

## Semiotics in the Animated Documentary

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**Abstract:** The art of animation is superior to the recording process from some aspects, because motion, whether two- or three-dimensional, depends upon the animator behavior towards the thing that is placed in front of the single-frame camera. This process leads to the synchrony of the recording and interpretation stages. This conscious reproduction of motion that is performed frame to frame requires immediate and continuous intervention of the animator. Therefore, animation production method redefines the Grierson's definition of documentary: "creative treatment of actuality". This redefinition may be made through what is called "optical transformation" by Alan Rosenthal or by redefinition of "actuality" as a description of reality. Animators have undeniably been immersed in the "creative treatment" of their work material, and their work is evaluated by two main methods. First, by the degree of using infinite facilities of the animated form, for example to some extent it has used non-linear narrative, how much it has remained subjective, refrained from configuration, and used morph, metonymy, symbol, and metaphor. Second, it is important that how it has become far from realist codes of classic narrative and photographic realist styles that are prevalent in the live cinema. Animated documentaries follow two main concepts by their hybrid Aesthetics: "beautiful" and "true". These works often strengthen poetic and painterly aspects against two- and three-dimensional forms, and states social "truths" in a very specific and unique form simultaneously. Four groups of animated documentary can be suggested: imitative method, mental method, fantastic method, and post modern method that will be assessed in this paper by a semiotics approach.

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### Introduction

Some salient forms of animated documentary have reflected all general traditions of documentary films. Though there are various forms in this subset, all informative and educational films apply traditions of live cinema like using an "expert", whether in the form of transcript or a character, to disseminate their teachings and advices. Furthermore, a visual information diagram can be presented by schematic methods to approve the expert words. The movement towards abstraction not only clarifies the documentary form more clearly by simplification, but it also strengthens the assumed "validity" and "accuracy" of the information. This is more effective on animation when it applies an expression method that is called "penetrative" by John Halas. By penetrative, Halas refers to the animation ability to demonstrate the things we cannot see, the invisible things and the things we cannot imagine. These things may include growth of an organism, internal parts of a machine, and so on. No wonder that this approach has been adopted in many films produced by Halas and Batchelor Studio in the educational and industrial fields. The same method has been applied in the Disney short educational films, particularly in the 1950s when Disney TV programs were educational clearly.

This paper seeks to study semiotics in animated documentary.

### 1. Definition of Sign and its Features

Semiotics is a research method that has entered into the science arena from about 1950s. Due to the extension of the issues, some studies have been carried out in this regard in the philosophy, aesthetics, and communications arenas. The parts that are focused on the process of receiving significations and understanding the meanings existing in the message pertain to the communication scope; the parts that are focused on studying semiotics system existing in the art particularly cinema, music, painting, photography, and sculpture relate to the aesthetic arena; and parts that are focused on understanding and creating signs pertain to some extent to the philosophical issues area. Scholars and theorists have offered different definitions for semiotics based on their attitudes. For example, Ambrtvakv believes that "semiotics is all the things that introduce something instead of something else based on a social and pre-determined contract" (Ahmadi, 1992: 9). This definition of semiotics is associated with some points. First, a fundamental feature in the semiotics is that a concept is usually applied instead of another concept. Second, signs have a social aspect. That is, socially speaking, there is a kind of consensus on substitution of some meanings

for some others. It seems that the second point is not generally accepted by the semiotics theorists. Among semiotics scholars, some have classified natural signs as among semiotics categories; that is, those signs that are natural, not contractual. The famous example is that "smoke is the sign of fire". However, some scholars do not classify these signs (natural signs) in the semiotics arena and only consider those signs that are contractual; like "tulip is the sign of blood". Pierce, a famous semiotician, can be mentioned as a salient example of the first group. He believes that anything that somehow implies another thing is a sign, regardless of being natural or contractual (Ahmadi, 1992: 34). Saussure who has a particular position among modern linguists and semioticians does not contribute natural signs into the signs classification. Semiotics has extensive issues some of which are briefly studied.

## 2. Different Signs and their Function

Maybe one of the most famous classifications is Pierce classification. He has classified signs into three iconic, indexical, and symbolic signs (Ahmadi, B., 1991: 43).

1) Iconic signs that are based on the sign similarity to the subject, like a photograph or painting.

2) Indexical signs in which there is a semantic integration between subject and sign and sometimes a kind of causal relationship like "fever is the sign of disease".

