UNIVERSITY OF LATVIA
FACULTY OF MODERN LANGUAGES
DEPARTMENT OF LITERATURE AND CULTURE

# "ANIMAL CHARACTERS AS HORROR GENRE REPRESENTATIVES IN ALFRED HITCHCOCK'S FILM "THE BIRDS" "

## Dzīvnieku tēli kā šausmu žanra pārstāvji Alfrēda Hičkoka filmā „Putni"

MASTER THESIS

Author: **Jekaterīna Plotņikova**
Matriculation Card # 010163
Adviser: assoc. prof. Viktors Freibergs

RIGA 2009

Maģistra darbs „ ” izstrādāts LU Moderno valodu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Jekaterīna Plotņikova

Rekomendēju darbu aizstāvēšanai

Vadītājs: assoc. prof. Viktors Freibergs

Recenzents:

Darbs iesniegts Literatūras un kultūras nodaļā

Metodiķe:

Darbs aizstāvēts maģistra gala pārbaudījuma komisijas sēdē

Komisijas sekretāre:

## Abstract

The present research investigates the wide usage of animal characters in cinematography. The paper explains the aims for which they are used and how they function within the narration. The techniques of shooting animals are described. Different genres present the characters in film, each employing them with a certain meaning. Several films with animal characters are investigated in the research to point out thier succeful appearance in a motion picture. Horror genre is being touched upon as the particular focus of the research is based on Alfred Hitchcock's film "The Birds". Hitchcock had told the story about people using the birds. The animal characters proved their effectiveness in presenting the director's message to the audience. Along with human characters animals play an important role in world cinematography.

Key Words: cinema, horror, Alfred Hitchcock, animal characters, metaphorical presentation.

## Anotācija

Dotais pētījums apluko dzīvnieku tēlu platu izmantošanu kinematogrāfijā. Darbs skaidro nolūkus tēlu izmantošanā un kā tie darbojās stāstījumā. Tehniskie veidi dzīvnieku filmēšanā ir aprakstīti darbā. Darbā ir aplukoti dažādi kinematogrāfijas žanri, kuri parāda dzīvnieku tēlus; katrs žanrs piešķir tēliem noteiktu nozīmi. Dažas filmas ar dzīvnieku tēliem ir izpētīti šajā darbā lai uzsvērtu tas veiksmīgu parādīšanos kinofilmā. Šausmu žanrs ir aizskarts darbā tādēļ, kā īpaša uzmanība tiek veltīta Alfrēda Hičkoka filmai „Putni". Hičkoks pastāstīja stāstu par cilvēkiem izmantojot putnus. Dzīvnieku tēli pieroda savu efektīvitāti režisora vēstījumu sūtīšānā auditorijai. Kopā ar cilvēku tēliem dzīvnieku tēli spēlē svarīgu lomu pasaules kinematogrāfijā.

Atslēgas vārdi: kino, šausmu žanrs, Alfrēds Hičkoks, dzīvnieku tēli, metaforiskā prezentācija.

**Table of Contents**

Anotācija…….....i
Abstract…….ii
Introduction……...1
Chapter 1. The Art of a Film Making and the Art to Interpret Film's Meaning……..……..4
1.1. The Work of Directors…….....8
1.2, Alfred Hitchcock and his Great Contribution to Film Making……13
Chapter 2. History of Animal Characters……...20
2.1. Folk Tales, Myths, Legends, and Fairy Tales……...…….22
2.1.1. Fables and Beast Epics…….....27
2.2. Animal Characters in Cinematography…….…….29
2.2.1. Animal Characters in Animation Film……..35
Chapter 3. Horror Genre…….41
3.1. Animal Characters in Horror Genre…….47
3.2. "The Birds" by Alfred Hitchcock…….50
Conclusions…….59
Theses…….....61
Bibliography……62

## Introduction

The characters employed in cinema are not limited by human personages only, cinematography has also animal characters. Some filmmakers use animal characters to brighten the plot, to entertain, to satirize human society, to present family harmony, and to frighten. Cinematography employs different animal characters for different purposes and different audience.

The present Paper regards animal characters in cinematography, particularly animal characters in horror genre in cinema and the practical part presents an interpretation of Alfred Hitchcock's film "The Birds". Other genres in cinematography are discussed to give the background information on characters in cinematography and animal characters. The historical role of animal characters are discussed and shown in examples of folk tales, myths, beast epics and legends.

The animal characters, particularly bird characters and their function in the film "The Birds" are investigated. The goal of the Paper is to show that animal characters have a significant place in cinematography and they are an important means of delivering the message to the audience. They have a great cultural and historical value and they are still the case in modern literature as well as in cinematography.

**The Paper advances the hypothesis that animal characters in cinematography are an important means of presenting the message to the audience. The birds in the film "The Birds" attack people for no apparent reason and the film is not about the natural disaster, but the birds are used to show the human world metaphorically. There can be different purposes of using animal characters in film.**

The present Paper consists of three chapters. Chapter 1, *The Art of Film Making and the Art to Interpret Film's Meaning,* discusses the role of cinematography in the world culture, the genres in cinematography, such as comedy, drama, and horror genre. The main processes of film making and the work of directors are also presented in the chapter. Alfred Hitchcock, the great director made an outstanding contribution to filmmaking. His professional career and some working features are described.

Chapter 2, *History of Animal Characters*, gives a theoretical background of animal characters and speaks about the history of animal characters in world literature and how the characters are used in folk tales, myths, legends, fairy tales, fables, and beast epics. Animals in cinematography are regarded. The processes of shooting such characters are touched upon. Several films with animal characters are described. Animals in animation films are discussed also.

Chapter 3, *Horror Genre*, discusses horror genre's cultural background, as well as conventions of the genre. The most remarkable films are discussed in the chapter. Animal characters employed in horror genre are being introduced. The greatest films employing animal in horror are touched upon. And finally, horror film "The Birds" by Alfred Hitchcock, which was made in 1963 are discussed and analyzed. The role of the birds in the film are regarded as expressive means to deliver the message to the audience.

Cinematography today is a great cultural value of humans, which has been developing since the end of 19th century. It is also a great financial industry and very many people work to create a motion picture. Watching films today is a very popular leisure among children and adults. Alfred Hitchcock was a great film maker, he is often called 'master of suspense' as he was the first to introduce the horror genre into cinematography and he did it outstandingly.

Animal characters in literature have a significant place and also they have been used in cinematography since the very beginning of its appearance. The characters are employed in comedies, family films, westerns, horror films, and so on. Different animal personages are described in the Paper, such as animals in family films, which entertain the audience, animals - villains, and fantastic creatures.

Horror genre in cinematography takes a very important place. Although the films of the genre are not appreciated by the majority of viewers, many great films have been created there. Animal characters, such as dogs, cats, shark, dinosaurs, birds, are used in horror films. Horror films reflect human anxieties, and animals certainly add fear to the film, partly because humans fear many animals. But as they are a part of nature, and people love nature, animals make successful actors along with humans also in horror genre cinema.

"The Birds" is a film by Alfred Hitchcock, which is considered to be one of his best works. The story tells about the attacks of the birds on humans near San Francisco. The human relations and attacks of the birds are the main themes of the film. The birds as characters play quite a peculiar role in the film. One might think that the film is about a natural disaster, (the film really influenced many following films with apocalyptic theme), but if one looks deeper into the ways characters are used the birds may appear to have a metaphorical role and the film is about people. The main theme of the film is relationship between humans, such as man-woman, mother-son, ex-lovers' relations, etc.

In other films by Alfred Hitchcock along with suspense narration, human relations are widely presented. Among those are love affairs, blackmailing, mother/son difficult relations, and so on. But in "The Birds" Hitchcock tired to show spectators that human should think about each other. The human characters in "The Birds" are selfish and the weaker ones suffer from it. The attacks of the birds occur at times when the relationships become highly tense.

The film lacks conventionally resolved ending as if shows that the director is in despair of a never ending human selfishness and carelessness among each other.

# 1. THE ART OF A FILMMAKING AND THE ART TO INTERPRET FILM'S MEANING

Film is one of the first cultural forms of the twentieth century. It emerged along with the technology development and became the main leisure activity up to 1950's. The actors influence the way people dress, the way they talk and behave. Today film is a significant part of leisure and it also plays an important social role.

There are many theories developed by linguistic scholars on how the cinematic meaning work. Different methods are studied and used for certain effects and presentations in cinematographic reality.

The studies of film theory involve many theoreticians' works, which present the studies of black/white and silent film era, and later, the film with colour and sound.

*Creationism* is presented in the book "Film" by Rudolph Arnheim, which was written in 1933. He points on "the assertion that film is nothing but the feeble mechanical reproduction of real life". (1998) He argues that sitting in the cinema still is different from the empirical perception of the world that people live in. People see and perceive reality of life through vision, and it is much less limited comparing to what people see on the screen. Arheim also points out, that "the reality in cinema can be transformed through camera angles movement, focus, lighting effects, framing, altered motion, superimposition, special lenses." (ibid.). So, editing, repetitions, and metaphors used in filming present the message of a real life to the audience. Arnheim concludes that the film is not a resemblance of the reality.

Realist Andre Bazin argues, that "in cinema filmed objects are not presented, but represented". (ibid.) In his opinion, the viewer is free to criticize, this is why the image of cinema is a valuable notion.

The Oxford Guide to Film Studies points out that "formalist theory (the one of Arnheim) and realist theory (the one of Bazin) appear to oppose each other. But both positions suppose that cinema, based as it is in the photographic process, must be assessed as in part a mechanical reproduction, whether feeble or convincing." (ibid.:52).

Doctor Erwin Panofsky, the member of the Institute for Advanced Study at Princeton University was the first to claim that the motion picture is an art. Panofsky stated, that

> Aesthetically he [spectator], is in permanent motion as his eye identifies itself with the lens of the camera, which permanently shifts in distance and direction. And as movable as the spectator is, for the same reason, the space presented to him. Not only bodies move in space, but space itself does, approaching, receding, turning, dissolving and recrystallizing as it appears through the controlled locomotion and focusing of the camera and through the cutting and editing of various shots – not to mention such

> special effects as visions, transformations, disappearances, slow-motion and fast-motion shots, reversals and trick films. This opens up a world of possibilities of which the stage can never dream (1996)

Panofsky was the first who studied film as an intellectual and cultural phenomenon; he established a center for his study and preservation of the history of cinema.

Ferdinand de Saussure presented notions of signifier and signified in the language to analyze "the naïve concept of words". (1998:53). Saussure in his studies of semiotics described that signifiers consist of entirely arbitrary sounds, and it is a matter of conventions how the sounds are grouped and how they are being used. "The material organization of a language is ontologically prior to any meaning it produces." (ibid:53). During 1960's semiotics had an impact onto a film theory. Nevertheless, Saussure's signifier and signified can be easily applied onto a language, but when it comes to film and its visual medium, it is much more difficult to point out signifier and signified there. A semiotic analysis of film structure started with Raymond Bellour in 1972 in the study of "The Birds" by Alfred Hitchcock and by Peter Wollen in 1982, who also discussed Hitchcock.

Christian Metz continued applying semiotics into film narration as well as he concentrated on a single shot and treated it as "a primitive sentence and how the shots organize the hierarchy." (ibid.:54). He made several researches which involved material of expression and code, degrees and modes of specificity, relations among codes, coherence and method of abstraction and the textual system. Metz states that cinema has conventions of its own, it has no systematic underpinnings. (1985). For filmmakers it is important to use the devices, for example, visual and auditory, which for spectators seem so simple, but for filmmakers so complex. He also claims that there are codes, which belong only to filmmakers, and ones, which belong only to viewers. (ibid.)

According to (eds.) Hill and Gibson, "Hollywood cinema became primarily a genre cinema in which formulas are repeated in cycles of genres that in turn deal with central societal conflicts, problems, and concerns of its audiences". (1998:55). Genres of the cinema include western, melodrama, comedy, musical, adventure, gangster, and horror. Westerns deal with conflicts between civilization and threats to civilization, gangster films present threats to law, order and social stability within urban society. Such films have male dominant figures. Melodrama deals with marriage issues and love issues. Comedies deal with family and romance issues. They mostly present women as mothers and wives, as well as they present happiness and well-being. Musicals have formulas "boy meets girl, boy loses girl, and boy gets girl to celebrate the desirability of male-dominated romance."(ibid.).

Gangster films show tensions within the American society between money making and morality. Horror genre, thus being distinct from all other genres, is also an important genre in cinema. Different terrifying means are used to deliver a message to spectators, the genre presents human anxieties and fears. Nevertheless Hollywood genre films "tend to promote the American dream and dominant American myths and ideologies."(ibid.:357). The genres mostly present that money and success are important issues in life, that marriage and heterosexual relationship are proper social forms.

Narrative style is an important issue in filmmaking. According to Peter Lehman and William Luhr, "the classical Hollywood narrative style was established around 1915. One of the major requirements is that film's plot should have a clear forward direction." (2008:181). A film should have a goal and all the scenes should lead to this goal's resolution. Usually, but not always, there are two narrations, which are implied in film, a private narration and a public narration. The private usually involves a romantic heterosexual relationship and the public is the problem resolution or the achievement of something valuable. The narration should not necessarily have a happy ending, but many films have it. If an ending is not happy but it suggests a logical problem resolution, it is considered to be a happy ending and should satisfy spectators' needs by being a logical end.

In the film "A Few Good Men", which was made in 1992, the male and female characters, starred by Tom Cruise and Demi Moore, have a common case which they work on and by the end of the film the public issue is resolved, yet the private one is not – although the characters spend much time together, and they go out for a dinner, their relationship never becomes romantic. The conventional structure of a man and a woman is here, but it never develops any further than working relationship. This might leave some spectators unsatisfied.

It is important for spectators to understand what is story and what is plot. According to Lehman and Luhr, "the term 'story' refers to the events that must be narrated and the term 'plot' refers to the arrangement of those events as they are told."(2008:31). Story events must be presented by a chronological order, but plot events can occur in the order the filmmakers choose.

One of the examples how plot can be structured is as follows. "Perfect World", the film of 1993 starts with a brief image of Kevin Costner, the film's main character, who is lying in the field and looks as if he is sunbathing on a beautiful day. The scene is perceived as a perfect life, which the title of the film suggests. But at the end of the film, after getting aware of the story, the spectators see the scene again, and the character, who is a criminal, is dying or is already dead as the police helicopters are in for landing. The filmmakers chose this rearrangement of a plot, whereas they certainly might have started the narration without

presenting this last scene in the beginning of the film. This is an unusual plot structure and the spectators are left thinking why this scene was shown at the beginning.

To interpret the meaning of a film is quite an important issue for the spectators. They interpret the meaning of a film very differently.

Miriam Hansen claims that,

> the cinema allowed for the public recognition of concrete needs, conflicts, anxieties, memories and fantasies on the part of particular social groups, this does not mean to assume an identity of interests between the industry and those groups (social groups – urbanized working class, new immigrants, and overlapping in terms of class and ethnicity, women), let alone impute an inherently democratic quality to the capitalist market model. (2002:391)

Different audience groups will respond to the film differently, they will have different memories about the film. Sometimes a film can evoke feelings that are unexpected for filmmakers themselves. The same as all people are different, they all have their own cultural standards, moral standards, level of education, country of living, background knowledge, and surely, being a male or a female, the same totally different meanings of film they will come up to. Some people will notice the reading applied into the film, some will not. But most people will be looking for the meaning through the narration, the story telling and the plot structure, rather then in tracking shots, moving camera shots, and visual effects.

Lehman and Luhr note, that the film "Imitation of Life", which was made in 1934, and deals with mother and daughter relationship of two mothers, one white, (played by Claudette Colbert), and one black (played by Louise Beavers), was released in the Atlanta area with two different ad campaigns. For white areas it was advertised as a primarily about Claudette Colbert with hints of a romance with the white actor, Warren William. Louise Beavers was hardly mentioned. For black areas, however, it was advertised as a Louise Beavers film and prominently featured images of Fredi Washington, the actress playing Beavers's daughter. Here Claudette Colbert and Warren William appear to be minor players. The ads give the two totally different films. (2008:381).

The perception of a film can be influenced also by some tragic events. The accidental death of Brandon Lee at the beginning of his promising career during the making of "The Crow" in 1994 influences greatly the spectators' impression. Some scenes were completed without him and the audience, being aware of it, becomes emotionally touched by family curse. Bruce Lee, his father also died at the top of his career. This intensity probably diminishes with the time and the spectators of today may not be even aware of Brandon's death during the filming. Thus, this would be a totally different reading for them.

