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ESCOLA DAS ARTES

PORTO

WAR MEMORY: THE REPRESENTATION OF TRAUMATIC MEMORIES IN ANIMATED DOCUMENTARIES

Dissertation presented to the Catholic University of Portugal
for obtaining the Master's degree in Sound and Image

Margarida Maria Laranjeira Rocha

Porto, December 2021

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Computer Animation

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Dissertation supervised by

Sahra Kunz

And co-supervised by

Ekaterina Smirnova

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Dedication

I dedicate this dissertation to everyone who is currently suffering the damages of war and oppression, from Afghanistan to Palestine, as well as to those who still bear the scars of old wars. I dedicate this to my grandfather Manuel and great-grandfather António. Although I have never met them, their activism against dictatorship, war and oppression continues to inspire me.

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First, I would like to thank my supervisor, Professor Sahra Kunz, for providing guidance and feedback throughout this dissertation, for opening up possibilities for me and my future as an animator, and, above all, for being an understanding and patient friend.

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Last but not least, thank you to my grandmother, for visiting me in dreams and existing in my memory.

Resumo

O vasto reino visual da Animação permite-nos criar mundos alternativos e penetrar dimensões intangíveis da realidade - especificamente, a mente. Nesta dissertação, pretendemos compreender o papel catártico da animação e a sua relevância na representação de Memória e Trauma em Documentários Animados.

Esta investigação foca-se, sobretudo, na guerra e nos danos colaterais que esta inflige, não apenas nas pessoas diretamente envolvidas, mas também nas gerações posteriores. Deste modo, aprofundamos a noção de Memória Cultural/Trauma Cultural e o conceito de Pós-memória de Marianne Hirsch, que se refere essencialmente a uma memória herdada, o produto de testemunhar os impactos posteriores de um trauma. Na tentativa de entender melhor estes conceitos, examinamos a representação da Memória de Guerra ao longo dos tempos, nas Artes Visuais, chegando finalmente à Banda-desenhada e à Animação.

Analisamos quatro documentários de animação: *Silence* (Bringas e Yadin, 1998), *I Was a Child of Holocaust Survivers* (Fleming, 2010), *Persepolis* (Satrapi e Paronnaud, 2007) e *Waltz with Bashir* (Folman, 2008).

Debruçamo-nos sobre o papel do testemunho e da voz discursiva que acompanha as narrativas visuais. Além disso, observamos diferentes perspectivas da Guerra, indicando e comparando a posição do narrador em cada filme. No nosso objeto de análise, identificamos estratégias que tornam o trauma da guerra acessível, ao mesmo tempo que permitem a exteriorização da Memória. Discutimos a estratégia de *masking* (mascarar), tanto como uma forma de simplificação e ocultação, relacionando-a, quando pertinente, às propostas de Paul Well e Anabelle Honess Roe, relativamente a outras estratégias narrativas/representacionais. Elaboramos essas estratégias, a fim de ilustrar a compatibilidade da Animação com o ato de lembrar. Por fim, classificamos os documentários animados da nossa análise dentro de modos documentais, já pré-estabelecidos.

Palavras-chave: Memória de Guerra; Trauma cultural; Pós-memória; Documentário Animado; Masking; Estratégias de Animação.

Abstract

The vast visual realm of Animation enables us to create alternate worlds and penetrate intangible dimensions of reality - specifically, the mind. In this dissertation, we aim to understand Animation's cathartic role and relevance in the representation of Memory and Trauma in Animated Documentaries.

Our research focuses on War and the collateral damage it inflicts not just on those directly involved, but also on later generations. As such, we delve into the notion of Cultural Memory/Cultural Trauma and Marianne Hirsch's concept of Postmemory, which essentially refers to an inherited memory, the product of witnessing the further impacts of trauma. In an attempt to better understand these concepts, we examine the representation of War Memory through the ages in the Visual Arts, finally reaching Comics and Animation.

We analyse four animated documentaries: *Silence* (Bringas and Yadin, 1998), *I Was a Child of Holocaust Survivors* (Fleming, 2010), *Persepolis* (Satrapi and Paronnaud, 2007) and *Waltz with Bashir* (Folman, 2008).

We focus on the role of testimony and the discursive voice that accompanies the visual narratives. Moreover, we observe different perspectives of War, indicating and comparing the position of the narrator in these films. In each film in our analysis, we identify strategies which allow war trauma to become approachable and memories to be exteriorized. We discuss the strategy of masking, both as a form of simplification and concealment, relating it, when relevant, to Paul Well's and Anabelle Honess Roe's proposals of other narrative/ representational strategies. We elaborate on these strategies, in order to illustrate Animation's compatibility to the act of remembering. Finally, we classify the animated documentaries of our analysis within pre-established documentary modes.

Keywords: War Memory; Cultural Trauma; Postmemory; Animated Documentary; Masking; Animation Strategies.

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1. Introduction

1.1 Author's Artistic Development and Motivation

I have been intrigued by cartoons and animated films since I was a child. Indeed, these are the factors that sparked my interest in the arts and ultimately prompted me to pursue a bachelor's degree in Graphic Design. During that time, I was able to explore the field of illustration and solidify my enthusiasm for Cinema. The intersection of these two subjects brought me back to what truly speaks to me - Animation. I consider Animation to be my primary and ultimate passion because of its versatility. Through this medium, one can materialize dreams and stories, whether factual or fictitious. In fact, what fascinates me the most about Animation is its creative potential as a documentary tool, particularly concerning Memory and Trauma. As a nostalgic individual and also someone highly concerned with mental health, these two concepts are fundamental to me and my research work. Documenting Memory and Trauma can be challenging, even more so when it concerns harsh inaccessible environments such as War. I believe it is difficult to accurately represent the emotional devastation caused by Trauma in these circumstances, using only conventional footage or archive material. Animation, on the other hand, can penetrate and interpret these abstract emotional responses. Although my relationship to this subject is tenuous, I empathize with those who have endured War Trauma. This empathy seems to stem from previous family generations. My great grandfather was always heavily involved in politics, having been part of Portugal's 1974 25th April Revolution, which ended dictatorship. My grandfather, a journalist, found himself forced into exile due to the constant censorship of his articles. Even though none of them had first-hand experiences of War, their deeds were always associated with informing against violence, oppression, and suffering. Naturally, my preoccupation with externalizing Trauma and Memory, in combination with my family's moral legacy and a profound interest in Animation and Documentary, compelled me to write this dissertation.

1.2 Research Subject

Our research subject consists of four different animated documentaries related to Memory and War. Specifically, we delve into two short-films, *Silence* (Bringas & Yadin, 1998), *I Was a Child of Holocaust Survivors* (Fleming, 2010), and two animated features, *Persepolis* (Satrapi & Paronnaud, 2007) and *Waltz with Bashir* (Folman, 2008).

The short-film *Silence* looks back on Tana Ross's childhood, which is marked by the Holocaust and her silence about surviving trauma. In the short animated documentary, *I Was a Child of Holocaust Survivors*, Berenice Eisenstein reflects about the intrinsic desperation and incomprehensibility of being a child of Holocaust survivors. *Persepolis* is an autobiographical feature which traces Marjane Satrapi's memory from the Islamic revolution to the political turmoil post-Iran-Iraq War. Finally, *Waltz with Bashir* focuses on the Ari Folman's pursuit for his lost memory of his service as an Israeli soldier in the 1982 Lebanon War.

We develop an understanding of how memory is represented in these films by examining the narrator's point of view as well as the strategies applied in the visual narratives. We intend to determine to what extent animators deploy metaphors and dream-like images to evoke War Memories, considering that Animation is a creative medium, able to reach such intangible dimensions. Furthermore, we attempt to classify these films into pre-established Documentary Modes.

We first clarify the concept of Cultural Memory, considering Jan Assmann's and Astrid Erill's studies, in *Media and Cultural Memory* (2008). We complement this with Neil J. Smelser's differentiation between Psychological and Cultural Trauma, in *Cultural trauma and collective identity* (2004). We also clarify Postmemory, a concept proposed by Marianne Hirsh, in *The generation of Postmemory* (2012). Here, the author examines how the memory of the Holocaust endures through its surviving images, and World War II's following generations.

In *Animation: Textural difference and the materiality of Holocaust memory* (2014), Victoria Grace Walden already establishes a relation between Animation and Postmemory, basing her research on the short films we examine in this dissertation: *I Was a Child of Holocaust Survivors* and *Silence*.

Before Walden, Annabelle Honess Roe mentions *Silence* in her book *Animated Documentary* (2013). Roe goes through all relevant animated documentaries, dedicating a whole chapter to "Animated Memories", where the previously mentioned film emerges amongst Ari Folman's *Waltz with Bashir* (2008) and another short-film *Irinka & Sandrinka* (2007), by Sandrine Stoyanov.

In fact, *Waltz with Bashir* has been studied by many scholars. Raz Yosef and Amber Leigh Francine Shield both approach the film, discussing Trauma and the fantasy inherent to Animation, respectively in the article "War Fantasies: Memory, Trauma and Ethics in Ari Folman's Waltz with Bashir" (2010) and PhD thesis "In-between worlds: exploring trauma through fantasy" (2018). Robert Moses Peaslee analyses the film within the genre of animated documentary in his article "'It's Fine as Long as You Draw, But Don't Film': Waltz with Bashir and the Postmodern Function of Animated Documentary" (2011), as well as Joseph A. Kraemer, in "Waltz with Bashir (2008): Trauma and Representation in the Animated Documentary" (2015).

Similarly, *Persepolis* is a recurrent case study in academia. Hillary Chute relates the original comic-book to Memory, in "The Texture of Retracing in Marjane Satrapi's Persepolis" (2008). Amy Malek's essay "Memoir as Iranian exile cultural production: A case study of Marjane Satrapi's Persepolis series" (2006) approaches the comic from a cultural studies' perspective, focusing on exile cultural production, yet considering the self-reflexive voice of the narrator and genre of memoir. Meghan Gilnride analyses the animated version in "Perceiving Persepolis: Personal Narrative, Sense Memories, and Visual Simplicity in Marjane Satrapi's Animated Autobiography" (2011), approaching the subject of Memory and Walter Benjamin's concept of storytelling.

Although we recognize these references, we mainly base our research on Roe's studies, along with Bill Nichols's overview of Documentary in his book *Introduction to Documentary* (2001) and Paul Wells' categorization of Animation's narrative strategies in *Understanding Animation* (1998). Moreover, we consider Paul Ward's reflection on Well's typology of Animated Documentary Modes, in *Documentary: The Margins of Reality* (2005).

1.3 Research Questions and Methodology

This dissertation is based on a pragmatic worldview, since it is centered on a real-world problem, delving into Memory and the consequences of War Trauma. Since War affects people on a collective, cultural level, our research is pluralistic, considering multiple perspectives. We follow a qualitative methodology, grounding our research questions in the

analysis of specific films, and relating our case study to broader predefined concepts, other scholar's perspectives and categorizations.

Before our main analysis, which, as we have mentioned, consists of four animated documentaries, we clarify how memory works at a neurological level. Essentially, we endeavour to answer the question of how and why we remember and forget.

We follow this introductory explanation with the concept of Cultural Memory, relating it to Cave Art and our early desire to share memories and be remembered as a collective. What is Cultural Memory and how does this umbrella term apply to this context? We also differentiate Cultural Trauma from Cultural Memory, discussing the changing perception and representation of War in the Visual Arts - mostly pictorial art. In short, when did War start being depicted as a traumatic event?

As we will observe, unlike personal trauma, Cultural Trauma affects the entire cultural tissue of a society, and thus, it is inevitably conveyed through generations by multiple social agents, including comic artists and filmmakers – our main focus group. We suggest this idea by delving into the representation of War in Comics and Cartoons. Here, we introduce the strategy of masking, proposed by comic artist and theorist Scott McClaud in *Understanding Comics* (1993). Through McCloud's studies, we attempt to understand how comics mask, veil, or simplify War, since we enter an artistic field which is marked by humour and satire. We mention the works of cartoonists Bill Mauldin and William Steig, as well as pioneer Winsor McCay, particularly his comic-strip *Dreams of the Rarebit Fiend* (1905-1925).

As comics and cartoons are the precedents of Animation, we relate these examples to Animation and Fantasy as an approachable tool for conveying War Trauma. In this topic, we take the opportunity to discuss the link shared by Memory, Trauma and Dreams. As we discuss McCay's work, evidently, we mention *The Sinking of Lusitania* (1918), which emerged from the conflicts of the Great War and is believed to be the first animated documentary in History.

Furthermore, we mention Art Spiegelman's comic-book *Maus* (1980), in which the author masks people as animals, while documenting his father's experiences of the Holocaust. Pertinently, through *Maus*, we introduce Marianne Hirsch's notion of Postmemory, which refers to an inherited memory, product of a constant coexistence between generations: one that experiences trauma and another that witnesses its further impact. In *Maus*, we observe Spiegelman's frustrations as he interviews his father about his past. There is a sense of urgency for understanding the Holocaust, which we parallel with *I Was a Child of Holocaust Survivors*.

Additionally, we refer to Marjane Satrapi's comic-book *Persepolis* (2000) - from which the animation of the same name is adapted -, establishing a distinction between its narrative and the postmemorial one. We focus on the narrator's perspective and the reflexive, discursive voice towards the memories which are represented visually.

As such, we transpose these issues into our research subject, analysing the role of testimony and the duality of verbal and visual voices in each film. How does the position of the narrator affect the perspective of the audience, regarding Cultural Trauma? How does testimony complement the visual narrative and vice-versa?

After understanding the role of testimony and the discursive voice, we delve into the strategies applied in the visual narrative to portray concepts as intangible as Memory and as violent as War. Our analysis is guided by Paul Wells' categorization of Animation's narrative

strategies, emphasising the three that we believe are most pertinent to our research subject - condensation, metamorphosis, and symbolism and metaphor (Wells merges the latter two concepts into one strategy). We articulate this with Anabelle Honess Roe's proposal of representational strategies in the subject of Animated Documentary - mimetic and non-mimetic substitution, and evocation. When relevant, we connect these strategies to the function of masking, implying a constant concern with approachability in the artistic field of graphic narrative. Finally, we insert the animated documentaries of our analysis into pre-established documentary modes, proposed and discussed by scholars such as Bill Nichols in *Introduction to Documentary* and Paul Walden in *Documentary: The Margins of Reality*, as well as Alex Widdowson in "Animating Documentary Modes: Navigating a theoretical model for animated documentary practices" (2018).

1.4 Structure and Specifications

This dissertation will be structured into six sections; while each section can be read separately, we encourage reading them in order to fully grasp the concepts discussed. In the footnotes, uncommon words or colloquialisms will be explained, as well as observations which require immediate contextualization, or whose inclusion would break the main text's fluidity.

The first section corresponds to the following chapter, "Memory: an introductory explanation to how and why we remember/forget", where we essentially attempt to explain how Memory works at a neurological level. The second section, "The depiction of Memory and War in the Visual Arts", is divided into two subtopics: in the first - "Cave Art and Cultural Memory" - we adapt the notion of Cultural Memory to Cave Art, exploring the human necessity of sharing memories; in the second subtopic - "Cultural Trauma and War Memory" - we delve into the changing perception of War through the Visual Arts, from Ancient War Memorials to Romanticism and its influence on Art movements from the Twentieth Century, such as Surrealism and Expressionism. In the third section, "Masking War Trauma and Postmemory: cartoons/comics and their extension to Animation", we discuss comics' and cartoons' approach on the subject of War, anticipating the idea that Animation, as Comics, is able to conceal and interpret violence in an accessible way. After introducing complex concepts such as Cultural Memory, Cultural Trauma, Postmemory and Masking, we move on to the analysis of the four animated documentaries that constitute our research subject - *Silence*, *I Was a Child of Holocaust Survivors*, *Persepolis* and *Waltz with Bashir*. The fourth section - "The role of testimony in Animated Documentaries" - delves into the perspective of the narrators of each film and the relationship between discursive and visual voices, which we address, respectively, as verbal testimony and the visual narrative. The fifth section corresponds to "Animation's narrative strategies in the representation of War Memories", where we identify the strategies deployed in the films we analyse, in order to convey Memory, War and Trauma. Finally, in the sixth section, "Animated Documentary Modes", we insert the animations into pre-defined documentary modes, considering the conclusions we take from our analysis.

Titles of books and films are cited in italic, while chapters of books, articles, papers and essays are cited between quotation marks.

We articulate our observations with visual examples, insisting on a dialogue between text and images, which are properly identified in the list of figures.

2. Memory: an introductory explanation to how and why we remember/forget

> In its simplest form, memory refers to the continued process of information retention over time. It is an integral part of human cognition, since it allows individuals to recall and draw upon past events to frame their understanding of and behavior within the present. Memory also gives individuals a framework through which to make sense of the present and future. ("How Memory Works" n.d.).

Memory is structured into three main processes: encoding, storage and retrieval (or recall). Essentially "an item or event is learned [encoded], stored for some period of time, and recalled" (Sweatt, 2003: 5). These processes occur in a section in our brain called Medial Temporal Lobe, also known as the hippocampus, which is responsible for the consolidation of Memory.

According to Larry Squire and Eric Kandel, "human memory is typically divided into declarative and non-declarative types, also known respectively as explicit and implicit memory" (Sweatt, 2003: 4). Implicit Memory is more intuitive – it refers to skills or habits, emotional and nervous responses, and muscle memory – whereas Explicit Memory requires conscious thought. The latter is subdivided into Semantic and Episodic systems. Semantic Memory "pertains to culturally-shared general knowledge" (Renoult *et al.*, 2012: 550) like facts, historical events, numbers and vocabulary; Episodic Memory is associated with personal autobiographical experiences. As such, Declarative or Explicit Memory corresponds to our common understanding of Memory, which is the ability to recall something from the past. However, one cannot talk about Explicit Memory without the influence of Implicit Memory. As we have mentioned, Implicit or Non-declarative Memory is responsible for our emotional responses, which are intrinsically related to how vividly we recall events from our lives. "When we have an emotional experience, our amygdala, the emotional center of the brain, which sits right next to the hippocampus, actually up-regulates the hippocampus and allows it to form a more detailed and strong memory" (Vox Media*,* 2019: 7:41-7:56).