3) Symbolic signs are based on social contracts. Two distinctive features of this kind of signs are being purposeful and interpretable. Though these two elements are somehow in conflict with each other, there are some parts in the symbolic signs interpretation of which is not specific and pre-determined; like Braille alphabet, musical notes, and on a broader scale, painting, photography, and cinema (that were mentioned as iconic signs) are incorporated into symbolic signs group so that multiple purposeful and interpretable elements are found in them which will be discussed in detail. Saussure only believed in the symbolic aspects of the signs (Ahmadi, 1992: 45). Because as mentioned earlier, he only considered contractual signs so that only symbols are incorporated into this classification. There are multiple categorizations of signs that are not discussed in this paper.

4) Interpretation of signs. As mentioned earlier, only symbolic signs were purposeful and contractual according to Pierce classification and they can be interpreted differently. Data transmission means transmission of meaning(s) with a specific precision (Ahmadi, 1992: 54). The process of data transmission is not finished at this point for the human. Humans have always gone beyond the specific pre-determined meanings of the messages and have interpreted the

message with regard to their mental perceptions. In the system of cinema significations, we always reach from a present thing (a signifier) to an absent thing (signified, meaning, mental perception). The important point, here, is the attention to the multi-meaningfulness aspect of the signifier. That is, the signifier does never construct one specific signified meaning, rather it always constructs various and even contradictory signified meanings and this is the same part of signification system that causes interpretability. Roland Barthes in a paper titled as "the third meaning", has divided meaning into three parts (Ahmadi, 1992: 61). The first part of meaning is presentation of information; so, meanings and information have been incorporated into the framework of message. The second part of meaning is its symbolic aspect that refers to its signification that is perceivable by knowing semiotics. The third part that is close to this section to high extent is called "senseless or slow" meaning. Barthes maintains that in this part, we encounter abundance of meaning. He does not elaborate or present a definition in this regard. As he has confessed presenting a definition for the third part of meaning is a difficult task and he only suffices to state some of its features. He believes, "I am not confident that whether reading the third meaning is accurate and extendable or not. There is no way to understand whether the audience confirms my interpretation of these pictures or not, even I do not know whether I have described my interpretation accurately or not." (Ahmadi, 1992: 61). Barthes explanations about the third meaning provide fully the stage of understanding implicit signification and wide scope of interpretation of significations. That is, sometimes the scope of interpretation of meanings is so extensive, different and contradictory that interpretations are converted into a very limited personal level. There are also some dissenting opinions in this regard. Metz believes that, "implicit significations are not always favorable and its scope is specified by the work semantic significations. Implicit significations are regarded as the extension of semantic significations and cannot negate it" (Metz, 1997: 77). Metz belief is based on the fact that implicit significations of a concept do not go beyond its general framework and its scope is very limited; while the general framework of Metz thought is structuralism and has totally disregarded cultural and psychological position of the addressee.

5) Six sign system in the communicative cinema. General definitions about semiotics, classifications from different viewpoints, and the process of text interpretation were presented. However, the main objective of this paper is to study symbol and sign in the cinema and also the process of cinema text interpretation and relativism in these

interpretations. As mentioned in the first part of this paper, some have regarded cinema, photography, and painting as among iconic signs due to being visual and similarity with the subject. Whereas with a little attention to the features of these three aesthetics arts, particularly their interpretability, they can be regarded as among symbolic signs. Peter Wollen maintains that "in fact, richness of cinema aesthetics stems from the point that in cinema there are three signs (indexical, iconic, and symbolic). The great weakness of all who have written about cinema is that they have considered one of these dimensions as the inherent dimension of the cinematic signs and have disregarded the rest. This means weakening the cinema. It is only by considering the interaction of these three different dimensions of cinema that we can understand its aesthetic effect" (Wollen, 1990: 53). In the following, he deems considering different groups of signs integrated as the valuable aspect of Pierce work; which is exactly the weak point of Saussure work. He studies these signs separately and without being in relation with each other. Semiotics theorists believe that there are six semiotics systems in the communicative cinema (Ahmadi, 1992: 93); studying their functions provides the stage of understanding the cinema and cinematic significations.

1- Visual signs system that is more focused on the function of iconic signs.

2- Motion signs system that is more focused on movements of cameras, scanning and editing in cinema.

3- Verbal linguistic signs system that refers to the position of language, conversation, and foreign interpretations in the cinema.

