

Project three

AN ANIMATED STUDY
OF A PSYCHE

Anand Prahlad

Guide: Prof. Nina Sabnani

IDC 2007

The Visual Communication project III entitled

"AN ANIMATED STUDY OF A PSYCHE"

by Anand Prahlad, Roll no. 05625802,

is approved in partial fulfillment of the requirements for the Master of
Design of Visual Communication

Guide: Prof Nina Sabnani

Chairperson:.....

External examiner:.....

Internal examiner:.....



CONTENTS

Abstract.....	1
Introduction.....	2
Jung's theories	4
The Project.....	8
Case Studies.....	9
Meta-Narrative.....	12
Narrative structure.....	13
Script.....	14
Character Design.....	20
Sets.....	25
Character Animations.....	29
Treatment.....	30
Afterword.....	31
Image Credits.....	32
Bibliography.....	33

Project three

MAPPING THE SOUL-IMAGE

AN ANIMATED STUDY OF A PSYCHE

Anand Prahlad

Guides: Prof. Nina Sabnani

IDC 2007

Cover illustration:
Relativity
M C Escher
1953

“As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being.”

Carl Jung, “Memories, Dreams, Reflections”, 1962

Abstract

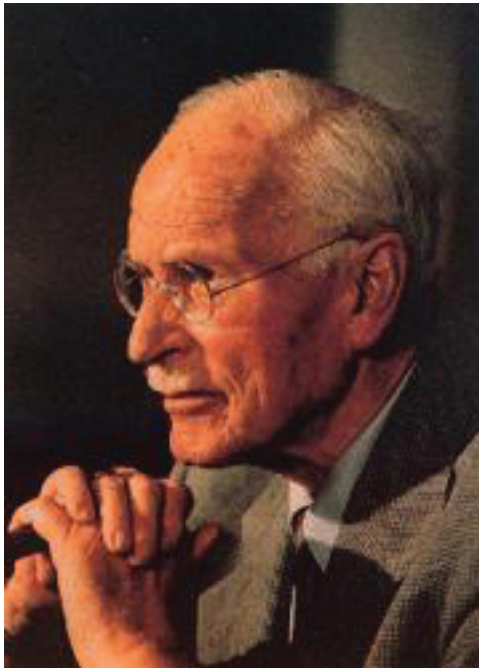
The objective of this project was to create a film with characters whose foundations lie in some of Jung's theories. Since my project from the previous semester looked at a broader scenario of the rains in the city, and how the inhabitants of a hypothetical building deal with the deluge, this semester's project deals with a more personal and quiet self-space. The story outlines the confusion and turmoil people go through the transitional periods of their lives.

The film is rendered using a toon shader. The end effect is that of a hand drawn and inked illustration.

Introduction

I first came across Carl Jung's theories of Archetypes in summer 2006 while researching the symbol of the lotus as one of divinity and purity all over the world. After completing a film on the monsoons in Mumbai I thought a new approach was called for. The previous project, titled *The Great Deluge*, dealt with the effects of the incessant rain on a hypothetical apartment building somewhere in the city. Individuals in this flat broadly represented a cross section of Indian middle-class society.

This time around, I decided to take an inside-out approach, first deciding the characters and the situations, some of whose traits have been inspired by Jung's theories and to weave a narrative around them. I found Jung's classification and analysis of the psyche to be an ideal starting point to the creation of characters from the inside out.



Carl Jung
1875-1961

Carl Jung was a Swiss psychologist who founded Analytical Psychology.

Jung's unique and broadly influential approach to psychology emphasized understanding the psyche through exploring the worlds of dreams, art, mythology, world religion and philosophy. Although he was a theoretical psychologist and practicing clinician for most of his life, much of his life's work was spent exploring other realms: Eastern vs. Western philosophy, alchemy, astrology, sociology, as well as literature and the arts. Jung also emphasized the importance of balance and harmony. He cautioned that modern humans rely too heavily on science and logic and would benefit from integrating spirituality and appreciation of the unconscious realm.

Jung associated with Sigmund Freud when he was 30, but they ended up splitting over disagreements. Jung's primary disagreement with Freud stemmed from their differing concepts of the unconscious. Jung saw Freud's theory of the unconscious as incomplete and unnecessarily negative. According to Jung (though not according to Freud), Freud conceived the unconscious solely as a repository of repressed emotions and desires. Jung believed that the unconscious also had a creative capacity, that the collective unconscious of archetypes and images which made up the human psyche was processed and renewed within the unconscious.

Jung's theories

Structure of the Psyche

The Introvert and the Extrovert

Extrovert

An extrovert attitude is motivated from the outside and is directed by external, objective factors and relationships.

Introvert

An introvert Attitude is motivated from within and directed by inner subjective factors.

Extroversion and introversion are mutually exclusive. If one forms the habitual conscious attitude, the other becomes the unconscious and acts in a compensatory manner.

If the conscious attitude becomes too fixed, its unconscious attitude will break through as “the return of the repressed”.

Four functions of the Psyche

The four functions of the Psyche, are two pairs of opposites. They are thinking, feeling; Intuition and sensation.

Thinking

Tells you what it is.

Feeling

Tells you whether its good or not

Intuition

Tells you where it's come from or is going

Sensation

Tells you something exists

An individual's innate conscious orientation will be towards one of these four. Through the principle of compensation, the opposite will be true of the unconscious.

Combining the two attitudes with the four functions gives us eight psychological types- Extrovert Thinking, Introvert Thinking, Extrovert Feeling, Introvert Feeling, Extrovert Sensation, Introvert Sensation, Extrovert Intuition, Introvert Intuition.

The Shadow Self

The Ego is one's sense of purpose and Identity.

The "Shadow Self" is one's dark side, or inner self.

The Collective Shadow

"No, the demons are not banished; that is a difficult task that still lies ahead. Now that the angel of history has abandoned the Germans, the demons will seek a new victim. And that won't be difficult. Every man who loses his shadow, every nation that falls into self-righteousness, is their prey.... We should not forget that exactly the same fatal tendency to collectivization is present in the victorious nations as in the Germans, that they can just as suddenly become a victim of the demonic powers."

"The Postwar Psychic Problems of the Germans" (1945)

The Psyche is not confined to individuals only, but has a collective nature too, structured in the same way as the individual. The collective psyche forms the "zeitgeist" or spirit of the age.

A group of fans at a cricket match form a collective ego, and casts a shadow-uncontrolled hooliganism. Similarly, riots and communal violence are also the shadow projections of the collective psyche, and can also be seen in any trend, mass movement or gathering.

The Soul-Image

The Ego is related to what Jung calls the Persona, which is that part of the conscious that negotiates and handles everything in the external world. This forms the "outer mask" we wear.

The Persona is conditioned by social class, profession, culture and nationality.

We often adopt different Personas for different situations, but we adopt a general Persona based on our Superior functional type, because it comes easiest to us.

The unconscious side of the Persona is the Soul-Image. The soul image is always represented by the individual's opposite gender.

A man's Soul-Image is female, and Jung termed it the Anima.

A woman's Soul-Image is Male, and was termed-Animus.

