



THESIS

The role and significance of the genre in its relation to animated film. Are there genres of animated film that cannot be realised in live action film?



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MARGITA DEKANY
UAL LCC

Abstract

This essay explores the issue of the animated film genre, delving into its development, significance, and impact on the audience experience.

The starting point of the research is that, while some groups of the arts are a relatively well-researched topic, animation received undeservedly little attention in the analysis of theorists. At the same time, the study shows that genre phenomena are indisputable from animated films as well.

The concepts used in the thesis are mostly definitions created by the profession or not generally accepted by theorists dealing with film culture. This fact makes genre classification difficult.

This study therefore examines the genre characteristics of the media products used by motion picture culture - films and animated films.

How could many genres and subgenres, as well as mixed or hybrid versions of them, develop from this approach?

Why is genre switching so common?

As can be seen from the above, this connects two topics: it approaches animated film from the perspective of genre theory. The text focuses on a topic that can be considered a highly neglected issue in the field of animation film theory and genre theory: it discusses the relationship between genres and animation.

According to the basic hypothesis of the thesis, there are no genres that can only appear in animated films, but not in live-action films. This assumption is about the relationship between live-action and animated films and points to a more general theoretical conclusion: genres in a given medium do not depend solely on technical factors.

The research examines publications dealing with general issues of animated film and refutes their main claims. To prove a new hypothesis, it examines possible animation variations of popular film genres. It focuses on the following question: are the components that contribute to the shaping of genres hindered by animated film forms, or can we find an adaptation process in which the attributes of animation and genre characteristics can work together?

The goal is to prove that differences between animated and live-action films do not affect the genre phenomenon. This means that different practices of filmmaking do not preclude the operation of genre characteristics. This essay explores the issue of the animated film genre, delving into its development, significance, and impact on the audience experience.

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Introduction

Most movies these days are animated. Many consider animation to be a genre, but is it really? There are storytellers and filmmakers who work in certain genres and say they "make a genre film." This seems simple enough on the surface but being a "genre storyteller" requires a full understanding of what genre means.

The world of animated films is a vibrant and diverse medium that has captivated people of all ages for decades. However, when discussing animated films, an important question arises as to what role and significance the genre has in this artistic field. Animated films span genres from fantasy to adventure to comedy and drama, challenging traditional categorisation and broadening the horizons of storytelling.

This work explores the issue of the animated film genre, delving into its development, significance, and impact on the audience experience.

The dissertation reviews the issues of genre theory and animation film theory such as everyday use of the concept of genre, its position in different approaches to art, and art forms in general. However, the most prominent area of these tendencies is the genre theory of literature, which had an obvious influence on the genre theory of film. After outlining the still-disputed problems of film genre theory, this thesis defines the concept of film genre and outlines a definition that can help eliminate issues arising from different approaches to animated film.

During the discussion about animated film, this research deals with the differences and similarities between live-action and animated films, paying attention to the position of animated films in the system of film types. It then connects the conclusions of the theoretical areas discussed, considering the possible general classification of the animated film.

An overview of the genre writings published so far in animated film draws attention to the possibility of a completely new thesis: there is no genre of animated film that cannot be realised in a live-action film.

The second part of the thesis examines three general groups of popular film genres prevalent in live-action films:

- crime genres (detective fiction, film noir, thriller)
- fantastic genres (science fiction, fantasy, horror)

- comedy (burlesque and parody).

The examined animated versions of these genres emphasise that the use of animation features and the presence of genre components are not mutually exclusive, even if they are not equally emphasised in all cases.

Literature review

The literature review explores the intricate nature of genre theory, especially in the context of film and animation. The overview begins by acknowledging the simplicity of the definition of the genre, as a concept facilitating the categorization of narratives and works of art based on shared characteristics. However, it emphasises the flexibility of the genre as noted by film theorists like Gunning. (2004, pp. 273–291) and (Grodal, 1999)

The point of view also plays a role in defining the genre. The real question is not what a genre is, but when and what we consider it to be, according to Robert Hodge and Gunther Kress, genres exist as long as a social group defines and validates the rules that create those genres. (Chandler, 1997) The challenges in defining animation are underscored by Dobson (2010, p. 11), who points out the lack of a unified, consensual definition in animation research "even animation researchers have not agreed on a clear definition".

