THE FRENCH NEW WAVE AND ITS INFLUENCE ON THE ANIMATED FILMS: 'THE TRIPLETS OF BELLEVILLE' AND 'A CAT IN PARIS'

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ABSTRACT

The French New Wave (La Nouvelle Vague) is one of the most important movements in the history of cinema. An aesthetic understanding created by the New Wave cinema, has given a new dimension to cinema movies in the quest for peculiar language and expression. In New Wave, a group of film critics and directors produced films which abandoned the classical narrative tradition in different movement, and has subsequently influenced many films in world cinema. In particular, French animated films have been able to attract the attention and admiration of audiences by introducing themselves with a different interpretation of realism. In this study, some important examples of recent French animated films, Sylvain Chomet's 2003 production 'The Triplets of Belleville', and the Jean-Loup Felicioli and Alain Gagnol-directed 2010 film 'A Cat in Paris' are discussed in accordance with the salient features of the New Wave movement. It is crucial to investigate the contribution of the New Wave movement to the development of the language of animation and its influence on today's animated films, in terms of understanding what possible advances there could be in the future.

KEYWORDS: French New Wave, Cinema, Animation, French Animation

INTRODUCTION

As with any war, World War II has resulted in major world changes. The period's changing social, cultural and political movements have had reflections on the art of cinema in an aesthetic sense and have led to the birth of numerous trends. In the 1950s, the French New Wave cinema which emerged as a result of the influence of the Neorealism movement and conditions created by the situation in France has become synonymous with renewal and a revolt against the past.

French New Wave Cinema is one of cinema history's most important movements. 1950s and 1960s French New Wave cinema has brought a new dynamic to international art cinema and new excitement to film criticism. This movement has become a source of inspiration to new styles worldwide, has led to the exploration of new themes and has changed filming methods. The French New Wave directors such as Jean-Luc Godard, François Truffaut, Claude Chabrol, Eric Rohmer, Chris Marker, Jacques Rivette, Alain Resnais and Agnès Varda, have supported the young generation of filmmakers in making various trials with narrative conventions, but more importantly, have led them to reconsider conventional filmmaking conditions and forms. French New Wave made films in many different genres often abandoning

normal narrative conventions. Utilizing of real locations, improvised scripts, natural lighting and hand held cameras, they created a look that was distinctive, formulating their own sense of realism (Coates, 2010).

New Wave cinema has provided many successful examples and has found a significant response throughout the world. Today, when many real films and even animated films made in France are examined, it is possible to identify some of the features of New Wave cinema. This condition plays an important role in the formation of a French identity or style in animation. It should be examined through examples of a movement or a cinematic language created many years ago in the country, which greatly affected real movies and animated films in those years, added value and briefly furnished a distinguishing style. In this study, some of the most important examples of recent French animated films, Sylvain Chomet's 2003 production 'The Triplets of Belleville' and Jean-Loup Felicioli and Alain Gagnol-directed 2010 film 'A Cat in Paris', are examined in accordance with the determined features of the French New Wave cinema. It is important to investigate the contribution of the New Wave movement to the development of the language of animation and its influence on today's animated films, in terms of understanding what possible advances there could be in the future.

CONDITIONS THAT SPARKED THE FRENCH NEW WAVE

After the Second World War, the worldwide economic and social balance changed, as a result of the use of mass media for political purposes. In Mussolini's Italy, movies began to be broadcast under the title 'White Telephone' (Telefoni Bianchi) to distract the people. These movies, through which Italy praised the fascist regime, reflected a hollow concept of entertainment in order to relieve people from the problems faced by the world. As a reaction to these films and Italy's cinema policy, the Italian Neorealism movement was born in the 1940s. The movement, unlike the White Telephone films, described the situation of the real world after the war, with films being shot among people. Ozturk (1995) explains that shooting films outside of the studio and with people who are not actors started discussion of the position of performers in films, as a basic feature of the new realist movement. Odabas (2006) listed 10 basic features of New Realistic filmmakers: date frame selection; rejection of visual effects; documentary-like gray images; a non-special effects editing; use of natural décor; a certain flexibility in the jigsaw by way of improvisation; non-professional players; simple dialogue; silent movie shot later dubbed; and low budget. The features of Italian Neorealism have affected the whole world and have led to the emergence of a number of movements. In the 1950s, the French New Wave cinema was born as a result of the influence of the Neorealism movement, the situation in France and other cinematic factors.