The Soul-Image is modified by one's actual experience of the opposite sex, especially of parents.

Synchronicity

Inconstant connection through contingency, equivalence or meaning.

Archetypes

The Syzygy (“Divine Couple”), e.g. *Gnostic Aeons*

The Child, e.g. *Pippin from Lord of The Rings*, *Butters Stotch from South Park*

The Übermensch (“Superman”, the Omnipotent) e.g. *Magneto*, *Iago*, *Superman himself*

The Hero, e.g. *Siegfried*, *Batman*, *Beowulf*, *Doc Savage*, *Luke Skywalker* and *The Matrix’s Neo*.

The Great Mother, either good or terrible, e.g. *Devi (MahaDevi)*, *the Great Goddess*, *Glinda the Good Witch of the North*

The Wise old man, e.g. *Merlin*, *Obi-Wan Kenobi*, *Gandalf*, *Albus Dumbledore* and *Mr. Miyagi*

The Trickster or Ape, e.g. *Reynard*, *Robin Goodfellow*, *Br’er Rabbit*, *Bart Simpson*, *Bugs Bunny*, *The Native American Coyote*, and *Loki*

The Puer Aeternus (Latin for “eternal boy”), e.g. *Peter Pan*

The Cosmic Man, e.g. *Adam*, *Pangu*, *Gayomart*

The Project

To build a character or a set of characters using Jung's theories as a method of creating a character or characters that identify with the unconscious.

One

An exploration of the individual psyche, with a narrative built over Jung's hypotheses of the Anima and Archetypes. The exploration will be a projection of all the conscious and unconscious states of a single individual.

Two

A collective of the Archetypes. The idea here was to juxtapose some of the major Archetypes of Jungian Psychology to create a possibly interesting collage of interactions.

A narrative built around the co-existing in harmony/disharmony of all the Jungian Archetypes in a common narrative space.



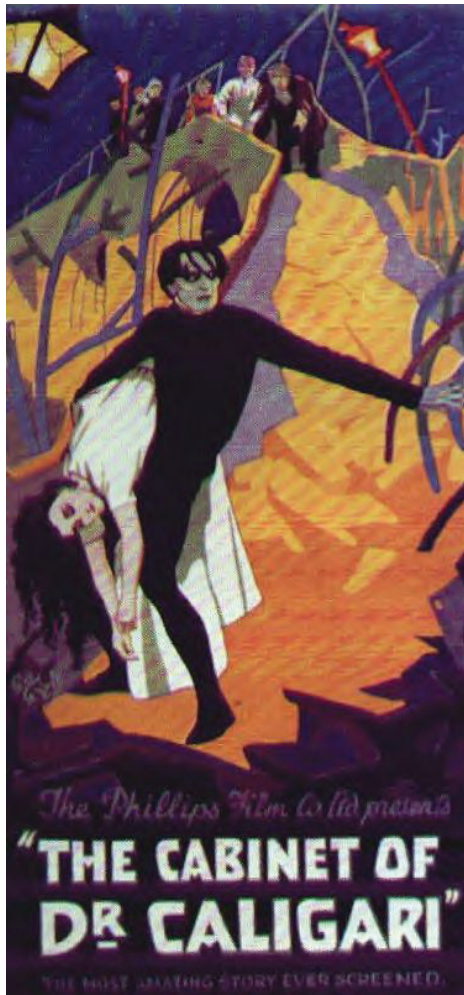
Case Studies

The Cabinet of Dr. Caligari

1920

Directed by Robert Wiene

The Cabinet of Dr. Caligari is one of the earliest, most influential and most artistically acclaimed German Expressionist films, and held by many to be the first horror film. The film presents one of the earliest examples of a motion picture “frame story” in which the body of the plot is presented as a flashback. The twist ending reveals that Francis’ flashback is actually his fantasy: Caligari is his asylum doctor, who, after this revelation of his patient’s delusion, claims to be able to cure him.



Yuganta

Irawati Karve

As opposed to the Ramayana, which deals with the archetypal “Ideal Man”, in the form of Rama, the characters of the Mahabharata are a lot more dual, with both good and bad qualities.

The story of the Mahabharata has also been through a great deal of modification and interpolation, where changes have been made to apotheosize some of the characters.

This duality brings forth a far more human and believable side to the characters of this epic. The book *Yuganta* also goes about deconstructing individual characters like Bhishma. These characters are highly detailed and the Mahabharata describes their roles very explicitly. The quote below goes about showing how the Mahabharata draws the portrait of Bhishma and also states that later interpolations were added to the original texts to emphasise and aggrandize some of the characters in it.

“One can hardly say he was a great warrior. He had the reputation of being one, he also considered himself one. But he never fought a great battle during his own long life. The abduction of the Kashi princesses showed his audacity and planning, but as far as we can see from the Mahabharata, it involved no fighting. The one incident on which his reputation as a warrior rests, and which is referred to again and again in the Mahabharata, is his three weeks’ combat with Parashurama. An analysis of the incident, however, shows that it could not have been true.”



Manuscript illustration of the Battle of Kurukshetra



The Epic of Gilgamesh

*“Supreme over other kings, lordly in appearance,
he is the hero, born of Uruk, the goring wild bull.
He walks out in front, the leader,
and walks at the rear, trusted by his companions.
Mighty net, protector of his people,
raging flood-wave who destroys even walls of stone!
Offspring of Lugalbanda, Gilgamesh is strong to perfection,
son of the august cow, Rimat-Ninsun;... Gilgamesh is awesome to perfection.
It was he who opened the mountain passes,
who dug wells on the flank of the mountain.
It was he who crossed the ocean, the vast seas, to the rising sun,
who explored the world regions, seeking life.
It was he who reached by his own sheer strength Utanapishtim, the Faraway,
who restored the sanctuaries (or: cities) that the Flood had destroyed!”*

The Epic of Gilgamesh, which dates from the third millennium BC, is one of the oldest surviving epic poems in world literature. A series of Sumerian legends and poems about the mythological hero-king Gilgamesh, thought to be a ruler of the 3rd millennium BC, were gathered into a longer Akkadian poem long afterward, with the most complete version extant today preserved on twelve clay tablets in the library collection of the 7th century BC Assyrian king Ashurbanipal.

The characters form on basic archetypes of the hero and the sidekick.

The essential story revolves around the relationship between Gilgamesh, a king who has become distracted and disheartened by his rule, and a friend, Enkidu, who is half-wild and who undertakes dangerous quests with Gilgamesh. Much of the epic focuses on Gilgamesh's feelings of loss following Enkidu's death, and is often credited by historians as being one of the first literary works with high emphasis on immortality.

Meta-Narrative

Metanarrative (sometimes master- or grand narrative) “is a global or totalizing cultural narrative schema which orders and explains knowledge and experience” (Stephens, John (1998). *Retelling Stories, Framing Culture : Traditional Story and Metanarratives in Children's Literature.*)

Since the original premise of the project was to use Jung's theories to create a set of characters in Character design, fitting a narrative around it seemed very forced and contrived. Since the characters are all based on events and people in my past and present, the second part of the story is based on a real life meeting. This part of the story reaches both back and forth over the entire narrative and explains and also sets the stage for the next part of the story.