The film's reputation can change with the time. "The Wizard of Oz", made in 1939 and "It's a Wonderful Life", made in 1946 were not hits during their release time. Only over the years they have become 'family films' and people mostly turn to them as "national holiday institutions."(ibid.:186). Even having studied the meaning of the certain film, this meaning would not be up to date for all generations.

When a person watches the film, which he/she loves, again and again, the person can be disappointed that certain things are new for him/her, and they had not remained in the memory. Thus this time picture is different and it has a different message. But the film has not changed. The person has changed and the context he/she sees in the film changes along with the person.

A cultural event can also change the meaning of a film and the meaning of a novel. After "Forrest Gump" film was released, the huge spurt in sales of the book, (which was written by Winston Groom eight years before the film was released), was the response to it. (2008:180). Obviously the sales were so much high because of the film. Many people read the book after seeing the film and certainly their experience was different to one if they had not seen the film. This also concerns the reader of the novel who had never seen the film. The cover of the book proclaims in large letters "Tom Hanks is Forrest Gump". But this character in the book the author described as a man 6 foot 6 inches tall and weighing 240 pounds. So, there can be different background events preceding the experience of watching a certain film, and definitely to watch a film with or without having read the novel is a different experience.

Cinematography today is a large industry. Many people are involved in filmmaking, there are directors, actors, special effect technicians, make up artists, sound directors, and filmmaking is a very hard work. The process involve work of many technical devices, models, like a ship for "Titanic" film or the shark for "Jaws" need to be created for most of the films. Filmmaking requires vast finances as well as they are financially very important for the country. It is an important cultural phenomenon and most people enjoy films as leisure activity. The following chapters describe the practical part of shooting a picture so several peculiarities of the whole process should be considered beforehand.

## 1.1. The Work of Directors

The film director interprets the script, coaches the actors, he collaborates with the producer, film editor, technical crew, and other specialists and along with them he creates a work of art. The camera movement influences the meaning in a certain shot and directors also

use different techniques to present the story to the audience. It is important to notice the work of camera and how it effects the narration. Some techniques of a filmmaking are further presented.

According to film scholar Eric Sherman, "the director begins with the vague idea of an entire film, and uses this to help him determine what is to be done. He gains most when others are given their freedom to show what they know." [Online 1] The final result is determined by the script, acting, camera work, and editing.

The major concern of the director is the work of actors, and minor nuances, which may not be noted by the viewers. Some directors work on every gesture of the actor, because some films can gain their beauty primarily because of an exceptional work of the actors. Each director would assume his role in filmmaking in his own way. Still the director's presence in entire filmmaking should be implicit as well as explicit.

According to Eric Sherman,

> the director creatively translates the written word or script into specific sound or images. He or she visualizes the script by giving abstract concepts a concrete form. The director establishes a point of view on the action that helps to determine the selection of shots, camera placements and movements and the staging of an action. (ibid.)

The first stage is a script. The script, even if it is very precise, is only a guideline. Every picture starts with its own idea, which has been written in the script. The idea may involve music, poetry, poems or paintings. There are so many people now writing the scripts, but only few will make it to become a film. Many good scripts are turned down for one reason or another.

There is a considerable work done before the film will start to be shot. Actors should learn certain things; directors may go many times to a certain country to get to know about it, so that the film would be as much truthful as possible. There might be also some changes made during the preparation of filming. According to Sherman, in the film "Alien" "the character eventually played by Sigourney Weaver, was a male character in the script." (ibid.)

There are directors in American cinematography, which are highly desirable for many studios, for example, Steven Spielberg, Oliver Stone, and James Cameron. Studios are keen on having such directors associated with their films. Thus even a talented and experienced director can create only one certain kind of motion picture.

There are several techniques, which are used by directors to obtain a visualization of the script. One of the techniques is the use of *storyboards*, which are hand drawn frames, establishing exactly what camera will be shooting. The storyboard narrates the plot in still

pictures. Music, dialogue, sound effects, or camera movements usually are set next to each frame.

Casting is a crucial issue in film production. Certainly, to cast a suitable actor for a certain role, the director should have a clear idea of the character. The director should take into account the physical appearance of an actor, and also the director should be aware of the audience's preferences of this particular actor. The audience associates certain types of characters with certain actors. Arnold Swarzenegger is a bright example of what type of a character audience expects him to be.

As soon as the actors for major roles are chosen, the rehearsals take place before the beginning of shooting. Rehearsals is the time, which last about two weeks and this time is spent for the actors to get used to their characters, to see the atmosphere, in which they will be shot, and so on. Different directors have different opinions about rehearsals. Some think that they are very necessary and they cannot do without it, some others do not believe in the necessity of it, but others say that they do not know what rehearsals are meant for.

After the rehearsals the film shooting can start. The director works closely together with the director of photography, they prepare the scene where the picture will be shot. And they decide questions such as where camera should be placed. Camera can go back and forth, up and down, right and left, it can be held in hands, or it can stand steadily, the director makes different shots, from which later the best shots will be chosen. After the first shots camera should focus on medium shots, close-ups, over-the-shoulder views. There are specific types of shots, which directors use. According to [online],

> long shots orient the audience to subjects, objects and settings by viewing them from a distance. An establishing shots generally locates the camera at a sufficient distance to establish the setting, while a full shot provides a head to toe view of a particular person or persons. Medium shots provide 3/4 , while a close shot (or close-up) refers to isolation of elements in the shot, normally the head and shoulders of a person. [Online 1]

Camera angles can be used to establish specific view points. If camera is placed in the approximate spatial position of a character, a point-of-view shot is taking place. This shot often follows a shot where the character is looking in a certain direction, which establishes the spatial point-of-view shot. If next camera shows what the character is looking at or thinking about, the shot is called "subjective shot." (ibid.) Some other shots are called "reverse angle, low or high angle and overhead shots." (ibid.). The director along with the editor after film shooting during editing should decide upon the duration of each shot and choose the best shot for the film. Certainly, the director should have very good contact with actors and the crew so they would understand each other perfectly. This issue can be crucial in the filmmaking. So,

the director says something like, “camera one zoom-in to close-up”(ibid.) instead of “camera 1 if you are ready we are going to zoom in a little closer to the subject.” (ibid.)

Good working relations with the actors are very important in filmmaking. Actors are the most vulnerable as they are always seen and they always have to be ready to work, that is to act. But actors should feel also protected by the director. Once good relations are established, the director may work with this actor again and again. The perfect example is the collaboration of “director Martin Scorsese and actor Robert de Niro.“ (ibid.)

Film editing follows the previous process and the film editor should decide which shots should be preserved, which should be changed and which should be cut out completely. The work of the editor is to put a film a sequence as different shots are made in different times and are not in order. The sound editor puts various elements and soundtracks into the shots.

The post production process is the work of the director and the editor, each makes his cuts, which they believe are the best for the picture. Producer also can help them, but mostly the director, editor and composer work together on the final cut. Different directors have different opinions about editing. Alfred Hitchcock left little room for editing. His concern was that “you spend millions on film and then you place it in the hands of someone who may be indifferent to the film and may leave you with a less than satisfying result.” (ibid.) Some directors believe that editing is a crucial point at the filmmaking.

The studio makes previews of the film, through this directors can go back and make some changes. After this the film goes out scheduled into a nation and worldwide release. Critics point out their opinion about the film and it can be nominated for some award.
Director is responsible for everything. “If a movie gets spectacular reviews but does not do business, the director is off the hook. If a picture gets hideous reviews and does a lot of business, everybody is content. A picture that gets bad reviews and does no business is probably going to be laid at the feet of the director. That’s the style of the times.” (ibid.)

Each director has his own style of work and he can be known and recognized for his work. There are different narrative structures in films which directors choose to use or not to use. Story and plot, public and private goals were discussed in the previous chapter. There are also *plots* and *subplots*. According to Lehmann and Luhr, “Hollywood films frequently have a main dramatic plot with subplots. “For instance, in the film “She Wore a Yellow Ribbon”, made in 1949, the main plot is the final mission if a retiring cavalry captain. The subplot tells about the impending retirement of his sergeant who drinks heavily and by this he risks his pension. There is also a romantic subplot, which centers on two young lieutenants who want to marry the same woman. By the end of the film all plots are resolved, the new position is created for the retiring captain, he also has found the ways to guarantee that his sergeant’s

drunkenness will be contained until retirement, and that the woman has chosen a suitable man she will marry. (Lehmann, Luhr, 2008:182). Not all films have this pattern. For instance, "Alien" lacks either romantic or comic subplot.

One of the common features of structuring the plot is a *flashback*. According to Lehman and Luhr, the film "Intersection", which was made in 1994, begins with its central character driving in his car. To avoid an accident, he slams on his brakes and goes into a skid. The film cuts to shots of a clock mechanism and then to a flashback of the event preceding this drive. Then film continues at a present time. The spectators experience suspense while waiting for this driving to appear again and what will happen to him.

Quentin Tarantino has manipulated a lot with traditional expectations of a narrative form in his films. In his films "Pulp Fiction", made in 1994 and "Jackie Brown", made in 1997 he inserted major sequences involving events that have occurred during earlier parts of the story into the narrative at places where the audience presumes that they know everything relevant about what has already happened. "It thus comes as a jolt in such films to discover that significant events involving major characters have occurred during earlier gaps in the story-line that, hitherto, have seemed irrelevant." (ibid.)

Another significant strategy of the presenting the story events are a *free motif* and a *bound motif*. "Motifs result from the repetition of visual images or sounds in a manner that forms a perceptible pattern. These patterns may or may not have thematic meaning (in Hollywood cinema they usually do), but they structure the film by ordering sights and sounds." (ibid.) A bound motif is necessary for presenting the story. For example, in "Intersection", cars are a bound motif when the story of an accident is being told. It is a necessary element and it the story here cannot be told without showing cars. However, the clock mechanism is a free motif that presents the idea that time is running out for the central character who at this moment experiences a midlife crisis. In the film "Psycho" by Alfred Hitchcock birds and mirrors are free motifs. The murderer, Norman Bates tells that taxidermy is his hobby. His room is full of stuffed birds, which can be associated with the attack which later the woman will be killed from. The birds also symbolize that the woman is trapped in a cage like a bird. This all happens in the place near Phoenix, the city which is also a name of a bird. Mirrors present the duality of characters. Not only the murderer has a dual personality, (he has a mental disturbance where he think he is both himself and his mother), but Marion, the woman which he later kills has also a dual personality – on the one hand she is a decent woman who takes care of her younger sister, but she also keeps as a secret her love affair and she steals the money from her boss. Mirrors are shown from time to time to point out this duality of characters.

Not always the audience can reveal the narrative truth although often they think that they do. According to Lehman and Luhr, "in some styles of filmmaking the audience does not always know either what has happened or why it has happened." So, to interpret the meaning of a narrative is also an art and sometimes it is difficult to catch the idea which was in director's mind. Alfred Hitchcock, who had been working as a director during 1930's – 1970's, today is still considered the best director in the world cinematography. His techniques of shooting a picture are remarkable, he used many means of structuring the story, which is left for the spectators to interpret and they interpret it with a great pleasure.

## 1.2. Alfred Hitchcock and His Great Contribution to Film Making

Sir Alfred Joseph Hitchcock, KBE was a British filmmaker who first presented suspense and psychological genre in cinema. He was born on August, 13, in 1899. He had a successful career in silent era of film working in the United Kingdom and then moved to Hollywood. He made more than 50 films during his career and he is still considered to be the best director of all times. His films are still being watched and appreciated.

Hitchcock's father, William J. Hitchcock, (1862-1914), was a greengrocer, and his mother, Emma Jane Hitchcock, (1863-1942) was a poulterer. The family was of Irish extraction, and was mostly Roman Catholic. Hitchcock often described his childhood as lonely and sheltered. As a child Hitchcock was often punished and this fact had a reflection in his films. After studying at a boarding school in London he left to study to London County Council School of Engineering and Navigation in Poplar, London. After graduation he worked as a draftsman and advertising designer in a cable company. During this period he became interested in photography and started working as title card designer for the London branch which eventually became Paramount Pictures studio. The rise from a title card designer to a film director took five years and by 1930 he had become one of the most famous filmmakers in England.

Hitchcock married his assistant director, Alma Reville on December, 2, 1926. Alma wrote some of Hitchcock's screenplays and worked with him on his every film. Their only child, daughter Patricia, was born on July, 7, 1928.

Hitchcock's early career involved collaboration with Graham Cutts, in Germany; in 1925 Hitchcock was given an opportunity to receive his first directing credit with "Pleasure Garden". The film was a commercial failure. But his first thriller genre film was "The Lodger: The Story of the London Fog" made in 1927 was a great commercial and critical success.

The next successful work was "Blackmail", made in 1929. It is the first film where Hitchcock uses famous landmarks as a backdrop for suspense sequences. "The Man Who

Knew Too Much" was made in 1934 and it was a big success. Then comes "The 39 Steps", which is often considered as the best work of Hitchcock's early career. The next big success was "The Lady Vanishes", made in 1939. Then Hitchcock's filmmaking continued in the USA. Being very fond of his home country, Hitchcock filmed many American films in England. Together with the film producer, David Selznic, Hitchcock made prestigious motion picture "Rebecca" based on the story of Daphne du Maurier, in 1940. The film won Academy Award for Best picture of 1940 and the award was given to Selznik as a film producer, as the film did not win the Best Director award.

Hitchcock's second American film, shot in Europe was a thriller "Foreign Correspondent". It was nominated for best picture of the year.

Alfred Hitchcock's films of the 1940's were diverse in genre. The romantic comedy "Mr. and Mrs. Smith", made in 1941, the drama "The Paradine Case", made in 1947, and dark picture "Shadow of a Doubt", made in 1943. "Suspicion" showed Hitchcock as a producer and director. Joan Fontaine won Oscar for and The New York Film Critics Circle Award for her performance in "Suspicion".

"Saboteur", which was made in 1942, was one of the two films made for Universal Studio. "Shadow of a Doubt", made in 1943, was the second film for the studio and was favourite film of his own.

Working for 20 Century Fox Hitchcock made "Lifeboat" in 1944.

When Hitchcock returned to England for some time, he made "Bon Voyage" and "Aventure Malgache". The films were in the French language.

"Spellbound" was another work with Selznick. It explored fashionable theme of those times – psychoanalysis. It featured a dream sequence designed by Salvador Dali. This dream sequence in the film is considerably shorter than it was planned before as it was agreed that the sequence is too disturbing for the audience.

"Notorious", made in 1946 was the next film. The film featured Nazis, uranium and South Africa. The film was a great success and it is considered to be one of the most acclaimed films of Hitchcock.

Since the following pictures, "Under Capricorn" made in 1949 and "Rope", both of them were not very successful, all the pictures of his that were made after these were produced exclusively by Hitchcock.

The 1950's and the 1960's of Hitchcock's works was the peak period of his career. In 1959 Hitchcock made "Stage Fright" in the UK. Jane Wyman and German actress Marlene Dietrich starred in the film. This was the first production for Warner Brothers studio.

“Strangers on a Train”, made in 1951, was based on the novel by Patricia Highsmith and was a continuation of blackmail and murder themes.

Then followed three very popular films in which Grace Kelly starred. “Dial M for Murder”, made in 1954 was an adaptation of a popular stage play by Frederick Knot. Then the film “Rear Window” and “To Catch a Thief”.

The remake of Hitchcock’s own film, “The Man Who Knew Too Much” of 1934 was made in 1956. The soundtrack for this film “Que Sera, Sera” (“Whatever Will Be, Will Be”) won an Oscar for Best Music.

“The Wrong Man”, the film of 1957 was based on a real life situation of a mistaken identity which was reported in Life Magazine in 1953. Henry Fonda stared in this film and his appearance here was the only one in Hitchcock’s films.

“Vertigo” was made in 1958. It did not have a box-office success at the time of its release, but later it became very popular film of Hitchcock’s. The film tells a story of a former police officer, who suffers from acrophobia. By this time Hitchcock has filmed in many areas of the United States. “Vertigo” was followed by the three very popular and recognized films “North by Northwest”, made in 1959, “Psycho”, made in 1960 and “The Birds”, made in 1963.

Some critics consider “Psycho” to be the best film Hitchcock has ever made. The violence, the tense, the scenes of murder, that the film featured, the serial murderer – all these hallmarks of Hitchcock’s influenced the following works of horror genre.

“The Birds” film was based on a short story by Daphne du Maurier and also influenced by actual bird infestation in California, was Hitchcock’s 49$^{th}$ film. Tippi Hedren and Rod Taylor starred in the film and the picture featured actual and animated scenes of birds’ attacks on humans.

“Psycho” and “The Birds” also have significant soundtracks. In the murder scene in “Psycho” screeching strings sound, and “The Birds” featured electronically produced soundtrack during the appearance of the birds on the screen. These two are great films by Hitchcock but some critics, such as Robin Wood claimed that “Marnie” “is a great Hitchcock” and “Frenzy” was overlooked.

