



# **Cultural Comparison of the Soviet and American Animation in the 20th Century**

Key Points of the Origins, Development and Notable Examples

Veronika Raibman

BACHELOR'S THESIS  
May 2022

Media and Arts  
Interactive Media

## **ABSTRACT**

Tampereen ammattikorkeakoulu  
Tampere University of Applied Sciences  
Degree Programme in Media and Arts  
Interactive Media

RAIBMAN, VERONIKA:

Comparison of the Soviet and American Animation in the 20th Century:  
Key Points of the Origins, Development and Notable Examples

Bachelor's thesis 40 pages  
May 2022

---

Animation is principally associated with the American production of cartoons which to this day takes the leading position in the worldwide industry. Simultaneously, animated films created in the Soviet Union are mostly unknown beyond the post-Soviet states due to the decades-long Iron Curtain and isolation despite their immense cultural value and impact to the people acquainted with them.

The objective of this work was to gather information about the origins of the American and Soviet animation, to study the key points of the development of animation in both countries in the 20<sup>th</sup> century and to compare the animated films produced by the United States and the Soviet Union.

Firstly, the thesis provided an outlook on the key points of the development of animation and historical impact on its cultural role in the USA and USSR based on an extensive review of scientific literature. Secondly, the examples of the American and Soviet animated adaptations of the same books were presented, analysed and compared.

The findings demonstrated that against the censorship and lack of access to the innovative technologies, Soviet animation developed its unique way of expression acquiring profound, hidden sense, aiming to deliver cultural values to both children and adults and mastering the sound and the image to deepen the meaning of the story and characters. In its turn, American animation, being a pioneer in the technical development, was able to innovate and master the techniques of creating animated films, yet being perceived as a genre for children from its origins, it maintained the entertaining spirit rather than attempted to hide a deeper meaning and concentrate on the delivery of the moral value of the story.

---

Key words: animation, comparison, USA, USSR

## CONTENTS

1	INTRODUCTION .....	4
2	ANIMATION: WHAT IT IS AND ITS BEGINNINGS .....	6
3	ORIGINS OF ANIMATION IN THE USA AND USSR .....	8
	3.1 Origins of animation in the USA .....	8
	3.2 Origins of animation in the USSR.....	14
	3.2.1 Origins of animation in the Russian Empire.....	15
	3.2.2 Development of animation in the USSR .....	15
4	COMPARISON OF ANIMATED FILMS IN THE USA AND USSR .....	19
	4.1 The Jungle Book .....	19
	4.2 Winnie-the-Pooh .....	24
	4.3 Alice in Wonderland .....	28
	4.4 Tom and Jerry and Well, Just You Wait! .....	31
5	CONCLUSION .....	34
	REFERENCES .....	37

## 1 INTRODUCTION

Animated films have been an important part of the entertaining and cultural aspects of our lives for a century. As children we plunge into fantastic universes and easy-going atmosphere of fairy tales which correspond with the scope of our imagination and brightness of our vision. As grown-ups we watch cartoons to escape the daily routine and relax while perceiving much more details and enjoying the films not as a miraculous portal transferring us to a magical world, but a complex art work addressing the audience from various perspectives.

The immense success and innovations brought by Walt Disney Studios and the USA animation industry prompted American animated films to spread all over the world and become well-known for generations of viewers around the globe. After all, when the topic of animation is raised, what comes to mind are bright, colourful images, funny and amiable characters, fabulous music accompanying the twists of the story plot and kind and uniting attitude along with the joyful and entertaining nature of *The Snow White* (Hand, D. 1937), *The Jungle Book* (Reitherman, W. 1967), *The Little Mermaid* (Musker, J. & Clements, R. 1989), or *Aladdin* (Musker, J. & Clements, R., 1992).

Simultaneously, animated films created in the Soviet Union are mostly unknown beyond the post-Soviet states due to the decades-long Iron Curtain, the closed nature of the Soviet culture, non-international language and overall isolation despite their immense cultural value and impact to the people acquainted with them. The lack of access to the outside world's products and innovations prompted the Soviet artists to develop the field in its unique way seeking various means to express and deliver their art and the specifics of the history of the USSR affected the way animation was produced and perceived.

The purpose of this work to gather information about the origins of the American and Soviet animation, to study the key points of the development of animation in both countries in the 20<sup>th</sup> century and to compare the animated films produced by the United States and the Soviet Union.

The motivation behind this paper was, firstly, to return to the basics and go through the very origins of animation's history in order to study what the foundation for the whole field was and how the industry reached the scopes and place it is taking nowadays. Secondly, the goal was to study and provide an insight into an essential aspect of the little-known Soviet culture through its animation history and get a fresh perspective on the outcomes of the American animation through the comparison.

The study revealed how the same artistic fields in the two countries could play varying roles in the cultural life, be perceived differently, emphasise diverse values, address different audience and vary in the specifics of the development.

## 2 ANIMATION: WHAT IT IS AND ITS BEGINNINGS

Animation is one of the types of audio-visual art in terms of its aesthetic and technical characteristics. The term "animation" originates from the Latin "animare" - "give breath to" (Fornoff, C. & Heffes, G. 2021, 198). The essence of animation art lies in the process of the reproduction and embodiment of static movements into a purposeful action with a realistic beginning. Being a synonym for multiplication, in its core the term "animation" is more aimed at determining and highlighting the quantity and quality of movements of a particular character in action, when the animator-artist not only draws the image, but also makes specific changes in each phase of the movement, primarily to express the internal state of a character. (Kapkov 2006, 13.)

Animation differs sharply in the structure of expressive means from other types of screen art. The possibilities of direct reproduction of alter reality in animation art are limited, meanwhile allegory, fiction, recreation is inexhaustible. In terms of the nature of the creative process, imagery and genre, means of expression and technique, animation is so different from cinematography that it should be considered not one of the types of cinematography, but a special kind of audio-visual art. However, despite its uniqueness, its inherent ability to penetrate into the very essence of the most acute problems of the time, in its way of revealing the value of the spirit and human, it is simultaneously considered difficult to talk about its independence from the cinema.

The creation of animated films correlates the appearance and establishment of the cinema. The formation of animation began with the theatrical productions of the French inventor, self-taught artist Charles-Émile Reynaud. He established the basic principles for the development of the two-dimensional graphic animation. On July 20, 1877, at the French Academy of Arts, Reynaud reported on his work and demonstrated the praxinoscope device he had designed - a rotating mechanical drum with moving images on a tape. The movement formed in an animated film was based on the same principles as the real movement: it also consists of a projection of successive phases. (Mirent 1989.)

At the early stages of the development of cinema in association with the practical and theoretical studies animation was considered the beginning of one of the types of stunt shooting, and then the comic book genre. Back in the early 1930s in Europe the term "animation" was used to refer to animation art, which was conventionally interpreted as "frame shooting". At that time in America the name "American movement" was used to refer to animation. Only since the late 1960s the term "animation" came into circulation world widely. (Roshal 1947, 30.)

