

Title: Animals as character: Anthropomorphism as personality in animation.

Student: Timothy James Jardim

Student No.: 0702561P

Supervisor: Pippa Tshabalala

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DECLARATION:

I declare that this report is my own unaided work. It is submitted for the degree of Master of Arts in the field of Digital Arts by coursework and research in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination at any other university.

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Timothy James Jardim

\_\_\_\_\_ day of \_\_\_\_\_ 2013.

## ABSTRACT

Anthropomorphism in animation is a common appearance, but often referred to exceptionally briefly by those who analyse the medium at any length. The aim of this research is to define and understand how animals in animation are used to define a character's personality quickly and effectively. Anthropomorphism will first be defined within the context of this paper. Thereafter myth and fable and the animals found therein to be analysed as an influence on animation. The fantastic nature of animal casts is analysed, as well as the manners in which humans are drawn to an animal cast. Animation history is analysed to give context to the above mentioned investigations as well as to the case studies, which include Disney Studio's *Robin Hood* and Dreamworks' *Kung Fu Panda*, where the use of animals to portray personalities will be discussed and compared between films.

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## INTRODUCTION

What purpose does the animal play in telling stories? Why do viewers appear to form a connection with animal characters that can be as strong as or perhaps stronger than the bond with a human cast? What information does the choice of animal in a narrative give the viewer about a given character?

Anthropomorphism has been present in animation since the earliest examples of Mickey Mouse and Felix the Cat in the West, as well as the stop motion insects in *The Cameraman's Revenge* (1912) in the East. It could be argued that the medium of animation lends itself to anthropomorphism - inanimate objects and animals can easily be given life and personality depending on the imagination of the animator and the style of the film. For instance, Felix the Cat often encountered apparently sentient objects such as lamp posts and cars in the likes of *Woos Whoopee* (1928), a product of a very young and experimental animation medium, which allowed more freedom than live action films of the time.

Paul Wells, in his book *Understanding Animation*, states that "The symbol in animation can operate in its purest form, divorced from any relationship to the representation in the real world, finding its proper purchase in the realms of the primal source." (83). Everything in animation is a symbol. It is a constructed image (in a variety of available media) that often is a representation of the real, but on occasion more abstract representations of emotions and sensations outside the scope of this paper. Often these drawn or digitally rendered representations depict either a real life item, person, animal or similar. Since in these cases these images are representations depicting the real the viewer can readily associate these animated images with the object or creature as it occurs in reality and this association can be used by the animator to their advantage. How can one use an animal, loaded with preconceived traits based on myth and fable as well as personal

or conveyed experience as an animated character with personality that is immediately recognisable and relatable?

Animals have often appeared instead of humans in the context of literature and animation, either living in a human environment (as will be seen in my case studies) or interacting with one another with the human traits of culture and religion within their own situation (such as the novel *Watership Down* and similar). Additionally, due to their preconceived qualities in the foundations of our legends and fables we often associate an animal with a personality. In animation, these preloaded traits could be utilised as a vital time-saving tool, allowing a viewer to quickly grasp a personality without having to spend too much valuable screen time explaining a character's motives, emotions or personality. I feel that this technique, while it has been often used since animations inception, is a phenomenon that is often taken for granted, and I hope to analyse this at an academic level.

In this paper I aim to first analyse the term anthropomorphism. By defining it and placing the term in context, I will set a scale of anthropomorphism in the framework of animation and use examples to explain the levels I have opted to break it down to. I will then go on to focus on one aspect of this scale that will be the emphasis of my case studies.

After defining anthropomorphism, I intend to examine animals within the context of myth and fable; a traditional form of storytelling that I feel is comparable to and influential on the animated film. As such I feel it is a probable basis on which most animal traits are affiliated with today and within the context of the medium. Stemming from this thought is the discussion of the fantasy aspect of animal characters in human situations and the manner in which they can remove a plot from the realm of the "real", placing it firmly within a fictional universe of talking animals that allow these characters to be utilised in situations that can comment on or satirise our realm of the "real".

A discussion worth noting at this point will be the fondness viewers feel towards animals in the reception of these fables (and the modern counterpart: animation), analysing discussions into man's primal attachment to the animal, and the associated traits this affinity brings with it.

Using the above mentioned discussion of the animal in myth and fable, I will proceed to define and discuss the history of animation as a medium, focusing specifically on Western animation, so as to lend context to my selected case studies. Within this discussion I will provide a discourse of the animal examples as they appear in animation, while also analysing the reasoning behind these characters.

From there I intend to analyse my case studies, Disney Studio's *Robin Hood* (1973) and DreamWorks' *Kung Fu Panda* (2008). After a brief summary of both plots I will proceed to analyse the animal characters, determining the success of the character choices. The argument will be founded on the examples found in pre-existing myth and fable as defined and determined in the body of the paper.



## DEFINING ANTHROPOMORPHISM

In its broadest terms, the definition of anthropomorphism as found in Encyclopædia Britannica is stated as "...the attribution of human form or other human characteristics to any nonhuman object." While perfectly covering the material of this paper, this term is far broader than the scope of this paper, and therefore needs to be examined more closely relative to the topics of animation and the use of animals thereof.

According to Carolyn Burke and Joby Copenhaver in their paper entitled *Animals as People in Children's Literature*:

Many of us share our homes and our hearts with our pets. Certainly our local environments, whether we live in a city, a suburb, or the country, are filled with a vast variety of animals both large and small. So, it would seem rather intuitive that these same creatures would find a place in the stories that we tell. And they do. But when these animals begin to talk and scheme and learn to read, we have gone past their intuitive inclusion in a replication of reality and have put them to use in a purposeful distortion of reality... (206).

Anthropomorphism in visual media is a deliberate warping of reality to suit the ends of the story that needs to be told. Animals are assigned personalities and physical features to suit the ends of the narrative. According to Kay Milton:

... [Social scientists] use [anthropomorphism] to describe the way some animals are represented in myths, fables, stories, cartoons, television commercials, and so on. Thus the characters in Beatrix Potter's stories, in Kenneth Grahame's *The Wind in the Willows*, and in George Orwell's *Animal Farm* are anthropomorphic, as are Snoopy, Tom and Jerry,

Mickey Mouse, Sooty and Sweep. Such characters invariably think human-like thoughts, wear clothes and use spoken language (256).

Wells in his book *The Animated Bestiary* discusses the 'anthropomorphic impulse' in an example by Steven Gould. Wells feels part of this need to assign animals human identities can be based on the physical traits of the animal as it appears. The statement by Gould discusses the camel as being aloof and unfriendly due to the apparent "haughty rejection" its face seems to exude. He compares the features of a camel to the human expression it seems to be mimicking, with half lidded eyes and a nose above its eyes (82).

Wells states the manner in which anthropomorphic characters are capable of carrying a large variety of representations due to their human and animal natures, being both at once, but not completely one nor the other. They can reflect traits such as "...gender, race and ethnicity, generation, and identity" ("The Animated Bestiary" 3) either as a means to comment on them "...innocently or subversively" (3). Again "...the use of animal personae allows the storyteller to say something that could not be said by talking about humans due to political, religious or social taboos" (6). As a story telling device, anthropomorphism is an excellent tool to tell stories that may be subversive. Or as Burke and Copenhaver state:

When the political, religious, social, or personal risks are high, when we are standing close to the metaphoric fire, the use of animals has long provided intellectual and psychological distance and allowed us to critically explore that which we would not be comfortable exploring directly (206).

When the emphasis of a story needs to be the message and not issues of race, religion or class; interchanging humans with animals is an interesting manner in which to remove these factors from the equation. Art Spiegelman's graphic novel *Maus* (1973) is an excellent example of this phenomenon, and a prime example for my discussion at large. Spiegelman

has discussed his motivations for his graphic style at great length in his self-reflexive book *Meta Maus* (2011). This rich first hand account of the use of anthropomorphism in the graphic novel carries several parallels to the animated medium. *Meta Maus* was written on account of *Maus*' success: Spiegelman was prompted as a response to questions he was regularly asked about the graphic novel. The most notable in my case being his reasoning and motivations for using anthropomorphism to describe the horrific events of the Holocaust as experienced by his father. His father's own experiences with the Nazi's had been condensed into a visual metaphor of a cat and mouse tale.

*Maus* first appeared as a three page comic in a comic anthology *Funny Animals* in 1972 (Spiegelman 105). It was brief version of what the final graphic novel would be; a summary of the events encountered by Spiegelman's father during the Holocaust in World War Two. The Jews were depicted as mice and the Nazis were depicted as cats, a play on the theme of the cat versus mouse analogy as seen in countless gag oriented animated films and shorts. Spiegelman notes however, the manner in which the story was almost totally deracinated: the Jews were referred to as the Mausen and the Nazis as the Katzen (118). The core message shifts away from the story of race and into a clean cut cat and mouse food chain, making the motives and reactions of the characters the focus of the narrative. There is no need to explain why the characters are mortal enemies: the premise of cat and mouse already describes this relationship to the reader. In the creation of the longer graphic novel however, Spiegelman needed to take into account many more outside factors with regards to characters and animals in his story as it rapidly grew in length and complexity.

When it came to depicting races outside the primary antagonists and protagonists Spiegelman would find ways to justify one animal species or another. In the case of the Poles who would either help or hinder the mouse characters, Spiegelman needed an animal "...outside of the cat-mouse food

chain" (121) and settled on pigs, based on the prevalence of the creature in funny animal cartoons of the time; Porky Pig being a major influence (121). He discusses how he justified this in that Hitler's plan for races such as the Poles were to be worked to death, unlike the Jews who were just to be exterminated. Spiegelman felt this was an apt metaphor for a farmyard, where pigs are looked after but still ultimately killed and eaten, whereas mice are merely vermin with no use. This metaphor also held with regards to Spiegelman's father's opinion of the Poles during and after the events of the War (121 – 122).

Spiegelman again goes on to describe his depiction of the Americans, a new link in the "food chain" as while cats chase mice, dogs chase cats (129). Unlike animals like the mice and pigs, dogs are often more easily identified as having various breeds, a metaphor Spiegelman found apt in defining the cultural melting pot of the United States to be, describing them as "...a mongrel race, a bunch of mutts" (129-130).

Spiegelman used this as well as other representations as clever analogies within the overarching metaphor of *Maus*. In one such scene, Spiegelman's father, Vladek, and his wife Anja are trying to seek refuge from the Nazis in Poland. Both are wearing pig masks over their mouse faces, however, Anja is depicted as having a mouse tail peeking out from under her dress. As Spiegelman states "...it wasn't as easy for her with her Semitic features to pass for Polish as it might have been for Vladek" (122).