Manovich (2001) suggests that animated films have always been at a disadvantage compared to live-action films.

Bordwell's (1988, pp. 146–151) work, questioning the validity of film genre theory, adds depth to the analysis.

After the discussion of genre issues and animation theory, the research focuses on the possibilities of the general classification of the animated film. Especially to the question of whether the animated film has genres that belong to the animated film in a medial sense and therefore cannot be realised in the live-action film?

To outline the answer, it was necessary to interpret Paul Wells (Wells, 1998) attempt to examine such problems.

Andrew Tudor, who analyses the basic problems of separating film genres, also argues for the position that genres presuppose a community of interpretation, saying that "a genre is what we believe to be a collective". (Tudor, 2003. p. 7)

Anthropomorphism as a unique animation option can be discovered in many genres.

As for crime genres, in terms of typical characters, their activities and usual plot structures, the detective film *The Great Mouse Detective* (1986) and the cop film *Az erdő kapitánya* (1988) are found in the animated film.

In the thriller genre, some animated films can have a key tension *101 Dalmatians* (1961). A good example of animated versions of film noir is *Batman: The Animated Series* (1992–1995).

In examining science fiction and fantasy, the review acknowledges the linkage between science fiction and the virtual nature of animated films, while fantasy aligns more closely with the animated film's portrayal of magical worlds. Visual effects dominate in these genres (Gunning, 1992, pp. 56–62).

Films like *The Iron Giant* (1999), *Wall-E* (2008), and *Fantastic Planet* (1973) are analysed as examples.

The review also covers the horror genre, which partly belongs to the fantastic genre the thesis examines general elements that can be closely related to the possibilities of the animated film. In the presentation of the destruction, decomposition and metamorphosis of bodies, graphics and clay animation practically take on new dimensions *Virile Games* (1988), *Wicked City* (1987), *The Hunger* (2013), while puppet animation is often used to create mysterious phenomena *The Sandman* (1990). As for the genre of comedy, first, there are general problems to deal with regarding the question of laughter and humour, because it is not easy to define their nature. Steve Neale's and Frank Krutnik's book on comedy provided help in interpreting this (Neale, Krutnik, 1990).

The examination of animated comedy reveals two subgenres: burlesque, characterised by visual humour, and parody, a mockery of aesthetic phenomena. The study draws on the writings of Iván Hevesy (1985, pp. 199–217) to argue that burlesque shares attributes with cartoons, emphasising irrational elements and invulnerable characters. The analysis of parody encompasses parodies within the same series *Wallace and Gromit* (1995), the same type of genre parody in different films *The Incredibles* (2004) and *Megamind* (2010) and the atypical mixing of genres as a strategy of genre parody *Cat City* (1986).

Methodology

The methodology used in the essay is aimed at the analysis of genre effects and the concept of animated film. Each chapter depends on studies by different authors, which suggests that the analyses covered different aspects of the research findings.

The most prominent area of these trends is the genre theory of literature, which had an obvious impact on the genre theory of film. Can films be classified into basic general categories like those found in literature, i.e., lyric, epic poetry, and drama? Steve Neale's analytical work (Neale, 1980) serves as a foundational reference for this exploration.

Rick Altman introduces an alternative perspective, considering genre as a distinctive element within the series of production, distribution, and consumption (Altman, 1998, pp. 284–294). This contrasting viewpoint adds depth to the examination of genre effects on animated film.

The study also addresses the distinctions and similarities between live-action and animated films, with Lev Manovich's insights proving essential in this context (Manovich, 2001). The analysis further connects the conclusions from these theoretical areas and explores the potential for a general classification of animated film. Brian Laetz and Dominic McIver Lopez contribute significantly to the conceptualisation of the genre (2009, pp. 152–161).