The Mind, Explained (2019), a Vox's Netflix series, simplifies the subject. Apart from a recent past, in a lifetime of 70 years, we are likely to recall with most detail moments from our adolescence and early adulthood, which is when we normally experience more changes and momentous occasions in life. Hence, emotion plays a crucial role in the clarity of our memories.

Memory is also associated to a sense of place. During the process of retrieval, we frequently remember our location at the time of emotional events. "Our personal histories and identities are interwoven with space and places. We attribute to places a personal memory-tagging which marks them in our mind." (Mowla, 2004: 1). Researchers suggest this is because there are place-cells[1] in the hippocampus.

> To determine whether spontaneous retrieval of items during free recall reinstated the spatial context associated with the item's encoding, we calculated the neural similarity between ensemble place-responsive cell activity during navigation and during item retrieval. (…) During the spontaneous recall of an item, place-responsive cells exhibited firing patterns similar to those shown during exploration of the region of the town where the item was previously delivered. Thus, recalling

[1] Cells in our brain which allow us to navigate through space.

> an episodic memory involves recovery of its spatial context, as seen in the activity of place-responsive cells in the human hippocampal formation. (Miller *et al.*, 2013: 3).

Besides emotion and place, Memory is strengthened by narrative. Studies have demonstrated that we retain information better when it is organized in a narrative format. This is why mnemonics are such a recognized method learning. We struggle to memorize a list of random words with no apparent correlation, unless we create a narrative around them and give them a meaningful context. Watkins, Ho and Tulving explain:

> What is remembered is not the item, but the episode in which the item was presented in some particular context. Whether the item is a common word, a strange face, or anything else, an occurrence of the item is always unique, and so is the resulting memory trace. Thus, while sharp distinction between an item and the context of its occurrence is convenient at the level of experimental description, there is no such distinction at the level of the memory trace: The trace will be of a unitary item-in-context. Whether the item-in-context is recollected depends on how well the information in retrieval environment matches the information in trace. (Watkins *et al.*, 1976: 516).

Thus, one can establish a connection between emotion, place and narrative. Place provides a context to the episodes (or narratives) of our lives, which the more emotional they are, the more rememberable they become.

After understanding what allows us to remember, it is important to understand what makes us forget. Essentially, there are three types of forgetting: passive oblivescence, targeted forgetting and motivated forgetting. Passive oblivescence refers to what we forget involuntarily, such as with old age or less significant memories, prioritising the formation of new ones. Targeted forgetting occurs overnight and reconsolidates memory.

> Imagine you just met your child's teacher, who is named Gwen. The name Gwen, however, is firmly associated in your memory networks with your grandmother, who is also named Gwen. Your grandmother's looks, facts about her life, experiences with her, and her personality traits have been firmly consolidated. When you are consolidating the new contact Gwen during sleep, the name is reactivated with the newly established memory network (semantic facts about the teacher Gwen), but your grandmother's network would only be partially coactivated. (Poe, 2017: 467).

In other words, targeted forgetting deletes the memory representation of a particular concept and replaces it with our new understanding of that concept. Motivated forgetting is the opposite of passive oblivescence, hence it refers to what we actively forget - unpleasant memories such as when we are harmed or witness a traumatic event. "The term 'motivated forgetting' here refers to increased forgetting arising from active processes that down-prioritise unwanted experiences in service of creating or sustaining an emotional or cognitive state" (Anderson, 2014: 1).

This overview of how Memory works is sufficient to lay the groundwork for the concept we intend to develop in this dissertation. As such, we do not delve into more specific terminology.

3. The depiction of Memory and War in the Visual Arts[2]

3.1. Cave Art and Cultural Memory

It is often discussed that humans as social beings have evolved the necessity of communicating before the existence of a spoken language. Yet, "exactly *how* humans developed a capacity for language is a matter of considerable debate." (Elshaikh, n.d.).

Nonetheless, we initiate this chapter by approaching what seems to be the beginning of visual communication: Cave Art. Although one cannot be certain about the true meaning of these pictures, most researchers believe Cave Art played an important role in communication amongst early civilizations. Sharing memories and creating narratives were probably part of that communication and social interaction.

After understanding how Memory works in a neurological sense, we delve into the concept of Cultural Memory, further relating it to Cave Art and the way we convey our memories and cultural identity.

Jan Assmann states there are three levels to Memory: "*inner level*", "*social level*" and "*cultural level*", respectively associated with three types of memory: personal memory (or cognitive memory, which we explore in the previous chapter), communicative memory and cultural memory.

> On the *social level*, memory is a matter of communication and social interaction. It was the great achievement of the French sociologist Maurice Halbwachs to show that our memory depends, like consciousness in general, on socialization and communication, and that memory can be analysed as a function of our social life (*Les cadres sociaux*; *La mémoire collective*). Memory enables us to live in groups and communities, and living in groups and communities enables us to build a memory. (Erill & Nünning, 2008: 109-110).

As we consider Cave Art a great part of the Palaeolithic people's social interactions and communication, evidently, we relate it with these people's communicative Memory.

Art by itself demands the artist to go through the process of retrieval. In order to paint or carve a figure, they must recall the object, animal, or event being depicted. However, as we keep emphasising, Cave Art seems to be more encompassing than the artistic form. It can be a way of sharing life episodes, stories or even hallucinations. It can be based on religious superstitions and rituals or just a way of planning the days ahead. In fact, Martin Paul Grey verifies that "Cave art appears to be one of the earliest manifestations of our **ancestors' imagination**" (Grey, 2010: 84). This does not only concern mythology or creativity but also projections for the future[3]. Grey continues:

> Other Palaeolithic art also clearly demonstrates the presence of a creative mind: the carvings of animals, or the Venus figurines, are examples of representations in the brain becoming physical representations, and before they were created, the

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[2] Truthfully, we concentrate on Pictorial Art (painting and drawing) because these are the most direct conduits to the world of Animation. However, we do use non-pictorial examples in this research. As such, we use the term Visual Arts to refer to all the areas discussed in this chapter.

[3] Interestingly, the hippocampus - the section in our brain responsible for the consolidation of Memory - which we mentioned in the previous chapter, also enables our cognitive capacity of imagining.

> artist had to first imagine its shape in the block of stone or bone being carved. Storytelling is another cognitive competence that demonstrated the presence of an imagination: it required the ability to represent not just the memories of an actual past, but also to create a 'memory' of a possible future. (Grey, 2010: 85).

Thus, in the Palaeolithic era, there is already a preoccupation with tracing life events, storytelling and recording/preserving memory in some sort of way. Jan Assmann believes that:

> Cultural memory is a kind of institution. It is **exteriorized, objectified, and stored away in symbolic forms** that, unlike the sounds of words or the sight of gestures, are stable and situation-transcendent: They may be transferred from one situation to another and transmitted from one generation to another. External objects as carriers of memory play a role already on the level of personal memory. Our memory, which we possess as beings equipped with a human mind, exists only in constant interaction not only with other human memories but also with "things," outward symbols. (Erill and Nünning, 2008: 110-111).

The examples Grey enumerates in his studies illustrate Assmann's point of view. Hence, we interpret Cave Art as a symbolic exteriorization of Cultural Memory.

Moreover, the existence of such an ancient visual language demonstrates that the human mind and our way of thinking have always been symbolic. This influences not only the way we communicate but also how we identify ourselves and how we want to be remembered.

Considering hands and fingerprints are usually associated with our identity, the painted wall represented in **Figure 1** suggests a symbolic reminder of a community. The examples illustrated in Figures 2 and 3 represent the markings of Breendonk's walls, a concentration camp in Belgium. Similarly to the cave painting represented in Figure 1, the walls depict a voluntary exteriorization/symbolic representation of multiple identities (in this case, names, addresses, dates and other kinds of iconography). There is a repetitive and imitative behaviour which demonstrates our human need to be remembered as part of a society or belonging to a collective.



Figure 1. Hands as symbol of identity,
suggesting a sense of community.



Figure 2. Breendonk's walls, Belgium.

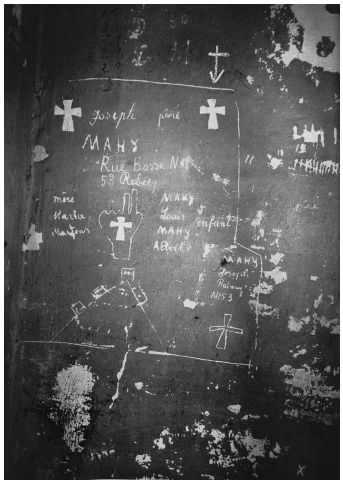

Figure 3. Breendonk's walls, Belgium 2.

As we are reminded of the existence of Palaeolithic communities through Cave Art, we are reminded of the collective trauma of the Holocaust through the drawings and markings on the walls of concentration camps. Such markings begin a new cycle of life once they are reproduced via photography and start circulating as reminders of the atrocities committed against Humanity. These artifacts allow future generations and those who have not gone through such experience to have a glimpse of and to become part of this Cultural Trauma, a concept we will discuss below.

Additionally, as previously noted, they serve as a point of reference for other artists that may be able to reproduce, imagine and construct the narratives behind these markings in a more direct and empathetic manner.

> Just as socio-cultural contexts shape individual memories, a "memory" which is represented by media and institutions must be actualized by individuals, by members of a community of remembrance, who may be conceived of as *points de vue* (Maurice Halbwachs) on shared notions of the past. Without such actualizations, monuments, rituals, and books are nothing but dead material, failing to have any impact in societies. (Erill & Nünning, 2008: 5).

On the other hand, these markings can be viewed as a collection of very intimate information, which, when exhibited collectively, create a pattern, taking on a different meaning than when displayed separately. Thus, Cultural Memory is not just an exercise of repetition, or a mere objectification of a cultural event. It also refers to an amalgamation of voluntary and involuntary exteriorizations of different personal meanings and perspectives, connected by the same cultural experience. "Two radically different concepts of culture are involved here, one that sees culture as a subjective category of meanings contained in people's minds versus one that sees culture as patterns of publicly available symbols objectified in society" (Olick, 1999: 336). Thus, Cultural Memory appears to be mainly sectioned into levels and dimensions for heuristic purposes. In fact, one can argue that the inner, social and cultural levels proposed by Assmann all intersect and complement each other. It is still considered that there is a "broad spectrum of phenomena as possible objects of cultural memory studies" (Erill & Nünning, 2008: 2).

3.2 Cultural Trauma and War Memory

After understanding the meaning of Cultural Memory, we delve into the concept of Cultural Trauma.

Trauma on an "inner level" - an expression used by Jan Assmann when referring to our individual cognition of memory - is defined as a "psychological or emotional injury caused by a deeply disturbing experience." (Houghton Mifflin Company, 2011). Originally, the term was used in the medical field to refer to deep skin wounds. It was not until the seventeenth century that trauma was associated with psychological injury.

> The etymology of the terms takes us back to the Greek history in the 17th century. Where the concept of trauma is associated with the meaning of both body and psychic wounding or piercing. (…) Sometimes, the nature of trauma has possibilities to connect the subject – person who encountered by the thing unknown to the past where the thing affected. (Kulasekara, 2017: 36).

On the other hand, when one refers to Cultural Trauma, according to Neil J. Smelser, we speak about "an invasive and overwhelming event that is believed to undermine or overwhelm one or several essential ingredients of a culture or the culture as a whole" (Alexander *et al.*, 2004: 38). These essential ingredients can be, for example, a set of norms, values, beliefs, or ideologies. In Smelser's words,

> Cultural trauma differs greatly from a psychological trauma in terms of the mechanisms that establish and sustain it. The mechanisms associated with psychological trauma are the intrapsychic dynamics of defense, adaptation, coping, and working through; the mechanisms at the cultural level are mainly those of social agents and contending groups. (Alexander *et al.*, 2004: 38-39).

To be sure, these social agents are representative of any medium capable of conveying Trauma. It can be communicated by politicians, leaders of social movements, intellectuals, or artists, amongst these film-directors and animators. Effectively, they remind their social groups about the History and Trauma of their nation, as it is a concern of anyone who shares or lives in the cultural environment which is affected.

> Once a historical memory is established as a national trauma for which the society has to be held in some way responsible, its status as trauma has to be continuously and actively sustained and reproduced in order to continue in that status. (Alexander *et al.*, 2004: 38-39).

Thus, **Cultural Trauma** is transcendent. Personal **psychological traumas**, however, can disappear with the person who experiences them. Our personal events are not as easily exposed to social agents. As individuals, we control with whom we share our own personal memories and traumas (which can be no one). Moreover, some people's brains can actively forget unpleasant memories as an intrapsychic defense of the cognitive state, as we have mentioned when referring to motivated forgetting.

We establish a link between Smelser's argument and Jan Assmann's overview of Cultural Memory. As previously stated, Assmann asserts that "Cultural memory (…) is exteriorized, objectified, and stored away in symbolic forms that (…) may be transferred from one situation to another and transmitted from one generation to another" (Erill & Nünning, 2008: 110). As such, one can say Visual Arts are also a vehicle through which Trauma can be conveyed.

We concentrate on the subject of War because it has been a recurrent cultural Trauma throughout history, with multiple representations in the Visual Arts.

3.2.1 Visual Narratives as War Memorials in Antiquity and the Medieval Era

Going back to the archaic and classic periods, representations of War were not synonymous with representations of Trauma. War and Art usually would come together in the form of memorial pieces, such as columns, triumphal arches or colossal temples which represented and commemorated a nation's victory. In these periods, War memorials were seen as objectifications of a culture's glory to be shared for posterity. Once again, we are reminded of storytelling and sharing memories as fundamental aspects of human communication and collective identity.

We refer to some examples from Antiquity in order to understand the mutable perception of War and Trauma through the ages. The Egyptian mural painting presented in Figure 4 is located in Ramses II's temple of Beit el-Wali in Northern Nubia and depicts the Battle of Nubia[4].

As we can see from this example, in Ancient Egypt, War "was dealt with in an entirely illustrative or narrative spirit to hand down to posterity the fame of the despot" (Konody, 1919: 8).



Figure 4. Ramses II and his sons against the Nubians in the Battle of Nubia.

[4] Nubia was a territory along the Nile River that Egyptians began to colonize during the Egyptian Middle Kingdom (c. 2040-1640 BCE) in order to control trade routes and build a chain of forts.



Figure 5. Replica of goddess Athena Parthenos sculpture (the original is now lost), by Phidias.



Figure 6. Old replica of Athena's shield.

Greeks, on the other hand, allied narrative with symbolism.

> When the Greek sculptor wanted to commemorate the victorious wars of his race, he used the imagery of mythology or mythical history. The Trojan war, the struggle between Greeks and Amazons, or between Centaurs and Lapithae, had to stand as symbols for the wars between Hellas[5] and Persia. (Konody, 1919: 8).

Figure 6 depicts an example of this approach, the parallelism between myth and reality. In Phidias' sculpture of Athena Parthenos (Figure 5), which was located in the temple Parthenon at Athens, the shield of the goddess (Figure 6) portrayed the mythical Battle of the Amazons as a symbol of the Battle of Marathon, against the Persians.

Interestingly, when addressing Phidias' sculpture of goddess Athena Parthenos, philosopher Plutarch points out that "on the shield of the goddess, [Phidias] carved out a figure that suggested himself as a bald old man lifting on high a stone with both hands" (Plutarch, 1916: 4-5). This is probably due to the fact that, because this is a multi-character theme, he used himself as a visual reference for one of the soldiers. However, considering Greeks valued the human intellect, and thus, we assume, the importance of an independent identity, Phidias could also have interest in portraying himself as a participant in his culture's achievements, since he was the author of this sculpture, which symbolizes and eternalizes the glory of Ancient Greece. It suggests both concerns about a collective identity being built of multiple individuals and the importance of authorship.

While in Arts, Athena Parthenos' shield is a symbol of Greek Culture's glorification, in Literature, the battle depicted in the sculpture serves as background for what is believed to be the first report of a traumatic experience on the battlefield. Herodotus writes in 440 B.C. (*History,* Book VI, English translation by A.D. Godley, 1920):

> In the battle at Marathon about six thousand four hundred men of the foreigners were killed, and one hundred and ninety-two Athenians; that many fell on each side. The following marvel happened there: an Athenian, Epizelus son of Couphagoras, was fighting as a brave man in the battle when he was deprived of his sight, though

[5] Hellas is the same as Greece.

> struck or hit nowhere on his body, and from that time on he spent the rest of his life in blindness. I have heard that he tells this story about his misfortune: he saw opposing him a tall armed man, whose beard overshadowed his shield, but the phantom passed him by and killed the man next to him. I learned by inquiry that this is the story Epizelus tells. (Herodotus, 440 B.C).

Although Cultural Trauma was not a recognized term in the Ancient Period, one can say the Romans were familiar with its concept. This is evidenced by the Mount Vesuvius eruption in 79 A.D., which destroyed the cities of Pompeii and Herculaneum, along with many innocent lives. These cities would be forgotten over history if it was not for Pliny, the Younger.

> In two letters to the historian Tacitus, [Pliny] told of how "people covered their heads with pillows, the only defense against a shower of stones," and of how "a dark and horrible cloud charged with combustible matter suddenly broke and set forth. Some bewailed their own fate. Others prayed to die." Pliny, only 17 at the time, escaped the catastrophe and later became a noted Roman writer and administrator. His uncle, Pliny the Elder, was less lucky. Pliny the Elder, a celebrated naturalist, at the time of the eruption was the commander of the Roman fleet in the Bay of Naples. After Vesuvius exploded, he took his boats across the bay to Stabiae, to investigate the eruption and reassure terrified citizens. After going ashore, he was overcome by toxic gas and died. ("Mount Vesuvius erupts", 2009).

