to tell their story in order to survive” (78).

Though the Jews were living the life of uncertainty in all the nook and corner of the world, they still had ‘hope’ for future as their driving force. They had hope of being rescued and coming to normal life. They felt that such cruelty in twentieth century is a shameful matter. “The Red army is advancing with giant strides.... Hitler will not be able to harm us, even if he wants to” (8). The atrocities they endured in the camps made them feel that they were non-human. Yet, the Jews community was very optimistic of being rescued by Red Army.

Moishe the Beadle and the father of Eliezer are very attached with “community” which means communal identity. They think that isolation is not worth-following in the time of perils. That is why, Moishe the Beadle returned to Sighet and told his experiences in the mass of Jews. He was so much worried when, “people not only refused to believe his tales, they refused to listen. Some even insinuated that he only wanted their pity, that he was imagining things. Others flatly said that he had gone mad” (7). When the community of Jews ignored the experiences Moishe the Beadle shared, he ‘had fallen silent’. More than this, ‘he would drift through synagogue or through the streets hunched over, eyes cast down, and avoiding people’s gaze. However, he did not leave the community for his individually better

life. In those difficult days in Transylvania, “It was still possible to buy emigration certificate to Palestine” (9). But, neither Moishe the Beadle nor Eliezer’s father were ready to escape from the burden of the community of Sighet, though “the race toward death had began” (10):

As Hungarian and fascist police and authorities were making encroachment the cities of Transylvania, a Jew was henceforth forbidden to own gold, jewelry, or any valuables. Everything had to be handed over to the authorities, under penalty of death. (...) no longer had the right to frequent restaurants or cafes, to travel by rail, to attend synagogue, to be on the streets after six o’clock in the evening. (10-11)

The Jews were devoid of basic rights in their own land. They did not have the right of ownership, opposition and discontent. The city of Sighet had been divided into several ghettos. As the Jews cities were secluded from the central government, the Jews cities had, in the hidden form from the central government, their own governance. It seemed as if Jews community has their own government having, “small Jewish republic. A Jewish council was appointed, as well as a Jewish police force, a welfare agency, a labor committee, a health agency—a whole governmental apparatus” (12). The newly formed Jewish community was ruled by confusion and delusion with being rescued by the arrival of Red Army.

He questions on the existence of ‘history’ which was not ‘interested’ towards them. He symbolically doubts upon what we normally think as the ‘authentic’ one. We regard the thing as ‘ultimate fact’ if it is validated by the world. So, Wiesel believes that what is already in existence is under the need of correction by the help of individual ‘post memory’. One gets alive when he/she or his/her community, gets space in the history. One’s history remains alive when it is accepted by the world. So he doubts the world to question the excluding nature of history. This is why, it was mandatory for Wiesel to ‘memorize’ his real witness of

Auschwitz. All the personal stories of the Holocaust survivors add some factual information to its history. Thus, telling story is the prominent feature in the Holocaust autobiographies. Wiesel's autobiography too begins with Moshe the Beadle, who later teaches Talmud and Kabbalah to Elizer, was once deported to death camp, escaped it, returned to Sighet and started telling what he witnessed.

However, the Jews were unified and were together for the time being. The Jews were surrounded to the single place and were sharing their experiences and stories. The father of the speaker was telling the stories to the Jewish people when the fascists German interrupted the ghettos and took his father away. So, their sharing and unification did not remain longer. Eliezer's father had good skill of story-telling but when he returned from the Nazi's abduction, he was changed. In his return, he returns with horrible stories of deportation of all Jews. The Nazi army used to take them towards uncertain destinations. The Jews of the ghettos were assembled and Eliezer thinks, "Backyard looked like a marketplace. Valuable objects, precious rugs, silver candlesticks, Bibles and other ritual objects were strewn over the dusky grounds—pitiful relics that seemed never to have had a home. All these under a magnificent blue sky" (15).

In the preface of *Night*, Elie Wiesel himself states:

Convinced that this period in history would be judged one day, I knew that I must bear witness. I also knew that, while I had many things to say, I did not have the words to say them. Painfully aware of my limitations, I watched helplessly as language, became an obstacle. It became clear that it would be necessary to invent a new language. But how was one to rehabilitate and transform words betrayed and perverted by the enemy? Hunger—thirst—

fear—transport—selection—fire—chimney: these words all have intrinsic meaning. (II-III)

Wiesel, in the preface of *Night* says these lines not to show the impossibility of representation of sufferings into words. He urges not to remain silent how difficult it is to reconstruct the story to the Holocaust for coming generations. Wiesel lives with consciousness that having lived through the incidents of the Holocaust, he should not remain silent even though there are difficulties. He feels that survivors' discourse of traumatic past is to be brought into the present. Those survivors who can write up their experiences now, become the carrier of testimony. They have to write so that the readers understand the gaps between experience and expression expressed.

To relive with history in the present, Wiesel has simultaneously brought Jewish calendar with the story of deportation. For example, Jews leaders were arrested in Sighet on the seventh day of *Passover*, the ghettos of Sighet were emptied two weeks before *Shavuot*, and the child was hanged on *Rosh Hashanah*. The word *Passover* indicates a 'Jewish holiday which is celebrated for eight days each spring to recall the Exodus of the Jewish people from Egypt where they were held in slavery'. It's a biblical imagery as well. *Shavuot* is celebrated as the festival of harvest. Similarly, *Rosh Hashanah* is the Jewish New Year which falls in September or October. This also, 'marks the beginning of a ten-day period of divine judgment—a time when Jews believe god calls them to account for their actions'. By using these Jewish days, Wiesel is exposing his sense of culture, and he transmits the importance of history to other generations. Such cultural awareness helps them bind together. Wiesel uses his memory to get united with cultural binding. This proves that memory-writing preserves the communal as well as personal history of the writer.

The sense of associatedness always prevails in the Jews community. In the evil hours, Jews had the sensibility of being together because solitariness never provides them the sense

of security. In the time of peril too, they were pretty aware of their relics that glimpse their communal identity of the past and then to the present.

The children who were witnessing the live of the events may not have understood what had been happening, but they were assured that something wrong was happening. The children of the genocide had seen some uneven facial expression of their parents. Eliezer says, “My father was crying. It was the first time I saw him cry (...). They were our first oppressors. They were the first faces of hell and death” (19). What remain in the memory of the children are their childhood experiences of the horrible events. Later in the future, they take those experiences as a basis for the identity formation. It will be easier to form their identity because they have seen father or mother’s generation’s trials and tribulation as well as their own sufferings. So, Wiesel himself, in the preface to the new translation of *Night*, writes, “was it to leave behind a legacy of words, of memories, to help prevent history from repeating itself?” When the memories of the past are given written form, they are passing the horrible past to the new generation in one hand, and trying to stop inhuman practice of the Holocaust in the present, on the other. So that the genocide would be the matter of hatred in the present world, at the same time, the new generation will know their actual past.

In reference with Primo Levi, Agamben forwards his view on *Muselmann*. Muselmann is living dead due to over exhaustion, deprivation and disregard but represents true witness of the camp who can reveal the actual after-war life. Muselmann is, citing Levi, Agamben writes, “One hesitates to call them living: one hesitates to call their death death” (44). Agamben argues that the *Muselmann* is more correctly understood as the limit-figure of the human and inhuman. Rather than simply being a death camp, Auschwitz is the site of an extreme experiment, wherein ,the Jew is transformed into a ‘*Muselmann* and the human in to non-human’ (52). When one loses the normalcy of life, s/he becomes non-human. There were

hundreds of Jews who resemble *Muselmann*. In *Night* Mrs Schachter is like a *Muselmann*. When traumatic events occur in severity, the common people find themselves out of order, “Mrs Schachter had lost her mind. On the first day of the journey, she had already begun to moan. She kept asking why she had been separated from her family. Later, her sobs and screams became hysterical” (24). The Jews were being taken towards the uncertain destination in the car. It was dark night outside, but Mrs Schachter was screaming telling that there was flame and fire. Her screaming was prior awakening to the Jews community. But, everyone in the cattle car thought that she was ‘possessed by some evil spirit’. They tried to calm her but their soothing sympathy turned in vain. She kept on screaming, “Look at the fire! Look at the flames! Flames everywhere” (25). Other people started beating her because she disturbed them to sleep and dream. As time passes and they travel for few days, they reached to barbed camp where the scenario, as indicated by the so-called madwoman, Mrs Schachter, came into reality, “And as the train stopped, this time we saw flames rising from a tall chimney into a black sky” (28). That flame had the smell of burning flesh. This is how; Mrs Schachter had foreseen the nature of camps in advance. Such traumatic memory of Mrs Schachter makes her *Muselmann*. Though she was beaten and mistreated, other Jews had to recount what they did for the foresightedness of so-called madwoman.