The characters of the animated images started to come to life as if they were real creatures from the real world. The artists endowed them with a soul, motivated them to change following certain dramatic situations. The adoption of the frame-by-frame method led to integration processes in the field (Pikkov 2016, 17).

### **3 ORIGINS OF ANIMATION IN THE USA AND USSR**

#### **3.1 Origins of animation in the USA**

Animation is principally associated with the American production of cartoons which to this day takes the leading position in the worldwide industry. The immense success which led to the universal fame prompted the American animation to be largely studied, followed, distributed and accessed far beyond the United States.

Initially, the beginnings of the American animation originated in the form of comic books, which quickly gained a mass audience. The incredible success of the comics occurred due to the fact that the vast majority of Americans did not have other forms of entertainment so readily available, which contributed to the rapid rise in popularity of the newly released print stories.

Comics appeared in the United States in the late 19th century. At first, they filled in the layout errors in the pages of the Sunday papers. Those comics were more caricatured, although this was somewhat more difficult to implement graphically. (Rhoades 2008, 23.) Eventually, in order to attract the attention of readers and stand out from the general flow of newspaper material, artists began to draw comics for entertainment purposes.

The main plot-forming beginning of the comic was playfully and visually oriented. The particular importance was taken by gag - the comical idea on which the humorous story is based. There were mainly two types of jokes: subject-oriented (the use of mechanical devices and objects) and bodily (playing with the external forms of the body and its abilities).

The formal organization of the stories of classic comics was such that a comic had the possibility of an endless continuation. Animated cartoons have also inherited this feature, evolving from disparate stand-alone stunts into well-organised animated series.



Comic book images look like movie storyboards. There are different planes and angles, panoramas, logically emphasized scaled details (Ivanov-Vano 2006, 10). All this reflects the montage principle of building a comic book, which brings it closer to the movie screen.

The main principle of the comic is its strict focus on a short dynamic statement designed to entertain readers. According to Smolderen (2014, 16) there are three main points of "attractiveness" of the comic: inconsistency, excess and deliberate distortion. Many comics are characterised by an absurd model of the world and the illogicality of everything that happens in it.

Comic book characters were originally predominantly human, then all sorts of anthropomorphic animals took their place. Simplicity and recognizability have become the main graphic principle of depicting a cartoon character. Calvert (2009, 5) indicates two key characteristics of a comic book: a hero's immortality and no memory of past events.

The practice of comics gave American animators a sense of time, helping to pick certain paces and calculate the movement within time and space. Timing is especially important in animation, because there, unlike cinema, the animator is at a different time tempo. Animated time does not correspond to reality time, it has a different informative saturation, a different density.

Although comics derived from pictured stories made for children, they were not only intended for a children's audience, and in addition, adults were the main consumers. However, due to the first popular comics having children as their target group (Smolderen 2014, 7-8), the stereotypical perception of comics and then animation resulted it being considered as a product intended primarily for children's attention.

The arrival of American animators from the graphic genre of comics defined their artistic style and characteristics not only during the 1910-1920s, but it also became the hallmark of the aesthetics and artistic language of all American anima-

tion (Calvert 2009, 3). The authors of these very comics often worked on animated series based on comics, mastering a new profession for themselves not only as animators, but also as directors.

Winsor McCay was the first to discover the possibility of incarnating images of graphic comics on the screen. McCay first became famous as an author of comics with many of them being unique experiments with the visual-verbal form of narration (Ryabov 2004, 173). An example is the comic book *Little Sammy Sneeze* (1904-1906), all publications of which were based on the same key principle. The main character - a little boy Sammy - sneezes in different places, and his sneeze has the super ability to destroy everything around with a shock wave of incredible force. The main artistic principle of the narrative was the phased movement of the characters: "here is Sammy standing in the stable, here he lifts his head, raises his hands and ... .. sneezes deafeningly!" (Ryabov 2004, 178). Horses, people, buildings - everything flies in different directions. The very same action would happen in every single issue with the changes in the scenery and the consequences of destruction.

In 1911, the premiere of *Little Nemo* (1911) took place. It was the first cartoon by McCay, based on the comic book *Little Nemo in Slumberland* (1905-1927). This work inspires to this day, on the one hand, with its ingenious simplicity, and on the other hand, with its colossal creative and technical implementation. In the beginning a dispute takes place between the artist (McCay himself played his role) and some sceptics, the essence of which was the possibility or impossibility of reviving the drawn heroes of Little Nemo on the screen. As the bet is settled, McCay gets to work. The next prologue shows the whole process of creating a cartoon in all the subtleties of the first primitive technology. Many animators of that time learned to do their first works based on that prologue. McCay chose to animate the brightest comic book characters - Baby Nemo and his friends Impy and Flip, all of them being humans. Flip appears first on the screen, he bows to the audience and then, as in a comic book, the inscription appears - "Look, I'm moving!". This discovery seems to have surprised Flip himself. He, like the animated Descartes, realizes that in animation the real "I think, therefore I exist" turns into "I move, therefore I live" (Pikkov 2016, 23).

The animated part is coloured - McCay painted the positive with aniline paints by hand, directly on the film rolls, as if decorating a comic book, while live action part is black and white making the animation part more vivid. Winsor McCay was the first to most clearly show the main aesthetic principle of animation, its "reality of the fantastic" (Baraban 2008, 4).

In total, the animation was four minutes long, it lacked plot logic, it was all about demonstrating individual moments of the possibilities of animation movement, but the success of the cartoon was overwhelming.

McCay based his second cartoon, *How a Mosquito Operates* (1912), on one of the stories from *Dream of the Rarebit Fiend* comic strip (1904-1925). (Smolderen 2014, 17.) The concept of a bizarre dream was a fertile ground for creativity. McCay referred to this comic three more times, so that those tapes can be called a prototype of the animated series, because they were united not only by the dream motif as the principle of organizing the plot, but also by the commonality of the characters in a single visual concept.

The first animated series was *The Newlyweds* by E. Kohl based on the comics by J. McManus. It was released in 1913 and consisted of 13 episodes. Its main characters were people, a young married couple who got into various piquant situations (Borodin 2006, 4). R.S. Smith made the first full-fledged series based on his comic book with an anthropomorphic hero named "Old Dr. Yak".

In 1906 *Humorous Phases of Funny Faces* (Blackton, J.), the first American animated film, was made, it was drawn on a board using the stop-motion animation technique (Turoma 2018, 88).

In the mid-1910s animation hadn't yet been attracting public attention. Press reports about events that were taken place in the animation studios or previews of the new films were very scarce. Nevertheless, the development of animation was taking place. Animation studios were being formed in America, but their lives were not always long and stable. For one reason or another, studios would close and reopen, small studios could merge to form a bigger film industry, simultaneously

reverse process often took place, when large workshops would disintegrate forming independent craft structures. Attempting to survive in the face of competition, small animation studios often signed contracts with larger studios to fulfil orders.

