

1st International Forum BAB 2016

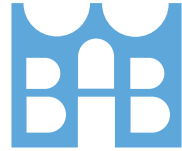
From Illustration to Animation

Video Conference



13th Biennial of Animation Bratislava





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ORGANIZER:



International House of Art for Children, Bratislava

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The festival is held with the financial support of the Ministry of Culture of the Slovak Republic



13th Biennial of Animation Bratislava

10 - 14 October 2016

1st International Forum BAB 2016

From Illustration to Animation

Video Conference 13 October 2016

Film and Television Faculty, Academy of Performing Arts Bratislava
University Library at the University of Prešov
The Faculty of Arts of Prešov University

Presentations and Debate Proceedings



Introduction

After one decade, the international forum introduces the topic of relationship between literature and film, illustration and animation as a part of BAB programme. With its content the forum is connected with the main festival topic related to the most famous animated fairy tales and books for children in Europe, it corresponds not only to the programme of BAB festival, but also to BIBIANA exhibition (H. Ch. Andersen – storyteller on the way through Europe) and emphasizes communication between original literature and its artistic, literary and animated adaptation.

This is the way how BAB festival let us know that it has been 30 years since its beginning as a smaller event accompanying BIB symposium, but it comes back to this topic and it will continue with it.

The aim of this publication was to record not only the main contributions, but also the authentic discussion which brings the already mentioned topic to a sensible reader and in this theoretical-practical platform it opens its continuation in the next festival year.

Katarína Minichová
BAB Programme Director

Zuzana Stanislavová (Slovakia)

Hans Christian Andersen in contemporary artistic reception in Slovakia

(by Daniel Hevier and Erik Jakub Groch)

Hans Christian Andersen's fairy tales have been present in the context of Slovak culture since 1888, when eleven of his fairy tales were translated (in a really trivialized language) by F. Macvejda under the name *Lily of the Valley. Chosen Fairy Tales for the Nice Youth and Its Friends*. As the literary historian O. Sliacky says (p. 75, 2013), Andersen's stories published in 1911 were translated by Cyril Gallay into a quite cultivated language and another authority S. H. Vajanský welcomed it as a beautiful book that was morally clean as a crystal and full of glittering fantasy as a rainbow and it spiritually represented everyday bread for Slovak children. Since then, Andersen has been present in Slovak literature. In 1956, his stories were published under the name *Fairy Tales*, this time translated from Danish by Jaroslav Kaňa (translator of the northern literature). Since then, these fairy tales have been published many times in new versions and in different quality, especially when we are talking about commercial publishing in the digest story form. They became inspiration for the creative work of domestic authors. In many of them we can see the clear Christian motive and that was the reason why they could be discovered by Slovak readers after the year 1989 (before 1989 the sequences with Christian topics were just skipped over, for example, in Kaňa's translation of the fairy tale *The Snow Queen*, but it can hardly be seen as a translator's decision).

There are a lot of reasons why H. Ch. Andersen's fairy tales are still living and current. One of them is their genre and the authors and publishers also pay a big attention to it. Only a good fairy tale (Andersen is its right representative) carries values. This was

brilliantly defined by D. Pastirčák's words: "No, good fairy tales are never fictional. When you are in a fairy tale, you are closer to reality than when you are just sliding through the empty time of our outer world." (Pastirčák, p. 59, 2000). The quality of Andersen's fairy tales is given by his creative mastership, his ability to give the quotation the real meaning in such a way that the created text has the power to stay alive and it can have a humanizing influence for centuries. Andersen's stories are fairy tales intending to reach the man inside of us, no matter how old we are. They repeatedly revitalize the power of goodness and like this they react to cultural disintegration of today's world, its problems and the inner disunity of a man living in the 20th and 21st century.

Thanks to many publications of his fairy tales, H. Ch. Andersen is still living in Slovak cultural context. We can learn more about this big storyteller from the scientific monograph (Zlatko Klátik: *The Big Storyteller*, 1962) published as a translation of the author's autobiography (*Fairy Tale of My Life*, 2005), biographies (Ľ. Zúbek: *Knights without Swords*, 1967, P. Glocko: *Pressburg Magic of Mr Christian*, 2007, essays by M. Richter in *Fairy Tale Bazaar*, 2005). In last decades, his fairy tales have become the basis for the original fairy tale fiction based on the intertextual principles. We can find his fairy tales in the form of allusions and quotations in works of a number of contemporary Slovak writers. For example, in already quoted D. Pastirčák's prose *The Sea at the End of the World* (2000) we can find references leading to the fairy tale *The Snow Queen* and they are a part of metaphoric-symbolic discourse on a man's identity and conditions of his freedom, on the power of seemingly

helpless love, on bravery by confrontation with different forms of power. But mostly in Erik Jakub Groch's and Daniel Hevier's prose Andersen's fairy tales become an important part of a new story and they carry a current message.

Andersen's Message of human misery in the story written by Erik Jakub Groch

From the literary point of view, E. J. Groch introduced himself with his book *Little Vagabond and Clara* (2002, 2005), which can be considered as one of the best and most beautiful prose in Slovak children literature ever. It was the pictorial way, in which Groch's fairy tales bring the elementary ethical values, it seems to be done by seemingly simple stories, but there are symbolic contents and undertexts hidden under the surface. This creative principle is closely connected with the creative principle of Hans Christian Andersen. In other E. J. Groch's works we can find already explicit affinity with H. Ch. Andersen's works. It is confirmed by his book *Unknown Fairy Tales about Angels, Humans and Animals* (2005), in which he retold the unknown, or less known fairy tales written by this Danish storyteller. The prose works *A Man with a Whistle* and *Girl with Matches* were definitely inspired by Andersen and they were published in the book for adults (*Second Naivety*, 2005). Later, they were published for children under the common name *Man with a Whistle* (2006) and illustrated by Jana Kiselová-Siteková.

The illustration part is very dominant here, we can even talk about a picture book for children, in which the illustrator was inspired by the story, she interpretes it by artistic sign system and at the same time she creates her own interpretation of the story. She expresses herself by easy drawings and soft colours that evoke dreamy mood and into her illustrations she places the motives of Christmas, realia evoking the picture of patriarchal world, stimulating feelings of beauty, mystery and silent humility as well as the feelings of being lost in space and feelings of

melancholia. Except for the accordance with the text (a naked man with a whistle walking through the world in his naked freedom makes an impression that he is vulnerable, the motive of angels, Christmas, natural moments, a figure getting through the snow carrying a burden in his arms and so on), it is exactly the mentioned change of moods and sensibility that unify the text and illustration. The integrating element is the motive of birds which occurs in the fairy tale texts just marginally, but in the illustration it becomes the main motive. The presence of this motive in illustration can be rationally explained by the thematic text connotations that have the metonymic character (wings of angels-birds, wings-flying, flying-freedom, world, movement upwards), metaphorical character (snow cloud hiding the moon-light, wings of a predatory bird-darkness). The precise cooperation of the author with the illustrator brings the creation of the aesthetic artefact, in which the experience power of illustration moves on the same wave with the experience power of the text and it makes its message and value stronger. Like this, the level of symbolic meanings of this books remains for the young reader more or less hidden (but the reader certainly feels the presence of something deeper in the story), the story as the level of concrete imaginations can provide an experience, a nice feeling of kindness of the world around us as well as the deepness of human loneliness.

The text part of the book is interesting because of its architectonic, which relates more to the poetic structure than to prosaic form (what supports the imaginativeness of the text). We are talking here about short sequences (each on a separated page) ordered into the form similar to a poem's strophe. A symbolic deep plan stands over a simple story. The prose *Man with a Whistle* is a short story about one naked man wandering through the world blowing his whistle, but we can find a deeper message. For example, the questions related to the authenticity of human life, freedom and happiness, questions related to a man who can be himself without

being attracted by material things. We can read reflection on the values of time, eternity, material and spiritual values, reflection on life, in which there is not the principle “to have”, but the principle “to be” (Fromm, 2007).

The obvious connection with Andersen’s fairy tales can be found especially in the prose *Girl with Matches*. The connection is already seen in the name. Allusions can be found in the motivic prose structure, but the connections are shown especially in the message of both stories.

Groch’s story takes place in the same significant time as Andersen’s story (Christmas, New Year), when no one should be alone and unhappy, when there is a place for a silent contemplation. In both works there is the motive of a Christmas tree full of lights and its task is to intensify the picture of human loneliness, the tool of this feeling is the picture of the author’s loneliness on Christmas Eve (evoking the imagination of his own children is connected with the autobiographical basis of Groch’s prose), picture of a freezing little girl (in Andersen’s story very dominant, in Groch’s story shown only by references). The melancholic mood is in both cases carried by an adult subject: by Andersen it is hidden in the author-narrator, by Groch it is more openly present in the direct narration absorbing more autobiographical features (story placed in the mountain village, village house, author’s three children named after the Saint Martin, Michael, Barbara). Groch’s development of the conflict (on the way to the midnight mass he will find a little girl) refers to Andersen’s hero/character. But the solution goes a different way: the narrator takes the little girl to a warm hut and brings it to bed. The metamorphose, the change of the girl into the wooden Christ Child lying in the crib under the tree, interpretes the motto of the story: “I never got through your death.” Identification of the girl with Jesus is the symbol of the suffering ones. Different expression also offers an invisible picture, which the girl leaves by the narrator: “I am always somewhere here. The girl with matches.” It always expresses

the constant presence of misery of the poor people. The fact that this message is written by invisible writing and not everyone can read it, reveals in the prose and its motto some other meanings. They lead to Andersen’s little girl seen as a symbol of misery of the innocent ones that is always present. Invisible writing that can not be read by everyone shows unequal human empathy with the suffering ones. Identification of the child that is suffering and alone in the cold world with the figure of Jesus leads to expressing the unacceptance of misery at all. These all are the values that Andersen’s fairy tales send to readers.

Andersen’s Message of unacceptance of evil in Daniel Hevier’s work

Daniel Hevier is actually a humanist with empathy who sensitively reacts to social-pathological occurrences in today’s society what is reflected in a number of his works for young readers. According to him, one of the most dangerous today’s phenomenon is evil. That is why it did not happen accidentally that his last books deal with this phenomenon interpreting it with a high dose of imagination, but at the same time they also bring a more explicit message (*Land Agord, 2000, X-legged Xaver, 2010, VLand – the Queen Victoria, 2013*). In his prose *Fairy Tales Will Save the World* (2014) he works with a developed story based on the traditional battle between good and evil using the intertext operations. Like this, he reacts to the xenophobia which is getting bigger in the current complicated time, but also to the defence of good, love, understanding and spiritual traditions.

In connection with the message of the story, it is worth paying attention to the composition and architectonic of the text. The author speaks to the reader like to a mirror, with a decorated prologue evoking the atmosphere of mystery. In his prologue he focuses on the implicit reader (curious, unsatisfied, inventive) and at the same time he analogically anticipates the protagonist of the

story (using the same signs) and with the help of allusions to his own childhood he shows the three thematic lines of the story: the artistic line paraphrasing Andersen's fairy tales *Girl with Matches*, *The Steadfast Tin Soldier*, but especially, the dominant fairy tale *The Snow Queen*, then it is the hockey line and the third one is the line of ravens.

Three verse one-page intermedia realized in rap rhythm divide the story in three parts. The first verse sequence reminds us of an ode on fairy tale as a traditional cache of imagination, wisdom and hope. It makes the biggest part of the story, in which all the important things happen. The reader learns more about Christopher's accident when he hurts his leg and it destroys his hockey career and about how he meets the foreigner Zaraza selling cigarette lighters on the street. We read about the fight, in which he saves her from an aggressive group of young men and it complicates his injury, about the moment, when his father loses his job, about a new strange offer and his first meeting with a vagabond called Anders, about a mystery of a frozen raven and about his second meeting with Zaraza, this time even with her wandering tribe. The analogy between Christopher's injured leg and his clean character reminds us of the fairy tale *The Steadfast Tin Soldier*. In connection with Zaraza and her street selling of cigarette lighters we can clearly see the connection with Andersen's *Girl with Matches*. This part of the story ends in the direct confrontation of that what our society represented by Christopher considers to be important, what we can summarize into the term *to have* (selfishness, egoism, materialism) and of that what the natural (wandering) society represented by Zaraza considers to be important, what we can summarize into the term *to be*: to keep our own traditions, look after the ill and old ones and children, to care about our home and things, to accompany the dying ones, to understand nature and our past...