However, there is no record of Memorial monuments of this incident until archaeologists began excavating and discovering the ruins of Pompeii and Herculaneum - which are now museums. This suggests the Romans were mostly concerned in honoring the Empire's achievements. Destruction was an ambivalent concept. If it affected the Nation, it was not worthy of symbolic representations. On the other hand, destruction brought by War, was represented as an honorable sacrifice for the Roman triumph.

Roman War Memorials were more akin to those of the Egyptians - merely narrative and illustrative. As an example, one can observe the Trajan column (Figure 7), which represents the Dacian Wars[6].



Figure 7. Excerpt of Trajan column.

[6] Emperor Trajan wanted to expand the Roman territory into Dacia, a region north of Macedon and Greece and east of the Danube.



Figure 8. Sergei Eisenstein holding a film strip.

Because Emperors and Kings wanted to display their conquests and victories with utmost ostentation, artists were able to develop their work on large surfaces. We observe that War as a symbol of glory allowed artists to access larger canvases, such as the long walls of temples and monumental blocks of stone. As a result, there was space for continuity, and therefore, a more evident sense of visual narrative. In fact, there is already a very cinematic approach to the storytelling of War in Ancient and Medieval periods. Looking once again at the shield of Athena, we are reminded of a Phenakistoscope[7], one of many optical toys which preceded the era of Cinema and Animation. Trajan's column can be compared to a tall pillar wrapped in a filmstrip (Figure 8). We can also make this association with an example from the medieval period, the Bayeux Tapestry.

[7] The Phenakistoscope, or the "Magic Wheel", is one of the first invented toys of optical illusion. This device "is widely considered to be among the earliest forms of animation and the precursor to modern cinema" ("Phenakistoscopes (1833)", n.d.).



Figure 9. Old replica of Athena's shield 2.



Figure 10. Example of a Phenakistoscope.



Figure 11. A small segment of Bayeux Tapestry, made in England.

The Bayeux Tapestry depicts a linear panoramic narrative of the events surrounding the Norman Conquest and the Battle of Hastings in 1066. Once again, War is depicted as a symbol of glory. Unlike what was typically expected from the Middle Ages, the battle did not involve any religious conflict. In a Christian-dominated era, war art was frequently associated with religion, serving as a vehicle for disseminating Christian teachings. For instance, several illuminated manuscripts depicted the numerous battles of the Old Testament (Figure 12). On the other hand, in Islamic art, the battle scene was often inspired by epic poetry (Figure 13).

As a result of this connection between mysticism, religion, and war, one could argue that Medieval War art was more comparable to Ancient Greek War Memorials.



Figure 12. Egyptian Pursuit of the Israeli Exodus, illuminated manuscript (also resembling comics).



Figure 13. Persian Miniature.

3.2.2 The shift in War's representation: Romanticism and its influence on Art movements from the twentieth century

It is not until the nineteenth century that War begins to be viewed as a catastrophic event. This is mostly due to the impact of the Napoleonic Wars (1803 - 1815), known for causing chaos across all Europe.

The Napoleonic Wars began with Napoleon Bonaparte's ascension to power in France after the French Revolution and the collapse of monarchy. He wanted to transform France into an Empire and seize control of all Europe. Clearly, this created considerable anxiety among European nations - namely Prussia, Russia, Austria, Sweden, Portugal, Spain and Britain - which eventually all demonstrated they did not wish to lose their dominion to the French. As a result, the resistance to Napoleon's ambitions precipitated the Napoleonic Wars.

It is somewhat after this period that the distinction between War as a symbol of a nation's glory and War as a symbol of Trauma starts to become clear. We notice that the majority of French War Art produced during the Napoleonic Wars consists in portraiture of Emperor Napoleon, who is always depicted with an imposing and dominant expression. French artists limited their work to the representation of their Nation's conquests, just like their counterparts in ancient civilizations. Other European Nations, such as Britain, would similarly depict only their victories. However, Spanish artist Francisco Goya's work suggests a different approach, specifically in a series of eighty-two prints titled *Los Desastres de la Guerra* (Disasters of War) (1810-1820). The series is rather focused on Spain's fragility and hopelessness. According to art historians, the prints were a response to the violence of the

1808 *dos de Mayo*[8] Uprising and the subsequent six-year Peninsular War (1808–1814), the longest conflict of the Napoleonic Wars.

Further into the nineteenth century, we observe how the Napoleonic Wars propel people's pre-existing notions of modern unity and Nationalism. Society is considered as a transgenerational partnership "between those who are living, those who are dead, and those who are to be born" (Burke, 1790: 80), and hence, it is recognized that cultural events, such as War, have a brutal impact upon the nation.

Goya's ability to convey the despair and pain inflicted on his own people contextualizes his work within the Nationalist paradigm and in the Romantic period, as Romanticism is concerned with emotion and the human mind's frailty, in the midst of traumatic experiences. According to Encyclopaedia Britannica, "Romanticism emphasised the individual, the subjective, the irrational, the imaginative, **the personal, the spontaneous, the emotional, the visionary, and the transcendental**" ("Romanticism", 2005). While Goya's series is not necessarily pleasing to the eye, it does appeal to emotions, which is characteristic of Romantic art. It does not glorify War, but rather problematizes it.

As such, Romanticism provides artists with a vehicle for expressing these nationalistic concerns, communicating cultural trauma, and escaping the world's cruelty.

In fact, Romanticism is echoed in twentieth-century art movements which occur parallelly to the Two World Wars. We highlight the work of German Expressionist Otto Dix, which bears a striking resemblance to Goya's Los *Desastres de la Guerra*. As illustrated in Figures 14 and 15, both artists employ heavy lines in their prints, in order to create a dark and grotesque atmosphere.



Figure 14. "Enterrar y callar" from *Los Desastes de la Guerra* (1810-1820), by Francisco Goya.



Figure 15. "Wounded Man" from *Der Krieg* (The War) (1916) by Otto Dix.

To sustain this argument, in "The War and the Visual Arts" (1946), an article published in *The Antioch Review* magazine, Katharine Kuh states:

> During the last two war years [World War II] American realism was replaced by a romantic, a nostalgic trend in painting, which recorded wishful dreams rather than documentary facts. Though these were war years, American art showed only

[8] Translates to "Second of May".

> indirectly the impact of great conflict by an almost compulsive escape into fantasy. (…) In certain cases, as the Romantic painters tried to escape from the horrors of war, paradoxically they used war symbols as the *raison d'etre* for their work. (Kuh, 1946: 403).

The author demonstrates the point with Kurt Seligmann's surrealism, known for conveying fantastic atmospheres while still evoking military figures. One might add that Seligmann's work appears to bear similarities to the work of romantic painter Eugène Delacroix. As we can observe in Figures 16 and 17, the most recognizable symbol in both paintings is the agitated horse. One can also identify chaos and dead bodies on the ground of each composition.



Figure 16. *Magnetic Mountain* (1948) by Kurt Seligmann.



Figure 17. *Combat du Giaour et du Pacha* (The Combat of the Giaour and Hassan) (1835) by Eugène Delacroix.



Figure 18. Henry Moore's Shelter Drawings (1941).

Kuh also mentions the sketches of English sculptor Henry Moore, who fought in the First World War and was an official War artist in World War II. Moore's drawings of the Second War are also reminiscent of Dix's and Goya's prints, as we can see in Figure 18. Perhaps not quite as grotesque, but nonetheless dismal and sombre. The latter example illustrates one of many drawings from his series *Shelter Drawings*, which depict those who took shelter in London's Underground after a German bombing.

Moore's work as well as Otto Dix's serve to illustrate how far-reaching Goya's influence is on representing war as a cultural trauma. Indeed, he introduces an element of shock and darkness that has never been explored before. Nevertheless, we observe that, despite this shift in how we perceive war, the latter has always had a cultural impact on civilizations, demanding for it to be memorialized and passed onto future generations.

We also acknowledge that romantic art, as well as the ideology inherent to it, paved the way for new artistic approaches, evidenced by Seligmann's use of surrealistic settings to mask violence and chaos. Here, we apply the term "masking" as synonymous with disguising. However, masks, as an object, also have the function of giving a face, or to be precise, a simplified/iconized idea of a face. In fact, in the graphic arts, masking is a technique which consists in simplifying or abstracting forms, in order to emphasise other aspects and concepts which the artist thinks are more important to communicate. "By stripping down an image to its essential 'meaning', an artist can amplify that meaning in a way that realistic art can't" (McCloud, 1993: 30).

It is with this idea, exposed by the comic-book artist Scott McCloud in *Understanding Comics* (1993), that we move to the following chapter, where we discuss the strategy of masking as a means to convey Trauma and Memory in cartoons and comic-books.

4. Masking War Trauma and Postmemory: cartoons/comics and their extension to Animation

We open this chapter with yet another statement from Katherine Kuh:

> As Romanticism was strengthened by the war, so also was a very different art form, a school of American cartooning. Steig, Mauldin, Steinberg (in England, Low) produced an authentic graphic voice emerging from the world conflict [World War II]. Steig pictured the bewildered civilian while the others, as **they denuded war of its glory, at the same time developed a personal style which often surpassed that of the more orthodox gallery and museum paintings**. (Kuh, 1946: 403).

As we can see from what we highlight in this quotation, Kuh alludes to the fact that cartoonists continue the romantic tendency of exploring the negative and traumatic aspects of war. The author also suggests that the strategy of masking becomes more visible in cartoons by comparing the cartoon style to the more orthodox museum paintings. Cartoons are simpler and therefore more approachable. As McClaud explains (Figures 19 and 20), a simpler style enables an easier access to the message carried by the drawing.



Figure 19. Panel from McCloud's *Understanding Comics* (1993).



Figure 20. Panel from McCloud's *Understanding Comics* (1993) 2.



Figure 21. Cartoon in New Yorker Magazine (1944) by William Steig. The caption says "Dreams of Glory".



Figure 22. Cartoon from *Willie and Joe* series (1944) by Bill Mauldin. The caption says "That can't be a combat man. He's lookin' fer a fight".



Figure 23. Anti-fascist cartoon in PM newspaper (1942) by Saul Steinberg.

According to McCloud, masking is understood as a strategy of iconization, but one can take it further when discussing the communication of Trauma through cartoons and comics. As we have previously mentioned, masks also have the role of disguising, which lead us to the question: must every representation of Trauma be off-putting and shocking?

Just as a simpler style makes it easier to comprehend a cartoon's message, a humorous approach may facilitate acceptance of the message itself. Masking the elements which transport us directly to the concept of War Trauma by concealing it behind a humorous narrative - or, as in the case of the example Figures 21 and 22, a satirical caption - enables people to perceive trauma more naturally. In Steig's cartoon (Figure 21), we understand the humorous and sarcastic tone to his criticism of War as something glorious. A wounded child

smiling seems a bit paradoxical to the traumatic impacts of War. However, the critique of how War violates innocent lives - including children - is still visible. Ingenuity and innocence are masked through the child's smiley face, violence through the child's wounds, regret, and anguish through the soldiers' facial expressions.

On one hand, the simplifications applied to the characters' features are indeed resumed to the concepts that we just enumerate. On the other hand, the picture lacks an immediate shock factor. Nonetheless, it communicates something traumatic. Moreover, the sarcastic tone of the text beneath Steig's drawing already directs the viewer's perception of the image. The relevance of the text is also highlighted in Mauldin's and Steinberg's cartoons. While the first alludes to the fact that combat men are scared and tired soldiers not actually looking for a fight, the second reflects about War as a massively destructive event, where loss and grief are present not only in the oppressed side but also on the oppressors' - thus, suggesting nobody wins at War.

An earlier cartoonist and, in fact, a pioneer of Animation, Winsor McCay, also resorts to this satirical approach. Apart from humour, McCay's work is laced with symbolism, fantasy, and allusions to the relationship between dreams and War, all of which also harkens back to the Romantic era.

We examine a few examples of comic books, beginning precisely with Winsor McCay's work, to demonstrate how masking appears to make the subject of War Trauma approachable to the viewer. As we shall see, these examples already imply a connection to our research's main focus - the portrayal of War Memory in Animated Documentaries.

First, we consider the relevance of McCay's comic strip *Dreams of the Rarebit Fiend* (1905–1925). It portrays dreams as manifestations of fears and real-world traumas. "The Russian-Japanese[9] war of 1904/05 and the revolutionary turmoil in Russia in 1905 are both alluded to." (Dover Publications, 1973: xii). In Figure 24, which represents a board from McCay's comic-strip, we see an American citizen dressed in a military uniform. This could indicate that the man is perhaps a former soldier. The man finds himself in a Japanese ship supporting their cause, as "throughout the war and the peace talks, American public opinion largely sided with Japan" ("The Treaty of Portsmouth[10] and the Russo-Japanese War, 1904–1905," n.d.). Eventually, the man ends up being shoved into a cannon, which is projected towards a Russian ship. In the penultimate panel of the page's last tier, the speech bubble suggests that the man finds War worse than his own potential death. Given the comic's premise, the reader is led to believe this American soldier is manifesting a trauma from a previous war in a dream that occurs concurrently with the Russian-Japanese war. While the narrative unfolds in a stylized imagery to amplify meanings, it also conceals those meanings in a dream-like, innocuous atmosphere. Thus*, Dreams of the Rarebit Fiend* clearly illustrates the duality of masking and representation of war trauma in comics.

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[9] According to Encyclopaedia Britannica, the Russian-Japanese War was a "military conflict in which a victorious Japan forced Russia to abandon its expansionist policy in East Asia, thereby becoming the first Asian power in modern times to defeat a European power" (Encyclopaedia Britannica, 2021).

[10] America was not directly involved with the Russian-Japanese War, apart from the Treaty of Portsmouth - a peace settlement mediated by United States president Theodore Roosevelt and which put an end to the conflict.

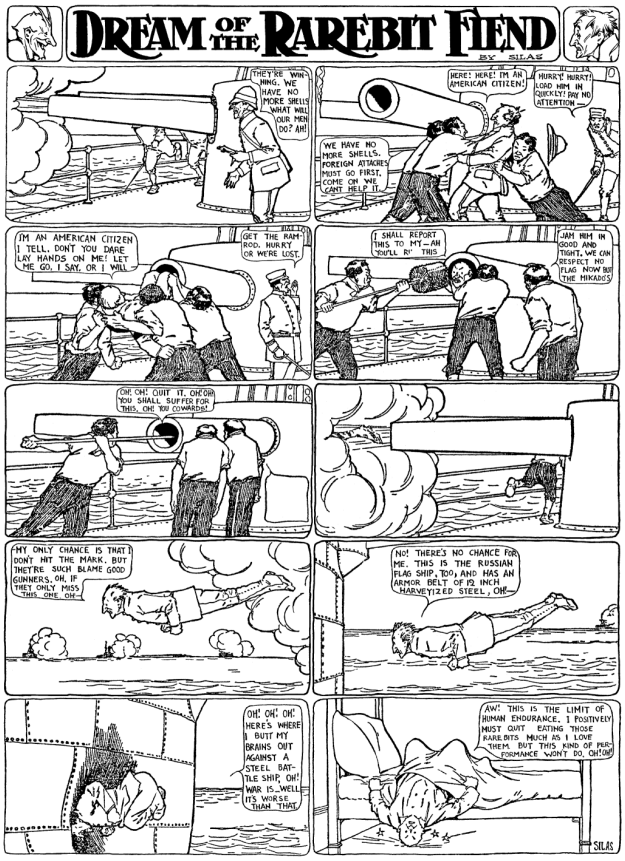

Figure 24. Board from *Dreams of the Rarebit Fiend* (1905), by Winsor McCay, which the author signed under the name Silas.

The idea of dreams as manifestations of fears and real-world traumas resonates in Ari Folman's animated feature *Waltz with Bashir* (2008). The autobiographical animated documentary centers on Folman's pursuit for his lost memory of serving in the 1982 Lebanon War as an Israeli soldier. This is prompted by a recurring dream he has after reconnecting with another former soldier.

Indeed, it is Winsor McCay who transfers this liminality between dream, memory, and trauma, and, as a matter of fact, the strategy of masking, into Animation, including its documentary variant. Apart from creating the first American animation, McCay directed what is believed to be the oldest existing animated documentary, *The Sinking of Lusitania* (1918). The film depicts the sinking of the British ship RMS Lusitania by a German submarine on May 7th, 1915, during World War I, a tragic event that cost the lives of more than a hundred American citizens. Winsor McCay refers to the incident in the film as "the crime that shocked humanity" (McCay, 1918: 00:22), underlining the concept of trauma.

Nevertheless, *The Sinking of the Lusitania* preserves the oneiric essence of the author's work. The absence of photographic documentation and the potential of animation as a mimetic tool, or as a means to create fantastic worlds, allow McCay to expand the film into the realm of dreams. There is an animation sequence that unveils a parallel dimension to the tragedy documented in *The Sinking of the Lusitania*. Towards the end of the film, we see some of the crew members throw themselves overboard and a woman drowning as she tries to save her child. Conventional footage cannot penetrate this underwater dimension, which is symbolic of the fate of Lusitania's crew.

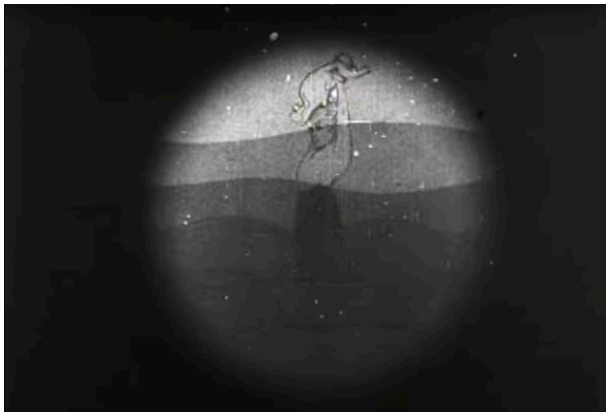

Figure 25. Woman drowning as she tries to save her child, in *The Sinking of Lusitania* (1918) by Winsor McCay.