4- Written linguistic signs system that considers a wide scope of writing functions in the cinema ranged from film title, subscript, and written signs inside the film structure.

5- Vocal non-linguistic signs system that refers mainly to the different forms of sounds and position of natural sounds in the cinema.

6- Musical signs system that refers to the incidental music, film score, and any kind of music existing in the film.

**1-4) Picture.** Signs that clarifies the relation of signifiers or units of the picture with their imaginary meaning are the bases of picture. We see these signs in the framework of picture (Ahmadi, 1992: 95). Framework has always been one of the main components of the picture. The manner of using the framework and its specific features create a style for the author of the work and even helps to receiving some of its signifying signs. There are always two inclinations toward framework in the cinema (Ahmadi, 1992: 96). First approach refers to the center of picture and separation of main elements from subordinate

ones. The second approach is focused on the outside of framework, i.e. the permanent need to the picture of a whole. Any filmmaker is inclined towards one of these approaches based on his own style. For example, in the today modern cinema, not recognizing main elements from subordinate elements of the framework is the dominant inclination. So in the modern cinema, we do not see the absolute inclination of the classic cinema for recognition of these two elements in the framework. Specifically, this inclination can properly be observed in the works of Hitchcock and Billy Wilder. He has been among filmmakers who have sought to make their intention dominant over the work and have oriented towards the first inclination of using framework (Farasati, 1997: 123). For example, in Robert Bresson works, the sounds of elements outside the framework make us able to understand the situations outside the framework and we reach a more accurate perception of the external elements which depends mainly upon the sound factor (Ahmadi, 1990: 39). Other elements such as sounds prevent creation of limitation by the framework and go beyond the framework. Also color plays a major role in the picture. There are different approaches in using the color. First approach is use of color consistent with emotional elements of the film like Antonioni approaches towards using color. Whenever the emotional relations in a film have been deep, deep colors have been used. The second approach is the reverse form of the first one. That is, use of color has not been consistent with the emotional relations in the film like Bresson's films in which use of color has had an inverse relation with emotional situations of the film (Ahmadi, 1990: 47). It is evident that use of color (in any form) has acted as a signifying element aligned with or against narration of the film.

**2-4) Motion.** Motion is a very important element in the cinema. Approximately all components of the film are moving inside the film structure. Actors, colors, lines, and volumes are the elements that are always moving in the film, though this movement may not be so much tangible. Motion has two general types. The first type is the internal motion of the picture in which the internal elements move, i.e. movement of colors, lines, and volumes. The second type of motion refers to the one that is created by editing and scanning the film. In general, using both kinds of motion is compulsory in the structure of a film. However, the modern cinema is mainly oriented towards the internal motion and edition is performed by a very soft and intangible method. This point does never deny the position of edition in the cinema. A powerful edition can give meaning to the work and underscore specific significations of the director and in general make the film consistent with the author intention to high extent. Some great men of the cinema history like Hitchcock,

William Weiler, and Orson Welles have mainly used static shots. This shows that the art of cinema is not merely created by transforming the framework and the shots. The works of Yasujiro and Akira Kurosawa, famous Japanese filmmakers, are the salient examples in this regard (Ahmadi, 1992: 103).

**3-4) Verbal linguistic signs-** Verbal signs system of a film refers to the conversations, monologues, foreign interpretations, and narrator sounds. Today, by the end of silent cinema dominance, the function of some of them has faded away like foreign interpretations and the narrator. In the silent cinema, in many works when the message was not conveyed with the aid of sounds and pantomime and music, foreign interpretation was used. That is, a sound that explained some parts of the film and sometimes a sound narrated the film from the beginning. After expansion of the communicative cinema, the application of these two verbal signs was reduced and today most verbal signs of a film are embodied in the form of characters dialogues. It must be noted that verbal signs and use of semiotics resources of the language have a great effect on transmission of meaning and emergence of new meanings and significations.

**4-4) Written linguistic signs-** written signs in the cinema include film name, title, subtitles, emphasis on the name of particular locations in the film, showing some letters, and so on. Among written signs, the film name is the first written linguistic sign that draws the attention of the audience. Also it can be interpreted and different meanings are interpreted from it. Movies are named differently. The title of some films represents the main subject of the film like "October" and "Strike" of Eisenstein. In some cases, the film name is derived from the name of the main character. Sometimes the film name is the name of the location of events like "Casablanca". Also sometimes it indicates psychological or cultural situations like "Vertigo" of Hitchcock and "Sacrifice" of Tarkovsky. Besides film title, sometimes the filmmaker uses such signs as the name of hotels, restaurants, shops, books, or some writings on the wall to convey specific meanings and intentions.