Muselmann is like half dead and half alive, as Agamben argues. Eliezer in the novel also checks himself whether he is dead, “I pinched myself: was I still alive? Was I awake?” (25). He found himself a living dead. When they witnessed the fellow Jews burning alive, they questioned their living being. Nobody had thought that human would be burned alive. Agamben, in ‘Remnants of Auschwitz’, argues, “The *Muselmann* is the non-human who obstinately appears as human; he is the human that cannot be told apart from the inhuman” (82). Following Levi, Agamben affirms that the complete witness of Auschwitz is not the survivor who writes, but rather the *Muselmann* who has virtually lost the capacity to speak.

He also affirms that the true witness is not the survivor who tells his tale, but rather the *Muselmann*—the one for whom the survivor cannot speak. It is the speechless *Muselmann* who is the complete witness. Eliezer says, “A terrible word began to circulate soon thereafter: selection. We knew what it meant. An SS would examine us. Whenever he found someone extremely frail—a “Muselman” was what we called those inmates” (70). If one lacks the hope of being alive and waits for immediate death. S/he is what they call ‘Muselman’.

Reciting Kaddish, the prayer for the dead, in Jews community, is the religious 'practice for solitude and tranquility. They recite Kaddish for the dead ones' departed soul for their stay in peace in heaven. But, the *Muselmann* prays for their self-death, Eliezer says, “I don't know whether, during the history of the Jewish people, men have ever before recited *Kaddish* for themselves” (33). The German Holocaust is such an event in which the Jews recited *Kaddish* for their own death. When Eliezer witnessed the reality of the camps—where the children were burnt alive and the smoking was rising in the dark sky, he felt the death of god that night. Later on, he memorizes that special night, “Never shall I forget the small faces of the children whose bodies I saw transformed into smoke under a silent sky” (34). The first night of camp forever remains into Elie's memory. Repeatedly, he uses the phrase ‘never shall I forget’. Elie does not have to try to memorize whatever he saw in the camp because even if he tries to forget, the memories forever haunts his mind. His experiences are imprinted in his mind in such a way that he never forgets though he wants.

Eliezer grows with witnessing the death of Jews in the extermination camps. He observes the suffering his father was undergoing. In the post-holocaust era too, Eliezer cannot forget the smile his father shows him even in the midst of his suffering. “I shall always remember that smile. What world did it come from?” (90) Eliezer asks. This kind of death-defying gesture is particularly memorable for every Holocaust survivors. Similarly, at Elie's father's death, there are no prayers, no candles lit to his memory, even no tears. But in the

depth of his memory Eliezer admits feeling a sense of relief in not having to worry about his father anymore. He feels free from his father's physical presence, but not from the memory of his father, which remains with him forever. *Night* is the product of that unforgettable memory Wiesel carries with him in his life.

The survivor Jews, as they went through the dreadful Holocaust, had formed traumatic memory in their life. In the post-holocaust era, they exchanged their memories through the means of literature—for the search of identity. They transferred their traumatic memory to the upcoming generation by the stories or literature. Elie Wiesel and other survivor writers are transforming their experiences to upcoming generation by incorporating them into literature. One feels traumatic when he/she gets threats of death; one who survives from the threats of death feels more traumatic. When Eliezer and other Jews were taken to various concentration camps, he saw the inscription while they were entering another concentration camp, “WARNING! DANGER OF DEATH” (40). But, Eliezer took it as an ‘irony’. He thought, “Was there a single place where *one* was not in danger of death?” (40).

The Nazis give tattooed number in the concentration camp to differentiate the prisoners into different categories. The system of tattooing differs according to the camps. For example, in Auschwitz Camp, prisoners selected for the labor received the tattooed number, and in Berkenau Camp, only emaciated prisoners who were going to die soon were tattooed number on their left forearms. Those tattooed numbers became the indelible image of the Nazi brutality after the war. The survivors might have forgotten the experiences but the tattooed number became most reliable testimony of the Holocaust. The main purpose of tattooing number was to dehumanize the Jews. After giving the number, they were called not by their name but by the given number. The number was a means of identifying prisoners in the case of death or escape. In the book Eliezer remembers:

In the afternoon, they made us line up. Three prisoners brought a table and some medical instruments. We were told to roll up our left sleeves and file past the table. The three "veteran" prisoners, needles in hand, tattooed numbers on our left arms. I became A-7713. From then on, I had no other name. (42)

The identifying numbers of the concentration camp are now the traces of the historical facts of the Holocaust. They are the most dependable resources for the historiography of the Holocaust. There are uncountable memories in association with tattooed numbers. Eliezer recalls, "Those who had gold in their mouths were listed by their number" (49). Or, those who cannot work in concentration camp were selected by the numbers, "He (SS) would write his (prisoner) number: good for crematorium" (70). The tattooed numbers as the scars of the Holocaust represent the facts of the inhuman brutality.

The survivor-literature was written from the perspective of the victims where perpetrators are depicted as evil ones. Such writings were possible when the victims exchanged their lives with labors and then lived. The Jews could see inscriptions like: 'ARBEIT MACHT FREI, (*work makes you free*)' (40). Those Jews who were young, strong and healthy were taken to labor camps. Eliezer's mother and sister, Tzipora were taken to labor camps. Instead of killing laborers, they used to be sent to work. Getting chance to go to labor camp is getting freedom, "Work meant freedom" (46).

Eliezer recalls his witness of the execution of a boy, "I heard the pounding of my heart. The thousands of people who died daily in Auschwitz and Birkenau, in the crematoria, no longer troubled me. But this boy, leaning against his gallows, upset me deeply" (62). Eliezer feels sympathy to the execution of that boy because he sees innocence of the boy as the innocence of god. Eliezer is complaining throughout the novel for the god's silent about the Holocaust dehumanization. So, he finds the image of god on the face of the boy and says

him, “The sadeyed angel” (64) who remained ‘behind, in solitary confinement’ and ‘was silent’ (64). His silence resembles the silence of god. Like god, he was, ‘beloved by all’ (62). One of the witness of this cruelty says Eliezer, “Where is Merciful God, where is He?” (64). God himself was helpless against the Holocaust happenings as the Jew boy. This is one of the reasons that arises concept of death of God in the young narrator’s conceptions. When the narrator was young and had great enthusiasm of devoting his life in theology, he had never thought that God Almighty would remain silent if, “He (the boy) remained for more than half an hour, writhing before our eyes. (...) He was still alive when I passed him. His tongue was still red, his eyes not yet extinguished” (65). His belief on God shatters. When the Jews in group start reciting *Kaddish*, Eliezer feels, “My eyes had opened and I was alone, terribly alone in a world without god (...) I felt like an observer, a stranger” (68).

The narrator’s death of religious identity grows stronger when he feels:

When Adam and Eve deceived you, you chased them from Paradise.
 When you were displeased by Noah’s generation, You brought down
 the flood. When Sodom lost Your favor, You caused the heavens to rain
 down fire and damnation. But look at these man whom You have
 betrayed, allowing them to be tortured, slaughtered, gassed and burned,
 what do they do? They pray for You! They praise Your name! (67-68)

When the mystic narrator’s understanding of Talmud shatters, he satires, ‘Praised be Thy Holy Name, for having chosen us to be slaughtered on Thine altar? (67)’ He feels himself dead. Physically he is alive but ideologically he is no more like was in the beginning. He is like a living corpse. He says, ‘I was nothing but ashes now (68)’. He is a *Muselmanner* in Agambian term. *Agamben in Remnants of Auschwitz* defines *Muselmann* as, “The guard on the threshold of a new ethics, an ethics of a form of life that begins where dignity ends (69)”.