More recent animations regarding War Trauma, such as Isao Takahata's *The Grave of the Fireflies* (1989), demonstrate the efficiency of masking while conveying death.

"The film depicts in graphic detail the physical deterioration of two children who are abandoned to die of hunger and sickness [following Japan's nuclear bombings during World War II]" (Denis, 2007: 170)[11] . However, as we can see from Figures 26 and 27, the afterlife is portrayed as magical and luminous, creating a contrast between the harshness of reality and the peaceful world of the dead.

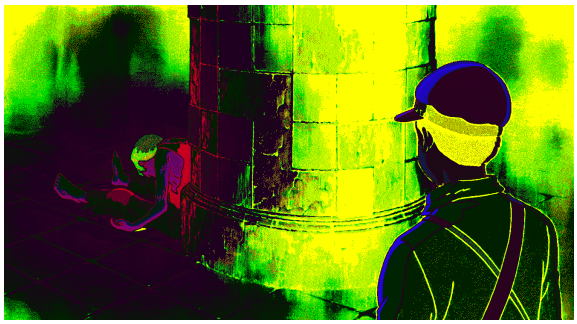

Figure 26. Contrast between the living world and the afterlife in *The Grave of the Fireflies* (1989). Dead Seita, the oldest child, looking into his dying body.



Figure 27. Afterlife in *The Grave of the Fireflies* (1989). Dead Setsuko and Seita.

Regarding comics, we must also elaborate on *Maus: A Survivor's Tale* by Art Spiegelman, since it also exemplifies the use of masking in the portrayal of War Trauma. Moreover, it introduces us to Holocaust documentation, which we will examine further in our research through the analysis of animated films.

Maus illustrates the story of Holocaust survivor Vladek Spiegelman through the lens of his son Artie (the author). The comic book is divided into two volumes: *My Father Bleeds*

[11] Our translation from French book *Le cinema d'animation.*

History and *And Here My Troubles Begin* (1986) / *From Mauschwitz to the Catskills and Beyond* (1992). Although the main focus is Vladek's past, there is also a (meta)narrative that frames the story. It depicts Artie and his father interacting in the present, with Artie interviewing Vladek as he revisits his memories. While Vladek narrates the atrocities he endured during World War II as a Polish Jew, *Maus* also depicts the struggles Art faces being the son of a survivor.

Maus is an example of the ambivalence of masking, as it follows a simpler but also metaphorical visual language. Art Spiegelman represents the comic's characters not as people, but as animals. Jews are portrayed as mice, Germans as cats, Poles as swine, Americans as dogs. According to the author, in an interview for *Metamaus* (2011) - which explores Spiegelman's process of creating his comic-book - "the image of mice contains the stereotype of Jews as pathetic and defenseless creatures" (Spiegelman, 2011: 124). On the other hand, the stereotypical representation the author applies through the animal metaphor allows a better understanding of each social group's role in the story and how they interact with each other: for example, cats (Germans) chase mice (Jews) and dogs (Americans) chase cats. Furthermore, portraying the characters as animals instead of portraying them as humans, somewhat distances the reader from the tragic context of the Holocaust. There is, thus, a paradoxical disguise which facilitates the access to Trauma. Spiegelman suggests that "it's all an inquiry into what it means to be human in a dehumanizing world." (Spiegelman, 2011: 133). While the comic-book is illustrative of McCloud's concept of masking, it also refers to **Postmemory**.

And what exactly is Postmemory? How does it manifest in documentary content? Marianne Hirsch defines Postmemory as

> The relationship that the "generation after" bears to the personal, collective, and cultural trauma of those who came before — to experiences they "remember" only by means of the stories, images, and behaviors among which they grew up. But these experiences were transmitted to them so deeply and affectively as to seem to constitute memories in their own right. (An Interview with Marianne Hirsch, n.d.).

In *Maus*, Postmemory occurs as the latter. It is an indirect memory, transmitted "within the intermediate familial space" (Hirsch, 2012: 83) between father and son.

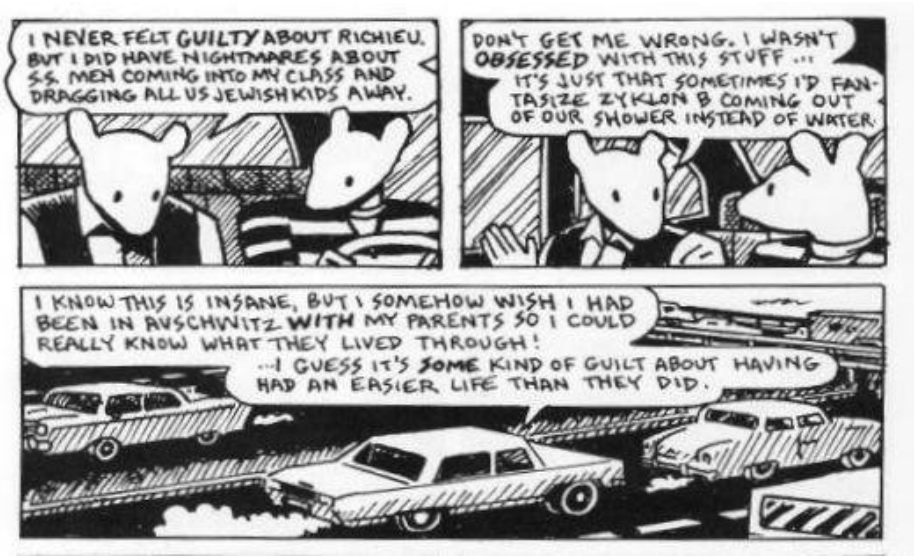

Figure 28. Postmemory in *Maus II* (1992).

Figure 28 represents three panels from *Maus*' second book. Here, Artie explains to his wife his desperation in trying to understand his parents' Holocaust experiences. Interestingly, the first panel of the first tier, in which Artie talks about having nightmares of being taken by Nazis, reenforces the idea that - as we have seen through McCay's *Dreams of the Rarebit Fiend* - Trauma and fear are manifested in our subconscious. Artie fantasizing of Zyklon B coming out of the shower instead of water is also an example of the bodily symptoms of Postmemory. The picture essentially reflects the pain and incomprehensibility of having an inherited memory - a memory which does not belong to us, but to our ancestors.

> To be sure, children of those directly affected by collective trauma inherit a horrific, unknown, and unknowable past that their parents were not meant to survive. Second-generation fiction, art, memoir, and testimony are shaped by the attempt to represent the long-term effects of living in close proximity to the pain, depression, and dissociation of persons who have witnessed and survived massive historical trauma. They are shaped by the child's confusion and responsibility, by a desire to repair, and by the consciousness that her own existence may well be a form of compensation for unspeakable loss. Loss of family, home, of a sense of belonging and safety in the world "bleed" from one generation to the next. (Hirsch, 2012: 34).



Figure 29. Mediator of Postmemory in *Anne Frank's diary: The Graphic Adaptation* (2018).

To illustrate the range of possibilities for the representation of different mediation levels in Postmemory, we briefly reference Ari Folman's *Anne Frank's diary: The Graphic Adaptation* (2018). Folman's relationship with the Holocaust, which is, in fact, mentioned in his film *Waltz with Bashir*, is the same of Art Spiegelman. The first also inherited the trauma of being a child of Holocaust survivors. Folman examines this issue by adapting the well-known *Anne Frank's diary* - whose writings were first published in 1947 - into a graphic novel. Consequently, Anne Frank becomes a mediator between Folman and his parents' traumatic experiences. However, due to the unfamiliarity and distance between the artist and Anne Frank, Ari Folman feels the necessity of exploring the book's intermediate character - an imaginary friend of Anne, Kitty, to whom the protagonist writes in her diary (Figure 29).

Maus and *Anne Frank's diary: The Graphic Adaptation*, as documentary comic-books about the Holocaust, already provide a foundation for what we explore further in two animated short-films: *Silence* and *I Was a Child of Holocaust Survivors* (also adapted from a graphic memoir). The comics' connection to the latter is even more significant, since they all explore transgenerational Trauma.

Finally, we consider *Persepolis* (2000-2003) by Marjane Satrapi, since its animated adaptation is also part of our analysis. The graphic narrative centers on the author's individual memories of the Iranian revolution and the consequent Iran-Iraq War. Unlike the postmemorial narratives we refer above, the story is told in the first person. Additionally, it distances itself from the narrative of lost memories (opposite from *Waltz of Bashir*), as the author emphasises the importance of never forgetting. In the comic's introduction, Satrapi says:

> I don't want those Iranians who lost their lives in prison defending freedom, who died in the war against Iraq, who suffered under various repressive regimes, or who were forced to leave their families and flee their homeland to be forgotten.
> One can forgive but one should never forget (Satrapi, 2002: 1).

Hillary Chute, the same who conducts the interviews with Art Spiegelman in *Metamaus*, asserts that "*Persepolis* not only does not forget, but also, more significantly, shows us the process of 'never forgetting' through its layers of verbal and visual narration: it presents the procedure, in addition to the object of memory" (Chute, 2008: 97). There is, indeed, a visual voice, representative of what she recalls, and a discursive one, which the comic format allows to overlap the other, speaking in retrospective and theorizing about what is remembered. It is composed "simultaneously of narration and commentary; past experience and present vision" (Olney, 1980: 248).

In the animated adaptation, however, this discursive voice is conveyed not only by Marjane Satrapi, but also through her character's dialogue with others, such as her father and her uncle, the stories they tell her and the protagonist's moments of self-reflecting. The entire speech is staged by voice-actors, including Satrapi's, which enables the incorporation of commentary within the narrative. Moreover, it provides a necessary fluidity to the film format. Given the author's involvement in the filmmaking, we perceive Satrapi's staged voice as her own testimony. Not only does Satrapi co-direct the film, but she also acts as a performative reference for her character's movements and mannerisms.

The author's style, which is extended into the animated film, is yet another demonstration of the masking strategy. Satrapi says:

> I write a lot about the Middle East, so I write about violence. Violence today has become something so normal, so banal - that is to say everybody thinks it's normal. But it's not normal. To draw it and put it in color - the color of flesh and the red of the blood, and so forth - reduces it by making it realistic. (Hajdu, 2004: 35).



Figure 30. Expressionist influences in *Persepolis* (2000).

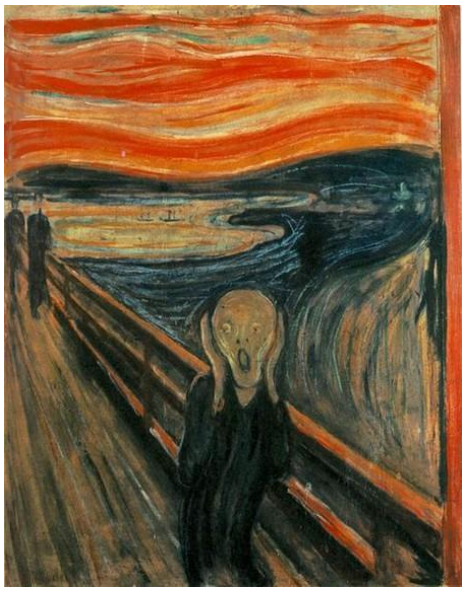

Figure 31. *Skrik* (The Scream) (1893) by Edvard Munch.

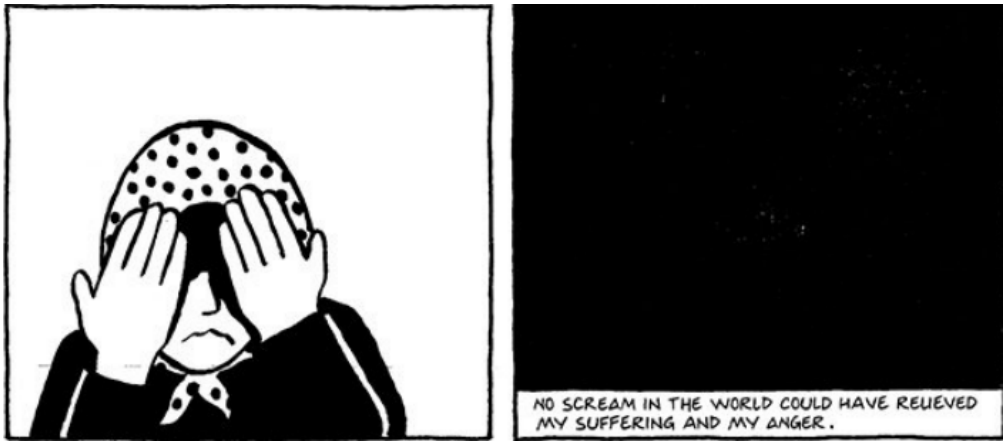

Figure 32. Blackspace in *Persepolis* (2000).

Satrapi employs a monochromatic technique, reminiscent of the expressionist vanguard, which apart from masking violence, depicts, in a simpler style, the saturation and depth inherent in the trauma of never forgetting. "In *Persepolis*, while many of the backgrounds of panels are spare, a significant number of them are also entirely black. The visual emptiness of the simple, ungraded blackness in the frames shows not the scarcity of memory, but rather its thickness" (Chute, 2008: 98). Additionally, the comic artist successfully combines influences from Middle Eastern Art, such as the Persian miniatures we have previously mentioned.



Figure 33. Middle Eastern influences in *Persepolis* (2000).



Figure 34. *Bas-reliefs* of ancient Persepolis (capital of Persian Empire).



Figure 35. Middle Easter influences in *Persepolis* (2000) 2.



Figure 36. Persian Miniature 2.

We also see references to Middle Eastern Art in the animated picture *Breadwinner* (2017), although with a different perspective and new subject: Afghanistan under the influence of the Taliban movement, a political tension that is still very much alive as we write this dissertation.

We do not go into great detail regarding *Breadwinner* due to the film's distance from the subject of Memory. However, since we are on the topic of Afghanistan, we briefly mention Emmanuel Guibert, Didier Lefevre, and Frédéric Lemercier's comic-book *The Photographer: Into War-torn Afghanistan with Doctors Without Borders* (2003). The latter follows photojournalist Didier Lefevre as he documents a Médecins Sans Frontières (Doctors without Borders) mission during the Soviet-Afghan War. Indeed, *The Photographer* alludes to the significant role of photojournalism in depicting and documenting War. Moreover, it demonstrates Comic's multidisciplinarity, combining drawing and photography.

However, photography's accuracy, which opposes the pictorial medium, may constitute a challenge for the representational freedom we explore in documentary content. Although every picture communicates meaning, photojournalism generally delivers it unmasked, refuting the strategies that make Trauma accessible. While we acknowledge that photography bears witness to any subject under consideration - thus, constituting a form of testimony - we move on to the next chapter, delving into **verbal** testimony.



Figure 37. *The Photographer: Into War-torn Afghanistan with Doctors Without Borders* (2003) by Didier Lefèvre, Emmanuel Guibert and Frédéric Lemercier.

5. The role of testimony in Animated Documentaries

In *Introduction to Documentary* (2001), Bill Nichols states that "the voice of a documentary serves as evidence of a perspective, an argument, or an encounter" (Nichols, 2001: 46).

This evidence is especially important when considering animated documentaries - a concept that appears to have gained recognition just recently, as Animation is typically connected with Fantasy and isolated from notions of "truth" or "authenticity". It is true that conventional Documentary scholars never fully disregard Animation as a documentary tool. Even Nichols argues that it is part of the modernist film approach:

> Some avant-garde films such as Oscar Fischinger's *Composition in Blue* (1935) use abstract patterns of form or color or **animated figures** and have minimal relation to a documentary tradition of representing *the* historical world rather than *a* world of the artist's imagining. (Nichols, 2001: 103).

However, as Paul Ward asserts, "the point here is not merely to outline how documentaries might use animation, but to investigate some of the interesting problems that arise when examining where these two apparently discrete modes meet in a more direct manner" (Ward 2005: 70). We argue that animated documentaries are a subcategory of Documentary, because, as all documentaries, their purpose is to document reality in a creative way. In fact, in "First Principles of Documentary" (1932), an essay written by John Grierson, the author states: "My separate claim for documentary is simple that in its use of the living article, there is also an opportunity to perform creative work" (Grierson, 1932-1934: 101).

In animated documentaries, voice, here addressed as verbal testimony, can work as an anchor, assuring a necessary sense of "authenticity" to the creative possibilities of Animation, while documenting reality. In Anabelle Honess Roe's words, "as animation is not forced to resemble that which it represents, it offers freedom to explore possibilities for not only masking identities, but also (…) illustrating and conveying a film's themes and issues" (Honess, 2013: 79). This suggests that not every image in animated documentaries has to correspond to every word conveyed by testimony. It can be a symbolic or abstracted representation, a mask.

On the other hand, through the means of Animation, it becomes easier to represent issues pertaining to memory. Animation's capacity of representing alternative worlds and penetrating other dimensions of reality, such as the mind, is compatible with the mutability of memory.

> Animation as documentation shows that, although new, stylized and perhaps unorthodox, it too can fulfill these documentary purposes by revealing what cannot otherwise be seen and, through new formal representation, interrogate and express varied meanings of contemporary realities. (Ehrlich, 2011).

As we have acknowledged in the previous chapter, through Marjane Satrapi's graphic novel, there are two voices to documentary content about memory: one that remembers (visual) and another that comments on those memories (discursive). This duality is even clearer in animated documentaries. In Animation, the visual narrative - the animation itself - can focus on the **act of remembering** trauma, while testimony, the verbal voice, plays the role of discursive commentary.

> Memory enters into the various ways by which the viewers draw on what they have already seen to interpret what they presently see. This act of retrospection, of looking back, remembering what has come before during a film, and making a connection with what is now present, can prove crucial to an interpretation of the whole film just as memory can prove crucial to the construction of a coherent argument. (Nichols, 2001: 59).

