

Dissertation (AMK)

Degree programme in Media, Film and Animation

2019

Pihlajaniemi Ilari

Pihlajaniemi Linda

USAGES OF FOLKLORES IN POPULAR MEDIA

- **And How to Benefit from Them in Audiovisual Narrative**



Dissertation | Abstract

TURKU UNIVERSITY OF APPLIED SCIENCES ARTS ACADEMY

Media | Film and Animation (AMK)

Spring 2019 | 42 pages

Ilari Pihlajaniemi Linda Pihlajaniemi

ABSTRACT

This research will explore the different usages of folklore in audiovisual narratives. By analysing scenes from the films such as Cinderella and Pan's Labyrinth, research will showcase how the folktales are portrayed within each of the films. First, the dissertation explains how the visualisation of a book contributes to the folktale aspect. After that, the research proceeds to examine the interpretation of ancient mythological creatures in live-action films and compares them to their folkloristic counterparts. Animated TV-Series Avatar: The Last Airbender acts as an example when examining the material culture and customary lore which both are tightly conjoined on the folklore. By including the newly arisen format, digital folklore, the research addresses how the creation of myths has evolved to meet available information. Focusing on the way how the fictional entity, Slender man is incorporated in the film going by the same name clarifies, that the newer folktales always contain material and striking similarities from older folklore. Lastly, the research will examine a screenplay of a feature-length animation; the Secret of Kells and reveals how the written screenplay format such as action description is used to deliver folktale in animation. The research also briefly covers Christianity's influence on folktales as the Secret of Kells is tightly tied with Irish-Christian mythology. The purpose of this research is to assist our a worldbuilding process; the concept art and the screenplay of the first episode of our animated fantasy series. After each subject, we will reflect our research to creating progress. The researched material will be used as a frame of reference when designing the fantasy world since basing a concept, or even part of the story to something historical deepens the potential of the story.

KEYWORDS: Worldbuilding, Folklore, Film, Animation, TV-series, Concept art

Opinnäytetyö AMK | Tiivistelmä

TURUN AMMATTIKORKEAKOULU TAIDEAKATEMIA

Medianomi, Elokuva ja Animaatio (AMK)

Kevät 2019 | 42 sivua

Ilari Pihlajaniemi Linda Pihlajaniemi

TIIVISTELMÄ

Opinnäytetyömme tarkoituksena on tutkia kansantarujen käyttöä audiovisuaalisessa tarinankerronnassa. Tutkimus suoritetaan analysoimalla yksittäisiä kohtauksia elokuvista, mitkä osoittavat kuinka kansantaru on kyseisessä elokuvassa esitetty. Tutkielma aloitetaan selittämällä, kuinka kirjaa käytetään visuaalisena keinona Disneyn Tuhkimo - animaatioelokuvassa. Opinnäytetyössä tutustutaan muinaisten mytologisten olentojen live-action tulkintoihin elokuvassa Panin Labyrintti ja verrataan niitä kansantaruissa esiintyviin alkuperäistulkintoihin. Animaatiosarja Avatar: The Last Airbender toimii esimerkkinä materiaaliin pohjaavasta perinnekulttuurista, joka on sidonnainen kansanperinteisiin ja -taruihin. Opinnäytetyömme kattaa myös kansantarujen uusimman ilmiön, digitaalisen kansanperinteen, joka on syntynyt internetin vaikutuksen kasvaessa. Kappale keskittyy esittämään, kuinka myyttien luominen on kehittynyt vastaamaan saatavilla olevaa informaatiota. Fiktiivinen olento ”Slender man” on digitaalisen kansanperinteen keulakuva. Käyttäen hirviöstä kertovaa elokuvaa viitekehyksenä, tutkitaan, kuinka digitaalisen ajan kansanperinteissä on silmäänpistäviä samankaltaisuuksia aikaisempien uskomusten kanssa. Lopuksi perehdytään kokopitkän animaatioelokuvan The Secret of Kells käsikirjoitukseen. Käsittelyssä on se, miten käsikirjoitusformaatin toiminnankuvaukset käyttävät kansantaruille tyypillisiä piirteitä. Lisäksi tutkimus pohtii kristinuskon vaikutusta kansantaruihin, sillä The Secret of Kells -elokuva on tiukasti sidoksissa irlantilaiskristilliseen mytologiaan. Tutkimuksen tarkoituksena on auttaa fantasiamaailmamme luomisprosessia, johon sisältyy niin konseptitaide kuin käsikirjoitus animaatiosarjamme ensimmäisestä jaksosta. Jokaisen käsittelemämme aiheen jälkeen, käytämme tutkimusta viitekehyksenä omaan luovaan työhömmee, sillä konseptin perustaminen historiallisesti merkittävään legendaan lisää tarinan potentiaalia.

ASIASANAT: Maailman rakentaminen, Kansantaru, Elokuva, Animaatio, Konseptitaide

LIST OF CONTENTS

ABSTRACT	2
LIST OF CONTENTS	4
LIST OF ILLUSTRATIONS	5
INDEX	7
INTRODUCTION	8
CLEVER VISUALIATION	9
2.1 Cinderella.....	9
2.2 Our Creative Process: Fairy Tale Elements.....	11
2.3 Ancient Creatures with a Modern Twist.....	13
2.4 Pan’s Labyrinth.....	13
2.5 Our Creative Process: Character Interpretation.....	15
VISUAL COLOUR CODING	17
3.1 Avatar: The Last Airbender.....	17
3.2 Our Creative Process: Purpose of Visuals.....	22
CONJOINING NARRATIVE	24
4.1 Slender Man	24
4.2 Our Creative Process: A Believable Monster.....	27
4.3 Describing the Folklore in a Screenplay.....	30
4.4 Secret of Kells.....	30
4.5 Our Creative Process: Describing References.....	35
CONCLUSIONS	38
BIBLIOGRAPHY	39

LIST OF ILLUSTRATIONS

Figure 1 - Alexander Juhasz (2015) THE BABADOOK. Adelaide studio, Australia.

Source: <http://alexanderjuhasz.com/the-babadook/> Page 9

Figure 2, 3 - Clyde Geronimi, Hamilton Luske, Wilfred Jackson (1950) Cinderella.

Walt Disney Company. Burbank, California, USA.

Source: Cinderella (1950) film screenshot. Page 9 – 10

Figure 4, 7, 13, 17 - Linda Sofia (2018) Character Concept Art (Heartcompass). Ink on paper.

Source: Heartcompass - Pitch Bible (2019) Page 11, 15, 22, 27

Figure 5 - Guillermo del Toro (2006) Pan. Picturehouse, USA.

Source: Pan's Labyrinth (2006) film screenshot. Page 13

Figure 6 - Guillermo del Toro (2006) Pale man. Picturehouse, USA.

Source: https://www.imdb.com/title/tt0457430/mediaindex?page=3&ref=ttmi_mi_sm Behind the scenes Photo. Page 14

Figure 8, 9, 10, 11 - Michael DiMartino and Bryan Konietzko (2003-2008) Avatar: The Last Airbender. Nickelodeon Animation Studio, Burbank, USA.

Source: Avatar: The Last Airbender animated tv-series film screenshot. Page 17, 18, 19, 20

Figure 12 - Michael DiMartino and Bryan Konietzko (2003) Aang. Avatar: The Last Airbender. Nickelodeon Animation Studio, Burbank, USA. Page 22

Source: https://en.wikipedia.org/wiki/Aang#/media/File:Avatar_Aang.png

Figure 14 - Eric “Victor Surge” Knudsen (2018) Slender Man. Photoshop.

Source: https://www.instagram.com/p/BmL_8c9gPqr/ Page 24

Figure 15 - Michael Gallagher (2012) Smiley. The USA.

Source: Smiley (2012) film screenshot. Page 25

Figure 16, 18, 25 - Ilari Z. (2019) Screenplay, Heartcompass, The Harbinger of Change.