Health problems reduced Hitchcock’s input in this following works. “Torn Curtain” and “Topaz” received mixed critic reviews.

In 1972 Hitchcock went to London to film “Frenzy”, which is considered to be his last major success. “Family Plot”, made in 1976 was his last film.

Hitchcock continued to work; he wrote the script for spy thriller "The Short Night". The story was never filmed due to health problems of his own and the concerns of his wife's stroke. The script was published later in a book on Hitchcock's last years.

Hitchcock died at the age of 80 in Los-Angeles, California.

Alfred Hitchcock became successful for his professionalism and largely unrivaled control of suspense. His films are based on fear and fantasy. Films are also known for the humour and witticisms.

Techniques for creation suspense atmosphere in Hitchcock's films which he used for making his films are quite remarkable. Slavoj Zizek describes and categorizes Hitchcockian tracking shots in his article "The phallic anamorphosis":

> 1. The precipitous, 'hystericised' tracking shot, in which camera draws into the blot too quickly, through jump-cuts.
> 2. The reverse tracking shot, which begins at the uncanny detail and pulls back to the overall view of reality: witness the long shot in "Shadow of a Doubt" (1943) that starts with the hand of Teresa Wright holding the ring given her by her murdering uncle, and pulls back and up to the overall view of the library reading room in which she appears as nothing but a small dot in the centre of the frame; or the famous reverse tracking shot in Frenzy (1972).
> 3. Last, the paradox of the 'immobile tracking shot', in which the camera does not move: the shift from reality to the real is accomplished by the intrusion into the frame of a heterogeneous object. (2000:129)

The instance number 3 describes particularly the shot of the film "The Birds". After some close-ups and medium shots of actions in gasoline station, the camera pulls back and up and the spectators see the city from the high above. It is a panorama shot which separates the viewers from drama going on down below. This distance at first produces a certain 'pacifying effect', it allows the spectators to view the action from what might be called a 'metalinguistic distance'. The a bird enters the frame as if coming from behind the camera, then more birds, then the entire flock. Zizek states,

> the same shot takes on a totally different aspect, it undergoes a radical *subjectivisation*: the camera's elevated eye ceases to be that of a neutral, 'objective onlooker gazing down upon a panoramic landscape and suddenly becomes the subjective and threatening gaze of the birds as they zero in on their prey. (ibid.)

Hitchcock is often called "a master of suspense". After the documentary "The American Nightmare", which explored the horror film relation to USA social crises of 1960's and 1970's was made, director John Landis noted that horror and suspense genres should be distinguished. He argues:

> When you're watching a Hitchcock movie and you are in suspense, you are in suspense as the direct result of being in the hands of a master – a master craftsman who is manipulating the image in a way to lead you where he wants you to go. And I think that's a kind comfortable scary feeling, whereas in some of the films we're talking about…when you look at a "Texas Chainsaw Massacre" (Tobe Hooper, 1974) or a "Last House on the Left" (Wes Craven, 1972)… the people making the movie are untrustworthy. You're watching it, and you're not in the hands of a master, you're in the hands of a maniac! (2004:179)

Landis explores his opinion that "the reliable master of suspenseful audience manipulation" must not be confused with maniacs. Still, Hitchcock is widely considered to be a master of horror genre. Film criticism often puts his works between "just a horror film" and "psychological thriller". (ibid.)

Alfred Hitchcock made a considerable contribution to American, British and world filmmaking. His works are being studied and investigated till nowadays. There are many books written on his style and genre of filmmaking. In the interview with Roger Ebert in 1969, Hitchcock comments on his work:

> Once the screenplay is finished, I'd just as soon not make the film at all… I have a strongly visual mind. I visualize a picture right down to the final cuts. I write all this out in the greatest detail in the script, and then I don't look at the script while I am shooting. I know it off by heart, just as an orchestra conductor needs not look at the score…When you finish the script, the film is perfect. But in shooting it you lose perhaps 40 percent of your original conception. [Online 1]

His films are strongly believed to have been worked and storyboarded on to the smallest detail. He never used a viewfinder, although there are pictures showing him do so. He used it as an excuse not to change his films if he was asked by the studio to do it.

Many critics pointed out, that Hitchcock uses some details in his films, which can have quite different significances or no significances at all. David Herrit writes, "sometimes the most blank-looking detail later is followed by an unexpected resonance." (1993:120). It is difficult to discover why Hitchcock uses this or that detail. But the audience always suspects that he had something in mind. The example shown here is from "The Birds" film, where heroine Melanie Daniels enters the school to warn the teacher, Annie Hayworth about the birds outside the school. Annie has to tell the children what to do and how to leave the school. She tells to the children, that there will be a fire drill, connecting birds and fire, which will later appear in the film's most explosive sequence later on. (ibid. 120). As Annie speaks, she is framed by two objects, a portrait of George Washington and a world map. Herrit presumes, that Hitchcock did not consider them as suggesting something. "The portrait obviously

signifies traditional authority and – what would not be the case if it showed, say, the school principal or the local mayor – *dead* authority, present in appearance, but not power."(ibid.:120) The map is even more complex subject. It presumably signifies the all encompassing nature of the feelings, like helplessness and terror of the characters felt at that time.

One of the characteristics of Hitchcock films is a link between "two models of being – the outer represented through imagery, the inner by metaphor and allusion." (ibid.:122). "The Birds" is a great presentation of imagery/metaphor and this film is probably mostly debated by critics. Birds attacking on humans are metaphors to present human relations in this film, and some critics claim that this is just an ambiguous mixing of everyday life and fantasy.

Another narrative feature of Hitchcock's films is that his films are linked to each other, they often present something which was seen in his previous films, they also at some point might be regarded as series. David Herrit states that "The Birds" is very much a follow-up to "Psycho", with Hitchcock seeking to go further beyond the bounds of rationality than even Norman Bates's grim adventure allowed." (1993:122). In "Psycho" there is a murderer which is one individual, "The Birds" present the entire world possessed by madness, and a rage.

Several examples of repeating some features of films should be mentioned. The first shot of "The Birds" as Melanie passes a sign with a picture of the Golden Gate Bridge – a bridge motif which also appears in "Vertigo". Later in "The Birds", when Melanie carries lovebirds to Mitch, she is linked with a man by shots of their feet in the elevator, which echoes "Strangers on a Train", and the man's stare recalls state trooper in "Psycho". Oedipus myth sometimes is referred to in Hitchcock's films, such as "North by Northwest" and "The Birds", where Annie tells Melanie about possessiveness of Lydia towards her son. The scene with the dead farmer with empty eye sockets recalls Mrs. Bates from "Psycho". And finally, female names of the characters in "The Birds", "Psycho", and "Marnie" respectively, which are cold gorgeous blondes, are Melanie, Marion, and Marnie – these female names have noticeable alliterations. So, Hitchcock linked his films to each other to different extents and this feature is also a remarkable one.

Hitchcock made short appearances in his films. He often is presented as some man in the narrative and his portly figure makes these appearances bright and noticeable.

Alfred Hitchcock was a great director, which used very expressive means of presenting a message to the audience, his ability of creating suspense atmosphere is one of the most memorable features in his works. He filmed outstanding actors and presented excellent stories in his films. He did not employ many animal characters in his films, but the birds in

“The Birds” is a bright example of using animal characters as a successive means of telling a story about human relations.

Animals have always been important personages in folk culture. The animal characters used in literature will be discussed in the following chapter.

# 2. HISTORY OF ANIMAL CHARACTERS

The idea of animal characters in art appeared a long time ago. The first literal work with animal characters is considered to be Aesop's fables.

"Aesop's Fables refer to a collection of fables credited to Aesop (circa 620 BC-560 BC), a slave and story-teller living in Ancient Greece. Aesop's fables have also become a blanket term for collections of brief fables, usually involving personified animals. The fables remain a popular choice for moral education of children today. Many stories included in Aesop's Fables, such as 'The Fox and The Grapes' (from which the idiom 'sour grapes' was derived), 'The Tortoise and the Hare' and 'The Boy Who Cried Wolf', are well-known throughout the world." [Online 2]

Fables, fairy-tales, jolly stories were created by many authors to deride human vices, such as stupidity, greediness, cruelness, slyness, servility, and bribe-taking, by means of merry fables, witty jokes, and absurd situations. The stories were also created to entertain and educate children. The main goal of using animal personages is to present the world and human imprudence in a satirical way.

According to Dictionary of Folklore, "animals of all kinds feature in rituals, legends and folk tales throughout world culture, reflecting the curiosity humans have always had about other species with which they share the earth." (1999:10). People have worshipped animals and associated them with gods and the supernatural and often identifying them as the reincarnated souls of dead ancestors.

Dictionary of Folklore states, that "frequently the animal characters of fable and legend are endowed with the power of speech and other human attributes. Often they are believed to possess great wisdom, although they may also be represented as stubborn or stupid and variously suspected of avarice, jealousy, and hatred of humans." (ibid.:11).

In many cultures animals can change their shape into a human being. This is a very typical feature for fairy tales. Humans also furnished folklore with the menagerie.

Some of the fantastic creatures in folklore are dragons, mermaids, swan maidens. Some of them, for instance, mermaids are half humans. These characters feature in legends throughout the world.

> The central theme of tales and legends featuring the animal characters is the relationship between human kind and the animal world. Also animals of different kind are feared to be omens of misfortune or death and may be suspected of being witches' familiars or the devil in disguise. But other are welcomed as protectors against evil. Humans observe animal's behaviour and they notice this certain behaviour before the changes of weather. (ibid.: 11).

Animals play a great role in human life. There are some animals which are considered to be holy, like cows, or unholy like pigs, and there are parts of the modern world where the consumption of their meat is a taboo. Some animals are hunted for and people observe certain rituals to ask for forgiveness so that the soul of the animal would not be offended. It used to be believed that the earth stands on the back of some animal, especially turtle or elephant; the earthquakes were explained as the animal is shifting under the weight.

In earlier times people believed that fruit trees or plants should always be planted with the flesh of a dead animal to guarantee a good crop. In folk medicine most of the potions include animal ingredients, it was believed that the patient will get some magical properties. Parts of rabbit were given to a weak man as rabbits are known for their procreative abilities. Having so many different characteristics – holy, mystical, jolly, enigmatic, animals feature as characters in literature.

One of the reasons of using animal characters in literature is to entertain readers. The target audience of most books with animal characters is children. Children love animals, some domestic animals such as dogs, cats, pigs, sheep, can become a child's best friend. Children enjoy books with animals so much. According to Jones, "Animal characters perform actions, evoke emotions, and generate themes, making children's fiction entertaining, moving, memorable, and meaningful." (1997: introduction).

There are many novels with animal characters targeted at adults. Many such novels represent the human world with irony and satire. Characters are animals but they are meant to be humans and only humans. One of the example, (which is as exceptional work) is the "Animal Farm" by George Orwell. This is an allegorical satire on Russian Revolution. It is about a group of animals who are meant to be the humans, they live on a farm and run it themselves, only it is corrupted into a brutal tyranny. It was written during World War II and published in 1945, and it was not successful until the late 1950's. "Animal Farm" is a thinly veiled critique and satire of Soviet totalitarianism. Many events in the book are based on events from the Soviet Union and Stalin era. [Online 3]

It is obvious that the animal characters can perform many roles, they may have many functions. Audience can also be very different – from children to mature readers.

> "Animal Farm", while obviously referring to the general scope of all forms of totalitarian governments, may be seen as a satire of the Russian Revolution of 1917 in particular. Because of this controversial subject matter, British publishing houses were loathe to take on Orwell's work, and he was rejected throughout his entire first round of publishing attempts. Upon the novel's eventual publication in 1945, however, Orwell was instantly famous. The reception of Animal Farm led to many different interpretations of its meaning, which Orwell perhaps clarifies best himself, in his article called "Why I Write":

> Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism...Animal Farm was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole. [1]

"Animal Farm" is an exceptional novel, as it was mentioned above; but animal characters in literature are mostly used to create a jolly atmosphere with a lot of light and laugh.

## 2.1. Folktales, Myths, Legends, and Fairy Tales

David Pickering introduces that

> the word folklore was coined in 1846 by the English antiquary William John Thoms, to express the concept of folk culture, the study of which was first accepted as a legitimate form of academic inquiry around the beginning of the 19th century as a result of the efforts of the brothers Grimm[2] and other scholars. Its definition has never been precise, but the term is now generally understood to encompass a wide range of beliefs, customs, dances, games, rituals, superstitions, songs, legends, myths, taboos, tales, proverbs and sayings descended from the oral tradition, as relayed through succeeding generations by singers, storytellers and – later – chronicles and folklorists. (1999: introduction).

Folklore's role is to pass on lessons of life learned by preceding generations: many fables and legends retain an educative aspect, sometimes warning of a danger that may be caused by technological innovations.

According to Pickering,

> the folkloric tradition has played a role in virtually every sphere of human activity, proving a fount of inspiration in religion, art, science, history and literature among much else. As well as contributing to the mythic consciousness of the world's cultures and adding a human dimension to everyday existence, its extraordinary diversity feeds the imagination and remains a testament to human inventiveness. Conversely, the recurring similarities between features of the folkloric traditions of otherwise apparently unrelated cultures, from other worlds and water spirits to hags and sleeping kings, has been a source of much debate over the years. (ibid.).

[1] [Online] Available from: http://www.gradesaver.com/classicnotes/titles/animalfarm/about.html Accessed March, 23, 2009

[2] Brothers Grimm – are Jacob and Wilhelm Grimm, German professors best known for publishing collections of authentic folk tales and fairy tales. In 1812 the brothers published a collection "Children's and Household Tales', the second volume was published in 1814, as well as many further editions during their lifetime.

Every nation has its folklore. “Folklore is the body of verbal expressive culture, including tales, legends, oral history, proverbs, jokes, popular beliefs current among a particular population, comprising the oral tradition of that culture, subculture or group.” [Online 4]

Folklore includes tales that are told mostly orally. People have always told tales. Each teller adds something to the tale or omits something in the narration.

According to Brown and Rosenberg, the stories of folklore are called *folktales*. “A folktale is a traditional fictional narrative told primarily for entertainment.” (1998:408). The term folktale in English is very inclusive. Leach and Fried argue that “No attempt has ever been made to define it exactly, but it has been left as a general word referring to all kinds of traditional narrative.” (1949:408). The story is told and repeated as it is remembered. Teller may add something and the new teller may change something else. Some stories are written down in books. The folktales are divided into categories but they may vary to some extent from country to country and from culture to culture. The teller usually is not concerned of the distinctions of the stories. According to Brown and Rosenberg,

> “In Antii Aarne and Stith Thompson’s classification of folktales, simple tales include animal tales (in which animals are the main character sand act similarly to humans) and humorous anecdotes. Complex tales include fairy tales and romantic tales (called novella; these have no magical motifs). Tales about confrontation with ogres may consist either of a single episode or of several episodes joined together. There are also complex humorous tales, in which two (or more) episodes are strung together or in which a frame story surrounds one or more inset episodes.” (1998:219).

There are numerous animal character references used in folklore within every culture. Each animal have some features attached to him. “There are three animals that appear to have universal placement in folktales. These are: hare/rabbit, the tortoise/turtle and the spider. These animals seem to have been given their characterization through natural selection. They have assigned role according to their apparent natural characteristics and abilities.” [Online 5] The turtle is known for his slow pace but is considered to be quick in mind. A classic example is “The Hare and the Tortoise” where the Tortoise wins the race by perseverance and wit.

All cultures have the spider in folktales and myths though it changes roles with every culture. It may be a trickster or a hero.

The tradition of telling stories is rather old. Fictional tales appear from ancient Egypt. “In ancient Greece, Homer’s Odyssey and Herodotus’s History contain episodes that have been subsequently found as tales in oral tradition, and Asian literature also contains ancient examples of folktales.“ (ibid.:220).

The stories of folklore are considered to be: *legends, traditions, fairy tales, animal tales, fables, and myths*. According to Brown and Rosenberg, "legend is a conversational narrative whose reported events are set in historical time and whose telling makes possible debate concerning the 'real world' occurrence and/or efficacy of the events, characters, folk beliefs, and/or folk customs described". (1998:375). Events took place in real life, the people existed or are believed to have existed. If it is some supernatural event, it is claimed to have existed. The main goal of legends is deep: it is meant to inform, to warn, it has moral judgments.