Narrative structure

The story is a three part narrative. The chronology of the entire sequence is linear, starting with the first part set in 1998, proceeding into an event that possibly occurred in the near past and segues into the final sequence. The initial sequence, juxtaposed against the slowly inflating image of the best friend representing the archetype of the Superman, the protagonist finds himself belittled and disoriented with respect to a direction in life. The second sequence finds him on a blind date with a girl (referred to in the script as M). The fact that the two are previously un-acquainted is established with the decreasing level of formality that laces their conversation. The conversation describes the film in its entirety. The conversation moves onto a discussion of quirks, here the two exchange some of their pet quirks and oddities. This in a way sets the premise for the next part of the story. The final sequence is a dialogue with the self. The entire sequence takes place in a swimming pool, with the protagonist in conversation with his Shadow Self, in the image of M. This conversation is a discussion about the protagonist's satisfaction (or the lack of it) with his achievements so far in life. The narrative on the whole paints the picture of the growth of the protagonist over the years.

Script

Version One

This is the first iteration of the story. Its a three part narrative executed in a chronological order. The first and last parts are presented through the perspective of the protagonist.

Part One

The self and the soul

Indoor Scene panning downwards slowly many trophies, plaques and certificates can be seen neatly stowed on shelves. The voice-over calls out the titles of each award one by one as the camera pans down slowly. The overall quality of the visual is grainy and slightly desaturated, giving the impression of this being an event that has occurred in the past.

A

National Science Award for Super Scientific Schoolboys
Greatest Head Boy Ever Award
Commemorative Plaque from the Schoolgirl's Crush Committee
The Sweetest Smelling Student Certificate
The Powerful person's Prize
The Superior Soliloquy Society Award for Lively Literary Linguists

The list is endless. This isn't a list of my prolific achievements or something like that. They all belong to this guy.

Camera stops the pan at a mid-shot of S. He stands with arms folded.

S

So what've you thought? Have you decided where you're going to apply?

A

I was looking at this Mechanical Engineering course at BITS Pilani.
The curriculum seems quite interesting. Maybe I'll apply.

S

What did you find interesting about the course?

A

There is this course in Computer Aided Design and manufacturing that looks interesting.

S

Sounds pretty boring.

Just the other day you were telling me you wanted to be a pilot?

What happened to that thought? Why'd you give up on that so easily? I know its expensive and all, but wasn't it what you wanted to do?

You do realise there is such a thing as a cut-off for that university.

I mean, you don't even have a sports record or anything to help you through this one.

He beckons to the vast racks of trophies behind him.

I think you need to try and get a little practical about this. Its high time you get real about your aims in life

and stop building cloud castles.

Wake up and smell the red ink on your report cards man.

Are you even listening?

The scene gets increasingly noisy as the diatribe continues. The scene ends with all the lines in the image going haywire and noisy. The noise eventually manifests itself in the form of lines which crisscross the screen and turn it black. The audible noise also subsides.

Part Two

The blind date

CUT to Indoor Scene set in a restaurant, mid shot of M sitting at the opposite end of a table. The table is a square wooden table with a checkered tablecloth on it. The table has on it a little vase with a solitary rose in it. There is also a little candle burning in a corner. The candle is not in the center of the table and is severely underplayed as a main element of the scene. The camera slowly arcs to show A & M sitting at the table. The camera arcs as though we are leaving the point of view of A to view both him and M from a third person's point of view.

A

I'm in my final sem here. I'm working on a project that looks at some of Carl Jung's theories and integrates them into characters and concepts in an animated short.

M

Sounds interesting. When do you plan to finish it?

A

Sometime towards the end of April. I hope. I'm going to change the subject now. *(laughs)* What exactly are you doing here in Bombay by the way?

M

I'm documenting Quilt making techniques. I'm sort of

A

Ah.

The waiter walks into the scene and bends to take an order.

Waiter

Can I take your order?.

A

Uh can you give us two minutes?.

CUT to same scene a few moments later.

A

We'll have a Fresh Chikoo Juice and an Iced Tea.

The waiter waits a few seconds expecting a little more of an order.

Waiter

That's it? Will you be having anything else?

A

No, that'll be all.

Waiter *(with a mixture of irritation and indignation)*

Sure?

A&M

Yes!

CUT to same scene a few moments later. The candle burns down some more. There is an ominous silence in the air as they both try hard to think of something to say.

A
Do you want to go see the Gateway of India? Its pretty close from here. You can see the ferries coming in under the full moon tonight.

M
I've been there already.

A
Yes, but there is a full moon out. It is a little under lit though.

Um, do you want me to read your hand?

CUT to same scene a few moments later. The candle burns down some more.

A
Tell me about your quirks. You know everyone has quirks. Tell me some of yours. We'll do a back-and-forth session.

M
Hmm, how do you define quirks? Do things like being neurotic and everything count?

A
No. I'm talking about strange personality traits and strange things you like to do. These things are usually specific to only you. Tell you what I'll go first.

I like onions. I could eat a whole onion. Just like that.

M
What, you mean like an apple? That's some quirk

A
I know. I've lost a lot of friends thanks to that one.

M
Ha. Ok I think I got one. Whenever I'm driving,

CUT to a black and white scene of M in a car, puttering along a road. She sits hunched over the wheel.

(Continuing as a voice over) and I see a shadow of say a lamp post and a crack on the road; when I think the car is in the geometric center of the two, I blink, and freeze the moment.

A
Oh-kay, that's original,

M
I know. I know its bizarre. Your turn.

A
(after a pensive pause) I think in conversations. Whenever I'm thinking about something, I'm usually talking to someone in my head. That someone is usually the most prominently featured woman in my life. In fact, the final part of my film is about that. The whole thing is about the search for the self. So it starts with the protagonist, who's of course, modelled off me, in his younger years trying to find his true calling. His best friend, who's kinda fit into the Jungian Superman archetype gives him a sort of reality check. He (the best friend Superman archetype guy) is like the one who used to do well at everything in school. The kind of fella who makes you look bad by just being so damn good.

Pauses for a breath and takes a last sip of the drink. The waiter appears again. This time he doesn't try to mask his irritation.

Waiter
Will you be having anything else? Or shall I get the bill.

A
I think we should order for something else or we'll get kicked out.
(in a louder voice) can you give us two minutes please?

Fades to black and fades in to the same scene. There are two drinks on the table now. The candle has gone out.

A
Anyway, the final sequence is a sort of conversation with the self. Like I said I think in conversation? This is one such conversation. Jung came up with this theory about the ego, or Soul-Image. Its called the anima in the case of a man, and his animus is always female. The conversation in a way echoes this because the conversation is with this anima. The anima is like one of those characters from a Greek play, wearing a mask of a woman.

M
So what exactly is it about, really?

A
(laughs) Its basically about a search for the self. Starting with a confused, disoriented and belittled protagonist and ends on an introspective note. The central bit by the way is going to be this conversation we're having right now. This part bridges the two bits. So, you're going to be in my film.

Say something interesting
M laughs. Camera zooms into A, the scene fades to black and a splash is heard.