**5-4) Vocal Signs system-** attention to the sounds and natural voices and use of them are observed in the works of many great filmmakers.

### 3. Art and Semiotics

A part of semiotics embraces artistic concepts. Dominance over principles of semiotics makes us able to study all cultural and social phenomena including art from signs and signification perspective.

The main principle of the semiotics that is a theory about sign and its application is an anti-realist principle.

The human culture is comprised of signs. The main focus of semiotics theory is to define the factors

involved in the process of interpretation, and development of conceptual tools helps receiving such a process in different cultural arenas (Kelly, Aesthetics Encyclopedia, p. 523).

By art, any message is conveyed differently. The art is a departure from the familiar language. According to the formalists, the art is commenced when we are separated from the world to which we are accustomed and entered into an unknown world. So whenever we cannot state a reality, an event, or a human experience with the aid of lingual signs and philosophical, logical, and scientific conceptualizations, we take refuge in the art.

As regards inability of language in conveying some statements, Jacques Derrida writes that the meaning of speech or text of statements conveys the message by the written and verbal language with delay (for further information, please refer to Ahmadi, Reality and Aesthetic, the first page).

The art is a cultural phenomenon and has a position beyond fulfilling material needs of humans. Marcuse in the book "Negations" regards culture as the promise of happiness and a better life by which hopes and enthusiasm and spiritual needs that are created by tension between thought and life, can be regulated. He believes that art goes beyond other cultural phenomena and finds a unique situation from this perspective.

A sign that is applied in an artistic work based on an already accepted contract is called code. These contracts go beyond the personal or specific word of the work and are mainly known by a specific genre. Any work creates a world of special signs and its own specific semantic signification. So it is a vague reality. Any signified meaning in the mind of the addressee is an interpretative case and so we always encounter various interpretations of any artistic work (Ahmadi, Text Structure and Interpretation, p. 7).

#### 4. Four Types of Animated Documentary with Semiotic Approach

If we want to show semiotics in the form of produced animations, we must say that they can be elaborated in four imitative, mental, fantastic, and post modern methods.

##### a. Imitative Method

Some salient forms of animated documentary have reflected general traditions of documentary films. Though there are various forms in this subset, all informative and educational films apply traditions of live cinema like using an "expert", whether in the form of transcript or a character, to disseminate its teachings and advices. Furthermore, a visual information diagram can be presented by schematic method to approve the expert words. While this movement towards abstraction clarifies the form of documentary through simplification, it strengthens "validity" and

"accuracy" of the assumed information. Being visual is more effective on the animation when it applies an expression method called "penetrative" by John Halas. By penetrative, Halas means the animation ability to demonstrate the things that we cannot see, the invisible things, and the things that we cannot imagine. These things may include growth of an organism, internal parts of a machine, and so on. No wonder that this approach has been adopted in many films produced by Halas & Batchelor Studio in the educational and industrial fields. The main method has been applied in the Disney short educational films, particularly in the 1950s when Disney TV programs were educational clearly.

*I'm No Fool With...* and *You and Your...* can be mentioned as some examples of this approach that were produced for educational purposes and presented some primary trainings about swimming, household hazards, safety, anatomy, five senses and so on. *The Living Machine 1955* is good example of how Disney makes an analogy between the working of a mechanical machine and performance of human body. Like other Disney short films, an "expert" character has been used in this film too: "Jimmy Cricket", a character that in *Pinocchio* film was embodiment of consciousness and presented moral advices which were consistent with Disney ideology. The point that Jimmy is American is very attractive, but the main point is his mediation between ethics and social realities presented during trainings and advices.

In its educational stance, it tries to teach mechanism of human body to the children like teachers and parents. This film encourages the children to use all five food groups in a balanced way. Body has been demonstrated as a factory that has an efficient system of transportation and distribution. Internal organs have been drawn by simple lines and food digestion from eating to disposal has been elaborated. When Jimmy Cricket says that any child must care about its body, his tune becomes advisory: eat proper food, chew your food well, drink sufficient water, sunbathe, exercise, and sleep sufficiently. One of these advices is an example of documentaries sliding into promotional films: "be cheerful when eating". This word of Jimmy Cricket discloses the ideological foundation of these teachings. The documentaries are never so much neutral that they pretend and they close to promotional films in many cases.

