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Maus: A Lesson on History and Empathy

**“Keep your nose in a book, and keep other people’s noses out of which book you choose to stick your nose into”  
-** Art Spiegelman, author of *Maus*

Historically, education was reserved for the upper echelon of society: aristocrats, merchants, and military personnel. Since the technological advancement of the printing press, education has become more accessible to everyone. As literacy rates increased throughout advanced societies, so did the progress of civilization. The reverse effect holds true as well; as certain nations fail to invest in their citizens' education, their societal progress stagnates, and grooms people to be complacent to authority. With the ability to read and write no matter the socio economic class, education has propelled the development of civilization into today’s age. Access to educational material that teaches us about our history is not only a marker for our societal progression, but it is also crucial in preventing a repetition of mistakes, and conversely the censorship of said material will only prove to heighten ignorance of our past.

Yet, history is dense, and the violence perpetrated can be hard to swallow- such is the case with World War II, and the tragedy of the Holocaust. Art Spiegelman has created a novel series that explores this very history, and serves it to the readers in a digestible manner, *Maus*. Published in 1980, the graphic novel uses cartoon drawings to depict the Nazis and Jews as cats and mice, respectively, as a retelling of a survivor’s account from 1941 to 1945 by Art Spiegelman’s father, Vladek. By inferring to easy to understand animal dynamics, readers of all ages are able to understand the events of the Holocaust. Censoring *Maus* from the educational curriculum would be a great disservice to all students and educators because it would deny them access to a book that is effective in teaching both history, and empathy.

*Maus* has been incorporated into numerous educational curricula across the United States and until recently, that included Tennessee’s McMinn County School. Although the school board voted 10-0 on the ban, many librarians and teachers within the county spoke out against this decision. While the school board cites the “unnecessary use of profanity and nudity and it’s depiction of violence and suicide” (“Creator of Banned ‘Maus’”) for it’s move to ban *Maus*, it follows a trend of banning books written by authors of color, LGBTQ authors, or even books that has any mere discussion of controversial subjects of racism, or sexuality. This trend begs the question of what criteria are being used to ban books, and why? Educators Hintz and Tribunella proffer that “[censorship] can also reveal to us what adults themselves don’t want to think about, not just what they don’t want children to think about.” (Hintz and Tribunella, 428). It is crucial to the conversation on censorship, to question what students would lose in the process of censorship, and who it really is about. Is protecting the minds of high schoolers from use of profanity, nudity, or depictions of violence and suicide[[1]](#footnote-1) worth the loss of a critical understanding of the Holocaust? In achieving critical understanding of tragedies like the Holocaust, students can begin to question the nuances of our every day tragedies like police brutality on people of color within the United States, or the cultural erasure of Hong Kong by China, all instances of institutionalized racism[[2]](#footnote-2). The trend of banning material related to subjects such as Critical Race Theory[[3]](#footnote-3) only feeds into strengthening systemic racism. While *Maus* focuses on the concerns of Holocaust survivors, it is an instance of a marginalized group being silenced on their oppression, in the instance of World War II.

The truth of war events is often ugly, and should be portrayed as ugly and violent- an accurate story reflecting it should terrify the readers. Spiegelman does not shy away from these horrific elements. The depiction of Vladek’s account is an unapologetic exposition of racism; afterall, “‘Genocide’ is a term that was invented after World War II to refer specifically to what had happened to the Jews because there was no label for that scale of crime: trying to kill an entire ethnic group.” (Spiegelman, “Metamaus” 115). Perhaps the reason it is hard for people to come to terms with the reality of the Holocaust is because the scale is too large; by creating the story within reasonable, smaller context, say the dynamics of the animal kingdom, Spiegelman is able to reach more readers with a greater sense of the tragedy. Aside from the light degree of the controversial means of profanity, sexuality, and violent depictions, citing their usage is a weak argument to prevent the students of McMinn county schools from gaining the empathetic understanding that *Maus* offers.

*Maus* is a combination of both history and literature; according to Hathaway “... Maus is best understood as ‘postmodern ethnography’” (Hathaway, 249) because it gives us insight into the political complexities that played a part in the Holocaust. Through it’s historical value, it teaches readers about events of the Holocaust, and through it’s literary value, it also conveys the importance of empathy for the victims of the war. Both historical and empathetic understandings are critical to our discussion of institutionalized racism today. Even now, many historians inquire about how the atrocities occurred, what factors led to the death of approximately 6 million Jews. “That, in 2015, the debate is still ongoing attests to the critical importance and aesthetic, historical and political complexities raised by Maus.” (Smith, 504). In reading *Maus*, we can come to understand the events that took place during the Holocaust, and empathize with it’s victims, teaching readers to think critically about the world around them.