We now delve into the four films which constitute our main analysis, **identifying moments when visual narrative and oral testimony complement each other**.

Silence (1998), directed by Orly Yadin and Sylvie Bringas, is a short documentary adapted from Noa Ain's concert "Through the Silence" with Holocaust survivor Tana Ross. In the film, Ross narrates the story of her childhood.

She is separated from her mother and sent to the Theresienstadt camp with her grandmother, who helps her hide from the Nazis until the end of World War II. After the War, both are relocated to Sweden to live with the child's great aunt and uncle. Although Ross remembers that part of her childhood as peaceful and musical, she is constantly told not to talk about the Holocaust. Thus, she keeps enduring a life of hiding and being silent. When Ross is finally old enough to leave Sweden, her uncle and aunt give her a package containing letters from her mother during her time in Auschwitz. This enables Ross to reconcile with her past and end her silence.



Figure 38. Visual narrative displaying Tana Ross hidden in the dirty clothes basket, while, in the verbal testimony, the narrator reflects on this constancy.

In Figure 38, we observe young Tana being hidden by her grandmother in a basket of dirty clothes. Here, the narrator reflects on the grandmother's urge to hide her granddaughter. The woman has already lost her daughter, thus, she cannot also loose the child. This, we argue, is one of the most evocative moments in *Silence*, when visual narrative and oral testimony complement each other. Moreover, it helps us comprehend the woman's determination to protect Ross, which results in the child developing a habit of hiding.

I Was a Child of Holocaust Survivors (2010) is a short animated documentary directed by Ann Marie Fleming. It is based on Berenice Eisenstein's graphic memoir of the same name. The film, which is narrated by the original author, focuses on Berenice's memories of growing up as a child of Holocaust survivors. Berenice becomes aware of her parents' tragic past after watching a former Nazi officer's trial on television. She looks for connections between her Jewish family traditions and what she finds in books and films about the Holocaust. Berenice eventually learns about her parents' traumatic experiences, which give her a better understanding of their personalities and the bond they share with their group of friends - who have also endured this trauma. However, as we have seen through other examples of postmemorial art, this understanding is always unfulfilling. There is a sense of exclusion and guilt associated with not fully comprehending what it is to live through Trauma and yet witnessing its impact.



Figure 39. "Oyf simches" in a context of happy occasions.

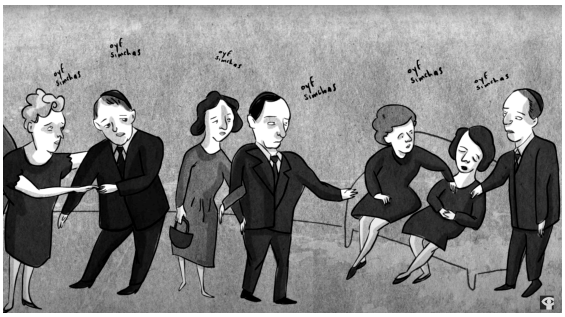

Figure 40. "Oyf simches" in a context of paying respects.



Figure 41. "Oyf simches" in the context of the Holocaust.



Figure 42. At the end of the narrator's reflection on the expression "Oyf simches", there is a transitional moment to Death Gate at Auschwitz II-Birkenau.

In this short-film, there is a specific moment where verbal testimony proves fundamental to the visual narrative. The narrator reflects about the Yiddish expression "Oyf simches", which means "Let's only meet at happy occasions." As a child, Eisenstein observes this expression being used in various solemn occasions, namely, funerals. She traces back the use of this expression to the camps - where so many people died and so many prisoners mourned for their companions - by repeating the words, while the images change from one

context to the other. Here, the reflective voice of testimony creates a bridge between Eisenstein's childhood and her parents' traumatic experiences.

Persepolis (2007) is a feature-length animated film directed by Vincent Paronnaud and Marjane Satrapi, the author of the autobiographical graphic novel from which the film is adapted. *Persepolis* looks back on the story of Marjane, an Iranian girl growing up during the Islamic Revolution and the Iran-Iraq War. When Islamic fundamentalists seize power in Iran, Marji - a nickname for Marjane - is forced to endure a life of oppression that contradicts all her family's moral and political values. Despite the new regime's restrictions and forbidden access to Western culture, Marji is able to cultivate her interest in art and music clandestinely. However, when her uncle is executed for his political beliefs and her neighbourhood is struck by a bomb, Marjane's parents believe it is safest for her to move to Austria. There, she lives freely, yet with a sense of alienation due to her cultural differences and others' preconceptions of Iranian people. After discovering her boyfriend Marcus is cheating on her and her landlady accuses her of stealing, Marjane returns to Iran. Once again, she feels like an outsider for having been unaware of what happened in her country while she was away. She struggles with depression, oppression and another failed romance with a young man named Reza, whom she only marries in order to maintain a safe relationship in Iran. Soon, Marjane realizes she is unhappy, divorces her husband and relocates to Paris, recognizing Iran is not a suitable environment for a strong independent woman like herself.

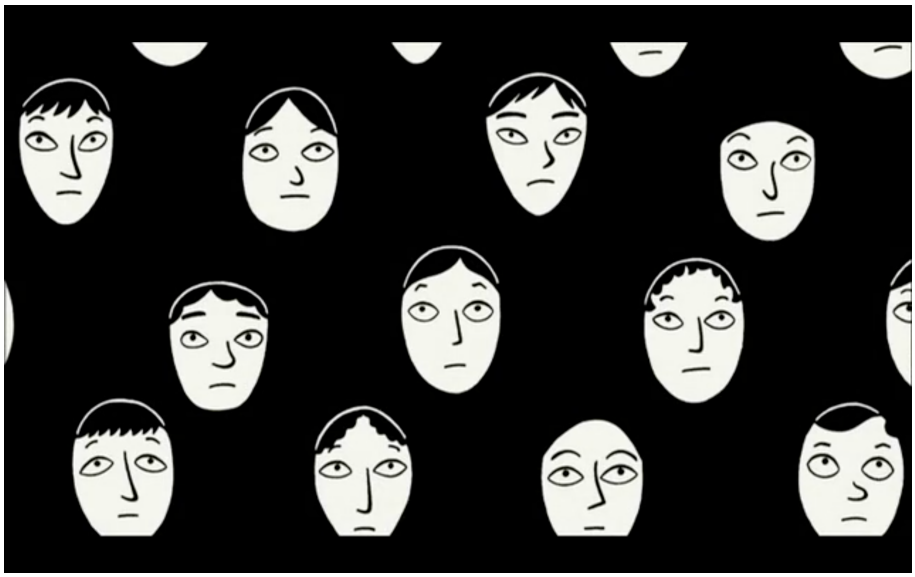

Figure 43. The veil as a symbol of change (into a life of oppression and censorship), *Persepolis* (2007).

In the two years that follow the Islamic Revolution, Marji's life "changes drastically" (Paronnaud & Satrapi, 2007, 00:22:57 - 00:23:01). Figure 43 represents the image that accompanies the narrator's reflective moment. In testimony, she does not enumerate these changes, nevertheless, on the screen, we see a specific change - the veil - which does not only communicate a change in Marji's (and all the other women's) dress code, but also what it symbolizes: oppression and censorship. This example demonstrates that visual narrative can strengthen verbal testimony.



Figure 44. Marjane's solitude in *Persepolis* (2007).

Figure 44, on the other hand, depicts a moment in the film in which Marjane comments that although she convinced herself she was integrating in her new life in Vienna, she was still different from everybody else and, in truth, felt a bit lonely. This commentary is illustrated by a sequence of Marjane dancing at a concert, while everything around her fades to black. Her figure becomes completely isolated. Here, testimony serves as a decoder of the sequence's meaning. It clarifies her illusion of belonging and her loneliness.

Waltz with Bashir (2008) is an autobiographical animated documentary directed by Ari Folman. It pursues the director's non-existent memory of his service as an Israeli soldier during the 1982 Lebanon War. In 2006, Folman reconnects with another former soldier, Boaz, who tells him about a nightmare he believes is connected to the War - a pack of dogs running furiously towards his house. This is when Folman realizes he has no recollection of that period. Later that night, he dreams about the Sabra and Shatila massacre - two Palestinian refugee camps in western Beirut. He envisions a night illuminated by flares at the shore of Beirut, where he and his comrades emerge from the sea. Folman urges to meet with an old friend and psychologist, Zahava Solomon, who encourages him to interview the people who were with him at that time, in order to piece together the facts. One of the men present in Folman's dream, Cami, does not share that particular memory. Nevertheless, the film continues with several interviews with witnesses whose memories, dreams and perspectives on the massacres help the director understand his own trauma.

Such as dreams, Animation "reveals the ins and outs of its potential for expression, as well as the scope of its capacity for visual representation" (Rocha, 2012: 18). In the case of *Waltz with Bashir*, the role of testimony is to lay a foundation for the visual representation of dreams. Moreover, reconstructions of War Memory and Trauma. At the same time, while the visual narrative portrays the images visually, verbal testimony reflects about their meanings and uncertainties.

Thus, visual and discursive voices are two complementary elements which constitute the essence of the Animated Documentary, especially regarding War Memory.

Evidently, Cultural Trauma can be conveyed through animated documentaries. The films presented above may concern anyone who shares a cultural past with Ross and Eisenstein (the Holocaust) or Folman and Satrapi (War in the Middle East). However, we notice that for the same Cultural Trauma, there are many different perspectives. Although the two short-films regard the same subject and the same social group - Jewish people -, their perspectives are divided by time and place. While Ross experiences the Holocaust directly, Eisenstein is aware of it through her parents. Satrapi and Folman share a more generalized context, as their only common ground is the Middle East. While Marjane is an Iranian immigrant woman, Folman is an Israeli ex-soldier. War affects them very differently.

One can say *Persepolis* and *Waltz with Bashir* also bear the similarity of being multi-vocal documentaries. In other words, testimony is delivered not just by the directors Folman and Satrapi. *Waltz with Bashir* vehicles itself through the testimony of various witnesses, and in *Persepolis*, although the main narrator is Satrapi, other characters assume that role. In the graphic novel, Satrapi is an intermediate of her father's testimony - when he tells her the story of Iran or the War that goes on while Marjane is in Vienna - and her uncle Anush's - when he tells her about his exile. The animated adaptation, however, allows Anush and Marjane's father to be narrators as well. Thus, one can assert that these films already incorporate different perspectives of the same Trauma.

Nevertheless, we mention other documentaries which demonstrate different points of view, regarding the same issues explored both in *Persepolis* and *Waltz with Bashir*.



Figure 45 Frame from *A Long Way Home* (2012), a film which documents Kurdish Iranians escaping Iran due to political tensions.

The Long Way Home (2012), a short-film from the *Seeking Refuge* series, relates to Satrapi's personal experiences. The story is told from the perspective of a sixteen-year-old Kurdish-Iranian teenager, who reflects on his migration from Iran, seeking refuge in the United Kingdom. His father flees first, fearful of being assassinated, when the boy is very little. Then, after years of continuous interrogation about his father's whereabouts, and the execution of several family members, the child and his mother finally depart. It is yet another point of view regarding the impact of Iran's political tensions.

Although *A Long Way Home* is classified as a short, animated documentary, we exclude it from our main analysis, as the use of animation in the film presents itself as a secondary tool. Despite re-enacting the past, and indeed, looking back in memory, the narration has superlative power over a visual narrative which does not seem to have much symbolism to its representation.



Figure 46. Cartoon segment from *Four Mothers* (2020), a documentary which explores the impact of the Lebanese Civil War on combatant mothers.

Four Mothers (2020), a documentary by Dana Keidar and Rephael Levin, is comparable to *Waltz with Bashir*, since it likewise approaches Israel's involvement in the Lebanese Civil War. In this film, however, we follow a mother's perspective.

In Israel, children grow up to bear arms and fight in the army. In fact, Ari Folman was only nineteen years old when he participated in the Sabra and Shatila massacre. This is naturally distressing for the mothers, who live in constant worry of losing their children. *Four Mothers* explores these issues, with a particular emphasis on Rachel Ben-Dor's activist movement for women's engagement in war politics and opposition to raising children for combat.

Since this documentary is not animated, we also exclude it from our analysis. However, it does evoke animation. There is a small cartoon sequence of a woman pushing a baby stroller, which instead of running on regular wheels, runs on a continuous track system - typical of war tanks. Once again, we are reminded of the masking strategy in animation.

Testimony is, indeed, what determines the film's point of view, as it is the "voice-of-authority" (Nichols, 2001: 47), conducting the audience through the visual narrative. We add that testimony is a foundation over which animators can interpret words in unique symbolic ways. What we understand from the various perspectives of the films which we analyse is that, when it comes to documenting War Memory, the role of testimony is not to depict the exact picture of a historical trauma but to share particular points of view in the act of remembering the same kind of Cultural Trauma.

As such, in the following chapter we examine the narrative strategies which are used to depict these intimate perspectives.

6. Animation's narrative strategies in the representation of War Memories

As previously stated, animated documentaries about Memory are composed of two voices: one visual that portrays memories and one discursive that comments on them. After understanding the role of testimony, we examine the visual voice and the ways in which memory can be expressed through animation. This chapter will look at how animators interpret War memories and the narrative strategies they deploy.

To our advantage, these strategies have already been theorized. In *Understanding Animation* (1998), Paul Wells dedicates an entire chapter to the categorization of narrative strategies, and it is through his categories that we base our analysis.

From Wells' list of ten[12] strategies, we focus on the three that seem the most effective in representing memory: condensation, metamorphosis, and symbolism and metaphor. We tie these strategies to one another and, where applicable, to the strategy of masking, both as a form of simplification and concealment.

We continue to discuss Animation's ability to access multiple dimensions of reality. In fact, Wells refers to this as another narrative strategy - penetration. According to Wells, penetration has "the ability to evoke the internal space and portray the invisible" (Wells, 1998: 122). Now, we argue that the use of Animation as a tool to explore and reveal hidden or forgotten pasts is, essentially, the dissertation's fundamental premise. Thus, the role of penetration is already implied in our research questions. As such, we do not dedicate a specific part of this chapter to this narrative strategy.

Nevertheless, we relate Wells' work to the representational strategies proposed by Annabelle Honess Roe in her book *Animated Documentary* (2013): Mimetic and Non-Mimetic Substitution and Evocation. Additionally, we complement our research with contributions with perspectives outside Animation Studies, most notably the fields of Psychology and Psychoanalysis, due to their close connection to human cognition, Memory, and Trauma.

Before delving into the analysis of these strategies, we must clarify why they are so resourceful in Animation. Every moving picture has a frame rate - a frequency of consecutive images displayed on screen. Live action films usually work with a frame rate of twenty-four frames per second (fps), meaning that in the timeframe of one second, twenty-four different images are displayed. The frame rate can vary depending on the film content. Videogames can go up to sixty fps, for example. The higher the frame rate, the higher the smoothness. Traditional Animation, however, gravitates between twelve and twenty-four fps. Although the latter visual medium works with the lowest frame rate, every image is drawn individually. Thus, filmmaking in Animation can be a slow and complex process.

Frame rate helps us understand the importance of using narrative strategies in animation. Evidently, there are technical constraints in this medium. In fact, it is because of these constraints that Animation is usually presented in a shorter format. Animating a person sitting down, for example, takes longer than recording the actual act of sitting down.

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[12] Paul Wells proposes a total of ten strategies: Metamorphosis; Condensation; Synecdoche; Symbolism and metaphor; Fabrication; Associative relations; Sound; Acting and Performance; Choreography; Penetration.

Nevertheless, these strategies can be profitable for filmmakers. Although it is a challenging process, Animation can be a tool for animators to exercise their summarizing skills, while exploring their symbolic way of thinking and seeing the world.

As we observed, the animated documentaries we examine contain a lot of narrational information. Thus, to avoid time extensions either in the filmmaking or the film length itself, narrative strategies, such as those Paul Wells suggests, are used to facilitate this process. As such, we begin our analysis by approaching the strategy of condensation.

6.1. Condensation

Condensation can take on various meanings, depending on the area of study in which the term is used. Generally, it means some sort of abridgment. In Animation, condensation is the representation of a set of ideas through minimum imagery.

According to Paul Wells, condensation "compresses highly narrational information into a limited period of time" (Wells, 1998: 76). "Individual images, sometimes parts of objects and environments are used to represent the whole of that object and environment, or operate as symbols or metaphors for more complex ideas." (Wells, 2007: 25).

Interestingly, in *The interpretation of Dreams* (1900), psychoanalyst Sigmund Freud employs the term "condensation" as well, but as part of the process of dream work. This process seeks to understand the psychic origin of dreams, whether it is in memories, fears or desires hidden in the dreamer's unconscious. As we will elaborate further in this analysis, Freud's concept of condensation is similar to the narrative strategy suggested by Wells. In Psychoanalysis, condensation is a "process by which a single symbol or word is associated with the emotional content of a group of ideas, feelings, memories, or impulses, especially as expressed in dreams" (Houghton Mifflin Company, 2002). However, these images only exist mentally. Animation can exteriorize them.



Figure 47. Norman and Rose from *I Was a Child of Holocaust Survivors* (2010). "Norman had a wife and young child before the War, but they died in a concentration camp. Rose saved my mother's life when they were both in Auschwitz" (10:22-10:30).



Figure 48. Carola from *I Was a Child of Holocaust Survivors* (2010). "On the transport from Miechow to Treblinka, Carola was able to jump from the moving train, falling away from her entire family" (10:30 -10:42). The sound of a moving train accompanies the narration.

Individual images can be an efficient strategy for contextualizing characters, objects, spaces or time frames in an animated narrative. In *I Was a Child of Holocaust Survivors*, there is a specific sequence that illustrates condensation's efficiency in contextualizing characters. While the narrator (Berenice) talks about her parents' group of friends - who are also survivors of the Holocaust - individual portraits of these people appear one after the other[13]. In this presentation, we hear the stories of a couple - Norman and Rose (Figure 47) - and a woman - Carola (Figure 48) - with their faces simply appearing on screen, barely moving. Berenice's voice along with additional background sound effects and the portraits of those she refers to provide enough narrational information. This also implies the idea that we discuss regarding the role of testimony in animated documentaries, that not every image corresponds to what is conveyed orally. The first can be a simplified representation of a reflective commentary.