The exploration extends to the phenomenon of anthropomorphism, where characters with human characteristics play diverse roles. The essay contemplates the potential mutual benefits of anthropomorphism for animation and genre promotion, while recognizing that not all aspects may share this symbiosis.

A critical dimension of the study involves examining the impact of reduced animation tool usage on genre representation. María Lorenzo Hernández's concept of the animated image double meaning is invoked to illuminate the potential consequences of underutilizing visual components in graphic animations (Hernández, 2008, pp. 41–53).

The investigation also includes an analysis of articles exploring the depiction of animals in popular animated films. This facet examines the social and cultural influences these portrayals may exert on viewers' attitudes. Examples such as "Bambi" (Algar, Armstrong, Hand, Heid, Roberts, Satterfield, Wright, Davis, and Geronimi, 1942) and "Finding Nemo" (Stanton, Unkrich, 2003) serve as illustrative case studies in this regard.

Themed topic chapters

I. THE CONCEPT OF THE GENRE AND THE ANIMATED FILM

1. Interpretation and application of the concept of genre in the film

1.1. The concept of genre (semantics and pragmatics) in general

What does the term genre mean and how is it understood?

To examine the concept of genre, it is essential to determine how this concept can be interpreted in common language and in art theory.

This expression often occurred in common language as well: as part of expressions such as "not my genre".

Genre is used as a term suitable for certain groups and types of certain phenomena or activities.

Genre is a collective concept of identical or similar characteristics that enables the categorisation and classification of works of art and texts. In other words, genre category connects the works and separates them from each other - this is the essence of the genre as succinctly as possible.

How can the openness of the concept of genre be explained?

The lack of closure of the concept of genre can be explained by the fact that there is no sharp boundary between the semantics and pragmatics of the concept.

Film genre researcher Tom Gunning emphasises the uncertainty and ambiguity of the genre. Gunning (2004, pp. 273–291)

Torben Grodal emphasises that genres exist in multiple ways, depending on the genre concept enforced by alternative groups (producers, viewers) and how they interact with each other.

Grodal (2004, pp. 327–328)

Due to the multifaceted nature of the genre concept, a certain degree of arbitrariness and connection to the age (historicity) prevails in the genre designation. The real question is not what a genre is, but when and what we consider it to be: a given community must know and acknowledge the existence of a genre to be able to talk about it meaningfully.

According to Robert Hodge and Gunther Kress, *"genres exist as long as a social group defines and considers as valid the rules that create these genres"* (Chandler, 2020).

In the book *Literary Theory*, René Wellek and Austin Warren, discussing literary genres, formulated the following in relation to this question: *"A genre means, so to speak, the sum of*

the aesthetic tools at hand, available to the writer and already understandable to the reader” (Wellek, Warren, 2002, p. 241).

1.2. The concept of genre in the arts

The concept of genre raises many theoretical questions. It can be traced back to the beginnings of thinking about art. It is customary to refer to ancient Greek art theory as the beginning of genre theory, such as Plato's state and especially some details of Aristotle's work (Poetics).

The millennia that have passed since then have accumulated countless works of genre theory that continue or improve upon the findings of ancient thinkers. As a result, of all genre theories, the literary theory is the most developed and the richest.

Genre analysis of literature raises questions:

- How many characteristics define a genre?
- How many characteristic features define a genre?
- Do all such features have to be present for a text to belong to a given genre?
- How can "mixed" genres be described?

René Wellek and Austin Warren, (2002, p. 238.) who deal with many issues of literary genres, make a sharp distinction between normative/prescriptive and non-normative/descriptive genre theories. According to their proposal, genre should be understood as a grouping of literary works based on a combination of external form (e.g., structure) and internal form (e.g., tone, intention or theme and audience).

Literary genre theory has not created a unified, consensus terminology regarding genre. Based on these, the research presents similar problems related to the issue of the film genre in the next chapter. The aim of the research work is the stable definition of the issue of genre within the art of motion pictures.

1.3. Basic problems with the film genre

While in literary theory, looking back over two thousand years, the issue of genre is constantly present, in film theory it only emerged in the seventies (Hollows, Jancovich, 1995, 59–77).