Spiegelman's *Maus* was often compared to a piece of Jewish art referred to as the 'Bird's Head Haggadah'. It was a series of illustrations that utilised animal-headed people as a means to get around the commandment of making graven images of people and of God. It was often referred to as a means to represent something too sacred to show, and Spiegelman felt *Maus* was in a similar situation, telling his father's story of the horrors he faced in World War Two, the graphic novel "...was showing something too profane for depiction" (117).

In his research, Spiegelman mentions the mouse analogy for depicting the Jews came way before his interpretation. The Nazi's often depicted the Jews as mice, whittling away at the German people's resources (images such as mice eating grain for the German populace appeared in Nazi propaganda), although the image of rats as a device to depict the Jews as vermin became more prevalent than mice. He feels that the dehumanisation of the Jews was instrumental in the Nazi effort to exterminate the Jews, making them synonymous with vermin in need of eradication (115-116).

Spiegelman noted that in discussions about his character designs, cats "...are actually the most lovable of the animals in the Maus zoo" (128). In that vein, within his illustration style, the cats tended to have the most human faces, where the mice had the more animal face, further removing them from human traits. He feels that this attraction towards the cats almost makes the reader complicit with the activities of the Nazis (128). "The reader has to reinterpret those signs that seem to be in contradistinction to the story being told" (128). He purposefully designed the animal cast to be the same size as one another however, rather than using the vast difference in size between cats and mice. While he felt that he didn't want to make the cats and their associated Nazi ideologies to be made superior, nor did he want to make the mice small defenseless creatures in need of the reader's pity. He states that "To equalise them in scale didn't give the equal power, but it didn't put the mice necessarily at the total biological disadvantage that the metaphor implies" (118).

This now leads to the proposed "scale" of anthropomorphism.

Anthropomorphism is the act of giving human abilities and features to objects and animals, and that will be the basis for this scale. This scale I propose will range from inanimate objects at one end of the scale and humans at the other end. While humans are not strictly anthropomorphised, they are the target of the act, and this scale will cover the examples I hope to represent in-between.

At one extreme of this scale will be inanimate objects. These are endless in variety within animation and can include cars, clocks, candlesticks, mechanical windup teeth and many other examples that can be found in anything from Saturday morning cartoons to Walt Disney blockbusters. Many of these objects may or may not have features that resemble the human face, but the items upon which they are based certainly are not sentient at any level.

Prime examples of anthropomorphic inanimate objects are Pixar's *Luxo Jr.* (1986) and *Cars* (2006). In the case of *Luxo Jr.* (as seen in Figure 1) the lamps are still undeniably lamps and move in the manner a lamp is expected to move when manipulated by an outside force. They have no faces or features that may be compared to that of a human physiology, but they are infused with human personality and emotion in the manner in which they move. The viewer begins to identify certain movements as similar to how a human would move, and as such start to impart features that are not actually visible on the lamp, giving the abilities of looking, reaching or emoting to characters without heads, limbs or faces. The movement imparted to the two lamps is different, giving one the attitude of a young child playing excitedly where the other is the older and less excitable adult.

Cues from human movement lend credibility to the acting; a rapid extension of the lamp's support looks surprised, where a slow contraction can represent sadness. Figure 2 depicts *Cars*, where Pixar has taken the effect further, building an entire world around these characters. While much of the car's body language can be compared to the actions of the lamps, the effect is amplified by adding human facial features to the car's existing structures. Windshields have become a foundation for human eyes to dart around under the glass and radiator grills have given way to mouths with a full set of teeth behind them. The characters are also capable of speech, and many other human actions impossible for a real world car. This abstraction has removed them from the cars they represent and closer to the humans we

understand through their actions. While both examples are based on real world objects incapable of acting without human influence these two different approaches to animating inanimate objects have created performance we can understand through their human impersonations.

If we were to move up this proposed scale one might place animals as we see them in the wild. They live in their natural habitats; they have all the features you would expect to find on a real world counterpart. Unlike the previously mentioned inanimate objects, these characters tend to have faces, limbs and personalities as a product of myth (as discussed within this paper) that can be utilised already. In their animated form they are often morphed to represent humans more closely. While they may have facial features of their own, features such as eyes may be adjusted to reflect our own more closely, allowing us to understand them better. At this level of anthropomorphism they are fully capable of emoting as human beings do. They utilise human abilities and traits such as talking, thinking, dreaming and creating philosophies and legends of their own.

In examples such as *The Lion King* (1994) (Figure 3) and *Finding Nemo* (2003) (Figure 4) by Disney and Pixar respectively, as well as in literature such as *Watership Down* by Richard Adams, we encounter animals with the ability to speak, but living in their natural habitats as we would expect to find them in the wild. They speak, behave and emote in a manner humans would, in a society mirroring our own, but unmistakably wild and other. In *Watership Down* the rabbit cast has their own language and mythologies separate from the human world. In *The Lion King*, Mufasa imparts the myths and procedures of their lion and animal society unto Simba, his successor. In such examples the characters would not be understood by the humans they encounter, they live alongside us in our world speaking their own languages that have been 'translated' for the sake of narrative.

Further up the scale we start to see animals that can decide to be bipedal, wear clothes, utilise tools and build houses to live in. This category can be spilt

into a few others. One such category consists of animals existing in the wild in a human world, alongside us, but not in our stead. They are the size and form we would expect to find them in the wild. However, they might live in intricately furnished homes in amongst their natural habitats.

Whether humans see the animals this way as a normal occurrence or not may differ between stories that use this level of anthropomorphism. An example of this form can be seen in the works of Beatrix Potter, as seen in Figure 5. Her animals live in small cottages in the forest, wearing certain items of clothing while not necessarily being fully clothed. The next step in this style would involve a world where humans are non-existent and animals have taken up our roles in a society that is clearly modelled on ours with subtle changes to match the new animal population. These animals aren't all too different from what we'd expect to see in our universe however, having the size and form as we see them in the wild. Many of their physical features remain mostly unchanged although some would have adaptations to use human implements, most prominently these might be the use of opposable thumbs and dextrous hands. An interesting example for this particular level of anthropomorphism would be the animated television series *My Little Pony: Friendship is Magic* (Figure 6). Although highly stylised with the fantasy element of magic and magical creatures, the core cast is comprised of anthropomorphised ponies, which populate their entire known world. They have neither knowledge nor experience with human beings, but live in a world modelled on our own, running various shops, libraries and orchards, living in houses that seem to be modelled more for humans than quadruped animals; however they often wear clothing to suit an occasion and can decide to be bipedal to suit a scenario that demands it. Their poses and movements are beyond the range of a real horse, but are excused by the style of the animation.

Similarly to the above style is the category my case studies of *Robin Hood* and *Kung Fu Panda* fall into, where the characters are still decidedly animal,



living in a human-looking universe without the presence of humans, but are bipedal animals. They seem more at home in a human environment due to their more “evolved” appearance. They can be based on four legged animals but they have been adapted to have hands instead of front feet. They may occasionally lapse into a four legged run, but they are not completely animal such as *My Little Pony* or the works of Beatrix Potter. Additionally these characters tend to be more clothed than these previous examples though not to the extent of the animals closer up the scale to humans.

The next step would be right below that of humans. These animals are more human than animal, often having bodies that are identical to our own with animal features seemingly tacked on. This could just be an animal head on human’s shoulders, or other props such as tails, paws and wings might be included. While mostly human in silhouette, these basic signifiers of what animal is being represented can be used to instil a personality or behaviour.

A useful example of this particular style would be the bande dessinée (graphic novel) series written by Juan Díaz Canales and illustrated by Juanjo Guarnido: *Blacksad* as illustrated in Figure 7. The animals have a convincing human form and are often scaled to more closely match what a human cast might have looked like. The hero, John Blacksad, is a cat working as a private detective, however bigger animals like gorillas and polar bears do not loom over him as they would a real cat. While they may be bigger physically than Blacksad, they still fit in this world of human forms. The stories take place in a post-World War Two America, in a film noir style, and aside from animal heads, there would almost be no differentiation between this and a human version of the comics. The signifiers of dogs acting as policemen and race being represented in terms of fur colour or species (mammals versus reptiles for instance) are vital in depicting a conflict quickly without the need to explain the action to the reader, and are often utilised to full effect to quickly relay information in a graphic context.

The final step on the scale would be humans. Though not anthropomorphised per se (as humans are the aim of anthropomorphism) an interesting technique here could be mixing human and animal traits in a human character, giving the human behavioural characteristics we'd expect from an animal. This might be in appearance or in behaviour, but the ability to compare a human to an animal would fit comfortably into the far end of this scale. These similarities can be readily found in literature, describing someone as "mousey" or making the character's movements "cat-like." These links to animals give an impression of a person based on traits we have assigned to animals. This almost creates a loop, where animals have been assigned traits seen in man, but are being used to describe humans in literature, as the visual metaphor of an animal can be so stronger than a paragraph of explicit description.

With regards to my case studies in this research paper, as mentioned in this section, they have been chosen out of the same category wherein the characters are bipedal anthropomorphic animals living in the stead of humans in a universe not unlike our own. They speak, behave and emote like us, but they have also built the environment in which they occupy, they wear clothes and undertake human endeavors. Topics such as gender, ethnicity and allegiance (is a character the protagonist or the antagonist?) need to be determined according to their new humanoid appearance. They have no outside influence from a human agenda as the inanimate characters of *Luxo Jr.* or the animals that exist within "our" universe might have: these animal characters need to define themselves and one another. Their silhouettes may vary from example to example, ranging from mostly animal to mostly human. As such the examples of *Robin Hood* and *Kung Fu Panda* will be discussed. They meet these criteria, but have handled the topic of anthropomorphism in their own unique fashions for different reasons.

According to Alexandra Horowitz, anthropomorphic figures combining human and animal traits have been found in Palaeolithic art roughly forty thousand years old. He also comments how the phenomenon has appeared in literature for thousands of years, though he states how it was generally referred to in the context of religion, a 'blasphemous' act of assigning human forms to gods of ancient religions. Burke and Copenhaver refer to anthropologist, Stewart Guthrie who argues that "...all religions are systematic anthropomorphism—attributing human characteristics to non-human things and events" and justifies his findings by stating "...that we live in an ambiguous world and our survival depends on our ability to interpret it. Recognizing people, where they exist, becomes critical to our survival and to our success. Visualizing the world as humanlike becomes a good bet" (207).