#### **b. Mental Methods**

Imitative and mental methods are associated with parody more than anything else and so they are regarded as "mock documentary". The best example of parody is MGM Fitzpatrick Travelogues Film produced by Tex Avery.

The main problem in these films is the conflict between naturalistic designs that reflect real spaces and realistic motions of animals and destroying the credibility of visual content with comic effects. He destroys the viewers' perception of the real world and uses cartoon to violate objectivity. Transcript in these works has the stance of "Voice of God" that can be regarded mental in the best state and unrelated in the worst state. Though *Creature Comforts* of Nick Park does not use omniscient narrator and prefers using a real sound, his image grammar and visual comedies existing in the backgrounds are close to Avery works. In these films, "authenticity of documentary" is challenged by comic elements. When we want to find the dominant narrative, we find out that visual and audio aspects of both films have major conflicts with each other and naturally if these two aspects are disparate, the comedy will be created potentially and finally the concept of "actuality" will get meaningless. It is debatable that comedy in these films states another type of reality, a reality that boasts about its relativity.

Animators tend to play with the delicate boundary existing between "real" and "surreal", because this boundary shows false objectivity and also challenges ideological certainties and cultural false stability. On a more personal level, it makes the animators able to demonstrate and target subjectivity – this can be extended from dreamlike situations to unconscious aspects to quite personal dimensions. This is very evident in Marjut Rminen film, "Some Protection (1988)". In the sound of this film, we hear the real sound of a criminal named as Josie O'Dwyer who talks about her family life quality that has been the main reason of her crimes, the brutal conditions of imprisonment, her inability to adapt herself to the world outside the prison and her greater sense of security within the prison walls. This film is a part of a four-part series related to women and law and is named as *Blind Justice* which tries to depict psychological, emotional, and physical aspects of Josie character.

In this example, the environment outside the prison is reddish yellow, glossy, and like a fairground, but the prison, or better say, Josie mental space is violent, ruthless, single color and expressionist. Both of them (outdoor environment and Josie mental space) may seem unreal, but they are more close to reflecting the truth. This film reveals the concept of taboo beyond all specific matters related to Josie conditions: child abuse, an abnormal family, an unfair legal system, marginalization of women and making their "rights" relative. The documentary is important because it provides the stage of self-expression for an injured woman to elaborate her viewpoints and experiences – the most important point that constitutes

the democratic spirit lying at the heart of documentary films. Animation has made women able to express the feelings that had remained concealed under the pressure of patriarchy system (which is the main axis of live films). Animation sets the stage of presenting a "feminine aesthetic" which redefines the documentary form as it is rooted in the same "realism" of a live image. The mental method adds a critical connotation to the form. Accordingly, "mental" method integrates observational documentary with the interactive documentary so that animation plays the role of an observer and re-creator of the events which are narrated by the sound simultaneously; however it processes a simple interview with a person who is the only "witness" of an event and it may be called a "crude history". This narrative is not the final and real narrative of the history, rather it is a personal narrative which shows some aspects of the history and simultaneously challenges the need to a "credible" version of the past. While animation is a bed for recognition and redefinition of such terms as "the real" and all sources of its epistemology is a language that redefines the reality in different conditions.

### c. Fantastic Method

While in the mental method, the documentary is redefined by redefinition of form and meaning that is conveyed through animation, in "fantastic method" this is extended more. This method puts the realism method inside an apparently non-realist text. It is claimed that the reality is an illusory, not constructive, and finally a misleading concept, and it is nothing but a relative point obtained from a comparison. Moreover, in "fantastic" method, representation of reality as a compulsory matter that has an ideological connotation (often corrupt, politically) and tries to generalize everything, is recoiled. This representation of reality is aimed at inducing a social structure that approves and supports its representation forms.

This matter necessitates use of alternative and leading expression forms – here; animation invalidates general perceptions and beliefs formed in a historical/political manner. The hero of this kind of filmmaking is Jan Švankmajer, a Czech filmmaker, who enjoys what is called by him "militant surrealism" in the text of his animations. Švankmajer states that,

Moving pictures are usually drawn close to reality (appearance of reality). As someone investigates more in the world of illusions, he will become more realistic in the form. I have stated repeatedly that I wish to make "imaginary documentaries". As I get closer to this target, my films will seem more rebel. In this type of work, there is no room for music (unless as a quite artificial thing). The real sounds are further more effective.