The dignity Eliezer was living within the past dries completely away as he witnesses the various concentration camps.

Even in hardship, the communal living was highly valued in the Jews community. The Jews who could speak good German used to be selected as the leader of the camps. The Nazi leaders for the Jews were much harsher than the Jews leaders. Though Jews leaders were under the threat of death in case they are found helping other Jews, “It was good to have a Jew as your leader. He was totally devoted to defending ‘his’ block. Whenever he could, he would “organize” a cauldron of soup for the young, for the weak, for all those who dreamed more of an extra portion of food than of liberty” (51). The sense of helping each other in the horrific time made the Jews’ bond stronger. Sometimes they used to help other Jews ignoring their own death because death had become very common daily threats. They died almost every day.

Addressing the United States Holocaust Memorial Museum in Washington DC on April 23, 2012, the President Barack Obama remarks:

During my visit to Yad Vashem I was given a gift, inscribed with those words from the Book of Joel: “Has the like of this happened in your days or in the days of your father? Tell your children about it, and let your children tell theirs, and their children the next generation.” That’s why, we’re here. Not simply to remember, but to speak. (Obama)

The remarks of the President indicate the importance of telling ‘memory’ to the future generation. The survivor’s one and only tool of the passing their memory to other is their memory. The President was introduced in the program by Elie Wiesel himself. Indicating the importance of survivors and dead ones, Obama further explains, “Let us tell our children not only how they died, but also how they lived—as father and mothers, and sons and daughters,

and brothers and sisters who loved and hoped and dreamed” (Obama). Survivors live with some memories of the atrocities, which are to be transferred to the newer generations. Wiesel himself in the preface of *Night* says:

For the survivor who chooses to testify, it is clear: his duty is to bear witness for the dead and for the living. He has no right to deprive future generations of a past that belongs to our collective memory. To forget would be not only dangerous but offensive; to forget the dead would be akin to killing them a second time. (Preface)

Night is the outcome when Elie Wiesel tries to justify the dead and himself as a survivor. At the same time, he has awakened the future generation for the legacy they have to pass on.

Regarding the memory of the camp, it was a kind of responsibility for the Jews to memorize. It is because, when the group of Jews were brought in Auschwitz, the SS officer introduces himself in front of them and says, “Remember it always, let it be graven in your memories” (38). Though the Jews intend to forget, it has been graven in their memories permanently. It was a kind of threat to Jews, but in the (post) Holocaust era, Jews started challenging what Nazi Officers themselves said. By using the same ‘memory’ tool, they started writing holocaust literature which happened to be a prominent field for the historiography of the Holocaust. By narrating their experiences of death camp, prisoners and survivors were able to create meaning and thus lessen some of the impacts of trauma. If they had not conveyed their experiences, their stories would have remained as meaningless events in the deep memory. They thought that there was a task waiting for them to fulfil—narrating for self-healing and transforming to the generations.

Elie Wiesel in his book *Form the Kingdom of Memory: Reminiscences* says, “Memory is my homeland...it is because I remember that I could remain human” (201). It

becomes clear that the memory of the Holocaust acts as a defender, as a shield against hopelessness and mental illness, as a reason to stay alive. But most significantly, for Wiesel memory plays an essential role in the conservation of human integrity. Because of the Holocaust history, all the Jews of the world are united to their identity.

In *Night*, Wiesel tells the story about people, about the meaning of life, and about the survivor and their memory. All these stories ultimately focus on ending of indifference that the world turned deaf ear to the suffering of the Jews. It also emphasizes on common responsibility of each community and particular individual to stop the impending human disaster in the days to come. This is to say that each individual is the harbinger of the authenticity. The individual memory is an essential part for the historiography of the Holocaust. Alan L. Berger further assures Wiesel's vision of memory of the Holocaust, and says, "Memory requires one to act in a way that seeks at least a partial tikkun (repair) of the world. While simultaneously asking questions of both the divine and human covenantal partners". He means to say that memory is not only the problem of the Jewish community, or to say not only the problem in Jewish memory. The survivors themselves must have a consciousness of their responsibility of using their memory against ideology that excludes the minorities of the communities.

Wiesel appeals for what is authentic in each individual survivor. Wiesel advocates a change for the quality of life for the survivors and the generations and he always alerts us of the necessity of carrying on memory of the Holocaust alive. *Night* compels us to think that every survivor has the duty to act to improve their present life by the usage of the memory they have. Wiesel reminds that every person has power to respect other's dignity. The survivors have to use their memory of the extermination to eradicate the sense of being victimized. This arouses the ethics of responsibility against the atrocities, injustices, and

suffering of innocent humans. *Night* urges this special power of memory that can be used as the tool of fighting against the inclusion in the historiography.

To sum up, this project comes to the conclusion that the survivor should write their witnesses and experiences not to let the victims' history erased from the pages of history. Their experiences may not have authentic sources but they are much closer to the reality. If they do not record their experiences, there is high probability of getting it lost in the days to come, so that, the coming generations will be devoid of the actual happenings of the past. That is why; the survivors of the Holocaust are under obligation of writing their experiences. Their writings are to be made testimony in the historiography of the Holocaust. The survivors' literature revolves around the communal life because solitary fight for right and identity is less counted than to the communal voice. Whether it is literature of survivor or second generation, the Holocaust literature details the trauma and memory of the past.

Chapter Three

Second Generation's Traumatic Memory in Spiegelman's *Maus*

Maus is a modern graphic novel completed in 1991 by immigrant survivor's son and American cartoonist Art Spiegelman. It shows Spiegelman interviewing his father about his Holocaust experiences as a Polish Jew and the Holocaust survivor. The book presents different races of human as different kinds of animals: Jews as mice, German as Cats, and non-Jew poles as pigs. It became the first graphic novel to win a Pulitzer Prize in 1992.

The story begins with narrative present in which Art Spiegelman's mouthpiece character Artie talks with his father, Vladek, in the Rego Park, section of New York City. Artie asks about his Holocaust experiences as he is collecting materials for *Maus*, a graphic novel, he was preparing to publish. The story revolves around Spiegelman's troubled relationship with his father and absence of his mother who committed suicide when he was 20. By the death of his wife, the grief-stricken husband, Vladek, destroyed her written accounts of Auschwitz. The story Vladek tells to Artie is depicted in the narrative past, which begins in mid 1930s and continues until the end of the Holocaust in 1945. For an example, in Fig. 2, while Vladek was talking with Artie, he says, "I was in textile-buying and selling- I didn't make much, but I always make my living". He is talking in present with Artie but in the middle of talk and panels, Spiegelman inserts the picture of Vladek when he worked in textile and what he would look like in the past. This is the Spiegelman's way of making the past alive. Ram Chandra Poudel in his article "Reading Graphic Novel: A Multimodal Analysis of Art Spiegelman's *Maus*", puts forth his ideas:

In almost every page of the novel, past and present, father and son, author and narrator, the translator and mediator, New York and Poland, Cats and Mouse, words and pictures, saying and doing, Nazis and Jews, balloons and captions

are butted together because this is how this work is constructed. The novel in totality is a montage consisting of many movements. (176)

Spiegelman uses very distinct way of writing in survivors' discourse. He combines writing and drawing. Discarding the conventional format of narration, he puts forward his 'narrative drawing' in visual layout to bring the readers face-to-face with the event a survivor experienced. While reading *Maus* readers go into the text and, space between languages and drawing. This project mainly focuses on language and its implications, but Michael G. Levine argues about the structure:

Comics are 'a gutter medium; that is, it's what takes place in the gutters between the panels that activates the medium'. Thus, it is ultimately not the panel itself, whether infinitely expanded in rows or infinitesimally broken down in a series of panels within panels, that constitutes the true unit of 'historiographic' analysis for the commix artist. That unit, never directly names in this series of definitions, is instead the gutter between frames. (25)

Levine means to say that Spiegelman's tactics of presenting Holocaust ideas can be better understood by reading and observing the space of panels as well. The meaning of the text can be determined by the way in which the panels and words are used. Spiegelman shows the traumatic fear of the Holocaust in various levels. Text or use of language is the basic means of portraying psychological trauma for the survivors. To accompany text, Spiegelman has used 'panels' which readers see in shock. It also helps create psychological effect on the reader.