This sentiment indicates that Guthrie feels that humankind, to an extent, understands itself. Our emotions and personalities can be interpreted by one another through our own understanding of ourselves and those around us. Therefore, as a survival mechanism, mankind has had to mentally imprint its own traits upon the world around it. Beryl Rowland in her book *Animals with Human Faces: A Guide to Animal Symbolism* backs this statement up by arguing that "Primitive Man also thought that animals resembled him, but he did not know what motivated them. He saw them as exemplifying human traits which he either admired, feared or disliked" (xv-xvi). Rowland then continues:

[Man] invented fables in which the fox demonstrated craftiness and the ant industry because he thought these creatures possessed such characteristics ... Already the animal was a symbol ... When a concrete object becomes a symbol, it constitutes the semblance of something which is not shown but is realised through its associations: it is

transformed into a metaphor or even into a sermon in shorthand.  
Animals became symbols of qualities possessed by man (xv - xvi).

John Berger contributes a discussion that parallels this thought of man seeing himself in the animal. In his article *Why look at animals?* Berger primarily focuses on the use of animals as signs and signifiers, but more importantly, the foundations for these signs. Berger mentions the fascination man had with animals, in the times where we were wholly dependent on them as food, for textiles and machines of labour in the field or mill. In the days before industry and mechanisation animals had developed an almost magical quality alongside these physical advantages, described as either oracular or sacrificial. Berger seems to feel that this "spiritual" bond may have formed because in many ways animals are similar to humans in their mortality, but in their form, behaviour and lifespan they are so very different (4). Wells continues this thought in *The Animated Bestiary*: "It is often assumed... that there is a kind of prehistory in which humans and animals were in some degree or context more in accord, and less involved in an implied call and response between empathy and exploitation (139)". This argument, common to both Berger and Wells could lend further substance to the thoughts of Horowitz, Burke, Copenhaver and Rowland. Humanity not only projected its personality and traits onto animals as it encountered them, but also on animals that sustained us in a pre-industrial era. It would appear that this period has been perceived by these sources as a time when humans and animals were received more as equals than mere resources, lending credence to our need to supply them with a personality in accordance to our own, a trait which seems to still run into the modern perception and interaction with animals. One need only listen to a pet owner or nature documentary to see this is the case.

These signs and symbols of this pre-industrial era discussed by Berger and Wells passed into Roman and Greek documentation as scientific facts of

natural history and onwards into medieval culture, often reinforced in Biblical texts (Rowland xvi). Aesop's Fables are often told using animal protagonists and antagonists, and these characters play to traits that have since become associated with the animal. In an example such as *The Fox and the Crow* the sly and clever fox outwits a vain and apparently not too bright crow out of her meal (7), and in *The Lion and the Ass Go Hunting* a proud and lazy lion makes a fool of a donkey who is described as a braggart, looking for some glory in the lion's scheme (207).

Again, according to Rowland, up until the Renaissance these traits propagated through myth and fables were quite possibly regarded as pure fact, as they were stated in Ancient Roman and Greek texts. Although the Renaissance was a period of scientific enlightenment, the use of animal metaphors persisted, and often became less religious and more secular:

If the fox had been a symbol of the Devil in medieval bestiaries, it was still the symbol of craftiness; if the snake in the grass was not precisely the Old Serpent beguiling Eve in the Garden, it was still the symbol of deceit, speaking, as it does yet, with a forked tongue; similarly, the wolf in sheep's clothing remained the arch-dissimulator, if not the Evil One himself (xvi-xvii).

These thoughts and traits have persisted well into the modern era. In the process of research for this paper in Encyclopædia Britannica an article from one of the early publications of the series was found to have a surprisingly sentimental article on the European fox. The article was entitled "Most Crafty of All Beasts" and seems to be more of an ode to the animal than a scientific analysis. An excerpt from the article reads as such:

He is esteemed to be the most crafty of all beasts of prey. His craftiness is chiefly discovered by the schemes he falls upon in order to catch lambs, geese, hens, and all kinds of small birds. ... Of all animals the fox has the most significant eye, by which it expresses every passion of

love, fear, hatred, etc. It is remarkably playful; but, like all savage creatures half reclaimed, will on the least offence bite those it is most familiar with. It is a great admirer of its bushy tail, with which it frequently amuses and exercises itself, by running in circles to catch it: and, in cold weather, wraps it round its nose.

This article resounds with Berger and Well's discussion of humans and animals having a connection as equals with animals in its environment. It is apparent that this excerpt is the popular opinion held by many who know what a fox is, though perhaps not on a biological or scientific level, based on works by storytellers such as Aesop, confirming and cementing the personality with the animal at a "scientific" level. Any anthropomorphic characters based on a fox would most likely be perceived to have these traits almost immediately without the creator of the character needing to explicitly reveal these facts in the exposition of the character, they could be regarded as common knowledge.

The reasoning for this apparent persistence of animals symbols could be described according to Rowland, who feels that most modern signs and symbols are colloquial, belonging to a specific group at a specific time; one would need to be knowledgeable of the symbol to understand and perceive any underlying meaning. Animal symbols and meanings on the other hand are felt to be "...traditional, belonging to the mythology of everyone, eternally present in the collective unconscious memory and in the dream world where everything is a symbol" (xvii).

This symbolism has seemingly influenced the medium of animation with ease. Greg Hilty in his discussion of animation points out the prominence of animals in myth and fable, stating how the stories were readily appropriated into the medium. In animation's early years it was more convincing to portray the lands of fantasy or ages gone in animation than live action of the time (10). The works of Georges Méliès spring to mind on this argument. In his films he would have actors in front of a painted background, as seen in figure 8,

which while useful at setting the scene, didn't have much allowance for moving cameras or other actions to validate the "reality" of the environment. In animation the character and background are more interlinked, lending validity to one another by both being illustrated to complement one another. This means a fantasy narrative would be more convincing. Hilty observes the rise of fantasy plotlines based on myth and fable in animation in the early twentieth century, citing *Snow White and the Seven Dwarves* (1937) and *Pinocchio* (1940) by Walt Disney as a culmination of the genre. He observes this phenomenon as a result of rapid urbanisation in the United States based on "the psyche and cultural memory of populations of European origin" (10, 12).

Wells continues this thought by citing an animated adaptation of Aesop's Fables which was created by Paul Terry around the time of the First World War. It proved highly popular with its morality tales, as Wells quotes Leonard Maltin, who stated that the format was perfect for its time. The use of animals in animated tales about issues and morals around every day human life negated the chance of inadvertently offending anyone by utilizing ethnic stereotypes (not unlike the works of the Fleischer brothers, for example their animation *I'll be glad when you're dead you rascal you* (1932), starring Betty Boop and using music from Louis Armstrong, where depictions of various races can be seen as highly offensive (Figure 9.) As such the series of animal morality tales was quite popular amongst theatres buying the reels ("The Animated Bestiary" 183).

As closing to this theme of myth and fable, I found this quote apt in terms of animations role in the genre:

Animation has been a repository of folk memory since its genesis. As an art form it has proven uniquely able to interpret fables, fairy tales and other forms of collective storytelling, while early twentieth century cinema and the fine arts remained preoccupied with other interests ("Fables" 121)

## THE REALM OF THE FANTASTIC

In a contemporary context, I believe anthropomorphism places narratives in the realm of the fantastic. Using animals in the place of humans allows the viewer or reader to suspend disbelief at the action and focus on the plot, as they are still able to relate to the characters. Peter Hunt and Millicent Lenz paraphrase Jill Paton Walsh, who states:

A work of fantasy compels a reader into a metaphorical state of mind. A work of realism, on the other hand, permits very literal-minded readings ... even worse, it is possible to read a realistic book as though it were not fiction at all (8).

To define fantasy, Hunt states that “fantasy allows us to speculate, to explore possibilities, to indulge our private selves – to consider imaginatively things that cannot be” (2), in other words, a separation from the real and a suspension of belief. He states the manner in which fantasy offers worlds where anything is possible, freeing you to believe anything put forward (2). He also states:

If there is virtually no connection between the real and the fantastic, except distortion, then we arrive at the absurd and nonsense. Consequently we do not escape ourselves or our situation: fantasy has an inevitable role as a commentary on, or counterpart to, reality and realism (Hunt 8).

Essentially, fantasy needs to be based on reality to still make sense, but allows us to view reality in a different way. Based on these quotes one could state with confidence that the presence of talking animals behaving like humans would rapidly place the narrative in the realm of fantasy, making the story a vessel to either tell a story beyond the realm of the real, or to make comments on real world situations. Animation readily takes on this form, as



Wells states that it is capable of immediately removing itself from the discussion of reality and realism simply by being a medium which is not bound by physical rules and needs of construction as seen in real life ("Understanding Animation 23-25).

Wells brings to light the imagery of Disney's *Beauty and the Beast*. He marvels at Belle's desire to "date" what he describes as a buffalo, referring to beasts animal like appearance in the film adaption ("The Animated Bestiary" 4). Again, utilizing the manner in which animation allows this perverse notion to slip past mostly unquestioned by the audience:

Cross-species coupling is an endemic and unnoticed currency of the animated cartoon -innocent, innocuous, banal- or looked at another way, shocking, boundary-pushing, camp, queer, subversive ("The Animated Bestiary" 4)

With regard to anthropomorphism and fantasy, Hunt refers to the examples of the writings of Beatrix Potter. He points out the manner in which Potter superimposes an anthropomorphic cast into settings based on real locations, namely Sawrey and the English Lake District. Hunt paraphrases Peter Hollindale, who stated that her books can be understood as "...conversations through the medium of fantasy" and "...the biological reality of the animal and the social behavior of the human" (27). This to my understanding remarks in the manner in which these anthropomorphic characters can be used as a metaphor and perhaps a degree of satire on the lifestyles of the people living in these areas at the time of Potter's writings, from the safety of being depicted as "children's fantasy."

Similarly, Burke and Copenhaver discuss the example of *Animal Farm* (1945) that also contains a mature political satire in the guise of a children's book using animal characters. George Orwell's narrative used the metaphor of a farmyard to depict the events of the Russian Revolution, replacing key figures and events with farmyard animals with the ability to speak to one another

and plot a rebellion against the oppressive farmer (207). Burke once again brings up the morals and messages of Aesop's Fables, "...offering one view of the human condition and advice on the conduct of social exchange" (207) again from the safety of fantasy to pass comment in human foibles.

Both *Animal Farm* and Beatrix Potter's books were adapted as animations: *Animal Farm* as a film in 1954 and *The World of Peter Rabbit* in 1992 as an animated series aired on BBC. While the success of both animated features is subjective, one might the use of animation is an interesting step for which to portray these features.