Source: Screenplay Heartcompass S01E01 The Harbinger of Change (2018) Page 27, 28, 34-35

Figure 19, 20, 23, 24 - Fabrice Ziolkowski (2005) Screenplay. Les Armateurs, Paris. Cartoon Saloon, Kilkenny (Ireland)

Source: <https://itsoncraft.com/cave-secret-kells-script> The Secret Of Kells Screenplay. Page 30, 31, 33

Figure 21, 22 - Tomm Moore (2009) The Secret of Kells. France, Belgium, Ireland.

Source: The Secret of Kells (2009) film screenshot. Page 32

Figure 26, 27 - Linda Sofia (2018) Background Concept Art (Heartcompass). Photoshop, Ink on paper.

Source: Heartcompass - Pitch Bible (2019) Page 36

INDEX

Action description:	a written description of an action in a screenplay.
Anthropic principle:	a philosophical consideration that observations of the universe must be compatible with the conscious and sapient life that observes it.
Diegesis:	story told by a narrator, that presents the actions of the characters.
Dramaturgy:	dramatized narrative such as in a theatre play or a film.
Pitch Bible:	a reference document used by screenwriters for information on a television series' characters, setting, and other elements.
Prologue:	an introductory scene, preceding the first act of a dramatised narrative.
Saga:	narrative of heroic exploits.
Sequence:	a narrative event that consists of multiple scenes.
Voice-over:	offscreen voice, as that of a character in a narrative.
Worldbuilding:	the process of constructing an imaginary world or fictional universe.

INTRODUCTION

We are all touched by the stories of our culture whether we acknowledge it or not. The most traditional forms of these stories are myths that collectively became the base of folklore - old tales transmitted orally for generations. Naturally, some information in oral traditions got lost or re-interpreted. Today we possess an ability to record and share stories in a way that is not limited to pen and paper. Audiovisual narratives have made stories accessible for large audiences as they engage our senses along with our imagination; films are all around us.

This paper will cover our research of movies that are directly influenced by the folklore, those that claim to be dramatised versions of folkloristic beliefs and material. We are executing the research by watching films and focusing on breaking down individual scenes that convey the folklore aspect within the production. The research is not about one certain type of folklore but rather covering the few most common types such as how the visualisation of a book or interpretation of mythological creature links into the audiovisual narrative. We will also research the material culture and customary lore before covering the newest form of folklore, “Digital folklore”. We examine how the digital folktale benefits from ancient folktales in creating a believable modern supernatural entity.

As the screenplay differs from other the other written narratives, we proceed to research how screenplay delivers a cinematic folkloristic story to the popular media by using a shooting script from the animated feature film *The Secret of Kells*. The film is about traditional Irish folklore that is heavily influenced by Christianity. We will also touch on the animation screenplay format, as we compare the screenplay to finished film, directed by Tomm Moore. Along with movie visuals, we examine the action descriptions and dialogue within key scenes that concentrate on the folktale aspect. This research is made to support our fantasy-worldbuilding process and 37-page long screenplay about our animated fantasy series that feature folkloristic references and visuals. At the end of each segment, we will reference how the research was beneficial for the creating process. According to AWN (Animation World Network) basing a concept to a historical event or character deepens the understanding of the concept’s potential. Quite logical really, we are all involved in the stories of our past whether we acknowledge it or not.

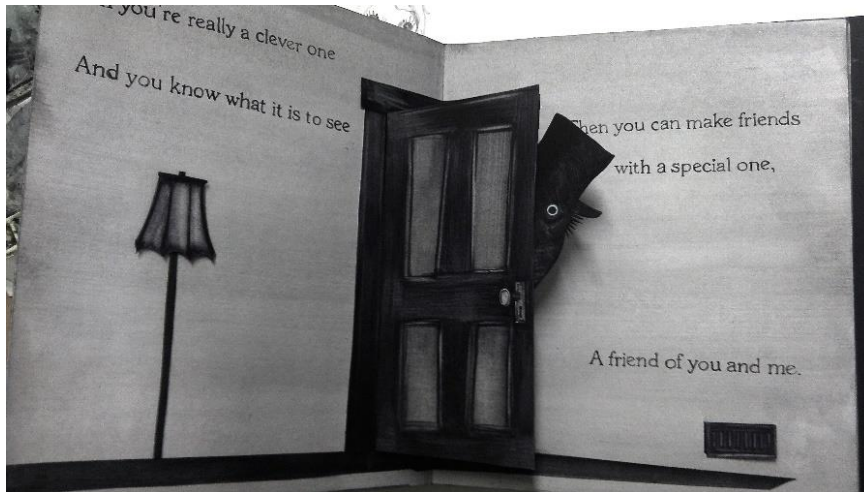
CLEVER VISUALISATION

Brothers of Grimm collected and documented orally transmitted folktales around the late 18th to early 19th century Europe. As the details of original stories have been changing throughout history, Grimms combined the core aspects of the story and edited them suitable for children of their time. So, one could say that the twosome often performed the first dramatisation for various stories, even if most of them were shaped to follow Christian values. However, these are not always the most known versions in the English-speaking world...

2.1 Cinderella

Cinderella has gone through numerous different interpretations in the film industry alone, but our version of choice is Disney's animated musical fantasy (1950) based on Charles Perrault's fairy tale. Mass media conglomerate Disney is known for basing produced movies into folklore and fairy tales. To showcase the folktale, we chose to analyse the opening scene or so-called prologue which heavily relies on a visual concept of a book.

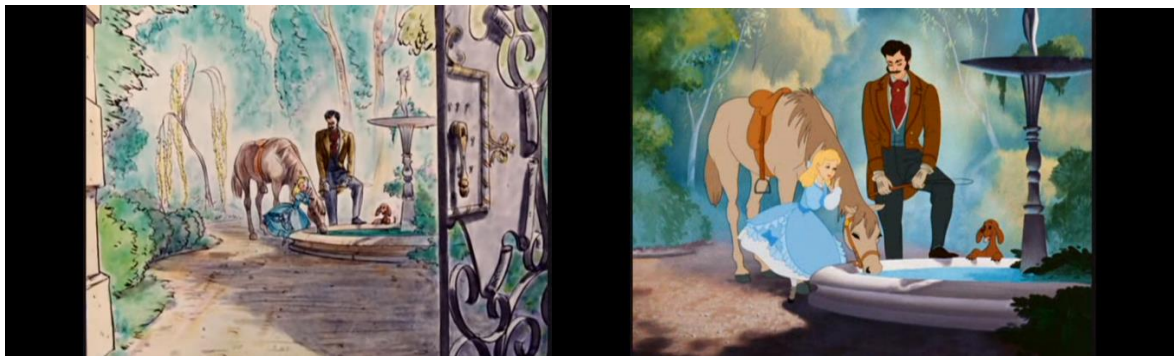
In the audiovisual narrative, a book is an excellent tool to show a crude, original myth without any restraints. Visually, it brings out the fact that the origins of the story are in written format. The concept of the book might appear as a something old, outdated for a modern viewer, but also works as a clever concoction of storytelling formats, as an ethereal link that connects two worlds; the world of literature and the world of film. Films based on folklores occasionally include a book element, but especially horror genre takes advantage of this aspect as it makes the story seem true. Makes it seem like something out of an ancient grimoire of an evil sorcerer. A book gives the story a certain depth that might embark the viewer into the quest to discover the original myth. We can consider this trick rather relatable.



(Figure 1)

For instance, the pop-up book portrayed in Australian thriller *Babadook* (2014 dir. Jennifer Kent), is crafted with detail. Alexander Juhasz (the production designer and illustrator of *Babadook*) went through numerous iterations until the monster, “Mister Babadook” was sufficiently disturbing. The design was supposed to capture the dark manifestation of repressed human emotions while maintaining the graphic aesthetic of children’s book. The handcrafted book had to support the live-action compositions and work seamlessly in the context of the story. No wonder the book is arguably the most memorable part of the movie.