Even though film genre theory has become a multifaceted field in a relatively short time, it can be stated that the concretisation of the concept of genre itself is still unresolved.

David Bordwell acknowledges that although the concept of genre is one of the most common concepts that appear in the analysis and interpretation of films, it raises at least three unresolved problems:

1. Distinguishing and separating genre as a principle from other types of approaches that do not qualify as genre categories.
2. What is the framework that defines the system of genres, what separates them from each other.
3. On what basis can each specific genre be defined?

Based on these, Bordwell finds it problematic to define individual genres, especially if we take the most common thematic approaches as a basis, claiming “that any theme can appear in any genre” (Bordwell, 1988, pp. 146–151).

1.4. Possibilities of defining the film genre

What is considered a film genre?

Recalling a recent attempt at definition, according to the idea of Brian Laetz and Dominic McIver Lopez. The authors' attempt to define a genre based on philosophical and logical foundations considers the diversity of features that create genres (theme, effect, style, performance). According to their approach, the genre has a decisive role in two areas: in interpretation and evaluation - both from the point of view of the audience-receivers and the creators-producers. (Laetz, Lopez 2009, pp. 152–161)

One of the greatest virtues of this definition proposal is that it is not necessarily based on thematic components, nor does it deny that a genre can be built on them, not only on those, but also on other factors. Of course, in the light of genre-related research, even this approach is incomplete, as it does not emphasize the multidimensionality of the genre enough, and thus "misses out" among others, the issue of spectator activity (e.g., expectations, creating hypotheses) and the institutional discourse as production, distribution, presentation. (Hayward, 2001. pp. 165–171)

According to Torben Grodal, who approaches the genre from the perspective of the viewer's experiences and emotions, the genre is a defining pattern of emotions, expectations, and narrative functions. (Grodal, p. 330)

2. Approach to the animated film

In contrast to the concept of film genre, the definition of an animated film faces fewer difficulties, although it cannot be considered problem-free at all. Nichola Dobson draws attention to the fact that there is no uniform, consensual definition of animation, "*not even animation researchers have all agreed on a clear definition*". Dobson (2010, p. 11)

Examining the ideas of Lev Manovich and relying on his thought process to outline the digital film, the animated film has always been in a kind of marginalized position compared to photographic-live-action films. (Manovich, 2009).

2.1. Animation as a technique

The problematic nature of defining an animated film can therefore be mitigated by approaching the concept of an animated film from two points of view: on the one hand, as a technical process, on the other hand, supporting the concept with a set of specific film forms based on it.

Paul Wells pays attention to the animated versions of the genres known in the live-action film; his strongest endeavour is the delineation of a unique genre typology. (Wells, 2002. pp. 41–71)

According to Wells "*Arguably, all animation works as a version of fine art in motion and recalls the generic principles which have evolved in art practice*". (Wells, 2002, p. 66)

Wells' attempt to define animated genre categories in contrast to live-action films can be questioned if the film's genericity is considered independent of the aspects of technical implementation.

II.THE GENRES OF MASS FILM IN THE ANIMATED FILM

1.The group of crime genres in the animated film

One of the most sharply defined adventure genres is crime genre. The criminal genre group can be divided based on the point of view and from whose point of view each genre

approaches the phenomenon of crime. Accordingly, there is: 1. detecting the crime; 2. committing the crime; 3. focusing on the suffering of sin.

This division is outlined by Charles Derry in the book *A Suspense Thriller: Films in the Shadow of Alfred Hitchcock*. (Derry, 1988, pp. 55–69).

Below, the thesis examines the animated version of the crime genre, focusing on the question of how well the typical character types, plot, dramaturgy, and formal and stylistic components of the discussed genre can be realised in animation movies.

1.1. The crime and the animated film

The research examined the animation of the crime through the detective film. Thematically, they are based on the detection of crimes, the discovery and capture of the perpetrator; and in their narration, the intellectual requirements of the investigation and the moments associated with physical action are combined. Grodal (2004, pp. 320–355)

Which of the two is more prominent depends on the type of crime and how the personality of the law enforcement officer can be characterized. Derry (1988, pp. 57–58)

Fictions based on classic detective characters usually emphasise the spiritual dimension: the detective's most effective weapon is his above-average intelligence - the best-known representative of this type is Hercule Poirot (e.g., *Murder on the Orient Express*).