Wells refers to many statements by Chuck Jones, known for his work on the Wile E. Coyote and Roadrunner animations with Warner Brothers, consisting of Wile E. coming off second best in his attempts to catch and eat the Roadrunner (figure 10). Unfortunately the coyote's shortcomings are often horribly violent: mistimed TNT explosions, never ending falls off desert mesas, constantly being run over by passing cars and more, yet the acceptability of this violence stems from Wile E's ability to dust himself off (or reassemble himself as the case can often be) and try something new. Jones states that had he been able to train real life versions of the characters to undertake these short film adventures he would have: live action is cheaper, quicker and more believable. He also clearly states that he is an animator and animation director, and hence creates characters and situations that cannot be recreated in live action. He argues: "That is what animation is all about; it is an extension beyond the ability of live action motion pictures." And, as a final statement with regards to his choices, he feels that "...it is easier to humanise animals than it is to humanise humans" ("The Animated Bestiary" 108).

Wells poses some interesting thoughts on the topic of symbolism in animation, stating how symbols within animation facilitate meaning, whether intentional or not. Everything in animation is a symbol, it represents a real item, possibly stylized but undeniably referenced in one form or another, and these

preloaded associations can either "...radically alter the understanding of a film, arguably making it infinitely richer in its implications, or misrepresenting its dominant project altogether." (Wells "Understanding Animation" 83)The symbols are constantly going to be compared to "the real" ("Understanding Animation" 83).

The symbol in animation can operate in its purest form, divorced from any relationship to the representation in the real world, finding its proper purchase in the realms of the primal source ("Understanding Animation 83).

## PERSONAL ATTACHMENT: THE ANIMAL VS. THE HUMAN

One place where the success of animal versus human characters can be found is in live-action film, which readily uses animals based upon our assumed inherent fondness towards them in general. In various action films humans can be slaughtered in droves with the average viewer perceiving this as an occurrence that comes with the territory of the genre. Should an animal appear in such a film however, the viewer immediately feels sympathy for this creature that has no cognition of the environment it has found itself in. This example can be found in several films, such as Will Smith rescuing a cat from a house being demolished in *I, Robot* (2004), Christian Bale halting the execution of several dogs in *Equilibrium* (2002) and Sigourney Weaver saving the cat that repeatedly seems to get in the path of the homicidal alien in *Alien* (1979). This phenomenon has been dubbed by tvtropes.org as "Pet the Dog," a trope used in film which can be used to give a morally ambiguous character a decided tendency towards being a "nice guy." I'd like to delve a bit more into what gives us this attachment to these animals over the more relatable human cast, and how this trait could be used in animation featuring animal protagonists.

Wells reviews a quote by Freud that seems to be an apt place to begin this discussion. Freud discusses the manner in which children see themselves as equals to animals, finding themselves to be more similar to them than human adults whose actions probably confuse them more than the actions of animals. Freud draws this as a relationship based in humanity's primal roots, where man and beast were more or less the same thing, similar creatures with similar needs and similar means of meeting these needs ("The Animated Bestiary" 78). This apparent connection we felt as children may still be resonant in our adult mind, and the desire to be like them could be a driving force in our attachment.

Another reason we may be drawn towards animals however is stated by Stephen Gould, who is quoted by Wells once again. Gould comments on the traits in children that make them an object of adoration to adults. Specifically large eyes and foreheads with a small retreating chin. These are traits inadvertently shared by animals we deem appealing to look at, or find to be "cute". In fact, many pets share such traits. Gould feels that animals of more use to humans are often rejected as more intimate companions on account of not having these features. An example that springs to mind is that of a cow, which is primarily used for hide, meat and milk. It seems a crime to use pets for such commodities, and yet cows are readily butchered to make every day consumables that arrive in our homes without any similarity to the animal they came from (The Animated Bestiary 81).

Wells ties these thoughts together in his opinions on this topic. He states that in the reception and creation of animated films that in addition to what he calls imaginative empathy, there is a "...recollection of the primal and unconscious points of connection and relationship between humans and animals..." that enables society at large to find animals appealing, a phenomenon that crosses over easily to on-screen animals ("The Animated Bestiary" 105).

Berger continues this thought aptly- although animals were pushed to the fringes of society during the industrial revolution, no longer being required for physical labour and so forth, they persisted in a metaphorical and mental state in the form of language, visuals, religion, games, stories and many other examples. While he states that these animals have co-opted into the family and the spectacle in the form of pets (perhaps in a yearning for the closeness we once felt to animals) in a similar vein to the text by Burke and Copenhaver who discuss the presence of animals in children's literature, but more importantly he states how that have been transformed into "human puppets." He states the manner in which Beatrix Potter and Disney have

projected human foibles onto the animal kingdom in an effort to bring the outcast animal into the human experience once again (15).

As mentioned earlier in this paper, Burke and Copenhaver state the manner in which animals have worked their way into our stories, but they also specifically make comment on the child's attachment to these stories that include animals behaving like people. They state the curiosity of children towards animals in general to justify this phenomenon. Almost in tandem to Freud's statement at the beginning of this section, Berger continues this thought through a similar argument, a comparison of sorts between primal man's attraction to animals and the attraction of children towards animals. Berger discusses the prevalence of animals in children's toys, cartoons and many other media. Berger states that while this seems it may have always been the case, noting the almost universal nature of this phenomenon, it seems that the action of animals as the imagery of childhood gained prevalence in the 19<sup>th</sup> century onwards, with the creation of mass advertising and child oriented industry (22). Prior to this industry the toys of the time consisted very little of animals, and if they did they were considered rudimentary, Berger citing the difference between a pre 19<sup>th</sup> century hobby horse consisting of a simple horse's head on a broom handle against a post 19<sup>th</sup> century manufactured rocking horse which was an immaculately detailed scale model horse (22). Clearly the attachment to the real animal was strong, and seeing as humanity seemed to be steering away from having the likes of real horses in cities and suburbs, these animals in toy form were to become a substitute for this apparent connection.

Due to the sheer immensity of material in animation's history, this paper has been focused primarily on Western animation. This correlates to the predominantly Western interpretations of animals in the areas of myth, fable and literature previously mentioned in this paper, as well as the case studies analysed later in the paper. Whilst I encountered interesting examples of animals in fables in Native American and African Cultures in my research as well as noteworthy Eastern European animated examples, the topic needed to be focused for clarity.

Raul Da Silva feels it apt to discuss the earliest forms of animation to be seen in 30,000 year old cave art of Europe. In France and Spain, Neanderthal cave painters would draw animals with multiple limbs, seemingly in an attempt to depict the motion of these animals running and vaulting (4). Thomas and Johnston also make mention to this period of human art, but less as a striving to depict movement, but more as an endeavour to depict the life of a moment, representing the existence of the people of this age (13).

According to Encyclopædia Britannica's article on animation, many devices were made to give the impression of a moving image. The principle of persistence of vision allowed the viewer to see movement if a sequence of drawings or photographs are changed in rapid succession, giving the illusion of movement. While there were many devices that would allow a simple sequence to repeat such as Joseph Plateau's phenakistoscope (as seen in figure 11) or William George Horner's zoetrope (figure 12), the real major appeal and innovation of animation appeared when it was able to be played back via celluloid onto a screen to a mass audience. Stuart Blackton was one of the early innovators and created the films, *The Enchanted Drawing* (1900) and *Humorous Phases of Funny Faces* (1906) early in the 20<sup>th</sup> century, which involved a stop motion style technique of drawing or adjusting

each frame and capturing it with an early film camera. Others who experimented in these early animation ventures included Émile Cohl, Rube Goldberg, Bud Fisher, George Herriman, and most prolifically, Windsor McCay.

McCay, an illustrator and cartoonist for various newspapers, most famously on his strip, *Little Nemo in Slumberland*, and was also a vaudeville entertainer-speed drawing caricatures and cartoons in front of an audience. The works of Stuart Blackton and Émile Cohl inspired him to attempt animation himself. He would painstakingly do most of the work himself, with crude early animation techniques to create films such as *Little Nemo*, *How a Mosquito Operates* and famously, *Gertie the Dinosaur* (Encyclopædia Britannica, sv McCay, Windsor).

Thomas and Johnson discuss *Gertie the Dinosaur* and how McCay devised the animation as proof that his animations weren't traced from film or photography. They praise the film as being McCay's most successful animation in the terms of portraying a character's personality (22). Williams also refers to *Gertie the Dinosaur*, discussing the manner in which was screened in a vaudeville manner. McCay himself would stand on the stage where the film was being projected and talk to Gertie, asking her to perform certain stunts and actions not unlike a circus elephant. At one point "feeding" Gertie through the screen by holding a real fruit, which transformed into animation as he threw it. Finally he would walk off stage and appear in his own animation, to be carried off by Gertie. Gertie's performance was considered highly lifelike at the time and the audience identified with the human-given personality this dinosaur had acquired (16).

Williams then goes on to discuss the appearance of Felix the Cat in the short cartoons of the same name, having a real and believable personality despite the lack of sound or colour (19). Da Silva states that Felix the Cat, created by Otto Messmer, was an animated comic on a level standing with Charlie Chaplin and Buster Keaton (8). Thomas and Johnson however, possibly in an



allegiance to Walt Disney and his operations, lambast this era of animation (as well as McCay, stating that it was a gross commercialization and cheapening of an art form he had developed (Williams 17)) arguing that it was gag driven and unoriginal, putting energy into monetizing the art form rather than improving it (23).

The cartoons of the 1920's were to become an inspiration to a young Walt Disney. His first characters, Oswald the Lucky Rabbit and Mickey Mouse are similar to Felix the Cat in many regards, according to Da Silva "This was a time of smiling animals designed for ease of handling in the time-consuming animation process" (11).

Disney had planned two films: *Plane Crazy*, which was finished in 1927 and *Gallopin' Gaucho*, but neither were released when Warner Brothers released the first film with synchronised sound. Disney instead decided to create the soundtrack to a new animation that would be animated in time to the music, with additional sound effects. He continued to rely primarily on action on screen rather than dialogue for humour. The result was Mickey Mouse's debut in the film *Steamboat Willie* (Da Silva 12). Williams also mentions *The Skeleton Dance* (18). Shortly thereafter, Disney released *Flowers and Trees* in 1932 and *Three little Pigs* in 1933, the first features to feature full colour (Williams 18-19).

Four years later, Disney released *Snow White and the Seven Dwarves*, the first feature length animation. After its success, Disney followed up with what was called "The Golden Age" of animation, which included several movies such as *Pinocchio*, *Dumbo*, *Bambi* and *Fantasia* (Williams 19).

Around this time, Warner Brothers were creating the *Looney Tunes* and *Merry Melodies* series, creating characters such as Bugs Bunny, Daffy Duck, Porky Pig and so forth. The humour of these strips differed to the likes of Disney's *Silly Symphonies* in that they relied on witty dialogue and slapstick comedy (Da Silva 13). Other classic characters to appear at this period include characters from Bill Hanna and Joe Barbera at MGM studios: *Tom and Jerry* (13).