The second verse sequence develop's Zaraza's opinion on life. It shows a city as a human anthill full of unnecessary things and as

the contrast we have the figure of Anders – a man without home, but free and living only with the fairy tale fragments in his memory. This verse sequence opens the crisis part of the story, in which we reach the climax. The evil derived from the fairy tale *The Snow Queen* (relationships in the protagonist's family get frozen influenced by egoistic and manipulative people who take control of the father in his new job) influences the protagonist's surroundings and himself as well.

The third verse sequence is the adoration of good, expression of belief in its power and from the point of view of the story, it indicates the climax – the battle between good and evil. In this part we can see the topic parallel with the *Snow Queen* and it is obvious: Zaraza and her role reminds us of the character of Gerda, Christopher's position is analogical with the position of Kay in the castle of the Snow Queen. There is analogy with the contrast of the coldness and love as well as with the human liquid (by Andersen it is a human tear, here human blood) melting the ice coldness.

References to the meaning of H. Ch. Andersen's fairy tales are decisive for the meaningful construction of the story.

The author touches in his comments the personality of this storyteller in the way how he calls the vagabond Anders, so it directly associates the fact that it is a part of the name Andersen. The fact that the name is incomplete corresponds to the incomplete memory of this character. We can find the references to this Danish storyteller in the fragments of three fairy tales quoted directly in the story. Quite concrete analogies are made together with the story situations: everyone who knows Andersen's fairy tales will find the analogy between Zaraza selling cigarette lighters and the girl selling matches in Andersen's fairy tale (fire means in both cases the symbol of purification, destroying of demon power and re-birth of good). There is a connection between Christopher walking on the crutch as a cripple and the tin soldier on one leg from Andersen's fairy tale. Their similarity is mainly inner: strong character,

firmness. There is a similarity between Snow Lady, her ice company Snow+Ice and the *Snow Queen* and her ice castle, between the hard way of Gerda to Kay and the way of Zaraza to Christopher. The ice space is in both cases the symbol of dehumanisation of a man who is not able to have feelings, sympathy and empathy, who concentrates only on himself and his own profit. The character of manipulative Eminent, the motive of coldness covering the world makes an impression of disappearing emotionality as well as disappearing interest of one man in another one. This and the kind of battle with this evil can be associated with the story about a little Momo from M. Ende's prose *Hour Flower* (in Slovak in 1979). And it is not coincidence that the motive of heart as the symbol of an inner man, love friendship and soul plays an important role in Hevier's prose. The motive of blood as the symbol of life, magical power and mystery is important as well. When we see blood as the symbol of sacrifice (Zaraza sacrificed herself for Christopher and her blood melted the ice empire), then the meaning of conciliation and saving power gets stronger. An interesting sign in the story is represented by ravens that strengthen mystery and magic of the text. As the symbol of long life, they emphasize eternity of the problem, which is present in the story. The thoughts and memories correspond to the character of Anders and Andersen.

The battle between good and evil evokes lyrical touch of the story that is intensified by already mentioned verse rap sequences. A latent impression is made as if the whole story about eternal battle between love and hate, good and evil, authentic being and fake glitters was sung by the wandering singer-storyteller. With the help of love and sacrifice the final victory of good and life over evil and death already explicitly leads to happy end strengthening the fairy tale identity of the text. At the end of the quotation form (the final part of the fairy tale *The Snow Queen* is quoted) we can discover the reference to H. Ch. Andersen. The fact that Anders is the narrator of this sequence and that in the conclusion he is

called Nobody refers to Andersen as the symbol of a storyteller and fairy tales that live forever.

Conclusion

Both storytellers we paid our attention to use direct thematic connections with Andersen's fairy tales. But more important than this is the fact that with their texts they absorb the "spirit", meaning and message of Andersen's works. They do not use only simple effective intertext operations, it is a deeper penetration to show the artistic message of H. Ch. Andersen which is still up to date even these days, the philosophy of a man and his values.

H. Ch. Andersen's fairy tales resonate in cultures of different nations even 200 years after he was born. Although a big number of his stories have been published in the world, we in Slovakia know only a part of his works. But the "empty places" will be gradually full. Andersen is considered to be the father of philosophical- symbolic type of fairy tales and that is why we do not talk about a coincidence when this kind of a fairy tale is defined as Andersen-like fairy tale. As we showed, his stories are the basis for a new artistic expression of acute and contemporary problems of today's world. And this is the evidence that Andersen as a storyteller touched timeless problems of a man. The way how he purposely worked with them in his fairy tales is the evidence that a good fairy tale is never fictional.

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Hans Christian Andersen in the contemporary reception in Slovakia

(by Daniel Hevier and Erik Jakub Groch)

The basis of the study gives us a brief look at the presence of H. Ch. Andersen fairy tales that have occurred in translations since 1988. The author describes the reasons of Andersen's popularity and remembers the artistic forms, in which he is perceived in Slovakia. The study has two parts, in which the author pays attention to the intertextual connection between Andersen's fairy tales in the position of the pretext and the fairy tale texts of two contemporary Slovak prose writers as well as to the function of this interconnection related to the meaning of the posttext. In the conclusion, the author asserts that even after two centuries, Anderson's tales are the basis for the new artistic ways how to express ourselves to acute and current problems of the contemporary world.



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studied Slovak and German language at the Philosophical Faculty of P. J. Šafárik University in Prešov. She completed her scientific preparation at the Slovak Academy of Sciences in Bratislava. She gave lectures at the Pedagogical Faculty of P. J. Šafárik University in Prešov. In 1997, she established and since then, has also led the Cabinet of Child Language and Culture Research at Prešov University. She focuses on the theoretical and literary-historical research of contemporary Slovak literature for children and young people and on history of Slovak literary translations for children and young people. She is an author and co-author of 14 literary works, she was the team leader and main author by creating *History of Slovak Literature for Children and the Youth*. She has written a number of scientific studies and articles for magazines and almanacs at home and abroad. For two decades, she has been working on literary-critical summary studies, in which she reflects annual literary production for children and young people. She is a member of several scientific committees at international conferences as well as a member of juries focused on literary production for young people.

Iveta Gal Drzewiecka (Slovakia)

Illustration and animation: narrative space-time

For more than a half century of its existence animation art has gone through development changes that can be mentioned even by an eye of an ordinary viewer not involved in the visual technologies. It is shown by the comparison of “prehistoric” attempts of James Stuart Blackton (*Humorous Phases of Funny Faces*, 1906) and Émile Cohl (*Phantasmagorie*, 1908) who stunned the audience by moving hand-drawn figures with simple signs and the present works, feature animated films, made by Disney, Pixars, or Dreamworks that (with the same purpose) use sophisticated software tools with hyperreal effects. Of course, there is a big difference in picture paradigm between those two mentioned examples and similar to other spheres of visual culture the development of technologies does not guarantee an increasing quality and originality. A lot of filmmakers working on animated films that can be defined as popular, or commercial paid their attention to the improvement of optical phenomenality created by fictional worlds. Simulation becomes more real as the reality itself (Baudrillard, 2001). Hidden behind the manner of illusion there is nothing more than free fun, templated stories and uncomplicated message. Fortunately, parallel to this type of production, the creative line still lives despite the fact that it can hardly exist without digital manipulation of pictures. It still respects the specific functions of art in its relationship with reality. In this connection we can not forget to mention “tradigital animation” – a field of animation that combines traditional and digital techniques. This enables to operate with human hand, for example, expressive imperfection of hand drawing of movement phases, or stop motion animation, which is based on physical manipulation with paper cut out, or modelled figures. This is the right

place to pay attention to today’s artistic illustration (compared to promotional illustration), in which the traditional “analogue” techniques – pen drawing, hand graphics, aquarell, collage still rule. Contemporary book illustrators are not against using computers, with their help they often imitate “retrospective” looks of illustrated pictures carrying the characteristic of a brush, pen, or chisel. The common feature of this indicated trend in animation as well as in illustration is the effort to keep the aura of original artefacts, which helps them to show that they are not supporters of sterile and unaddressed digital pictures. The computer does not serve in this case as an aesthetic category, but as an economical tool that in comparison with a hard manual elaboration makes some phases of picture creation as a physical object easier and faster.

Yuri Mikhailovich Lotman (1995) made us pay attention to a special position of animation in the field of film art and at the same time to its connection with illustration. By the comparison of animated films and movies he uses an eloquent parallel of opposite status of an animated film and a photograph. We can discuss about the objectivity and neutrality of a photo presentation (Barthes 1994, Flusser 1994, Sontag 2002, Scruton 1981), a photo, in other words a “photographic” film makes first an impression of a real presentation of the world – catching of no-sign reality. Technically conditioned (seemingly) “objective” picture shots appeal to an ordinary visual experience of viewers and this way they pretend natural and authentic catching of reality (and they mask their own culturally conditioned signs). Illustration and animation reconstruct reality in an obvious way – they use their own visual language, which is the tool (in the context of development of visual

art in the last century) how they dissociate from the creation of optical illusion of the outer world, they avoid its space-time casual logic, we can say they replace it by its own. We can expect a bigger aesthetic distance of the viewer, the feeling of un-reality and the knowledge that we do not have here a symptomatic picture of reality, but the way how to emphasize an invisible, artistic symbol. The aesthetic basis of animation, which comes from “semantic doubling” of picture signs in the line *reality-visualization-animated visualization* is evidently shown in films, in which photoreal and visually stylized pictures are confronted, for example in world-wide popular classic *Deadly Invention* (1985). Jules Verne’s book served as the script for this Czech film directed by Karel Zeman, but its visual aesthetic was inspired by the original illustrations published in the original versions – phantasy world pictured in engravings made by French artists Édouard Riou, Léon Benett and Antoine de Neuville (picture 1).

When we can see this semiotic familiarity of the picture language by animation and illustration, we should also look at their next common feature – ability to tell stories. Narrative potential connects these two visual types with the art of word. Illustration and animation are closely connected with the literary original (text/script), but we can not even refuse the fact, that the narrative basis can appear only in their story, or in a latent concept of the story. Their narrative structure is built and carried by non-verbal elements (by illustration only), the both types of art make “pictures of stories” with the help of their common, but even their own expressive means and principles. Based on “technical” definition of animation as bringing drawn figures and space puppets to life we could have the feeling that the main difference between narrator’s possibilities of animation and illustration is the aspect of movement and of the differences in dynamic and static character of the picture. This could seduce us to adoration of principle invention of moving picture, which compared to “imperfect illustration”

provides a possibility to record a flow of events in time. During its whole existence, illustration has presented a field of visual arts that has the strongest narrative character and it is really lively even today, it legitimizes its existence. It explores and discovers the ways, how to tell stories using its own language – similar to animated film, which has defended its autonomy from hand drawn pictures since the very first pioneer beginnings of Blackton and Cohl and has developed possibilities, which make animated film something more than just a time record of a moving illustration.

Story visualization in an animated film or in a set of illustrations in a book is characterized by a concrete narrative structure, which has in both cases not only a descriptive, but even a discursive dimension. It connects not only artistic aspects (for example, stylized characteristics of visual work), but its non-artistic parameter – social, knowing, ethical context and so on. Flattening of discursive dimension of narrative visualization as a result of not respecting the expressive specifics of the chosen visual medium lowers the value of any picture, animation as well as illustration. A good example are pictures made by the way of a “frozen” film window in books, which in product series follow popular film adaptations of classic fairy tales or stories (picture 2). Their weak aesthetic potential is not caused only by trivializing of the literary work in the process of filmmaking, but also by ignoring the discursive specialities of illustration in the process of intermedial narrative translation into a book picture. According to the historian Marián Veselý: “combination of epic text with epic description of the picture represents a misspent chance in a book as well as in film” (1981, p. 72).