(Figure 2)



In the prologue of *Cinderella*, this symbolic transition is executed perfectly by using so-called crossfade to merge two separate shots into one; the picture remains fairly the same, but with the addition of animation. The animation remains subtle throughout the opening sequence as the prologue wants the viewer to focus on the narration. Every animated part supports the narration which fits the “audiobook style” such as the first animation that mimics the opening of a door, symbolising the beginning of the story time. The narration is voice-over made by a calm female voice. Overall, the plot-oriented narration supports the traditional folkloristic form by setting the

tone of the story while enlightening the backstory without deepening the characters. Character's complex internal motifs are not relevant for the heavily plot-driven story.



(Figure 3)

In the prologue of Cinderella, the visual aesthetics support the fairy tale style perfectly. Such as usage of watercolour and font decision of text creates a rather harmonious ambience.

2.2 Our Creative Process: Fairy Tale Elements

To the screenplay we are including similar aspects seen in the prologue of Cinderella:

The opening sequence introduces how the story is tied to the core concept of the story; the mechanical heart a.k.a the heartcompass. The intention is to write only action descriptions, but we are more leaning towards using voice-over narration that focuses on explaining since the understanding of terminology is required to follow the unique concept.

For the first episode, we have designed an elaborate opening sequence. The sequence includes the creation story of the fantasy world where events of the story take place in. We are keeping the introduction of the concept and the voice-over which concentrates on delivering the background of the fantasy without revealing details of the plot. Our story might be a fantasy, but it certainly is not a fairy tale, and thus, excluding all fairy tale themes from the prologue is the largest differentiating factor. To set the scene, we are writing this prologue in a style that resembles more of a folktale, or more accurately, a saga. Saga is a heroic folktale and often told orally for generations. We accomplish this style with a long narrative voice-over and diegesis elements. However, this opening sequence is excluded from the screenplay as it is scheduled for draft 3 with

an approximated length of 60 to 85 seconds.

Babadook delivers emotions through the stylistic choices of a picture book. We adore the idea and would love to use different animation techniques or styles in our prologue or trailer. But at this present moment, we think combining different techniques would hinder the selling point of the work. Simple concepts such as solely using either 3-d or drawn animation are easier to pitch since they can be done within one studio. The varied styles such as using puppet animation requires an entirely different studio to participate in production which costs a lot more. However, we hope that the director would be open to other animation techniques such as cut out animation for the prologue.



(Figure 4)

We grew up with classic Disney movies and got used to the look of hand-drawn animation. Because of that, we try to mimic the same authentic feeling of traditional drawn animation in our pitching trailer. We are also using fairytale book type of style in the pitching trailer; the animation is minimal, so the picture looks like a still frame or a page from a book. The most dangerous character of our series is colour coded the exact way as Cinderella; light blue clothes, blue eyes, and blond hair. To the viewer, Cinderella represents a relatable girl next door type of a character so, using this concept in an evil context makes it a fresh, modern design. The beautiful costuming in Cinderella is something we try to succeed in our fantasy characters. Especially, male characters of Heartcompass dress up more like princes than regular modern men.

2.3 Ancient Creatures with a Modern Twist

Commonly, folktales contain teaching of one large philosophical theme: what is it like to be human. It's no wonder that the tales reflect humane subjects, dilemmas, and morals in a mythological setting while featuring a human protagonist. Stories are made by humans for humans after all. However, the side characters and antagonists are often creatures, even deities that have a wide variety of visual interpretations. These mythical characters possess exaggerated human traits or are combined with features found in animals and nature such as a skin of bark, horns, wings, or claws. The description of these human hybrids seems to fit a definition of monster and for this, folktales to be portrayed alongside or even as straight paganism. Especially the horror genre takes advantage of the concept of a mythical monster.

2.4 Pan's Labyrinth

Pan's Labyrinth is a dark fantasy drama known for its outstanding costumes and makeup along with visual and practical effects. The story takes place in a Falangist Spain, where a stepdaughter of a sadistic army officer, escapes the brutality into the fantasy world. The film honours the descriptions of popular folklore characters but adds little twists here and there. Such as the scene where we the protagonist learns the lore and medical uses of the herb called mandrake while remaining true to the director's visual aesthetics.

The scene where the protagonist, Ofelia, meets Pan in the centre of the labyrinth showcases best how the visuals of ancient mythological creatures are fitted to a war-drama.

The scene opens with introducing the fairies that are arguably most familiar fantasy creatures the film has to offer. The design of these fairies is fitted to suit dark fantasy, but androgynous, naked fairies are less strange compared to upcoming mythical creatures. Starting with more familiar fantasy critters and then progressively advancing to crazier designs takes the viewer to account excellently. Fairies act as Ofelia's guides which also fits their thematic purpose.



(Figure 5)

When Christianity conquered Europe, fantasy creatures had their fair share from the religious conversion. Most of the fantasy creatures either got erased or replaced with a religious figure. The fact that folktales sometimes sympathised pagan creatures did not help their preservation. All visual features and combinations that differ from human were condemned as evil. Such as the Horned God, originally a deity of fertility and nature became a literal embodiment of Satan, the root of all evil in the world. Pan, the Greek god of nature and wilds, is one of the many variations of horned gods. In the film, he's portrayed androgynous and possesses treelike attributes while still having distinguishable features of a "faun or satyr" that are a half goat and half man.

Even if the labyrinth differs from the Greek myth, set design delivers the expected visual aesthetics from what the viewer considers as a labyrinth. The film also includes a variation of the cannibalistic minotaur, that's a half man and half bull, in the form of a creature called "Pale man". According to Wixson (2016 dailydead.com), del Toro's idea behind pale man was 'a very old man who used to be overweight but is now nothing more than skin and bones' which is visible from the finished costume.



(Figure 6)

Majority of folktales used by film industry are heavily exaggerated to beyond recognition since as the amount of facts and research does not guarantee the success of the film. In the end, the purpose of the film industry is to gain profit. One possible way to use folklore is just to make one up like in the mystery horror film *Sinister* (dir. Scott Derrickson 2012). The monster, called Bughuul, is vaguely based on the Middle Eastern demonic deity, Moloch, that also thrives on child sacrifices. It is safe to say that the myth of child devouring creatures was a recurring theme in folklores in general.

2.5 Our Creative Process: Character Interpretation

Researching the visual interpretation is an indirect but important part of our creative process. Character's design descriptions must be consistent and clear to produce a fantasy screenplay that proceeds logically and immerses the reader without disturbing the plot. In a screenplay, the major characters are described with few words, so the reader has an idea what kind of character is at hand. Our fantasy world contains seven different fantasy species that all are inevitability

influenced by folktales. Within the screenplay, the reader is introduced to two of the species; “ogres”, that are like the Japanese ogres called Oni and “trolls” which are inspired by traditional Scandinavian trolls, with a tail and excessive hair growth. However, instead of being hideously ugly or abnormal, these fantasy creatures are portrayed with dominant humane features and are even sexy. All the species of the fantasy world are a testament to the message “being different does not mean you cannot be beautiful, desired.” Naturally, the world also has approachable species like humans, who are much like us and merely fitted to the art style.

Creating characters that aren’t fully human is challenging when you want to appeal to a larger audience but still make your world and characters unique. We decided to stick to fantasy characters that can be found in the already existing mythologies instead of creating completely new ones. Rather than choosing creatures that have strong connotations and lore such as vampires drink blood, we chose creature names that have a more diverse history. For example, we chose imp instead of the demon. We designed imps to have horns which makes them demonic in Christian point of view, but the character design looks more like a faun because of the hooves.



(Figure 7)

VISUAL COLOUR CODING

By presenting something familiar with a small adjustment is a great way to reach the interest of the viewer and connect them to the fantasy world – to the world of which rules need to be introduced. For a visual example, non-modern hairstyles are a way to dislocate the viewer from the sights of everyday life. Such as using wigs from the Victorian era in a modern setting, makes the viewer assume, that people in this fantasy are not entirely like us. Visualisations like this also give room for the story to explain itself and its rules.