An immediate observation from the foundations of animation as a popular cinema medium is the sheer number of animal protagonists. The process of anthropomorphism was already a highly popularised technique in character design. Although Da Silva above states above that it was for ease of animation, it is also possible that these characters may have been selected for their general appeal to the audience of the time. This trend seems to have persisted through time however, with many examples of animal casts in western animation. Simplicity isn't necessarily a driving force anymore, judging by the quality of these animations, and one need only look at the few examples I have referred to in this paper.

As with my previous section, the animals and animation of this chapter has out of necessity been narrowed into the area of Western animation. Animals in animation are used in a very decisive way, they are often either an image of satire that adults can interpret, or "silly animals" aimed at children, however, there is a history that has determined these factors, and "rules" of how to use these characters as created by the animators that have used them over the years. Walt Disney was a forerunner in justifying his use of animals, with large amounts of the literature in this paper stemming from his thoughts and applications on the matter.

Wells quotes Jeff Rovin, who starts by discussing the style of early animated animals. Due to the volume of individual drawings needed to portray movement in animation the designs needed to be quite simple, as well as consisting of a short runtime. As a result the narrative involving these characters became highly exaggerated, being based on visual gags on account of the limited room for plot. These animated animals became more of a humorous phenomenon than the animals of literature, and grew to even greater appeal in the times of financial depression and worldwide war, where their humorous gags were more appreciated in times of national depression. Wells goes on to support this claim in his own words, discussing the matter in which "short form, rope and circle figures" cemented the role of the animated animal as being funny, used almost exclusively for humour ("The Animated Bestiary" 12).

In animation the design of characters is an important consideration. With regards to anthropomorphic characters there are a number of factors to take into account to define characters that use traits to make them understandable in a human context. With regard to defining gender, Wells quotes Delgaudio with the following:

Anthropomorphic characters are a step removed from human characters and require a certain degree of imitation or impersonation of human traits in order to succeed. Thus, Bugs and Daffy are, in a sense, impersonating male humans with respect to their values and behaviour, just as Petunia (Pig), Minnie (Mouse) and Daisy (Rabbit) are impersonating female humans in respect to theirs. The major difference is seen in the degree and type of abstraction: whereas the male characters are abstracted to actions and 'masculine' traits (for example, cunning, aggressiveness), the female characters are abstracted and reduced to physiological characteristics and 'recognisable' feminine traits (for example, shrewishness, passivity) ("Understanding Animation" 203-204).

Wells proceeds to define the manners in which gender can be differentiated in possibly ambiguous anthropomorphised characters. Primarily he states that male characters tend to be defined by how they behave where female characters are defined by how they look and their vocabulary ("Understanding Animation" 204). An interesting case he recalls is that of the words of Fred Moore, an animator who drew both Mickey and Minnie mouse. Essentially Mickey and Minnie are drawn exactly the same, but to define Minnie's femininity several stereotyped signifiers are present in her design. She is assigned laced underwear as well as a skirt high enough up her waist to reveal it, high heeled shoes, eyelids and eyelashes. Her poses and behaviour are decisively more feminine, and her features are subtly smaller, predominantly her mouth, giving her daintier and "cuter" expressions than the comparatively boisterous Mickey ("Understanding Animation" 204).

Thomas and Johnston have a fitting argument, in which they discuss the techniques to make an animal actor a believable character. While the story may be fantastic in that it involves talking and emoting animals, it needs to be founded on the real to let the viewer interpret the performance to be a believable one. They state that when an animator caricatures the animal, or

breaks it down into what we can see as the essence of the animal by highlighting what makes it the specific creature it is, the more space there is within that character to allow for acting. Once a character tends to the real, the viewer struggles to relate to them as characters. Johnston and Thomas feel that the caricature is the most important way to make animal characters believable. Personality as a product of caricature is more important to making characters appear real than realistic rendering, which makes the characters harder to believe and relate to on screen (332). I feel this phenomenon is most prevalent in that the movements required to express emotion as humans do, don't work on an anatomically correct animal. Its features need to be stylised and elasticized to replicate the range of movement of the human face. This is a key part of the act of caricaturing an animal, and portraying the all-important personality that is the focus of this paper.

Wells substantiates the statements of Johnston and Thomas in his own research. He states how Walt Disney's movies came to be categorised as a form of hyperrealism due to the style and animation techniques used. Disney entertained the thought that animals had real personalities which they expressed physically, which needed to be understood and embraced to be recreated dutifully by the animator. Disney also felt that as a result of our lifestyles humans are disengaged from "...spontaneity and creativity of human emotional life..." but felt that animals are not. Due to the aforementioned ability to emote physically and freely in comparison to humans and through the use of what Wells refers to as abstract sound, Disney saw animals as a strong influence into the techniques of animation, utilising body language to represent emotion can strongly influence the form of animated characters ("The Animated Bestiary" 94-95).

## CASE STUDY: *ROBIN HOOD*

The first case study I have chosen is the film *Robin Hood* (1973). I have chosen it due to the familiarity I have with the film, it being a childhood favourite. On that accord, the character designs have always been personally appealing, influencing much of my own illustration style to date. The film was created by Walt Disney Studios in 1973 and directed by Wolfgang Reitherman. It is an animated children's adaption of the legend of Robin Hood, and the entire cast has been anthropomorphized. The characters are illustrated in a typical Disney hyperrealist style that allows you to believe that the existing animal counterpart has stood on their hind legs to represent their human counterpart in the plot. They do not have pronounced human silhouettes, and in many cases they have very little clothing, generally only the bare minimum needed to define the character (with a few exceptions).

In summary the plot is a retelling and simplification of a popular Robin Hood legend. The cruel and greedy Prince John has come to Nottingham to claim his exorbitant taxes as his brother, King Richard, is away on a Crusade in the Holy Land. After being publically embarrassed by Robin Hood and Little John, who make off with his ill-gotten taxes, he decides to trap them at an archery contest, with the prize being a golden arrow and a kiss from the fair Maid Marion. Robin is said to be the best archer in the land and is unable to resist the prize of the kiss: Maid Marion was his childhood sweetheart. Once again embarrassing the prince, Robin manages to flee into the forest once more with Marion. In retaliation Prince John taxes the region even harder, imprisoning all who cannot pay. Robin and Little John stage an elaborate prison break, claim back all the region's taxes and dramatically escape the prince's clutches once more. Shortly after, King Richard returns to England, rectifying all his brother's wrongs and hard laws, marrying Robin and Marion and setting his brother to hard labour.

The first characters I wish to analyse are Robin Hood and Maid Marion, who are represented as foxes, as seen in figure 13. Firstly it is easy for a viewer to determine that these two characters “belong” together. There is no doubt that they are meant to be together, being of the same species. Most animals seem to exist as one of their kind, unless a family or couple is being depicted, a notable exception being the case of the English soldiers: They are all based on the same design, with no variation between soldiers, possibly to replicate the homogeneousness of soldiers indoctrinated to an army (ease of traditional animation aside). Robin is dressed only in a hat, smock and shoes, signifiers of what is expected of Robin based on preceding and following film adaptations. Marion however, is almost completely covered, and even when she lifts her dress to run she is seen to be wearing calf length undergarments. This is in line with the previous quotes by Wells with relation to Mickey and Minnie Mouse, making a character with very similar design to another more feminine through the use of mannerisms, features and props. As mentioned in reference to Aesop, the characteristics of the fox include its wily, sly and intelligent nature. This suits the role of Robin especially well, being the daring outlaw depicted in the story. He makes a lovable outlaw that is very loyal to his heritage as a fox. Overall their design is very appealing and cute, making them relatable characters.

Little John the bear, as seen in Figure 14, is Robin's trusted friend and fellow outlaw. According to the online Dictionary of Symbolism, a bear is “...a creature of contrasts, as it possesses enormous strength and yet generally thrives on fruit and honey.” Encyclopaedia Britannica supports this statement, mentioning how fast and strong bears are and stating their surprising tendency to eat foods that do not seem big enough to satisfy it. Little John also fits this profile, coming across as a gentle giant. He shows off feats of great strength, whilst being compassionate to the poor and the needy of Nottingham. He is a natural and well-selected animal to represent this character. His design is also very friendly and welcoming for the desired

younger audience, making him a relatable hero/sidekick, however, I feel this character is also enforced by his similarity to Baloo in *The Jungle Book* (1967), going so far as to be voiced by the same actor, Phil Harris.

Prince John is portrayed as a lion, as seen in figure 15, this obviously stemming from the preconception of lions being “king of the jungle”. The Online Dictionary of Symbols associates the lion with majesty, strength, courage, justice, and military might, as well as the aforementioned “king of the jungle”. Prince John however is rather gangly and does not have a full mane, reminiscent more of a lioness than a male lion. I feel these have been utilised as intentional traits used to represent his inability to be a fit ruler. This is especially noticeable when comparing Prince John to King Richard, seen in figure 16, the true king of England. He is a bold, large and strong-looking lion with a prominent mane, the epitome of what a lion should be. This is a slightly different case with regards to the success of the characters. One might feel that Prince John could have been a character more affiliated with being greedy and unfit for the crown, perhaps a pig or a boar or something on those lines, however his brother is the obvious choice to be portrayed by a lion, and having brothers that aren't the same species may have led to confusion. I feel that Prince John's success weighs on the symbolism of a lion representing royalty, and his appearance being that of a less regal lion portrays his ineptitude as a successful ruler all the more, especially in contrast to the majestic beast that represents King Richard. Due to Prince John's appearance being so different to what you expect from a “good” healthy lion, you can identify his design as being “wrong” or ill-fitted. I feel this adds to the success of interpretation and ability to relate to his character as a villain.

The secondary antagonist, the Sheriff of Nottingham is portrayed by a wolf (figure 17). He is a minion of Prince John's, delighting in his task of taxing Nottingham down to the last penny. He's also overweight, another visual symbol of how well fed he is compared to the people of the town. According to the Online Dictionary of Symbols:



The wolf figures frequently in fairy tales as the symbol of the enemy, of the menacing animal. It is evil, the devouring, fierce creature which haunts and stalks. Wolves are crafty, and in the Christian faith they are considered the spoilers of the flock.

This matches the character of The Sheriff perfectly; he is successfully portrayed as a lamentable character, stealing taxes that the people of Nottingham cannot afford as well as being ominous and threatening to those who don't comply. His design is also one of the least attractive of the cast, immediately compounding the villain stature he has acquired as a wolf. Interestingly, Thomas and Johnston discuss how some of the character designers would have liked to depicted him as a goat, playing to the traits of him being stupid, bossy and uncompassionate to the needs of his fellow Nottingham residents. The director opted for a wolf however, utilising the long standing belief of the wolf as a villain in legend. The goat had no major standing in western storytelling in his opinion, and he felt developing this character without the existing metaphor of the wolf would have been a waste of footage that could be better used to develop the plot (344).