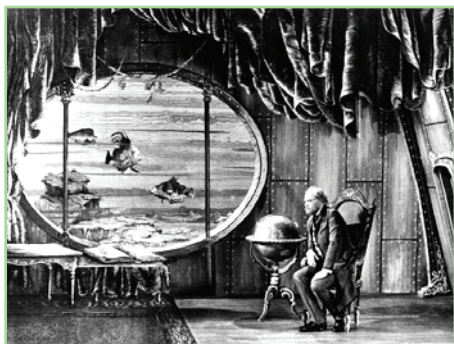
Every moment of animated film makes sense in the context of the previous one and at the same time it contains foretaste of what will come next. Even illustration would be just a dead still life without the ability to get through the limits of the current picture, without the ability to evoke a movement in the space-time of the fictional narrative. In illustrated books the meaning of the

expressed surroundings, events, characters and their acts is clarified and developed during reading. Other illustrations in the book, their space order and position help to complete the mosaic of coherence. The process of creation and reception of pictures in the book involve outstanding time dimension and consecutiveness, which bring illustration closer to film and to other time arts as well. Erasing the typical space-time differences between different artistic fields was certainly responsible for dynamic development of photography, film, television and new media in the last century. It reflects the formation of relatively new book genres – picture books or graphic novels that differently combine the elements and strategies of literary work, illustration, comic strip and film narration.

Illustration itself seen in competition with photographs and other modern media gradually re-evaluated its “illustrativeness”, which we can see for example in already mentioned original engravings of old versions of Jules Verne’s novels (picture 3). Illustration does not want to be a stopped action any more, a visually arranged moment from a flowing story. The imperative of contemporary authors is more original visual interpretation of literary narrative, which synthesizes sensual and mental evocation of narrative segments (picture 4). Film plays a very important role. Illustration continues an unequal, but brave battle with film, which is very attractive and available for the mass of viewers. But it is very inspiring and the film forms of working with the narrative space-time get into book pictures. Dynamic changes of the whole and details, change of angles of vision, picture montage, phasing of movement, cut effects – the language of illustration adapted all these and even other things from the film grammar. By illustration an irreplaceable role is played by the cooperation with “non-photographic” – animated film, which is connected with illustration by a specific visual transformation of the story. In the preparation phases of book illustration many authors focus on a careful

preparation of the storyboard which presents similar to animation a graphic script of the story. That is the reason why we can see that an individual picture in a book misses at first sight something like inner unity and closeness which strengthen the status of an autonomous art work, but they appear when we look at the set of the book illustrations. This is probably the reason why the epic illustrations made half a century ago, originally made as fragmentary expressions, make an anachronistic impression – influenced by animated film, illustration changed its rhetoric and its viewer changed as well. History of animation brought a new understanding of static picture and change of its forms and the change of classical dichotomy and mimesis, narration and simulation.

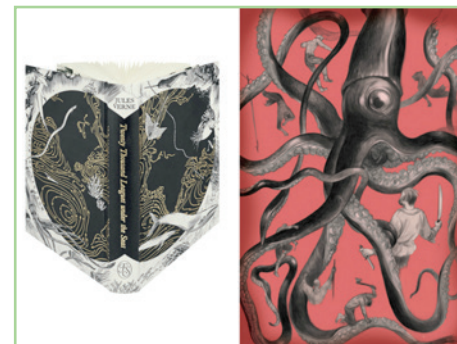
The physical time which means enrichment of a moving picture of animation compared to static illustration is not seen as the key factor of narrative potentials by these two types of art. When we understand narrative as an expression of perception and time experience (Sarbin 1986), then we talk about a creative interpretation by both of them and this gives the indifferent expression of events a meaning and changes the movement of narration. Space-time of animation and illustration worlds follows its own principles, often in the direct conflict with the common experience in the objective world and its causality. Although there is a big number of expression ways in today’s illustration and animation which are characterized by a big diversity of aesthetic qualities, we can say that it is exactly the confrontation of possible and impossible in a very strong meaningful presence of fictional world that represent the perspective of both types of art.



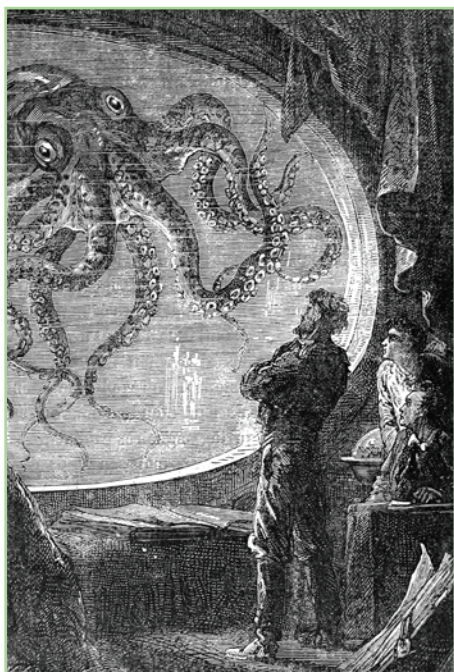
Film scene from K. Zeman's film *Vynález zkázy* (1958) (Deadly Invention)



Dust jacket and illustration of the book *20 000 Leagues Under The Sea* (1955) published following the film adaptation of J. Verne's novel in Walt Disney Studios in 1954



Original illustration of J. Verne's novel *20,000 Leagues Under the Sea* (1870) in authoring of L. Benett and A. de Neuville



Dust jacket and illustration of the contemporary version of J. Verne's novel, author Jilian Tamaki, published by The Folio Society, London 2014

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Illustrations and animation: narrative space-time

The contribution deals with building of narrative space-time illustrations and animation. By means of these two media, it focuses on the visual transformation of the literary narration, its visible and invisible facts. With the help of comparison of production and reception specification related to the static/dynamic image, it tries to identify common and specific means and practices, which are used by the creation of image narration. In connection with the theoretical findings, this contribution also deals with the questions of historical interferences of illustrations and animation and the related changes of their display paradigms.



Iveta Gal Drzewiecka

She studied pedagogy (art and ethic) and graduated from the Philosophical Faculty at Prešov University in Prešov. Since 2012, she has been working at the Cabinet of Children Language and Culture Research. She focuses on artistic, historical and theoretical questions of illustrations and visual semiotics. She is the author of a monograph on the relationship between image and word in the graphic visualization of poetry text. She has written some essays and expert articles about book illustration and design. She also writes critiques dealing with the contemporary Slovak illustrations. Beside her academic work, she dedicates herself to painting and illustrating of a magazine for children.

Peter Karpinský (Slovakia)

Comic strip adaptations of Hans Christian Andersen's fairy tales

Comic strip is a heterogeneous kind of communication. According to Scott McCloud, its typical feature is juxtaposition of drawings and other visualization arranged in purposeful sequences mediating transfer of information and/or creating aesthetic impression by the reader. Despite the fact that a big attention is paid to comic strip production in the world (in the Czech Republic as well), in Slovakia it has been seen as something not so valuable and popular for a long time. We can say that it is considered to be junk, a hybrid literary form that mostly has the task to entertain and thematically it inclines to adventure and fantasy genres.

Slovak amateur and expert public accepted this negative opinion during the forty years of communism that tolerated comic strips only on pages of humor and children magazines. The result of this dismissive, we can say even repressive attitude of the state to comic strip in the 50s of the 20th century was that this artistic form almost disappeared from Czechoslovak public area. A short period when it appeared again in magazines was in the 60s (there were some efforts to reform the socialist system), but the arrival of normalization in the 70s meant massive decay of Czechoslovak, but especially Slovak comic strip production. In the following decade, the 80s of the 20th century and arrival of political changes – perestroika meant a new chance for comic strips to occur in the press in the Czechoslovak Socialist Republic.

More obvious acceptance of comic strips came after the Velvet Revolution and regime change in 1989. This was the time when comic strips in the Czech Republic and Slovakia had good publishing opportunities. The negative change came in 1995 when the development, production and presentation of Slovak

comic strips had sudden decay, which more or less has lasted until the present.

We have already mentioned that negative opinions still rule in the amateur and expert public, but at present the criticism is also focused on comic strips made for children and young people. For example, comic strip texts that offer comic strip adaptations of literary works are blamed to distract readers from the primary text, they offer just a brief and digestible version of the original work and this is the way how they create something what we call reading illiteracy.

But this attitude forgets one thing – that comic strip is a special kind of art working with its own artistic means and creating independent often high quality artistic works, it is not in competition with literature, but on the contrary, it can support the reception of literary work.

Our contribution will be dedicated to the collection of five adaptations of Hans Christian Andersen fairy tales *Hans Christian Andersen – Hand Drawn Fairy Tales* translated by Annamária Brathová and published in the publishing house Albatros in 2009. The comic strip adaptation of Andersen's texts was prepared by Céka and the fairy tales were illustrated by different reputable designers. Each adaptation of the original fairy tale offers a different literary artistic innovation.

The first fairy tale *The Little Match Girl* (illustrated by Emily Decrock) presents more or less the exact transformation of the prototext into its comic strip form. The author of the text adaptation uses the key passages (sentences, descriptions, collocations) from Andersen's original work and the illustrator

completes them with the appropriate drawings. In the beginning the cooperation between the image and the text works only as mutual illustration, but later, it complements the image and develops the text passage. The visual field on the first page of the comic strip containing textual description: *It was so cold and a little girl was walking down the street, bareheaded and barefoot.* catches more or less identically the character of a girl that is cold. The visual field on the next page of the comic strip containing the textual description: *No one stopped and no one saw how unhappy this girl was.* makes us understand it as developing and complementing of simple verbal information. That is to say, there is this little cold girl in the visual field who, as her face play and gestures show, wants to speak to the people around her, but they ignore her (man in the background), inveigh against her (woman with a shopping basket) or they express their disgust (child holding its nose). This is the way how the visual field offers not only simple visualization of the written text, but also more information about the story that the reader has to decipher and in some cases he has to complement the information with his own experience. The changes of colour scheme in the comic strip *The Little Match Girl* help recognize the difference between reality and dreams, the present and the past. From the artistic point of view, the part of the story capturing the narrative reality (little girl meandering around the streets, coming night, little girl's shelter in the corner between two houses, match-lighting) is depicted by the dominant blue colour evocative in the reader cold and the coming night. The dream passage is depicted by the shiny yellow colour that is the symbol of warmth and light of the metal oven as well as the glitter of the decorated Christmas tree. The memory passage when the little girl remembers the death of her grandmother is depicted by sepia colour that reminds us of the look of old photographs – the look of the past. The white colour (as a symbol that someone is going to heaven) depicts the arrival of the grandmother from heaven and the death of the little girl.

The adaptation of the story does not offer only already mentioned simple form of the original text, but it provides children readers a new aesthetic experience resulting from the deciphering symbols, complementing the story and understanding the symbolic value of the colourful adaptation of particular passages.

The second fairy tale *Silly John* (illustrated by Guillaume Tavernier) presents a funny story about the silly John who with his sense of humor outwitted his more skillful and intelligent brothers and could marry the princess. In comparison with the previous text that was more descriptive, the adaptation of *Silly John* contains more dialogues and they help the characters comment on the happening. The drawings of the story incline to caricatures and the illustrator complements humor of the original story with the artistic hyperbola – for example, John on a galloping goat, throwing out the princess' suitors from the hall, confusion of John's brothers during courtship. The face play and gestures of the characters are hyperbolized and they create a funny element in the whole comic strip.