The fantasy world of *Avatar: The Last Airbender* revolves around a unique concept called bending; controlling elements magically with martial art moves. The show heavily uses the visuality in the narrative. The visuality supports the story but also reveals so much information without dialogue. As the show is made in the USA for the American audience, so it is appropriate to approach the subject from the Western culture point of view. The *Avatar* universe is a prime example of a material culture which is tightly tied with customary lore, and thus with the folklore.

3.1 Avatar: The Last Airbender

Numerous things in the *Avatar* universe are unique visual combinations of cultures and fantasy and some just ooze with Asian thematic mythology. One of the key figures in the show, is an old man called Iroh. He is the caretaker of the first season's antagonist Prince Zuko. Iroh holds his hands inside his wide sleeves; in a stance unique to him. He enjoys playing Chinese chess, of which rules the viewer can figure out even if the pawns would contain a fantasy symbol. Symbols resemble an Asian alphabet to the Western audience where in fact, they are completely fictional emblems of four elemental nations. To teach the viewer what these symbols mean, the designs are always showcased at a consistent context. The game of chess is a cunning symbolic way to show the situation and the upcoming events in a TV-series about war.



(Figure 8)

The games are used in numerous folklores to symbolise conflict. The games like chess, for example, are considered as something in mathematical, cold and even inhumane. For the strategic implications, the games are also used by the heroic protagonist to confuse simple-minded fantasy beings such as trolls, giants and demons.

Introducing a fantasy world with connotations helps the viewer understand the world as the two different fantasies can still contain the same rules and regulations. For example, Appa a six-legged flying bison is the pet of the protagonist Aang. This why, Appa shares the same visual details as Aang that connect one to the other. Appa is a narratively relevant animal character as it acts as a way of transportation for the protagonist group.

Avatar: The Last Airbender was produced in early 2000s when numerous kids were familiar and fell in love with Hayao Miyazaki's "My Neighbour Totoro" (となりのトトロ) – animated feature film featuring a troll called Totoro. Narrative purpose of Appa reminds the "Catbus" (ネコバス) which is an eight-legged steed that is summoned to take the protagonist from one place to another, just like Appa.

The scene we are closely examining is the prologue, the introduction of the fantasy world since our concept is similar to this. The first thing we want to cover is the visual choice to use Asian shadow theatre to introduce four different elements and connect the series to Asian mysticism. The shadow theatre was the first way to transfer folktales to audiences long before the modernised mediums. The theatre production consists of the same type of personnel as a film such as a gaffer, director, and actors. In addition to this, the dramatic rules such as Aristotle's three act structure a.k.a dramatic arc are borrowed from the theatre. No wonder, that theatre is an old but evolved form of telling stories and thus, considered as a great bridge to its descendant; film.



(Figure 9)

Characters are shadows against the flat red background which is lighted like in a theatre. The dominating backlight is warm and seemingly comes behind the background, the “curtain” that leaves the corners concealed in shadow. The four shadow characters represent elements of which they magically control since these elements behave completely different way than in our world. Each of the characters performs a different full body martial art move. Asian martial arts have been a topic for numerous films, so the Western viewer can understand the concept right away; the martial arts are connected to the control of magical elements.

Each character is dressed in a different way that helps the viewer to understand cultural relativity; the Waterbender wears a long coat with a furry collar and has a long moustache. Earthbender wears baggy shorts, and his muscular upper body fits well with his masculine stomp and kicking motion. His hair is clean, tight bun on top of his head. The Firebender is dressed in lighter layers and her shape is much more petite. Her shoes seem like traditional Indian shoes with an upward curved, and pointy tip and hairstyle is a bun tied with an ornamented Chinese hairpin. Her motion consists of flames, and thus, she is overshadowed by them and left slightly more mysterious than other benders. Airbender is a very distinguishing figure with his bald head and short cape, sewn to sleeves. His loose outfit is like overalls. The representative of Airbenders is the protagonist Aang, and the rest of the other shadow theatre characters are revealed as the story progresses.

On the background, the viewer sees the Chinese text that changes after each performer.

According to Avatar Wikia, the translation is ‘*水善 -Water is Benevolent, 土強 -Earth is Strong, 火烈 -Fire is Fierce 气和 -Air is Harmonious.*’. The audience who understand Chinese gets a hint of what kind of personalities benders have. The fact does not affect the understanding of the world, and so the non-Chinese speaking audience benefits from this ignorance as they are not able to make assumptions before the story begins.



(Figure 10)

The prologue has a classic, but informative fantasy cliché; a map which shows the colour coded borders of each nation. The shows usage of colours is brilliant as they work seamlessly with the rest of the visuality. From the map to characters, everything in the show is colour coded from head to toe making the representatives of each nation very recognisable.

In the prologue, character visuals are chosen to manipulate the emotions of the viewer; faces of Fire nation soldiers are covered with a mask to make them distant, scary, inhumane. The first act the soldiers do is to shoot fire towards the camera; engulf the viewer into flames. The Water Tribe is introduced through the sombre faces of a girl and boy, who are two central characters of the show: Katara and Sokka. Twosome stands alone in the darkness, holding a lantern which is commonly used as a symbol of hope. The water tribe is sympathetic and relatable. Differences like these culminate the archetypes of the fantasy world. The colour of the Water Tribe is blue and cold white. Blue is the logical colour choice for water and natural contrast to red fire. The two populations, the good and bad, are extremely easy to differentiate from each other as they live in totally different environments that both are accordingly coloured. The Water Tribe lives at a dark wasteland of snow, centre of freezing water and ice which is appropriate to their bending which revolves around water and freezing it. The concept of Waterbending is easy to grasp due to the environment and clothing.



(Figure 11)

The style of clothes is inspired by the traditional outfits used by Inuits, the indigenous people of the arctic regions. All the nations are a reference to cultures that exist in our world, but the clothing does not always match this assumption such as blue leather. Blue has been throughout

the history the hardest colour to acquire from nature during the era the series tries to mimic. In the fantasy world, blue leather and string might be acquirable with ease, even if the show does not showcase any blue-skinned animals. The Water Tribe is the only nation with darker brown skin that works as a contrast to their bright blue eyes.

On the contrary, the colours of the Fire Nation are dark red and black with many golden details which is a rather traditional choice for the element of fire. The outfits are darkest of the series which make them seem threatening compared to other - lighter outfits. The Fire Nation is introduced as a starter of the 100-year war. Choice suits the darker themes along with the design of the antagonist, Prince Zuko as his prevalent characteristics are hot temper and gloomy attitude.

The colours used in folklores are closely tied to surrounding factors: the environment, the skin colour of the people, and animals. The most western myths have white as a colour of good and black as the colour of evil, but in Asia, the concept is reversed as the white is the colour of death. Strong colours such as red are widely used in folktales around the world as a symbol of strong emotions such as love. Some folklores such as Celtic revolve around a singular colour of green that expresses multiple meanings.