After the closure of European studios during the 1<sup>st</sup> World War, many European artists emigrated to America. There they found work in animation studios or started their own production. During World War I, importing American films proved more profitable than renting European films. Although billboards in European cinemas were filled with posters for patriotic films, audiences were watching Westerns.

Since 1917, the number of American films imported into Europe increased, and from that time it became complicated to compete with American animation. By the beginning of the 1920s, almost all the animated series and films made in America were shown in the European cinemas. This situation in the European market continued in 1930s and in the next decade. (Turoma 2018, 89.)

In the early 1920s, the American animation industry became one of the most progressive and developing areas. Several major studios were born in Hollywood in the late 1920s. The successful development was facilitated by internal national interests in that field of culture.

In the USA feature animation was founded and elevated to a true art form by Walt Disney. Disney had outstanding artistic flair and entrepreneurial talent, he always sought to introduce new technologies and innovative approaches both in animation and in personnel management (Gabler 2007, 13). Of course, Disney wasn't the only one, Max Fleischer, for example, also worked on full-length projects, however, in terms of technique and perfection of the animated embodiment, his works were inferior to the Disney feature films (Pomtiery 2012, 169). So, there was no real competition in the field of feature animation for Disney's studio.

Starting from Disney's first sound cartoon, *Steamboat Willie* (1928) and the colourful *Flowers and Trees* (1932), the basic principle of constructing his works in the sound period was shaped - musical dramaturgy. (Thomas & Johnston 1995, 38.) Walt Disney masterfully began to use sound in his works, he was one of the

first creators to understand and embody sound-visual synthesis on the screen. Those early Disney films weren't voiced, but the image was created based on music and noises aiming at and emphasising on the synchronisation, which, comparing to cinematic feature films, was possible to achieve due to the lack of dependence on the real-life factors. Disney already managed to catch both the rhythm of the movement and the focus on musical forms when producing the silent films.

*The Snow White* released by Walt Disney Studios in 1937 became the first full-length celluloid animated feature in motion picture history. Disney built an elaborate, multi-dimensional filming camera so that when shooting, it moved freely with the help of a special mechanism. Special techniques for shooting from motion and changing drawings created the feeling that the viewers themselves enter the drawing and deeply plunge into it. (Thomas & Johnston 1995, 96-98.)

One of the indicators of the lack of competition was that the Academy of Motion Picture Arts and Sciences would often present new nominations very quickly due to the appearance of certain format changes (colour, sound, music - original and arranged etc.), however, the nomination *Best Animated Feature Film* was introduced only in 2001 (Kinn 2002, 228), when the number of works reached 10 per year. After all, on average Disney films used to be released once every three years, and they could mainly compete only between themselves.

Within this work the censorship will be discussed mainly in relation to the Soviet animation due to it being a crucial milestone for the history and development of the industry, however, when it comes to the USA and comic books, the attempts to ban comics took place since their origin and the censorship was present and influenced the genre.

In general, many tried to ban comics: churches, schools, parents claimed that comic books were corrupting and perverting children especially in regards of horrors, bloody detective stories and pin-up creations (Hadju 2008, 25).

It was the psychiatrist Fredric Wertham who achieved the greatest success in combating the industry. He began attacking comics in the 40s with the true success coming in 1954 when he released *The Corruption of the Innocent*, which

claimed comics to be the sole cause of all sins, from juvenile delinquency and homosexuality among teenagers to nightmares, drug use, disobedience and etc.

The book became a bestseller and made a splash. A whole hysteria against comics broke out in American society and led to several hearings convened in the Senate. Those came to nothing, however, the industry was recommended that violence and other controversial topics be reduced in comics produced. Therefore, in 1954, the Comic Book Association approved the so-called "Comic Book Code" - a set of rules that strictly defined what could and could not be printed on the pages of comics. (Nyberg 1998, 46-47.)

The code forbade the graphic depiction of violence and any hint of seduction, sexual violence, sadism and masochism, and forbade criticism of government officials and the church. No one officially forbade publishers to ignore the code, but in this case, the comics simply were refused to be sold: stores would not accept publications without a censor mark. Some genres sunk into oblivion and in the first couple of years of its work, the code managed to destroy 18 publishing houses (Nyberg 1998, 51).

### **3.2 Origins of animation in USSR**

The Soviet Union animation is mostly unknown beyond the post-Soviet states due to the decades-long Iron Curtain and isolation despite their immense cultural value and impact to the people acquainted with them. Soviet cartoons are appreciated even by ardent anti-Soviet people. Despite never being able to reach the mass audience and become universal, Soviet cartoons received recognition abroad, as evidenced by numerous awards at international festivals.

### 3.2.1 Origins of animation in the Russian Empire

The first animated films appeared in the Russian Empire at the beginning of the 20th century. Back in 1906, Alexander Shiryaev, choreographer of the Mariinsky Theatre, began creating animated films using puppetry, drawing and combined techniques (Zvyagintseva, 2020). His task was not to produce purely cinematic art though, but to create an imitation of ballet choreography.

In 1912, entomologist Vladislav Starevich stunned the public with his cartoons, where he applied dismembered cockroaches as characters. One of these films, *The Beautiful Lukanida, or the War of the Mustache and the Deer* (1912) became the first cartoon using the puppet animation technique. (Tarasov 2011).

### 3.2.2 Development of animation in the USSR

In the meantime, a new caricature school began to form in the Soviet Russia, which did not rely on the pre-revolutionary tradition. The first experiments in this direction were animation inserts in the issues of Kinopravda journal by the outstanding avant-garde artist and experimenter Dziga Vertov in the 1920s (Kapkov 2006, 24).

At first, animation was considered as a frivolous genre by the leaders of the Soviet film industry. In the 1920s, however, animation became an established form of cinematic art. The pinnacle of the development of Soviet animation of this period was the first Soviet animated feature film by Alexander Ptushko *New Gulliver* (1935) - a communist puppet adaptation of the novel by Jonathan Swift. A special feature of the film was the unprecedented staging scope and the technical sophistication of many puppets.

The turning point for the Soviet animation happened in 1933, when the festival of American cartoons took place at the Udarnik cinema. The films *Steamboat Willie* and *The Three Little Pigs* by Walt Disney made a splash. The style and methods of production of Disney films were recognized as a touchstone of animation, in

many respects this was facilitated by Stalin's high appreciation of American animation. That very year, a unanimous slogan was put forward at the first All-Union Comedy Film Conference: "Give me the Soviet Mickey Mouse!".

From then on, Soviet animation had to be guided by Disney standards. In 1936, Soyuzmultfilm was created organized as an exact copy of the Disney studio (Soyuzmult 2022). The new Soviet animation lost its originality but became to develop technically and study the celluloid technique of drawing.

After the World War II, Disney was thrown from the ship of the Soviet animation within the fight against cosmopolitanism. The State Order required artists to follow the principles of realism and nationality, which led to the appearance of fairy tales adaptations based on national authors' stories and folk interpretations.

Since then, Soviet animation developed in a purely independent way, having formed its own unique style and charm, for which it is still loved all over the world.