In comparison with the prototext that ends with mockery of a master standing by the window, the comic strip adaptation ends with mockery of John's brothers. In the last visual field, John and the princess sit next to each other on the thrones, John with a crown on his head and in the front his brothers wearing clown clothes, juggling and entertaining people in the hall. This change that occurs in this particular comic strip adaptation using the image externalization emphasizes the message which a children reader has to discover.

The third fairy tale *The Nightingale* (illustrated by Sophie de La Villefromoit) partially connects both previous adaptation methods. It works with a symbol, verbal-visual description and a poetic indication like in *The Little Match Girl* and at the same time, it supports dialogue dynamics and dramatizes the text.

From the artistic point of view, this is the most abstract type of

visualization that uses the similarity to soft painting and can be usually found in Chinese pictures. The other adaptations published in the book outstandingly incline to the realistic visualization, but they still keep the originality of the author's manuscript.

The main motive of the fairy tale about a nightingale is its singing. It was necessary for the author of the graphic component to cope with this handicap, it means to express the sound only vicariously.

The spoken word in a comic strip usually has the form of so called text bubbles, which signalize the speaking, but also express some prosodic speech features. The other sounds are mostly caught in the form of onomatopoeia imitating the sounds of nature, or sounds as a result of a human action, for example, bang, fall, gunshot, car motor, creak, babble and so on. What can cause the difficulty is expressing music. The most typical method how comic strip authors express melody effect and melodic sounds is the use of one or more notes or a whole stave that are inserted into the visual field.

This method was used in the comic strip *The Nightingale*, in which the designer indicates the nightingale's singing with a stave covered by notes that is moving and spinning what makes the effect of a bird sound or a lovely melody.

In comparison with the adaptations in the book of comic strips, in which clothes of the characters or architecture play only a historical role and do not have the ambition to refer exactly to a particular historical epoch, the author of this adaptation exactly quotes the typical features of the period of the Chinese caesar's empire – building forms, room decoration, clothes cut, cloth patterns and stylized Chinese writing on the walls in the background.

A histrionic and frightening scene of Caesar's dying is described very subjectively in the original text: *He opened his eyes and saw the Death sitting on his chest with his crown on the head. It was holding*

his sabre in one hand and his beautiful flag in another hand. From behind the curtains, weird heads were looking out. Some of them were so ugly and some of them were so nice. Now, when the Death was sitting on his heart, he saw all the good and bad things he has done. In the adapted comic strip, the description of this scene is simpler and milder. In the picture, the death has a head that looks like a skull and empty eyes, but is quite small and reminds us more of a dwarf, so the fear that a child could feel is milder.

The work with the type of writing is interesting in this adaptation. A different type of writing is used in the text fields, by human being's language and nightingale's language. The text fields describing situations are written in Times New Roman, the text bubbles with the dialogues (between caesar and his thralls, servants and the Death) only in majuscular type Comic Sans and the replicas of the nightingale in a gentle cursive Times New Roman distinguishing between small and capital letters. This kind of differentiation helps the reader to perceive the differences between text signals, but as we have already mentioned, it also substitutes the sound in the comic strip.

The fourth comic strip *The Ugly Duckling* (illustrated by Marie-Laure Ascich), thanks to its artistic style, associates with popular animated children series. Anthropomorphism of animal character requires the illustrator to use a detailed face play that is showed especially around the eyes and mouth/beak and that is why these parts of bird faces and animals are often overdesigned.

In this adaptation, we can only see some indications that the ugly duckling's life was quite complicated. The reason is probably the concrete publishing space (separate texts are not longer than 14 pages) that the authors of the adaptation had. Some of the adventures of the main character are compressed into one visual field.

But it is compensated by the originality of the visualization of animal characters that show their real character. For example, wild

ducks sitting by the lake look like hard bikers wearing different metal accessories, glasses and punk hairstyles, migratory birds (geese) with an arrow painted on their backs expressing direction and travel and dignified bathing swans wearing swimming costumes and bathing caps like noble ladies.

The end of the comic strip adaptation is different from the prototext. At the end of Andersen's fairy tale, the duckling realizes its beauty and that it belongs to noble swans: *She hears from everyone that she is the most beautiful of all beautiful birds. The lilac was leaning to her and the sun was shining warmly and pleasantly. She rustled her feathers, raised her thin long neck and exulted with all her heart: I have never dreamt of so much happiness, I was only the ugly duckling!* The adaptation negates the former loneliness of the young swan when the last big visual field shows a new swan (initially ugly duckling) swimming on the lake and holding hands with another beautiful swan. In the distance, we can see all the characters that in the beginning derided the ugly duckling.

In the fifth fairy tale *The Princess and the Pea* (illustrated by Karen Laborie), the adaptation provides two new innovations. The first one is to emphasize humor that almost inclines to absurdity. The first scene, in which the prince chooses his future wife does not have enough action and it seems to be a set of princesses' portraits. Each of them is holding a number and that reminds us of a criminal record by police. All princesses are ugly, one of them has a big nose one of them is too old, another one is cross-eyed, crooked and so on. Already mentioned absurdity is also a dog wearing a princess dress, with a crown on its head that we can find in the crowd and even a prince who wants to become the prince's wife. The visual opposition to ugly princesses is a girl who knocks on the palace's door in one rainy night and she initiates proving the authenticity of the princesses. Her help are the peas hidden under the mattresses and duvets.

The second innovation is at the end of the story when the reader is removed from the fairy tale into a children's room where a boy is reading a sister the fairy tale *The Princess and the Pea*. The comic strip is getting the form of a metatext, in other words a text in a text. This kind of reading this comic strip motivates the reader to confront the comic strip with the original Andersen's text and creates a special author-text-reader play, in which the quasi-real characters of the boy, girl, mother and father appearing in the last scene of reading are visually similar to the characters of the previous read fairy tale.

As we have already mentioned at the beginning of this contribution, comic strip adaptations of literary texts do not present only the escape from reading books, but they can also offer new aesthetical experiences and from the point of view of reading, they can even act very motivating. As the text on the dust jacket of *Hans Christian Andersen – Hand Drawn Fairy Tales* says: the stories in their visual form are appealing and playful just like the original fairy tales and with their imaginativeness encourage to further reading and give opportunity for a closer acquaintance with this famous Danish author.

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Comic strip adaptations of Hans Christian Andersen´s fairy tales

The author has dedicated his contribution to the comic strip adaptations of five fairy tales written by Hans Christian Andersen. In his analysis, he pays attention to different adaptation methods, innovations of the new comic strip text compared to the prototext as well as to the aesthetic expression of the authors that could deny the opinion that comic strips distract children from reading.



Peter Karpinský

He dedicates himself to linguistics, prose and poetry and from the theoretical point of view even to comic strip. He leads the Department of Slovak Language at the Philosophical Faculty of Prešov University in Prešov (he lectures in history of Slovak language and its development, dialectic, rhetoric and history of comic strip). He is the chief editor of the literary magazine for boys and girls – Zips.

He has published several collections of stories, folk tales and fairy tales. He is the compiler of anthology of contemporary Slovak prose and English anthology of Slovak prose (*The Dedalus Book of Slovak Literature, 2015*) as well as the author of monographs *Conjunctions in Slovak Language (2013)* and *Poetics of Comic Strip in Text and Context (2014)*. He cooperates with the Slovak Radio and Television (RTVS) and is the author of radio bedtime stories, radio fairy tale plays and radio plays for young people. As a scriptwriter, he has cooperated on a cycle of TV documentaries and as an author of music, on a TV program for children. He also works as a director and scriptwriter at DTS (Theatre of Theatrical Shortcut) in Prešov.

Rudolf Urc (Slovakia)

Illustration is the mediator between literary work and animated film

I would like to start with the name that only seems to have something to do with animated film, but in reality Sergej Eisenstein represents an important figure involved in almost all fields of filmmaking – in the theory as well as in practice. Again and again, I remind my students how compact and unrepeatable his prediction about animated film was, according to him it was the lost and regained paradise of graphics.

No one had characterized our art like this before!

Regained paradise – Eisenstein writes and influences all the current and future thoughts on the most typical feature of animation art.

I dedicated one whole semester of my lectures to the topic of Eisenstein and literature, most of it to the analysis of poetic work written by A. S. Pushkin. Eisenstein admired him until the end of his life (1948) and to be more exact I paid attention to his connection with film art. Eisenstein himself worked on several Pushkin projects. His original drawings of Pushkin's poems have been kept – and not only in their image storyboards. Unfortunately, all of them remained only in their draft forms. His early death did not allow to finish them.

I.

Eisenstein saw Pushkin's descriptions of events and occurrences so clearly and exactly that they enabled almost perfect reproduction of visual image happening in front of the poet's eyes. Eisenstein even proclaims that some parts of the poem POLTAVA could be transformed into the film editing system of shots. It is remarkable how the character of Peter is described and that every verse means a new shot.

Even the lyrical parts of Pushkin's poem expressing the state of soul can be reconstructed. Eisenstein also uses three shots /montage parts/, three depictions made by sound evoking emotional experience. Then he uses the fourth one from a different dimension. He does not express it by sound, but by the optical-plastic close-up.

Eisenstein continues and according to him, almost every Pushkin's sentence is exactly in accordance with the demarcated scheme of visual composition, it is the determining skeleton, it enables everyone who would like to work with the visual reconstruction of literary description to keep the consistency of the author's intention and to interpret it in his own way.

Of course, not every poet can be read like this. It is even possible that the same artwork (in this case Poltava) will be read by each director differently.

But we were interested exactly in the genesis of the relationship poet – filmmaker.

To be more exact, how the visual images of poetry can be built, or reconstructed by means of film language.

Briefly, how film images can be enriched by the personal lyrical state of the poet's soul.

II.

Let us go back to Eisenstein's relationship with animated film. In his Memories we can read about his stay in America (1930) where he met a great number of actors, writers, directors, including Chaplin and Disney. Although he criticized American animation and saw Disney's method as a very sad attraction, he openly said that he

would keep his love to Disney forever. His figures, those animals, those made by lines and those best without shading like by the old Chinese and Japanese – they were made of the real moving lines. The moving lines of childhood tracing contours and forms of animals brought to life again with the real move of contour lines in the images of animated film.

Seven years after Eisenstein's visit in Hollywood, Disney came with his opus *Snow White and the Seven Dwarfs* (1937). We do not know whether Eisenstein saw this film and what his opinion about the naturalistic copying of action of the real actors was, what he thought about the naive conception of Disney's world, about the sweet visual design and cliché-ridden Hollywood sound scene. But we know how *Snow White* was accepted by the Czech theorist Jan Kučera who wrote in 1941 that it was the milestone in the development of cinematography. And we also know the opinion of the authoritative historian Georges Sadoul who said in 1955 that it was "the right hodgepodge of Disney's bad habits and apocryphal fair poetry".

After some years, we can say that the truth is somewhere in the middle. As all values, even this one was proved by time. Despite controversy of all different stylistic designs, it is a pioneer work. We can dispute, do not agree, but we can not ignore it.

In connection with our topic we have to take it into consideration, so let us ask:

III.

How did Disney read the original Grimm's fairy tale to present it to the audience as a feature film in colour? What interested him, what he borrowed, what he refused and what new he brought to make it attractive enough and commercially successful?

Literary *Snow White* has the features of classical fairy tales, so it misses a deeper study of the characters. Disney knew that the

characters were the biggest attraction of animated film. They had to be persuasive and their acts clearly motivated. The story could not be based on the verbal narration. When he wanted to keep a child's attention, it had to be understandable. This was the reason why he refused all irrational elements. Disney refused Grimm's version in which the egoistic stepmother hates the seven-year-old *Snow White*. His *Snow White* is the most beautiful in the time of her maturing when she falls in love with the Prince. What more – the way she acts represents the ethical attitudes and Christian virtues (altruistic work, maiden innocence, evening prayer).