3.2 Our Creative Process: Purpose of Visuals

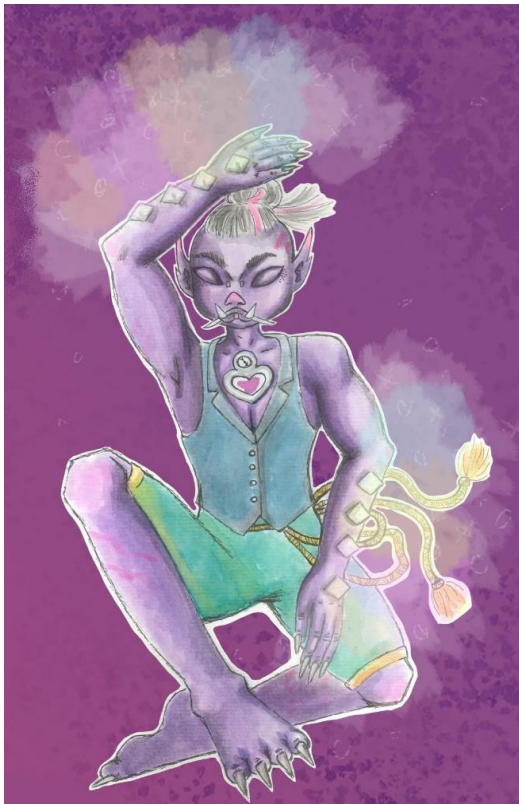
Our worldbuilding took a lot of inspiration from Avatar's universe. For example, the citizens of the Earth Kingdom are most represented as a side and background characters who are coloured coded with wide a variety of different greens; from down-to-earth shades to pastel. One would think the colour of earth would be brown as the bending revolves around rocks and soil. This colour choice is made to contrast with the protagonist, Avatar Aang who is the only representative of his origin culture of Airbenders. He is the only character presented in yellowish orange that is inspired by the Tibetan monks. In real world, such conspicuous colours used are used in security vests and traffic signs. Yellow is commonly interpreted as a colour of happiness, as a colour of joy which fitting for the most positive and cheerful character of the show. Also, Aang is bald like in common monk cultures but specific to air nomads; he is tattooed with blue arrows. Where the tattoos remain ordinary most of the time, they glow during the "Avatar state" signalling that powerful magic is being used. The usage of complementary colours of blue and orange make the

whole design pleasant to watch.



(Figure 12) Aang concentrated.

In Heartcompass, we wanted our protagonist, Zogar, possess a unique colour scheme.; he is our only representative of ogres, and his skin colour is eye-catching purple, custom to his species. During the story, Zogar’s inner powers manifest as a transformation which grows mechanical parts in his forearms.



Just like in Avatar, our animal characters are a fun way to introduce the fantasy world; all our animal designs are cute, plentiful, and have Heartcompass. The names of animals in Avatar have acted as a major inspiration when naming terminology. Avatar creatures such as “otter penguins” have a whimsical name combination to express their rather self-explanatory appearance. We wanted to use this same concept and perfect it. Where the idea of Heartcompass can be rather obvious, the names of technological mages such as “stezards” are not. Stezard name is a combination of steam and wizard: symbolic translation is a steam controlling wizard.

(Figure 13)

CONJOINING NARRATIVE

Folklores are a collection of myths. Born from enlarged gossips of real people, and events that folk have considered worth remembering and thus, have started to live on their own as legends. Naturally, the definition of “worth” is a combination of various cultural factors such as worldviews and an individual’s interests. Modern supernatural folktales are hard to make believable due to two facts: the lives of people are progressively transitioned into the artificial world of internet that causes the modern human to be exposed to a vast, multicultural source of information. However, the new way of telling folktales has risen; digital folklore.

As it turns out, sometimes the deeds of certain individuals suffice a “cult status” just because of the context the deed is executed. Such as the crime called “Slender man stabbing” where two 12-year old girls stabbed their friend in the woods of Waukesha, Wisconsin 2014. The crime of the girls was committed as a sacrifice to a fictional entity; Slender man that made the creature an official manifestation of digital folklore.

How digital folklore even came to be? How people still believe in supernatural monsters? In fiction, breaching the barrier of credibility is a demanding task for any writer, but creating a supernatural tale that passes as something “real”? Even more so.

4.1 Slender Man

The Slender Man is a creation of fiction from a photoshop contest that became a subject of fanfiction called “creepypasta” long before the crime. The creature made its way into the big screen in autumn 2018 in a film Slender man (dir. Sylvain White). The film concentrates on delivering the folklore rather than reconstructing a committed crime. In fact, crime is not addressed in the film at all.

Like in every folktale, the facts of Slender Man are elusive and thus, are completely at the mercy of the storyteller. The vague lore leaves a room for interpretation. Slender man is commonly shown stalking children and young adults in the woods, where the Slender man then abducts them. Fates of victims are left obscure. According to his lore, investigating the Slender man

attracts the entity what then drives the investigator into the madness.



(Figure 14)

Prevalent description of Slender Man is a thin faceless man dressed in a black suit. The arms are out of proportion and have long sharp claws at each end. The entity is remarkably tall and is sometimes portrayed with tentacles.

The film incorporates elements from the most known version of the lore such as the appearance of the creature, web footage and teleportation ability, but at the same time, excludes just as many. The symbol of Slender man is a circle with an X drawn in the middle: ⊗. In the film, the symbol is interpreted as an eye. So-called “house of Slender man” which is believed to be portal to his dimension is replaced by the gate. The change seems unnecessary as the symbolic meaning remained the same as in folklore.

The phenomenon called “alien abductions” have caused widespread mass hysteria in America from the 60s and onward. The abduction hallucinations happened on such a grand scale that they

are considered as modern folklore since no scientific proof would prove these experiences true. Nevertheless, this folktale contains a lot so-called cinematic value, and thus, has been a subject for various films such as Olatunde Osunsamni's pseudodocumentary *Fourth Kind* (2009) that describes the procedure of alien abduction in thrilling detail. Slender man shares many same attributes as popularised aliens, and vaguely referencing to something that has already been "almost believable" can only enhance the belief. With an exception that unlike aliens, Slender man does not return his victims. In the film, the abductions are associated to the folklores about child disappearance such as Pied piper who revenges to the citizens of town Hamelin by luring their children away just like he had done with the rats formerly in the folktale.

The horror film *Smiley* (dir. Michael Gallagher 2012) is a creation story of Smiley, an entity from pre-existing digital folklore. The story of the movie is based on a popular internet pranking culture called "trolling" which is closely related to the origins of the monster. Applying a philosophical consideration of the Anthropic principle into international phenomenon found in the artificial world of internet adds a believable theoretical base for the folktale.



(Figure 15)

Something that possesses human-like features but in the same is not human is notoriously used in digital folktales. For example, the appearance of Smiley is much like Slender man's; the creature has no distinguishable features, and the face looks like a mask. The urban legend of Killer clowns has enforced the horrific nature of the mask so greatly, that it has created a very specific phobia, fear of clowns a.k.a coulrophobia. The concept of a mask is scary since it is humane and inhumane at the same time.

Slender man film did not enhance the realism of the original folklore but rather took artistic decisions that served no purpose. By taking a clear stance on what happens to victims and what kind of symptoms “Slender sickness” a.k.a haunting of Slender Man has affected the film’s reception negatively. An avid Slender man fan does not appreciate the cinematic presentation. Choices such as using the camera as a Slender man’s point of view is generic horror movie cliché that diluted the original lore as it made the entity seem... fictive. The purpose of these cinematographic choices is to serve dramaturgy. To make character scary in an entertaining way that does not necessarily serve the “this thing actually exists” part. Basing film to existing folklore is risky since choosing just one of the many, vague interpretations and making it cohesive story naturally, discards some of the possibilities.

4.2 Our Creative Process: A Believable Monster

When designing the screenplay, we made sure, that it would not contain a single scene that blatantly copies a folktale but uses similar methods as the Slender man -film to make it believable: The reference will capture an essence of a folktale while maintaining reasonable realism. The best way to execute this is to use some form of ritual and dedicate multiple scenes to portray it. The scenes will introduce one of the main characters, a cyborg zombie. For thematic and symbolic reasons, we wanted to concentrate on the one folktale archetype called the grateful dead. These folktales are found in every culture since disposing of a corpse is a universal subject.

The structure of grateful dead is following; the protagonist encounters a corpse in need of proper burial. The protagonist performs an appropriate burying ritual, and the spirit of the corpse grants the protagonist their gratitude. Storywise the scene will revolve around the core concept of the series; mechanical heart and what is death in this certain fantasy world. Visually the scene is as grim as the character since just like our world, the death is equally feared.