Part Three

The conversation with the self

Fade into Outdoor scene in a swimming pool. The protagonist is doing eternal laps in a 25 metre swimming pool. All that can be seen of the protagonist is his arms in a breast stroke, with the view of the water rising and falling as his head rises above and dips under water. Bubbles rise to the surface as the protagonist exhales under water and inhales in big gasps.

The Anima, a black silhouetted form wearing a mask of the girl from the previous sequence. She swims along mostly underwater, occasionally overtaking and falling behind.

A
..and after all that, we're finally here.

The Anima
And where would *this* be exactly?

A
Where I am right now. I'm exactly where I want to be. I chose this path, and I walked it. Now I'm exactly where I want to be.

The Anima
You don't sound entirely happy about it..

A
Well I'm not. Now that I'm here, I don't know what's going to come next or where I have to go from here. Its like I'm in the same situation I was years ago. When I had to decide between engineering and medicine Now I have to choose. To work or to freelance. To stay alone or to bunk in with roommates.
Its time to make those choices again.

The Anima
I know, its worked put pretty well so far, so there is hope, right?

The two do continuous laps of the pool. The Anima stays under water most of the time.

A
Well I'm not. Now that I'm here, I don't know what's going to come next or where I have to go from here.

Its like I'm in the same situation I was years ago. When I had to decide between engineering and medicine
Now I have to choose. To work or to freelance. To stay alone or to bunk in with roommates.
Its time to make those choices again.

The Anima

I know, its worked put pretty well so far, so there is hope I guess.

A child jumps into the water, bubbles surround him as he floats down and then bobs up to the surface.

A

So this story is not going to have an end?.

The Anima

This isn't a story. Its a trip.

A

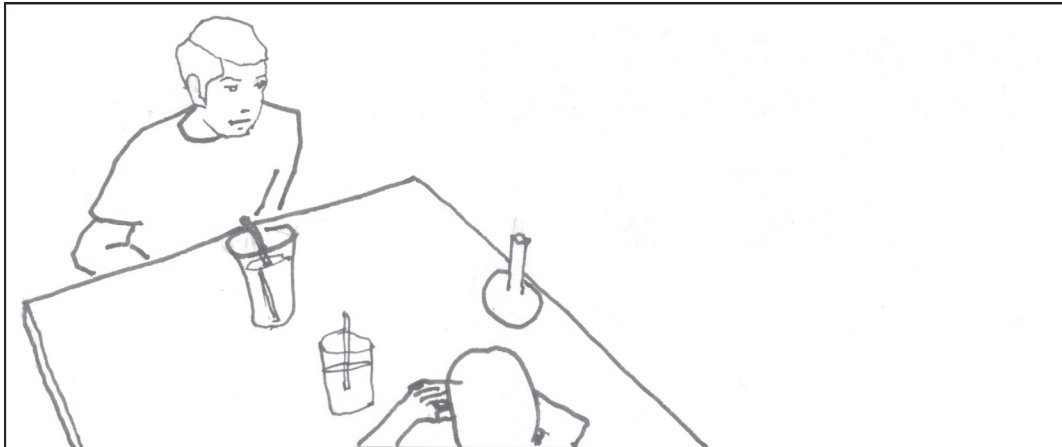
And a heck of a trip it has been. At least you're always there for company.

The anima takes off the female mask to reveal a male mask in the likeness of A.

The Anima

As I will always be.

Camera bobs underwater and passes The Anima. The view frames the patterns of the light on the floor of the pool as the credits roll.



Version Two

The second iteration is as a framed narrative with the first and last parts from the previous scripts embedded within the conversation itself.

Indoor Scene set in a restaurant, mid shot of M sitting at the opposite end of a table. The table is a square wooden table with a checkered tablecloth on it. The table has on it a little vase with a solitary rose in it. There is also a little candle burning in a corner. The candle is not in the center of the table and is severely underplayed as a main element of the scene. The camera slowly arcs to show A & M sitting at the table. The camera arcs as though we are leaving the point of view of A to view both him and M from a third person's point of view.

The pair sit in silence for a while. The sound of the restaurant can be heard as ambient noise throughout.

M

So what do you do?

A

I'm in my fourth semester here. I'm presently making an animated short based on Carl Jung's theories.

How about you?

M

I'm doing a documentation of Indian quilt-making techniques. I'm staying with this lady here on this side of town.

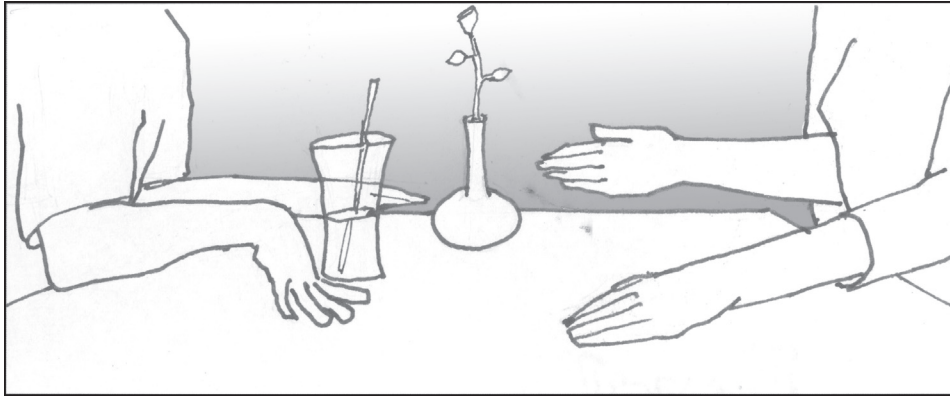
A

I can't say I know much about Indian quilts.

M

You'd be surprised. Do you know where most Indian quilts are from?

A



Someplace cold I suppose?

M

Rajasthan actually. The hottest state makes the best quilts. Of course, that's because the temperature really plummets there on some nights.

A

Makes sense. Now that you mention it, I think I have a few of those back at home. They're called Razais if I'm not wrong.

M

That's the one.

A

How did you know you wanted to be a textile designer? I mean did you always know?

M

I don't know, but I know now that it's what I want to do now. I see myself doing this. This is what I want to do.

A *(in a monologue with self, fading out of the conversation with M)*

I found it so difficult to figure out what I really wanted to do. In fact I've gotten to where I am now and I'm still not quite sure where this is taking me.

It's just like when I was in school.

I had to choose what it was going to be: engineering, or medicine.

My best friend at school was the one who first brought my disorientation to light.

CUT to Indoor Scene, the camera slowly pans down a rack full of trophies and prizes and A rattles off their titles. The quality of the visual is grainy and slightly desaturated, giving the impression of this being an event that has occurred in the past.

He's one of those all rounders. You know the type, he had a whole rack of prizes and trophies at his place.

You name it he'd won it:

National Science Award for Super Scientific Schoolboys

Greatest Head Boy Ever Award

Commemorative Plaque from the Schoolgirl's Crush Committee

The Sweetest Smelling Student Certificate

The Powerful person's Prize

The Superior Soliloquy Society Award for Lively Literary Linguists

Camera pan stops on a mid shot of S standing with .