In Rigo Park in 1958, a young Art Spiegelman complains to his friends with his father. His father, Vladek responds, "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!" (6). When Artie fell down as his friend made a trick on him in childhood, he cried and went to his father, Vladek

for consolation. However, Vladek did not say anything to relieve Artie, but told him what a friend really was by comparing it with his own experience in Holocaust which showed his distrust toward friends. Artie was just talking about friends, but, Vladek all of sudden retorts, 'Lock them together in a room without food'. He without any talk with the Holocaust relates the present happenings with the situation he faced in the 'bunker'. It is because of his memory of the Holocaust which remains permanently in his mind. And, Vladek's experiences of the Holocaust bursts out without any talk to it. They remained in the bunker without food. Memory haunts Vladek in all respects.



Fig. 2. (Spiegelman *Maus I* 14)

Regarding the concept of friendship in the period of extermination, *Blockalteste* suggests to Eliezer in *Night*, “Listen to me kid. Don’t forget that you are in a concentration camp. In this place, it is everyman for himself, and you cannot think of others. Not even your father. In this place, no such thing as brother, friend. Each of us lives and dies alone” (110).

As an adult, Artie visits his father, from whom he, he thinks, has become estranged. Vladek has married a woman called Mala after his first wife Anja, Artie’s mother, made suicide in 1968. Artie is just trying to explore the filial past. Vladek tells his experiences of the Holocaust in Poland, describing how he came to marry into Anja’s wealthy family in 1973 and move to Sosnowiec to become a manufacturer. Vladek begs Artie not to include this part to the story in *Maus* project. This is how the memory of the survivor is being transmitted in the other generations. The memory Vladek lives with is the post-memory. But, when Artie writes it to the coming generation it becomes a postmemory.

In the same way, *Night* also brings mother figure into light. When Mrs Schachter screams in cattle car it becomes very disturbing and boring to all. At the time, her son calms her, “It’s nothing Mother! There’s nothing there... Please sit down” (25). This scene, “Pained me even more than did his mother’s cries” (25) says Eliezer. Even though, she goes mad, she has her son to accompany her. When other deportees are beating her to make her quite, Eliezer writes, “She received several blows to the head, blows that could have been lethal. Her son was clinging desperately to her, not uttering a word. He was no longer crying” (26).

Anja’s death is highly significant in Art’s artistic development. Anja’s ghost-like presence in the story is narrated by Art. We never get her story in her own voice. Her diaries destroyed, she only comes to us either through Vladek or Art’s memories. Anja suffers a breakdown due to postpartum depression after giving birth to their first son Richieu, and the couple goes to sanitarium in Nazi occupied Czechoslovakia for her recovery. When they return, anti-Semitic tension rises and Vladek is captured and forced to work as a prisoner. But

when he is released, Sosnowiec has been annexed from Germany so he sneaks the border and reunites with his family. In the chapter “Prisoner on the Hell Planet”, Artie is traumatized by his mother’s suicide, and says, “You murdered me, mommy, and left me here to take the rap!” (105). He lives with painful memories. When war gets worsened, Vladek and Anja worry about their first son Richieu and take him to his aunt in Zawiercie for his safety. They get parted to save him but when more Jews are sent to Auschwitz from the ghettos, the aunt poisons herself, her children and Richieu to escape from the brutality of Gestapo.



Fig. 3. Maus (Spiegelman *Maus I* 105)

Artie wants to include his mother’s story in very objective reality. But now, he has to depend on the memories of his father to write mother’s side of story. Vladek was living with

memories of Anja and tough time they went through together. Vladek and Anja escape their death hiding in various places but when they travel to Hungary with smugglers, the Gestapo arrests them on the train and takes them to Auschwitz, where they are separated until the end of war. What happens to Anja after their separation is unknown. But, Vladek tells that diaries of her would tell everything of her. Vladek tells Artie, she had said, 'I wish my son, when he grows up, he will be interested in this'. Vladek comes to admit that he had burned them after she killed herself. Art is enraged, and calls Vladek a 'murderer'. Spiegelman also explores and addresses the burden and legacy of traumatic memory on second generation of the survivors.

The story primarily chronicles Vladek's life from 1930s Poland until the end of the Second World War. In great detail, the memoir recounts his courtship and marriage to Anja; his rise in business in the Polish town of Sosnowiec; his time in the Polish Army and his subsequent capture and release by the Nazis in 1939; his plans and strategies to hide with Anja to avoid being sent to the camps; and his experience in Auschwitz. Puneet Kohli writes in the article, *The Memory and Legacy of Trauma in Art Spiegelman's Maus*:

Maus portrays how these children such as Art, possess a distinct sense of bearing an un-lived trace of the Holocaust past within the present. As a result of being strongly marked by its legacy, many from the second generation construct their identity in relation to the Holocaust, exploring it through imaginative writing and art, attempting to fill and restore the gaps created by this incomprehensible void. Marianne Hirsch terms this effort as reflective of "post-memory", the second generation's response to the trauma inherited from their parents. Hirsch argues that "post-memory is a powerful form of memory precisely because its connection to its object or source is mediated not through recollection, but through representation, projection and creation. (2/3)

The great responsibility of the second (other) generation is to bear the traumatic legacy of the survivor generations. When the second generations are in the threshold of forming their identity, they have to use their imaginative instinct, but Artie is working so hard to be objective on the basis of father's information. And, no one knows how far Vladek is true. Artie should depend on the information father provides. It may be the reason that Artie sometimes gets angry with his father.

According to Dominick LaCapra, "The past not only interacts with, but erupts into, the present, and at times the present seems to be only a function of, or a diaphanous screen for, the past" (155). Past and present are frequently interchanging in the narrative. The memoir records the (post) holocaust life of Vladek, Artie's childhood and the present relationship between father and son. Relating the gesture with verbal text, Puneet Kohli again says, "As Vladek recounts the procedure of *Selektionen* (selection), he physically demonstrate and re-enacts the past in the present by turning to, "FACE LEFT", just as he was ordered to by the Nazis" (12). Spiegelman here shows that the present activities of the survivors are still guided by the horrible memories they live with. The survivors perform the same actions as they were used to in the past. Sometimes, Artie sketches the photo of Vladek, in camp uniform, when they are talking in present.

While Spiegelman takes interview with his father. He normally combines past and present. Past is represented by father and present is by Spiegelman himself. Spiegelman is living in New York whereas his father experienced the brutality in Auschwitz camp. But, in the creation of *Maus*, Spiegelman brings both of the spaces together. This means to say that the entire representation of the survivors depends on the combination of then and now. James Young in his article, "The Holocaust as Vicarious Past: Art Spiegelman's *Maus* and the Afterimages of History" writes:

In Spiegelman's own words, "Maus is not what happened in the past, but rather what the son understands of the father's story... [It is] an autobiographical history of my relationship with my father, a survivor of the Nazi death camps, cast with cartoon animals." As his father recalled what happened to him at the hands of the Nazis, his son Art recalls what happened to him at the hands of his father and his father's stories. As his father told his experiences to Art, in all their painful immediacy, Art tells his experiences of the storytelling sessions themselves-in all of their somewhat less painful mediacy. (670)

Both father and son are telling their stories in the present. *Maus* is Artie's story than the story of Vladek. Artie as the second generation talks about the transmission of stories to them.