The introduction scene of Dumas:

1 EXT. TROLL WOODS - NIGHT

Forest is quiet - we do not hear anything. In the bright moonlight, we see a lanky figure hunched over a corpse of a deer. He is DUMAS (27 y/o) shrouded in a cloak and concealed by the darkness, and thus, we are unable to distinguish his features. Dumas' shadow is unnaturally long, and the plants around him are slightly withered.

In the red beam of light from his mechanical eye, a knife detaches the heartcompass of the deer. We understand that animals do not have a compass. Dumas puts the deer's heartcompass inside a black pouch hanging on his hips.

2 EXT. TROLL WOODS, SHRINE - NIGHT

Dumas arrives in front of the dead tree, a snag. The red light comes from his mechanical eye. He screws and pounds the heartcompass into the tree until it sticks to its trunk.

Dumas pulls out one of his teeth. Dumas places his decayed tooth inside inactive heartcompass. Dumas sinks his remaining, rotten teeth into a flesh-like substance.

(Figure 16)

Just like in Slenderman and Smiley we challenged ourselves to create our own terrible fantasy creature. Our corpse characters are not never-before-seen, but they are not taken from an already existing myth. Like in Smiley, our corpses have their own creation story that is unique to them. The story follows the rules of our created world and the physiology of the technological creature who live there.



The design of Dumas, the cyborg-zombie, includes various influences, but in essence, he is a combination of alchemy and magical science of mechanical heart.

(Figure 17)

Throughout the first episode, Dumas is portrayed as a threatening character as showcased in the last scene where his identity is revealed:

3 EXT. TROLL WOODS - NIGHT

Echo of the explosion booms over Llev. He opens his eyes. Llev is laying in the middle of the forest, holding his head. His clothes are ragged, and the crown and sceptre are missing.

LLEV

What happened? Wherever am I?

Llev attempts to get up but collapses on the ground. Behind him, we see a shadow of Dumas descending on the ground like a feather. Ruffling leaves alert Llev. He crawls next to a tree and searches his pockets. He finds a lighter. Llev looks around the woods using lighter as the light source but sees nothing but trees. Suddenly, the surrounding nature and wildlife silences.

LLEV

O? Niann? Is it you?

Dumas walks from the shadows, leaving a long drawn out shadow and withering flora around him. Dumas stops before Llev.

LLEV

How did I get here? Did you kidnap the prince of Capitale and dragged him into the woods of who knows where?

DUMAS

Zhe prinze is not what I zee.

Llev touches his head - the crown is missing. Llev scowls and grunts frustrated.

LLEV

I can provide whatever you require. Just tell me who you are.

DUMAS

Non. You ask who iz moi, when you don't know **what** you are.

Llevs lighter burns out. Llev attempts to flick it back on desperately. We see how a fire lights at the end of Dumas' mechanical fingers which seem to work as lighters themselves. Dumas steps closer over Llev. Llev raises his gaze and gasps for air. The identity of Dumas is revealed: he's a half machine and half a rotten human corpse.

(Figure 18)

4.3 Describing the Folklore in a Screenplay

Animated screenplay format differs from standard film format with an extensive action description that concentrates on delivering visual aspects along with the plot. The one page of animated screenplay converts into roughly 45 seconds of screen time, where a page of live action converts to 60 seconds. The screenplay we're using as a frame of reference is a shooting script from an animated feature film; *The Secret of Kells*. Shooting script or so-called "director's scrip" uses strict camera commands and written visual cues which are excluded from the traditional script as the job of a screenwriter is to deliver a written movie but not the execution.

4.4 The Secret of Kells

Religion has always played a part in folktales even though two are not strictly connected. For example, the Bible is just a vast collection of different kind of myths, glued together with a singular divine entity, God (and his subjects). In fact, everything in biblical stories, from plot structures to characters, are found in much older texts than the Bible itself. Such as the gospel of Jesus Christ contains a certain structure called Hero's Journey. Joseph Campbell, a professor of literature, researched various folklores around the world and noticed striking similarities within the heroic myths regardless of the fact the cultures had not known about each other's existence. Campbell created a theoretical narrative pattern based on the folktales of a heroic protagonist and called it Hero's Journey, which is also the most common structure in Hollywood films.

The Secret of Kells is European production that concentrates on Irish-Celtic folklore and revolves around Christianity. The story itself is not a Hero's Journey, but the structure is interesting, nonetheless; Story is constructed like a book narrative rather than film dramaturgy. Plot proceeds slowly and thus, the viewer's attention is maintained only by fascinating fantasy.

Tomm Moore refrains from using traditional narrative power means such as strict three-act structure within scenes or linking every detail to the main plot. For example, the Vikings are the antagonist, but they are introduced as a concrete threat in the second act but, in the screenplay, Vikings first appearance is in the middle of act one. The script follows the traditional film

storytelling, but the finished film does not, showcasing how the changes can be made throughout the production.

The whole folktale aspect of the film is built around three parts: evil pagan deity, Crom Cruach, shapeshifting fairy Aisling who assists the protagonist, and strangely enough, Christianity. Irish culture has integrated the folktale creatures into their Christianity in a unique way, but the film does not help the non-Irish viewer to understand the complex nature of these beliefs. Such as lines like these that collide with every folktale aspect of the film:

ABBOT CELLACH 150
(sighs)
Pagans, Crom worshippers... It is
with the strength of our walls that
they will come to trust the strength
of our church.

(Figure 19)

All the scenes that feature Aisling are like this; In the prologue, she has been first heard as a spirit, but during the introduction sequence, we can see her humane side and visually, she is just a little girl. Brendan, however, acknowledges her as a fairy, sees her doing pagan magic, but excitedly tries to get Aisling hyped for the book he is helping with; the gospel of Christ, the same book that condemns her and any other supernatural existence.

Within the same sequence, the Crom Cruach is introduced. Where Aisling fears the deity, Brendan defines the creature as imaginary even after experiencing the presence of creature. By the end of the second act, Brendan has defeated Crom and stole its eye to replace a magnifying glass the eye of Colm Cille; Saint Columba's magnifying glass that originally was another eye of Crom. The reason why a monk would need a body part of pagan creature to do Christian "holy work" is not addressed in the screenplay nor in the film. One can dismiss this as Irish-Christian mythology at its purest.

In the original Irish folklore, Crom Cruach is associated with human sacrifices, the deity of death and destruction but a deity of fertility as well. A feat that film and screenplay do not take on the account. The most likely explanation is that the versatility of evil can make the simplicity of

goodness seem less pure.

Overall, the characters are written like in common plot-driven films; they lack the third dimension as they have only one major ambition, linear motifs that do not collide with each of the characters inner aspirations, excluding the protagonist of course. Fitting as folktales are also commonly plot-driven.

AISLING 280
(holding him back)
It is the cave of the Dark One!

BRENDAN 281
(loud and incredulously)
Crom Cruach?
(shrugging)
But Crom Cruach's only a story for children. I'm not afraid of imaginary things.

AISLING 282
(backing away)
It's not imagined.

For the first time, we can read major fear in Aisling's eyes.

AISLING 283
It's waiting in the darkness.
Waiting for someone to waken it.

BRENDAN 284
Aisling, you're only scaring yourself.
The Abbot of Kells says that's all Pagan nonsense. There is no such thing as Crom Cruach.

And Brendan boldly takes another step towards the entrance of the cave, laughing as he goes.

BRENDAN 285
Crom Cruach! Ha, ha, ha...

The camera CRANES UP and we now realise from this vantage point that, above the forest covering, Crom Cruach's cave is in fact a gigantic MAN-MADE STRUCTURE much like the passage graves of Neolithic Ireland.

Introduction of Crom Cruach (Figure 20)

Ziolkowski, the screenwriter, has kept describing of the environmental details to moderate amount, but the film itself feasts with Celtic visuality. The largest difference between mediums is how much Moore expands on atmospheres; the extensive fantasy forest backgrounds, designed to deliver the emotion by setting the atmosphere. The lush green forest or a meadow is a staple of the Celtic folktale.