He's the one who went, "so what've you decided to do about your life?" at which point I elaborated on this course I'd looked up. A mechanical design course at BITS Pilani. I honestly was not interested in anything

related to engineering but I had to say something for fear of sounding directionless. So anyway, he kept nodding as I prattled on about this computer aided drawing and design tool that seemed "interesting".

That's when he lets loose.

"Sounds pretty boring.

Just the other day you were telling me you wanted to be a pilot?

What happened to that thought? Why'd you give up on that so easily? I know it's expensive and all, but wasn't it what you wanted to do?

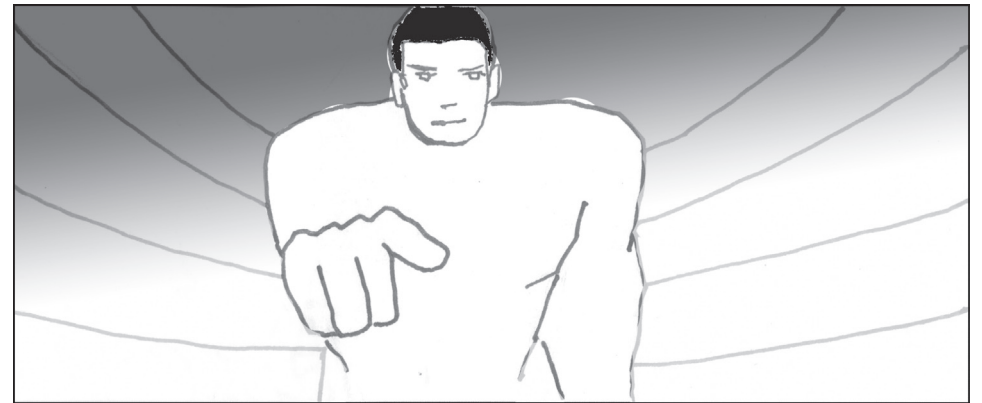
You do realise there is such a thing as a cut-off for that university.

I mean, you don't even have a sports record or anything to help you through this one.

He beckons to the vast racks of trophies behind him.

I think you need to try and get a little practical about this. It's high time you get real about your aims in life and stop building cloud castles.

Wake up and smell the red ink on your report cards man.



The scene gets increasingly noisy as the diatribe continues. The scene ends with all the lines in the image going haywire and noisy. The noise eventually manifests itself in the form of lines which crisscross the screen and turn it black. The audible noise also subsides.

Are you even listening?"

One eye of S turns into an onion and all else goes black. A hand reaches out and picks the onion, bringing it towards the protagonist (through whose eyes this whole scene is being viewed)

A

Of course. You and fabric. Meant to be.

M

You just ate that onion. Like an apple.

A

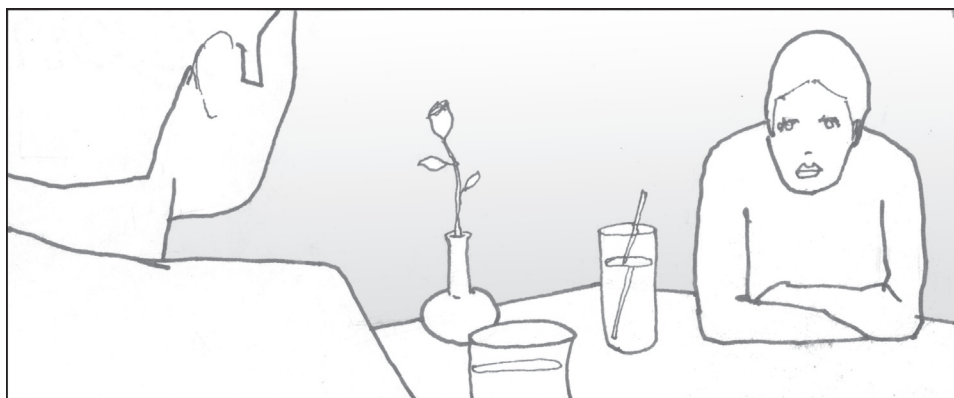
I know. It's a quirk. I like onions. I've lost a lot of friends to the habit.

Everyone has quirks. I'm sure even you have some special ones.

M *(laughs)*

Let me think. *(pauses a while with head tilted to one side)*. Here's one.

CUT to a black and white line drawing of M in a car in a mid shot from the side. A lamp post appears on the road side casting a shadow across the road.



When I'm driving. If I see the shadow of a lamp-post and a crack going across the road, when I think I'm at the geometric center, I (*she blinks*) freeze time.

A

That's original. Really, it is.

I have another one for you. I think in conversations. I'm using this bit in my film. Its a nod of sorts to Jung's theory of the anima, or the manifestation of the male ego or self-image as a female form. Its a sort of introspective end to the story. It takes place in a swimming pool.

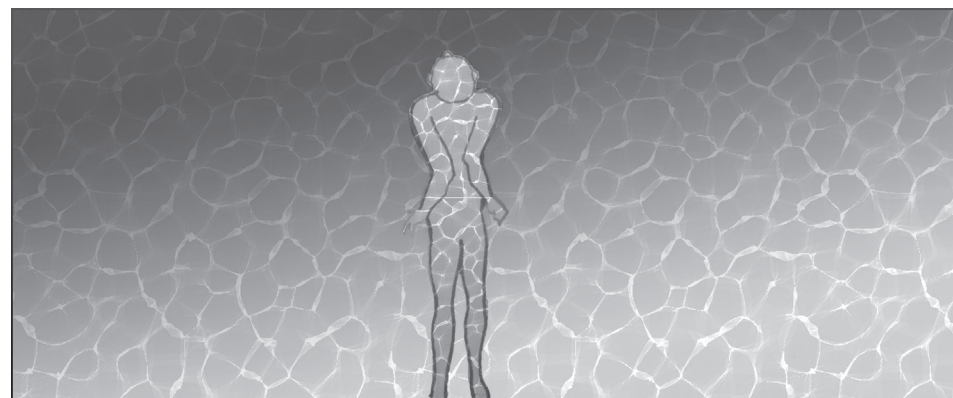
M

Why a swimming pool?

A

Because swimming is meditative in a way. The regular laps. The controlled breathing. I think its the perfect introspective space. Besides, I do a lot of my thinking when I'm swimming.

He takes a sip of the water on the table. The camera zooms into the water and forms a smooth segue into the water of a swimming pool. The protagonist is doing eternal laps in a 25 metre swimming pool. All that can be seen of the protagonist is his arms in a breast stroke, with the view of the water rising and falling as his head rises above and dips under water. Bubbles rise to the surface as the protagonist exhales under water and inhales in big gasps.



The Anima, a black silhouetted form wearing a mask of the girl from the previous sequence. She swims along mostly underwater, occasionally overtaking and falling behind.

A

..and after all that, we're finally here.

The Anima

And where would *this* be exactly?

A

Where I am right now. I'm exactly where I want to be. I chose this path, and I walked it. Now I'm exactly where I want to be.

The Anima

You don't sound entirely happy about it..