Kholi Puneet further writes:

The prison-like stripes also indicate how Vladek, even after the Holocaust, is trapped and shaped by his memory of it. The bearing of the past upon the present is more subtly indicated by the visual foregrounding of symbols of the past. For example, Vladek is situated in front of Artie when he is riding the stationary bicycle. In one panel of this scene, Vladek's Auschwitz tattoo is clearly visible and almost obstructs the readers' view of Artie, indicating the extent to which the father's past 'bleeds' into the son's present. (13)

Though the narrative of *Maus* is about Vladek's story, actually this is the story of 'Art's experience as an inheritor and secondary victim of, and witness to, traumatic memory'. This proves that *Maus* does not depict the story of the Holocaust itself, rather it explores the 'relationship of memory to the Holocaust and its relationship to the present'. *Maus* then, embodies William Faulkner's statement that "The past is not dead and buried, in fact, it is not even past" (45). The past is part of the present and the present is part of the understanding of

the past. Thus we can say Spiegelman's *Maus* is about the relationship of identity formation through the memories father and son share to each other.

The father-son relation is not smooth-going. Artie harshly accuses his father of 'murderer' for destroying Anja's diaries. Here, Puneet writes, "*Maus* not only implies that the image of forever hopeful perseverant and optimistic "Survivor" is misguided, but also suggests that such a past can have psychologically negative effects on the identity of the parent and child" (15). The survivor Jews of the Holocaust are the victim of dehumanization made by Nazi. Vladek is a victim as well as the survivor of the Holocaust, but sometimes, in the eyes of second generation like Artie, the father becomes the perpetrator for use of memory. Artie imagines himself as victim of his father's memory and experience.

Alison Landsberg, in the essay "America, the Holocaust and the Mass Culture of Memory: Toward the Radical Politics of Empathy" writes "Elie Wiesel posed his famous question, "How does one remember?"—the Holocaust has been articulated as an issue of memory. Wiesel's challenge suggests that to preserve the Holocaust in history, it first be preserved in memory" (64). *Maus* and *Night* both in the form of memoir and non-fiction respectively have immortalized memory and the Holocaust. Furthermore, with the insertion of family photographs, *Maus* brings accuracy of the happenings. Spiegelman provides the evidence for the truthfulness of memory. Thus, Puneet writes, "In a piece such as this, memory cannot be judged with same criteria of accuracy, coherency, and analysis which historiography imposes in its attempt at objectivity, because in the course of remembering, historical facts may be altered, lost or misinterpreted" (21).

Anja, Art Spiegelman's mother, and many other Holocaust survivors were not able to cope with trauma and terrible memories, and committed suicide to escape from the pain the Jews had to endure. Suicide was the ultimate option when survivors came across with difficult situation on top of the major trauma and it could be anything: loss of spouse, health

issues, retirement, lack of attention and love from the family. The life seemed unbearable for them and they would just prefer to finish it all right away, probably because at the camps they learnt not to fear death as there were tons of people dying every day. After having all the experiences of all the horrors of war, camps, loss of their beloved, people feel intolerable psychological pain. They feel abandoned by God, because, Jews thought, God did not help them when their parents, friends, their sons and daughters were dying—many became atheist. Jewish people felt abandoned even by the rest of the world.

Paul Pavel, is a survivor, a psychiatrist and therapist whom Artie meets once a week. Once Artie was blaming for his father for not revealing the information about Auschwitz, Pavel says, “Yes, life always takes the side of life, and somehow the victims are blamed. But it wasn’t the BEST people who survived, nor did the best ones die. It was RANDOM” (205). Pavel was trying to teach Artie about the authenticity of the memory. It means who died cannot come again to share their pains whereas the survived ones never bore the optimum suffering to death. In the middle of this, the historiography of holocaust literature lies. Pavel further says, “Anyway, the victims who died can never tell THEIR side of the story, so maybe it’s better not to have any more stories” (205). We can say that what Pavel and Artie talk about is the part of metafiction. Artie is going to publish *Maus*, but he himself says, “My book? Hah! What book?? Some part of me doesn’t want to draw or think about Auschwitz. I can’t visualize it clearly, and I can’t BEGIN to imagine what it felt like” (206). Memory of the survivors can produce many things of the past but it cannot produce all things of the past. So, Pavel ironically asks Artie, “What part of your book are you trying to visualize?” (206). There is one philosophical instance that Pavel suggests to Artie, “Uh-huh. Samuel Beckett once said, “Every word is like an unnecessary stain on silence and nothingness”” (205). Pavel means to say that it may be impossible for the reality of the Holocaust to ever be completely

understood since the voices of those who were killed in the death camps have been forever silenced, and their experiences are lost to this living world.

The hardship of historiography of the Holocaust can be described vividly as Spiegelman uses *Frame Story* in *Maus*. 'Frame story' is defined as 'story within story'. *Maus* is also in the frame story as it entails two stories—Artie is interviewing his father to get father's story, and he reveals his own story. But, while he is telling the stories, he shows his inability of creating 'story' of the Holocaust. He does not find himself getting all the historical facts of the Holocaust from his father, and search. Artie expresses his inability, "Sigh! I feel so inadequate trying to reconstruct a reality that was worse than my darkest dreams" (176). This is an example of lack of ability in the process of story making. It also depicts that the Holocaust itself is such a field of literature with full of impossibilities and complexities. Artie further says, "I mean, I can't even make sense out of my relationship with my father... How am I supposed to make any sense out of Auschwitz?... of the Holocaust?" (174). Here he thinks that he fails to get the reality of the Holocaust through the memory of his father.

The personal narrative of the Holocaust is always insufficient to bring the Holocaust history into light. Even Vladek himself says, "Ach! Here I forgot to tell something" (22). His expression of disgust 'Ach!' shows his sense of unsatisfactory in the creation of *Maus*. His dissatisfaction is not because of his inability but it is because of the complex nature of the Holocaust, "There's so much I'll never be able to understand or visualize. I mean, reality is too complex" (176) says Artie to his wife Françoise when they were heading to the residency of Vladek's rented summer cottage in Catskills for the interview. When Artie starts writing about his father, Vladek, he gets stuck with imagination. He goes to the past and can't write in the present. Spiegelman intertwines past and present situating the happenings of the Holocaust period in the context of modern present, especially Rigo Park, New York. In

Chapter Two of Book II, we can see Artie sitting at his drawing board, surrounded by emaciated dead mice. He shows the past carried down to the generations and how past survives in the present.



Fig. 4. (Spiegelman *Maus II* (201)

Artie's present is always full of historical facts which he thinks is his obligation to write. If he does not write, nobody attempts to bring it to the upcoming generations. Even history remains in void. When he starts writing, he feels insufficient to bring the project to the end.

Anna Polonskaya on her article, "On Suicides among Holocaust Survivors: Primo Levi, Hershl Sperling" writes:

During one of the session with Paul Pavel, Art got shocked by him saying, "Primo Levi was right. The only thing a survivor can do is to kill himself." (...). He was giving talks to students about concentration camps, but in the later 1970s and early 1980s, several writers and speakers began to deny the existence of the Holocaust and to claim that it was a lie invented by the Jews.

Levi was outraged by those articles and attacked them in his interviews and writings. These incidents definitely increase the feelings of guilt for those who survived. So happened to Levi

for having survived when so many died. Primo Levi committed suicide at the age of 68. He felt that his entire effort of writing about the Holocaust revealing the truth failed and being totally useless. Feeling guilty of being alive and not doing much for the dead has a special term—survivor’s guilt—a mental condition that occurs when a person perceives themselves to have done wrong by surviving a traumatic event when others did not. Helen Epstein writes, “A parent, who is a survivor of the Holocaust is frequently incapable of connecting with his or her children because of unresolved grief over lost ones, because of survivor guilt and because of a psychological block or lack of affect” (92). Artie finds himself incomplete without Vladek’s narrative. He needs to visit him time and again just to listen his horror stories. But, he is not provided all the facts of the Holocaust understanding. Vladek lives with survivor guilt, so he seems reluctant to share facts with Artie. That’s why, Artie says, “Till I have to spend any time with him—then he drives me CRAZY” (174). Both Vladek and Artie are telling the stories to keep their disorder past into order. By getting the information through telling a tale of his father, even Artie cannot make any sense.