Disney simplified the story scheme. Instead of three attempts to kill *Snow White* (bodice, poisoned comb and apple), the stepmother uses only the most effective one.

Different sorts of forest fauna are *Snow White's* protectors and helpers. Many of them were introduced as pairs with their cubs and already here we can see the future Disney archetype of an ideal family.

A part of this situational comedy is built of naively touching situations (squirrel doing the washing on the rough turtle's carapace and so on).

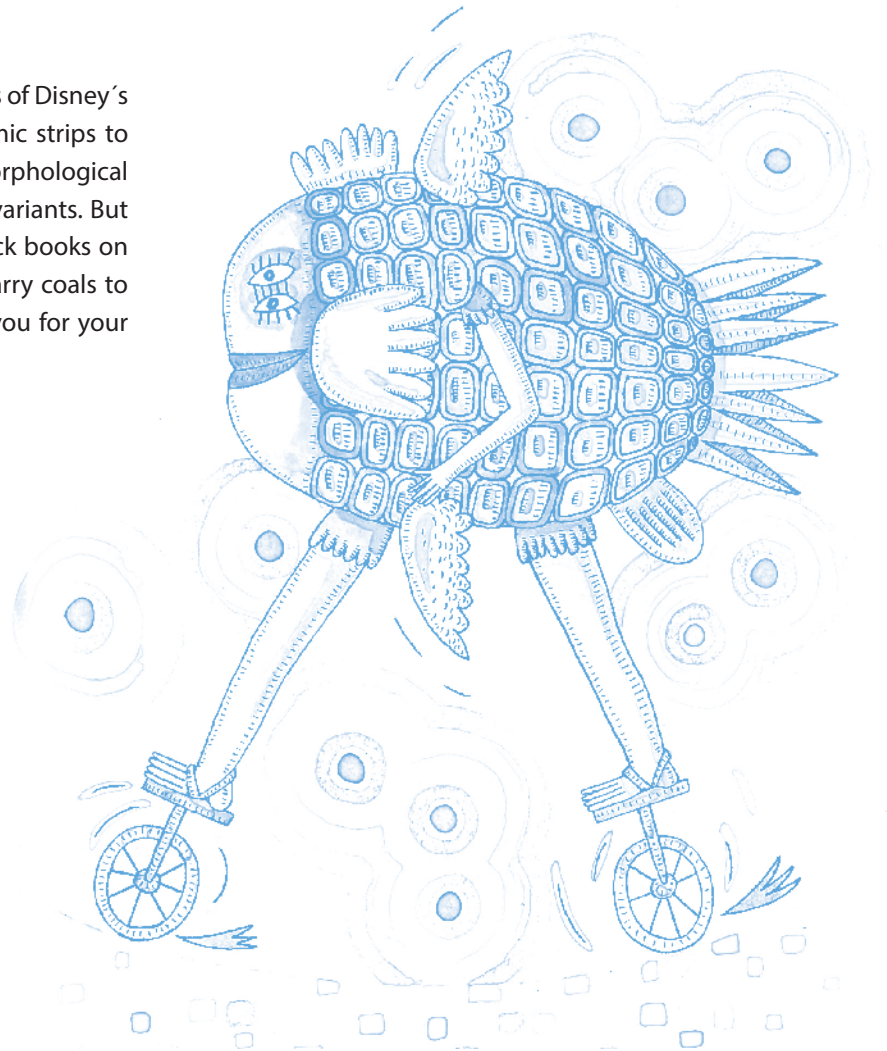
But the most effective intervention is presented by the characters of dwarfs. In the literary version they are shown only as an anonymous and undifferentiated mass, but Disney made of them individualized characters. Each of them has its own name reflecting its natural character. Unrepeatable etudes were created with relieving and lyrical humor and with epic musical intermezzos.

Disney refused all worrying and bleak situations and like this, Grimm's poetic touch and mystery disappeared, but on the other hand, the narration became understandable, dramatic composition firm and logical. The first Disney's feature-length film survived all isms, historical challenges, changes of style and artistic

expressions and it started such a big boom of Disney's model that expresses its full durability even today.

Eisenstein expressed it more than pregnantly, according to him, Disney was the example of absolute appeal for all and everyone and he represented the basis of the most important tools of influencing.

This is the moment when we should get to the analysis of Disney's artistic expression – from the analysis of his first comic strips to finding the comprehensive model and approved morphological scheme, which is presented in all static and moving variants. But there have been written hundreds of studies and thick books on this topic. No one, neither I and you, would like to carry coals to Newcastle, so let me close this narration and thank you for your attention.



Illustrations are the mediator between the literary story and its animated version

Theorists call this trio tripple translation or translation of translation and the specialists in semiology cudgel their brains even today. But all complicated occurences can be simplified and this one as well. For example, by the simple question: "How do filmmakers read literature?" or "How to translate literary practices into film language? The most reliable helpers are the eternal authorities: Eisenstein from Russia and Disney from the United States. Let us try getting inspired by their work and experience. Even after so many years, it can be new interesting knowledge to us.



Rudolf Urc

A dramaturge, publicist, scriptwriter and director, author of many documentary and animated films. He is also the author of *The World and Slovak History of Animated Film*, *Monograph about Viktor Kubal*, studies about the theory of Animation, profiles of domestic and foreign film makers. Longtime University teacher, professor at the Film and Television Faculty, Academy of Performing Arts Bratislava, founder of Department of Animation. He also taught at the University of Tomáš Baťa in Zlín (Czech Republic), also co-founder of the Artfilm Festival in Trenčianske Teplice and Biennial of Animation Bratislava.

Nicolas Bianco-Levrin (France)

Storyboard

I write stories in images. They can be in the form of illustrated books, comic books or animated movies. Out of sixty stories I have written and directed, there is the same number of books than movies.

For all of these stories, I tried to find such graphic writing, which could reflect their particular ideas and give them a form. This made me learn more about different graphic patterns and animation techniques: Chinese ink, volume, papercutting, animated shadow, painting, brou de noix technique, modeling clay, photography, comics...

I came up with a working method which I started to use for constructing stories. From all creating phases, I put most emphasis on storyboard. In this particular state, stories are transferred into image(s).

One of my projects came to Bratislava twice. First time in 2011, for the BIB exhibition with the "Les Mots" (The Words) book. A year later I presented my film called [R] at the BAB festival. I have kept several creation phases which will allow me to illustrate how I perceive construction of stories in images.

Before storyboard

I create some of my projects in parallels: texts of books and movies have common background and characters. This was also the case of the "Les Mots" (The Words) and the [R] projects.

The two stories take place in a town where only the word *R* exists. Characters speak only in *R*, newspapers are written in *R*, buildings are only in the *R* shape and everybody thinks only in *R*.

The book and the movie have two different stories with different characters. Both highlight the idea of resistance. In the [R] movie, the idea of resistance is represented by the hero despite himself, while the book's protagonists in the "Les Mots" book have the real political engagement.

When I started to work on this project, I created, as usually, a journal to note my everyday reflexions. Journals help me to accumulate all ideas regarding the given subject, to make notes of additional reading material and documentary research as well as to make the initial sketches of characters or scenery. This phase may have various duration. Sometimes, it takes only two months, sometimes it can take years. It depends on time I am able to devote to it and also on difficulties I come across. In the case of the [R] movie, it took me two years while I was working on this quite regularly.

For this project, I made up a completely fictional world. I could not refer to any specific documentary research from the existing world. In order to start doing my research, I based my studies on struggles of my relatives they could experience in their lives. I observed how they dealt with everyday situations and how engagement in life can be reflected on the level of individuals. I explored that political actions, which can appear to be so heroic and extraordinary, always originate in everyday ordinary situations.

When I finished my research, I started to structure bases of the story by determining major parts. Later, these parts became chapters (in the book) or sequences (in the movie).

In this phase of writing, everything was movable, all elements could be shifted, replaced, deleted or added if necessary.

Up to this stage, working process remains the same for books and movies. The process starts to differentiate at the moment of writing. In the book, a final text is created (manuscript). In regards to movies, an intermediary text (script) is made. From this moment, in both cases, I start to put the story into images by creating a storyboard.

Basic principles

In regards to both books and films, storyboard is a working phase, which means it is intermediary. It serves to lay the foundations before creating definitive images. Even though this part is of technical character in both cases, there are no conventions. The purpose is to make authors realize what challenges movies and books may bring. The storybook is mainly necessary for the author himself. However, its purpose is also to present the project to editors, film crew or to financial partners.

In comics or illustrated books, this phase often serves for the editor to validate the project before final drawings are made. The storyboard allows him to have an overall view on the book and its general rhythm. Within individual page details, storyboards allow to build a composition for each of the images. In the case of comics, the main emphasis is put on page composition and position of bubbles in individual vignettes.

Storyboard for “Les Mots” (The Words)

When creating “Les Mots”, the editor gave me a free hand. The movie had been already finished. Thanks to this fact and thanks to the plot of the book, this project was validated. In such conditions, I could have made a less detailed storyboard, as its aim was not to persuade or attract editors. In spite of this, I made a detailed storyboard as usually.

Before starting to work on the storyboard, it is needed to determine the book’s format. In general, it is imposed by editors according to collections or possible printing formats. In this particular case, the editor gave me possibility of free choice. This book was particular mainly because the text was imaginary and written only with R. At the same time it was necessary to ensure it was clear what the characters were talking about. Therefore, I put particular emphasis on characters’ positions and attitudes. To make actions happen within time, I needed panels to be much longer than large. However, the graphical technique I was using required images to be also quite large. I was inspired by Lotte Reiniger’s version of *The Marriage of Figaro*, while searching for different possible page layouts. First, I believed landscape format would give me enough length on double page so that I could compose images long enough for my vignettes. However, sometimes it happened to me that the images passed into folding and it was difficult to read them. After several trials, I finally came up with a satisfying graphic solution: bookbinding was in portrait format and the pictures inside had landscape format.

The question of formatting is essential, even though it may look easy to solve. Formatting will determine page structure and at what extend it will be possible to play with the page and images to compose the book. When this phase is finished, I create a booklet of homothetic format for the final version of the book and I start to draw a storyboard.

For this particular book, I had already prepared a lot of graphics research, because, among others, I had directed the movie first. I had drawn the characters and sceneries so many times in different angles that I did not encounter any difficulties at all. The storyboard was finished in a very short time without any need for additional research and in the end, there were only slight differences between the storyboard and illustrations themselves.

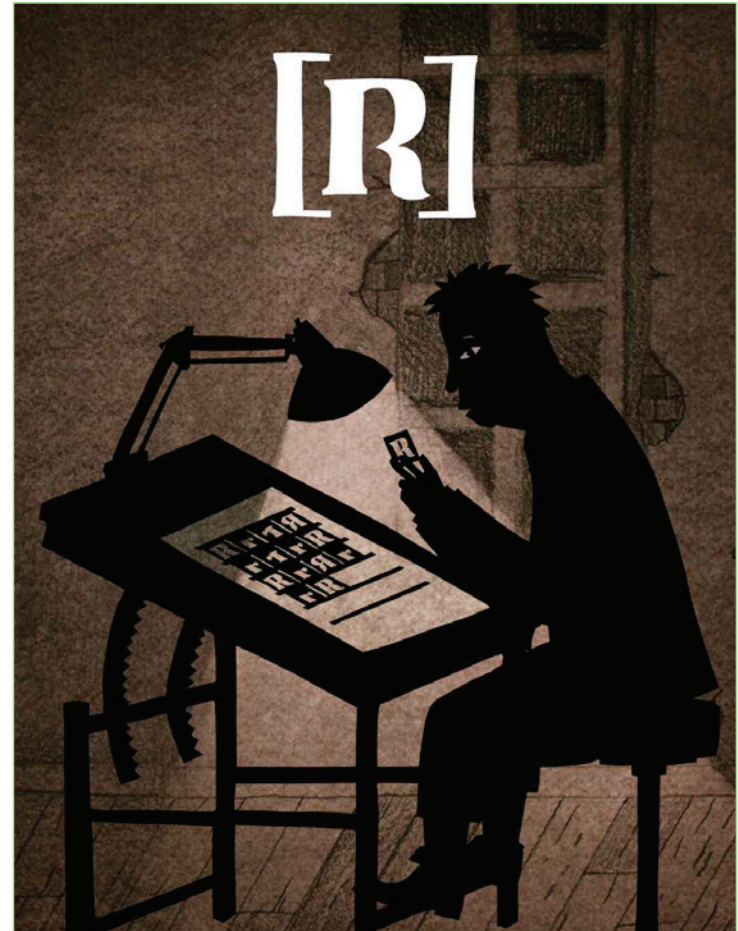
Storyboard of the [R] movie

In the case of movies, storyboards are used by the whole crew as a reference for all production phases. It is a working document which must be understandable to technicians, animators and the chief operator. In addition, it is an important element while searching for financial sources. This means it will be read by non-technicians as well. These parameters are also very important for apprehending and drawing the storyboard.