The milestone of the development of the Soviet culture was severe censorship controlling every aspect of cinematography and animation in particular.

Goryaeva (2009, 4-19) describes the political censorship in the USSR as as "an extremely reactionary manifestation of totalitarian power". If in democratic systems the invasion of ideology into the cultural and educational environment tends to be minimal, in totalitarian states, on the other hand, ideology's influence is indisputable and it is applied as a cultural policy, which implementation is the leading task of political censorship.

The censorship's goal was to make every informational source a tool to deliver ideology and "shape the minds" in the way to achieve the control of the population and eliminate the existence of the unwanted behaviour and point of view.

When it comes to the censorship for the Soviet animation, it was in the competence of Glaviskusstvo authority (The Main Directorate for Fiction Literature and Art) established in 1928 specifically to control all types of art (theater, music, cinema, fine arts, circus, stage and so on) (Shirokorad 2018).



Hundreds of cartoons were edited, re-edited, re-voiced, and often banned altogether during the production process due to the reasons starting from “lack of any ideology” and “anti-Soviet propaganda” to political allusions, dubious subtexts and mentions of any unwanted happenings and names (Shirokorad 2018).

The beginning of the Thaw, the period of the Soviet history of mid-1950s-mid-1960s after Stalin’s death, did not cause major changes in the animation. Leving notes that unlike the Soviet feature cinema, in which after 1953 the revelations could appear, the Thaw did not bring the expected revolution in the Soviet animation (2008, 319). It will be several years before Soviet animation starts experimenting with the avant-garde, searching for its own style, without being strictly tied to impact the education of young viewers.

In the late 1960s artistic experimentation and the lack of special ideological control, unlike film production at the very same time, became allowed: many gifted actors, composers and screenwriters were enlisted to contribute to animation. Still most directors encountered censorship when creating cartoons, primarily the interference would come from the director of the film studio, the editors of the story department and the artistic board of the studio. Most of all, the censors were frightened by the uncontrolled subtext, which was not always obvious.

Often, the Soviet history of cartoons is presented as the story of just one film studio, Soyuzmultfilm, which has become a monopoly in creating cartoons and promoting its children's image. However, by the 1960s, regional television film studios (Sverdlovsktelevfilm, Volgogradtelevfilm, Permttelevfilm, Kuibyshevtelevfilm, etc.) had taken their niche in the production of documentaries, feature films, music, and animated films.

Regional film studios constructed their own image of childhood, which correlated differently with the official version of Soyuzmultfilm.

Animation did not immediately fit into the everyday model of childhood. In 1910-1920, it was an experimental platform for the artistic avant-garde. The first cartoons were designed for an adult audience especially in the form of propaganda posters. Only a few years after the birth of animation, animated works started to

aim at children's audience (Aromshtam 2004, 64). The advantage of animation was the ability to revive any literary and fairy-tale characters, accessible to children's perception.

In the 1960s and 1980s, there was a certain degree of autonomy of childhood: children grew up in families where there was only one child, where parents worked full-time and could not pay much attention to the education of children. And the children had the opportunity to learn about the world around them, uncontrolled or only partially controlled by their parents (Baraban 2008, 444-445). TV in the apartment in the 1960s-1980s became a symbol of the well-being of the Soviet people, the centre of private life. Previously, cartoons were watched in cinemas and cartoons would lose in competition to feature films.

On the one hand, watching cartoons became domesticated, which allowed parents to control their homes, on the other hand, viewing became individualised, children were left alone with the TV. Discussions began about the negative impact of television on children and the need for adult intervention which prompted the government's request to control the attitude of the produced cartoons and make the message of the films educational.

Thus, until the dissolution of the Soviet Union the animation maintained mainly educational spirit in order to cultivate proper behaviour and ideals of the young Soviet generations.

## 4 COMPARISON OF ANIMATED FILMS IN THE USA AND USSR

The different circumstances surrounding the animation industry in the USSR in the USA along with the individual paces of the development and varying trends, the Iron Curtain, differing mentalities of Soviet and American societies, their perception and, subsequently, cultures, allow to consider the two fields and their products as vastly individual genres originating from the art of reviving a character on the screen. However, both American and Soviet animators used to turn to and successfully interpret a large number of common literature sources, and the rare cases of American cartoons becoming available in the USSR inspired the Soviet artists and prompted them to deliver the joyfully entertaining attitude, colourfulness and liveliness of their foreign colleagues' works to their films.

In order to vividly demonstrate and analyse the differences and similarities in the two cultures and compare the Soviet and American animation, this work presents the examples of the Soviet and American animation adaptations based on the same or related literary works and the original animated films with the resembling plots and visual representation techniques and methods.

### 4.1 The Jungle Book

The example of the two animated films produced by the two countries which were based on the same story and saw the light simultaneously, would be the Soviet *Mowgli* (Davydov, R.) released between 1967 and 1971 as series of 5 episodes and *The Jungle Book* (Reitherman, W.) by Walt Disney Productions premiered in 1967. Both cartoons adapted Rudyard Kipling's collection of stories *The Jungle Book* (1894).

Soviet *Mowgli* is a very deep, dark and emotionally strong cartoon, overall following Kipling's story closely and, more importantly, perfectly conveying the pathos and drama of book.

The severe Soviet realism is embodied in the Davydov's adaptation in a way that the picture is not colourful and even harmonious occasionally (Picture 1), the contours are sharp, nevertheless, in this case it helped support the concept and the

atmosphere and prompted the artists to implement symbolism in every single frame and deliver the mood with every single detail. For example, certain colours are used to emphasise the dramatism of different situations, the movement and gestures of the characters are not technically impeccable, smooth and realistic, but they are implemented in accordance with the characters, their features and the circumstances surrounding them.



PICTURE 1. Screen capture from the beginning of the Soviet *Mowgli* (1969)

The primary goal of the Soviet adaptation was to deliver the idea of the importance of being honest and take the light side. The film talks about and delivers the importance of friendship, mutual assistance, and everyone in the team of characters is able to reveal their strongest side: Kaa is wise and offers strategic solutions instead of thoughtlessly rushing into; Bagheera, a female in the Soviet adaptation, is just the ideal of the powerful femininity, she is strong and dangerous and at the same time graceful and gentle, playful and spontaneous, savvy and wise; Baloo is an excellent teacher; Akela is a wise and fair leader; the mother wolf is ready to give her life for an adopted child; Shere Khan is strong, fierce,

violent and cunning, he does not play by the rules and eventually gets what he deserves for it; Tabaqui is full of fear and, perhaps, the most vile character in the cartoon. All the characters are mature, charismatic, versatile, deep and fill a particular place in the jungle.

The transformation of Mowgli from a naive boy into a mature man is shown (Picture 2), who reveals his strengths, fights with the Red Dogs, briefly becomes the leader of the pack after the death of Akella and eventually defeats the tiger Shere Khan. He learns to be savvy, independent, holds himself with dignity and behaves bravely. Mowgli sincerely loves and respects the animals with whom he grew up, protects them, heeds their wisdom, observes the Law of the Jungle. It evolves, becomes stronger, smarter, faster.