Figure 49. Frame from *I Was a Child of Holocaust Survivors* (2010) representing three friends of the main character's parents, who have also survived the Holocaust.

Figure 49 serves as another example for the use of condensation in *I Was a Child of Holocaust Survivors*. One can say the character's wrinkled faces and the needle marks they show on their arms depict the physicality of memory - the visible and representable aspects of memory. It is also a representation of the act of remembering. The tattoos they got at the camps remind them of being victims of cultural trauma. In minimum imagery, we are informed that they are survivors with permanent scars, either visible – such as the tattoos - or invisible - depression, loss, trauma -, carrying forever the memory of the Holocaust.

Another example of condensation through individual images can be observed in *Persepolis.* Since both the original graphic novel and the film are a long autobiography, there

[13] In the graphic novel from which the short film is based on, Berenice elaborates on more stories than the ones told in the film. She also illustrates these stories with mere portraits, yet it is the text which offers the most information about the characters. There are no image captions for the illustrations and not everybody is represented in the book, so it is very difficult to contextualize the characters visually. Although the film adopts the same strategy of the graphic memoir - illustrating the survivors' stories with their portraits - the idea of condensation is clearer in the short-film adaptation.

is a necessity to compress the narrative and prioritise the most relevant events of the author's life. Individual image sequences are used to compress events which are independent from Marjane's role in the narrative and happen throughout a long period of time. For instance, to summarize the first two years of War in Iran after the revolution, the directors Marjane Satrapi and Vincent Paronnaud opt for illustrating the narration with the sequence of individual images represented in Figure 50.



Figure 50. Sequence from *Persepolis* (2007) of individual images summarizing the first two years of War tension in Iran after the revolution: executions becoming a common practice; regular arrests and fear of leaving home.



Figure 51. A frame from *Persepolis* (2007) scene when Marji gets home after learning a missile has hit the street of her home.



Figure 52. *Waltz with Bashir*'s (2008) final scene of a dead girl underneath the wreckage of a bombarded building during the Sabra and Shatila massacre.

Looking at Figures 51 and 52, it is also clear how effective condensation can be, using parts of objects and environments to represent the whole of that object and environment. These very similar pictures, one from *Persepolis* and the other from *Waltz with Bashir,* both represent a part of a person's body under the wreckage of a building. Through the body parts we understand the presence of a corpse and through the wreckage we understand what is left of a bombarded building. These frames sum up the information of bombs - or War in general - destroying homes and killing innocent people. The two figures exemplify condensation's main priority which is to illustrate "the most direct movement between what may be called the narrative *premise* and the relevant *outcome"* (Wells, 1998: 76) - *premise* being War and *outcome* being destruction. Wells continues on this subject saying:

> This may be the movement between establishing context and problematizing it; (…) defining dramatic conflict through the relationship between character and event; locating a tension between representation of the past (memory/myth/historical fact)

> (…) with the representation of the present; or privileging the status of the abstract (symbol/metaphor) over the identifiable and figurative (hyper-realism). Conflating premise and outcome is the defining feature of temporal condensation in animation. (Wells, 1998: 76).

In fact, these images also serve as an example for the idea of prioritising symbolism over objective representations. In Figure 51, the audience of *Persepolis* knows whose hand is beneath the destroyed house because of the bracelet attached to it. The bracelet simplifies and symbolizes the identity of the main character's neighbour Neda[14].

As we will develop further in this chapter, regarding the narrative strategy of symbolism and metaphor, symbolism is inherent to Ari Folman's use of colour in *Waltz with Bashir*. The use of yellow is predominantly associated with the Sabra and Shatila massacre and Folman's recurrent dream of him and his comrades coming out of the sea into the shore of Beirut. Because the men who Folman sees with him in that specific setting have no memory of that event, the viewer is led to believe this is nothing but a dream. Yet, looking at Figure 52, which represents a dead child seen by interviewee and journalist Ron Ben-Yishai, we observe the same colour scheme. After associating yellow with Folman's uncertainty of event, such as his dream, along with the journalist's description of the girl and her resemblance with his own daughter, the spectator wonders about the symbolism of this image. Sided with the archival footage that closes the film - which ends with the actual image of a dead child's head emerging from the wreckage of a building - the girl represented in the animation seems much more recognizable. This suggests that the drawing version of this child is perhaps a representation of Ben-Yishai's daughter, rather than the child who was killed. In other words, the face of the journalist's daughter is a mask that conceals the atrocities of the dead child's face. Considering this is intentional, one can also state that the picture bears the meaning of Ben-Yishai being confronted with the painful idea of losing his child.

Here, we associate Well's narrative strategy of condensation to Freud's psychology. First, it is important to clarify concepts such as "dream-thought" and "dream-content", whose dynamics sustain the process of dream work. We understand the dream-thought as the symbolic meaning of a dream-content, which, in its turn, is the dream representation of these symbols. In Freud's words, "the dream-content appears to us as a translation of the dream-thoughts into another mode of expression" (Freud, 1900: 174). Condensation appears in Freud's studies as the compression of dream-thoughts into dream-content. If we consider the excerpt of *Waltz with Bashir* depicted in figure 52 as dream-content, the symbolic meanings mentioned in the previous paragraph represent the dream-thoughts which are condensed in that one single image. The face of the child Ben-Yishai sees and the one of his daughter are compressed in one to translate his horror. This is what Freud calls a way of constructing a *composite person*:

> I have adopted the method employed by Galton[15] in producing family portraits; namely, I have superimposed the two images, so that the common features stand out in stronger relief, while those which do not coincide neutralize one another and become indistinct (Freud, 1900: 186-187).

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[14] In fact, in the graphic novel from which *Persepolis* is adapted, this scene is presented even more symbolically as it is illustrated merely by the bracelet without the visual information of the hand.

[15] Francis Galton invented the technique of "Composite portraiture" which combines photographs "of many different persons into a single resultant figure" (Galton, 1879: 133).

Since dreams and memory are both products of the mind, the connection we establish between Wells' and Freud's ideas on condensation justifies the relevance of this strategy when representing Memory in Animation.

Furthermore, as we have repeatedly stated, memory is malleable. It transforms from one idea into the next and varies in terms of what our mind prioritises to remember. These priorities oblige us to forget details - such as mundane or repetitive moments of our routine - consequently, creating gaps in memory. This is, in fact, the process of passive oblivescence, which we refer to in the first chapter. As a result, the gaps are either contaminated with other memories or collapsed in the narrative of remembering. Figure 53 illustrates a scene in *Waltz with Bashir* where the strategy of condensation is used to convey a memory gap. It is essentially a time-lapse of bombings and tanks moving back and forth, while a soldier plays his gun like a guitar. On one hand, this gap represents an uneventful month between two significant memories, one from interviewee Ronny Dayag and another from Shmuel Frenkel. On the other hand, it symbolizes violence becoming ingrained in daily life, to the point of becoming forgettable and fading into the background.



Figure 53. Time-lapse of War scene in *Waltz with Bashir* (2008).

Memory gaps are, in fact, the reason why we do not dismiss Folman's recurrent dream as a memory. Regardless of being false or not, Folman's dream is an emotional trigger for the director's traumatic experiences. It alludes yet again to the process of condensation in dreams, mixing facts with fantasy. The people who he dreams with, indeed fought alongside him, but the specific sequence of events - emerging naked from the sea, the falling flares at Beirut's shore, etc. - is not real. It does, however, demonstrate our symbolic way of thinking, as it fills Folman's memory gaps with symbolic images. Because memory is continually changing, encoding and substituting information, it is fallible and unreliable. Nevertheless, the dream is truthful in what it symbolizes for the director.

Effectively, condensation can extend itself to other narrative strategies. As we have seen through the latter examples, condensation can be associated with the strategy of symbolism. The representation of a mere adornment such as a bracelet, stands as an example of masking (simplifying, condensing) identities in *Persepolis* (Figure 51). The use of colour and the construction of a *composite person* in *Waltz with Bashir* (Figure 52) compress

symbolic meanings. These examples demonstrate symbolism itself is the visual condensation of complex meanings.

We also verify a connection between condensation and the role of testimony. In the examples represented in Figures 47 and 48, the verbal voice works as a complementary strategy for condensation. As we have mentioned, documentaries about memory have a double voice, which allows not every word from the narration to be illustrated. To be sure, not every image has to be narrated either. In *The Holocaust and the moving image* (2005), when talking about the filmmaking process of her short-film *Silence,* Orly Yadin says:

> Tana came to me with a poem-like piece about her childhood (…). It was beautiful in itself but very long (…). Animation can condense a remarkable amount of material with utmost fluidity and the film had to be precisely eleven minutes (a Channel 4 commission). Gradually we deconstructed the poem and stripped it of sentiment and of words that could be better expressed through images. (…) We decided that with such a short film and so much to say, the voiceover had to be scripted as tightly as the visuals were storyboarded. (Hagit & Newman 2005:171).

Certainly, Yadin's statement sustains the relation we establish between condensation and testimony. Nevertheless, when the director alludes to Animation as a way of condensing material with utmost fluidity, one can also associate this statement to Wells' narrative strategy of metamorphosis. Metamorphosis, in relation to condensation, compresses a narrative by enabling, for instance, rapid and illogical transitions in time and space. According to Wells, metamorphosis can "achieve the highest degree of economy in narrative continuity" (Wells 1998: 69). As such, we will now elaborate on the strategy of metamorphosis.

6.2. Metamorphosis

As condensation, the term "metamorphosis" is used in many contexts. Biology, Botany, Pathology, and other fields. Nevertheless, it is a term commonly used to address change and transformation. And, as we have mentioned, Memory is transformative, changing from one idea to another.

Metamorphosis is the means through which Animation can translate Memory's mutability. As it is conveyed by completely fabricated images, Animation can resort to illogical representations to compress graphic information or transitional moments in a narrative.

> Metamorphosis legitimizes the process of connecting apparently unrelated images, forging original relationships between lines, objects etc., and disrupting established notions of classical storytelling. It can also achieve transformations in figures and objects which essentially narrate those figures and objects, detailing, by implication, their intrinsic capacities. In enabling the collapse of the illusion of physical space, metamorphosis destabilizes the image, conflating horror and humour, dream and reality, certainty and speculation. (Wells, 1998: 69).

Metamorphosis has been used since the beginning of Animation. French director Émile Cohl, a pioneer of Animated Cinema, worked with this strategy in *Fantasmagorie* (1908). "The subject was a clown character going through fantastic transformations. (…) One image metamorphoses into another to create an unexpected juxtaposition, a sort of visual non

sequitur[16]" (Abel, 2004: 27-28). Although there is not a logical continuity to the narrative of Cohl's short-film, it is nonetheless, fluid and engaging. Because Animation was such a novelty, Cohl prioritises its capacity of transforming images over comprehensibility. In fact, the film represents a milestone in Animation, as it is considered by many historians as the first fully animated cartoon.

Norman Klein makes an interesting point on the use of metamorphosis in early Animation. Using *Felix the Cat* (1919) as an example, the author focuses on how American Cartoons benefit from metamorphosis in a time when Cinema is silent. Since the viewer can only rely on images and text, metamorphosis allows a more interesting dynamic between the two voices - visual and verbal. The interchangeability between words and images in *Felix*, indeed, demonstrates what we mean by metamorphosis being able to compress graphic information. For instance, in *Felix in Fairyland* (1923), Felix's tail - a graphic element which is already in the picture - morphs into a question mark to represent Felix's confusion.



Figure 54. Sequence from *Felix in Fairyland* (1923), where Felix's tail morphs into a question mark to represent Felix's confusion.

> Consider the balloon dialogue in Krazy Kat, or the interjected signs in Clampett cartoons, or Chuck Jones' Roadrunner cartoons, but particularly the silent uses of type and language. A word can be as much a 'character' in the story as an image. (…)
> Felix converts question marks into skyhooks. The titles become story objects for Messmer, like Eisensein's architectural phalanxes, the crowds. (Klein, 1993: 5-7).

Klein establishes a connection between Silent American Cartoons and Russian Cinema, more specifically the work of Sergei Eisenstein. Eisenstein's work is best known for his five methods of montage - metric, rhythmic, tonal, overtonal and intellectual montage (Aumont, 2012: 22-24). Amongst all these methods, tonal montage seems to evoke metamorphosis the most. In this method, which is still used in contemporary cinema, filmmakers unify different subjects through a common motif - visual or aural -, in order to achieve fluid and meaningful transitions between scenes.

Despite this attempt of transposing metamorphosis's fluidity into conventional filmmaking, Eisenstein was aware of live-action's limitations and, in fact, celebrated the use

[16] "A statement having little or no relevance to what preceded it; logic a conclusion that does not follow from the premises" (Collins, 1979, 1986).

of metamorphosis in animation, more specifically in early Disney short-films such as *Silly Symphonies* (1929-1939) and *Plane Crazy* (1928). The filmmaker addressed metamorphosis' transformational capacity as "plasmatic":

> In a discussion of Disney animation, Russian theorist Sergei Eisenstein said that metamorphic - what he called 'plasmatic' - quality of some studio's early animated figures **appealed to some primordial components of the human psyche**. To him, the shape-shifting of metamorphosis created 'attractiveness' in a work. He suggested that **metamorphosis can provide a means of connecting to areas of the subconscious, increasing our enjoyment of animated imagery**. (Furniss, 1998: 77).

As we have mentioned while discussing condensation, memories are a product of the mind, of our psyche. As such, the way we process images in our subconscious is inevitably similar to how we process them in memory.

> In our cognitive processing most 'visual' thoughts appear to be linear and, importantly, to follow and simulate the temporal, spatial and physical laws of the real world. However, the 'laws' appear to be ignored in the *inbetweening* transitional phase which characterizes the progression from one thought to the next. Kosslyn in his discussion of mental imagery does not specifically use the term 'metamorphosis', but instead refers to the 'shape shift subsystem' which is responsible for our ability mentally to transform one object into another. (Torre, 2017:116).

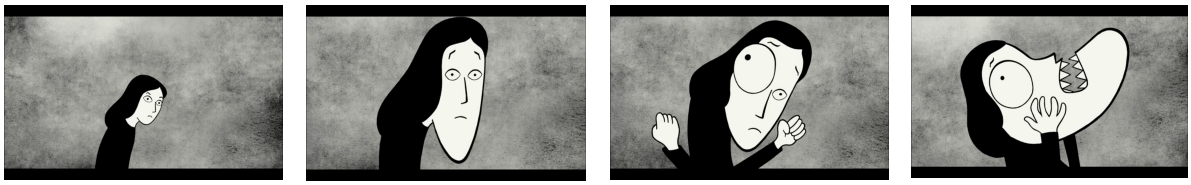

Figure 55. Sequence of metamorphosis in *Persepolis* (2007), condensing Marji's body changes as a teenager.



Figure 56. *Guernica* (1937) by Pablo Picasso.

Figure 55 exemplifies metamorphosis' relation to condensation. In this sequence from *Persepolis*, the changes in Marjane's body are condensed in a metamorphic transformation. Months are summed up in just a few seconds.

Like condensation, metamorphosis can also be associated with symbolism. In fact, the moment of metamorphosis in *Persepolis* depicted in Figure 55 suggests a deeper meaning. Marjane parallels puberty with cubism. She describes her eyes, nose, hands and feet growing at an asymmetrical pace. Observing the last image in Figure 55 one can find a clear visual reference to the works of Pablo Picasso, more specifically the painting *Guernica* (Figure 56). Interestingly, this reference is not as evident in the graphic novel. This leads the spectator to believe that the additional layer of symbolism in the animated adaptation is, in fact, a way of suggesting Marjane's increasing awareness of the war happening in her country.

This sequence happens in the film right after Marjane expresses her awareness of how difficult it is to fight for freedom and how guilty she feels for living a safe life in Vienna, while her loved ones endure a war - "My despair was immense. Here I was living a sheltered frivolous existence while my family and friends were trapped in the nightmare of war. The more I tried to rid myself of the guilt with distractions the worse I felt." (Paronnaud & Satrapi, 2007: 00:50:35 - 00:50:48).

One can relate *Guernica* to Marjane's sentiment of guilt. Like Marjane was not in Iran during the Iran–Iraq War, Picasso was not in Spain during the Civil War, when the town of Guernica was bombarded. In fact, the painter was in Paris and learned about the incident through the newspaper. The subliminal reference portrayed in Figure 55 can be associated with the agony that Picasso also experienced while living a war from afar. The last picture of the sequence is reminiscent of a particular character from the painting. At the far-right side of *Guernica*, we see a woman shouting in horror with her house on fire. We can also establish a parallel with Marjane's fear of losing her home. After all, she witnesses her neighborhood being hit by a missile before leaving Tehran and the probability of that happening again remains. This symbolic reference emphasises Wells' idea of metamorphosis ability to conflate horror with humour, more specifically Marjane's anxiety and her comic description of growing up.

We correlate this to the strategy of masking as, on one hand, it simplifies with humour what Marjane calls a time of "extreme ugliness" (Paronnaud & Satrapi, 2007: 00:51:00), and, on the other hand, conceals her anxiety for her country and family.

The use of metamorphosis to represent the passage of time is also used in the short-film *Silence*, as we can observe in the sequence depicted in Figure 57. Such as in *Persepolis*, this sequence is also symbolic. Honess Roe explains:

> The animated figure of Ross spins on a blue background, much as the foetal figure did earlier in the film against the black background. This time, Ross's figure grows to indicate the passing of years. 'I was twenty-years- old' Ross says on the soundtrack, 'yet I was still invisible, still the best at hiding.' As she speaks these words, the animated figure curls up into a suitcase, reminiscent of earlier scenes where Ross is packed away and hidden from the German guards. (Honess Roe, 2013: 160).