During the examination of the animated versions of the detective, the thesis seeks to answer two questions: how does the animated film use detective characters, especially using the anthropomorphism characteristic of animation and how suitable are animated crime stories for a special target audience, children?

1.2 Animated appearance of the classic detective

The possibility of anthropomorphism and the tendency to use a story based on the classic detective character to tone down the crime series is associated with Disney's 1986 production *The Great Mouse Detective*.

The title character, Basil, and his partner, Dr Dawson, investigate the kidnapping of a little girl's father and find themselves confronted by a criminal who wants to put all power in the hands of the Mouse Queen. The great detective is the prototype of animated detective films because it creates and reinterprets perhaps the best-known and most emblematic figure of the classic detective characters (e.g., Poirot, Miss Marple, Charlie Chan).

The "great mouse detective" endows its mouse protagonist with the most striking features of Sherlock Holmes.

However, Holmes paraphrase cannot be narrowed down to the main character at all, it extends to other characters as well.

In the plot, faithful companion represented by Dawson as Dr Watson and the archenemy Professor Moriarty, is this time as Professor Ratigan. The locations also correspond to the Holmes stories.

In *The Great Mouse Detective*: a mystery to be solved that prompts Basil and Dawson to investigate crimes that have already taken place and stop those in the making, and this requires standard detective work.

Among other things, the detectives must find someone based on an abandoned piece of clothing. Sherlock Holmes's dog Toby's sophisticated sense of smell helps the Basils in this, so this process is assumed to be tracking.

They must figure out what is behind the mouse robbery. They must stand their ground during physical melee challenges: in the toy store, in the mouse palace, and finally at the climax of the confrontation, when the opponents meet in a final aerial chase.

In other words, based on all of this, all the defining plot elements of the detective film, as well as the qualities and activities associated with the protagonist, are actualised in the animation.

2 Genre group of the fantasy in the animated film

2.1. Relationship between fantasy genres and animation

Fantasy genres occupy a special place in the relationship between animation and mass film genres. Compared to other genres, fantasy genres are much more closely related to animation. The closest relationship between genre components and animation characteristics is found in fantasy genres.

Several genres are based on the phenomenon of fantasy, so fantasy - just like crime fiction - forms a genre group, which can be divided and analysed by examining the writings of Vivian Sobchak (1998, pp. 323–331).

Based on the characteristics of fantasy, its relationship with realistic elements, and the diegetic origin of unreal phenomena, the fantasy genres can be concretised into sci-fi, fantasy film and horror genres.

"If genres are to be distinguished based on the epistemological implications and narrative energies of thematic relationships, it is safe to say that horror film calls into question and complements all that we consider »natural« law; science fiction extends it, while fantasy suspends it," writes by Sobchak. (Sobchak, 1988, p. 326)

3. Animation and comedy

Close relationship between animated film and comedy is probably the most obvious case when dealing with the issue of genres appearing in animation. The prevalence of the comedy genre in animation is considered by many to be the most typical and the most obvious.

Nichola Dobson in *The A to Z of Animation and Cartoons*, notes that comedy is *"often considered the most dominant genre in animation"* (Dobson, p. 48) and *"comedy genres are the most obvious of the genres found in animation"*. (Dobson, p. 83)

To explain this, it is necessary to consider the mutually supporting or even reinforcing phenomena of animation's toolset and comedy's effect orientation.

3.1. Possible reasons and characteristic tendencies of the connection between animation and comedy

The essence of humour and animation may include the moment of (re)animation - in different ways - but this is only a metaphorical explanation of why the comedy genre has become dominant in animation. Wells himself explores deeper connections when he catalogues the distinctive modes of animation, humour, and comedy genres, highlighting aspects such as the power of surprise, humour, character-based comedies, meeting, or subverting expectations. (Wells, 1998, pp. 127–186)

III. SUMMARY AND FINDINGS: GENRE AND ANIMATED FILM

The study reviews the interpretation of the genre and defines the concept of the animated film. There are no genres of animated film that would be unfeasible in a live-action film. The research also rewrites the animated film.