> "Legends and myths tell us many things about the relationship between animals and the world's indigenous peoples including different interpretations of:
>
> - How the world began
> - How people came to be
> - How the sun first came to the world
> - How beings, half animal-half human, once roamed the world
>
> Human history and geographical change have always been interwoven with the development of animals, birds and reptiles." [Online 6]

According to, Leach and Fried, "it is not easy to distinguish between the terms legend and tradition, but the usage in English is considered to be confused." It states that, "there is no word corresponding to the German Sagen. Writers in English have, therefore, usually resorted to the combined form, legends and traditions." (1949:409). There is some agreement to include under these headings several distinct categories of narrative:

a) explanatory legends having to do with creation or with origins;
b) stories concerned with supernatural creatures such as fairies, dwarfs, and ghosts;
c) legends about historic or pseudo-historic characters such as the Pied Piper of Hamelin or Lady Godiva. (ibid.: 409).

A particular legend may be connected with a definite time and place, but this all may be changed and it will still remain an object of belief. Fairy tale is always fictional and this is how it differs from legend or tradition.

> A fairy tale is a story featuring folkloric characters such as fairies, goblins, elves, trolls, giants, and others. The fairy tale is a sub-class of the folk tale. These stories often involve princes and princesses, and modern versions usually have a happy ending. In cultures where demons and witches are perceived as real, fairy tales may merge into legendary narratives, where the context is perceived by teller and hearers as having historical actuality. However unlike legends and epics they usually do not contain more that superficial references to religion and actual places, persons, and events. Although these allusions are often critical in understanding the origins of these fanciful stories. [Online 7]

A great number of fairy tales do not feature fairies at all. This is partly because of the history of the English term "fairy tale" which derives from the French phrase contes de fée which was first used in the collection of Madame D'Aulnoy in 1697. As Stith Thompson and Carter herself point out, talking animals and the presence of magic seem to be more common to the fairy tale than fairies themselves.

> Some folklorists prefer to use the German term Marchen to refer to fairy tales, a practice given weight by the definition of Stith Thompson in his 1977 edition of The Filktale: ‘a tale of some length involving a succession of motifs or episodes. It moves in an unreal world without definite locality or definite creatures and is filled with the marvelous. In this never-never land humble heroes kill adversaries, succeed to kingdoms and marry princesses. [Online 7]

A usual fairy tale is a long fictional narration with a main character as a human. The narration includes fantasy and it is told for entertainment. The main character is separated from his or her family. Then he faces some supernatural challenges and difficulties until all finally ends happily. Within the narration magical motifs are set: for example, character’s ability to change the shape, to come back from the dead. Some fairy tales involve a difficult quest for a spouse, and when a spouse successfully performs all the tough tasks, he gets back his beloved. There are confrontations with evil. Typically, the fairy tale is set apart from usual speech with beginning as “once upon a time”, and the ending “they lived happily ever after.” Fairy tales’ motifs appear in other genres. Among different characters in fairy tales the animal cast has its important role. Along with humans, supernatural creatures, there are animals who interact with them. The purposes of the characters are different, sometimes they teach humans how to get out of a danger, animals give humans some magical attributes that would get them out of the forest, for example. Or the animals know something and keep this secret until they meet a human who really deserves to know a secret. Or the animal gives to a human a gift or an advice that is very valuable. Animals that in fairy tales often are presented to be much wiser that humans may help an ordinary guy to marry a princess, or the animal can help a human to find some wealth, for example, the fish may show the good man some wealth that is kept beneath the sea. And only good people can get the awards. Throughout the most fairy tales only good people can get something valuable.

As the fantasy is very popular among grown-ups, fairy tales can be very interesting for them as well as for the children. Fairy tales is a very important part of culture of many nationalities and usually children have collections of fairy tales at home.

Nearly all people tell jokes or short anecdotes about the adventures of animals. These animals are anthropomorphized which mean that they have human characteristics. Animal tale is "a fantasy story populated principally or entirely by animals that play stereotyped roles representing certain human traits." [Online 8]

Unlike fables, animal stories do not have any moral, but they tell about animal heroes, often behaving like humans and have human habits.

According to Leach and Fried, "when the animal tale has a definite moral, usually expressed at the end of the story, it is known as a fable. Most fables belong to the literary tradition, although they frequently become a part of folklore." (1949:409). [Fables will be discussed more thoroughly in the next subchapter].

According to Brown and Rosenberg, "Myth is a sacred narrative, originating in oral tradition that focuses on interaction of the human and divine worlds". (1998:431).

Sacred narratives occur in the oral verbal traditions of almost every culture it is as back in time as records exist. "Anthropologists as first connected myths to rituals but they now investigate each myth's function within its specific society." (ibid.:433). Literary critics and art historians analyze individuals' creative reworks of myths, folklorists find cross-cultural comparisons of motifs and entire narratives, while psychologists link myths to dreams and to shared human experiences of birth and childhood.

A story that is presented as if it had happened in a previous age, explains supernatural traditions of a people, their gods, heroes, cultural traits, religious beliefs. Leach and Fried state that "Myths explain matters in the science of a pre-scientific age." (1949:778). Thus myth tell of the creation of man, of animals, of landmarks; they tell why the certain animals have their characteristics (e.g. why bat is blind) or why and how a certain phenomena came to be (why rainbow appears).

> A myth remains properly a myth only as long as the divinity of its actor or actors is recognized; when the trickster becomes human rather than divine, when the hero is a man rather than a god, myth becomes legend, if explanatory or limited to some specific location, or folktale, if more generalized. (ibid.:778).

The animals in myths are usually "mythical animals" that are strange and fantastic creatures. They also frequently appear in folk tales. "They seem to have a connection with the projection and symbolization of popular fear and to be derived from traveller's tales of the weird and horrifying." (ibid.: 778). One of the characters is Basilisk, a king of serpents, a horrid spotted creature that is supposed to die if it sees itself in the mirror. Another example is the unicorn that has the head and body of a horse, the beard of a goat, and the single horn in the middle of its forehead. Some others are phoenix, griffin, dragon, and sphinx.

### 2.1.1. Fables and Beast Epics

According to Brown and Rosenberg, "a fable is a brief, single episode – oral or written – that, because it employs speaking animals, plants, and inanimate objects as well as humans as characters, is said to illustrate metaphorically and satirize the conduct of human beings". (1998:195). Fable differs from an animal story with the moral or instructional message that it contains. "In 1740, the Swiss fable theorist Johann Jacob Breitinger defined the fable as 'instructive wonder'." (ibid.:195).

In the fables animals appear as characters; they talk and act like human beings, though usually they keep their own traits. And the main purpose of the fable is a moral which often appends in the form of a proverb at the end of the fable.

Fables are one of the oldest types of story. "Written versions of oral animal fables date to 3000 BC in Sumerian 'wisdom literature', and traditional Indian fables, found in the 'Panchatantra' and spread throughout the Middle East and Europe as well as India, were generally attributed to the Brahman philosopher Bidpai, the legendary Indian counterpart of the Greek Aesop." (ibid.:196).

The oldest collections of fables from Europe existing today are connected with the name of Aesop who is considered to have lived in Greece in the year 600 BC. According to Leach and Fried, "He was a slave in Ionia, perhaps he was of Semitic ancestry. His fables from the beginning probably circulated orally, for there is no evidence of a written version before the 4$^{th}$ century." (1949:361). From this time many collections have been made with constant shift in the content as new fables have been added, especially from Oriental sources. In the Middle Ages the fable stories became a part of many nation's tradition. The fable has its place in modern literature. In English Chaucer, Henryson, Lydgate, Dryden, and Gay have successfully told such stories. "France has the greatest of all modern writers of fable in La Fontaine. Lessing, in Germany is the author of an excellent collection of fables and also of a valuable monograph on the history and literary value of the fable." (ibid.:361).

Over time, the fable's characters have prompted the certain features: for example, the cunning fox, the silly goose, and the faithful dog. Also references to fable plots have developed into familiar proverbial phrases such as "sour grapes", "the lion's share", and "crocodile tears". Brown and Rosenberg write,

> Also toward the end of the twelfth century, fabulists began turning the traditionally general lessons of fables to the more specific purposes of social commentary and satire. In this vein, they tended to associate predatory animal characters (e.g., the lion or the wolf) with stereotypically oppressive social

> institutions, classes or roles (e.g., the courts, the monarchy, the rich man), and nonpredatory animals (e.g., the lamb) with less powerful social groups. (1998:196).

An example of a competition fable by the Arabian fabulist Lokman involves only two statements: "A Doe once passed near a Lioness, saying, 'I have many children in a year, and thou only hast in all thy life but one or two'. And the Lioness said to her: 'It's true; nevertheless, if it be but one, yet he is a lion.' (1998:107). Such short fables that left much to the reader to understand were standard for early Greek, Sanskrit, and Arabic fable. Snodgran states that:

> Often evolving from an action that occurs in a simple setting – in a deep wood, on a hillside, or along the stream – fable has no identifiable geography and no nationality. Time tends toward long years in the past, at the beginning of creation, or in the rule of an unnamed monarch, too far and too indistinct to fit into a specific biography or history, or as long as a mythic era 'when the world was new'. (ibid.: 108).

So the most important thing in fable is a moral, dilemmas, and choices that human beings meet. Often the characters are animals, sometimes animals interacting with humans, sometimes animals interacting with each other.

By giving the animals the power of speech and other human attributes the fables create advice or wisdom and delight readers as well as instructs.

> Beast epics or bestiary is a type of medieval literature that was widely popular, particularly from the 12th to 14th century. The bestiary presumed to describe the animals of the world and to show what human traits they severally exemplify. The bestiaries are the source of a bewildering array of fabulous beasts and of many misconceptions of real ones. They were the artist's guide to animal symbolism in religious building, painting, and sculpture. [Online 9]

"Physiologus" – "The Naturalist" is the ancient work of the type, was probably the chief source of the bestiaries. According to Leach and Fried, "European accounts of mythical animals are in large part derived from the 'Physiologus'." (1949:779). A Middle English version is translated by J. L. Weston in "The Chief Middle English Poets" in 1914. There are many variations of the genre that are very popular. Modern authors who have written bestiaries include Lewis Carroll, James Thurber, T. H. White, and Jorge Luis Borges.

One of the most popular and recognized animal characters in literature is a fox. Fox features as a central character in numerous folk tales in which they excel other more powerful animals (like a bear and a wolf) at dealing with many situations. The fox is identified as an animal of great ingenuity and cunning. In different parts of the world the fox has a different

reputation as a character. According to Pickering, "In oriental folk tales foxes are frequently credited with the ability to change their shape, transforming themselves at will into beautiful women in order to entrap gullible mortals." (1999:113). In some cultures witches are believed to be able to turn into the foxes. In Wales it is still believed that to hunt a lonely fox is luck but to see several of them at once is ominous. Foxes are also undesirable at home as they signify the coming of a disaster or even a death. "Elsewhere it is claimed that if it rains while the sun is shining this is a sure that a fox's wedding is taking place." (ibid.:113). In Chinese tales foxes can transform themselves or become invisible and there fore must be appeased.

Beast stories had a dual purpose – to criticize and to entertain, it targets to make people laugh at things which are very serious originally. The animal stories show that aristocratic society does not live according with its ideals. Criticism is expressed indirectly and no names are mentioned in the epics, so everyone thinks that the epics are about someone else, not him. According to Gerritsen and Van Melle, "The epics are mixed with humour and is usually positive in tone (being voiced in the hope that the situation will improve)" (1998: 216), epics are easy to read and they are being read with pleasure.

There are fables and beast epics for adults and for children. Being so popular throughout the centuries they established their place in literature. The characters are recognized and valued by most of the readers. Some of the fables and epics that were primarily targeted at adult audience were adapted to fit the younger audience – children and those adapted versions have found their place in children's literature and children's minds.

## 2.2. Animal Characters in Cinematography

Animal image has strong historical, cultural, and social associations. Animals are widely used in cinematography. According to Jonathan Burt, "animals appear, with greater or lesser significance, in all genres of moving film throughout its history." (2002:19) Filming animals is a difficult process as well as it is time-consuming. Nevertheless the characters have a great symbolic potential since the very beginning of cinematographic era. They are used in wildlife films, in Hollywood blockbusters, in scientific films, and animation; they appear in avant-garde[3] and experimental films. All these films use a variety of different formats and technologies of a film making.

One of the most popular genre featuring animal characters is family films, and one of the main motif of such films is the missing or dead parent, and the animal in some way can heal or compensate the absence. It is possible to look at those films as versions of orphan

[3] Avant-garde is an experimental cinema, with a filmmaking different from mainstream commercial and documentary filmmaking. http://en.wikipedia.org/wiki/Avant-garde_cinema [Online, Accessed May,1, 2009]

motifs which are found in folk and fairy tales. Films like “Fly Away Home” featuring birds and “Flipper” featuring a dolphin, show that the theme of orphans must be compensated by a happy ending. This is a kind of a moral for children, which shows how one should behave and animal/human relations are supposed to mirror each other. Children who suffer from a family trauma change through their contact with animals. Surely, children enjoy seeing animals in films.

The process of making animals act, is firstly the issue of human-animal relationship. Animals lack power in relation what humans have over them. Burt argues that this should be considered as ‘animal agency’. “Acting is both a form of agency and something done under the direction of somebody else”. (ibid.:32). It is possible to state that for an animal to act means that there are mechanics of training, the interaction between animal and humans is involved, the goals which are sought by filmmakers, and what impact on the audience will be. Certainly, the impact depends on cultural background of the audience, but still an animal visual image throughout world history has a strong signification.

Animals obviously do not know that they act, while humans know. Humans do it and they know they will get a salary for this, animals do not know anything about the salaries; they cannot have motivation for acting. Human actors can refuse to act in dangerous shots, they can use doubles, but the animals have no choice.

One of the most important features in animal filmmaking is animal’s eye or eyes, or gaze. There are a number of episodes, in any kind of filming animals, which show animals’ eyes. One of the examples is “I Do Not Know What It Is I Am Like“, the film, which was shot in 1986 and made up as series of stylistically different films which employ themes such as animals, humans, and religion. The director, Bill Viola comments on his film: “In looking into the eye of an animal we see both the reflection of ourselves and the ‘irreconcilable otherness’ of an intelligence ordered around a world we can share in the body, but not in mind.” (ibid.:50). He commented on the episode, which shows a striking sequence of a slow zoom into the eye of an owl to show the Viola’s own image with his camera. The film consists of fragments, which present parallel versions of looking. The images of the film are like a collage of different types of animal filmmaking. The film tells its viewers ethnographic elements of a fire-walking ritual from Fiji, it also alludes to early animal footage; it is also a comedy where Viola is suddenly replaced by an elephant, as well as speeded-up flashing imagery of a running dog, which echoes early attempts of filming a moving animal. Documentary shots show the viewers peculiarities of the birds and other creatures. The film shows the animals’ dispersal.

The film which touches upon the similar issue, though made in different format, is "Zoo" by Frederick Wiseman. The camera moves slowly and without commentaries the viewers are shown animals at the zoo, their everyday routine, such as feeding, check-ups, the camera lingers on repetitive pacing of animals, which is characteristic for captive animals. The voice of spectator may suddenly appear and disappear during the filming. The film also shows humans and their life, like playing children, and people watching animals. The film very well presents the complex institution of a zoo. In the zoo camera is as important as a naked eye.

Outlining different types of gaze in human-animal relations it is worth to consider several ways in which filmmakers explore the issue of animal gaze. Burt states that "alongside the lines of sight that link director, technicians, camera and actors are also those that link trainer to animal." (ibid.:53). Trainers are often dressed up and act in filmmaking as extras so that they can direct animal's attention by auditory or visual means.

Animal characters have been playing starring roles in fictional films and in documentaries. They have always been popular also in supporting roles upstaging their human colleagues. Animals are often used in cartoons and other animated films. For instance, Walt Disney's Mickey Mouse and plasticine dog Grommit in Nick Park's "The Wrong Trousers" that won an Oscar for Best Animated Short Films.

Dogs are the most popular animal characters in cinema. There are several canine characters which were the great hits during the film making. For example, Hollywood first dog hero, Rin Tin Tin, and the most popular screen character of all times, the collie Lassie who played in seven MGM films. Lassie was a very well-trained dog.

The St. Bernard in "Beethoven" which was produced in 1992 was also a great hit of that time. One of the examples of moral significance of an animal character which can be mentioned here: the two superstar dogs "Strongheart and Rin Tin Tin, which reminded humans about the need to return to the values of goodness and happiness". (ibid.:23). This kind of implication is seen in many films with animal characters throughout the twentieth century.