(Figure 21)



(Figure 22)



The simplistic characters pop up from the detailed backgrounds. In the script, one of the monks is called: Brother Square and his character design is literally a square.

According to the screenplay, the atmosphere of the scene is top priorities for Moore as the note of scene 42 shows:

NOTE: This "discovery of the forest" sequence needs to develop a sense of building up in the storyboard to culminate in the tree sequence.

(Figure 23)

To reflect Celtic prologue, the climax and the epilogue are overly religious as they contain little to none dialogue and concentrates on Christianity. Aisling keeps helping Brendan throughout the last act, but this time as an animal spirit. Both versions leave room for interpretation, but the last shot of screenplay is clearer than in the movie: Do supernatural beings exist or was Aisling, just imagination of a young boy?

Deep inside the forest, a pack of wolves sit in the forest.

AISLING!

Jumps down in front of the wolves and leads them as they run through the trees. The camera keeps up as the race past.

We loose Aisling for a second a a tree blocks out view.

From the other side of the tree races the WHITE WOLF, leading the wolves through the forest.

It is left ambiguous as to whether Aisling is the white wolf or not.

The camera is in front of the wolves now white wolf runs towards the camera.

The camera closes in on the white wolf's eye.

As the camera pulls out, we see the eye is a part of an illuminated manuscript, featuring a white wolf, a cat, Brother Adian and Brendan.

(Figure 24)

4.5 Our Creative Process: Describing References

The Secret of Kells' screenplay proved to be an excellent frame of reference what it comes to animated screenplay format. Using visual action description this extensively encourages us to use them freely in the screenplay. Also, vague special notes on emotion description gave us useful insight to Tomm Moore's method of working. Even if we never work as directors, we will most certainly work with them.

4 EXT. TROLL WOODS - DAY

Grasping firmly from his satchel, Zogar trudges in the ancient forest, surrounded by the large trees. His heartcompass is calm and the compass needle still twitching. Zogar watches smiling as the sun dawns from behind the mountain range and arrives at the shore of a lake. Zogar sees two young troll woman with fishing rods. They're sitting on rocks and chatting loudly. They're longtime friends, ELWI (22 y/o) the boss, and MJOLA (22 y/o) reluctant follower. Zogar starts waving his hands - seeking the attention of the women.

ZOGAR

Pardon me, but can you point me the way to the nearest troll town?

CUT TO:

Zogar stands at the shore, but due to the distance, we cannot understand what he's saying. Trolls notice him. Mjola has her back turned to him. Elwi entangles a fish from a fishing hook.

MJOLA

Wasson?

Elwi glances to Zogar and then lowers her gaze back to the wiggling fish.

ELWI

You don't wanna know.

MJOLA

Right.

Elwi strikes fish's heartcompass with a rock. Heartcompass breaks, releasing steam that evaporates into the air. Fish becomes limp. Dead.

ELWI

So, as I was saying. Who'd want to change their...

CUT TO:

Zogar stops waving his hands as women do not react. Zogar grunts. He throws his shield-satchel to shore and wades into the water.

CUT TO:

Mjola packs the fish inside a bag. As behind her Zogar wades into the water until suddenly drops under the surface.

ELWI
...But 'e didn't ask me before!

Elwi shoves a group of small fish heartcompasses into the lake, and she raises her gaze. Mjola is filing her nails.

MJOLA
(keeps a pause)
'Ess?

ELWI
Mjola, yo'ren't listening!

Zogar splashes to a surface gasping for air. He's notably closer to the women. Both trolls turn to look at him.

ZOGAR
Help! Help... For this ill-mannered
lake shall be my grave!

Trolls exchange quick glances between themselves and splashing Zogar. Mjola leans to towards Zogar.

ELWI
It shall.

MJOLA
'uh, what is 'e, anyway?

Elwi shoves her backpack to Mjola.

ELWI
Don't care. Move.

MJOLA
'Ey! I am not...

Elwi turns without answering and leaves the scene. Mjola looks Elwi's backpack.

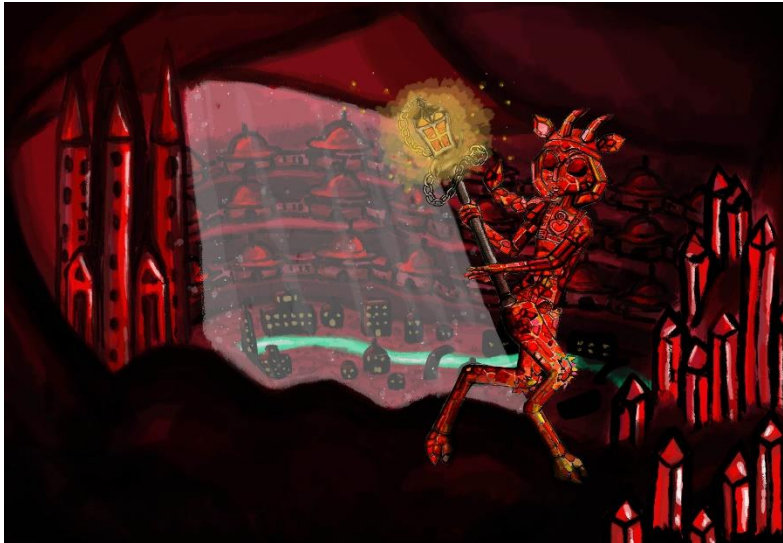
MJOLA
Fine.

Mjola follows Elwi, and Zogar watches trolls to disappear into the forest. Zogar stops splashing around and swims disappointedly back to the shore.

The introduction of two central characters in English animation format (draft 2). (Figure 25)

The Celtic folktale references were visible throughout the film, but the way how Moore included reference to old Irish poem “Pangur Bán” was genius. The poem is written by an Irish monk about his cat; white Pangur. In the film, Pangur Bán is a white cat that acts as Brendan’s sidekick. This was inspiring, and we decided to research and include similar aspect to our fantasy animal

sidekick. Also, we noticed the importance of narrative backstory to some specific parts. For example, the story of Crom Cruach is necessary to understand the reasoning behind stealing his eye even though it confused us a little. The research we made from Irish-Christian culture had to be extensive to understand the complexity of beliefs, but after all, we think that we might still have numerous stones unturned. Luckily, religious references are something we will not include in the fantasy series. However, it must be said that as we shaped the building blocks of our fantasy world, we used the religious stories as a frame of reference when designing creation story.



(Figure 26)



(Figure 27)

However, our design of imps (26) vaguely is inspired by the religious aspects. The hooves, horns, colour scheme, and the name itself are common features in Christianity when describing the Demonic entities such as horned god. Trolls (27), on the other hand, are inspired by Nordic Pagan lore. Despite visual factors, the characters do not possess any narrative religious references.

CONCLUSIONS

As the research demonstrated, films are just a new format to tell same folkloristic stories. We found out how the usage of a book in a folklore film is established as the most traditional way to deliver the prologue in a folklore centric film. Where the visualisation of a book acts as a prominent link to the origin story, the newer interpretations possess equal amounts of similar qualities. The sheer diversity of myths has led to various unique ways to portray mythical creatures while remaining truthful to the original design. So, to put it shortly, the traditional concept not only provides an adequate frame to build on but enables an opportunity of modernisation as well.

Our greatest inspiration, *Avatar: The Last Airbender* has influenced our work in many ways. The research gave us a clear view of how the colour chart should be used to express specific fantasy cultures. In addition, looking at the show from the standpoint of customary lore and material culture showcased how cultural objects are modified to suit thematic purposes.

Coming up with something supernatural in the age of the internet is difficult, but not impossible. The newly arisen form of folktales called digital folklore might seem completely different to its older counterpart, but it is not. The themes and ideas often sprout from urban legends, and internet phenomena that are presented true, but the lore structure, always belongs to traditional folklore. Thus, digital folklore is a prime example of the evolution of folklore. By researching the screenplay of the animated film, *The Secret of Kells* and comparing it with the finished production, showcased how the deliverance of the folklore aspect differs between mediums; the film expands the written descriptions and focuses on portraying magical folklore via atmospheres in the otherwise religious story.