PICTURE 2. Screen capture from the end of the Soviet *Mowgli* (1971) with the evolved character

A separate advantage of *Mowgli* is the music by the maestro of the Soviet avant-garde Sofia Gubaidullina, who created a symbolic music masterpiece which

shapes the atmosphere in every frame and guides the characters throughout the story and highlights their emotional state and motivation.

Unlike the Soviet *Mowgly*, Disney's adaptation provides the cheerful dynamics of the narrative, songs, jokes and overall friendly and joyful attitude from the very first minutes of the movie (Picture 3).



PICTURE 3. Screen capture from the beginning of *The Jungle Book* (1967)

According to McClean (2013), Walt Disney decided to abandon the original concept of Rudyard Kipling's *The Jungle Book* because it was too dark and dramatic. On this basis, he had disagreements with the screenwriter Bill Pete, who wanted to preserve the gloomy spirit of the book, and as a result Pete left the project. Larry Clemmons became the new screenwriter. After giving him a copy of *The Jungle Book* (1894), Disney told him, the first thing he wanted Clemmons to do was not to read it.

The concept of the American cartoon is pure entertainment with the singing, dancing, appreciating simple joys being enough for everything to be fine. Thus, for example, the battle with Shere Khan is very comical and deprived of drama and tension. There is no killing of the tiger in the finale - Mowgli, taking advantage of the skirmish between him and Baloo, imperceptibly ties a burning branch to



the tiger's tail, and Shere Khan eventually cowardly runs away, receiving blows from the tied branch on the run and growling from the pain and burns.

The characters of the *Jungle Book* are funny, adorable, yet quite one-dimensional. Animators implemented varying plastics for the different characters and maintained smooth and realistic movements, however, all the characters express similar grimaces and emotions.

From the point of view of the character's development, the American Mowgli cannot decide who he should be, he is capricious and lonely. He cannot find his place in life trying to be a bear, then an elephant, then a vulture. Throughout the story Mowgli is directed, cared for, controlled, Mowgli himself does not decide anything, they always decide for him from the very beginning to the very end depriving him from becoming independent. The characters quarrel among themselves, divide Mowgli like he has no choice or right to choose, and everyone wants to satisfy their ego through him. Consequently, Mowgli, who was a thin boy at the beginning, remains the same (Picture 4) - he doesn't grow and evolve in any way staying the little boy he was.



PICTURE 4. Screen capture from the end of *The Jungle Book* (1967) animated work

All in all, *The Jungle Book* gives the impression of a charming cartoon aimed at bringing joy, raising the spirits and delivering warmth to the young audiences.

In relation to the adaptations of *The Jungle Book* another Disney project is worth mentioning, *Tarzan* (Buck & Limu, 1999), which also attributed to the story of a boy who grew up among animals.

Although *Tarzan* tells a slightly different story, it has the same message: one can still become a human even if you grew up among animals. The plot of this story is more complicated than *The Jungle Book's*, the characters are diverse, there is drama in the plot and all the evolution and adventures of the main character are perfectly shown. The animators did a great job to ensure that the personal traits of the characters are reflected not only in their actions, but also in the very appearance of the characters, their facial expressions and habits.

## 4.2 Winnie-the-Pooh

Based on the adaptation of Milne's *Winnie-the-Pooh* (1926) the Soviet *Winnie-the-Pooh* (Khitruk) produced by Soyuzmultfilm consisted of the 3 episodes released between 1969 and 1972. The first American adaptation by Walt Disney Productions also consisted of 3 episodes (Reitherman & Lounsbery) issued between 1966 and 1974.

The creation of the Soviet *Winnie* which was initially supposed to adapt all the chapters of Milne's story, however, it was discontinued due to the disagreements between the director Fyodor Khitruk and the screenwriter Boris Zakhoder, who was also the translator of the book (Konstantinova, 2019). Despite the fact that only three short films seen the light, Khitruk's cartoons are considered classics of the animation in the USSR.

Initially, Winnie-the-Pooh was supposed to be round, furry, with chewed ears and eyes of different sizes. Then he was transformed: his shaggy-ness was reduced, his physiognomy was put in order, his eyes were made the same, circled with the dark contour (Picture 5). One ear was left crumpled which became the key trait



of the character. (Khitruk 2007, 190.) The overall appearance isn't related to Milne's description of the character.



PICTURE 5. Screen capture from *Winnie-the-Pooh and a Busy Day* (1972)

The Soviet animation was stylised as children's drawings (Picture 6). Huge insects sitting on giant mushrooms are often visible in the background. Apples, pears, plums and other fruits grow on trees at the same time.

The characters who initially were supposed to be fluffy were simplified due to the difficulties in drawing small parts on celluloid, and in each new series the cartoon was slightly changed in drawing. Very often when creating new series, the changes in the art style could be noticeable since other artists began to work on a new episode (How Winnie-the-Pooh was created, 2019).

The animation in the Winnie the Pooh series was rather weak, even according to the director (Khitruk 2007, 190). There were errors in the animation, which the creators themselves admitted, nevertheless, those mistakes helped to deliver the personality of the characters and add a charming roughness to the action and the

script, story, voice actors and songs, as well as comic moments greatly save the rather unpretentious artistic style of the cartoon and its animation.



PICTURE 6. Screen capture from *Winnie-the-Pooh pays visits* (1971)

The Soviet animators created the visualisation of the characters, as far as possible from their American competitors: a charming clumsy Pooh, a small but very brave Piglet, an ever-depressing donkey Eeyore, an economic Rabbit and a wise, but sometimes boring, Owl.

Milne (1926) characterised Pooh as Christopher Robin's favourite toy, who loves to play, sit quietly by the fireplace and listen to stories, preferably about himself (as Christopher Robin notes). He loves to compose songs and poems that he hums when he wanders back and forth without any purpose. His thought processes seem slow and sedate, and he often talks to himself. In general, he is quite confident that his plans will definitely work. But most importantly, he loves honey very much.



The Soviet Winnie the Pooh is a joker, poet, sly and humorous prophet talking with a creaky and even a little “smoky” voice. This Winnie does not have a soft, but a creaky and even a little “smoky” voice. He is a very naive bear, able to rejoice and be sad, his head is “filled with sawdust”, but this does not prevent him from constantly composing grumblers, noisemakers, nozzles and so on: he often breaks the “fourth wall”, addressing the audience, reads adorably ridiculous verses which are mainly addressed to and comprehend by adults. This Winnie is slightly ill-mannered and impolite, he is constantly filled with some kind of grandiose plans, too complicated for those trifling things that he is going to undertake, so his plans collapse when they come into contact with reality. Winnie constantly gets into trouble, but not out of stupidity, but because his world does not coincide with reality.