Since there is absolutely no consensus on the possible genres and genre groups of the animated film, and the only meaningful attempt – by Paul Wells – turned out to be overwritten point by point. The research could not rely on existing and recognised animation genre categories. To justify the roots of a new theory, it focuses on the phenomenon that there is no genre in animation that cannot be actualised in the medium of live-action film, and then this can also apply the other way around: there are no genres of the live-action film that cannot be realised in the medium of the animated film. All this means that the technical determinants that are responsible for the differences and distance between animated and live-action films do not play a role in the creation of the genre. The following is a summary of what trends the investigation of the animated versions of the live-action film genres showed, and what conclusion it all points to.

1. Tendencies in the adoption of mass film genres

Two genre groups and one genre that can hardly be classified into a genre group were examined in the thesis: group of crime genres; the group of fantastic genres; and comedy. Based on the research, the tendency in the animation use of live-action genres can be captured in certain general points, which are valid regardless of the given genre:

- in the phenomenon of anthropomorphism.
- in some cases, limiting the operation of animation tools and/or genre requirements.
- and in other cases, in strengthening the operation of animation tools and/or genre requirements.

1. a) The role of anthropomorphism in the adoption of genres

Although the phenomenon of anthropomorphism is not at all an invention of the animated film - as it can be traced back to fairy tales and myths - it seems that animation is an ideal medium for endowing non-human characters with human qualities. In this sense, animation can be associated not only with the fact that it brings inanimate things to life - even if only illusory - but also with the extension of human qualities to non-human phenomena.

Although objects that come to life are not rarely given human characteristics (*Red's Dream*, 1987), this "privilege" is primarily related to animals - it essentially covers the entire animal world. In the animation, insects can be dressed up with human characteristics (*The*

Cameraman's Revenge, 1912), fish (*Finding Nemo*, 2003), birds (*Duck Amuck*, 1953), but especially quadrupeds (*101 Dalmatians*, 1961).

From the point of view of genre, it follows from anthropomorphism that the boundaries of the given genre become wider. Animals endowed with human characteristics can play roles that are, by definition, roles tailored to humans in the live-action versions of the genres: whether it is detectives e.g., the title characters of *The Great Mouse Detective*, (1986) and *Az erdő kapitánya*, (1988) the private detective of the *Dog City* (1992), wrongly accused innocents e.g., the title character of *Who Framed Roger Rabbit* (1988).

Connections between genre roles and anthropomorphic animal characters are particularly spectacular in the comedy genre, where the most memorable comic characters mainly came from such figures (e.g., *Mickey Mouse*, *Donald Duck*, *Bugs Bunny*, *Daffy Duck*, *Tom and Jerry*, the *Pink Panther* etc.).

The anthropomorphism that is so characteristic of animation does not in the least hinder the use of certain live-action film genres, on the contrary, it contributes to the expansion of its boundaries and opens new dimensions for it.

1. b) Limiting the operation of animation tools and genre regulations

This is especially proven by *Perfect Blue*, (1998) which realises the plot of the carefully developed thriller through an animation in which the number of elements that can be created in animated form is essentially minimal.

Those films that, in addition to fantastical moments, require the creation of a more real world, use animation tools to a lesser extent. At the same time, in addition to this limitation, it also becomes apparent that - as a kind of compensation - the role of visual attractions is enhanced. Second, the limitation of animation assets also means that an animation update of a genre in a sense determines which animation forms can be considered in the update. As we have seen, several genres have their own special ties to animation: film noir, science fiction and fantasy are basically tied to graphic forms of animation. On the other hand, there are, for example, the horror currents, which specifically take the form of puppet animation. This therefore means narrowing and limiting the formal updating of genres.

In connection with the limitations, the other self-limiting tendency should also be mentioned. The fact that the primary target audience of commercial animation is children and family audiences. Accordingly, some animations may adapt the usual genre characteristics to this aspect.