Artie and his father are always in conflict. The conflict is because of Artie’s parents having survived the Holocaust. The conflict comes to climax on the issue of death of Anja, Artie’s mother. Artie thought that she was murdered. At the same time, he was thinking that he could have saved her. *Maus* does not conclude for whom should be blamed. And now, Artie feels guilty that he is unable to visit his father frequently as his father ages and needs filial care. His relationship with his father is also complicated due to his guilt of being a son of survivors. The misunderstanding was there because Artie does not have any experiences of the Holocaust, so he does not understand his parents. Vladek has Holocaust experience and looks everything by the eyes of survivors.

Many Holocaust survivors committed suicide like Art’s mom, Anja did. They died of survivor’s guilt. The guilt can be found in living ones as well. Art also lives in present with

the family guilt. Especially he lives with guilt for not being a good son, guilt for the death of his mother, guilt for not getting the diary of his mother and guilt for the publication of *Maus*. Though he published *Maus*, his sense of guilt never alleviated. Rather, it made him worse. He angers, “My father’s ghost still hangs over me” (203), before walking to his appointment with Pavel. Pavel suggests that Art may be feeling remorse for portraying Vladek unfavorably, “And now that you’re becoming successful, you feel bad about proving your father wrong” (204). Pavel also suggests, in an interesting reversal, that perhaps Vladek himself felt guilt for having survived the Holocaust, “And he took his guilt out on you, where it was safe...on the REAL survivor” (204). This sort of sense of guilt seems passing from one to the next generations.

Vladek’s personality is not static, it changes with his experiences in the Holocaust. In 1978, Vladek is stubborn, irritable, and almost comically stingy with his money. His relationship with his second wife, Mala is problematic and apparently lack of love and understanding. Prior to WWII, however he exhibits none of these characteristics. He is kind, wealthy, and uncommonly resourceful, and his marriage to Anja is filled with compassion and intimacy. His experiences in the Holocaust undoubtedly played a role in these dramatic personality changes.

Vladek has never fully recovered from the horrors of the Holocaust. This fact is poignantly illustrated by his final words of the story, when he mistakenly calls Artie by the name of his first child, Richieu, who died during the war. Art’s passion for knowing the past can be clearly realized when the reader happens to read the very beginning of the book, “I still want to draw that book about you... The one I used to talk to you about... About your life in Poland, and the war” (14). Artie wants to records the memory of the Holocaust carried by his father before he forgets of old age or illness. He needs to know the history to get adjusted in the post-war survivors’ family as well. By having those stories, he wants to prove

that the Holocaust memories are so powerful and special to the coming generations. The main motif of writing Vladek's memories is not to let his story get lost as did Anja's.

The whole book has been divided into two parts. Both of the titles are symbolic. The first part of *Maus*, "My Father Bleeds History" in which Artie spares visit to his father who will assist him in revealing the past, depicts the second generation's dependence on the memory of their parents. When in enquiry, Artie not only gets his father's Holocaust experience, but also gets his grandfather's history from words of Vladek. Even by the title itself, it shows the tensed relationships between Vladek's narrative and Artie as a son. Vladek is not only telling stories to his son for the therapeutic purpose, but he also articulates his repressed memories. Vladek transmits unhealed memories to Artie. But, no stories from his father can heal injuries of Arite.

One night Vladek dreams of his grandfather, who tells him, "Don't worry... Don't worry, my child... You will come out of this place—FREE!...On the day of Parshas Truma" (59). Parshas Truma is a week the Jews read a section from the Torah. It is also a week of particular significance to Vladek: it was during this week that he was married to Anja; and it was also the week in which Art was born. The dream turns into reality. Three months later it is Parshas Truma, and he is free to go. This is how the father is bleeding history to his son, and so is struggling to change the perceived information into form of book, so that his life as a son of holocaust survivors would be identified.

In the first part of the book Art Spiegelman tries to highlight father-son relation in which son is very inquisitive for father's history. The relation is also problematic. But in the second part, Spiegelman foregrounds himself as a character much more than in the first part. The second part "...And Here My Trouble Began..." shows how his parents' traumatic experience affects him personally or how his 'troubles' begins. When his father shows the hysterical behaviors, one French character, in book says, "Hurry—your father just phoned us!

He had a heart attack! ” (173), when Art and his wife Françoise depart to see Vladek. In conversation, Art says, “Depressed again?... Just thinking about my book...It’s so presumptuous of me. I mean I can’t even make any sense out of my relationship with my father...How am I supposed to make sense out of Auschwitz?...Of the Holocaust? ...” (174). Here Artie highlights his trouble of fixing his identity and writing book without revelation of Past, Auschwitz and as a whole, the Holocaust. The past haunts him so much that in the same conversation he somewhat ironically denies an obsession with the Holocaust that is in a way typical of the second generation.

Artie’s guilt and trauma can be seen when shares:

Don’t get me wrong. I wasn’t obsessed with this stuff... It’s just that sometimes I’d fantasize Zyklon B coming out of our shower instead of water... I know this is insane, but I somehow wish I had been in Auschwitz with my parents so I could really know what they lived through!... I guess it’s some kind of guilt about having had an easier life than they did. (176)

It is Art’s trauma that he wants to go back to his parents’ past and makes it his own. Even he knows, “There’s so much I’ll never be able to understand... I mean reality is too complex...” (176). Art has trouble of establishing himself as the children of survivor Jews and author in post-holocaust era. Spiegelman is not only telling the experiences of his father but also telling his own story. While revealing the past he is in present. That’s why, we can see past and present intruding into each other. For example, when Vladek tells about four young girls who were hanged after having tried to revolt in Auschwitz. While he is telling this, we see their car passing some trees from which eight legs in striped uniform are dangling.

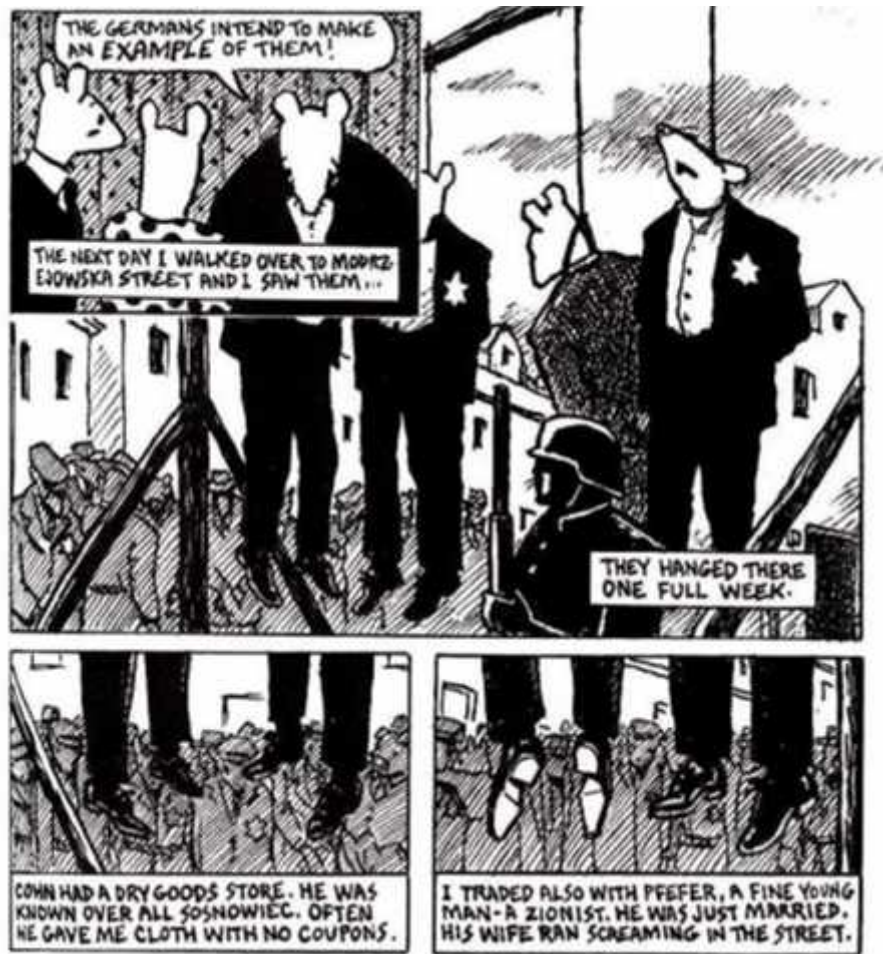


Fig. 5. (Spiegelman *Maus I* 85)

At the end of his story, when he is reunited with Anja, Vladek says: “More I don’t need to tell you. We were both very happy, and lived happy happy ever after (296)”. Though Vladek says they lived happily ever after, it seems very ironical to the Holocaust survivors and their generations. For example, Vladek himself is not able to live very normal life. He is constantly haunted by the memories of Nazi extremism. Anja did suicide. And, their living son Art himself is suffering from post-memory.