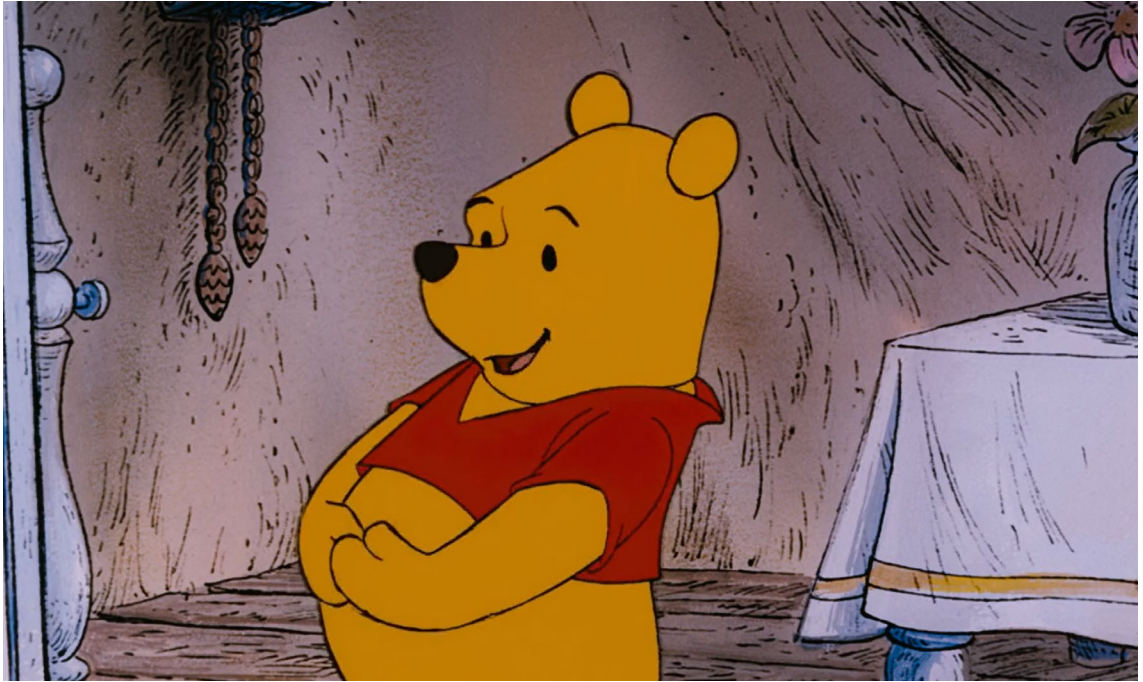
The American cartoon’s pictures are very different from the Soviet ones with brighter colours and water-colour manner of drawing. The contours of the characters are slightly rough and maintained in the draft style (Picture 7).



PICTURE 7. Screen capture from *Winnie the Pooh and the Honey Tree* (1966)

Disney’s Winnie is closer to the original description of him being yellow-furred (Picture 8). The American cartoons show Winnie as a charming and not very

smart bear who loves honey very much. His voice is quite high-pitched, and the pace of speech is slow and charming, he is very smiling and has a habitual gesture to show that he is thinking. He talks not only to himself, but also to the narrator, and sings every time he is alone. Winnie is always happy and not capable of bad thoughts, but he is completely unable to distinguish between the thoughts and feelings of other characters. He can be seen exercising and talking to himself in front of the mirror.



PICTURE 8. Screen capture from *Winnie the Pooh and the Honey Tree* (1966)

Overall, both versions are far from the plot of the original book, but generally speaking, the USSR is more understandable for adults with the main character being more complicated, while the US version is aimed at the children's audience with softer characters and the effortlessness of the story and atmosphere.

### 4.3 Alice in Wonderland

30 years separate the American and Soviet adaptations of Carroll's *Alice's Adventures in Wonderland* (1865) with the American *Alice in Wonderland* (Geronimi, Jackson & Luske) animated feature film released by Walt Disney Studios in 1951 and the Soviet three-part television cartoon *Alice in Wonderland* (Pruzanskiy) created at the Kievnauchfilm studio in 1981.

The Soviet animation implicated mostly dark tones (Picture 9), which would have been quite typical for the cartoons of the time. The features of the heroes are of the similar type and style, thus their personal traits are mainly revealed through their replicas and actions. The general image is vague and confusing, there are incomprehensible pictures that are quite difficult to understand not only for a child, but also for adults.



PICTURE 9. Screen capture from the Soviet *Alice in Wonderland* (1981)

Despite the plot being simplified for the sake of the children's perception, it did not prevent the artists from approaching the creation of the animation with all the scrupulousness. From the point of view of the composition, the cartoon turned out to be complex, and the colour scheme could hardly be called traditional for that time. The proportions were intentionally violated in order to deliver the idea of distortion, dream and fantasy. Several painting techniques were used, including drawn elements, life shots, and paper-cut details which could simultaneously appear in one frame.



In both the productions, Carroll's plot is noticeably shortened, and a number of characters are missing. Nevertheless, in terms of paying tribute to the original book the Soviet version comes ahead since it managed to emphasise and play with Carroll's absurdities with great zeal, while the Disney picture rests primarily on the familiar comedic gags.



PICTURE 10. Screen capture from the American *Alice in Wonderland* (1951)

In the American version, on the contrary, each frame is distinct, the images are very colourful, each character is drawn in detail which allows one to determine their personalities based by their appearance: Alice's snub nose speaks of her stubbornness, rebelliousness and curiosity, and the ridiculous appearance of the tea party characters reflects their madness (Picture 10). The visual style of American *Alice* visualises the unreality and dream applying the incredibly bright colours, simple but expressive character designs and partly dreamlike, partly surreal and playful mood.

The heroine's adventures in the American adaptation are connected with musical numbers with almost every key scene features a song. It was also a way of incorporating some of Carroll's poetry into the narrative of the film. The Soviet version also applies the musical narrative along with the emphasise on the dubbing.

All in all, the two version deliver completely diverse atmosphere and interpretation of absurd and dream with the Soviet adaptation plunging into the profound meaning and the symbolism and attempting to visualise the complex of Carroll's text while the American cartoon recreates a dreamy atmosphere and aims at pleasing and entertaining.

#### **4.4 Tom and Jerry and Well, Just You Wait!**

The original *Tom and Jerry* series of short cartoons were released between 1940 and 1967.

The original *Well, Just You Wait!* series were released between 1968 and 1986. There are two versions on the origins behind the Soviet Wolf and Hare tandem. According to the first version, *Well, Just you Wait!* was the answer to the Americans after Nikita Khrushchev ordered to prepare a Soviet project for "catch and grab" animation. According to another version, although it was the result of a state order, it was not only intended as a response to the Americans, but it included the moral purposes to teach older children not to offend little ones. (Kapkov 2006, 133).