The expansion of Germany in WWII expressed clear predatorial dynamics similar to those of the animal kingdom, Hitler being a predator with unchecked power against Jewish civilians. Art Spiegelman uses the relationship between cats and mice to represent the Germans and Jews, respectively to convey the Nazi bloodthirsty nature towards the Jews. When examining the use of animal representation, the main question becomes ‘how does the use of animal hierarchy play into the story of the Holocaust?’ Not merely the prey to a hunter, the Jews in WWII were subjected to torture, never able to fight back, but only to run and hide. In *Maus*, Spiegelman retells his father’s story of survival through the lens of a mouse, in order to evoke sympathy from the audience, and embellishes his tale through other choice character representation. The featureless mouse is intentionally simple in comparison to the detailed cat, because it allows for more people to identify with. “The reader, in other words, is encouraged to see themselves as a mouse/Jew, thereby heightening the emotional impact of the text and further ridiculing Hitler’s racial vision.” (Smith, 501) In Philip Smith’s analysis of Maus, Spiegelman is keen on creating a sense of shared struggles by having the reader connect to the plight of Vladek the featureless mouse. Rather than simply teaching history about Jews in the Holocaust, Spiegelman creates a narrative that pulls all people into understanding the fear of being hunted like a mouse.

The characterization of the ‘mouse’ is assisted by their natural dynamics in the ecosystem. Mice are scavenger creatures that live off of leftover scraps of food, wherever possible. Furthermore, they are seen as pests, bringing disease and destruction wherever they may go. They tend to live in the crevices of homes, hiding away from larger predators like cats. Spiegelman uses these traits to demonstrate how the Nazis would dehumanize the Jews, turning to survival by living like rats. “The Germans started to grab out **anybody**, if he had papers or no. Therefore I arranged for us a very good hiding spot- in our cellar, where it was coal storage.” (Spiegelman, “Maus I” 110). Spiegelman effectively contrasts the difference of comfortably living in a home prior to the Nazi occupation, to being forced to live in hiding, under the coal storage, to garner the sympathy of its readers. Through this depiction, the Jews are seen as misunderstood to be dangerous, but are actually harmless and being attacked unjustifiably. The degree of this attack is so violent and inhumane that the Jews had to resort to squalid living conditions to survive.

On the other hand, the Nazi’s are clearly portrayed as oppressive predators. Their catlike features are detailed, “Stephen E.Tabachnick asserts that Spiegelman’s ‘drawings of cats emphasise their sharp teeth and hooded eyes, except when he shows a German prisoner in the camps’ (Tabachnick ‘Of Mice and Memory: the structure of Art Spiegelman’s Graphic Novel of the Holocaust’1993, 159)” (Smith, 504), stripping them of their humanity and refraining them from being empathized with by the readers. They are depicted clearly as the predators, the villains of the story; they hunt the Jews, forcing them to hide in coal cellars to survive. Furthermore, the Nazi characterization focused on exploiting the Jews for personal gain, “a guard grabbed his cap away… So what could he do? He ran to pick it up and the guard shot on him for trying to escape.” (Spiegelman, “Maus II” 35). Where the reward for killing an attempted escapee was a vacation, the cats are understood to be toying with the lives of the mice. The German demographic being represented by cats is an obvious portrayal of the cat and mouse dynamic, but also helps to put other caricatures into perspective.

The empathy evoked from *Maus* isn’t for fictional characters, but for real people that survived a horrible event in our history Spiegelman’s use of his father’s first hand accounts in the Holocaust is the groundwork for a nonfiction tale. Spiegelman tries to stay true to his fathers description, only using creative liberty to expand on the nuances of the parties involved. He observes the various groups involved in World War II, and anthropomorphizes them as well. The use of anthropomorphism became a point of conflict in telling a nonfiction story, and Spiegelman, “In a letter to the newspaper, he famously wrote ‘I know that by delineating people with animal heads I’ve raised problems of taxonomy for you. Could you consider adding a special “Nonfiction/Mice'' category to your list?’(Spiegelman 1999, 16).” (Smith, 504). While Spiegelman strived to tell an honest account of WWII, his use of anthropomorphism reveals his own biases to the different countries involved. The various animal heads reveal the greater dynamic of the Allies and Axis powers during their involvement.