Relating the Holocaust experiences, *Diagnostic and Statistical Manual of Mental Disorder*, (4th ed.) has classified dissociative amnesia into: *localized amnesia*, *selective amnesia*, *general amnesia*, and *systematized amnesia*. Among these, *selective amnesia* has been defined as, “The person can recall some, but not all of the events during a circumscribed

period of time”. Here, Vladek is also suffering from *selective amnesia*. At the end of the book, when Art was recording Vladek’s say, Vladek utters, “I am tired from talking, Richieu; And its enough stories for now...” (296). Richieu, his first son is very previously dead, but the traumatic past of Vladek appears due to the selective amnesia in the post-holocaust era. So, he calls Art with the name of his dead brother, Richieu, a painful reminder that Art as the second son always remains in the shadow of his brother. It proves that Art is only a substitute for the child that died in the Holocaust in the eyes of a traumatic father. There is only one scene in which Art personally talks about his ‘ghost-brother’ when he is in the car with Francoise:

I wonder if Richieu and I would get along if he was alive....” “Your brother?”... “My ghost-brother, since he was got killed before I was born. He was only five or six. I didn’t think about him much when I was growing up. He was mainly a large, blurry photograph hanging in my parents’ bedroom.” “Uh-huh. I thought that was a picture of you, though it didn’t look like you.” “That’s the point. They didn’t need photo of me in their room... I was alive! The photo never threw tantrums or got in any kind of trouble... It was an ideal kid and I was a pain in the ass. I couldn’t compete. They didn’t talk about Richieu, but that photo was a kind of reproach, ha’d have become a doctor, and married a wealthy Jewish girl... the creep. But at least we could’ve made *him* go deal with Vladek... It’s spooky having sibling rivalry with a snapshot!

(175)

It clearly shows that the second generation has ‘sibling rivalry’ with the dead ones. It is because the dead never gets away from their memory. The dead’s snapshot hanging in parents’ room makes Art more traumatic. In the beginning of book *Maus II* Spiegelman has displayed that picture of Richieu, as if it was dedicated to him, in a total single page. Here,

Richieu, the dead in the past, has been mentioned at the top of the picture. At the same time, two names Nadja and Dashiell, children of Spiegelman himself have been also mentioned. By putting them under the name and picture of Richieu, Spiegelman not only connects past and present, he also passes the legacy of traumatic past to the up-coming generation. In one hand, it is a kind of burden to be passed from one to other generations but at the same time, in positive light it is also an appeal to the future generation not to forget the past. In Dominick LaCapra's words, "Maus is not simply about the past or the relation between the present and the past but also about the future" (173).

The offspring of the Holocaust survivors often carry a big burden on their shoulders—the burden of remembering the dead ones. The second generation very intentionally wants the legacy to be passed into future generations as well. Art himself belongs to the second generation of the Holocaust. He associates his children's name with his 'ghost-brother' Richieu. Here, Art's children, whether they love it or not, are to be associated with the dead Richieu. This sometimes makes them very much traumatic because the horrible past destroys the peaceful present. Regarding this Dina Wardi writes, "The cutting off of the natural processes of intergenerational continuity has imposed on the second generation both the cutting off and fulfils the enormous expectations of their parents—and perhaps not theirs alone, but also, to some extent, those of entire people" (6).

It also indicates that the post-holocaust era is the era of collective identity. Individual as a solitary being lacks the communal feeling. To realize the importance of past and family, Artie links his children with Richieu. Highlighting the importance of 'Passing' trauma, Alan Berger shows the two reasons, "First being confronted from their birth with the stories of their parents, or second, because the parents rely on their children to communicate their stories" (186). As born in the family they always listen the parents' story, that is why they it is their responsibility to carry 'their story' and at the same time, the new generations have

understood the present world in new way. So, their stories are to be packaged and disseminated according to the flavor of the time. Showing the importance of family members, Wiesel in *Night* writes:

Yet that was the moment when I felt my father's hand press against mine: we were alone. In a fraction of a second I could see my mother, my sister (Tzipora), move to the right. Tzipora was holding mother's hand. I saw them walking farther and farther away; Mother was stroking my sister's blond hair as if to protect her. And, I walked on with my father, with the men. I didn't know that this was the moment in time and the place where I was leaving my mother and Tzipora forever I kept walking, my father holding my hand. (29)

As Wiesel writes, family and family members are of prime focus in Spiegelman's *Maus*. *Maus* consists of several photographs of the family members. The experience of perceiving suffering through photographs is addressed by Susan Sontag in her book, *Regarding the Pain of Others*. She, "When it comes to remembering, the photograph has the deeper bite" (20). It shows that pictures are more powerful than verbal images. She further says, "The photograph provides a quick way of apprehending something and a compact form for memorizing it" (20). Spiegelman has used pictures to relive pain of the survivors. While Sontag's work addresses the aftermath of seeing the pain of another in photographic form. I believe some of her more general observations are applicable to Spiegelman's process of creation of *Maus*. Sontag states that there are three conventional responses to witnessing pain: feelings of powerlessness, compassion and sympathy. The word compassion describes both an emotional experience and its resulting impetus for action. Spiegelman uses the images to create a feeling of deep sympathy and sorrow for another who is stricken by misfortune, so that the viewer of it may desire to alleviate the suffering in the future.

Maus's creation can, I believe, be seen as an action that followed from Spiegelman's deeper feelings of compassion and sympathy for his father. At the same time it is an attempt at defense against his overwhelming feelings of powerlessness in post-holocaust era. Artie as the son seems more selfish and insensitive toward his aged and traumatized father as he insists, despite his father's unwillingness to tell his Holocaust experiences. In fact, Artie is unwilling to talk with his father unless he is re-telling his particular story, at the same time Artie silences his father when he talks anything else, such as his unhappiness with his second wife, Mala.

Thus, *Maus* is the memoir of the son of the Holocaust survivors. Using various means of expression like panel, gutter, bubbles, images and verbal text, Spiegelman has justified to the memory of the second generation. His creation of *Maus* makes the world known the Jews' pitiable life in and after the period of the Holocaust. Spiegelman does not let the memory of victim die with the span of time. More than this, such kind of writing helps all the Jews or victims of the world unite so that horrible mass killing would be stopped in the days to come.

Chapter Four

Conclusion

In both *Night* and *Maus*, I have found the family bond strongly tied in survivors' and second generations' narratives. In *Night*, Wiesel reveals his experiences in Post-holocaust era. He himself is the survivor of the Nazi extermination but in *Maus*, Spiegelman is not survivor of the Holocaust but the offspring of the Holocaust survivor. The survivors of the Holocaust (Wiesel) are the witness-testimonies, and their children (Spiegelman) are heirs to their parents' trauma. The survivors of the Holocaust transmit their experiences to the second-generation and then the second-generation to the others.