Horses are popular protagonists. Trigger of Roy Rogers and Champion of Gene Autry became almost as popular as their riders. According to (ed.) Jonathan Law, Anna Swell's "Black Beauty" has been made several times, notably in 1946, 1971, and 1994. The beautifully shot "Black Stallion" which was made in 1980 became popular with both child and adult viewers. (1995:18)

Continuing with the issue of the animal look it is worth to mention the animal look when that look merges with the look of camera lens. The film, which effectively turns the

animal into a camera, is “The Horse Whisperer” by Robert Redford, made in 1998. The accident leaves a horse, Pilgrim, traumatized and his young rider, Grace, loses a leg. The horse is taken across America to be treated by Tom Booker, known as a ‘horse whisperer’. The film has plots, which are common for animal films – overcoming loss, family difficulties, and a reintegration of identity. However, the central link between human and horse is exemplified by the frequent shots of the horse’s eye. At the beginning of the film Grace asks Pilgrim as the camera focuses on the eye of the horse, “What are you thinking, huh? What are you thinking, boy?” The answer can only be determined by the horse’s actions. Further in the film it is symbolized by slow healing of a large scar of the horse’s eye, on the side where the eye is usually shown in close-up. Horse vision is depicted several times during the film. First time, after the accident, where the things the horse sees are very blurred, then the shot which tracks from Grace and her mother to an image of the horse’s eye to a blurred image of Tom Booker, and to a view of the girl. The film has a religious symbolism and Grace is not merely visible to Pilgrim, but is as if a vision. The spectators see through perspective of camera and animal, not through the eyes of the human.

Feline characters are less frequently used in live-action films. Some of the few cat characters are the Siamese cat in Walt Disney’s “The Incredible Journey” animation film which was made in 1963 and the lions in “Born Free” of 1965. Cats are more frequently used as creatures of mystery and evil as characters in the horror compendium “The Uncanny” which was made in 1977.

Some other animal characters are budgies featured in “Bill and Coo”, which was made in 1947, the film won an Oscar. A deer in “The Yearling” – the film of 1946, the otters starred in “Great Adventure” which was made in 1953, a dolphin in “Flipper” – the film of 1963; and the Orca whale in “Free Willy” which was shot in 1993. The film links human and animal loss. The look between Jesse and the whale is not only a sign of mutual recognition, it is something more. The plot concerns Jesse and his placement with foster parents. His position is similar to the whale in the aquarium. As well as “The Horse Whisperer”, “Free Willy” is rather a moral fable. Although their readings can be complex, the visual images are simple and present humane pedagogy.

The idea of look is traced to the magical elements that are found in the most secular of fables. In “Free Willy” Randolph, an Indian who works in the aquarium is telling Jesse Indian myths about the whale. He says: ”the eyes can look into a man’s soul if they want. Willy, he won’t look at Ray or me. Maybe he sees you.” Here the instantaneity of the look is important. Film tells the viewers that the whale knows that he is like Jesse through their exchanges of looks. The characters communicate by the look, the gesture, and the touch. Finally, Jesse will

train Willy and set him free using gestures. This idea of human-animal communication has both mythical and modern connotations. Burt states, that "the telepathic relation between boy and whale is suggested in the film as a product of a primal, or archetypal, form of communing with animals, but it is also a telepathy characterized and desired by the technology of modernity". (ibid.:64)

Animals as villains are popular characters in film making. The shark in "Jaws" by Steven Spielberg, the film, which was made in 1975 was very successful and reached more than 100 million dollars on 'theatrical rental'. The sharks there were models. The birds in Alfred Hitchcock's film "The Birds" that was made in 1963 was a significant work and influenced the theme of animal villains in cinematography. "The Swarm" which was made in 1978 employed 22 million bees and the human co-stars were insured against stings by a 70 million dollars policy.

There are numerous dinosaur films and the most notable of them is "Jurassic Park" by Steven Spielberg, which was made in 1993. In "King Kong" models were used of giant gorilla; the film was made in 1933, 1976, and 2005.

Humans have turned into animals and animals have turned into humans in "The Fly", which was made in 1958 and 1986 and in "You Never Can Tell" that was shot in 1951 where an Alsatian is reincarnated as private eye Dick Powell.

The animal villains is a kind of metamorphosis which is a staple of the numerous vampire and werewolf films employed in horror genre and the animal characters in horror genre will be regarded in the following chapter.

"Bladerunner" is a film by Ridley Scott, which was made in 1982. The film presents cyberpunk culture. The film is set in the future and has a theme of human replicants who have returned to Earth. The replicants are highly developed, they have emotions and almost undistinguishable from humans. The memories of childhood are implanted in them. Decard, played by Harrison Ford is hired to destroy the replicants as they have become powerful and dangerous. There is a test how to distinguish between human and replicant. These are questions involving animals, which replicants are asked, and the answer is detected by an eye response. The eye shows the status of non-human. The test, which bladerunner uses is called Voigt-Kampff Test. It measures the changes in body chemistry while the subject answers questions. Some of the questions are: "What would you do if you came upon a tortoise on its back in a desert? What happens when you are given a calfskin wallet on your birthday? What do you do when your little boy shows you a killing jar which he uses for his butterfly collection or you have a wasp on your arm?"(ibid.:73). The answers are not significant, the questions are asked to see the fluctuations of the eye. Burt writes, that "the questions are

ironic, they determine the difference from the species that humans have created (androids) by invoking their nostalgic empathy for the species that they have presumably already destroyed (animals)". (ibid.:75). The film invokes the idea of natural.

Animals and birds play several roles in "Bladerunner" and they are totemic. Tyrell is associated with birds; Decard dreams about unicorn, which means that he has some memory fantasies. Roy Batty, the leader of replicants dies as he releases the white dove, which flies into the blue sky. The uniqueness of animals stands out from the world of humans. In "Bladerunner" the theme of the eye and the animal is also important. Interactions with animals are legally regulated there. But the film deals with the issue of natural landscape that has been lost. Animals in "Bladerunner" have mythic roles being technological and organic at the same time. So these animals cannot be described as objects of nostalgia or symbols of vanishing past without considering their futuristic nature and vice versa. Unlike other films featuring animal characters, which point at reunion or resolution, the animals in "Bladerunner" point at a loss.

Animal characters are used in many kinds of filmmaking starting from feature films to advertising and popular videos. Different animals are used: anacondas, peacocks, seagulls and camels, zebras and primates. Burt writes, "the scale can vary from the high demands of, for instance, "Indiana Jones" films (20000 snakes, 8000 rats, 3000 cockroaches) to a small dog for a children's television programme". (ibid.:155)

Films, which employ animal characters, are financially successful. "Beethoven" made $50 million dollars. "Bambi", which is an animated iconic figure, was a character of top-grossing film of the 1940's. The record breakers are "Jaws" with the $7 million budget made $470.563 million; and "Jurassic Park" with the budget of $95 million made $914.691.118 dollars. There are also films that have led to big sales of featured animals. This was the case with kestrels after "Kes", the film of 1969 was released. "101 Dalmatians", the film of 1996 and "102 Dalmatians", the film of 2000 were an effective advertisement of visually striking dogs. In the titles at the end of "102 Dalmatians" there is the caveat, which reads: "the producers, the Walt Disney Company, the American Humane Association and the Dalmatian Club of America want every pet to have a loving and permanent home. If you are adopting a pet be sure you are ready for a lifetime commitment and research your choice carefully." (ibid.:189). The advice is quite serious and adequate, but seems to have arrived too late.

The animal protection during filmmaking today is a quite an important matter. There are a number of laws, which forbid making the animal suffer. Earlier in filmmaking an animal could have been hurt or even killed during the shots. Different ways of training animals, like shooting bullets or binding the jaws with the wire, were inhumane. The considerable progress

has been made in humane treatment of animals. Today even the faked suffering of animal on the screen is prohibited to make and to release, not only in the USA and Britain, but also in a number of other countries. One of the reasons to prohibit the images of suffering animals on screen was the fact that many films with animal characters are aimed at child audience so children can suffer seeing an injured or killed animal, or children can become indifferent to animal sufferings.

Animal imagery in film has a certain status to which audience respond differently. This is not only because people are worried about what an animal is going through during the film making but also because audience experience certain feelings about animals on screen. Metaphoric implications employed to animals in film can be understood differently by different viewer groups. So it is possible to state that after all an animal character is a floating and unstable signifier in a film. Still, there are many organizations, which train animals for acting, there are laws, which concern animals salaries and working hours. So, along with human actors, animal personages in cinematography are very important means of presenting a message to viewers.

### 2.2.1. Animal Characters in Animation Films

Animation is a significant type of narrative in cinematography. According to (ed.) Jonathan Law, "animation is the cinematic process, by which an illusion of life and movement is imparted to drawings or inanimate objects." (1995:19). There has been a long process of developing animation to an extent that it is today. "The first attempts to present the phenomenon of movement are found in Paleolithic cave paintings, where animals are depicted with multiple legs in superimposed positions, clearly attempting to convey the perception of motion." [Online 10]

Animated cartoons are films which are hand-drawn or drawn with the help of computer. Cartoon feature some story or plot, and it can be very short. Cartoons use many types of animation; still they all belong to traditional animation category.

The method, which is used to make a film, is photographing cartoon drawings. There are other techniques, which involve drawing directly on film. To make a 10-minute long film about 14000 drawings have to be made. Nowadays computer animation makes the process of making a cartoon much easier.

Animation is widely used today and one of the field which uses animation in cinematography is 'special effect' creation. "The illusions used in the film, television, theater, or entertainment industries to stimulate the imaged events in a story are called special

effect."[Online 11]. There are many special effect techniques, such as *virtual cinematography, match moving, computer-generated imagery, wire removal,* etc. A recent innovation, computer-generated imagery has brought realistic dinosaurs into Steven Spielberg's film "Jurassic Park". "Images can be created using computer techniques of animated cartoons or model animation." [Online 12]. By the year of 1995 an animated film "Toy Story" showed that distinction between animation and live-action is no longer clear. Some other bright examples of these special effects are "liquid metal" villain in "Terminator-2", the armies of fantastic creatures in "The Lord of the Rings" trilogy.

The first known animated film is considered to be Albert E. Smith's "The Humpty Dumpy Circus", "made supposedly in 1898, used stop-action photography to give an appearance of motion to models from his daughter's toy circus." (1995:19). Animated films for cinema distribution started to appear soon after J. Stuart Blackton's "Humorous Phases of Funny Faces" cartoon, made in 1907.

The most successful and most known character of the silent black and white era was Felix the Cat, which was created by Australian cartoonist Pat Sullivan and animator Otto Mesmer. The cat has black body, white eyes and a grin, and he has a popularity is international. Nevertheless his popularity started to fade with the development of sound in cinematography.

Mickey Mouse and Donald Duck are popular characters since 1930, they were created by Walt Disney studio. These two characters dominated animation worldwide. With the arrival of sound and colour, the films with Mickey Mouse and Donald Duck became more sophisticated.

Hanna and Barbera studio during 1940's and 1950's with the animators Tex Avery, Walter Lanz, and Chuck Jones and Warner Brothers studio developed bright style of animated comedy. The star of Warner Brothers was Bugs Bunny created by Tex Avery.

There are definitely many animated animal personages in cinematography, which are loved by generations of children and adults. One of the recent characters is lion from "The Lion King" series. The animated film was made in 1994 by Walt Disney Feature Animation. The story is influenced by William Shakespeare's "Hamlet" and the set takes place in a kingdom of animals in Africa, where a lion rules as a king.

Burt states, "nature in "The Lion King" is an economy in which those at the top of the food chain (lions humanized as middle-class Americans) are justified in their right to consume a nature which is guaranteed to remain endlessly renewing and abundant, as long as their power and authority is not usurped by their undeserving enemies, suitable marked as inferiors in terms of class and ethnicity." (2002:138)

The film shows love and hate, jealousy and kindness, life and death, prosperity and weakness. The film is also rich in music, its soundtrack have won a number of awards.

Another remarkable animated film featuring animal characters is a 1978 film, which was directed by Martin Rosen “Watership Down”. The film is based on the book “Watership Down” by Richard Adams. The film was financed by Jake’s Ebert’s company, Goldcrest Films. “It became the sixth most popular film of 1979.” [Online 13]

The story is narrated in a usual cartoon fashion, the style is a detailed, naturalist one. The anthropomorphism of the animals in the cartoon suggests only that animals have human voices and minds, they have emotions, facial expressions and paw gestures. The animation uses watercolours backgrounds.

“Watership Down” is the story of a band of rabbits that have to find a new place to live. They find out about the housing development in their native area and decide to get crowded and leave. Rabbits have names: the main characters are called Hazel and Fiver who decide that they must leave, and are joined by other rabbits which are males; Bigwig, Dandelion, Pipkin, Hawkbit, Blackberry, Buckthorn, Speedwell, Acorn, and Silver. The events start on Sandleford Warren, a real grassy hill. Eventually they find place called Watership Down but the story continues after this. Fiver foresees the destruction of the warren. He and his brother, Hazel, go and try to warn the Chief Rabbit but he does not want to listen to them. Hazel remembers Fiver's sixth sense, he organizes a group to leave together. They are confronted by the warren's military leader, Holly, but successfully fight him off. The rabbits wander forlornly, but Hazel's leadership keeps the band alive and together. Throughout their journey the rabbits face dangers created by humans, by the natural world, and by their own kind. Later the rabbits lack the wild, scrabble life of normal rabbits, although in sharp contrast to wild rabbits they have turned from the teachings of 'El-Ahrairah', the revered mythological rabbit prince. Fiver sees the warren for what it is - a repressed society in which the rabbits live under the unspoken understanding that they are being harvested by the local farmer. Eventually the rabbits reach a haven, 'Watership Down', a land where they build their own warren. As soon as they get the place, they figure out that they were just in time to leave their old warren. Holly and another rabbit who survived the destruction of the old warren, Bluebell, catch up with them and tell them of the warren's horrible destruction by human hands. Then they must face the problem of presenting their own society. Soon the great threat to them becomes the presence of a nearby warren, Efrafa which is run under a totalitarian regime led by general Woundwort. Yet even then they must face the problem of furthering their own society. In order to continue their own warren they need does. The brave Watership Down rabbits risk their lives breaking out does and bringing them to freedom.

Beyond living in nature the rabbits have history and culture. They are represented not only in the stories they tell about El-ahrairah (the Prince with a thousand enemies) but the rabbits also believe in Frith, the god of sun. The narrator, which is also a rabbit tells stories throughout the film and the viewer is being acquainted with their culture and beliefs. The same as the human world the rabbits believe in God who created the world and animals. A belief in God makes a human life easier, lighter, and more fulfilled. So is the life of the rabbits – they have something sacred, something they believe in and it makes them go on.

Their legends explain which things came out from what, they tell about traditions of the past, the history of some events, and the stories are the rabbits' folklore. The stories are fictional just like human legends but they considered to be true by certain groups of rabbits as well as the traditional human legends are considered to be true by certain groups. The style of the legends reminds of the style of biblical legends. Richard Adams' text is being quoted,

> Long ago Frith made the world. He made all the stars too and the world is one of the stars. He made them by scattering his droppings over the sky and this is why the grass and the trees grow so thick on the world. Frith makes the brooks flow. They follow him as he goes through the sky and when he leaves the sky they look for him all night. Frith made all the animals and birds, but when he first made them they were all the same. The sparrow and the kestrel were friends and they both ate seeds and flies. And the fox and the rabbit were friends and they both ate grass. And there was plenty of grass and plenty of flies, because the world was new and Frith shone down bright and warm all day. (2005:37).

Rabbits believe that Frith, the sun god created the earth. All the animals lived peacefully until Frith noticed El-ahrairah, the famous rabbit prince. He was a lapine hero and a trickster. The legends about him are being told by rabbits from generation to generation. He had many wives and many children. They lived all over the world eating all the grass. Frith warned El-ahraiah that if he cannot find ways to control his people, Frith would find ways to do that. El-ahraiah replied that his people were the best in the world and no other animals were so fast and intelligent. Frith had an option to kill El-ahraiah at once but instead Frith decided to fool him. He called out the meeting of other animals to give each a special gift to make them more wonderful. El-ahraiah was at first excited until he found out that the animals like hawk, fox, stoat, and badger are given the desire to eat rabbits. El-ahraiah suddenly felt unsure of himself and dug a burrow leaving his rear out. He insisted that his bottom is blessed. Frith blessed his bottom and gave the rabbit a tail as well as fast back legs for running. He told El-ahraiah to watch out as he had a thousand enemies. Nevertheless, El-ahraiah knew that Frith loved him as he promised the rabbits that they can never be destroyed.

Rabbits believe that they are strong in their own society but nearly helpless to the other parts and elements of the world. They also believe however that with Frith's protection they are safe. Dandelion, the warren's storyteller speaks:

> We come into the world and we have to go: but we do not go merely to serve a term of one enemy or another. If that were so we would be destroyed in a day. (2005:274).