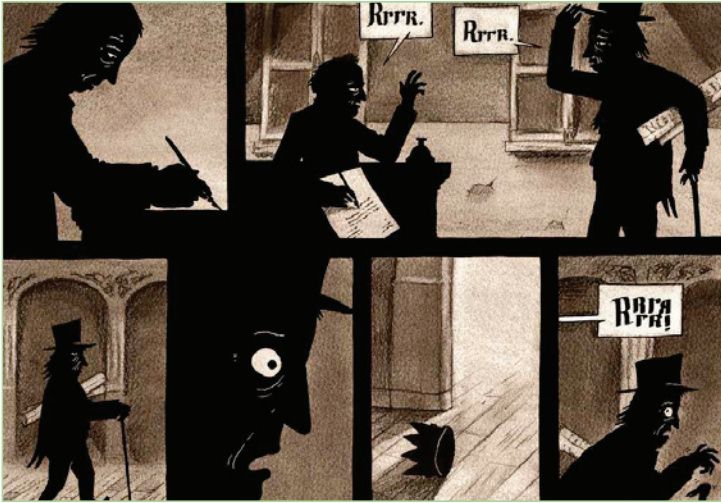
In the [R] movie as well as in the comic book, characters speak imaginary language. They understand each other, but spectators do not understand anything. They cannot hear any words, only intentions. This may have impact on production. It was necessary to create actions and contexts which would help understand characters' intentions without referring to dialogues. When creating storyboards, I already know what animation techniques will be used. The animation technique will have an effect on choice of framing and possibilities of actions realisable for the characters. In the case of [R], we used the technique of papercutting: black pieces of paper on illuminated table (as Chinese shadows). This animation technique is very efficient, but has a lot of limits in several points. We had to think about each panel to be individual part of a theatre stage. It was impossible to put a character from the background into the foreground. To attain this result, it was needed to consider also cutaway views.

When creating a movie, the storyboard is read at the same time as the technical script, where we can find various sound indications: dialogues, sound effects or music. A careful reading of the storyboard helps to reveal potential negative impacts on the movie rhythm and helps to apprehend editing challenges or difficulties which may arise during animation of the characters.

This storyboard was created in a short time. Out of 125 original views, only two were deleted.



We were two directors working on this. In less than two months we drew the scenery, created and animated all the characters and put together 12-minute movie. The animation technique did not allow us to go back and this is one of the aspects that contributed to our efficiency. But also the storyboards as such helped us to apprehend all possible difficulties we could come across during the movie production.



Mental image

The final phase of the storyboard creation takes the shortest time for movies as well as for books. It is only an intermediary part for drawing quick sketches. Nevertheless, I find it essential as it enables me to transform ideas into images. It is believed that to imagine means to create image in mind. Human brain thinks by sequence of phrases, sentences and associations instead of images. A mental image is just a sequence of concepts which do not take any specific and defined forms. But even in spite of this, image is clearly more universal than text. This is what made me create stories through images. Storyboard is a phase in which ideas are transformed into images and this is the reason why I perceive it as fundamental stage within construction of books or movies.

Storyboard – Image script

Image script is the most important phase by making the conception of illustrated books or by the realization of animated films. It is a summary of image drafts of all basic scenes of the story. It is in this special phase of making a story, book, or film that they go two different ways.



Nicolas Bianco-Levrin

Born in 1979, Nicolas Bianco-Levrin studied at the Duperré Art school in Paris and published his first book for children „Simon without nights“ in 2002 for which he won the Graphic Octogone price from the International Center of Literature for Children. Since that time, he published 28 books, using each time a new technic of illustration : picture in black and white or in color of rough models, drawings with acrylic or chinese ink. Nicolas Bianco-Levrin directed 30 animation films. He is now working on a new short : Une Histoire de Jeannot, produced by La Luna productions.

Jiří Kubíček (Czech Republic)

Adaptations of literary works into scripts of animated films

I would like to share with you my experience from the seminar *Literary Script*, which I organize for the students of the first year at the Animation Department of the Academy of Performing Arts in Prague every year. Its task and target is to adopt the basic knowledge of script techniques and its main topic is defined as *Adaptations of Literary Works into Scripts of Animated Films*.

Why adaptations of already existing literary works? My experience going through more than 40 years has led me to a personal conclusion that the most important thing by making animated films is to make and build a good and strong story. The story is the core of the script and to make it is really difficult. That is why it is possible and convenient from the pedagogical point of view to “lend” a good story from an author who has already succeeded in it. Taking into account the fact that such a script will not be realized, we do not infringe the copyright and we work with it only within our workshop.

I have already mentioned that the most important point of this workshop is the story. Let me dedicate a few words to its importance.

These days, I often hear the opinion that a story is something obsolete, conservative, old, conventional and so on. It is true that this opinion comes mainly from the field of film, but we can hear it quite often even in the field of animation. The principle of causal time coherence which was described already by Aristotle is very important for a story. One story motive is the result of the previous one and the cause of the following one. And this does not seem to be right, because it is logical and like this foreseeable and what is foreseeable is conventional, commercial, boring and so on.

This is the reason why art is born afterwards, when two events, two motives that have nothing in common meet each other.

I personally had the experience that this opinion is supported by those authors who are not able to make a good and strong story on their own. So let me say some words to defend a story.

Stories do not occur in nature. In nature we can experience different events, but not stories. Every day, we are overwhelmed by the amount of information what has just happened, but we just get the news about events, not stories. A being called a man is the only human in the whole world that can make a story from these independent events, a story with its beginning and end.

The excellent American psychologist James Hillman wrote that at first it was the *story* what we had to create to be able to create *history*. We can freeze when we realize what different stories about the same events can be created on two sides of the same border.

For us, it is important that particularly good stories have motivated people to visit theaters for more than 2500 years and cinemas over 100 years.

What makes a story a story? First of all, it is already mentioned logical causal time coherence – *causality*. And then it is the *plot*. Let us have a look at two events. Schweik used to go to the pub *By the Chalise* every day and sometimes he drank black beer there.

They killed our Ferdinand in Sarajevo. If they killed Ferdinand and Schweik would drink black beer *By the Chalise*, there would be no coherence between these two events. But they killed Ferdinand and *that is why* Schweik drank black beer *By the Chalise*. Like this, the plot was created and started a causal chain of following events that in the end made the famous Hašek’s novel. Yes, it is exactly

this „that is why“ what makes the plot and the story from the sequence of events.

A good and strong story has another irreplaceable task. It becomes an example, it creates an idol. And this is important to children. How many boys have been inspired by Jaroslav Foglar's *Fast Arrows* and how many of all of us saw their idol in *Winnetou* and *Old Shatterhand*. A good story is simply everlasting and irreplaceable.

But let us go back to the Academy of Performing Arts and to my seminar. My students have the task to choose one already existing literary work, which they have to adapt into a script of an animated film within one semester. By choosing the literary work they have to take into consideration one ban: they are not allowed to use spoken word in dialogues, or comments in their scripts.

This ban is very important. A word can explain everything and in practice we often see animated films based on spoken word. They are made in the form of concertina books illustrated with animated pictures. This is not our aim.

We have to find picture equivalents of scenes and events described by words.

Simply said, we want to change the epic into dramatics. Karel Jaromír Erben's fairy tale *Appletree Maiden* is a very good example of it. Břetislav Pojar adapted it into an animated fairy tale without using spoken word. The comparison of both versions is very demonstrative, didactic and inspiring.

Surprisingly, the biggest problem is the right choice of the literary work.

Although I energetically accent my students to choose literary works based on a story, they often bring philosophical essays without any story.

I explain it to myself in that way that they are interested in deep thoughts, which are usually clearly formulated in such texts. In the texts based on a story the idea is not defined so clearly, it would

even be inappropriate. In a good story the idea should carry the message without using spoken word.

But in the end we reach an agreement on literary works and then we start working in a standard way. We use the method of so called nodal points. First of all, we choose the most important story motives, without which a story can not exist and gradually we add further details clarifying the characters, their relationships and so on. When we finish this point, the next phase comes and it is well known by every scriptwriter. In the scriptwriters' slang we say that the script is not written by hand, but by bottom. Simply, the script must be hatched.

Adapting the Story into the Script of the Animation Film

In my contribution, I would like to share my experience from the seminar of the same name that I lead at the Animation Department of the Academy of Performing Arts in Prague.



Jiří Kubíček

A scriptwriter, dramaturge and educator of animated film, profesor. For more than forty years he has dedicated himself to animation in an artistic, organizational and pedagogical way. In the middle of the 80s of the 20th century, together with Břetislav Pojar and Radek Pilař, he founded the Department of Animation at the Academy of Performing Arts in Prague. He has been teaching animation at this department continuously until today. He is the author of numerous publications from the field of theory, aesthetics of animation, monographies and also the pioneering translation of the voluminous two part book by Yuri Norstein *The Snow on Grass*. There are legendary titles from his extensive Filmography of animation series, film adaptations and also a documentary series titled *Masters of Czech animation*.



1st International Forum

From Illustration to Animation

13 October 2016

Film and Television Faculty, Academy of Performing Arts Bratislava
University Library at the University of Prešov
The Faculty of Arts of Prešov University

Debate Proceedings

Katarína Minichová: Hello, everybody! Hello to Prešov, warm-hearted greetings from Bratislava. We are in the building of the Film and Television Faculty of the Academy of Performing Arts in Bratislava and on the screen we can see our nice partners from the Philosophical Faculty of Prešov University. We believe that we will be able to hear each other and communicate together as if we were sitting next to each other what is possible thanks to new technologies. So welcome to the first forum of the International Festival of Animated Films for Children that has Roman numeral one because it is the first transcommunication forum of this kind – it informs us about something what has already happened. We organized something similar on the occasion of BIB (Biennial of Illustration Bratislava) 30 years ago, but it was the new technology that gave us the opportunity to continue with it. And this is the reason why we are trying to make from this theoretical platform an integral part of the festival. I will emphasize the interdisciplinary principle that is great thanks to the cooperation with Prešov University. At the beginning, let me introduce the participants of our discussion. I would like to start with Prešov. Professor Zuzana Stanislavová who works at the Pedagogical Faculty of Prešov University where she established and leads the Department of Research of Children Language and Culture. Then we would like to welcome Mrs Iveta Gal Drzewiecka who works at the Pedagogical Faculty of Prešov University and Mr. Peter Karpinský who is the Head of the Department of Slovak Language at the Philosophical Faculty of Prešov University. I would like to introduce the docent Ján Gavura from the Philosophical Faculty of Prešov University who works as the director of the Institute of Slovak Studies and Media Studies and leads this discussion at Prešov University. Let us turn to Bratislava now. Next to me, Professor Jiří Kubíček who used to work as the Head of the Animation Department at the Film and Television Faculty of the Academy of Performing Arts in Prague, he is a dramatist, scriptwriter, educator and translator. Then we would

like to introduce Professor Rudolf Urc, an educator, dramatist, scriptwriter, director of animated films and documentaries and historian. Our French guest Nicolas Bianco-Levrin sitting at the end of the room is an artist, animator, director and he is the delegate of the Slovak Literary Centre and section Transbook that is a part of the International Board of Books for Young People (IBBY). He is sitting at the back, because he needs an interpreter. We also would like to greet our interpreters Dominika Šarinová sitting next to Nicolas and Barbora Bajčíková. Thank you and now I would like to give the word to Prešov.