Although cats as Germans and mice as Jews are the primary groups to be represented, Spiegelman continues this pattern of animal representation in other groups as well. The use of pigs for the Polish seems almost insulting to the demographic group, but Spiegelman piggybacks off of other established anthropomorphic works, such as *Charlotte’s Web*, *Animal Farm*, and others to further the representation of Poles as pigs. Pigs are neither prey nor predators to cats, but only ally with the victimized mice when it aligns with their interests.[[4]](#footnote-4) In one instance, Spiegelman portrays the scene of Vladek impersonating a Pole, by donning a pig mask. As he is trying to escape, he turns to the aid of Poles, “You’re a Pole like me, so I can trust you…” and continues to explain that “the poles were very bitter on the Germans, so it was good to speak bad of them.” (Spiegelman, “Maus I” 64). Vladek exposes that the Polish people were not on the side of the Nazis, but would not directly help the Jews out. By playing to the Polish sense of patriotism and camaraderie, the Polish displays traits of being self serving.

Independent of the cat-mouse dynamic, pigs play their own role within the animal kingdom. Spiegelman reasons to portray the Polish people as pigs because

“... the Poles, were not meant to be exterminated like the Jews but rather worked to death. They were slated to be the master race’s work force of slaves. In my bestiary, pigs on a farm are used for meat. You raise them, you kill them, you eat them. If you have mice or rats on the farm, there’s only one thing to do which is kill them before they eat all your grain. ” (Spiegelman, “Metamaus'' 122)

Truly, the Polish were treated terribly by the German Nazis as well. The Polish prisoners of war were also exploited for their work in the war effort, but it cannot be mistaken for the same treatment towards the Jews. For one, the Polish prisoners got heated cabins, while the Jews were left to freeze in tents. (Spiegelman, “Maus I” 53). In this aspect, the Poles were given some modicum of respect, which is not to say that they weren’t also traumatized by the Nazi occupation, but that the extent of their exploitation is not akin to being a prey.

Conversely, the American demographic is represented by dogs. The contrast is immediately understood, as dogs are notoriously oppositional to cats. Perhaps Americans were depicted as dogs to signal their alliance with the mouse, or the Jewish survivors, as a major opposition to the German Nazi cats. They connote the end of war, appearing after Vladek declares it safe, and comforting him by saying “those krauts can’t hurt you anymore. The only ones left are dead or dying.” (Spiegelman, “Maus I” 112). However, beyond the immediate dynamics of the animal groups, dogs also connotes the ‘hounds of war’, a sentiment closely related to the American military. Similarly with the representation of the Polish with pigs, Americans as dogs, can be insulting. It suggests that Americans stick their noses into other countries’ affairs, and picks fights with everyone.

While history classes taught us the basic roles of the Ally and Axis power groups, each group had nuanced traits. While their motives aren’t explicitly stated, each group involved has their own interests despite the simplicity of history textbooks. Having creative liberty to anthropomorphize the factions of World War II, Spiegelman is able to explore these motives. “Artie’s role as illustrator of the main narrative allows him a means to comment on the content of Vladek’s story as it is being told,” (Smith, 504), Spiegelman captures nuances of different groups' personalities with his art, but staying true to Vladek’s narration. The successful depiction of the cat-mouse dynamic stimulates reader’s critical thinking into questioning historical events for more than a simple acknowledgement of something terrible happened during the war, into opening the scope of atrocities that the Jews endured.

The degree of violence depicted in *Maus* is crucial to evoke empathy for the the victims of the Holocaust. “David A. Gerber contends that the mice in Maus ‘fall in love, have children, suffer pain and anguish, and are generally so human and vulnerable that their victimisation by cats appears constantly to be what Nazi anti-Semitism was: pure malice and depravity” (175). Unlike the cat depictions of the Nazi’s, the mice as Jews had full lives, with jobs and dreams, family and friends. The contrast of the two dynamics prods readers to question what qualities make a person ‘human’, removing their physical human attributes from the equation. Through *Maus*’ anthropomorphization of Vladek’s story, readers can understand how the Jews were originally dehumanized by the Nazis. The one-sided systematic assault on the Jewish community is a crucial moment in history, and as Spiegelman says “... maybe EVERYONE has to feel guilty. **EVERYONE! FOREVER!**” (Spiegelman, “Maus II” 42). Everyone, regardless of their part in the Holocaust, should be held responsible to understand it’s events so it cannot be allowed to happen again. To ensure this responsibility, educators must use literature like *Maus* to evoke empathy for the marginalized groups like the Jews.