In general, the guiding factors of the new wave, which are briefly described as the start of film critics and the young generation filmmakers making films, are examined under four headings:

- IDHEC and Marcel I'Herbier

- Cinema Notebooks (Chaiers du Cinema) and Andre Bazin

- CinemathequeFrançaise and Henri Langlois

- State fundings (Coskun, 2009)

We can accept the starting point of the new wave as the establishment of the Institute for Advanced Cinematographic Studies (Institut de Hautes Etudes Cinematoraphiques-IDHEC) by Marcel L'Herbier in 1943. The

IDHEC, which is the French state film school, has contributed to the development of many famous filmmakers of that period. The Institute, whose offshoots still continue today, was established to examine all areas of the cinema under the leadership of the French government.

Another important advancement, which contributed to the formation of the New Wave is the magazine 'Cinema Notebooks' (Cahiers du Cinema) founded in 1951 by film critic Andre Bazin and his friends. The magazine was one of Europe's most important theoretical publications in those years. French New Wave directors initially collaborated and assisted each other, which helped in the development of a common and distinct use of form, style and narrative, which was to make their work instantly recognizable (Nottingham, 2006).

'Cinematheque Française' was an organization, founded in 1936 by Henri Langlois, where film copies were collected, viewed and discussed in France. These copies, stored with great care and sacrifice by Langlois, without doubt helped in the creation of the New Wave. Film directors from Cahiers du Cinema a critics' magazine, before making films, concluded that there was need for a new understanding of reality through discussion in the Cinematheque (Ingram & Duncan, 2004).

In the late 1950s, with mainstream French cinema in crisis, there were changes in the way films were subsidized. In 1959, control of the Centre National de la Cinematographie (CNC) passed from the Ministry for Information to the Ministry for Cultural Affairs, then headed by the literary icon Andre Malraux (1901–1976). State subsidy became more varied, including the 'avance sur recette' (interest-free advance against box-office revenue), awarded on the basis of submission of technical details and a synopsis, and a guarantee of profits from foreign distribution (Grant, 2007). Therefore, better arrangement of government financial aid to film directors, helped the New Wave to grow. As a result of the government financial aid, filmmakers were relieved financially, and they began making movies more easily.

FEATURES OF NEW WAVE CINEMA

According to Richard John Neupert, The New Wave per se lasts from 1958 through to 1964. The New Wave era is just that, a time period during which social, technological, economic, and cinematic factors helped generate one of the most intensely creative movements in film history. The New Wave involves more than directors and movie titles; it comprises a whole new interpretation of the cinema and its narrative strategies (Neupert, 2002). From the classical narrative tradition, to a new era in which realism could be described better with no fear of trying whole new styles and ideas aesthetically. Coskun suggests that all theories developed about the cinema can be grouped under two headings; realism and formalism. Rudolf Arnheim, a defender of formalist theories in cinema mentions that due to technical limitations in cinema, cinema can never reflect reality and therefore, the form should be to the forefront. However, Andre Bazin is opposed to those advocating that realism and aesthetics cannot come together by saying that cinema becomes art when it comes close to reality (Coskun, 2009). It can be said that the French New Wave movement developed in the direction of Andre Bazin's ideas. As it is known in life that events cannot be predicted, in the period when it is argued that events described in the movies should have the same structure, realism was an important concept and has been kept to the forefront. Phil Powrie states that the dichotomy began with 'Lumiere' and 'Melies', between 'reality' and 'fantasy' in French

cinema. According to him; although New Wave is established on the basis of realism, fantasies of 'cinema du look', which emerged as a movement later in France, are rooted in the realities of post-industrial France (Powrie & Reader, 2002).

One of the salient features of the French New Wave, along with other movements affecting the world during those years, is the concept of auteur. The basis of this concept, is based on the idea by Alexandre Astruc's 'camera-stylo' or 'pen-camera' raised in 1948. According to Astruc, cinema is a means of expression, like painting and literature, and a film director expresses himself using his own narrative language in the film (Bordwell & Thompson, 1994). The basis of the relationship between the camera and the pen is based on this understanding. Later, in his 1954 essay 'Une Certaine Tendance du Cinema Français (A Certain Tendency in French Cinema)' in 'Cahiers du Cinema' magazine introduces the auteur cinema concept. According to Truffaut and other new wavers, a director should be involved in many scenarios, such as the film preparation process, and should create a style reflecting his personality. In this context, there is no clear view for New Wave directors. All New Wave directors who were insubordinate to the style and theme of traditional French cinema, exhibited their personal perspectives, comments and techniques in their films (Abisel & Eryılmaz, 2011).