Background characters include the likes of badgers, mice, many farmyard animals and animals that might be found in the countryside of England. The likes of the mice in the church are interesting in that they are the scale of real mice in relation to other characters (figure 18) who are roughly human sized and proportional to one another. While most of the animals managed this metamorphosis without looking alien to the setting, I think the likes of mice would not have translated well to a larger size, real mice are significantly smaller than most of the cast's real world counterparts..

Similarly, Sir Hiss, Prince John's aide is depicted as a real snake (figure 19), which like the mice may not have translated well to a human form without looking monstrous, as snakes have no appendages to take advantage of in

this animation style. Cleverly, Hiss' own body is coiled over itself in resourceful ways to represent limbs, hands or feet, as the situation requires.

Notably as well, the soldiers are all either alien species to England or predators to the animals in the village: The lumbering and altogether not very smart rhinos work well as being large and intimidating soldiers, while the shifty looking wolf archers play on the same metaphors as the sheriff. The bumbling vulture guards play well on their scavenger nature, being subservient at first to the prince and sheriff, but ultimately guarding over them both when the king returns and incarcerates the villains of the cast. The vultures too suffer from the lack of metamorphosis that Hiss does, however they are able to utilise their wings as hands as they need to.

Though the plot may generally play towards more predatory animals in the roles of villains and farmyard or domesticated animals represent the roles of the innocent public, there is no direct animalistic predatory behaviour. Certainly the real world wolves, lions and other scavengers occupying the castle would hunt and eat the rabbits, birds and mice that live in Nottingham. For the sake of the plot the animals are treated more in a human-like fashion that is required to give credibility to their bipedal human forms, and less like the animals that may actually eat one another as prey in a real world situation. Even the mice, while being small in stature next to the majority of the cast are not treated like this is a strange occurrence. The other characters deal with them as equals. An example of this behaviour is also noticeable in mannerisms such as threats between the villains and the villagers that are usually of a lawful nature i.e.: the threat of jail or execution. While not being moral, given the oppressive regime, the threats are not overtly cartoony or based on visual gags such as the likes of *Tom and Jerry* that may have ruined the illusion of animals in a human society.

An exclusion to predator versus prey trend in the film is in the case of Robin Hood, Maid Marion and Little John, who are all predators. Although within the context of the humanised cast they are no threat to the prey animals of the

film, they can be seen to be characters strong enough to defend themselves against the other predators in the film. The character design has been carefully considered to make them more friendly and caring than the dark, angular wolves of the king's army, the overall appeal of the hero characters helps allow them to play away from the traits of the protagonist carnivores of the plot.

I feel overall that *Robin Hood* was highly successful in its use of animals as personality signifiers. The animals are consciously chosen on account of their symbolism within existing myth, fable and fairy tale, allowing them to be instantly understandable and relatable. No time is lost explaining the characters motives as they are often immediately apparent in their design, and therefore the plot can flow smoothly from one event to the next. Overall I feel this film is a prime example in explaining my topic of animals as personality in animation.

## CASE STUDY: *KUNG FU PANDA*

*Kung Fu Panda* (2008) is the second case study I will be examining. I selected this film as it is another I enjoyed on an artistic and technical level. It also provides an interesting comparison to Robin Hood due to its very similar style. Technology aside, the use of eastern philosophies as opposed to the more familiar western cultures are also interesting. It was released by DreamWorks Pictures in 2008, and directed by Mark Osborne and John Stevenson.

The story follows Po, a panda who is a compulsive overeater with dreams of becoming a Kung Fu master. When Oogway, the Master of the Jade Temple predicts that Tai Lung, a dangerous and evil past student of the temple shall escape prison, it is decided that Oogway will choose one of five heroic warriors who defend the valley to become the Dragon Warrior, and defeat Tai Lung. Po accidentally interrupts proceedings, landing between the Oogway and the Five inadvertently being chosen as the Dragon Warrior. The trainer of the Five, Shifu is enraged and takes much time and convincing from Oogway, his master, to train the panda. The Five however, distrusting of Po's abilities decide to face Tai Lung who has indeed escaped by this point. While the Five leave the valley to face Tai Lung, Po is trained by Shifu, who uses food as motivation in his training, making him into a fighter worthy of the Dragon Scroll, said to instil powers to the Dragon Warrior. The Five return defeated by Tai Lung, and wait to see what powers will come to Po, who finds the mythical Dragon Scroll to be blank with a reflective surface. Not understanding the scroll, the kung fu masters clear the valley to protect the villagers from Tai Lung, and in the process, Po understands the riddle of the scroll, finding that he can be the Dragon Warrior if he believes himself to be. He faces Tai Lung, saving Shifu and the village from his onslaught, winning the respect of the Five at last, as well as bringing peace to Master Shifu.

Most of the cast is bipedal, with the exception of Mantis and Viper, who resemble and move as one would expect from these animals in the wild (similar to Hiss, the mice and the vultures of *Robin Hood*). According to Stevenson's and Osborne's commentary on the DVD there is a large amount of mood built up by using colour in specific moments in the plot. Po, the hero, is generally associated with the colour gold. Even if a heroic action is taking place without Po the colour gold is often used to light the scene. Red is used as a power colour, and as such whenever moments of intense action are taking place, the scene tends to be bathed in red light. Blue was used to represent evil, so blue light is used around Tai Lung, or in moments of Po doubting himself. Tai Lung's spots are also blue in this colour metaphor. In the scene of Tai Lung's escape red lights were extinguished and replaced with blue darkness as he moved from level to level in the prison.

Importantly in discussing these characters, Osborne stated in his interview that the animals in the cast were chosen due to the location of the story and the types of animals one would find in China. This I feel has narrowed the scope of Western animals and their connotations to a western audience.

Po is represented by a panda (figure 20). Osborne states that this was attributed to panda's bulk and apparent laziness. The intention was to make a character that was unlikely to be good at overly physical activity become a Kung Fu master. Encyclopaedia Britannica discusses how panda eat for up to 16 out of 24 hours of the day to survive, due to their diet of bamboo from which the panda can't retain the full nutritional value: pandas still retain a carnivorous digestive system. This is very clearly considered in the film, for although panda's are naturally large animals, Po is mocked on his size and constant eating, most notably when he is nervous or depressed. He is notably the only panda residing in the village, amplifying his scale when compared to the ducks and pigs who only come up to his belly. Many scenes with Po in the film show him to be a clumsy but loveable character on account of his large size in a small village and overall social awkwardness: this is often emphasised

in his massive knowledge of kung fu history and artefacts but his inability to relate to other characters due to his introverted nature. His confidence grows with his abilities and he becomes a well-rounded hero character by the end of the film. Po does not seem to glean any traits from the panda on which he is modelled, and rather seems to fill a western “teddy bear” role. He is large, plush and “cute” in appearance and behaviour. According to the directors' commentary on the *Kung Fu Panda* DVD, Po's personality also changed as the film progressed. He was originally intended to be a slightly less likeable character that developed with the story, based on analysis of pandas undertaken for the film, however the voice acting of Jack Black changed Po's personality dramatically. While Overall I feel Po is successful in the sense that he places the story in China Osborne makes a valid point about his personality. He stated that production alterations such as Jack Black's performance and script revisions changed the character from an aggressive recluse based on observations conducted on pandas for the film to something more towards a western bear, not unlike Little John from *Robin Hood*.

Shifu is a red panda, another animal native to Asia, as seen in figure 21. Osborne stated that Shifu was designed to be a visual joke, a tiny animal that was capable of fighting and defeating other animals many times his size. This I feel is pulled off more effectively by Mantis, but Shifu's size is more appropriate to his role, where Mantis tends to be lost in his small scale amongst the other characters. Shifu's small size was used to contrast his personality: while the voice of reason, he is one of the cast showing the most depth with his painful past and his almost energetic pessimism for the bulk of the plot. His design is intended to make him cute and unassuming, but I feel this design makes him relatable to an audience, especially one susceptible to a cast of “cute” furry animals. Behaviourally he is struggling with his tragic past, a result of training Tai Lung to be a great kung fu master, only to have him turn against the school. He is angry at himself and his frustrations are

often inadvertently deflected at the other characters. He initially is hostile and uncaring towards Po, and seemingly overtly harsh towards the five on account of his failings with Tai Lung. Only after accepting the words of Oogway to believe in the panda and train him does he begin to care for the masters again. According to National Geographic Online, red pandas tend to be solitary; I think this adds to Shifu's success as character, often alone in his problems, he never shares his past directly with Po, he secludes himself in his failings and fears. I feel that while this trait of solitude might not be immediately identified with red pandas by a Western audience, it is an accurate feature that is true to the species.

Tai Lung is represented by a snow leopard, again, a species typical of the region in which the story is set (figure 22). According to National Geographic Online snow leopards are incredibly powerful predators, being able to leap great distances as well as kill animals three times their weight. They are also killed by humans due to their tendency to hunt domestic animals. This may help influence Tai Lung's choice of character, adding to his villainous nature at a subconscious level. Aside from this, the use of the villain colour of blue in his coat and spots help extend the previously mentioned colour metaphors in the film. I think using a villain with large teeth and claws is an immediate way to establish his evil intentions, the only other character to be as visually dangerous would be Tigress, who is the most aggressive of the Furious Five. Personality wise he always displays the desired evil traits of an antagonist. He is aggressive and sinister in all his actions, whether it be destroying equipment in the kung fu training arena or lurking in the shadows with his glowing eyes being his only sign. His dialogue often refers to how he felt cheated, he clearly feels that he is not the villain in his situation regardless of the actions he is undertaking. His movement too, as with the rest of the kung fu characters is very symbolic of his animal nature. He is one of the largest animals in the cast but his movement is very co-ordinated and feline (notably so in comparison to Po), an excellent implementation of his big cat design. I feel Tai Lung is a

strong character in these regards, playing to preconceived ideas of large cats as aggressive killers and hunters, as well as localising the film once again to Asia.

The Furious Five are five Kung Fu masters in the film (figure 23). They are Mantis, Viper, Monkey, Crane and Tigress, and all are representative of their respective Kung Fu styles. Osborne states that these animals were picked according to the kung fu styles that are most iconic, and I feel that these are shown in the personalities of the characters.

Tigress is incredibly hostile for the majority of the plot. She is openly aggressive towards Po for the bulk of the film, using the same signifiers as Tai Lung, these traits being associated with big cats. She too moves elegantly but also arrogantly, showing Po his ineptitude simply by existing in this space. This trait could easily be affiliated with domesticated cats, who as pets are perceived to be smug and self-confident (notably as a contrast to domesticated dogs).