A

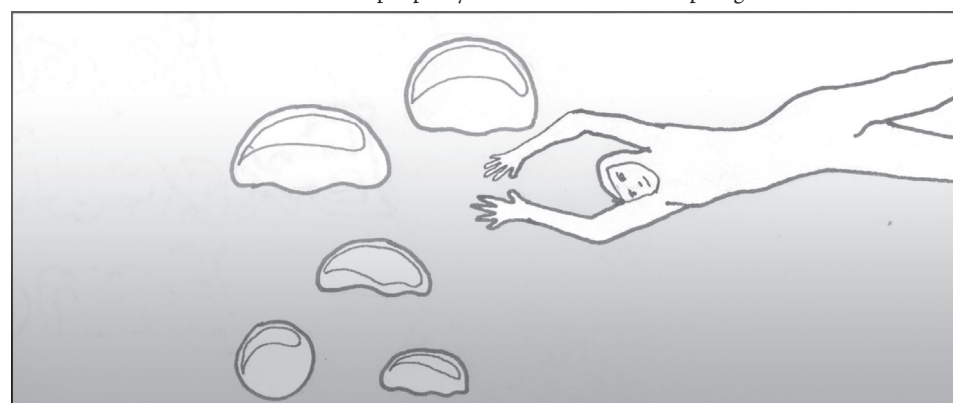
Well I'm not. Now that I'm here, I don't know what's going to come next or where I have to go from here. Its like I'm in the same situation I was years ago. When I had to decide between engineering and medicine

Now I have to choose. To work or to freelance. To stay alone or to bunk in with roommates.

Its time to make those choices again.

The Anima

I know, its worked put pretty well so far, so there is hope, right?



The two do continuous laps of the pool. The Anima stays under water most of the time.

A

Well I'm not. Now that I'm here, I don't know what's going to come next or where I have to go from here.
Its like I'm in the same situation I was years ago. When I had to decide between engineering and medicine

Now I have to choose. To work or to freelance. To stay alone or to bunk in with roommates.

Its time to make those choices again.

The Anima

I know, its worked put pretty well so far, so there is hope I guess.

A child jumps into the water, bubbles surround him as he floats down and then bobs up to the surface.

A

So this story is not going to have an end?.

The Anima



This isn't a story. Its a trip.

A

And a heck of a trip it has been. At least you're always there for company.

The anima takes off the female mask to reveal a male mask in the likeness of A.

The Anima

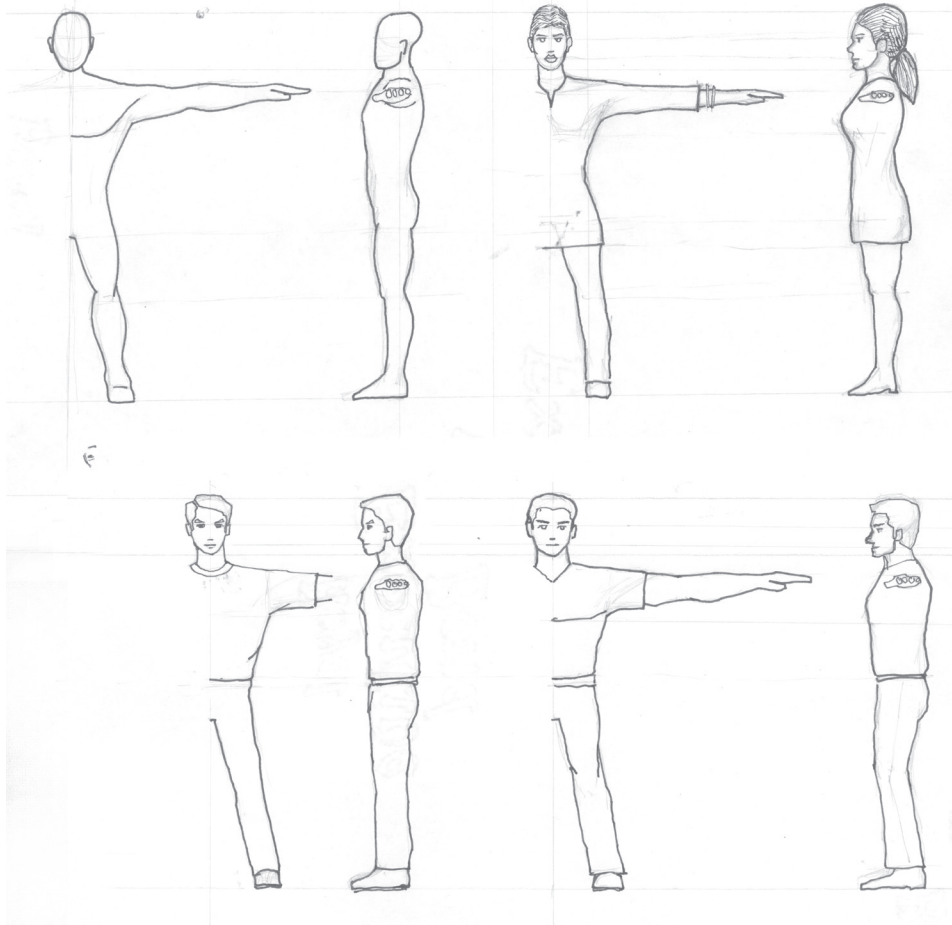
As I will always be.

Camera bobs underwater and passes The Anima. The view frames the patterns of the light on the floor of the pool as the credits roll.

* * *

Character Design

The three main characters in the story are based loosely on people I know and have met in the past. The Archetypes and Self images have been encoded within these characters. In the following pages I will attempt to illustrate the role each character plays in the film.





Character One- The Protagonist

The Protagonist of the story is the character referred to in the script as "A". Since the other characters are juxtaposed against him, he maintains a kind of greyness against which the other characters are contrasted. The first juxtaposition is with the character M, which stands as a control situation. The second juxtaposition, with the character of the school-friend, puts him in a subordinate situation. The third juxtaposition, with the Anima, shows him in a place where he is confident of himself, but is still trying to find his true direction.



Character Two- The Date

The Date, or “M” in the script, is someone who has not met the Protagonist before. This allows the audience to see the protagonist through the eyes of M, acting as an introductory buffer between the audience and the Protagonist. The conversation with M defines the context of the entire film. The protagonist’s trail of thought constantly digresses from the conversation, thereby leading into the introduction of the next character and eventually fading into the Anima.



Character Three- The Superman

The archetype of the Superman is encoded into the character of the school friend. His character is almost an unreal representation of the perfect schoolboy. Someone who is both a perfect student and sportsman, and through this very same perfection, makes A look inferior. In a way, the image of the Superman also exists in the mind of the protagonist as a self created apparition.

