

that marks and differentiates him from his father, whose hands went on to lose their "delicacy" in the tin shops and shoe repair sessions of Auschwitz. Through this distinction between hands, Spiegelman further emphasises upon the divide between Artie and his father Vladek, as well as the epistemological divide discussed earlier.

We can also consider this to be suggestion of Vladek's oblivion to the effect of the Holocaust on his own life. In the lines "my hands were always delicate" Spiegelman uses the verb "were" which is in past tense and the word "always" which signifies continuity. By placing the two contrasting temporalities, Spiegelman introduces the idea of Vladek himself being unaware of the changes or rather lack of changes that the Holocaust instilled in him. Though Vladek dies without realising the profound and lasting impact of his struggles, we see his son Artie carrying forth the baton in *Maus II* and realising what his father couldn't.

To commemorate his father's memory and to recompense his lack of regard for his father, he inserts a real-life souvenir photo of Vladek Spiegelman. The photo of Vladek tilts out of the comic book frame at a diagonal angle, intruding into drawn pictographic panels and the white space of the border of the page. Behind it where it jostles out of its neat position, we see dark blank space. Spiegelman decides to keep this picture by immortalizing it in print, and by allowing it the power to rupture his own provisional representational system, unbounded by the structure of an embedded comic strip, an acknowledgments page, or even a row of frames.

Through the use of narrative forms, Spiegelman effectively points to the ability of the form of comics to not only tell but to show, and to not only show, but to sculpt how it shows, out of the space of time, out of the space of the page. Art Spiegelman uses them convey his complex story, one that walks on several fault lines as mentioned earlier, in a very simple and visually impacting manner.