Many features of the New Wave related with camera and shooting techniques are the result of financial difficulties. Andre Bazin and his friends reduced expenses by taking advice from the Italian New Neorealists, and turned difficult conditions into opportunity; their solutions brought about many innovations in the field of cinema. Directors, who were film critics at the same time, started to produce low budget films, with non-professional tools, starring ordinary people instead of stars. In the films shot by a small team, small and simple portable cameras were used, with the intention of obtaining good images in low light. Instead of studios requiring big budgets, real places, big cities were used as the environment. Paris especially, has become the most frequently used setting. The topics that were covered in the films were chosen from everyday life and were ordinary stories. In the movies, long shots, jump cut, and open-ended narrative were used. For example, François Truffout's 'The 400 Blows' (1959) a sensetive tale of aboy becoming a thief and runaway and famous ending of film made the freeze-frame technique a favored device for expressing an unresolved situation (Bordwell & Thompson, 1994). In such stories, elements of corruption, alienation and rebellion are often seen, with the bourgeoisie criticized. New Wave films often had few or no scripts and, on occasion, relied heavily on improvisation. New Wavers who intended to give audiences a constant feeling of watching a movie, did not correct mistakes made in the shooting of a film. According to them, cinema is intertwined with real errors. In those years, a microphone appearing on screen is not a mistake, it is a bond established with the audience to show the film as it is. Also in that period, women were given ambitious, stronger female roles and were seen to tackle the challenges; these included François Truffaut's film 'Jules and Jim', 1962 and Jean-Luc Godard's films 'My Life to Live', 1962, and 'Breathless', 1960. The main features of the French New Wave movement can be listed as follows:

- Auteur Directors

- Ordinary stories selected from everyday life

- Corruption, alienation and rebellion elements

- Real places, big cities and Paris

- Instead of established stars, ordinary people, and important roles for women

- With unprofessional tools, low budget films

- Long plans and open-ended scenes

- Giving audiences the feeling of watching a movie

ANALYSIS OF ANIMATED FILMS IN THE LIGHT OF THE NEW WAVE

'The Triplets of Belleville', 2003

This is a 2003 animated film by Sylvain Chomet as both director and scenarist. It is a story of a boy (Champion) raised as a good cyclist by his grandmother (Souza). In 'The Triplets of Belleville' (Belleville Rendez-vous), cyclists who have been preparing for racing for many years are kidnapped by mysterious men on the day of a big race. The grandmother of one of the kidnapped bikers, and also the film's protagonist is an old woman with her dog (Bruno), pursue kidnappers to search for her grandson. She meets triplet musicians in Belleville, which is a corrupt, crowded, capitalist city, and she tries to get to know the town. Then this woman, with the strange triplets and her dog, finds the location of the mafia. The Mafia, by abducting the bikers, forces them to pedal for their own ambitions. The grandma and her team defeat the mafia, save the grandson and leave Belleville. The film ends with Champion, now much older, back in front of his television, watching the end of his movie. Chomet's storyline remains dreamlike throughout, with the scene-to-scene structure, like the characters themselves, seemingly bumping along in spontaneous directions, forging a unique narrative pattern (Neupert, 2015).

In 'The Triplets of Belleville', in sections about the past of the child and his grandmother, there is a domination of yellow color and brighter scenes are used. However, over the years, the city is blacked out, and darker colors are used. The grandmother trains the child continuously with her whistle and the race day comes. The scenes of the bike tour are colorful and bright. People are more cheerful. These scenes, make the audience feel that the cycling tour is very important for France. The cyclists in the contest are likened to race horses. They have wild, sunken eyes and giant, jagged teeth that make their breathing sound like horses wheezing. Meanwhile, the bad characters show up, made of geometric shapes and completely black except for their faces. They kidnap the bikers. According to the author and director of the film, Sylvain Chomet, in this silent film, the geometric shapes are used to reflect the characteristics of the heroes ('The Triplets of Belleville' on DVD). For example, the mafia who has kidnapped the bikers resembles a rectangle. Although movements in film are close to reality (away from the Disney style), there are also plenty of unrealistic scenes specific to animation. For example, the grandmother after sustaining a flat tire caused by the mafia, puts the dog as a wheel and continues in this way. After that, an arduous sea journey begins. The grandma, who understands that they kidnapped her grandson to America, sails out on the ocean on a simple boat following the giant ships (Figure 1). Chomet says that his favorite scene in the film is the one with the grandmother and the dog struggling against the ocean waves. In this scene, an emotional Mozart classical music is used.