In these cases, genre stories are preferred, "tamed". This is a particularly noticeable tendency among representatives of criminal animation - be it thrillers (*101 Dalmatians*), crime fiction

(*Az erdő kapitánya*,) or film noir (*Dog City*). Other typical examples are cartoons intended for children, which use elements of horror at the scene level (e.g., *Dumbo*, *Winnie the Pooh*).

This does not mean that in these cases we cannot talk about the actualisation of the genre, it is only necessary to consider that the given genre appears in a slightly different tone and way of phrasing than what usually characterises its live-action variants.

1. c) Strengthening the operation of animation tools and/or genre requirements

According to the opposite of what is described in the previous point, it should be emphasised that, on the one hand, certain genre features can make the use of animation tools more intensive, and on the other hand, some animation options favour the validation of genre features. This duality is particularly noticeable in the animated actualisation of the fantastic genres and comedy, so graphic animation has its own tools to enforce the specific visuality of film noir (e.g., *Batman: The Cartoon Series*).

The overview of the animation adoption of the genres and the concretisation of the tendencies they represent thus proves that all genres can be imagined having their equivalent in the animated film.

Conclusion

The issue of genre from the aspect of animated film

a) Genre as a phenomenon independent of technique

The adoption of the genre-defining components - such as thematic, narrative, formal and stylistic development characteristics - is therefore not hindered by the inevitable differences between animated and live-action films. It can be concluded that there are no technical limits to the adoption of genres that can be derived from the process of motion picture creation. The differences between animated and live-action films do not play a role in the adoption of the genre.

The ensemble of components that make up the genre cannot be reduced to either visual or acoustic conventions. Genre is a broader set of components and includes factors that are not affected by technical and formal linguistic differences between live-action and animated films.

There is no intermedia division between animation and live-action films like there is between visual arts and film genres. From the point of view of the genre, this also confirms that, no matter how much the animated film is connected to fine art phenomena, its mode of operation is primarily characterised and regulated by the peculiarities of the moving image.

At the same time, the examined problem can also outline the need to rethink the concepts related to the genre system of the moving image.

There are therefore insurmountable differences between live-action and animated films in the dimension of formal language. However, these do not affect the issue of genre. Everything that cannot be realized in animation in a live-action film is not defined by genre.

b) Towards a reconsideration of the moving image genre typology

The course of thought of this study essentially points towards the existence of a motion picture genre system in a more general sense.

The concept of genre is used in a doubly reductive sense when categorising film products, which on the one hand refers to the genre of the feature film, and basically to popular films within it.

At the same time, a triple reductive interpretation of the use of the term genre is also not excluded, which means that the cinematic interpretation of the genre is also narrowed down by the fact that the genre categories are primarily applied to live-action films, (this may be related to the mis categorisation that animation itself is often referred to as a genre).

This study showed that genre phenomena are also indisputable from animated films. In this way, a much more extensive genre typology could be outlined, which would generally aim at outlining the genres of motion pictures so of course not only could the distinction between live-action and animated films be abandoned, but also documentary and experimental films genres could also be included in this process.

In addition to the possible reconsideration of the genre typology of the motion picture, the research result can have two additional advantages.

Firstly, the thesis emphasised that the animated film could not be actualised in the live-action films.

As the research alludes to, there is no doubt that moving image genres can be found that are very typical of animation, and perhaps better suited to this medium than to live-action film. The definition of these genres aims to outline a more general typology of motion picture genres.

Secondly, if the genre is extended to the animated film, genre historical approaches can inevitably be supplemented by the examination of the actualization of a given genre in animation.

Within this topic, it would be a narrower point of view if we were to examine individual national cinemas from the point of view of whether animated genre films occupy a certain position in film production. If we approach the genre film culture of the given country from this perspective, we can even draw significantly different conclusions than if we only focus on the live-action genre versions.