The main idea and the story plot tend to iterate from one episode to another in both franchises: a physically stronger character attempts to catch his shrewder and more inventive opponent who manages to escape every time. Both cartoons base the rivalry of the main characters according to the natural rules: cats hunt mice, wolves hunt hares. Despite the mutual enmity, the heroes can unite to defeat a common enemy. After that common enemy is destroyed, the characters return to the general routine of their relationship. Even though the characters fight in each episode, it is distinctively seen that both Tom and Wolf are not going to eat Jerry and Hare due to the idea of friendship still being plunged into the series.

However, the attitudes and equality of the characters differ: Jerry, who in terms of his size and position is supposedly a victim, is far from being kind-hearted and harmless, he is an equal rival of Tom. Thus, he provokes the cat, or even acts as an aggressor. On the contrary, the good-natured and sympathetic Hare sometimes even tries to help Wolf, but always gets a negative reaction on his attempts.

When it comes to the personalities and characters' representation, Wolf is a street hooligan who smokes, offends weaker ones, kicks dumpsters and leads an unacceptable lifestyle (Picture 11). He is not supposed to be liked being the opposite of how Soviet children were taught to behave.



PICTURE 11. Screen capture of Wolf from *Well, Just You Wait!* (1969)

Hare as a contrast to the Wolf looks purely positive. He is well-behaved, excellent student, plays sports, plays musical instruments, waters the flowers and is overall a representation of a properly behaving child (Picture 12). He tries to reason with the Wolf and approaches everything rationally.



PICTURE 12. Screen capture of Hare from *Well, Just You Wait!* (1969)



Tom is a house cat who often tries to steal something tasty from the table or from the owner's refrigerator. The cat starts to misbehave only when Jerry appears on the horizon and begins to claim his territory. In such cases Tom begins to arrange mousetraps and create chaos in order to catch the little enemy of his. Neither Tom's, nor Jerry's personalities are deep or attempt to demonstrate and deliver a certain model of behaviour which would strongly antagonise or appeal.



PICTURE 13. Screen capture from *The Cat Concerto* (1947)

Moreover, Tom and Jerry are not distinctively different in terms of the details of their appearances (Picture 13) comparing to their Soviet colleagues: their bodies' proportions and stylistic solutions are similar, making them exist in one universe as one family of characters, and the visualisation makes an equal perception of both heroes, while Wolf and Hare are significantly different and the Soviet artists concentrated on the shapes and proportions to deliver the personalities' differences not only through their behaviour, but their overall look which impacts the outlook on the both characters and distinguish them as representatives of different layers of society.

## 5 CONCLUSION

The origins of animation in the USA and the USSR defined the varying paths for the development of the art in both countries from the very beginning.

The basis for the formation of animation in the United States were caricatures and comic books. Considering that the original purpose of the comics was to fill in the mistakes of newspaper's layout, it can be concluded that from the very beginning the genre was not meant to be serious and informative. Comics acquired an entertaining and humorous nature, mainly incorporating gags and slapstick, and the caricature characteristics suggested that the traits of the characters' appearance would be distortion and exaggeration of reality.

The entertaining attitude prompted the comic strip production to consistently focus on children's audience which served as an impetus for the formation of the perception of comics and later animation as a purely entertaining genre aimed at young audience.

Considering the origins of animation in the Soviet Union, the creation of puppet films became the foundation for animated films in the USSR. Regardless of the fact that the first works of the pioneers of the art implied entertainment, initially puppet animation was a solution for the Soviet artists to handle educational and professional processes and convey information, as in the case of Shiryayev and his puppet imitations of ballet choreography.

Thus, from the very beginning a serious approach to the experiments of creating the first animated films, as well as the usefulness of these experiments in various professional artistic fields, endowed Soviet animation with informativeness and educational grounds.

As a result, in America, the formation and development of animation at the beginning of the century affected mainly drawn animation production, and with the success and dominance of Walt Disney Studios the main innovations occurred in this area.

The Soviet Union, following an individual path of development with puppet animation, began to actively master drawn animation only after becoming acquainted with the works of Disney in 1933, however, the availability of American methods and techniques for studying and mastering the domestic animation was short-lived and soon animation was forced to again look for individual ways of development and existence.

The entertaining nature that animation absorbed in the 30s did not really correspond to the Soviet ideology of the post-war period, therefore, being already quite obvious, the educational role of animation became prevalent, and animation was forced to become a propaganda tool, an expression of ideology and exist within the framework of strict censorship.

The similarity in the history of the development of animation in both countries was the dominance of one studio, Walt Disney in the USA and Soyuzmultfilm in the USSR, however, there are different circumstances behind this occurrence. In case of America, the innovations and financial success of the studio brought it to the leading positions, while Soyuzmultfilm was just the largest studio with the largest number of productions working with the same tools and on the same conditions as smaller studios across the Union. The consequences of the dominance of Walt Disney studios were the formation of a certain stereotype of how animation should be done and how animated characters should look like, while Soviet animators weren't afraid to experiment and weren't forced to design the characters and build the plot, humour and jokes based on stereotypical expectations.

The differences in the perception of the role and cultural impact of animation are distinctively visible in the methods of creating the images and character design. Whereas the appearance of American cartoon characters, despite varying personalities, species and types, tends to be cute, pleasing, evoking nice disposition and positive emotions with the interpretation of motivation, behaviour and personality traits being mainly revealed through the replicas and actions on the screen, Soviet animators, who were influenced by the educational nature of the industry, as well as the rigid framework of censorship, concentrated on the image and looked for inventive ways to convey the essence of the characters by

creating completely different designs even within the same work. Symbolism became one of the dominant instruments in the production of Soviet cartoons.

Against the censorship, constraints, pressure and lack of access to the innovative technologies, Soviet animation developed its unique way of expression acquiring profound, hidden sense, aiming to deliver the moral and cultural values to both children and adults and mastering the sound and the image to deepen the meaning of the story and the characters' personalities. Meanwhile, being limited only by the stereotypical perception, American cartoons developed impeccable visuals and soundtracks which overall weren't filled with symbolism or didn't contain any deeper meaning or hidden messages being simply straightforward, pleasing and joyful.

Therefore, the Soviet and American animation in the 20<sup>th</sup> century can be considered as individual genres which were founded on different grounds, carried differing values, developed their production within varying circumstances and which perception shaped differently with the impact of the history of the countries, politics, varying scopes of censorship and specifics of the mentalities.

## REFERENCES

Alice in Wonderland. 1951. Direction: Geronimi, C., Jackson, W., & Luske, H. Production: Walt Disney Productions. Production country: United States.

Alice in Wonderland [Алиса в стране чудес]. 1981. Direction: Pruzhanskiy, E. Production: Kiyevnautchfilm. Production country: USSR

Aromshtam, M. 2004. Multi-pulti from the philosophical point. Art at school [Мульти-пульти в философском разрезе. Искусство школы] 5/2004.

Baraban, E. 2008. Utilitarist's Figwam. Funny characters: cultural heroes of the Soviet childhood [Фигвам утилитариста. Веселые человечки: культурные герои советского детства]. 19/2008.

Bolton, J. 2015. Richard F. Outcault's "Hogan's Alley" and the Irish of New York's Fourth Ward, 1895–96. *New Hibernia Review / Iris Éireannach Nua* 19 (1), 16-33.