Figure 1: Arrival in Belleville

Auteur Directors

Auteur directors are key features of the French New Wave and confront the viewer in the movie of 'The Triplets of Belleville'. Sylvain Chomet is both the film's scenarist and director. Chomet, who was, at the same time, actively involved in the production process of animation, has contributed to many areas, such as film's story, design and technical decisions.

Ordinary Stories Selected From Everyday Life

The film, although its subject is not up to date, as an animated film, deals with an ordinary subject. When considering the American animated cinema in particular, it describes events that can be considered ordinary when analyzing the flow of the film piece by piece. At the beginning of the film, a static scene, with a grandmother and grandson watching an animated film, appears in the style of Disney. The child, who has no mother or father, is introverted and does not want to do anything. The grandmother buys him a puppy dog and a bicycle, he loves these. He rides the bike all the time. Several years pass. The dog grows, while the child spends the years trying to be a good rider. He develops huge leg muscles. Every day, he prepares for the Tour de France with his grandmother. On the day of the race the bikers are kidnapped by the mafia. The story continues with the grandmother chasing the mafia who kidnapped the bikers and her grandson, her struggles in Belleville, her difficulties in keeping up with the city, and not giving up on rescuing her grandson despite the difficulties. The film has a realistic narrative structure, but it includes a number of minor events which are unrealistic and do not give direction to the story flow, such as the use of the dog as a flat tire. In the film, frogs continuously eaten by the triplets reflect frog consumption in France and its prohibition at some periods.

Corruption, Alienation and Rebellion Elements

When French New Wave films are analyzed in terms of their subject matter, elements of corruption, alienation and rebellion and criticism of the bourgeoisie are often seen. The city of Belleville created in the film, is a corrupted, complex, nasty-looking city. The grandma cannot keep up in this city that she came to after her grandson. The city is so big, and everyone lives in his own world, somewhat resembling the United States with certain stereotypes. The Statue of Liberty is depicted as a fat woman holding ice cream and a hamburger in the hands (Figure 2). Obese people are shown to be extremely insensitive to what happens around. There is a mafia organization in the city as well. Grandma, with an

innocent look, defeats mafia although she is a stranger in the city.

Figure 2: The Statue of Liberty in Belleville

Real Places, Big Cities and Paris

The film's art director Evgeni Tomov, says that they were inspired by three cities when designing Belleville city, Paris, Montreal and New York; the director of the movie Sylvain Chomet wanted them to create a city of fat, selfish people where money is very important ('The Triplets of Belleville' on DVD). Places with these aspects, are great metropolises which reflect reality and some of these cities' buildings which have become landmarks, such as the Statue of Liberty and the Eiffel Tower, became symbols in the film by re-interpretation of the artist. Places have been realistically visualized and enriched in great detail.

Instead of Stars, Ordinary People, and Important Roles for Women

Since real actors are not used in animated cinema, this feature of the French New Wave is observed in a different way in French animated films. Characters in the story are ordinary people and do not have extravagant lifestyles. It is uncommon to see famous characters similar to those in the fairytale world of Disney movies in particular. The main characters grandma and grandson are public characters and the singing triplet sisters who seem famous in the movie are not actually as famous as they appear, reflecting the dark side of the world of celebrity. There are significant female characters in the film and the grandma of the biker is a woman who greatly affects the story, is an intelligent and combative character, who rescues her grandson from the hands of the mafia at the end of the story, achieving her aim.

With Unprofessional Tools, Low Budget Films

'The Triplets of Belleville' is a film made with traditional animation techniques and is mostly produced using paper and pencil. Some characters in certain scenes of the film, was left almost completely in rough draft. As a result, the film gives the impression that it was a small scale production. The location where Sylvain Chomet, the film's director and scenarist was interviewed, gives an idea of the modest team and working environment on the film's DVD.

Long Plans and Open-Ended Scenes

The story of the film 'The Triplets of Belleville', takes place largely in crowded cities, with a wide plan depiction of these cities and streets (Figure 3) while describing the first moments of grandmother in Belleville in particular, not keeping up with the city, the triplets' slum neighborhood, and in many other large venue scenes used, the characters are

shown as being swallowed up by the city. In the film, extensive visual references and details exist which connect the audience to the film. A slowing down of the action, almost to freeze frame, in the scene where a bottle of water is handed to Champion by a fan, is quite remarkable.