Švankmajer states that methods of "reality" representation have such an unconditional compliance

with the reality that if "fantastic method" seeks to express other forms of existence, realism conditions of this method must be believable per se (and in the context). Better say, a political work like "The Death of Stalinism in Bohemia 1989" is acceptable only when it presents a structure of "actuality", violates the knowledge received and substitutes the knowledge perceived in the "fantastic" form. That is, images and objects in the text of Švankmajer must signify their unspecific historical bases.

For example Švankmajer uses busts of political leaders, particularly sculptures of Stalin and Klement Gottwald, the first Czechoslovakian Communist president. These sculptures are regarded as the embodiment of political grandeur and social distinction. These sculptures are inanimate, heavy, stupid, inflexible, and according to Švankmajer, subject to redefining: the Stalin has been colored by the Czechoslovakia flag colors; though collapse has apparently occurred, it is still regarded as the symbol of communism: Gottwald. Gottwald has not only shown as the child of Stalin, but it also seems that he is a dead infant that has been like an inanimate sculpture since the birth. "Fantastic" approach of Švankmajer reverses meanings and associations "deemed conventional" and leads to a political criticism. His animations are away from naturalized meanings and indicate this point everywhere that any object may be redefined. It is debatable that since this reflective form seeks to de-familiarize the objectivity of the documentary, it potentially lost the documentary attitude.

### d. Post Modern Method

The fantastic method, especially in Švankmajer works, is inherently dependent upon how the real has been made and converted into a major narrative which is special, ideologically speaking. The post modern method resists against such a narrative and has many points of parity with the mental method in different areas including caring about old methods, invalidating objectivity, and underscoring that "social" and "real" are heterogeneous concepts. Again, ontological balance of all aspects of an animation makes the post modern scenario able to adopt form of pure illustration. The film "Abductees" made by Paul Auster can be mentioned as an example. This film is about persons who claim that they have experienced being abducted by alien creatures. Several persons try to remember their abductors, what they have experienced when being abducted and consequence of this experience under hypnotism or special mental conditions. This is another logical step towards using a mental sound, but it also shows its inherent shortcomings. If we approve that Josie experiences are "true", why don't we accept conscious and unconscious claims of the film "Abductees" despite

doubts about visit with alien creatures and lack of "real" evidence in this regard?

Bill Nichols states about performative documentary that has a close relation with post modern documentary that "performative documentary" suspends the realistic representation and put the message referential aspects inside the brackets. These films show us that we can have a different attitude towards differences.

"Abductees" degrades the image of documentary to "an image and not more" and takes the truth representation aspect away from it. This film is an imaginary representation which frequently recalls illustrations of Astounding and Amazing Stories Journal belonging to 1930s and 40s. Animation of this film is based on illustrating the memoirs and the accepted cultural knowledge, so epistemological certainties are put aside. Historical aspects are not naïve in this film, rather they are all imaginary: referential aspects of the history have been put aside to the benefit of "self-oriented" report of human experiences.

Documentaries made about imaginary situations and mental perceptions challenge every assumption that considers the evident existence of anything named as "reality", but they retain their believability attractively even in a clear departure from any kind of objectivism. Animator also acts as an observer and a mediator; albeit various design techniques, ranged from simple lines to abstract paintings and live rushes that have little clarity, are born by the role played by him as an interpreter.

### Conclusions

Animators tend to play with a delicate boundary existing between "real" and "surreal", because this boundary reveals the false objectivity and also challenges ideological certainties and false cultural stability. In a more personal level, it makes animators able to illustrate and target subjectivity – this may extend from dreamlike situations to unconscious aspects and quite personal aspects. It tries to illustrate psychological, emotional and physical aspects of Josie character with a semiotics approach and redefines the documentary as a medium which needs animation

flexible language so as to demonstrate multiple aspects of "actuality" as far as possible in the cinematic form. Furthermore, it is clear that documentary is not the only means for conveying real information, but it also transmits emotional matters and evident reasons. Nichols has named these films as expository films; because they finally seek to induce their teachings. As animation is inherently imaginary, it can help the "realistic" method and its inclination to the mental approaches. No wonder that these faded parameters are very important in the mental documentary method.

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