Due to the extensivity of the subject, the research managed only to scratch the surface on folklore interpretation in audio-visual narratives. For our worldbuilding process, however, the study proved to be an invaluable source of information as we managed to reflect our progression throughout pre-production; from design to a finished screenplay, designs, and the pitch bible.

BIBLIOGRAPHY:

Appelle S. (1996) "The Abduction Experience: A Critical Evaluation of Theory and Evidence".

1.1. available at: https://www.researchgate.net/publication/238110676_THE_ABDUCTION_EXPERIENCE_A_CRITICAL_EVALUATION_OF_THEORY_AND_EVIDENCE

Referenced 17.05.2019

Artistotle "Poetics" [online] available at: <http://www.perseus.tufts.edu/hopper/text?doc=Aristot.+Poet.+1450b&redirect=true> Referenced 17.05.2019

Avatar Wikia [online] available at: http://avatar.wikia.com/wiki/Writing_in_the_World_of_Avatar

Referenced 17.05.2019

Bailey M. D. (2008) "Witchcraft Historiography (review)" Magic, Ritual, and Witchcraft Vol. 3

Available at: http://works.bepress.com/michael_bailey/18/ Referenced 17.05.2019

BBC NEWS (2017) "Slender Man Stabbing: Girl gets 25 years in mental hospital" 21.

December [online] available at: <https://www.bbc.co.uk/news/world-us-canada-42450641>

Referenced 17.05.2019

Campbell J. (1949) "Hero with a Thousand Faces" BOLLINGEN SERIES XVII Third

Edition New World Library, 2008 Available at:

https://books.google.co.uk/books?id=I1uFuXlvFgMC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false Referenced 17.05.2019

Chess S. and Newsom E. (2015) FOLKLORE, HORROR STORIES, AND THE

SLENDER MAN. The Development of an Internet Mythology. [online] available at:

https://books.google.co.uk/books?id=xuGvBQAAQBAJ&pg=PT58&redir_esc=y#v=onepage&q&f=false Referenced 17.05.2019

Curran O. (2015) "How Slender Man Works" 26. October [online] available at: <https://people.howstuffworks.com/slender-man3.htm> Referenced 17.05.2019

Deason R. (2017) "A Brief History of Chinese Chess" 9. May [online] available at: <https://theculturetrip.com/asia/china/articles/brief-history-chinese-chess/> Referenced 17.05.2019

Dewey C. (2016) "The complete history of 'Slender Man,' the meme that compelled two girls to stab a friend." The Washington Post 27. July [online] available at: https://www.washingtonpost.com/news/the-intersect/wp/2014/06/03/the-complete-terrifying-history-of-slender-man-the-internet-meme-that-compelled-two-12-year-olds-to-stab-their-friend/?noredirect=on&utm_term=.5fbf54054c78 Referenced 17.05.2019

Duran M. (2017) "The Hero's Journey as Divine Blueprint". 2. October [online] available at: <http://www.mikeduran.com/2017/10/02/the-heros-journey-as-divine-blueprint/> Referenced 17.05.2019

Dhwty (2014) "The Disturbing True Story of Pied Piper of Hamelin". 14. August [online] available at: <https://www.ancient-origins.net/myths-legends/disturbing-true-story-pied-piper-hamelin-001969> Referenced 17.05.2019

Galley M. (2005) Death in Folk Tales (A Brief Note) available at: <https://journals.sagepub.com/doi/10.1177/0392192105050613> Referenced 17.05.2019

Haggerty B. "St. Columcille of Iona" [online] available at: <http://www.irishcultureandcustoms.com/ASaints/Columcille.html> Referenced 17.05.2019

Hulsbosch M. Bedford E. Chaiklin M. (2009) Asian Material Culture. Amsterdam University Press. Referenced 10.02.2019

Hutton R. (1999) "The Triumph of the Moon: A History of Modern Pagan Witchcraft". Oxford University Press. Referenced 20.01.2019

Juhasz A. (2015) “The Babadook” The Babadook book publication. [online] available at: <http://alexanderjuhasz.com/the-babadook/> Referenced 17.05.2019

Le Vine L. (2016) ”The Dark Stories Your Favorite Disney Movies Are Actually Based On” 26. February [online] available at: <https://www.refinery29.com/en-us/2016/02/103654/disney-fairy-tale-stories-dark-side> Referenced 17.05.2019

Mathers C. (2018) “What is the Meaning of Color in Japanese Culture” 25. June [online] available at: <https://classroom.synonym.com/what-is-the-meaning-of-color-in-japanese-culture-12081009.html> Referenced 17.05.2019

Moore T. Ziolkowski F. (2005) Secret of Kells Script [online] available at: <https://itsoncraft.com/cave-secret-kells-script-draft9/> Referenced 17.05.2019

Pan’s Labyrinth (2006) IMDb [online] available at: <https://www.imdb.com/title/tt0457430/> Referenced 17.05.2019

Saporito J. (2016) “What is the history of the Bughuul demon in ‘Sinister’ and ‘Sinister 2?’” 19. April [online] available at: <http://screenprism.com/insights/article/what-is-the-history-of-the-bughuul-demon-in-sinister-and-sinister-2> Referenced 17.05.2019

Schombert J. “Anthropic Principle” Department of Physics at University of Oregon [online] available at: <http://abyss.uoregon.edu/~js/cosmo/lectures/lec24.html> Referenced 17.05.2019

Scott J. (2011) “The Difference Between Live-Action and Animation Writing”. AWN blog 1. February [online] available at: <https://www.awn.com/blog/difference-between-live-action-and-animation-writing> Referenced 17.05.2019

Slender Man (2018) IMDb [online] available at: <https://www.imdb.com/title/tt5690360/> Referenced 17.05.2019

Susman G. (2015) Disney's 'Cinderella': 25 Things You Didn't Know About the Beloved Fairy Tale Classic. 15. February [online] available at: <https://www.moviefone.com/2015/02/15/disney-cinderella-facts/> Referenced 17.05.2019

Tatar M. (1987) "The Hard Facts of the Grimms' Fairy Tales". Expanded Second Edition. Available at: <https://press.princeton.edu/titles/2575.html> Referenced 17.05.2019

The Fourth Kind (2009) IMDB [online] available at: https://www.imdb.com/title/tt1220198/?ref=nm_ov_bio_lk2 Referenced 17.05.2019

Various Critic views (2018) "Slender Man" Rotten tomatoes [online] available at: https://www.rottentomatoes.com/m/slender_man/ Referenced 17.05.2019

Waldron B. (2013) "Changelings, Fairies, Deities, and Saints: The Integration of Irish Christianity and Fairy Tale Belief". 14. May [online] available at: <https://www.transceltic.com/irish/changelings-fairies-deities-and-saints-integration-of-irish-christianity-and-fairy-tale-belief> Referenced 12.12.2018

Wixson H. (2016) "Practical-ly Perfect: Celebrating the Special Effects of PAN'S LABYRINTH" 15 October [online] available at: <https://dailydead.com/practical-ly-perfect-celebrating-the-special-effects-of-pans-labyrinth/> Referenced 17.05.2019

Wikipedia [online] available at: <https://en.wikipedia.org/wiki/Worldbuilding>
[https://en.wikipedia.org/wiki/Bible_\(screenwriting\)](https://en.wikipedia.org/wiki/Bible_(screenwriting)) Referenced 17.05.2019

Zipes J. D. (1998) "The Brothers Grimm: From Enchanted Forest to the Modern World." Digitized available at: https://books.google.co.uk/books/about/The_Brothers_Grimm.html?id=iqjYAAAAMAAJ&redir_esc=y Referenced 17.05.2019