Ján Gavura: Thank you very much for such a warm welcome. Of course, we are glad to take part in this event that we have observed in Prešov for a few days and we can see that it is getting more intensive providing not only an experience and something pleasant, but it turns the attention to the scientific reflexion – talking about illustration, or animated film. My colleagues have already been introduced and very shortly I would like to say that we will discuss three contributions having the topic of animation or illustration and the relationship between them. Peter Karpinský will present comic strip as a special form of picture, or literary text. The first one who will introduce her topic *Hans Christian Andersen in the Contemporaray Reception in Slovakia* is Zuzana Stanislavová. The word is yours.

Contributions in Prešov

(Z. Stanislavová, I. Gal Drzewiecka, P. Karpinský)

Ján Gavura: Now I would like to pay our attention to the audience in Prešov when we have this information channel from Prešov to Bratislava, to the audience that has the opportunity to ask questions which our three guests are ready to answer. And I am really glad to have a special guest here – an animator and

puppet maker and as we have already heard even an architect of animation and puppet scene Peter Cigán. Welcome! Without hindering I offer you the space to ask your questions, so please. (Silence). Because I have expected this situation, I have prepared some questions. We have had the topic of Hans Christian Andersen two times, so I would like to know what exactly this storyteller means to a contemporary writer, for example, to Daniel Hevier, or Erich Groch. We know that there are different stories from history, pseudohistory of fantasy, mythical field and despite this, H. Ch. Andersen remains a bottomless well of inspiration. How can we explain it? Maybe, an important role plays who chooses Andersen as his ideal?

Zuzana Stanislavová: The best answer could be given by the authors who use Andersen as their inspiration, but I think it is the deep meaning of his message found in his works. Then his attractive subjects that we can find in them as well as the collective memory of mankind, collective values of our European culture. Simply, there are probably more reasons.

Peter Karpinský: It is exactly the choice of different interpretations of his texts that is interesting. When we only look at the popular fairy tale about the snow queen. How many times it has been adapted and in how many ways, how it has been rewritten, how many comic strip versions, animated films and feature films there have been. I personally know four or five, so we can say that it represents something like a strange challenge. From the point of view of animation, it is a very interesting offer. When we have a closer look at some characters made by H. Ch. Andersen, we will find out that they can be borrowed and used in another type of text as well. Talking about *The Snow Queen* it is enough to mention C. S. Lewis and his *Narnia*, in which we can also find the snow queen based on a similar structure of character as it was in the

case of H. Ch. Andersen. Thus, this writer is literally a bottomless well of inspiration for contemporary writers.

Ján Gavura: Thank you very much. I would like to stop by a really interesting Iveta Gal Drzewiecka's contribution, in which she compared semantic and semiotic level of animation and illustration. In the conclusion two new techniques were mentioned used by the authors to enrich this art. I would like to know if there is a new tendency – maybe when compared to Verne's novels and their engravings that are today considered to be a special type of patina of that time – if we really have a technique and I mean an illustration technique or strategy by creating illustrations that could surprise in a certain way? Is there anything what we could define as an illustration technique that has not been used in animation or somewhere else yet?

Iveta Gal Drzewiecka: I do not know if you mean the technique of physical picture. I think that we are talking about occurrence in time right now and from this point of view what works better than some surprises or originality is a great amount of possibilities, ways, tendencies, flows and somewhere there between them is the characteristic of today's world. Not inventing of new techniques or strategies, but something like crossing of the existing ones and their borrowing. It is often syncretism, borrowing some historical techniques and there it is mixed. This is also typical for illustration.

Ján Gavura: Thank you very much, so once again my offer to Prešov to ask some questions.

Soňa Pariláková: I would like to ask or continue in talking about different versions or translations of the incomplete texts written by H. Ch. Andersen. By the analysis of different versions with my students we found out that some reduced translations are more

or less very far from the original Andersen's idea. When talking about literary pictures, illustrations or comic strip pictures. There is one moment that is very interesting and that is the question where the border of this medium is, the medium that artistically tries different possibilities of that what this expressive potential gives – art of literature, illustration, comic strip and we can go even further to animation art. How much can it serve as a work for children, how much does it respect the age of the child and how much does it respect the message and the story? My question is how do you see it, where is the place of works for children within the frame of these borders?

Zuzana Stanislavová: This is again a quite complicated question and certainly for a longer discussion. Probably I will make it very simple, but the colleague asking this question has already mentioned some things. In the world literature we can see Andersen's fairy tales that are probably true translations of its Danish original and then even such without the name of their author. A fairy tale has a globalizing character here because in books, in which such texts are published we can find fairy tales written by the Brothers Grimm, Andersen, Perrault, simply fairy tales curtailed by the core of the sujet or even not that. They are really shallow stories written in a language that is not cultivated, or directly said even primitive. Even in such versions of Hans Christian Andersen's fairy tales are published. And on the other side we have texts that work with Andersen's fairy tales on purpose, for example, Hevier's text that works with *The Snow Queen*, *The Steadfast Tin Soldier* and *Girl with Matches*. He takes out parts, fragments of these stories and inserts them directly into the text, but he uses them already as a bearer of a moved updated message. As something that mainly in Hevier's case says something about ethics of a today's man, bravery, being cold-hearted, sensitivity, the battle between good and evil, about the question if it is worth starting such a battle.

Peter Karpinský: The matter of intentionality. Slovak comic strip is as it is, there is not being created so much, so we probably can not talk about intentionality in this field. We have here Mr. Tokár, the docent and founder of comic strip theory in Prešov. But taking into the consideration texts that I have compared here, I can take the text that I consider to have the best quality and that is Andersen's *The Nightingale*. From the visual point of view it is the most abstract one, but on the other hand opposed to it we have *The Ugly Duckling*. It is the most descriptive one and contains drawings à la Walt Disney. If we let children choose – I suppose, I do not know, I have not tried it yet, but from the visual point of view, they would probably choose *The Ugly Duckling*. So, probably the artistic intention and its acceptance from the point of view of a child is a bit different here.

Zuzana Stanislavová: I would like to add some words more related to the reception that I have forgotten. I will stay by metatextual work with Andersen. Hevier works with Andersen's texts based on a fragment, but he follows a message and the message can be clearly read by children. It has been tested on a cultivated reader, about ten years old, but it really works. But when we look at Pastirčák (writer Daniel Pastirčák), it is very cryptic (I mean *Čintet*). It is a work for an experienced reader who is used to successful reading in symbols. And when we look at Erik Jakub Groch, we can see that the message leads the reader by its name, because its work is very nostalgic, even melancholic and it does not get such a feedback from children like works that work with a bigger portion of optimism.

Ján Gavura: Thank you very much and now I would like to give the word to Bratislava. What are the questions? Our guests are ready to answer them.

Katarína Minichová: Thank you very much for the interesting contributions. We would like to greet Mr Peter Cigán who is present with you with his collection of Slovak animated films *Magic World of Animated Film*. We are glad that he is there and can say something more about the topic of animated film to all viewers and listeners who have not heard much about this topic. And now please, ask the questions. I will come back to the beginning. Mrs Drzewiecka said a very important sentence. She thinks we should change the seminar name *From Illustration to Animated Film* into *From Visual Expression to Animated Film*. We intentionally used the original name of the seminars and discussions that were part of BIB. Originally this theme was theoretical, it was born by this wonderful exhibition that has been taking place already for a half of a century and that is why we follow it and we would like to open this platform even more – from theorists of children literature to practitioners. And such people are sitting next to me. So, please, the word is yours.

Rudolf Urc: I think, it has been a very interesting discussion about this topic and very surprising to me. I would like to say that we practitioners see these things, I would say, very pragmatically. We, I mean mainly dramatists, have the experience that every director who writes a storyboard, technical script, is actually a shot illustrator, because he is responsible for illustrating of each shot and like this he chooses its very exact visual design. That is why I would say *From Illustration to Visual Design of Animated Film*. And there we can already see the close connection between a story, script, storyboard and result. But all we have heard indicates how complicated and at the same time interesting these relationships are.

Nicolas Bianco-Levrin: I would like to express my opinion particularly on translations of H. Ch. Andersen's works and their modifications. What is very interesting to me is that the symbolism

related to religion is missing in his texts. This was caused by education and its system then. How can we adapt Andersen's texts and exclude some symbolism?

Zuzana Stanislavová: We agreed that in the time and system of that period it was very simple. They just excluded passages, for example, from the fairy tale *The Snow Queen*. They excluded the passage in which children are coming back and there is one part in which they are coming to God or there is a moment in which God appears. In the conclusion we can recognize just a phraseological indication somewhere in the explicitness of that prose. This indication remained because even in the time of communism the name of God was used in folk phraseology. All other passages with this motive were cruelly excluded or fairy tales where it was not possible were not translated. Or they were not available at us, they were rewritten, motives were replaced or in some other ways this religious motive was excluded. Such fairy tales were often lightly garbled, but sometimes even completely when compared with today's translations.

Ján Gavura: I would like to add that Andersen made it quite easy for our "text modifiers" because these moral things in his works were usually placed at the beginning or at the end and from the compositional point of view it was very easy to exclude them. When we look at *The Snow Queen*, at the part in which the mirror is broken and the devil is described as the representative of evil, we can see that this part was excluded and in the end it is only the fairy tale sujet about looking for a child and its saving that remains.

Guest from the audience in Bratislava: I would be interested in the topic of animation from the point of view of adaptation. For example, the paraphrase of Jung, can we see in the case of Andersen the spirit coming from his fairy tales or narrations as

anime or animus? Every single thing has its spirit and the spirit can move things in space, something like animation. The question is if we feel the influence of anima or animus.

Ján Gavura: In a few words I will interpret what Zuzana has just said. It is such a demanding question, probably evoking individually a different feeling and that is why it is not possible to give a distinct answer without particular education, not only theological, but philosophical as well. The answer might come later when a man asking this difficult question experiences his own confrontation and he will be able to reflect.

Katarína Minichová: It is interesting how this topic opens new themes and dimensions. Look, every question would be worth a single conference and that is great. I think that this gives our meeting a sense, it opens different problems we have known about, but we have not thought about them yet. My personal feeling after all these interesting thoughts and opinions on Andersen's fairy tales is that Andersen is a film author and his fairy tales – although they tell a story as it should be – with their beginning, middle and end, as a construction of each dramatic work, have fabulously interesting connections between single sequences, the things are brought to life. I, every filmmaker or author, we see one decisive moment there where a story is built based on an object that is moving. To animate means to give something a soul, to bring something to life what does not live. This is how the steadfast tin soldier starts moving, what everything the ugly duckling does, how wonderful action story it is. We know it from works of different nationalities – Garry Bardin, Grimm's great films, for example *The King and a Little Bird*. They are all stories that carry a theme and dynamics of the story is based on bringing something to life what does not live and this is what the story builds on. We will talk about it in our "Bratislava" part of the discussion and the

guests will have the opportunity to direct their questions to the author, dramatists and their adaptations. They will see the original literary text from different points of view, from the point of view of practice, author, adapter, director, animator. Now it is the right time for the questions.

Zuzana Stanislavová: I do not know why, I must still think about anime and animus. It would be worth doing a research based on a serious theoretical knowledge. But intuitively I would say that it is more anime in his works, but it is just my feeling.