Figure 57. The passage of time in *Silence* (1998).

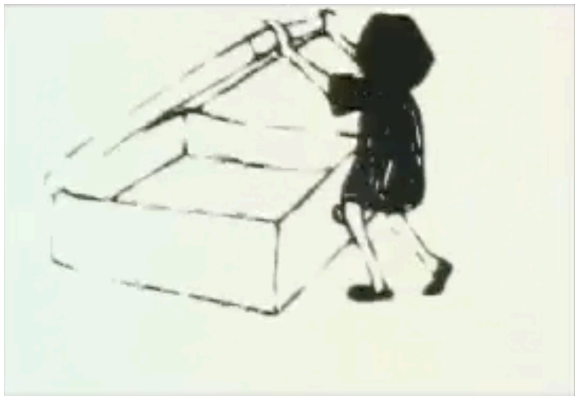

Figure 58. Tana curling up into a suitcase as a child.



Figure 59. Tana curling up into a suitcase as an adult.

In fact, most of the short-film's transitions in time and space occur by metamorphosis. Figure 60 represents a moment in the film where yet again metamorphosis is combined with symbolism. It presents an illogical transformation which destabilizes the notions of reality and compresses information within a metaphor: "That the Nazis justified their bestiality by treating the existence of their victims as a species of health hazard is summed up in seconds as scurrying black figures morph into insects being swept up by an enormous broom" (Ten Brink & Oppenheimer 2013: 310-312). The few insects which are not swept by the broom then morph into people, suggesting only a few survived the massive killings in the camps.



Figure 60. Metaphoric metamorphosis representative of Holocaust in *Silence* (1998).

In *Silence*, metamorphosis also evokes Trauma. There is a dialogue between two very different styles of Animation - Ruth Lingford animates Ross's memories of Theresienstadt in a black and white woodcut style, while Tim Webb animates the protagonist's memories of Sweden, with thin lines and a colourful palette. Trauma is conveyed in the second part of the film - the Swedish part - by moments when the picture morphs back into Ruth Lingfords' style. It essentially represents Ross remembering her life pre-liberation.

There is a scene where a Swedish railway guard transforms into a Nazi officer, while Ross steps out of the train from Germany. This process of metamorphosis also happens when she associates the train ride to Sweden with the trains that took Jews to the camps.



Figure 61. Swedish railway guard, Silence (1998).



Figure 62. Nazi officer, Silence (1998).

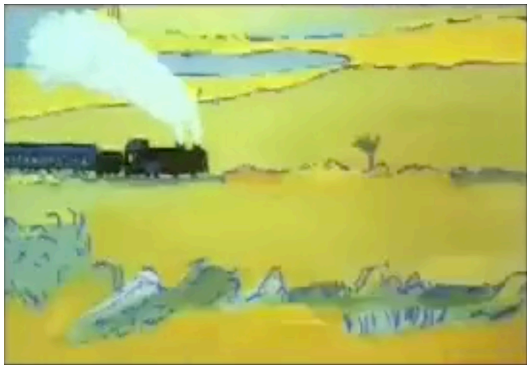

Figure 63. Train from Germany to Sweden, *Silence* (1998).



Figure 64. Train to the concentration camps, *Silence* (1998).

Effectively, the use of metamorphosis in *Silence* evokes the incessant mutability of Memory and the act of remembering. As Dan Torre says, "Metamorphosis can be an important concept in discussions about the transitioning of thought. When we 'change' from one thought to the next we do not cogitate in traditional filmic cuts" (Torre, 2017:117).

Film director Ann Marie Fleming, in *I Was a Child of Holocaust Survivors* also resorts to metamorphosis precisely to portray the shifting nature of Memory. One can have a certain memory and suddenly remember something else.

Looking at Figure 65, it is clear what Paul Wells means by metamorphosis legitimizing the connection between two apparently unrelated images. The belly of a horse transforms into the gates of Auschwitz, showcasing a transition from one memory to another. In this sequence, metamorphosis is used to link two logically different visual moments - the wounded horse of Berenice's father and him being taken to Auschwitz.

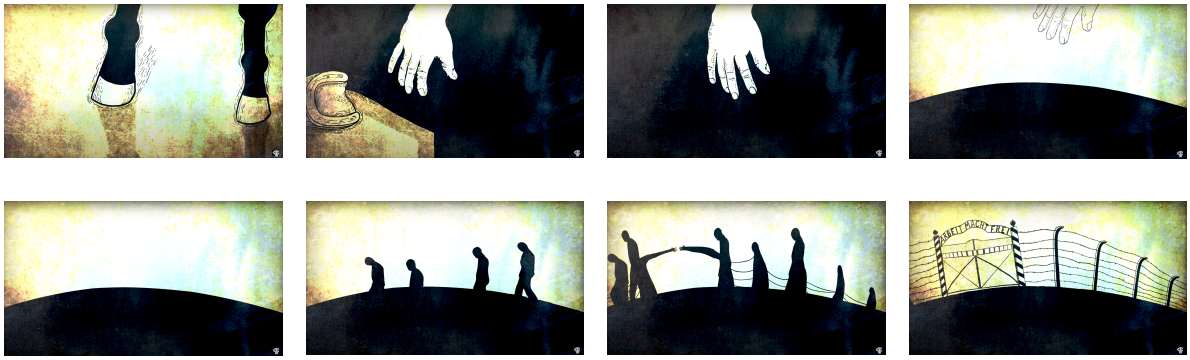

Figure 65. Metamorphosis in *I Was a Child of Holocaust Survivors* (2010), where the horse of Berenice's father morphs into Auschwitz's gates.

Since every memory has a different emotional value associated to it, the directors of *Silence* and *I Was a Child of Holocaust Survivors* emphasise those different projections of Memory by using different artists with their own personal styles.

> *Silence* and *I Was a Child of Holocaust Survivors* do not attempt to show the past as it looked, a claim of many historical-realist films. Instead, they combine a variety of different textural surfaces created by different animators in order to present a plurality of visual voices which speak about the turbulent affect of remembering the Holocaust (whether an eye-witness memory in *Silence,* or an act of "post-memory" in *I was a Child of Holocaust Survivors*). (Walden, 2014: 2-3).

Metamorphosis allows smooth transitions between the different voices Walden refers to. In turn, these symbolic styles help us identify different moods of Memory. The meanings we associate to the visual voices constitute the narrative strategy that follows this analysis - symbolism and metaphor.

6.3 Symbolism and Metaphor

The concept of Symbolism first emerged as a literary movement, having then extended to the Visual Arts. According to Greek poet Jean Moréas, in *Le Symbolisme* (1886),[17] "in this art movement, representations of nature, human activities and all real-life events don't stand on their own; they are rather veiled reflections of the senses" (Moréas, 1886).

As we observe from our analysis, the notion of veiled representations is still present in contemporaneity, most specifically in the art form of animation. We have, indeed, previously suggested that symbolism is linked to the strategy of masking and its concealing (or veiling) purposes. Wells adds that "Animation liberates the symbol and its attendant meaning from material and historical constraint, **enabling evocation, allusion, suggestion and, above all, transposition**, in narrative strategies" (Wells, 1998: 84). Apart from clarifying symbolism's relation to masking, this transposition Wells refers to, justifies why we mention symbolism in the analysis of condensation and metamorphosis. Moreover, it already implies a connection to Honess Roe's representational strategy of evocation. Honess Roe states that "by visualising invisible aspects of life, often in an abstract or symbolic style, animation that functions in this

[17] Manifesto published in *Le Figaro* newspaper.

evocative way allows us to imagine the world from someone else's perspective" (Honess Roe, 2013: 25).

To support Honess Roe's statement, we exemplify symbolism as a strategy of evoking the act of remembering. In the first scenes of *Persepolis*, we are presented with Satrapi's character, as a grown woman, arriving at Orly airport and looking at the departures board - in particular, the schedule of a flight to Tehran. This moment in the film is portrayed with some hints of colour, most notably on people's clothes and skin tones. However, when Marjane is waiting for her flight in the departure lounge, the film introduces a black and white colour scheme, at the same time it presents Marjane's infant self to the viewer (Figure 66).

The airport is a symbolic setting for this evocation of memory. After all, it is a place of journey, both in space and time. One can say, that at the beginning of the film, Marjane embarks on two journeys: one that is physical - going to Tehran - and another that is psychological - remembering the past. Her own body language evokes the process of recall. Her facial expression suggests she is introspective and lost in thoughts, and the smoke coming out of her cigarette evokes the passage of time, the precariousness of existence. Colour is, thus, symbolic. The intersection of black and white with the use of colour defines a clear contrast between the present and the past. The idea of memory is consolidated by the juxtaposition of the two Marjanes - the adult and the child.



Figure 66. Marjane looking back in memory (the present is in color and Marji's memory is in black and white), *Persepolis* (2007).

In *Waltz with Bashir,* different colour schemes are also used to portray distinct instances of memory. Although the visual language is consistent throughout the film – implying a preoccupation with maintaining the subjectivity of memory at the level of truth – colour varies, depending on the images' symbolism. For example, Folman's conversations and interviews with his former colleagues, along with what they remember from the war, are portrayed in a colour pallet which resembles reality. However, as we have previously mentioned, the day of Sabra and Shatila massacre, and the director's dream about Beirut beach, are represented in yellow, with less defined contour lines. This colour choice seems to be deployed to portray Folman's uncertainty of the events, whether it is his recurrent dream or the day he specifically does not remember.



Figure 67. Folman's dream, *Waltz with Bashir* (2008).



Figure 68. Folman in the Sabra and Shatila massacre, *Waltz with Bashir* (2008).

In this film, the contrast between different time periods is also determined through the use of colour. When Folman speaks of his youth, sepia-toned images accompany the narration. When he discusses his father's sympathizing words regarding World War II with his friend Boaz [18], the image becomes monochromatic with a blue tint. The colour scheme changes, since it depicts a farther past, that is neither Folman's nor his father's, as a matter of fact. One can, indeed, consider this particular scene as an example of mimetic substitution. In this example, as Honess Roe states, "there exists no live-action footage of the events being portrayed. (…) Animation functions as a kind of re-enactment of historical events and this kind of animated documentary works very much like a documentary that uses reconstruction or re-enactment" (Honess Roe, 2013: 23).



Figure 69. Folman's youth in sepia-toned images, *Waltz with Bashir* (2008).



Figure 70. Russian ladies waiting for soldiers at Stalingrad, *Waltz with Bashir* (2008).

The latter example demonstrates colour's symbolic value in animated documentaries and its role in establishing a dialogue between personal and cultural memories. This dialogue can also be observed in Persepolis, not through colour but through style. When Marji's father explains to her how the Shah ascended to power, the animation style changes into an imagery reminiscent of cut-out paper - interestingly, a technique also used in Lotte Reiniger's animated film *The Adventures of Prince Achmed* (1926), which too tells an Oriental tale, although fictional, adapted from the stories of *1001 Arabian Nights.* Additionally, we are

[18] "He told me that in his war, World War II, Russian soldiers in Stalingrad were given forty-eight hours' leaving only after one year on the front… They got on the train, arrived home at the station, kissed their girlfriends on the platform and then had to get back on board to head back to the front." (Folman, 2008: 00:49:31 - 00:50:01).

reminded yet again of early Middle Eastern Art, such as the Persian miniatures we mentioned previously. Apart from differentiating Iran's political history from Marji's personal story, this aesthetic choice helps the viewer to contextualize a cultural past.



Figure 71. Imagery reminiscent of cut-out paper, *Persepolis* (2007).

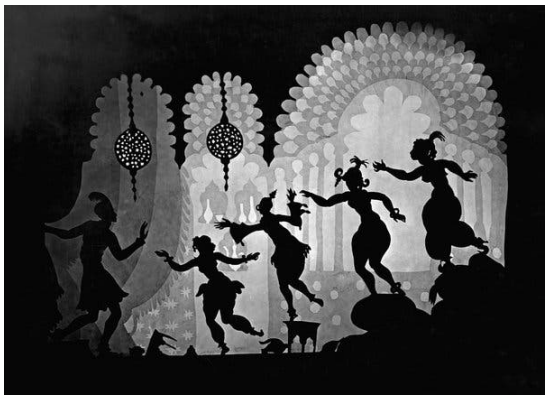

Figure 72. Cut-out paper animation in *The Adventures of Prince Achmed* (1926).

Two different styles can also translate different stages of a personal past. This is particularly visible in *Silence.* As we have examined, there are two different styles referent to two different stages of the narrator's childhood - one in the camps and the other in Sweden.

The half of Ross' childhood which is spent in Theresienstadt is represented in a "gritty, black-and-white look" (Haggith & Newman, 2005: 173). A style that is - and director Orly Yadin confirms - "reminiscent of Käthe Kollwitz" (Haggith & Newman, 2005:171), whose woodcut work is sided with Otto Dix's expressionism, in the artistic responses to World War I.

Regarding the choice of style, animator Ruth Lingford says:

> My job was to **evoke the misery of Tana's situation without resorting to scenes of obvious horror**. Animation's access to the language of metaphor and transformation allowed, I think, a subtler and more concentrated portrayal of the situation than would have been possible using live-action drama. (…) Animation can allow the production of strong harsh images without repelling and alienating the audience. (Haggith & Newman, 2005: 173).

Clearly, Lingford uses a symbolic language to mask the horror of Tana Ross' repressed memories. It is nevertheless visceral, since it remits to an artistic vanguard intrinsically connected to War's tragic outcome. Jessica Copley adds that Lingford's technique "not only serves as a metaphor in itself (a life without colour) but visually emphasises the trauma of flashback in the sequences where the present becomes the past" (Copley, 2010: 12) - as we can observe from the moments of metamorphosis we refer to, while approaching *Silence* in the previously analysed strategy.

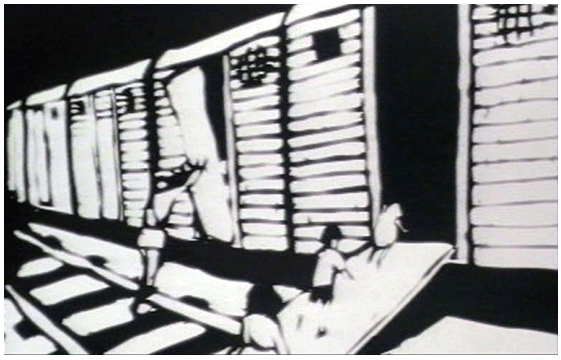

Figure 73. Ruth Lingford's animation style, *Silence* (1998).



Figure 74. "Die Witwe II" (The Widow II) from *Krieg* (War) series (1923), by Kathe Kollwitz.

On the other hand, the half of Ross' childhood which is spent in Sweden in represented in colour, in a style inspired by Charlotte Salomon's work.

Charlotte Salomon, like Tana Ross, was a German-Jewish girl. She died in Auschwitz in 1943. However, her series of gouache paintings, *Life? Or Theatre?* (1981), which she created between the two years preceding her death, was rescued by the people who sheltered her while she was hiding from the Nazis. These paintings are animator Tim Webb's main reference in the depiction of Tana Ross' second half of her childhood, which is spent in Sweden. One could argue that this allusion to Salomon's work conceals a deeper meaning. It is a reference to an artist who vocally represents the fear and anxiety of the Holocaust in her paintings. On the other hand, Salomon's work evokes *naiveté*, an unsettling tranquillity that could be associated to "the calm before the storm". Webb's coloured approach in *Silence* implies a similar idea, although it is not the before, but the after. Ross' family demands an impossible normality, while the child has a need of exteriorizing her traumatic experiences.



Figure 75. Tim Webb's animation style, *Silence* (1998).



Figure 76. Charlotte Salomon's drawing from *Life? Or Theatre?* (1981).

We take the opportunity to mention how animators approach oppression both in *Silence* and *Persepolis.* After all, demanding normality and silencing trauma is a form of oppression. Similarly, both films have moments when the protagonists Tana Ross and Marjane Satrapi are depicted disproportionately smaller in comparison to their oppressors. This is symbolic of how insignificant and powerless they feel under these oppressive figures.

Figures 77 and 78 illustrate our statement. While in the first, the oppressors are Ross' aunt and uncle, who forbid her to talk about the past, in the second, two fundamentalist women forbid Marji to buy western punk rock music.



Figure 77. Symbol of oppression in *Silence* (1998).



Figure 78. Symbol of oppression in *Persepolis* (2007).



Figure 79. Suitcase as a symbol of Memory journey throughout *Silence* (1998).

One other similarity between *Persepolis* and *Silence* is the metaphor of memory as a journey. While in *Persepolis*, as we have mentioned, this is represented by the airport, in *Silence,* the journey is symbolized by a suitcase, which accompanies Ross throughout the film.

It first appears when Ross separates from her mother. Copley asserts:

> Significantly, the moment in which the first animated sequence begins is the moment in which the child is parted from her mother, and the genuine onscreen photograph of mother and daughter rotates away to reveal a small animated girl flying over a real-image town with a suitcase in her hand. (…) The suitcase which she carries later becomes the suitcase which she climbs into — one of her many hiding places in Theresienstadt — and we see this motif again in the post-war scenes in Sweden, where she climbs into a suitcase as an adult.
> The suitcase thus becomes an onscreen signifier of both trauma and post-trauma, and a metaphor for the survivor continuing to return to the bound space of the unspoken and the unseen. The format thus has the opportunity to depict silence in a unique, non-verbal way by representing silence and memory in a concrete visual format and negating the need for representation using an onscreen subject. (Copley, 2010: 11).

We go back to the use of different styles as a way of depicting the different moods of memory, introducing *I Was a Child of Holocaust Survivors* in the strategy of symbolism. In an interview for CINANIMA 2020, which honoured the 75th anniversary of World War II's end, director Ann Marie Fleming said:

> Berenice's story, in a certain point of view, is many people stories, so I parallel that visually by using many different artists [Lillian Chan, Howie Shia and Kevin Langdale]. It's based on Berenice's illustrations, but each of the artists keeping with their own style and their own interpretations. (…) So this is more of a montage because it's about memory, about how we remember and represent things. (CINANIMA, 2020: 01:11 - 01:42).