The use of the rabbit's own language, Lapine, is not constant in the film, there are just separate words told by the rabbits to call certain things. The words are also used so that nobody else especially predators would understand them. For example, 'hrududu' is the word denoting a motor vehicle or a tractor.

The rabbits are presented as intelligent, caring, feeling animals that go through many misfortunes for the only purpose, to find home where they can live. The film as if tells that human world has lost something it used to have – the ability to live free. The idea that people should live as a part of nature goes throughout the film. The message suggests that human world should stop destroying animal homes, and should treat animals kindly.

However this is also a story about life, rabbits' lives in the warrens bring out many strong parallels to human societies. It also suggests that human world should be a part of the animals' society.

El-aharaih is the very important figure in the rabbits' legends and the trickster's character influenced many other tales and fairy-tales about rabbits. Like in traditional legends characters learn a lot from their adventures and experience. Frith gave to El-ahraih a gift – tail, ears, and whiskers for he thought that El-ahraih deserved them.

The legends in "Watership Down" appear amongst all the action scenes and each tale of great rabbits' legend adds a new layer to the film. The epilogue shows the warren several years later. As the legend told before in the film explained the coming of the death, Hazel is being visited by a shadowy shape, without understanding who the shape is. The shape reveals himself to be El-ahrairah, the mythological rabbit trickster and invites Hazel to join his Owsla (warren in the Lapine language). So, the last mythological scene in the film, Hazel discards his body and follows the sun, which metamorphoses into Frith (God), into the afterlife.

Unlike other animation films, especially those, which are meant for children, the film faithfully keeps the dark and violent theme of the book. The film is not about cute fluffy rabbits. Many reviewers warned parents, that the content can be highly disturbing. The film has images of blood, as well as injures of rabbits, and death, which is shown in a manner,

astonishingly honest for a cartoon. The film is unusual and provocative, which hardly has anything similar among cartoons.

Animals have been popular characters in animated filmmaking, and being used in different categories of animation, such as cartoons, advertisements, animal characters along with human characters proved a successive means of presenting the message to the viewers.

# 3. HORROR GENRE

According to Steve Blandford, Barry Keith Grant, and Jim Hiller,

> a film focusing on the supernatural, the mysterious or on graphic violence, aiming to frighten or horrify its audience. The horror film has been a consistently popular genre in cinema, although it predates film in such forms as Grand Guignol theatre, the Gothic novel, sixteenth-century woodcuts, and Arthurian romance. (2001:124)

Brigid Cherry argues that it is difficult to define genre of horror. (2009:2). "The whole concept of genre is problematic." (ibid.:2). It is especially so when it comes to horror genre. Cultural values change over time; horror genre is as old as cinematography itself, and horror stories are as old as mankind. During the horror film making the genre developed into many branches.

Horror stories began around the prehistoric campfire. They touch timeless themes, like death and people's beastly natures. Also this genre presents atomic radiation and environment pollution.

Robin Wood[4] published a number of essays where he sets the critical agenda of the scholarly analysis of horror. Wood argued that "the manner in which any given horror narrative resolves this conflict reveals its ideology, and that most movies will be conservative, repressing desire and the id within the self and disavowing it by projecting it outward as a monstrous other." (Oxford University Press:126). "Night of the Living Dead", directed by Romero in 1978, "The Texas Chainsaw Massacre", which was directed by Tobe Hooper, shot in 1974, "The Hills Have Eyes", directed by Wes Craven in 1977, and "It's Alive", directed by Larry Cohen, shot in 1973, show the normal versus monstrous opposition to different spheres of human society, including capitalism, patriarchy, the family, and the military.

Conventions of horror may be different from generation to generation. Some people, for example, may consider a certain film being a horror film, other people would not consider the same film as one of horror genre. "The Silence of The Lambs", which theoretically belongs to horror genre, can be considered as thriller by many viewers. So, it is possible to state that it is easier to regard the genre as "conceptual categories" (ibid.:3) rather than assuming "the unified set of films with shared conventions"..(ibid.:3). Horror genre consists of the following categories:

1. Subgenres that divide the whole along lines of plots, subject matter or types of monster;
2. Groups of films made within a limited period of time, which exploit the characteristics of a commercially successful film; which means that one

[4] Robin Wood is Canada-based author of several books of film criticism, including works on Alfred Hitchcock, Howard Hawks, Ingmar Bergman, and Arthur Penn.

> type of film is extremely popular for a short time, giving rise to many sequels and copies;
> 3. Hybrids – as the cross-pollination that occurs between genres to produce recombinant forms – borrowing conventions from one or more different genre(s) and mixing them up with horror genre conventions;
> 4. Styles associated with particular film studios, such as Universal in the USA in the 1930's, RKO of again USA in the 1940's and Hammer in the UK in the 1960's; or filmmakers (the films of Canadian filmmaker David Cronenberg made in the 1980's were collectively labeled 'body horror'). (ibid.:4)

These categories can diverse to larger branches. Based on Hollywood cinema other nations develop their own conventions of horror. The basic function of horror genre is to "scare, shock, revolt or otherwise horrify the viewer" (ibid.:4), where it can be stated that filmmakers should change these ways of doing so in order to keep the audience scared. The categories should shift constantly to keep the audience interested. The genre is considered to be relatively flexible, it represents people's anxieties of the cultural moment, fears, and phobias so it is possible to encode changes with ease.

According to Brigid Cherry, there are several categories of cinematic horror. The description of the categories here is very brief:

> **The Gothic** category, which include films based on classic tales of horror, often adapting pre-existing horror monsters or horrifying creatures from novels and mythology. [Some films, which belong to this category, are]: 'Dracula', 'Frankenstein', 'The Mummy' (and all subsequent versions of these), 'Interview with the Vampire'. **Supernatural, occult and ghost films** – films that involve interventions of spirits, ghosts, witchcraft, the devil, and other entities into the real world, often featuring uncanny elements. [Some films, which belong to this category are]: 'The Haunting', 'Rosemary's Baby', 'The Exorcist', 'The Amityville Horror', 'Suspiria', 'The Sixth Sense', 'The Others', 'Ringu', 'The Blair Witch Project'. **Psychological Horror** – films that explore psychological states and psychoses, including criminality and serial killers. [Some films, which belong to this category, are]: 'Cat People', 'Psycho', 'Peeping Tom', 'The Hand that Rocks the Cradle', 'The Silence of the Lambs'. Monster movies are those, which feature invasions of the everyday world by natural and secular creatures leading to death and destruction. [Some films, which belong to this category, are]: 'Godzilla', 'The Birds', 'Alien', 'The Host'. **Slashers** are films , which portray groups of teenagers menaced by a stalker, set in domestic and suburban spaces, frequented by young people, the only survivor a female who (in the early cycles) has not participated in underage sex. [Some films, which belong to this category, are]: 'The Texas Chain Massacre', 'Friday, the 13$^{th}$', 'Scream', 'I Know What You Did Last Summer', 'The Faculty'. **Body Horror, splatter and gore films** are films, which explore abjection and disgust of the human body, often involving mutation, disease, or aberrant and fetishistic behaviour (e.g. cannibalism or sado-masochism). [Some films, which belong to this

> category, are]: 'The Fly' and other films of David Cronenberg, and "Hellraiser'. **Exploitation cinema, video nasties, or other forms of explicitly violent films** are focused on extreme or taboo subjects, including violence and torture, other controversial subject matter, such as Nazi death camps, rape and other sexual assaults upon women. . [The films, which belong to this category, are]: 'I spit on Your Grave', 'Man bites Dog', 'Hostel'. (ibid.:6)

The popularity of film categories changes throughout generations. Gothic horror was very popular in the beginning of cinematography, where slasher films were very popular in 1970's and 1980's. These categories also overlap. Some films can belong to two or more categories. So it is possible to assume that horror is a complex genre. It is also an important genre, because it is prevalent and extremely popular. One of the main reasons of the popularity is the fact that one of its characteristic is taboo, which makes the audience interested.

According to Cherry, "the technical and formal features of cinema include editing, montage and pacing, camera work, framing and other aspects of cinematography and mise-en-scene[5] such as lighting, sound and costuming, together with plot, dialogue, narrative and audience point of view, narrative structure and representations of characters." (ibid.:52). These cinematic codes are refined and developed by horror filmmakers to present horrific materials visually and aurally. The aesthetics of horror films should create strong emotions, such as shock, and fear, so the filming includes certain make-up, animatronic, digital and other special effects, musical effects. Horror films are designed to disturb the viewer, they have "a negative aesthetic aim" (ibid.:53). The horrific cycle includes several steps which gradually lead to a climax and during the steps it should evoke adrenalin flow, and shiver sensations. Again, the emotions can vary from person to person, what one finds horrifying, another can be left absolutely indifferent. There are films, especially older ones, which have all the characteristics of horror genre, but today's audience do not find almost anything scary there. In the era of black-and-white cinema the light and shadows was used to create a frightening effect, as well as sounds, music, certain camera angles. With the development of colour and special effects the picture today is more frightening. The film "Hostel" shows images that viewers would not want to see even in their minds, images can cause nausea.

> During the film "Saw 3" staff at UK Cinema has had to call emergency services three times in one night because of a spate of people passing out. One woman and two other adults were taken to hospital, 'due to a film content', 'If you are squeamish, don't go', warned a spokeswoman for the East of England Ambulance service. (ibid.:53).

[5] Mise-en-scene is an expression used in the theatre and film worlds to describe the design aspects of a production. [Online, www.wikipadia.org/wiki//Mise-es-sc Accessed May, 1, 2009]

This emphasizes the horror aesthetics that are employed in the genre and the affects that horror films evoke in the viewer. If a film does not make a viewer scared it is not a horror film. Another example of the affects on the viewers is the following: during "The Exorcist" there were reports of people "screaming, vomiting, and fainting, and one man broke his jaw when he was passing out and then sued the Warner Brothers." (ibid.:58). Nevertheless, the affects of the viewers can undoubtedly be pleasurable.

As it was mentioned above, horror genre uses different means to create horrifying images. Musicals and Gangster film had to wait for the development of sound in films, but horror genre was an important issue and used many special means to frighten the audience already in the silent film period. Mary Shelly's novel "Frankenstein", which was written in 1818 was shot in 1910. The first important cycle of horror film began with German expressionist movement and it contained many horror films. The first one was "Cabinet of Dr. Caligari, which was directed by Robert Wiene, and it was made in 1919. Another significant example is "Nosferatu, A Symphony of Terror" – the first adaptation of Dracula, which was shot in 1922 and directed by F.W. Murnau. Lon Chaney was the first American horror star in series of films made by Universal Studios. His role was Quasimodo in "The Hunchback of Notre Dame", which was directed by Wallace Worsley and shot in 1923. Another film, which is considered to be the beginning of the genre is "The Phantom of the Opera" and was directed by Rupert Julian, shot in 1925. Then the studio MGM and director Tod Browning made "The Unholy Three" in 1925, "Chimes after Midnight", which was shot in 1927 and "The Unknown", shot in 1927.

When the sound appeared in film making, Universal studio made the cycle of films in 1930's. Those were films such as "Dracula", directed by Browning, made in 1931, "Frankenstein", directed by James Whale, shot in 1931; there were numerous sequels shot in this genre and in 1955 "Abbot and Costello Meet the Mummy", which was directed by Charles Lamont. Other studios apart from Universal occasionally made big-budget horror films, such as "Dr. Jekyll and Mr. Hyde", which was directed by Rouben Mamoulian in 1932. RKO studio made "King Kong" with the directors Merian C. Cooper and Ernest Schoedsack in 1933.

Producer Val Lewton at studio RKO made a series of nine films working with different directors. The series included "I Walked with a Zombie", which was directed by Jacques Tourneur in 1943 and "The Body Snatcher" directed by Robert Wise in 1945. The films share the atmosphere presented in them and do not support graphic horror. In 1950's the issue of atomic nuclear and danger related to it moved the genre towards mutated monsters. At the same time the youth made a big demographic group and there were many films of the

genre produced for adolescents. Some of the films are “I Was a Teenage Frankenstein”, which was directed by Herbert L. Strock and shot in 1957 and “I was a Teenage Werewolf”, directed by Gene Fowler, Jr. in 1957. Some critics suggested that the films of the genre are popular among adolescents because, according to Blandford et al., “they feel that they are social outcasts at some point as well as monsters in films are; and because the characters present in metaphoric form the changes in a young body which occur with the onset of puberty.” (2001:126)

Beginning in the 1950’s British studio Hammer presented the genre by updated traditional Gothic Iconography in colour. The genre was also updated by sexual content, which was appropriate for those times. The beginning was “Quatermass Xperiment”, which was directed by Val Guest in 1955, then the work went on and the series of film made using horror stars Peter Cushing and Christopher Lee was made. The films reinterpreted the classic monsters, which are “The Curse of Frankenstein”, directed by Terence Fisher in 1957, “Dracula”, directed by Fisher in 1958, and “The Mummy”, also directed by Fisher in 1959. Hammer also invented new monsters such as in film “The Gorgon”, made by Fisher in 1964.

Next films concentrated on psychologically disturbed characters rather than on supernatural situations. “Peeping Tom”, which was directed by Michael Powell in 1959 tells a horrifying story about a serial murderer and child abuse. “Psycho”, which was directed by Alfred Hitchcock was shot in 1960 was adapted from Robert Bloch’s novel based on real-life story about a multiple killer Ed Gein. The film is set in motel rooms and shows that horrifying events is a part of middle-class America. It employs sound effects to frighten the audience apart from visual effects. The violin playing in the shower scene, the voice of the ‘mother’, the sounds of thrusting a knife into the body (the melon was used to create this sound), and creaking of the stairs were an effective means to frighten the audience. “Psycho” is considered to be the most influential film ever made in this genre.

Developing the same genre “Rosemary’s Baby”, which was directed by Roman Polanski, shot in 1968 and another film, “The Exorcist”, directed by William Friedkin, made in 1973 “depict Satanism in contemporary New-York and Washington, respectively.” (ibid.:126)

Big budget horror films which were commercial blockbusters have brought the genre to the mainstream.

In 1968 George A. Romero made “Night of the Living Dead”, which was one of the famous cult film. Some other directors of that generation made films of this genre, including Brian de Palma, who shot “Sisters” in 1973, “Carrie” in 1976 and “Dressed to Kill” in 1980. Horror film such as “Rabid” by David Cronenberg shot in 1976, “The Brood” shot in 1979,

"Scanners" shot in 1980, "Videodrome', made in 1982, and "The Fly", made in 1986, which was a remake of "The Thing", which was shot in 1981; as well as Clive Barker's "Hellraiser", shot in 1988 presented to the audience graphic violation and mutilation such as skinless body, of the human by using special effects. John Carpenter's film "Halloween", which had "a huge and surprising success" (ibid.: 126), brought to a start numerous slasher films, featuring serial killings having a common plot. Films such as "In the Mouth of Madness", directed by Carpenter in 1995, and "Scream", directed by Wes Craven in 1996, "have offered a fresh approach by creating narratives in which not only audience but also the films' characters are aware of the genre's conventions." (ibid.:127).

The genre is either liked by audience or totally disliked. Many people do not enjoy being scared by the disturbing images that horror films present. Other people like the genre particularly because they like the emotions the films arise, or they more enjoy being scared rather than they like the film itself. Some people are able to handle the emotions which horror films give, others can get 'accustomed' and 'learn' to deal with their emotions. Some people are curious about how they would react to a certain film. Young people watch slasher films while dating, because these films demonstrate how males can protect weaker, dependent, and sensitive females. It is a kind of a passage into adulthood. This process is characterized by Cherry as "strong gender segregation along protector-protectee lines" (2009:38). Coping with fears is needed in real life so the films can help to handle the emotions to fictional events. The audience of such films does not consist only of young people. However, the contemporary horror film viewer is "a young male in his teens or early twenties." (ibid.:40)

There are some perceptions in media that horror films are enjoyed only by disreputable or dangerous people. In E. Lederman's article "The Best Places to Meet Good Men" in Cosmopolitan magazine of June 1992 edition, quoted in (ibid.:41), the author "warned its readership against starting up a conversation with a man looking for horror films in the local videomart since such men have questionable feeling about women". (ibid.:41). In criminal cases horror films are often blamed for some human criminal actions against other humans. That is why many people do not like watching horror films as they do not want to be associated with negative stereotyping. The genre is also widely considered to be of a low culture, but for example, "The Silence of The Lambs", which got several awards, is definitely a film of a mainstream's high culture. Cherry states, that "it should not be assumed that the wider interest in horror and the desire to view horrific material is restricted only to unintelligent males in this [teen and early twenties] age group". (ibid.:41)

Horror films are appealing to the audience although it is still not really clear why. "Psychoanalysis is one of the widely applied developments within the horror film theory."