Ján Gavura: For a short while I had a feeling that you were going to say animus, because the composition, which has the form, as we heard, of a film script is probably anime whose body was created by animus. We are just two and we already have here two different opinions, so it really needs some space for the further analysis after the break.

Break

Coming next: Contributions in Bratislava
(J. Kubíček, R. Urc, N. Bianco-Levrin)

Katarína Minichová: Thank you very much for Nicolas' contribution that really expressed in words the sense of our meeting. We have heard his very interesting thought that literature in France is seen as the queen of all. Something superior to all other types of art. And today we have tried to dethrone it a little. We have tried to provide the same platform to literature as well as to film, theory and practice. We heard almost case studies, we have heard Nicolas, Rudolf Urc and Jiří Kubíček who shared his longtime experience with us and he turned our attention to the most important things: the story, its basis and thought that has to be transferred to viewers

in the most optimal way. We learned that literature has different forms of expression from film and everyone knows it. I think that we have mentioned it and named it – in Prešov, excellent children literature theorists let us have a look into the field we have not known so much and in Bratislava, filmmakers let us have a look into the secret of filmmaking, into the laboratory where they create stories and work with them. I think it has been new to all of us and also inspiring. Please, your contributions to the discussion.

Michaela Mertová: I would like to ask Nicolas about Lotta Reiniger and how she inspired him, if he can be more specific.

Nicolas Bianco-Levrin: Always, when I start working on a new project I use a different technique and I am trying to be inspired by other authors. I react to someone else. In the case of Lotta Reininger, I was inspired by her silhouette and face work. I was inspired by Lotta Reininger mainly because she dedicated her work silhouette as such. As an example, I showed hammering of a nail. When we look at it from the front side, we can not see the movement. When we look at it from the profile, we can see the movement. Very often we place emphasis on visualization from the profile. By psaligraphy technique profile visualization has the key importance, because we can not play with placing the figures to the front or to the background. And this is exactly what Lotte Reininger worked on over more decades.

Michaela Mertová: I would like to ask Mr Professor Kubíček. When he was talking about Andersen's fairy tales that are a part of his seminars. I would like to know if he has some favourite works, to which he always returns or he works with different ones each time. If his students are inspired by an adapted fairy tale they saw when they were children and now they get back to its literary text, or what other interesting aspects there are.

Jiří Kubíček: Actually, there are only two aspects. The first thing is that we are talking about famous fairy tales. We have been organizing this seminar for fifteen years and it has happened many times that a student chose *Girl with Matches*. It is because of its very strong social accent, which is present in this fairy tale as well as in *The Steadfast Tin Soldier* and some others that are very popular as well. The second thing, except for classic fairy tales with common people and various supernatural beings, Andersen is an author of many fables which are as if written and made for animation. This is another thing by Andersen that my students look for.

Michaela Mertová: One more question. Has it happened yet that some of your students have used it as their graduation work?

Jiří Kubíček: This is a good question. I will answer it simply, no. I will explain why. I say it to my students in their first year, I have forgotten to say, I say it to them at the beginning. They have an excellent opportunity to work with a particular author and they will not be allowed to do it in their practice, it is not possible because of the copyright. From the beginning it is clear that the script will not be realized. But one of our students has adapted Virginia Woolf's *Garden*. It is a free author and dead for more than 70 years.

Michaela Mertová: I would like to address my words to Prešov and add that *Appletree Maiden*, I do not know if you know it, is a Czech animated film made by Břetislav Pojar and its duration is about 14 minutes and of course, there are no comments and dialogues. And I would like to ask Mr Professor Urc or better to say I will dispute. He has quoted Jan Kučera and George Sadoul and I must confess that I do not think that the truth is somewhere in the middle, I think they are both right. And I would like to thank for the excellent contributions and say hello to Prešov.

Katarína Minichová: Thank you and once again we will turn our attention to Prešov.

Ján Gavura: Thank you very much, we would also like to say that it was nice to hear all three contributions. I would like to let my colleague to ask the question he has prepared.

Juraj Rusnák: Thank you very much. I felt very comfortably by Professor Urc's contribution, because to tell the truth, it was exactly that why I came here today. I exaggerate a little, but it is about what I want to say. The way I shared his thoughts about Eisenstein's montage principle, it is such a pop-cultural phenomenon that connects him closer with Walt Disney. This is how I explain the common interest, harmony of things, when I think of a popular scene, for example, the famous battle scene at the lake Chad in the film *Alexander Nevsky*, this is exactly almost the comic strip principle, which Eisenstein used with the cut and Prokopiev's music that suits pop-culturally very well and then the change to Disney was a big refreshment. Maybe this could explain why these seemingly incompatible worlds could meet. So thank you very much to Bratislava, it was really good.

Peter Karpinský: Just in a few words because it has been said enough. But I am a writer and my main job is spoken or written word and what I would like to know is how long – in the case of filmmaking – can actually a film, or an animated film exist without words. We have heard about *Appletree Maiden* and the film [R] and I think that they both have duration about twelve minutes. Can it work like this by a feature film? I mean Trnka's films are without dialogues, but they contain the description spoken by a narrator (for example, *A Midsummer Night's Dream*). And when I already have the microphone in my hands, I would like to ask Mr Levrin, when talking about a storyboard of a book, it is not clear enough

to me, if you meant a book as such and as we know it or it was a graphic novel. Thank you very much.

Jiří Kubíček: When talking about the duration, there are cases, not so many, of feature films without spoken word. Maybe Michaela (Mertlová) will correct my words when I focus on a concrete film without words *Ceaser's Nightingale* made by Jiří Trnka. We know about Trnka that he did not like speaking moving figures. If he could see what is done in cinematography today, he would turn in his grave. He used to say that a puppet must be able to act without words and he was the evidence that it was possible. When talking about *A Midsummer Night's Dream*, Trnka wanted to have it without any texts, but he was forced to use them. By the way, the comment was very nice and it was written by the poet Josef Kainar. I do not know how actively he took part by post-synchronization of this film, but the reason was that without the comment the film *A Midsummer Night's Dream* would not be understandable and readable for all. But it is right that the ideal duration of films without spoken word is about 15-20 minutes.

Michaela Mertová: I would like to add that by the film *Ceaser's Nightingale* the distribution companies had a feeling that it was not possible without any comments. So there are English comments in English-American distribution and French comments spoken by Jean Cocteau in French distribution. Anyway, the film is usually screened without comments, dialogues and I think, what I have experienced, it is understandable for all. And we know that the duration of a film and its footage do not have to be in direct proportion.

Nicolas Bianco-Levrin: I would like to show a picture book. That would be to the first part of the question and I would like to get back to films without dialogues. It is a good question that deserves deeper analysis. First of all, there is an important

connection between a picture and sound. At the end of the 50s, one scene had a duration of 50 seconds, today it is 3 seconds and the perception of the picture has outstandingly changed, it is directly connected with sound. I would also like to mention something related to this topic. The connection between the story and sound. If there is no dialogue in the film, individual pictures have to be visualized longer, what is from the commercial point of view impossible. I will tell you something about my experience with the French Television and my project that was refused. It was a film without dialogues. I was said that it was not possible to eat cornflakes and at the same time to watch my film, because when we do not watch, we have to hear and when we do not hear, we do not receive anything. In the end I would like to say that a missing dialogue is not a problem, the problem is the audience. We can screen films without dialogues at festivals, because they have a different target audience than films made for the majority.

Katarína Minichová: Thank you. Nicolas has opened a new topic and it is the commercialism of today's culture as well as of animated film, especially for children. The importance of stories without texts is undisputed. When we go back to history, we can see that the project of our bedtime stories was made in that way that children saw stories with and without texts because especially those without texts made a child receive and concentrate on the story. Today, as you know, there are too many dialogues in films, actually "describe what you see", everything is verbalized and verbalization kills reception of the story. But we want a child to develop his or her imagination and not to be dependent on popcorns and watching that word. But this is a future challenge, a challenge how to continue and lead our dialogue. I think that it made sense. Here you are, are there any other contributions?

Ľubica Kepštová: I would like to share my thought that resulted

from this discussion. I have the feeling that the whole discussion makes something like anti-literary impression, but I think that the contrary is true. Actually, we have forgotten that in literature, in books for children – what Nicolas mentioned – at first a child has to become a reader with the help of pictures. We have excluded one phase in our editing practice, we have just refused Picture Books and now we are wondering that we have no readers, why children do not read. They do not read because we ignore this phase of development. Picture Books are excluded as something what we do not need, something high-priced and I am glad that Nicolas who has rich experience with children has expressed his opinion that this genre is ignored and not supported in the grant system of children literature, because it is not seen as literature. But we should understand concertina books as a kind of preparation for literature, without it we will have no readers. This would be my remark as an editor for children.

Katarína Minichová: Thank you Mrs. Kepštová. If there are no further contributions in Prešov and in Bratislava, we would like to thank to all the participants of this discussion with hope that we will continue in our discussion. It is not a coincidence that this forum has its own poster that will accompany this event in the next years. The excellent artist and illustrator Peter Uchnár is its author. The core of the topic is symbolically depicted because figures from literature, from the book carried by a fairy tale figure are "running" to the world, each of them their own direction and way what represents a movement and a film. So, to everyone of you I would like to say thank you very much and we are looking forward to our future meetings.

Ján Gavura: We would also like to thank for all the inspiring contributions and words that have been said via this connection and we want to hope that we can enrich each other this or another way in the future. From our side once again thank you very much.

Moderators



Katarína Minichová

She graduated from School of Arts and Sciences at Charles' University, Prague with MA in Film and Aesthetics. Initially, she worked as a film critic and theorist specializing in children and youth programs. Her work in television /Slovak Television, STV/ ranged from researching children as audience to analyzing feature, documentary and animation programs. She later worked as a producer, executive producer and screenwriter of feature and animated programs, many of which received awards at home and abroad. She authored numerous analytical studies and screenplays for television features. She was a member of international juries and conducted international workshops and conferences in the area of film and television creativity for children. For over a decade until 2002 she was appointed a member of the Experts Youth Group of the European Broadcasting Union (EBU). Since 1993, she has lectured in screenwriting and dramaturgy at the Department of Animation, Academy of Performing Arts in Bratislava. She was elected Vice President of CIFEJ (Centre international du film pour j'enfance et la jeunesse) in 2009 and has served on its board since 2012.

Since 2006 she is Program Director of the Biennial of Animation Bratislava (BAB), International Festival of Animated Films for Children, which is organized by BIBIANA, International House of Art for Children.



Ján Gavura

A writer, publisher and educator at the Philosophical Faculty of Prešov University where he has been the director of the Institute of Slovak Studies and Media Studies since 2014. Since the 90s he has worked as a literary critic of domestic and foreign poetry and later even as a literary historian and translator. He has written and published expert monographs and three collections of poems. He has translated novels from English (for example, C. McCarthy's *Road* /2009/ and *No Country for Old Men*, R. Welch's *Principled Novel* /2009/) and some poems by J. Sutherland-Smith, C. A. Duffy, M. Sweeney, L. O'Sullivan, T. S. Eliot and others. He is the co-founder of the European House of Poetry in Košice and a statutory representative of the civic association FACE – Forum of Alternative Culture and Education dedicated to publishing and promoting of artistic and expert literature. He is also the editor-in-chief of the poetry magazine *Vertigo*.

Footage from Video Conference in Bratislava





Footage from Video Conference in Prešov





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We thank the Ministry of Culture of the Slovak Republic for their permanent support of the Biennial of Animation Bratislava.

© BIBIANA 2016

Published by BIBIANA – International House of Art for Children, Secretariat BAB in 2016

in 100 copies

Compiled by: Katarína Minichová, Lenka Regrutová

Translation: Martina Haug, Dominika Kepštová

Cover: Peter Uchnár

Photographs: Peter Drezik, Ľubica Kepštová, Štúdio CCKV v Prešove

Graphic Arrangement: aldodesign.sk

Print: Dolis, s.r.o.

Printed in Slovakia