Figure 3: Top View of Belleville

Giving Audiences the Feeling of Watching a Movie

New Wavers who intend to give the audience a constant feeling of watching a movie, do not correct mistakes made in shooting the film. According to them, cinema is intertwined with real errors. In those years, a microphone appearing on screen is not seen as a mistake, and is a bond established with the audience to show the film as it is. Similar features are found in French animated films. In 'The Triplets of Belleville', the search line drawn characters are seen and some are left as a rough draft (Figure 4). In this way, audiences are drawn into a world of film construction and are made to feel part of the production.

Figure 4: The Search Line in Characters

'A Cat in Paris', 2010

Puppet animator and graphic designer Jean-Loup Felicioli and Alain Gagnol directed 'A Cat in Paris' (Une Vie de Chat) which tells the story of a cat called Dino who lives a double life. During the day, he lives with Zoe, the only daughter of Jeanne, a police captain. During the night, he clambers over the rooftops of Paris in the company of Nico, a very skillful thief. Zoe plunges herself into silence following her father's murder at the hands of a gangster, Victor Costa. One night, Zoe decides to follow Dino. On the way, she overhears some gangsters and discovers that her babysitter Claudine is part of the gangsters' team. Zoe is captured by Costa's gang. Nico and her mother Jeanne save Zoe from the gangsters. Finally, little Zoe starts to talk once more, and the thief Nico and his mother fall in love with each other, becoming a new family.

'A Cat in Paris' is a movie, with plenty of colorful images of the city. Night scenes are often used along with the use of fixed camera and also fluidic motion. The subject and issues are complex and interrelated events take place. This film does not appeal very young children, but more to people of older ages. In the film, crimes and everyday wrongdoing committed in Paris, are depicted.

Auteur Directors

The film's director, Alain Gagnol, is also one of the scenarists. Thus, the French New Wave tradition is seen as the director contributes to the scenario and other technical issues.

Ordinary Stories Selected From Everyday Life

In the film, a struggle between a jewel thief Nico and a gangster Victor Costa, for the little girl Zoe, takes place. The story takes place in the dark streets of Paris, with people who can be encountered in everyday life. Due to the techniques of animated cinema that allow all kinds of facilitation and being a fiction film, a number of events to happen at the same time and their relations in this way force reality a little. However, when the characters and events are considered separately, it shows people and events that may be encountered in every society. For example, the jewel thief character in the story, steals valuables by entering houses and such thieves are quite common in city life today. The flexibility of the thief's body is a little exaggerated, despite his friendship with the cat being on a real basis. Also, when the jewel thief is faced with a major criminal Costa is not unreasonable or unrealistic, but such a coincidence is a little exaggerated. As a result, the story is told, considering places and characters, and is seen to be more casual and common, compared to other examples of world animated cinema.

Corruption, Alienation and Rebellion Elements

One of the film's main characters is a jewel thief who moves to a life crime in the city, a rebel who does not conform to the rules. In the story, there are police characters representing rules and a dishonest character at the end who becomes good which connects with the audience. Thieves who do not comply with laws are shown to be right, having their own version of the truth and are shown from their own point of view. In the emergent years of French New Wave, it presents oppressed people living in poverty, sometimes turning to crime in desperation against the rich who live in happiness at the end of the World War II. The thief character in the film complies with this definition and provides empathy with wrongdoers.

Real Places, Big Cities and Paris

In the film, events take place in Paris. The scenes show buildings and images specific to Paris. In particular, in the night scenes where the thief runs along rooftops, there are numerous images of Paris and the Eiffel Tower occasionally appearing in the framing (Figure 5). The city's crowds, with both criminal and innocent side are presented to the audience. The city, in storytelling, plays an important role in the portrayal of the characters.
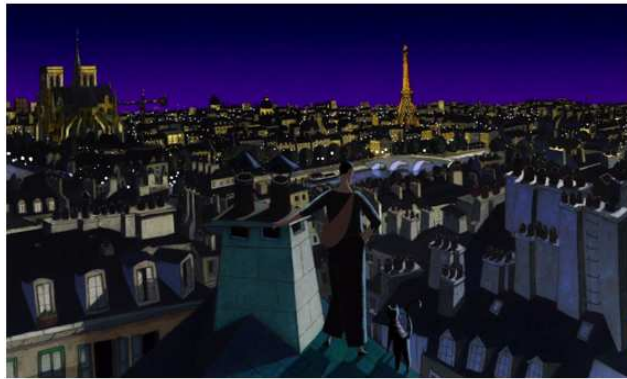
Figure 5: View of Paris