(ibid.:101). Some theories suggest that fears from childhood, which were deeply hidden by unconscious and still have impact on the personality, can be "safely gone through during the horror film". (ibid.:100). The anxiety causes the interest. Horror films can replay some events or anxieties and work through similar feelings of the viewer that can give some sort of "perverse pleasure" (ibid.:101). The thoughts, fears and desires need to be let out and to some extent this happens during the watching a horror film. But, indeed, people are not aware of why they enjoy watching a horror film.

Horror is also highly profitable. Its economical significance is vast, just to mention two of those, here are the examples. "The Exorcist", which is considered to be one of the most successful horror films, was made in 1973 with a budget of "$12 million and took $193 million from its domestic box office on its release. Then it has taken a world-wide gross of over $ 441 million."(ibid.:8). "The Blair Witch Project" was made for $60000, and has taken $141 million domestically and almost $249 million internationally.

Horror genre in cinematography is an outstanding one, because it touches emotions very deeply and the viewer can still be affected by these emotions after seeing a film. Horror stories were always popular among people. Even fairy tales for children have monsters and other frightening notions. Myths that have been always an important issue of human culture involved many horrifying elements. Metaphorical concepts of horror films speak to the audience in many ways. Horror films reflect the anxieties of the cultural moment. As Cherry states, "just keep repeating – it isn't only a movie…" (ibid.:211)

## 3.1. Animal Characters in Horror Genre

Horror genre in cinematography is a very important issue. There are different types of horror films and the genre employs certain conventions. It represents people's anxieties at the certain period of time. Horror genre has several categories, which were discussed above, and one of the categories is monster movies, which present natural or secular beings invading everyday life and bringing destruction and death. Monster movies present not only animals as 'monsters', but also creatures such as Dracula, Frankenstein, or Norman Bates in "Psycho". Dracula and Frankenstein certainly go beyond human, and their elements have religious aspects.

Horror genre nevertheless often employs different animal characters, because they are able to frighten the viewers deeply. Different animals are used in cinematography for making horror and disaster films. Among those are animals such as birds, sharks, ants, bees, dogs,

primates, rats, crocodiles, snakes, dinosaurs, worms, and so on. There are some films, which employ animal characters to different extent, described further.

Vampires as well as bats have existed in folklore and mythology of most cultures. The novel "Dracula" by Bram Stoker cemented the status of bats as blood-sucking creatures and the appearance of bats in film "Dracula" is a significant means of presenting vampire horror category. Stoker's major idea of vampire is that a vampire can shift into a bat (and also into a wolf and mist).

"Pet Sematary" is a film, which is an adaptation of the horror novel, "Pet Sematary" by the American author Stephen King. The set of the film presents a family with a little boy, which recently has moved to a new place. There was children's pet cemetery, where the ages of children have buried their pets, and the cemetery was believed to have a power to bring beloved pets back to life. The theme of the film is reincarnation of both pets and humans from the dead, but they come back to life not the same as they were before. The theme explored in this film is itself quite frightening, and animal personages shown there both alive and dead, create very frightening picture indeed.

The most popular monster in cinematography proved to be King Kong. The film was first made in 1933 and it is an effective retelling of "Beauty and the Beast". The monster King Kong is an animated model and the film reflects all the developments in cinematography of those times. King Kong offered its audience sights that they have never seen before. The plot of the film is simple, like in most films of this category. The film focuses on the natural world, on living creatures, and on human artifact. It begins with the scene of a huge wall and gate of King's island. The island and its civilization are described as forgotten. There are many different mysterious creatures on the island and Kong is the greatest. He takes Ann, the actress high up for her to see the amazing island. Later Kong is taken to New York to be exhibited in the theatre. He escapes, and the film ends on the world's tallest building of that time. King Kong is a mythic figure that borrows much from fairy tale. The film has key themes of the genre – monster invading human world, the metaphoric implication of a black King Kong refers to masculinity and sexuality, and predilection for confrontation and irrationality. Also very clear themes, which are found in the film, are gender split and racial split. Among the characters of the film, only King Kong's personality is explored the most in the film, but not any of human's personality. But in the human world there was no place for this mythical beast. So, King Kong is killed by humans in the end of the film.

The film had a huge success. So, King Kong's figure is very popular throughout three quarters of century. King Kong is known even to those who have never seen a film. The film has sequels, including "King Kong", made in 2005.

Another remarkable work using animal characters is “Jaws”, the horror/thriller film directed by Steven Spielberg which was made in 1975. It is considered to be the father of blockbuster film and the first ’high concept’ film. The plot presents the shark attacks onto humans. The size of the shark presented in the film, is 25 feet long and weighing 3 tones. Jaws is classified as great white shark in the film, however Spielberg stated that the shark was based on megalodon, a much bigger prehistoric shark. The place where action takes place is fictional, it is called Amity Island. Three models of sharks were made for this film. Brode and Douglas write, “a full model for underwater shots, one that turned from left to right, with the left side completely exposed to the internal machinery, and a similar right to left model, with the right side exposed.” (1995:50). There were numerous problems during this filmmaking, the models would not work properly, they would drown, so only few shots of shark were used in the film out of many, which were made for the film. So, Steven Spielberg decided to use the techniques of suspense, very much like Alfred Hitchcock in his films, for example, intense music. The viewers are never given a relief of tension, that the shark is somewhere here. Floating yellow barrels sometimes were used for representing shark.

The images of some shark scenes used for this film were made using a real shark, but of a very small size. Camera tricks were employed to reinforce the size of the predator. The real shark was shot in waters off Australia; a dwarf actor was used to create an illusion of the shark’s size. Being a horror film classic the film is blamed to be responsible for wrong and fearsome stereotypes about shark and their behaviour. According to [Online], “the film conjured up so many scares that beach attendance was down in the summer of 1975 due to its profound impact.”[Online 14]. To conclude, the film explored the human fear or even phobia of animals and shark are one of the most feared animals.

The last film described in this chapter is “The Omen”, made in 1976, which was directed by Richard Donner. The script was done by David Seltzer, who also is the author of the novel. It is a suspense/horror film and the theme is end times prophecies of Christianity. The story sets in England and it tells about a child, Damien Thorn, who was switched when born, to supposedly alive child of American diplomat’s wife. Robert Thorn agreed to take this child instead of his own, who died during the birth, as he was told. He does not tell this to his wife to keep her from affection. The family is not aware that the child is an offspring of Satan and he is to become an Antichrist. After several people connected to Damien die, and after making some investigation, with the help of photographer, named Keith, Robert realizes the true nature of his son. Gradually many people die, including Katherine, Damien’s mother, as soon as they suspect or become aware of whom Damien is. Robert wants to kill Damien on the altar, but the police, seeing that he abuses a child shoot him dead. After a double funeral

of Robert and Katherine with the blessing of Catholic priest comes the final scene of Damien holding the hand of the President; with their back facing the camera. Then Damien turns around completely and looking straight into the camera, gives a sinister smile.

Animal characters were employed in this film. Damien, which is a Satan's offspring, was born of a jackal. So, the viewers understand that this jackal was the Satan's messenger to give a birth to Antichrist. When parents took a toddler Damien to the church, he would not go there, and he would scream and misbehave, so they never attempted to do it again. But when he was taken to the zoo, animals react violently, Damien enjoys there because animals would turn into beasts, baboons would attack the car, badly damaging it, other animals run away as soon as they see Damien. The parents are in shock, and Damien is happy. This episode shows that animals feel the Satan at once, they are scared of him. So, animals know that this is Satan, but humans do not know.

Dogs appear in the film, as Satan messengers. Mrs. Baylock, Satan's servant, who later appears as Damien's nanny, has a Rottwiler, which guards both Damien and the nanny. When Robert and Keith, the photographer opened the grave of the jackal, they want to open another grave, supposedly of the real Robert's son, the see the corpse of a human baby, and then they are attacked by a pack of Rottweiler dogs, also obviously Satan's messengers, and escape the cemetery.

The birds are popular characters in cinema, but speaking of horror, they appear to symbolize chaos, or death in Alfred Hitchcock's suspense films. He uses birds also as symbols in his film. In "Psycho" the stuffed birds are shown, about which Norman (the killer) tells that stuffing birds is his hobby. He also tells his future victim, that she 'eats like a bird'. In "Young and Innocent", also directed by Hitchcock, the seagulls are flying and shrieking above the seashore, as if announcing the murder. The birds in "The Birds", again by Hitchcock, play a metaphorical role in the film.

To conclude on this chapter, animal personages in horror genre are actively used. Their nature can be presented in many different ways for many purposes. Beastly natures of some animals were always a subject in folklore. Along with the animal characters in literature their appearance in cinematography in different genres is an expressive means to present the message to the audience.

## 3.2. "The Birds" by Alfred Hitchcock

"The Birds" is one of the bright examples in Alfred Hitchcock's suspense films. It was made in 1963 and it is based on a short story "The Birds" by Daphne du Maurier. The film

tells about the attacks of birds, such as ravens, crows, and seagulls, on humans, the action takes place near San Francisco, in a small coastal village Bodega Bay.

Some of the birds used in the film were real, trained birds, some were animated, and montage was used frequently for the shots with the birds.

The plot is briefly as follows: Melanie Daniels, which is a young and attractive woman, a daughter of an owner of a large newspaper, comes to a pet shop to take a myna bird that she ordered for her aunt. There she meets a young man, called Mitch Brenner, who has come to the shop to buy lovebirds to give his young sister for her birthday. Mitch sees Melanie and thinks that she is a sales person. Melanie plays a role of a salesperson and tells Mitch about lovebirds, until Mitch finds out that she is not. Then Mitch admits that he had seen her before in court.

Melanie seems to like Mitch and she decides to buy lovebirds for him. She finds his address in Bodega Bay and drives to the place, brings the birds to Mitch's residence by sneaking across the harbour in a motor boat. Melanie goes straight to the house and leaves the birds for Mitch with a note. As she goes back by boat Mitch sees her with the binocular, takes the car and drives to meet her on the coast. When she almost made it to the dock, a seagull gashes her head.

Over the following days attacks continue, meanwhile Melanie meets Mitch's mother, Lydia, 11 year old sister Cathy and Cathy's teacher, Annie, who is Mitch's former lover. Melanie stays at Annie's place for the night and while the ladies are talking to each other, a gull kills itself by hitting the front door. Then the birds appear at Cathy's birthday party, attacking again, yet not injuring anybody, but the neighbour's death proves the attack can be fatal. Lydia finds the dead neighbour and since then she is seriously scared. The massive attack of the birds happen at school, where there were children including Cathy.

Melanie goes to a local bar and calls her father to tell about the attacks of the birds, other people listen to her conversation. Outside the bar, a man who is filling his motorcycle with petrol, is attacked and get knocked unconscious. The hose lands on the ground and the petrol continues to pump out on the street. The petrol flows down to the place where a man lights a cigar, so explosion and fire result. Melanie and others rush to help, the birds attack onto them, Melanie rushes to a phone booth. The birds hit the glass of the phone booth, some of them killing themselves. Mitch saves Melanie from there. They then rush to take Cathy from Annie's place, where they find Annie dead and Cathy is crying at the window.

They go to Mitch's house, and four of them including Lydia take refuge there. They move furniture to close the windows and doors. The birds hit windows and then furniture and try to get inside. Later, when everyone is asleep, Melanie hears noises from upstairs and she

goes to see whether the birds have broken through the roof. The birds attack her in the attic until Mitch saves her. Then Mitch and Lydia bandage Melanie's wounds and decide that she should go to the hospital. They get outside where the birds sit still everywhere around the place. The four get into the car and drive away as thousands birds watch them. The final scene, which is apocalyptic show the birds and the far road as they drive away.

There are different kinds of relationship presented in the film, such as lovers' relationship, mother and son relationship, mother and son's girlfriend relationship, brother and sister relationship, former main character's girlfriend and present girlfriend relationship, and some more, including the human relations outside the main circle of characters. The audience view how relationship between main characters develop and along with them the attacks of the birds occur.

The narration of the film uses birds as characters, while the film is not exactly about the birds. The film never explains why birds attack. Definitely, the film is about people. The birds here present the characters' nature and behaviour. The more people talk among themselves, the more problems they get. The more the relations of the characters become hurtful, the attacks occur.

Female characters in the film, Melanie, Lydia, Annie, and Cathy are vulnerable and needy. Melanie is a selfish young woman, who has everything she wants and she is spoiled by that. She likes to control everything around her. Lydia has two children, Mitch and Cathy, who present different generations; Mitch is old enough to be Cathy's father. Lydia's husband died and she is scared of being left alone, she is afraid to lose her son, she does not like young women, which Mitch brings to her house. Annie is a former Mitch's lover who still loves him and suffers since he has left her. Cathy is very young, she is far from her mother, but she needs one.

Lovebirds, which are a symbol of the film, are from time to time talked about in the narration, they live in the cage and Cathy takes care of them. The name of the birds suggest where should the characters arrive to, and what they should concentrate on. The tension of their relationship is felt throughout the film. Each pulls and pushes to his own side at the same time. And the attacks occur suggesting that this is because of the characters relationship.

Due to the film's title and publicity, the viewers already know about birds-villains in the film. There are very many episodes employing the birds throughout the film. The birds appear almost at the very beginning of it.

There are many of birds in the sky and this shot is followed by Alfred Hitchcock's cameo, where he goes out of the pet shop with two dogs, as if prefigure two lovebirds, which will be the further symbol of the narration; and Melanie goes in the shop. Later the characters

argue about the reasons why the birds attack, but none of them seems able to solve the mystery.

Melanie goes upstairs in the shop and the saleswoman is talking about 'storm at sea', which might have brought seagulls into the city.

When Mitch asks Melanie about lovebirds he wants to buy for his young relative, he also asks whether they would not be 'too demonstrative'. This is a humorous moment, but it suggests that Mitch wants to set limits on sexuality. Melanie orders lovebirds for Mitch and wants to deliver them, but the neighbour of Mitch's tells her that he had gone to Bodega Bay, where he lived. Melanie decides to go there, she enjoys her wild ride, and with birds in the cage she is really in control of them.

Later, when Melanie comes to Annie's house to confirm the name of Mitch's sister, Annie suspects, that Mitch likes Melanie, and lovebirds increase her suspicions. In spite of a clear rivalry between women, they keep civil to each other. They keep their emotions as if 'caged'. When Melanie drives away, Annie leans on her mailbox and to show women's rivalry, the camera does the following: Annie's face is shown on one side of the picture and a sharp pen-point fades on the other side of the picture. The pen-point is aimed straight at her head and it is held in Melanie's hand. Then camera goes back to show Melanie writing in an envelope for Mitch's sister. Melanie is still in her fur coat, which underlines the animal nature, and the theme is important so far in the film.

Melanie walks inside the house, this action certainly points out to her selfish nature – she enters somebody else's property without permission, and she does not seem to be hesitating. When she goes back to her boat, Mitch notices her and as soon as he looks in binocular, seagulls start swooping. During her ride on the boat she is attacked by a seagull and on the shore Mitch helps her to get out of the boat and takes her to a restaurant where he can help her to take care of the wound. Melanie was attacked right after she entered someone else's house without permission and thought she was successful with it.

While he is taking care of Melanie, Mitch's mother appears and she is framed between her son and Melanie. In further scenes they are also shown together as a couple. Mother says 'I see' when she understands that the lovebirds connect her son and Melanie and she speaks in a very dominant way. The scene ends with a dinner time set and showing Lydia's ironic reaction.

Melanie asked Annie if she could rent a room at her house and the next shot show the two women in Annie's house, talking to each other. Birds' cries appear as a soundtrack when Melanie enters Annie's house. Annie asks if the creatures ever stop 'migrating', as if also reflecting Melanie's travels.

When Melanie comes to a dinner to Mitch's house, Lydia and Cathy are talking to each other and Cathy asks if the lovebirds are 'a man and a woman', which reminds about the sexual theme in the film. Lydia then talks on the phone and says that the 'local chickens won't eat', which worries Mitch. During the next shots camera underlines two territories, Lydia's and Melanie's and Mitch stays almost always in Melanie's territory. Then camera shows Mitch and Lydia as a couple, separating them from both Cathy and Melanie, who plays on the piano.

Cathy's need for a caring mother is shown through the lovebirds which substitute friends and family for her. Hitchcock's uses birds as a symbol of evil and chaos in his films and here lovebirds are ironic means for representation of family and friends. All the characters here lack good families and friends, and Cathy, being dependent on adults, probably lacks them even more.