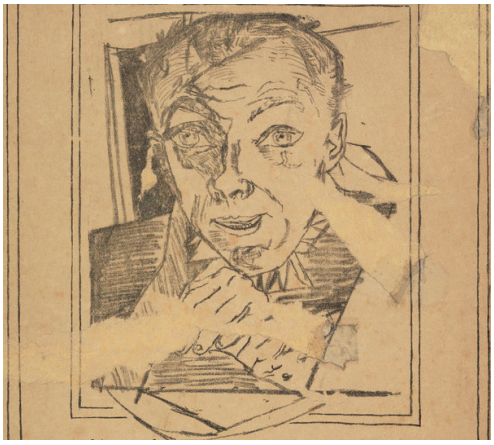

Figure 80. Self-portrait from *Hell* series (1918-19) by Max Beckmann.



Figure 81. Expressionist influences in I *Was a Child of Holocaust Survivors* (2010).

As we can observe in figures 80 and 81, such as in *Silence*, there are instances in *I Was a Child of Holocaust Survivors,* where animators resort to expressionism to evoke trauma. In fact, in the drawing series *Hell* (1918-19) by expressionist Max Beckmann, who is portrayed in figure 80, the artist is concerned in conveying the nihilism and disorder that characterize life in interwar Berlin. The fragility Beckmann applies in his own facial features is visible in the character from the short-film *I Was a Child of Holocaust Survivors*, depicted in Figure 81. This demonstrates that, even if unconsciously, expressionism seems to be a constant reference in the animations we analyse, since this artistic vanguard, apart from Romanticism, is - as we have already mentioned - directly connected to the representation of War Trauma. However, we argue that the film most allusive to expressionism is evidently *Persepolis*.

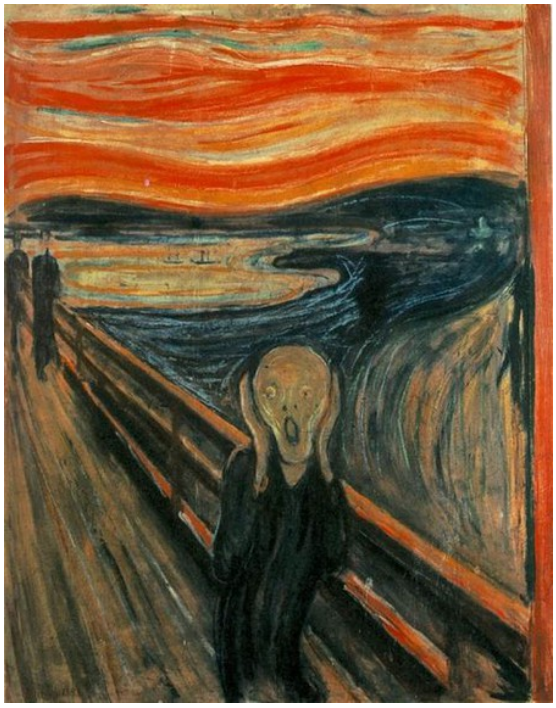

Figure 82. *Skrik* (The Scream) (1893) by Edvard Munch 2.



Figure 83. Allusion to "The Scream" in *Persepolis* (2007).

Such as in the comic-book from which the animation is adapted, Satrapi alludes to expressionist Edvard Munch. Munch's paintings *Skrik* (The Scream) (1893) is normally associated with anxiety, horror and the haunting cries of those who suffer both physically and emotionally in the modern world. In Figure 83, we observe Marjane's reaction, after seeing her neighbour's hand beneath a destroyed building. (see Figure 51). This is clear moment of horror and shock for the child, who is suddenly confronted with the violence of her country's new regime. Once we are familiarised with "The Scream's symbolism, we are able to instantly recognize the emotional depth of Marji's reaction to what she sees.



Figure 84. *Sturmtruppe geht unter Gas vor* (Stormtroops advancing under a gas attack) (1924) by Otto Dix.

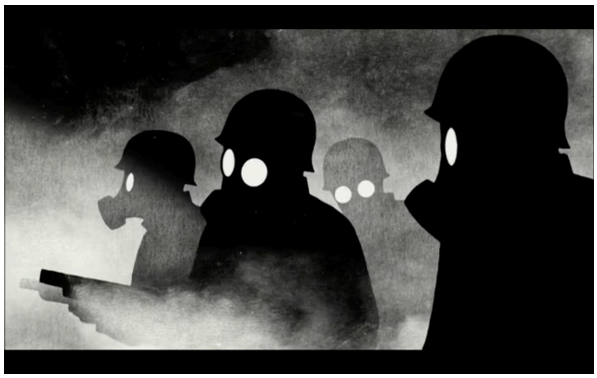

Figure 85. Allusion to the "Stormtroops" in *Persepolis* (2007).



Figure 86. The threatening shadow of Nosferatu coming up the stairs, *Nosferatu* (1922).



Figure 87. The threatening shadow of an Iranian officer coming up the stairs, *Persepolis* (2007).

Furthermore, the directors refer to Otto Dix's *Sturmtruppe* (1924) (Figure 84) and the threatening figure of *Nosferatu* (Murnau, 1922) (Figure 86) – an icon of German Expressionist cinema. The allusion to these characters villainizes the authority from the new regime, associating them with fear and horror. Here, the strategy of masking is used as a means of simplification and caricature. However, there are instances in *Persepolis* where symbolism is used as a concealing mask.

In *Persepolis*, such as in *Waltz with Bashir*, the directors are not hesitant to depict violence and death explicitly. However, in the first film, the protagonist's loved ones' death is conveyed through metaphor. Uncle Anoosh's death is revealed through the image of a swan slowly swimming away - an allusion to the breadcrumb sculptures Anoosh would create in prison. Similarly, a black bird flying away suggests uncle Fereydoon's demise. The bird analogies in *Persepolis* can be compared to the insect metaphor in *Silence*, which we examine previously, in the strategy of metamorphosis - the one in which Jews are depicted as cockroaches, most of whom are swept away by a giant broom, while the surviving insects morph into humans (Figure 60).

In *Silence*, the butterfly element, which is introduced during the transitional period between Ross' childhood in Theresienstadt and Sweden, can be interpreted as a metaphor for Ross' mother's passing and memory, as it is always displayed beside her photograph. However, considering the popular symbolism associated with the butterfly and the moment of its first appearance, it is also valid to state that this element indicates a period of change and transformation in Ross' life. Again, a similar motif with numerous interpretations appears in *Persepolis* - the jasmine flower. While the flower appears throughout the film, directing the audience between scenes and settings, it also acts as a reminder of Marjane's grandmother, who used to wear jasmine flowers in her bra to keep her breasts smelling nice. This action has an underlying sense of resistance. In a culture where women are censored, the grandmother is still able to retain her sensuality. This multiplicity of interpretations connects to Paul Wells's assertion regarding metaphor:

> Metaphor essentially grows out of symbolism and serves to embody a system of ideas in a more appealing or conducive image system. (…) The use of metaphor simultaneously invites interpretation but **insists upon openness**. The meanings that

> may be determined from the use of metaphor resist specificity because they emerge from a second-order notion of representation. (Wells, 1998: 84).

Taking Wells' words into consideration, we now look at *I Was a Child of Holocaust Survivors* and *Waltz with Bashir*. In both films, there is, we assume, a subtle allusion to the idea of War as a hell - a metaphor which suggests War is traumatic. In fact, Bill Nichols justifies the use of this metaphor in documentary, stating that "metaphors come into service to give us ways of likening war (…) if war is a kind of hell and if hell is a painful, undesirable state, then war is something to avoid" (Nichols: 73-74).

Due to Animation's creative potential, one can translate this metaphor through images rather than through words.

In *I Was a Child of Holocaust Survivors*, there is a scene - specific to Berenice's fantasy of her father rescuing her mother from the camps - in which a split in the ground opens and a line of Nazi soldiers falls into that pit, then being consumed by flames. The religious and folkloric symbolism attributed to hell establishes an evident association with fire pits[19]: "Yet thou shalt be brought down to hell, to the sides of **the pit**" (*English Standard Version Bible*, 2001, Isaiah 14:15); "And the devil that deceived them was cast into **the lake of fire** and brimstone, where the beast and the false prophet are, and shall be tormented day and night for ever and ever" (*English Standard Version Bible*, 2001, Revelation 20:10). Additionally, hell has long been associated with the fate of the wicked, which is precisely how Berenice perceives those who harmed her family.

On the other hand, *Waltz with Bashir*'s opening scene, which depicts Boaz's dream of angry dogs rampaging through the streets until they reach his house, may be a reference to hellhounds. These mythological creatures are frequently depicted as massive black beasts with three heads and luminous eyes. Similarly, in the animated documentary, the dogs are depicted black with wide glowing eyes. From ancient Greece to Scandinavia, the hellhound stands as a guard of the underworld. In the film, the dogs appear to be guarding something as well. They await Boaz's descent. This, we argue, depicts Boaz's fears as someone aware of his destructive role in War.

[19] Interestingly, in Darvaza, Turkmenistan, there is a natural gas crater named Shining of the Karakum, also known as the "Door of Hell".



Figure 88. Soldiers walking into a fire pit in *I was a child of Holocaust survivors* (2010).



Figure 89. Angry dogs in *Waltz with Bashir* (2008).



Figure 90. Hellhounds at the gates of Hell.

Thus, symbolism and metaphor are narrative strategies which can be paralleled with masking, both functioning as a strategy of simplification, as we have mentioned, and concealment. Symbols and familiar iconography, whether from the Visual Arts, or mythology, or mere elements and places from our day-to-day lives, such as suitcases and airports, may be charged with deep meanings. While the image is always **subjective** and open to various interpretations, it is able to convey painful memories, such as of War, with a **fantastic**, and even **poetic** approach.

This leads our dissertation to our final research question: into which documentary modes do these Animated Documentaries fit?

7. Animated Documentary Modes

Bill Nichols suggests various documentary modes in *In Introduction to Documentary* (2001), of which we highlight the **poetic** and **reflexive** modes. Although the scholar does not focus his work on Animation, he too inserts examples of animated documentaries in these specific modes.

In fact, Nichols considers *Silence* a poetic documentary, as "the artist's vision is foregrounded" (2010: 16). According to Nichols,

> The documentary dimension to the poetic mode of representation stems largely from the degree to which modernist films rely on the historical world for their source material. (…) Poetic documentaries, though, draw on the historical world for their raw material but transform this material in distinctive ways. (Nichols, 2001: 103).

This demonstrates that the poetic mode, such as Animation, is adaptable to many perspectives - something we emphasise when considering the role of testimony and its complementary relationship to the visual voice of the Animated Documentary. Additionally, we recognize that the poetic mode prioritises the aesthetics of film. Given that animation is an artistic medium and that the visual narrative is derived from the animator's aesthetic and creative sensibilities, we assume that not only *Silence*, but also *I Was a Child of Holocaust Survivors* and *Persepolis*, can be categorized as poetic. Observing the strategies employed in the visual narratives of the three films, we determine that the filmmakers employ a highly symbolic aesthetic. We exclude *Waltz with Bashir* from this mode, because, although it delves into the dimension of dreams, it does not significantly strip the historical world from its rawness - at least, not as much, compared to the other films. In *Waltz with Bashir*, there are still many moments of explicit violence which are not masked or metaphorised in any poetic way.

We also acknowledge Nichols' reflexive mode, considering our discussion about the duality of the visual and discursive voices. "Sybil DelGaudio (1997, p. 192) (…) argued that animation was inherently reflexive in a documentary context because it functions as 'metacommentary' by way of artistically interpreting conventional documentary sources" (Widdowson, 2018). In other words, in documentary films, Animation can function as an artistic form of reflecting about the past. Thus, one may argue that the reflexive mode encompasses all documentary films that deal with Memory. In this mode, there is always a voice representing memories and one reflecting on them. Moreover, the use of different styles, along the visual narratives of each film, suggests the unreliability and reflexiveness of remembering.

Supported by arguments of other scholars, we attempt to categorize each film in our research using Paul Wells' typology of Animated Documentary modes. Wells divides documentary into four modes: the **imitative mode**, which is closest to the conventional documentary format; the **subjective mode**, which draws creatively on the thoughts of real people, reimagining their stories and reconstructing memories; the **fantastic mode**, which is considered a surrealistic approach and exploration of the abstract; and the **post-modern mode**, which essentially assumes that documentary is never truly authentic, as it is always fabricated.

According to our research, one could consider *Waltz with Bashir* to lie within the imitative mode, since the film uses "generic conventions of some documentary forms (for

example, the use of 'voiceover'; the rhetoric of 'experts' [in this specific case, journalists and former combatants]; the use of 'factual' information, etc.)" (Wells, 1997: 41). However, the film rebuilds a past that frequently depicts lost architecture, people who are no longer alive, and, most significantly, it depicts invisible dimensions of reality - dreams. Thus, *Waltz with Bashi*r can also be categorized as subjective.

> The subjective mode often challenges the notion of objectivity through creating tension between the visual and the aural by combining humorous animated representations with 'serious' documentary voiceovers or by connecting to broader social issues through the individual expression of the animator. (Wells, 1997: 43).

Considering this statement, we ultimately place *Waltz with Bashir* in the subjective mode. Likewise, *Persepolis* seems to fit into this category, as there are clear moments of tension between the visual and the aural – Marjane's dreams of God and Karl Marx, as well as the depiction of her depressive state are all examples of aural dimensions which contrast with the visual tangible world. One can argue that the short films *Silence* and *I Was a Child of Holocaust Survivors* are also subjective. The latter, however, appears to fit more confidently into the post-modern mode, as it documents the perspective of a postmemorial generation. We include the film in this category because it documents a memory which, despite belonging to the narrator, is inherited from her parents. The complexity of Postmemory challenges the accuracy of how the facts are represented.

Indeed, one could argue that *Waltz with Bashir* also casts doubt on its credibility, as Folman's dreams and memories are always uncertain. Nonetheless, we claim that the documentary's many testimonials from multiple interviewees establish veracity.

Although the fantastic mode appears to be an ideal categorization for films which delve into the world of dreams and Memory, these concepts are portrayed in each film with recognizable iconography. As such, we claim that none of the animated films we analyse contain sufficient graphic information to fit into this mode. As Roe explains, the fantastic mode presents reality "through the lens of surrealist animation that bears little or no resemblance to either the physical world or previous media styles" (Honess Roe, 2013:20).

Thus, animated documentaries about War Memory mostly fit into three categories: the poetic, the reflexive and the subjective modes.

8. Conclusion

By analysing War Memory animated documentaries, this dissertation has shown how Animation can penetrate and exteriorize Memory, as well as depict its malleability and uncertainty.

We understand why we remember and forget. Since our Memory is mostly triggered by emotions and War is such a traumatic and emotionally damaging event, naturally, War Memories are more memorable. However, we do have the ability to forget and repress Trauma, as respectively suggested in *Waltz with Bashir* and *Silence*. Through motivated forgetting, we can actively forget unpleasant memories and down-prioritise unwanted experiences. On the other hand, the concepts of Cultural Memory and Cultural Trauma demonstrate that what we experience collectively and within a culture, is never truly forgotten. There are always other perspectives of the same event which influence and stimulate Memory.

We verified that since the Palaeolithic, we have had the necessity to share and exteriorize memories, to be passed on through generations. Clearly, from Antiquity to Contemporaneity, the perception of War changed completely, and it is only in the Romantic period, that social agents, such as politicians, leaders of social movements, intellectuals, and artists, started conveying War as something traumatic. In either case, History never allows us to forget War. Although we are able to actively forget personal traumas, when we experience things collectively, Trauma never truly disappears. This transcendency of War Memory is exposed in *I Was a Child of Holocaust Survivors.* through the phenomenon of Postmemory.

By analysing how these complex concepts are depicted in Cartoons, Comics and their extension to Animation, we recognize the potential of graphic narrative and its accessibility while communicating War Memories. Through McCloud's strategy of masking, the artist can implement humour, simplify notions such as of Memory, Dreams and past, and abstract and conceal violence. Animation, thus, can be an approachable way of raising awareness. Moreover, it can be cathartic for the filmmaker, as suggested in *Persepolis* and *Waltz with Bashir.*

Silence, *I Was a Child of Holocaust Survivors*, *Persepolis* and *Waltz with Bashir,* demonstrate that Animation - allied to the grasping reality of verbal testimony - is an accessible means through which Trauma and War can be conveyed. Moreover, through narrative strategies of condensation, metamorphosis and symbolism and metaphor, animators can also depict specificities of Memory, such as metamorphic shifts between memory thoughts and memory gaps, which are more challenging to portray in conventional documentaries. We also conclude that all these narrative strategies are somewhat intertwined. Metamorphosis can be metaphoric and a way of condensing time, places and ideas; condensation can be symbolic; and symbolism can condense multiple meanings.

We conclude that, although there is already a discussion amongst scholars about Animated Documentary Modes, it is still challenging to fit Animated Documentaries about Memory and Trauma into a single specific category. While the visual narrative of Animation can be poetic and evocative, it can also be mimetic and represent the rawness of the physical world. What seems to be certain is that the dialogue between visual and discursive voices, in animated documentaries about Memory, presupposes that these documentaries are all reflexive. Interestingly, these films fit into the subjective mode, perhaps because Memory is

never objective or clear. It is never just serious or naive. War Memory is subjective, because it can be as personal as it can be cultural, it can be shared and inherited.

In conclusion, although we were able to answer all our research questions, we recognize there is still much to explore in the field of Animated Documentary and the hybridization of cinematic genres. Furthermore, we should open the discussion about mental health, Trauma and the damages of War, which despite starting to become relevant topics, are not explored enough.

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