Perhaps one of the saddest results of Tennessee’s ban is that it affirms Vladek’s insecurities, “no one wants anyway to hear such stories [about the Holocaust]” (Spiegelman, “Maus” 12) because it’s too disturbing to comprehend.

We should not be purposefully ignorant, because selective ignorance is a danger unto society itself. Removing *Maus,* and other like novels blinds us from recognizing the warning signs of history repeating itself today. It blinds us from understanding how dangerous racism really is, because although the Holocause was the first ever defined incidence of ‘genocide’, it was certainly not the last. *Maus* allows us the insight of understanding how gradually grew to the level of genocide, starting from the Nazi dehumanization of Jews by spreading propoganda of them “... as toxic, as disease carriers, as dangerous subhuman creatures, [it] was a necessary prerequisite for killing my family.” (Spiegelman, “Metamaus'' 115). People of color have been at constant war, within the United States alone, to salvage basic human rights and their cultures. Comparisons are easily made to the dehumanization of black Americans, being called racist names. As Spiegelman rewrites Vladek’s account to depict Jews as mice, he challenges the Nazi propaganda of Jews being toxic to being community centered people, from disease carriers to brilliant engineers, from dangerous subhuman creatures to helpless victims. This narrative is the prerequisite to empathizing with the Jewish experience within the Holocaust. He could not ignore the insidious violence against the Jews in his novel, and neither can we. By being blind to the violent history of our world, we become complacent, not understanding the degree of trauma that a significant portion of humanity endured.

Ironically enough, Spiegelman has denounced that “the book was never meant to be didactic” (“Creator of Banned ‘Maus’ Graphic Novel”) in an interview with MSNBC. While he had never intended to write the book as a lesson to its readers, it is an effective retelling of a first hand account of a Holocaust survivor, helping even young adult minds understand the scale of what had happened in world history. Perhaps that is why the novel series is the first ever graphic novel to receive a Pulitzer Prize award. Despite all the awards and honors it received, the Tennessee school board weighs its content of the use of profanity, sexual explicity and violent depictions to discredit it’s viability for the academic environment.

The subject of the Holocaust is evidently nuanced and dark, but Spiegelman holds the power of how he tells the story, all the while holding true to Vladek’s account:

“... on page 214, where the reader is alternately presented with an image of prisoners marching past an orchestra, and after Vladek’s insistence that there was no such orchestra, the same procession is located directly underneath the original panel, otherwise identical, but with the band obscured. It is through such metanarrative insertions and interventions that Artie is able to comment imagistically upon Vladek’s verbal narration. (Smith, 504).”

By drawing the scene with an orchestra, Spiegelman conveys the image of a funeral procession, which is typically accompanied by music. He demonstrates his capability of taking into consideration the story given to him and conveying the world as best as he can to its readers. Each detail included has a reason to be there, whether with the use of profanity, sexual explicity, or violent depictions. They all come together to deliver the level of horror appropriate for the subject of the Holocaust.

Spiegelman certainly could have chosen to remove the controversial scenes from his narrative, but ultimately he had them included to stay true to the story instead of censoring a part of his own creative interpretation. On the subject of self censorship, renowned and controversial author, Judy Blume recalled a controversial scene regarding masturbation in one of her books, and how she “... tried to make a case for why that brief moment in Davey’s life was important. He [the editor] asked me how important? Important enough to keep the book from reaching its audience?” (Hintz and Tribunella, 441). Other than the fact that Spiegelman intended the book to be for adults (“Creator of Banned ‘Maus’”), he could’ve considered if the use of profanity, sexual explicity, and the depiction of violence were all necessary for his story, despite being a possible point of conflict for reaching as many readers as possible.

At the heart of the portrayal of the Holocaust is the propoganda of the Jews disseminated by the Nazis. “Jews as mice- or rather rats- swarming in a swer, with a title card that said ‘Jews are the rats’ or the ‘vermin of mankind.’ This made it very clear to me that this dehumanization was at the very heart of the killing project.” (Spiegelman, “Metamaus” 115). Spiegelman similarly dehumanizes the Jews in order to wrangle control over the narrative perpetrated by the Nazis, and subverts the mentality by saying ‘yes the Jews are rats, they were made to be rats by the predatory nature of the Nazis. They had to embody the characteristics of rats because it was the only way for them to live.’ Then he had to show the degree of predatory nature, by means of profanity or worse, to make this point. To remove those elements would be to lie to the readers about the degree of violence the Jews endured in the Holocaust. Instead, we must have our eyes open to our history, and the trauma that has been endured, so it never happens again.