Instead of Stars, Ordinary People, and Important Roles for Women

All the characters created in the film represent ordinary people. Instead of characters with enviable life stories, people are portrayed as ordinary and everyday. As the cat is shown going to thief's location every night, a local man, feeding his dog, is heard seeming extremely uncomfortable when the dog barks at the cat. The complaints of a police officer working day and night are also heard. A mother who cannot spend enough time with her daughter and a thief, who steals jewelry to survive in the city, are the protagonists of the story. Moreover, similar to other New Wave films, women play an important role in the flow of the story. Zoe's mother, who is a police officer, plays a powerful female role, standing on her own feet after losing her husband. Although she is criticized for failing to give enough consideration to her little daughter, due to her busy work life, she plays an active role in resolving incidents, turning into a better character by the end of the film.

With Unprofessional Tools, Low Budget Films

The film 'A Cat in Paris', like 'The Triplets of Belleville' is an animated film made using classic methods and techniques. Steve Seigh says in his article 'Ink & Pixel: A Cat in Paris', the film is completely produced using paper, pencil and lots of erasers. He also notes that no computers were used in the production stage. Seigh, also suggest that the film was made with an impressionistic approach and was affected by the 'Film Noir' style (Seigh, 2012). The film is produced at extremely low cost ($309,973) and with scenes designs kept very simple with a limited number of drawings. Even the paralysis effect was not created by layered artwork in the background scenes. In this sense, 'A Cat in Paris' can easily go under the title of a low budget New Wave film.

Long plans and open-ended scenes

From the start of the film, chase and escape scenes which take place on the roofs are often seen (Figure 6). In these scenes, the silhouette of the city is constantly seen and, with wide-angle shots, the audience feels the vastness of the city. In these narratives, mostly single frame backgrounds are drawn as a constant camera movement with long plans from single angles included.

Figure 6: Long Chase Scenes

Giving Audiences the Feeling of Watching a Movie

The direct bond between the audience and film producer, which is an important feature of French New Wave is seen in the film 'A Cat in Paris'. The film is produced completely by hand-drawings with vibrating lines due to the lines not coinciding exactly. Perfect and single lines do not exist in this movie as audiences are accustomed with Disney films. Occasionally, the texture of paper on which backgrounds are drawn, is seen and the hand-painted traces of pencils and paints are evident (Figure 7).

Figure 7: Texture of Paper and Traces of Paint

CONCLUSIONS

Cinema movements initially affecting Europe, followed by the rest of the world, have made great contributions to nations' cinema. Nations who have given thought to cinema, published magazines, prepared manifestos and as a result of these things, who have developed themselves, raised artists with their own cinematic language and style. The New Wave movement, which started in France, had a great impact on both French cinema and French animated cinema. Analyzing the recent, most successful, Oscar-nominated French animated films 'The Triplets of Belleville' and 'A Cat in Paris', they are seen to contain features of the French New Wave. A leading factor that makes these features emerge is the concept of the Auteur which stands against the studio system. It is clear that behind the quality, originality, and success of the films examined, there is an absorbed cinema movement which has an individual narration style and creativity. Although in animated cinema, camera, real space and real performers are not used, the features of the New Wave have reflect in French animated cinema in different ways. While many animated films (especially in Walt Disney productions) use unreal stories, paranormal topics or characters; animation is a very convenient technique for creating supernatural elements. The reason

for the discovery of animation is that, it creates a world that allows things to be achieved which cannot be achieved in the real world. The most important effect of the New Wave on the films examined, is its realistic approach in spite of the surreal possibilities of animated cinema. For example, 'A Cat in Paris', is a film that is created based on the idea of cats living lives in the absence of owners. Subject, in this form, is extremely suitable for processing unrealistically, but the French team when setting up the story on a realistic basis, also incorporated surreal elements.

In both films, the characters are depicted in lifelike proportions and have human-like emotions. For example, in 'The Triplets of Belleville', the cyclist, in general appearance, is a humanoid of bodily proportions, but resembles a horse as a critique of capitalism. His muscles are slightly exaggerated for a human. This means that the base is realistic, but also hosts surrealism. In the light of this opinion, it can be seen that the films examined construct a bridge between reality and fantasy, built on realistically based events, being decorated with minor events that contain fantasy elements. This cultural infrastructure is the source of the distinction, attractiveness and success of French animated films.

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