Mantis is an acupuncturist, a skill based on his front legs being a characteristic mantis claws. I feel he too gleans a large part of his personality from his voice actor, Seth Rogan, and most of his behaviour and personality seems to be sourced from an audiences prior knowledge of the actor.

Crane tends to deflect conversation with Po for much of the film, not unlike his style of kung fu due to his light frame and comparatively less strength related technique.

Monkey and Viper are the more difficult characters, Viper being kind to Po from early on, almost contradictory to her appearance as a venomous snake whereas Monkey seems to display little more than aggression and frustration at Po in the film. This could be based on monkeys in the wild appearing aggressive with one another and with humans, but there is very little performance on Monkey's part with which to base his personality, so the metaphor of the wild monkey is all there is with which to understand his behaviour. Osborne states that in the fighting styles of these animals the



creators attempted to make the animals move as if their actions were what human kung fu practitioners would copy. This is especially pronounced in Mantis and Viper, whose absence of human like limbs has led to creative ways of interpreting the human movements back onto the animal. One of the main animators involved was a kung fu practitioner who attempted to make the animals' style an apparent precursor to the human styles.

Prominent in the design of many animated renditions of anthropomorphic characters is the apparent lack of clothing, notably, characters such as the likes of the cast members of the cast of *Robin Hood* and *Kung Fu Panda*.

Wells asks:

When, as it were, is a cartoon character naked? It may be argued that all cartoon creatures are naked if they have no costume, but this is clearly undermined by the example ... in which bodily fur is treated as an outer garment, a frequent occurrence in many cartoons ("Understanding Animation" 214).

Unlike *Robin Hood*, the characters in *Kung Fu Panda* are considerably more clothed, with only a few main characters not sporting pants of some sort. In general mostly background characters such as the duck villagers were pants-less (possibly a design choice) and only Oogway in the leading cast has no clothing aside from a shawl (figure 24). Osborne says that although the choice of clothing was a stylistic approach to bring across character, the costumes are also simple as a funding constraint. The technology and time needed to create intricate flowing clothing was too costly to the production. Osborne also states that he felt the choice of clothing for the characters was probably an unconscious decision, but he felt that clothing (and especially clothing in the line of pants) made the characters more human and therefore more relatable. Overall Osborne stated in his interview that he wanted the story to be a human one, he made the environment a believable one and clothing was one factor to make the universe more convincing.

Similarly to *Robin Hood*, there is a trend of herbivorous farmyard animals depicting the majority of the population in the village, with a carnivorous big cat as the main antagonist. The main cast however, consists of venomous snakes and a carnivorous tiger and insect. So here the same principle stands. The characters, while being more exotic than the “domesticated” citizens of the valley, are made more appealing through their design and the colour theory applied by the filmmakers to differentiate between factions, most likely at a subconscious level.

As a case study, *Kung Fu Panda* is an interesting example. Eastern animals and their behaviour are not as familiar to a western audience as the cast of *Robin Hood* may be. However there is a mix of western and eastern animal connotations present that makes this an interesting analysis on a case by case basis. Certain characters are westernised to fit in with the audiences understanding of these animals. Po has been turned into a “cuddly” western bear like Little John, Tai Lung and Tigress play to the fierce connotations of big cats and Oogway is a slow and wise ancient tortoise familiar to the west. Shifu however acts more as a visual joke as explained earlier in this paper. He could have been replaced very easily with any animal as the characteristics of a red panda in myth are largely unknown to a western audience, and therefore have little sway on his final personality His personality is generally brought down to visual storytelling and voice acting. Most of the Five are based on the kung fu mythology of China and are largely alien in concept. I believe this is a detail the creators of this film had to sacrifice for the sake of narrative. Kung fu was a central point in the plot, and using western animals in a Chinese setting or even in a western environment would have made less sense. While the characters are well considered, they need to be explained quite profusely in the dialogue in tandem to their appearance so as to successfully round out their personalities. While this is usually the case in live action, the opportunities that animation and animals present feels like they could have been better considered, especially when research into the

animals reveals their personalities. The strength in these characters personalities more often than not relies on storytelling over appearance.

*Kung Fu Panda* therefore is an interesting contrast to *Robin Hood*. The animals that aren't as familiar to a western audience often need to be revealed through plot rather than appearance, and while this appears in *Robin Hood* to an extent, it is less prominent after analysis of both films. However the reliance on western understandings of similar animals have been embraced in *Kung Fu Panda*, Po, Tigress and Tai Lung along with the villagers of the Valley of Peace are easily understood personality wise by the audience due to their similar nature to western counterparts. The more exotic animals such as Shifu, Crane, Mantis and Viper are revealed via voice acting (and an audience familiarity to the voice actor) paired narrative exposition. The film is an interesting example with which to see the manner in which the phenomenon of anthropomorphism and animal personality has been embraced at different levels, some animals being immediately more easy to identify from appearance than others.

## CONCLUSION

My initial interest in this topic stems from my desire to study animation in the first place. Growing up, I clearly recall that my favourite animated characters were animals. The likes of *Robin Hood* discussed above, as well as Disney's characters such as Chip and Dale, the cast of *TaleSpin* (1990) and the short lived Warner Brothers series *Road Rovers* (1996). Prior to entering this field of study I often wondered why a scene in an animated production featuring animal leads might be as emotive and heart-wrenching as a live action film, sometimes even more so.

Whilst considering the questions raised by this paper, namely what role they play in storytelling, what makes these characters relatable, and how do they relay information about an assigned character quickly and clearly, the conclusion I've drawn whilst researching this essay is primarily based on the fact that these characters are memorable and unique. There will only ever be one mother to Bambi, there is only going to be THE Mufasa, where with a live action actor it is often hard to detach the actor from the character, with only the best actors achieving this feat. Although animated human casts can often be equally endearing and heart-wrenching (and I think specifically of the opening sequence from Disney/Pixar's: *Up*) I feel animals are in general easier for people to connect with. Berger discusses at great length about the manner in which animals were central to humans' very survival, not only as food, but many other products, including clothing, industrial production and transport (3-4). He discusses the endearment that was expressed in some of the earliest writings of western civilization. The Greeks appeared to cherish animal life as much as any human, Berger specifically quoting two scenes from the *Iliad* where the death of a soldier is as visually expressive as the death of another soldier's horse (9). Animals were an essential part of our lives prior to the industrial revolution. Berger feels this connection still resonates within us, specifically referring to the example of toys and other childhood

items making use of the form of animals, (22). Here I feel is where the animated animal, in human form or not, can carry so much more weight than a human lead in the realm of animation and sequential art, in a desire to reconnect with the past and our ancient reliability on the animal.

Their success in this medium can also be attributed to the symbolism of the medium itself. Within animation the entire world is constructed, and as a result, nothing in the world is there by chance (as opposed to live action shot on location). All the characters, backgrounds and props are the results of hours of work, and all can have a specific meaning to an audience. Wells states:

... an animated film may be interpreted through its symbolism, whether the symbols have been used deliberately to facilitate meaning or not ... the symbol in animation can operate in its purest form, divorced from any relationship to the representation of the real world, finding its proper purchase in the realms of its primal source ("Understanding Animation" 83).

The symbolism of animals in visual storytelling seems obvious when placed against this comment. Animals all come with preconceived notions of how they are meant to behave, and basing characters in animation on an animal means that a character is easier to interpret for a viewer. It's successful on account of what Burke and Copenhaver mention with regard to Stewart Guthrie, who felt that: "...we live in an ambiguous world and our survival depends on our ability to interpret it (207)".

In closing, Eisner summarises the premise aptly in his discussion of character design for comics and graphic novels, a media similar to animation in that it needs to portray a lot of information in as little time and space as possible to allow the plot to unfold:

In devising actors, it is important to understand why the use of commonly accepted types can evoke a viewer's reflexive response. |

believe that modern humans still retain instincts developed as primordial. Possibly the recognition of a dangerous person or responses to threatening postures are residuals of a primitive existence. Perhaps in the early experience with animal life, people learned which facial configurations and postures were either threatening or friendly. It was important for survival to recognize instantly which animal was dangerous.

There is evidence of this in the successful readability of animal based images which comics commonly employs when seeking to evoke character recognition.

In graphic storytelling, there is little time or space for character development. The use of these animal-based stereotypes speeds the reader into the plot and gives the teller reader-acceptance for the action of his characters (20).



Figure 1: John Lasseter and Pixar. The lamps of Luxo Jr.. Film still. 1986. *Pixar Short Films Collection*. DVD.



Figure 2: Pixar. The cast of *Cars*. Promotional Illustration. 2006. *Fanpop.com*. Web.





Figure 3: Disney Animation Studios. The cast of *The Lion King*. Promotional Illustration. 1994. [bubbles.com](http://bubbles.com). Web.

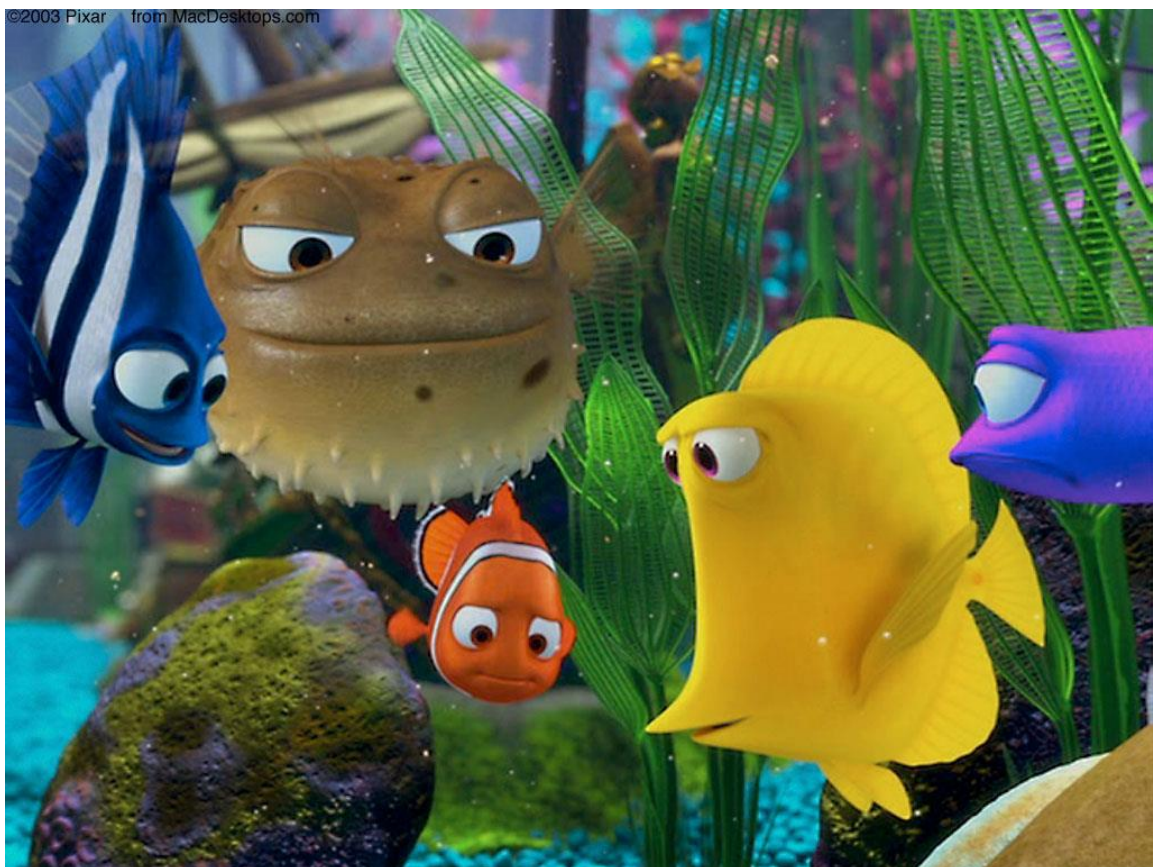


Figure 4: Andrew Stanton and Pixar. *Nemo in the fish tank*. Film still. 2003. [blogspot.com](http://blogspot.com). Web.