While Tennessee’s ban of *Maus* is hardly the most dangerous example of censorship, small acts of censorship being allowed is how censorship can grow into the destruction of an entire culture. Hintz, and Tribunella explains the other side of the censorship scale as, “[o]ne particularly egregious form of censorship is the destruction of books… books are sometimes burned, an action linked to an ancient history of state and individual suppression of ideas.” (Hintz and Tribunella, 429). Unchecked censorship can be the attempt to erase conflicting narratives, if there are no records of the marginalized group, who is to say they were oppressed in the first place? During the Holocaust, the Jews experienced this firsthand, as millions of their books were burned- destroying generations of their cultures and histories[[5]](#footnote-5). What *Maus* does is more than just telling a horror story, it creates a record, an account of the oppressed group. It denies readers the privilege of ignoring what happened to an entire race of people in World War II.  
 For some readers, *Maus* goes even further to strip their privilege, forcing them to acknowledge their role in racism. After it’s publishing, the Polish ambassador rejected it’s narrative, saying that they were portrayed negatively despite being victims of the Nazi regime as well. Poland moved to ban the book from their country, resisting the translation process, and held protests against the depiction of Poles as pigs. The degree of outrage by the Poles lies in their unconfronted guilt of their role in the Holocaust. Spiegelman acknowledged that the “... Poles suffered terribly under the Nazis, but they were also often victimizers of Jews… anti-Semitism at that point Polish history was rather virulent.” (Spiegelman, “Metamaus” 121). The Poles are not free of guilt for what the Jews endured, no matter how much they suffered at the same time. “There seems to be something deeply problematic about the Polish ability to assimilate to its past… The tragic fate of the Poles under the Nazis has led to a kind of competition of suffering.” (Spiegelman, “Metamaus” 124). The protest of by the Poles reflects on all parties involved in the Holocaust and their refusal to confront the entirety of the history. The degree of violence against the two groups is completely different, and the Polish involvement in the Jewish genocide is reflected in *Maus*, driving them to reject it’s narrative. However, it is for this same reason, that the Poles were complicit in the Nazi atrocities, that makes this book crucial for Polish culture.

While Poland’s move to ban *Maus* is more apparent, Tennessee’s could be attributed to something similar, although not as directly. In the instance of Poland banning *Maus*, they refuse to acknowledge their complicity in the Holocaust. Tennessee has nothing to do with the guilt of being participants to the Holocaust, but similarly cannot acknowledge their role in racism. Being a predominantly white conservative state[[6]](#footnote-6), the subject of racism alone is a controversial subject as it forces them to acknowledge that their comfortable seat of privilege built from centuries of oppressing marginalized groups. Like the Polish, the average white American citizen does not actively try to oppress people of color, but still reaps benefits from it nonetheless. The discussion of racism is tough to navigate, and perhaps the school board would rather avoid it altogether, along with other non-conformative ideology. Censorship is but one way to control the narrative to their favor.

To ban the *Maus*, as Poland had and Tennessee’s decision in January 2022, is a great disservice to not just the Jewish community, but all marginalized groups and their allies. While the subject of racism, and other controversial subjects, may be difficult to discuss, avoiding it only leads to ignorance on the subject. The move to silence the history of the oppressed can be compared to “The most damning instance of muzzling, for both Artie and many critics, lies in Vladek’s decision to burn his deceased wife’s diaries.[[7]](#footnote-7)” (Smith, 505) in that Vladek found it hard to even think about Anja’s experiences that he found it better to silence her experience completely rather than allow their son, and author of *Maus*, Art Spiegelman to understand for himself the experiences Anja must’ve endured during the Holocaust. By making the decision for Anja and Art Spiegelman, Vladek controls the narrative, contributing to the lack of accounts from female Holocaust survivors (Smith, 505). And while the original narrative accounts by Vladek may have merited a similar visceral reaction of not wanting to think about its events, it is necessary to do so to have a worldly understanding of history.