Caroll, L. 1865. *Alice's Adventures in Wonderland*. London: Macmillan.

Createanimation 2019. How Winnie-the-Pooh was created [Как снимали Винни-Пуха]. Published on 20.08.2019. Read on 22.12.2021. <http://createanimation.ru/viewtopic.php?f=54&t=339>

Gabler, N. 2007. *Walt Disney: The Triumph of the American Imagination*. New York: Vintage

Goryaeva, T. 2009. *Political censorship in the USSR. 1917-1991* [Политическая цензура в СССР. 1917-1991 гг.]. 2<sup>nd</sup> edition. Moscow: ROSSPEN.

Hadju, D. 2008. *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America*. New York: Farrar, Straus and Giroux.

The Jungle Book. 1967. Direction: Reitherman, W. Production: Walt Disney Productions. Production country: United States.

The Jungle Book. IMDB. Read on 21.03.2022. [https://www.imdb.com/title/tt0061852/?ref\\_=rvi\\_tt](https://www.imdb.com/title/tt0061852/?ref_=rvi_tt)

Fornoff, C. & Heffes, G. 2021. *Pushing Past the Human in Latin American Cinema*. New York: SUNY Press.

Kapkov, S. 2006. *Encyclopedia of the Domestic Animation* [Энциклопедия отечественной мультипликации]. Moscow: Algoritm.

Khitruk, F. 2007. *Profession – Animator* [Профессия – Аниматор]. Moscow: Guyatree.

Kinn, G. 2002. *The Academy Awards: The Complete History of Oscar*. New York: Black Dog & Leventhal Pub.

Kipling, R. 1894. The Jungle Book. London: Macmillan.

Kokoreva I. 1950. Defending justice. Art of cinema [В защиту справедливости. Искусство кино] 2/1950.

Korsakov, D. 2017. Fyodor Khitruk: Winnie-the-Pooh was the first film I did not curse myself after making one [Федор Хитрук: "Винни-Пух" был первым фильмом, после которого я сам себя не проклял. Published on 01.05.2017. Read on 24.02.2021. <https://www.kp.ru/daily/26673.7/3695596/>

Konstantinova, E. 2019. [Милн, Заходер и все-все-все: О сложной истории создания одного из самых известных советских мультфильмов]. Article in Svobodnaya Pressa. Published on 10.10.2019. Read on 05.01.2022. <https://svpressa.ru/blogs/article/245991/>

Little Nemo. 1911. Direction: McCay, W. Production country: United States.

McClean, C. 2013. The Jungle Book: The Making of Disney's most troubled film. Article in the Telegraph. Published on 30.07.2013. Read on 15.01.2022. Requires access right. <https://www.telegraph.co.uk/films/2016/04/18/the-jungle-book-the-making-of-disneys-most-troubled-film/>

Meyer, A. 2016. Animation or Cartoons: An American Dilemma. Honors Projects. Published 07.06.2016. Read on 13.02.2022. <https://digitalcommons.spu.edu/honorsprojects/40>

Milne, A. 1926. Winnie-the-Pooh. Methuen: London.

Mirent, G. 1989. Emile Reynaud: First Motion Picture Cartoonist. Film History 3(3), 191-202.

Mowgli [Маугли]. 1967-1971. Direction: Davydov, R. Production: Soyuzmultfilm. Production country: USSR.

Mowgli [Маугли]. IMDB. Read on 21.03.2022. <https://www.imdb.com/title/tt0217590/>

Nyberg, A. 1998. Seal of Approval: The History of the Comics Code. Jackson, MS: University Press of Mississippi.

Online Etymology Dictionary. n.d. Read on 13.12.2021. <https://www.etymonline.com/word/animation>

Pikkov Ü. 2016. On the topics and style of Soviet animated films. Baltic Screen Media Review 4/2016, 16-37.

Rhoades, S. 2008. A Complete History of American Comic Books. New-York: Peter Lang Publishing Inc.

Roshal G. 1947. Hero of a standard Hollywood movie. Art of cinema [Герой стандартного голливудского фильма. Искусство кино] 5/1947, 30-32.

Tarzan. 1999. Direction: Buck, C., Lima, K. Production: Walt Disney Pictures, Walt Disney Feature Animation. Production country: United States.

Shirokorad, A. 2018. Censorship in the domestic cinematography [Цензура в отечественном кинематографе]. Published on 12.05.2018. Read on 22.03.2022.

Smolderen, T. 2014. The Origins of Comics: From William Hogarth to Winsor McCay. Jackson, MA: University Press of Mississippi

Soyuzmult. 2022. Read on 16.02.2022. <https://souzmult.ru/about-us>

Tarasov, O. 2011. Vladislav Starevich – the father of the puppet animation [Владислав Старевич – отец кукольной анимации]. Published on 23.05.2011. Read on 28.01.2022. <https://statehistory.ru/1597/Vladislav-Starevich---otets-ku-kolnoy-animatsii/>

Thomas, J. & Johnston, O. 1995. The Illusion of Life: Disney Animation. New York: Disney Editions

Tom and Jerry. 1940-1967. Direction: Barbera, J., Deitch, G., Hanna, W., Jones, C., Noble, M., Levitow, A., Ray, T., Washam, B. Production: MGM Cartoons, Rembrandt Films, MGM Animation/Visual. Production country: United States.

Well, Just You Wait! [Ну, погоди!]. 1968-1986. Direction: Kotyonotchkin, V. Production: Soyuzmultfilm. Production country: USSR.

Wertham, F. 1954. Seduction of the Innocent. New York: Rinehart and Co.

Winnie the Pooh and the Honey Tree. 1966. Direction: Reitherman, W. Production: Walt Disney Productions. Production country: United States.

Winnie the Pooh and the Blustery Day. 1968. Direction: Reitherman, W. Production: Walt Disney Productions. Production country: United States.

Winnie-the-Pooh [Винни-Пух]. 1969. Direction: Khitruk, F. Production: Soyuzmultfilm. Production country: USSR.

Winnie-the-Pooh Pays Visits [Винни-Пух идет в гости]. 1971. Direction: Khitruk, F. Production: Soyuzmultfilm. Production country: USSR.

Winnie-the-Pooh and a Busy Day [Винни-Пух и день забот]. 1972. Direction: Khitruk, F. Production: Soyuzmultfilm. Production country: USSR.

Winnie the Pooh and Tigger Too. 1974. Direction: Lounsbery, J. Production: Walt Disney Productions. Production country: United States.

Zvyagintseva, M. 2020. The first Russian cartoonist: how the Maryinskiy theater's dancer created a new genre of art [Первый мультипликатор России: как танцор Мариинского театра создал новый вид искусства]. Published on

08.08.2020. Read on 19.12.2021. <https://78.ru/articles/2020-04-08/pervii-multiplikator-rossii-kak-tancor-mariinskogo-teatra-sozhdal-novii-vid-iskusstva>