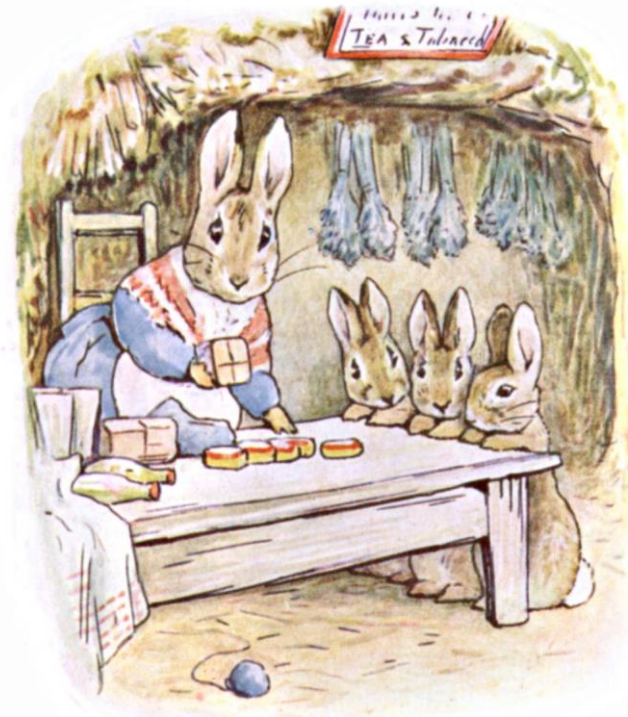


Figure 5: Beatrix Potter. Mrs. Josephine, Flopsy, Mopsy and Cotton-tail from *The Tale of Peter Rabbit*. Illustration. 1902. [Wikipedia.org](http://Wikipedia.org). Web.



Figure 6: Mackaged. Wallpaper - Ponyville. Illustration. 2012. [deviantart.com](http://deviantart.com). Web.





Figure 7: Juanjo Guarnido. Promotional illustration of *Blacksad*. Illustration. [blogspot.com](#). Web.



Figure 8: Georges Méliès. A scene from *Le royaume des Fées*. Film still. 1903. [wordpress.com](#). Web.

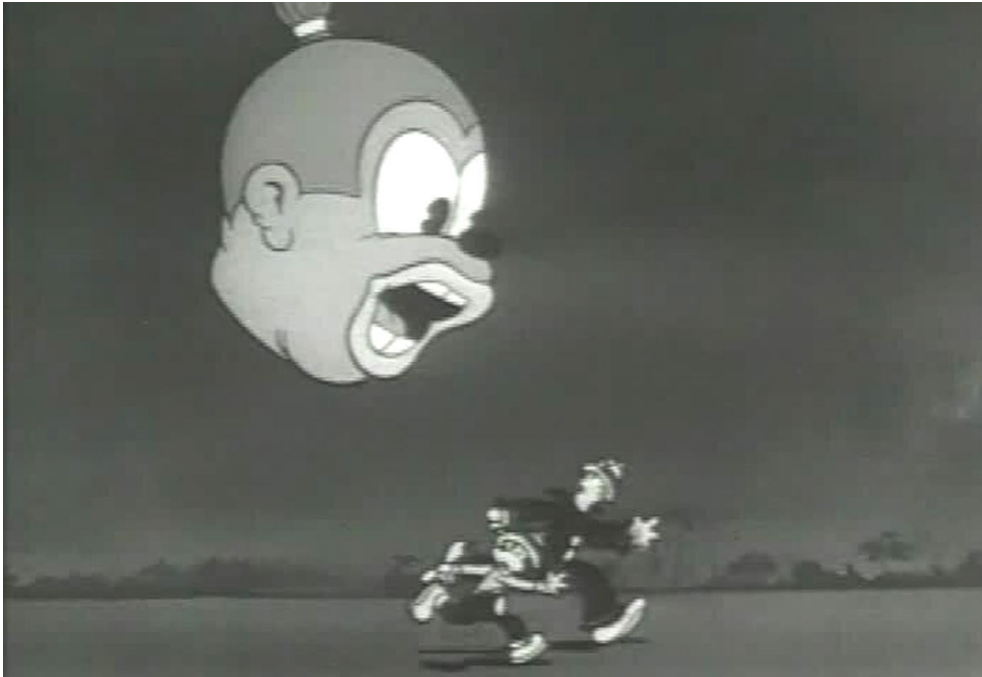


Figure 9: Max Fleischer and Dave Fleischer. Louie Armstrong's floating head transformed into a tribesman. Film still. 1932. [animateka.si](http://animateka.si). Web.



Figure 10: FabulousESPG. Wile E. Coyote and Road Runner. illustration. 2011. [deviantart.com](http://deviantart.com). Web.





Figure 11: An animation for a phenakistiscope. Photograph. [Wikipedia.org](https://www.wikipedia.org). Web.



Figure 12: A zeotrope. Photograph. [Wikipedia.org](https://www.wikipedia.org). Web.



Figure 13: Wolfgang Reitherman. Robin Hood and Maid Marion. Film still. 1973. *Robin Hood*. DVD.



Figure 14: Wolfgang Reitherman. Little John the bear. Film still. 1973. *Robin Hood*. DVD.





Figure 15: Wolfgang Reitherman. Prince John as a Lion. Film still. 1973. *Robin Hood*. DVD.



Figure 16: Wolfgang Reitherman. Prince John and Friar Tuck. Film still. 1973. *Robin Hood*. DVD.



Figure 17: Wolfgang Reitherman. The Sheriff of Nottingham. Film still. 1973. *Robin Hood*. DVD.



Figure 18: Wolfgang Reitherman. Friar Tuck. Film still. 1973. *Robin Hood*. DVD.



Figure 19: Wolfgang Reitherman. Sir Hiss. Film still. 1973. *Robin Hood*. DVD.



Figure 20: John Stevenson and Mark Osbourne. Po the panda. Film still. 2008. *Kung Fu Panda*. DVD.





Figure 21: John Stevenson and Mark Osbourne. Shifu the red panda. Film still. 2008. *Kung Fu Panda*. DVD.



Figure 22: John Stevenson and Mark Osbourne. Tai Lung the snow leopard. Film still. 2008. *Kung Fu Panda*. DVD.



Figure 23: John Stevenson and Mark Osbourne. The Furious Five. Film still. 2008. *Kung Fu Panda*. DVD.

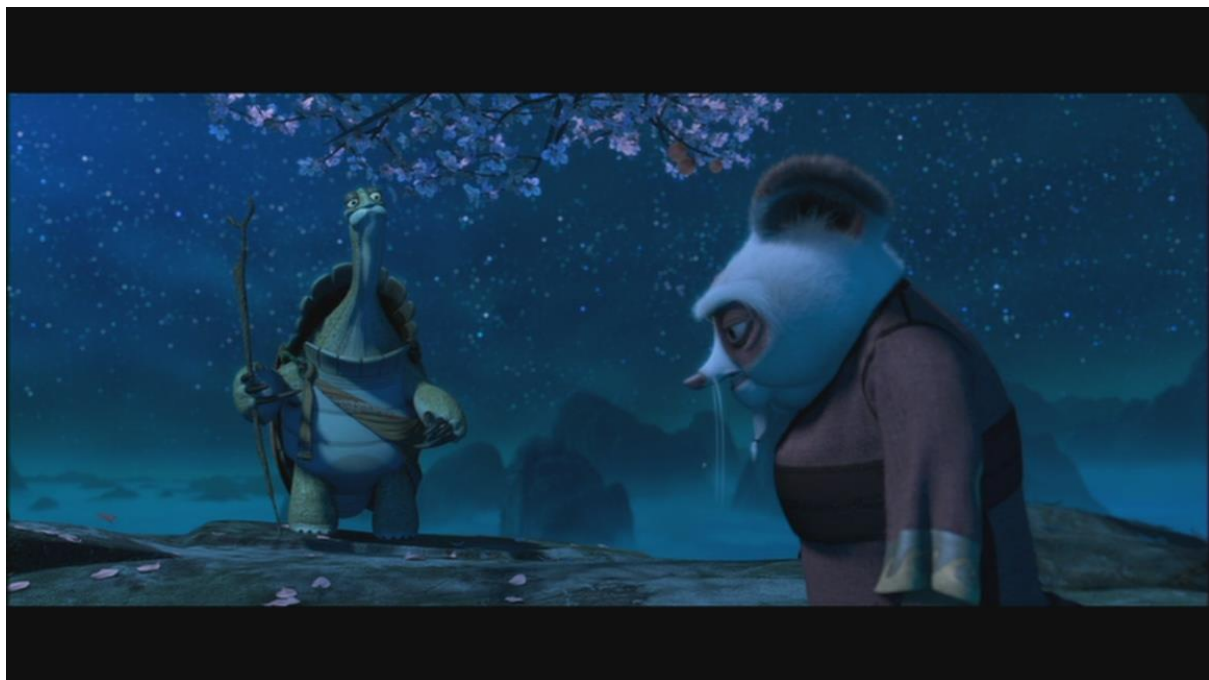


Figure 24: John Stevenson and Mark Osbourne. Master Oogway and Shifu. Film still. 2008. *Kung Fu Panda*. DVD.

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