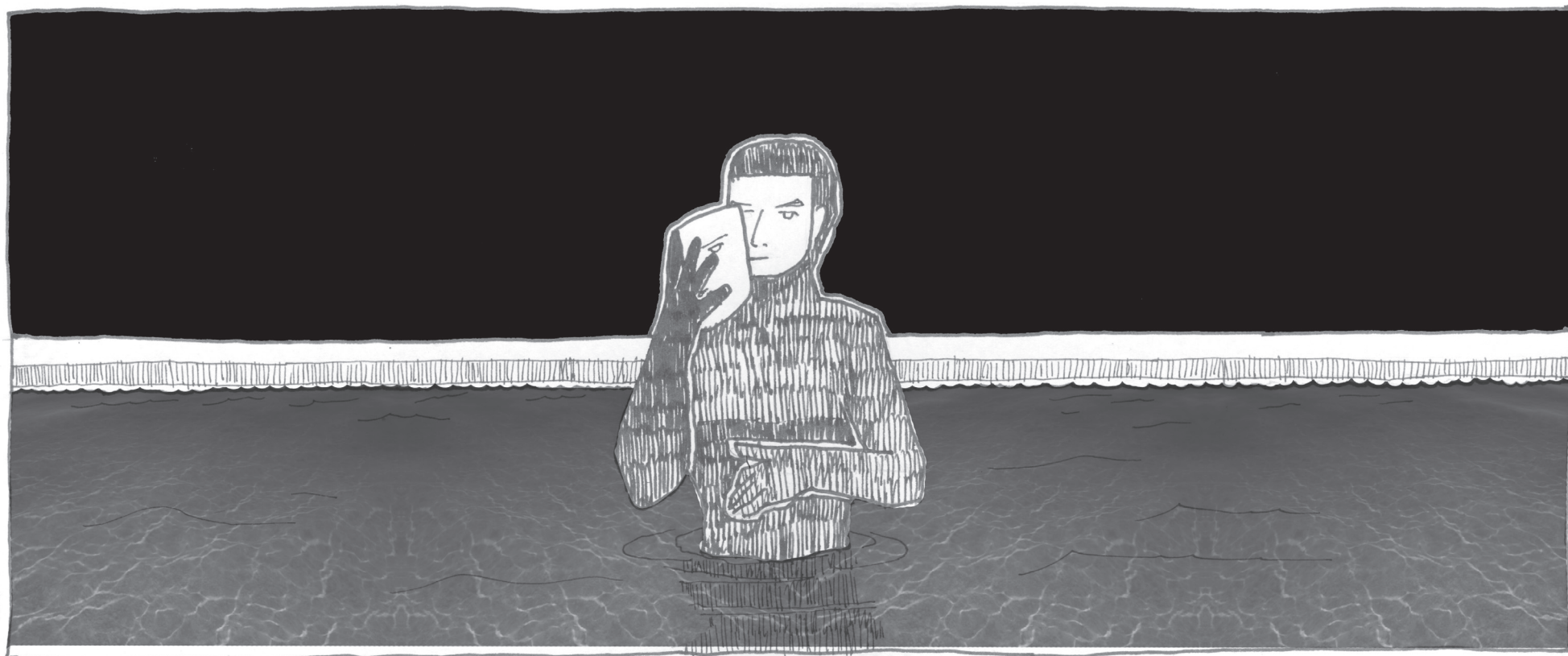




Character Four- The Anima

The Anima, or Soul-Image is created in the image of A himself. The Soul-Image is his ego, with whom he converses with in his thoughts. This final juxtaposition shows the protagonist in a relatively more mature phase. A phase where he thinks he has achieved what he has wanted to, but is still apprehensive about the unknown future.

The Anima acts as both a mirror and a friend to A. The conclusion of the story finds the protagonist finding peace and solace and coming to terms with his past and present through the portal of the Anima.



Sets

As the script shows, the story takes place in three settings. The first setting of the restaurant is the main base from which the two digressions into the other two scenes occur. The Second scene, the Hall of Excellence acts as a hypothetical and exaggerated background to the character of the Superman. The third scene, that of the Swimming pool, acts like a surreal setting to a place where the deep thoughts of the Protagonist float around.

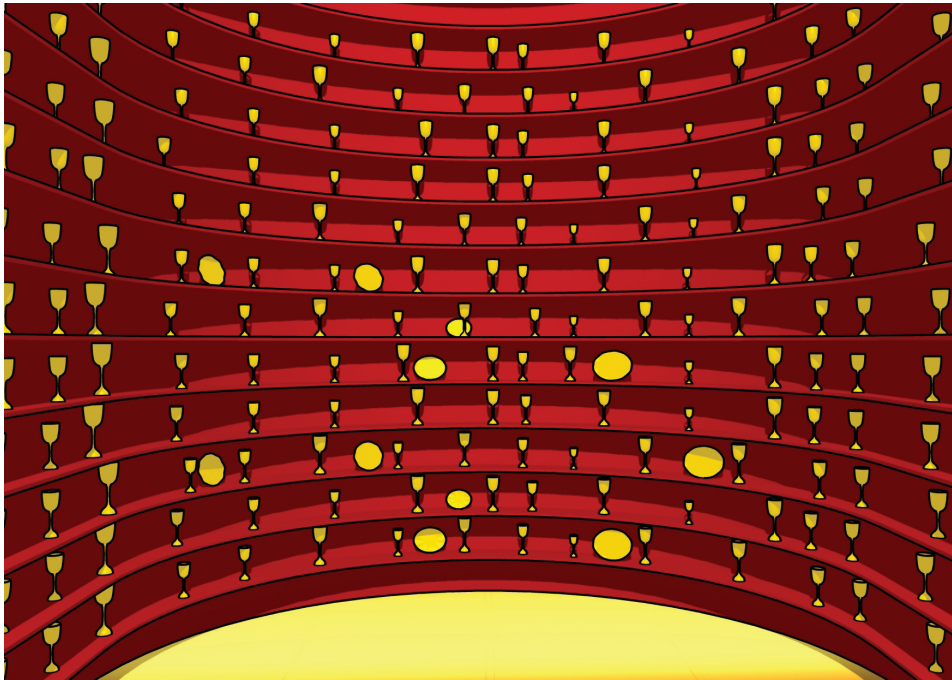
Set One- The Restaurant

The animation opens in the Restaurant. The elements of the restaurant. Food items and substances participate in the storytelling and help link between the three segments of the story. The scene is the most realistic and stable one of the whole story. It acts like a platform from which it takes off into all sorts of parallel situations and narrations.



