

## Scan/Skim/Scan Example

### 1. SCAN article title & abstract

### 2. Then SKIM the abstract

The screenshot shows a journal article page with several annotations. A yellow box labeled "online" is in the top left. A purple box labeled "No Cover Available" is below it. A yellow box labeled "Scan Title & Abstract for key words or phrases that seem relevant" is on the left. A red box labeled "Skim read Abstract to see if it still seems relevant to my topic" is on the left. The article title is "Happy, Happy, Ever After": The Transformation of Trauma between the Generations in Art Spiegelman's Maus: A... by Elmwood, Victoria A. The journal information is Biography, 2004, Volume 27, Issue 4. The abstract text is: "This essay considers Maus as a work that spans the genres of autobiography and collaborative biography, as Art Spiegelman negotiates the difficulties of heteropathic identification-most successfully...". The journal article link is Full Text Online. The preview link is Preview. The permanent link is Permanent Link. The Web of Science citation is 8 and the Scopus citation is 6. The full abstract text is: "This essay considers Maus as a work that spans the genres of autobiography and collaborative biography, as Art Spiegelman negotiates the difficulties of heteropathic identification-most successfully with his father Vladek, and more problematically with his mother Anja and brother Richieu. In analyzing the ways that Spiegelman struggles to narrate an identity within a family for whose founding trauma he was absent, the essay also investigates the ways that he seeks to intervene in public debates on visual art of the Holocaust. [PUBLICATION ABSTRACT]".

online

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Scan Title & Abstract for key words or phrases that seem relevant

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"Happy, Happy, Ever After": The Transformation of Trauma between the Generations in Art Spiegelman's Maus: A...  
by Elmwood, Victoria A

Biography, 2004, Volume 27, Issue 4

This essay considers **Maus** as a work that spans the genres of autobiography and collaborative biography, as **Art Spiegelman** negotiates the difficulties of heteropathic identification-most successfully...

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This essay considers Maus as a work that spans the genres of autobiography and collaborative biography, as Art Spiegelman negotiates the difficulties of heteropathic identification-most successfully with his father Vladek, and more problematically with his mother Anja and brother Richieu. In analyzing the ways that Spiegelman struggles to narrate an identity within a family for whose founding trauma he was absent, the essay also investigates the ways that he seeks to intervene in public debates on visual art of the Holocaust. [PUBLICATION ABSTRACT]

### 3. SKIM article Intro and SKIM article Conclusion

The central problem of identity in Art Spiegelman's Maus: A Survivor's Tale is the author's need to write himself into a family from whose founding trauma he was absent. We can look to Maus's multitiered metanarrative structure for evidence of the productive, though not always cooperative, interaction taking place between father and son that allows for a relationship in which Art Spiegelman creates an identity for himself with respect to his parents' experience of the Holocaust. The illustrator's biography of his father's experiences in Auschwitz seeks to narrow the psychological rift between himself and each one of his family members, whether deceased or still alive. Spiegelman is most successful in creating a place for himself in the family by soliciting, shaping, and representing his father's story. In his mediation of Vladek's biographical narrative, Spiegelman develops a balance between his own voice and that of his father. Since the father and son have difficulty getting along in person, the comics medium provides a space in which both men share input in the eventual product. In addition, Spiegelman's role as narrative facilitator provides a means by which he narrates himself into the family legacy without appropriating the experience of the Holocaust as his own. The deceased, however, present a greater challenge to reconciliation via narrative endeavor. While Spiegelman presents a more detailed memory of his mother Anja than of his brother Richieu, who died before his birth, Anja is generally seen through Vladek's eyes, with the noteworthy exception of "Prisoner on the Hell Planet," which depicts the aftermath of his mother's suicide. Spiegelman himself is too traumatized by Anja's suicide to incorporate her voice into Maus. Surprisingly, Art contrives a normative model for a relationship with his ghost-brother, but the posthumous sibling rivalry puts Spiegelman in a no-win situation in which survival of the death camps is prized as the only validating experience available to Spiegelman family members. Of the family members absent at the time of Maus's composition, the

The therapeutic potential that I suggest for postmemorial narratives is in line with the ethical treatment of those narratives. The second generation's heteropathic identification with parental survivors' traumas upholds the therapeutic demand that trauma be worked through (mourning) and not reinflamed (melancholia). We might say that the ethics of postmemory prefigure its therapeutics. The trauma will be reinflamed if the second generation identifies excessively with trauma that affects them indirectly. While this alignment of ethics and therapeutics may seem more than a little too perfect, I merely

affect witnesses and their loved ones long after the material evidence of major events becomes static. Memories can be dealt with in such ways that wounds are reopened, claimed by those who are not direct witnesses, or worked through and even integrated into an account of individual or group identity. It behooves us to be aware that memories are not inert, static quantities, but are fluid and subject to change. We must continue to ask ourselves how best to harness memory's potential to act as an agent of change, both historical and personal.

### 4. SCAN the rest of the article

Subtitles that pop out to suggest I select this for a closer read include: "Ghost Brother Sibling Rivalry," "Claiming the Holocaust Aftershocks," and "History and Memory."