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Filmography

A légy (Rófusz Ferenc, 1980)

Alice in Wonderland (Clyde Geronimi, Hamilton Luske, Wilfred Jackson, 1951)

Alien (Ridley Scott, 1979)

Aladdin (John Musker, Ron Clements, 1992)

Avatar (James Cameron, 2009)

Az erdő kapitánya (Dargay Attila, 1988)

Back to the Future (Robert Zemeckis, 1985)

Bambi (David Hand, 1942)

Batman (Tim Burton, 1989)

Batman & Robin (Joel Schumacher, 1997)

Batman Begins (Christopher Nolan, 2005)

Batman: Mask of the Phantasm (Eric Radomski, Bruce W. Timm, 1993)

Batman: The Animated Series (1992–1995)

Black Dahlia (Brian De Palma, 2006)

Cinderella (Wilfred Jackson, Hamilton Luske, Clyde Geronimi, 1950)

Chip 'n Dale Rescue Rangers (tv-serial, 1989–1992)

Clash of the Titans (Desmond Davis, 1981)

Close Encounters of the Third Kind (Steven Spielberg, 1977)

Conan the Barbarian (John Milius, 1981)

Columbo (tv-serial, 1971–2003)

Darkman (Sam Raimi, 1990)

Derrick (tv-serial, 1974–1998)

Dracula (Tod Browning, 1931)

Duck Amuck (Chuck Jones, 1953)

Dumbo (Ben Sharpsteen, 1940)

E. T. – The Extra-Terrestrial (Steven Spielberg, 1982)

Friday the 13th (Sean Cunningham, 1980)

Frankenstein (James Whale, 1931)

The Godfather (Francis Ford Coppola, 1972)

The Gold Rush (Charles Chaplin, 1925)

The Great Mouse Detective (John Musker, Ron Clements, Dave Michener, Burny Mattinson, 1986)

Halloween (John Carpenter, 1978)

Hancock (Peter Berg, 2008)

Happiness (Todd Solondz, 1998)

The Incredibles (Brad Bird, 2004)

Jurassic Park (Steven Spielberg, 1993)

Labyrinth (Jim Henson, 1986)

The Little Mermaid (John Musker, Ron Clements, 1989)

Megamind (Tom McGrath, 2010)

Mr. Bug Goes to Town/Hoppity Goes to Town (Dave Fleischer, 1941)

Murder on the Orient Express (Sidney Lumet, 1974)

One Hundred and One Dalmatians (Wolfgang Reitherman, Hamilton Luske, Clyde Geronimi, 1961)

The Planet of the Apes (Franklin J. Schaffner, 1968)

Prince of Egypt (Brenda Chapman, Steve Hickner, Simon Wells, 1998)

Psycho (Alfred Hitchcock, 1960)

Red's Dream (John Lasseter, 1987)

Robin Hood (Wolfgang Reitherman, 1973)

The Sandman (Paul Berry, 1990)

Scarface (Brian De Palma, 1983)

Scream (Wes Craven, 1996)

Sherlock Holmes (Guy Ritchie, 2009)

Shrek (Andrew Adamson, Vicky Jenson, 2001)

The Silence of the Lambs (Jonathan Demme, 1991)

Sleeping Beauty (Clyde Geronimi, 1959)

Sleepy Hollow (Tim Burton, 1999)

Snow White and the Seven Dwarfs (David Hand, 1937)

Star Wars (George Lucas, 1977)

The Sword in the Stone (Wolfgang Reitherman, 1963)

Tarzan (Kevin Lima, Chris Buck, 1999)

Titanic (James Cameron, 1997)

Wallace and Gromit in The Curse of the Were-Rabbit (Nick Park, Steve Box, 2005)

Wallace and Gromit: A Close Shave (Nick Park, 1995)

Wallace and Gromit: A Grand Day Out (Nick Park, 1989)

Wallace and Gromit: A Matter of Loaf and Death (Nick Park, 2008)

Wall-E (Andrew Stanton, Fred Willard, 2008)

Who Framed Roger Rabbit (Robert Zemeckis, 1988)

The Wizard of Oz (Victor Fleming, 1939)

The Witches of Eastwick (George Miller, 1987)