Survivors' literature tells the real experiences of the Holocaust survivor as the testimony. The survivor-writers, as they witnessed, are always living with their horrific memoirs of the concentration camps which are being transferred into the other generations. Their account of killing of thousands of the Jews in the Holocaust period resulted with the distinct kind of literature which depicts about the disintegrated lives of the survivors in its aftermath. The very obvious symbol of Holocaust literature is the symbol of death. Death of someone makes the survivor traumatic. The guilt increases when they cannot do as they were supposed to do. For an instance, Artie's father, Vladek has guilt over the suicide of Anja. Neither he could have been able to save her life nor her diary. Artie expresses his rage toward his mother's suicide. Artie also charges his father with murder when he discovers that Vladek has destroyed his mother's diaries containing her memories of the war. Though Vladek has not actually killed anyone, his destruction of Anja's diary resembles the destruction that happened in the Holocaust. Because destroying the Holocaust records is more condemnable than killing people in real. That is why, father – son relationship is complicate. Even the family was not able to save their first child Richieu. Now, when Artie questions

Valdek, he is hesitant to unearth his past experiences. At the same time, Artie has guilt for being a son of surviving father. When Artie was trying to get information of the Holocaust through the experiences of his father, he fails to get the details due to his father's reluctance. The writers of the other generation also depict the killings of their ancestors. The main intention of the depiction of such killing has two reasons. First, it is to stop such kind of mass killing in the days to come. Second, it makes the perpetrator ashamed of it.

The story of *Maus* revolves around the father-son relation and Artie's attempt to know why his mother Anja made suicide. Though the father-son relation is much more complicated, Artie goes closer with the desire of getting historical truth. Similarly, in the struggle of getting historical facts, Artie knows that his mother committed suicide due to intolerable psychological pain as caused by first child death, god's abandonment, horrors of war, and mainly traumatic disillusionment. The importance of mother-son relationship is realized when Mrs. Schachter, in *Night* loses her mind due to the earlier deportation of her husband and two elder sons. The younger son is with her. Separation with her husband and two sons has totally shattered her normal life. She screams about fire frightening all the deportees unless she is 'gagged' to keep her silent.

To show the importance of family, Art Spiegelman inserts the family photos in the middle of the stripes. In the same manner, Spiegelman has brought his four generations together in his comic book. First, he is taking interview with his father, Vladek. Second, he includes that Vladek's father appeared in his dream when he was in concentration camp and says, "...Don't worry my child..." "...You will come out of this place—FREE! ..." (59). Third, the creation of whole book is about the identity formation of Art Spiegelman himself. The last, Spiegelman has dedicated the *Maus II* to his offspring Anda and Dashiell. And, he has written the name of his brother Richieu whom Art never saw him in his life. This is how, the book moves around the family bonds.

Likewise, the memoir *Night* also revolves around the family of Elie Wiesel, as it is not the story of second generation. Wiesel describes how the family members get apart in the time of peril. The novel *Night* is all about the pains the family goes through. At the same time, it depicts how the Jews were (mis)treated in the Nazi massacre. As the story of survivor of the Holocaust, *Night* also reveals the importance of the family in the (Post)Holocaust time. Unlike in *Maus*, the father-son relation between Eliezer and his father is cooperative and in mutual understanding. Both of them are helping each other in the times of danger. When they were in deportation, the father suggests his son, “You mustn’t eat all at once. There is another day...” (44).

Works Cited

- Agamben, Giorgio. *Remnants of Auschwitz: The Witness and The Archive*. New York: Zone Books, 1999. 17
- Atzmon, Sara. "Blog". (2009). <saraatzmon.com>. Accessed on 20 March, 2015.
- Avni, Ora. "Narrative and the Burden of Witness". *Bloom's Guides: Comprehensive Research and Study Guides*. Ed. Harold Bloom. New York: Infobase Publishing, 2009; 106.
- Berger, Alan L. "Transfusing Memory. Second-Generation Postmemory in Elie Wiesel's *The Forgotten*". *Obligated by Memory: Literature, Religion, Ethics. A Collection of Essays Honoring Elie Wiesel's Seventieth Birthday*. Eds. Steven T. Katz and Alan Rosen, NY: Syracuse UP, 2006; 117–118.
- Berger, Alan L. *Children of God: American Second Generation Witness to the Holocaust*. Albany: State University of New York Press, 1997. 186.
- Caruth, Cathy. "Unclaimed Experience: Trauma and the Possibility of History." *Yale French Studies*. 79 (1991): 181-192.
- Edkins, Jenny. *Trauma and The Memory of Politics*. New York: Cambridge UP, 2003. 92.
- Epstein, Helen. *Children of the Holocaust: Conversation with Sons and Daughters of Survivors*. New York: G.P. Putnam, 1980.
- Felman, Soshana and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. London: Routledge. 1992.
- Felsen, Irit. 'Transgenerational Transmission of Effects of the Holocaust'. *International Handbook of Multigenerational Legacies of Trauma*. Ed. Y. Danieli. New York; Plenum Press, 1998. 43.
- Hartman, Geoffrey. *Scars of the Spirit: The Struggle against Inauthenticity*. New York: Palgrave Macmillan, 2004.

<http://www.whitehouse.gov/the-press-office/2012/04/23/remarks-president-united-states-holocaust-memorial-museum>.

Kohli, Puneet. "The Memory and Legacy of Trauma in Art Spiegelman's *Maus*". *Prandium:*

The Journal of Historical Studies 1.1 (2012): 2/3.

LaCapra, Dominick. *History and Memory After Auschwitz*. Ithaca: Cornell UP, 1998. 173.

LaCapra, Dominick. *History in Transit: Experience, Identity, Critical Theory*. London:

Cornell UP, 2004.

LaCapra, Dominick. *Writing History, Writing Trauma*. Baltimore: The Johns Hopkins UP,

2001.

Landsberg, Alison. "America, the Holocaust, and the Mass Culture of Memory: Toward a

radical Politics of Empathy". *New German Critique* (1997).64.

Laub, Dori. "An Event Without a Witness: Truth, Testimony and Survival". *Testimony:*

Crises of Witnessing in Literature, Psychoanalysis and History. Ed. Shoshana Felman

and Dori Laub. New York: Routledge, 1992. 78.

Levine, Michael G. "Necessary Stains: Spiegelman's *Maus* and the Bleeding of History".

American Imago 59.3 (2002): 25.

Leys, Ruth. *Trauma: A Genealogy*. Chicago: The University of Chicago Press, 2000.

Margalit, Avishai. "Preface". *The Ethics of Memory*. Massachusetts: Harvard UP, 2004. VIII.

McGlothlin, Erin. "Introduction" *Second-Generation Holocaust Literature: Legacies of*

Survival and Perpetration. New York: Camden House, 2006. 11.

Mozer, Gillian M. *Text as Resistance in Holocaust Literature: Struggle for Personhood in*

Wiesel, Levi and Delbo. Honors Thesis. University of Connecticut, 2010.

O'Neill, Edward. "Traumatic Postmodern Histories: Velvet Goldmine's Phantasmatic

Testimonies". *Camera Obscura* 57 (2004): 156-157.

- Poudel, Ram Chandra. "Reading Graphic Novel: A Multimodal Analysis of Art Spiegelman's Maus". *Crosscurrents: A Journal of Language, Literature and Literary Theory* 2.1 (2013): 167.
- Ray, Larry. *Violence and Society*. Los Angeles: Sage, 2012.
- Sontag, Susan. *Regarding the Pain of Others*. New York: Picador, 2003.
- Speigelman, Art. *The Complete Maus*. England: Penguin, 2003.
- Tal, Kali. *Worlds of Hurt: Reading the Literature of Trauma*. New York: Cambridge UP, 2004.
- Wardi, Dina. *Memorial Candles: Children of the Holocaust*. London and New York: Routledge, 1992. 6.
- Wiesel, Elie. *Night*. Trans. Marion Wiesel. New York: Hill and Wang, 2006.
- Young, James E. "The Holocaust as Vicarious Past: Art Spiegelman's Maus and the Afterimages of History". *Critical Inquiry* 24.3 (Spring, 1998). 670.