Spiegelman's choice to anthropomorphise the narrative of *Maus* and portray it through comics as the medium provides readers the opportunity to learn and understand the events and effects of the Holocaust from a first hand account. However, it can also lead to the misunderstanding that the book is intended for children without understanding the significance of its context. This is where it is important for teachers and parents alike to step in, and guide the young readers into a fuller understanding of why learning about the Holocaust is critical. In the last two years alone, there have been over 8,000 acts of anti-semeticism, and 16% of youths in Tennessee are reported to believe that the Jews are responsible for the Holocaust (“Creator of Banned ‘Maus’”). *Maus* is not a fictional story for children to read as mere entertainment, but a tool for parents and teachers to encourage young readers to question difficult subjects. Only through critical discussion of nuanced literature can the future have hope for dismantling the greater picture of systemic racism ravaging The United States of America.

Among the trend of books written by authors of color to be banned is Toni Morrison’s *Beloved* and *The Bluest Eye*, the former being another award winning book, paving the way for black writers to be recognized. They are similarly banned under the reason of use of profanity, and explicit material (Waxman, “Toni Morrison”), but are gems in offering a perspective to the black experience, particularly challenging the effects of slavery in America. While many people would like to believe that racism is over, the system of oppression continues to live[[8]](#footnote-8). To actually subvert this culture of oppression, we need to teach the youth to think critically so they may challenge it as they get older. The practice of teaching ‘Critical Race Theory[[9]](#footnote-9)’ is yet another controversial subject as it asks people of privilege to confront their years of generational benefits; even the idea of having people of color being in academic literary representation is grounds for feeling threatened by CRT[[10]](#footnote-10), as seen by the ban of Jerry Craft’s *New Kid* (“Creator of Banned ‘Maus’”). Often the solution to these book bans is a ‘selection process’[[11]](#footnote-11), but the proposals miss the powerful points that the challenged book brings up (Onion, “Beloved”).

Even when there is a controversy of opinion, educators Hintz and Tribunella propose “... to have a wider conversation with parents about ways they can continue to have a close relationship with their children even when children articulate differences of opinion from their parents’.”(Hintz and Tribunella, 441). Teachers and parents can have a more proactive role in the discussion of these subjects, opening young minds to question the world around them. Before delving into nuanced texts such as *Maus*, or *Beloved*, educators can prepare youths by explaining the context, such as how it was based in a real period of history, how the atrocities were allowed to happen, and why what happened was morally wrong. Through educational guidance, *Maus* offers historical insight that will encourage the growth of a generation of empathetic youths, that otherwise censoring the book would revoke entirely.

**“There is only one type of people who would vote to ban Maus, whatever they are calling themselves these days.”**

(Neil Gaiman)

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1. On the topic of anti-censorship, see Hintz and Tribunella’s *Censorship and Selection* “Robert Cormier, himself the author of a number of controversial and frequently challenged young adult books, stresses that most children are already immersed in the conflicts and difficulties of the adult world.” [↑](#footnote-ref-1)
2. For understanding how institutionalized racism takes place in the United States, see Camara Jone’s “Confronting Institutionalized Racism” [↑](#footnote-ref-2)
3. Also see Chalkbeat Article “Critical Race Theory Legislation” for more information [↑](#footnote-ref-3)
4. In his book, *Metamaus*, Spiegelman explains his use of the dynamic as “Those dualities of piggy/swine and mousie/rodent only enrich the simplemindedness of my basic conceit in Maus.” [↑](#footnote-ref-4)
5. For more examples, see Hintz and Tribunella’s *Censorship and Selection* “The most infamous instance of book burning in the twentieth century is the Nazis’ burning of thousands of works because they were written by Jewish authors or otherwise termed “degenerate” by Nazi ideology. The atrocities of the Nazi regime are therefore forever associated with acts of book burning.” [↑](#footnote-ref-5)
6. Hintz and Tribunella elaborates on how censorship can be a bi-partisan issue “censorship… can come from both the left wing of the political spectrum (“liberals”) and the right wing (“conservatives”), with the left seeking to curtail representations that they perceive as sexist, racist, or homophobic, and with the right wingseeking to censor works that do not conform to the “family values” of the heterosexual and patriarchal nuclear family (Ravitch 6).” [↑](#footnote-ref-6)
7. Furthermore, “the act of burning the diaries has beeninterpreted in a number of ways, most strikingly as a re-enactment of the Nazi act of burning books and people.” (Smith, 505) [↑](#footnote-ref-7)
8. See article “Why Black Lives (and Minds) Matter” [↑](#footnote-ref-8)
9. See Chalkbeat Article “Critical Race Theory NYC” [↑](#footnote-ref-9)
10. See NYT article “Demonizing Critical Race Theory” [↑](#footnote-ref-10)
11. See Hintz and Tribunella for more on the term ‘selection’ [↑](#footnote-ref-11)