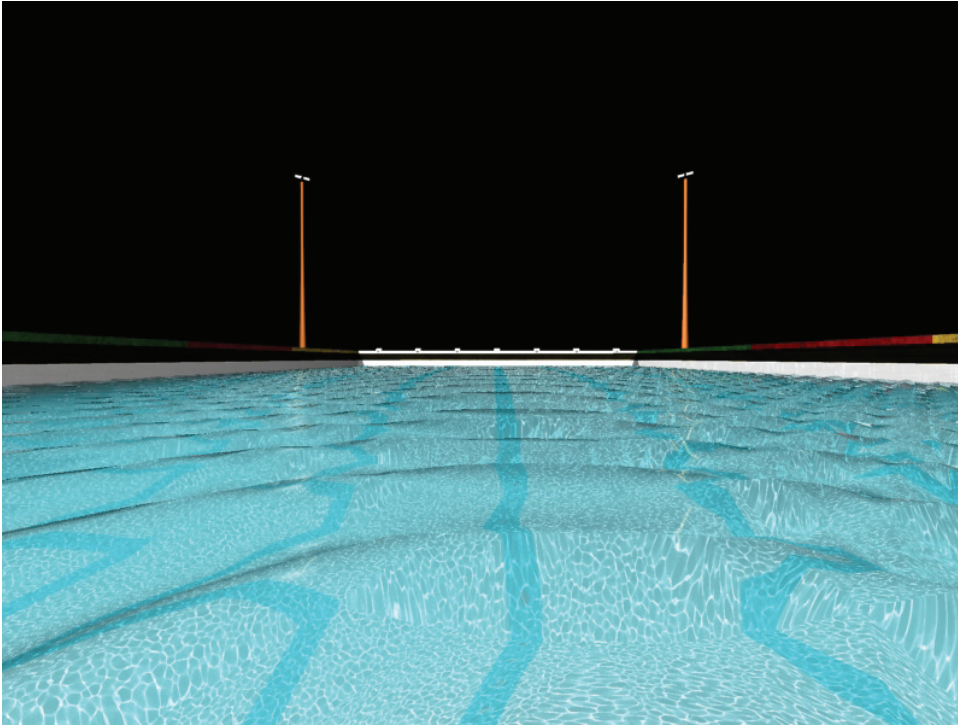
Set Two- The Hall of Excellence

The Hall of Excellence is a fitting hypothetical backdrop to that is meant to emphasise the character of the Superman. The rows of shelves are stacked with prizes and trophies that bathe “S” in a golden glow. The shot eventually turns into a fish-eye exaggeration, with the character S eclipsing all else.



Set Three- The Swimming Pool

The third and final set of the Swimming pool is the surreal backdrop to the final act of the story and the entire dialogue between A and his Anima. The fluid environs act as a setting for an introspective look within himself. The Swimming Pool also acts as a personal space, in contrast to the social space of the Restaurant and the decidedly exaggerated space of the Hall of Excellence that practically exists to act as a glorious background to the personality of S.



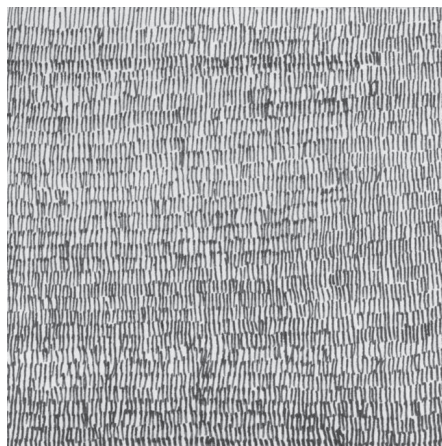
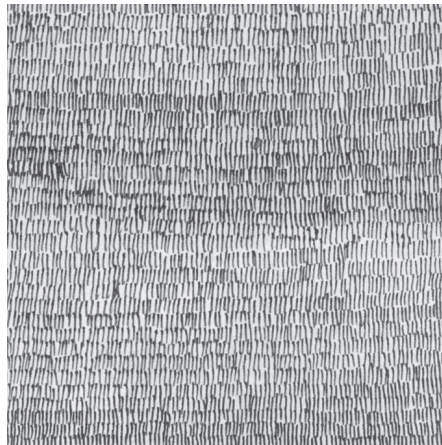
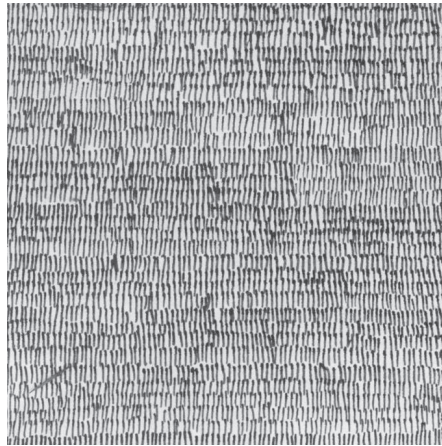
Character Animations

The characters are modelled in 3d and are rigged with a standard 3dMax Biped skeleton. The animation of the characters have been made by looking at the video recording of the recording of the voice over recording. This is done with the idea of achieving a body language that flows with the rhythm of the conversation.

Treatment

The entire film is rendered using a cell shader, giving it an ink outlined and hand drawn feel. The outlines boil and jitter, adding to the hand drawn effect. Though three sets are modelled and rendered in a realistic manner, they also have a faint outline rendering.

Some textures have been painted in Corel Painter or have been rendered by hand (adjacent image, black in on paper; used for the texture of the Anima) and are made to boil.



Afterword

The basic theme of the film is the confusion and sense of the unknown that haunts most people in their twenties, when decisions and choices have to be made and directions in life are sought after and have to be selected. This is not a story of angst, sorrow or loneliness plaguing the protagonist, but more of a measure of growth and the acknowledgement of the sense of self that finally dawns upon him

I would expect that the audience that the film would most readily appeal to would be that of young men and women in this very same phase, but it would also be possible for those yet to go through this period of major transition or even those who have made it through (scathed or unscathed) to see this as a mirror for any situation where self introspection occurs.

The medium of Cel Shaded 3d attempts to soften the otherwise hard and shiny plastic or conversely photo-real quality most conventional 3d animation has. The varying thickness of the ink and boiling line quality all attempt at re-creating the effect of conventional hand drawn animation with the luxury of animating all kinds of three dimensional movement into 3d models.

Image credits

Page no. 2

Carl Jung (colour photograph)

<http://skywalker.cochise.edu/vondesti/jung.htm>

Page no. 8

The Cabinet of Dr. Caligari

1. Dr. Caligari

2. Still from the film

3. Film Poster

http://en.wikipedia.org/wiki/The_Cabinet_of_Dr._

Page no. 9

Manuscript illustration of the battle of Kurukshetra

http://www.hinduwisdom.info/Hindu_Scriptures.htm

Page no. 10

King Gilgamesh

<http://www.mega.nu:8080/ampp/eden/roots.html>

All other illustrations by Anand Prahlad.

Underwater caustic effects generated using the
Caustics Generator v1.4

<http://www.lysator.liu.se/~kand/caustics/>

Bibliography

Introducing Jung
Hyde, Maggie/ McGuinness Michael
Totem Books, 1964

Man and his Symbols
Edited by Jung, Carl
Dell Publishing Ltd, 1992

Modern man in search of a soul
Jung, C.G.
London : ARK Paperbacks, 1984

Four archetypes : mother, rebirth, spirit, trickster
Jung, C.G.
London : Routledge & Kegan Paul, 1980

Basic Writings of Existentialism
edited by Marino, Gordon
Modern Library, 2004

The Complete Stories
Kafka, Franz
Schocken Books, 1971

The Cambridge Introduction to Narrative
Abbot, H. Porter
Cambridge University Press, 2002

Yuganta: The end of an epoch
Karve, Iravati
Disha Books 1991

Acting for Animators
Hooks, Ed
Heinemann 2003

Haiku for People
<http://www.toyomasu.com/haiku/>

Wikipedia
<http://en.wikipedia.org>

Film References

The Cabinet of Dr. Caligari (1920)
Dir. Robert Wiene
Distributed by Goldwyn Distributing Company

Alien (1979)
Dir. Ridley Scott
Distributed by 20th Century Fox