In the kitchen, when Mitch and Lydia talk to each other, Mitch calls his mother 'dear' or 'darling'. Then Lydia asks about Melanie and recollects that she read in the newspaper, that Melanie had jumped naked into the Roman fountain. When Melanie gets into her car to drive away, Mitch asks her about the fountain, she denies that she was naked. She also admits that Annie is not an acquaintance of hers, as she had lied to Mitch, she met her here for the first time. They have a fight and Melanie drives away. The car goes down a receding roadway and the sky is dark. This is an important moment in the film. As Melanie drives away, birds' noises appear. Mitch looks to his left and sees telephone wires all covered up with birds.

At Melanie's entrance to Annie's living-room the birds start to sound and Annie's rustling newspaper echoes the birds. Melanie and Annie are linked in a web with their relationship, which are extraordinarily orchestrated by Hitchcock. They drink brandy and talk about Mitch and his mother. Annie tells Melanie about her past relationship with Mitch, she also explains the theory of the relationship with Mitch's mother, who is jealous of any woman that might give Mitch love. And she is afraid of losing him.

After the women spoke about Cathy's birthday next day, a thud suddenly comes from outside. They open the door and see a dead seagull. Annie says, it is 'a poor thing', which 'probably lost her way in the dark'. Melanie refers to the full moon. And the women turn their gazes to each other. The night sky is shown between them, the road, which is stretching, underlining the dark moment. The next shot, contrasting the previous one, shows happy children playing. Mitch and Melanie go up to a hillside, they talk and Melanie says that she sometimes goes to a bird shops on Friday. By this she remembers the day when they met joyfully. She says that she wants to give her aunt a talking bird, but the bird may shock the aunt with bad words. She jokes on sexuality and this parallel between humans and birds is

drawn again. When Mitch speaks about mother's care, Melanie reacts with displeasure; telling Mitch how her own mother 'ditched' the family for a love affair. Hitchcock turns Melanie around and spectators do not see her displeasure and hurt. Melanie looks calm when she turns back and suggests that they should join the children. Annie is blindfolding Cathy for a game, but she herself is looking at approaching Mitch and Melanie. Lydia also gazes at them at this very moment a child shouts, 'Look! look!' A bird from the sky goes down and pecks Cathy on the head, very similarly to a scene, when Melanie was pecked by a seagull in the boat. Then more birds come to the place for children. Melanie and Mitch at first gaze at what is happening then help the children. Annie tells that this is the third bird attack. And it happened right after Melanie being angry at her mother.

Inside the house Lydia adjusts the curtains and the lovebirds in the cage are shown. The next scene is one of the most significant in the film. At first one bird is coming out of the chimney into the room, then after some moments the overwhelming crowd of birds is coming into the living room. Everybody, including Mitch runs away. The police sheriff is called to the place, but he does not help with anything. Lydia takes her pick up truck and moves to a neighbouring farm. She enters her neighbour's house, sees a chaos inside it with smashed teacups, in contrast to a perfect order of dishes and other things of Hitchcock's manner. She moves on and sees a naked foot then the dead body of her neighbour. The face with his eye sockets with blood and no eyes is shown closely in three steps of camera movement. Lydia is shocked and, like a panicking bird, she runs away.

Melanie is very contained when she prepares tea for Lydia. The intimacy between Melanie and Mitch is growing. Melanie brings the tea to Lydia and Lydia reveals Melanie her feelings. She is afraid of being alone, she is afraid to lose Mitch, is very miserable after her husband's death. Melanie understands her, she tries to comfort her, and then she says that she can fetch Cathy from school.

Children are singing at school, as Melanie comes there, then she goes outside to wait for them, she lights a cigarette, and the birds start to appear at the school yard. But Melanie looks in the wrong direction, the spectators see what Melanie does not see. More and more birds appear and Melanie sees them only when the number of them is frighteningly high. Melanie gives a signal to Annie, who is teaching at school, then children run toward the camera and the birds attack them. Individual birds attack children, the glasses of one girl fall down and break. Melanie and Annie help this girl, and Cathy, they get the children inside the car, where they are trapped but safe. Melanie honks the horn to possibly frighten the birds; the birds are ready to leave the place. This scene with running children and attacking birds is another significant one in the film.

After this Melanie goes to a local restaurant to call her father. The woman, Mrs. Bundy hears what Melanie says to her father and start talking with Latin terminology about the birds, she tells that birds do not attack people, they are not that 'intelligent' to organize the attacks. Melanie ignores what she says after all horror that happened. A waitress interrupts Mrs. Bundy by calling out a food order (this is an ironical moment) – 'fried chicken'. Then Mrs. Bundy start criticizing human beings. A drunk visitor tells that this all is the end of the world, he is quoting Ezekiel. A mother with children, who sits there tries to shield her children from the talk. Her boy asks her if the birds will eat them, as if contrasting 'fried chicken'.

The next scene is shot on the petrol station, which is right in front of this restaurant and a station attendant is felled by a gull, spectators witness the event through the restaurant' s window. Mitch and others run out to help him. Again, more and more birds are coming down to the station. The station attendant drops the hose and the fuel is coming out of it to a wheel of a man's car. Melanie and other restaurant's visitors, which are inside look at the scene out of the window and they are also spectators of the event as well as the film spectators. The man is about to light a cigar and Melanie is trying to call out to other people on the station and to the man himself. Without hearing her he looks at her and stops lighting a cigar, but burns his finger with the match and drops the match on gasoline and the fire spreads along the trail and to the station tanks. The explosion follows this and the man is in fire. Melanie and the restaurant's visitors watch this with horror, and then come one of the most memorable scenes, the fire on the petrol station is shown from a bird's eye view. Then one bird appears into view, then another and more and more birds flying toward the fire.

Then Melanie runs out of the restaurant, the birds are attacking her and she runs into the phone booth, where just like in the automobile earlier in the film, she is trapped, though protected to some extent) and the filming camera goes up to emphasize her caged condition. A close-up shows her hand on the phone booth wall, trying to ward off the birds.

The firefighters arrive and with their hoses, which stifle the fire and attack the birds, the water blurs Melanie's vision. This is a passage to more profound disability, which would take place later. Along with this blurred vision of Melanie, the birds' noises which are highly artificial appear on the scene. Close up shows a dead man is shown with the bloody face and Melanie is also shown together. A bird smashes the window of the phone booth, Melanie is about to escape and Mitch appears in the right moment to help her.

The notion of eyes and gaze is touched upon many times in the film. The farmer was without the eyes when found by Lydia, the blindfolding Cathy at the party, the broken glasses of the girl during the bird's attack; Melanie's looking to the wrong side at the school yard and

not seeing the danger in time. Windows and glass are also presentations of the vision in the film. The water of the firefighters covers the Melanie's vision and she does not see anything, and so on.

Then they get into the restaurant and the people there look like refugees. Mrs. Bundy is shocked and does not look on the camera's side. The mother with her two children talks to Melanie as if she were a devil. Mother says that they have this trouble since Melanie came in town. Melanie slaps her.

Then Melanie and Mitch run away toward the school, they look like lovers running from disaster in mythical times. Having passed the school, they run towards Annie's house. Annie's sprawled body is lying in front of her home. Mitch covers her face with his hand, then her body with his jacket and gets the body inside the house.

Cathy, crying, tells how it all happened, and they all go to Mitch's house. Mitch mentions that the attacks are episodic, and they start preparing to the birds' attack, moving furniture to barricade the doors and windows. As the conversations go among the characters, the birds start to get inside the house. Melanie looks at the lovebirds in the cage. Camera shows the characters one by one, stressing their emotional distance. Then chirping and rustling start to be heard. Mitch says 'they're going.'

Melanie, hearing noises from upstairs decide to go there herself. She wants to be in control, so she does not hesitate to risk her life. The camera shows the hole in the roof, and Melanie's gaping mouth, and the flashlight lights her head. The birds attack her; her face and other exposed parts of the body, she is not strong enough to fight with them and she is not able to run away, as the attack is strong. She falls on the floor and her body is at the door, Mitch and Lydia cannot open it to help her. After several more attempts they open the door, Mitch takes Melanie who is unconscious and gets her downstairs with the help of Lydia. Melanie opens her eyes lying on the sofa, at she fends off the birds, which still she imagines. Mitch holds her hands on her chest. Melanie cannot speak, she is paralyzed. Mitch says they have to go to hospital. Lydia helps out and they take Melanie to the car, Mitch does everything very cautiously, he moves slowly and carefully, while there are an enormous number of birds in the yard. The characters are now calm, Lydia smiles at Melanie for the first time. In the backseat of the car Melanie puts her head on Lydia's shoulder and they look satisfied. The comments on the radio are heard, telling that Bodega Bay is under the attacks of the birds. Cathy asks if she could take the lovebird. 'They haven't harmed anyone', she says. They are allowed to join the refugees.

The film does not have a climax, nor does it have a logical ending to a large extent. But if the film is regarded as an ironic reflection of human relationship, the end is clear. Melanie is no longer in control by this stage of the film.

The characters drive away from the house and go along the wide road, the sky is full of birds. The characters do not talk, only the images are shown. The film also lacks 'the end' note. It is probably because there is no end of human mutual disrespect and selfishness. Certainly, there can be several interpretations of this. Hitchcock showed with this that his protagonists are still in danger, and the antagonists are very strong.

Birds cannot talk or write, they cannot use the language, where humans can, yet the birds seem more unified in the narrative. With this film Hitchcock had shown how humans should behave and treat each other. Throughout all the scenes with humans and birds the parallels of human and bird behaviour are drawn.

The film reminds the viewers that the human control is just an illusion. Still the film also shows the horrible disaster and so that is why the film is of a horror genre. The film's apocalyptic theme influenced the 'disaster of nature' genre.

## Conclusion

Having regarded the animal characters in cinematography and particularly in horror genre it can be concluded that animal personages are popular means of presenting the story in films. Animals attract attention of spectators. Animals are used to provide moral lessons to the audience and to entertain.

The Paper advanced the hypothesis that animal characters are important means of presenting the message to the audience. Alfred Hitchcock's film "The Birds" uses the birds to expressively deliver the message about human relations. Love is what the human characters should arrive to. The analysis of bird characters proved the significance of animal characters in "The Birds" and in whole cinematography.

Cinematography is a part of human culture and watching films is a popular activity, but it is also important to be able to interpret the meaning of film, to see the message of the story. The message does not only depend on what the director had in mind when making a film, but also on cultural background of the viewer, on the events that happen at the moment of watching a film. The work of director is crucial in making a good film with an interesting plot. Alfred Hitchcock is considered to be the best director of all times. Suspense is presented with the help of remarkable techniques that he had used in his filmmaking.

The goal of the Paper was to regard functions of animal characters in folk literature and cinematography and to provide cultural background of animal characters. People like animals and they have always been telling stories about animals, so it is reflected in cinematography as well. They have unarguable value for all the readers throughout the centuries as they help the audience to see the world, learn lessons of life, and appreciate nature. Although the characters are not paid very much attention in critics, they are very expressive means in films of all genres, including horror films.

Animal characters in horror genre also proved to be very bright means of terrifying the audience. There are different animals used in horror genre, but they are able to evoke an interest in viewers and to create an atmosphere, which is needed for horror films.

Animals in animation are also very popular in cinematography; many cartoons with animal characters have been created by different studios all over the world. Many such personages are used in cartoons as they are very much loved by children.

Cinematography in a whole is a very valuable part of human culture. Each person perceives the reading on his own level and each person has different goals when he/she watches a film. Animal characters are an extraordinary in both literature and cinematography and they often present the message of the narration more thoroughly than human characters would present.

Alfred Hitchcock had created a fictional reality in his film “The Birds” combining realistic and fantastic details and had brought back to the viewers the awareness of basic values as home, family relations, belonging to community and excitement of living.

## Theses

1. Different methods are studied and used for certain effects and presentations in cinematographic reality.

2. Director chooses certain camera movements to influence his story. To successfully interpret the meaning of a film one should consider several features of creating the narration in motion picture.

3. Alfred Hitchcock is often called ‘master of suspense’. His works are considered to be masterpieces in world cinematography and he is considered the best director of all times. His methods of creating suspense in narration are outstanding.

4. In literary works animal characters are used to entertain readers and to satirize the human world; the first such works are considered to be Aesop’s fables.

5. As well as in literature in cinematography animal characters play different roles. In cinema they are used in different genres, such as comedy, family films, drama, and horror.

6. Animals and birds play different roles in the motion picture “Bladerunner”. Unlike other films featuring animal characters, which point at reunion or resolution, the animals in “Bladerunner” point at a loss.

7. Animation is a significant type of narrative in cinematography. Animals in cartoons are extremely popular characters as they are appealing for children.

8. Horror films reflect the anxieties of a certain generation. There are many kinds of horror narration in the genre.

9. Animals in horror genre are an expressive means of frightening the audience as people are afraid of most animals. The characters in horror genre help to present the story expressively.

10. “The Birds” by Alfred Hitchcock is a bright example of a ‘nature disaster film’ as well as the film presents the disastrous human relations. The animal characters in the film are a successful means of presenting the director’s ideas.

# Bibliography


1. Adams, R. (2005). *Watership Down.* London: Puffin Books.
2. Allen, R., Gonzales, S.I. (eds.) (2000). *Alfred Hitchcock Centenary Essays*. London: British Film Publishing.
3. Allen R., Gonzales, S.I. (eds.) (2004). *Past and Future Hitchcock.* London, New York: Routledge.
4. Blandford, S., Grant B.K., Hiller, J. (2001). *The Film Studies Dictionary*. UK:Oxford University Press.
5. Brode, D. (1996). *The Films by Steven Spielberg*. New York: Carol Publishing.
6. Brown, M.E., Rozenberg, B. A. (1998). *Encyclopedia of Folklore and Literature*. California, Santa Barbara: ABC-Clio.
7. Burt, J. (2002). *Animals in Film*. UK: Reakton Books.
8. Cherry, B.(2009). *Horror*. UK: Routledge.
9. Herrit, D. (1993). *The Films of Alfred Hitchcock*. Cambridge: Cambridge University Press.
10. Hill, J., Gibson, P.C. (eds.) (1998). *The Oxford Guide to Film Studies*. USA: Oxford University Press.
11. Jones, R. E. (1997). *Characters in Children's Literature*. USA: Gale.
12. Law, J. (ed.) (1995). *Brewer's Cinema. A Phrase and Fable Dictionary*. UK: Cassel
13. Leach M., Fried J. (eds.) (1949). *Standard Dictionary of Folklore, Mythology, and Legend.* New-York: Funk and Wagnall's Company.
14. Lehman, P., Luhr W. (2008). *Thinking about Movies.* USA: Blackwell Publishing.
15. Levin, Th. (1996). *Iconology at the Movies: Panofsky Film Theory.* The Yale Journal of Critisism. 9.(1):27-55.
16. Nickols, B. (ed.) (1985). *Movies and Methods II.* Berkeley: University of California Press.
17. Pickering, D. (1999). *Dictionary of Folklore.* London: Cassel
18. Turner, G. (ed.) (2002). *The Film Cultures Reader*. London New-York: Routledge.
19. Wells, P. (2000). *The Horror Genre*. London: Wallflower.

## Internet Sources


1. Available from www.filmmakers.com Accessed May, 1, 2009
2. Available from: http://en.wikipedia.org/wiki/Aesop's_Fables Accessed March, 23, 2009
3. Available from: http://en.wikipedia.org/wiki/Animal_Farm Accessed March, 23, 2009
4. Available from: http://en.wikipedia.org/wiki/Folklore Accessed March, 12, 2009
5. Available from: http://www.chatham.edu/pti/2004%20units/Introduction%20to%20Folktales/Yancey%20unit.pdf#search='animal%20characters%20in%20folktales' Accessed March, 31, 2009
6. Available from: http://www.planetozkids.com/oban/about.htm Accessed March, 31, 2009
7. Available from: http://en.wikipedia.org/wiki/Fairy_tale Accessed March, 23,2009
8. Available from: http://www.lpb.org/programs/swappingstories/glossary.html Accessed March, 23, 2009
9. Available from: http://www.highbeam.com/library/docfree.asp?DOCID=1E1:bestiary&ctrlInfo=Round19%3AMode19b%3ADocG%3AResult&ao= Accessed April, 6, 2009
10. Available from www.en.wikipedia.org/wiki/Animation Accessed April, 14, 2009
11. Available from: www.en.wikipedia.org/wiki/Special_effects_animation Accessed April, 14, 2009
12. Available from www.en.wikipedia.org/wiki/Special_effect Accessed April, 14, 2009
13. Available from www.wikipadia.org/wiki/Watersho_Down_(film) accessed April, 15, 2009
14. Available from www.wikipedia.org/wiki/Jaws_(film) Accessed April, 19, 2009