

**Suske,
Wiske
and the
*jungen Werther***
On comic adaptations of literary works

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I dedicate my thesis to anyone who appreciates comics.
And to my parents, Anne and Peter,
who don't like comics
but do pay my weekly *Donald Duck*.

I stole Alessandro Barrico's (third) motto for my thesis:

“I don't know, nowadays I'm already touched when I see *The Chronicles of Narnia*, but well, in that bookshop in Ferlinghetti, I was touched. Mickey Mouse. There exists an article by Benjamin called 'Mickey Mouse'. I mean: that man translated Proust, he understood more of Baudelaire than any other, he wrote a fundamental work on German baroque drama (he was about the only one who knew what it was), he put Goethe upside down like an old sock, he quoted Marx by heart, he worshipped Herodotus, he gave his ideas to Adorno. And then, suddenly, he thought he should, to get a better understanding of the world – to get a better understanding of the world, not to be a useless erudite – it should be useful to understand someone better... who? Mickey Mouse.”¹

¹ Freely translated from: Alessandro Barrico, *De barbaren*, translated by Manon Smits (Amsterdam: De Bezige Bij, 2011), 26.

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Preface

In 2006, I was in fifth grade in high school, every student had to read a German novel and present it in class. I read Johann Wolfgang (von) Goethe's *Die Leiden des jungen Werthers*. It was hard for me, German wasn't my best language and the novel wasn't easy. And then suddenly I remembered something... I already knew this story. I read it before. Indeed, I had; in a *Donald Duck* story.

In 1994 a paperback of Donald Duck stories was published in the Netherlands. The paperback is called *Liefdesverdriet* ("heartbreak")² referring to the main story of the pocket. A story discussing some duck called Donald Werther and his unrequited love for Katrina. Looking closely to the first page a short sentence attracts attention: "Bewerking van "Het lijden van de jonge Werther" van J. Wolfgang Goethe (...)"³; the Donald Duck story is an adaptation of Johann Wolfgang Goethe's *Die Leiden des jungen Werthers*.

It took me some years to realize this is quite special. And I started wondering why the Walt Disney Company adapted a highly respected literary work such as *Die Leiden des jungen Werthers*. What did they 'win' by making a literary work into a comic? In my master's thesis I shall take a look at this phenomenon, to answer the question: do comic adaptations have the same narrative quality (the same narrative characteristics) as the original literary works?

In order to answer this question I will make a narrative analysis of Goethe's *Die Leiden des jungen Werthers* and Disney's adaptation of Goethe's work. Next to that, I found a Suske and Wiske book which is an adaptation of the medieval story *Van den vos Reynaerde*. I will analyse both works, the Suske and Wiske book and the medieval story. For the narrative analysis I shall use Schlomith Rimmon Kenan's *Narrative Fiction*. By comparing the original works to the comic adaptations I want to find out which narrative characteristics of the original are to be found in the adaptations, and in what way; what differences does the medium of the comic make?

I shall finish my thesis with an experiment. I want to know if the 'desired public' of the comic books can find the narrative characteristics of the original in the comic. I want to

² The Walt Disney Company, *Walt Disney's Donald Duck pocket 17; Liefdesverdriet* (Heemstede: Big Balloon bv, 1994).

³ The Walt Disney Company, 97.

know what the educational value (and also what the motivating power) of the comic adaptation is. Therefore I shall take a questionnaire among children aged between, approximately, 8 until 13 years.⁴ I will ask children to read parts of the comic adaptations and ask them questions on the narrative aspects of those adaptations.

In my thesis I shall first introduce the (history of the) comic adaptation of a literary work. Then I will introduce the original (literary) works: *Van den vos Reynaerde* and *Die Leiden des jungen Werthers* and thereafter the (comic) works I will be using: *Suske en Wiske – De Rebelse Reinaert* and *Liefdesverdriet*. Eventually, I shall describe earlier work on narrativity in comics and I shall introduce the theory of Schlomith Rimmon-Kenan and thereby the framework of theory on which I shall base my narrative analysis.

Then, in the first chapter I will make a narrative analysis of the original work *Van den vos Reynaerde* and of the Suske and Wiske adaptation *De Rebelse Reinaert* (“*The Recalcitrant Reinaert*”), using the framework I proposed in the introduction.

In the second chapter I will make a similar narrative analysis of Goethe’s *Die Leiden des jungen Werthers* and of the Donald Duck adaptation *Liefdesverdriet*. Then, I can state which narrative aspects of the original work can be found in the adaptations; and in what way.

In the third chapter I shall focus on my experiment and thus on the reception of the comic adaptations. In this chapter I will describe the outcome of my questionnaire. Eventually, in my conclusions, I shall summarize my findings and answer my main question: do comic adaptations have the same narrative quality (the same narrative characteristics) as the original literary works? And also the questions raised by this question, namely: what is the educational value of the comic adaptations? And do the comic adaptations contain some motivating power to stimulate children to read literature?

⁴ Sanoma Media Netherlands B.V., the publisher of Disney magazines (among others the Donald Duck magazine) in the Netherlands, indicates the main desired public as children aged 8 until 12 years: http://www.sanoma-adverteren.nl/nl-web-Onze_media-d-Donald_Duck-print-Profiel-Merk_profiel.php. I chose ages about 8 until 13 years, because then it is possible to take into account the first class of high school.

Introduction

Since the first publication of comics in the early 1930s⁵, they have become ever more popular. The comic developed through the years and attracted scholarly interest in the 1970s with the publication of the first ‘graphic novel’ by Will Eisner.⁶ Comic adaptations of literary works came up, as far as I could trace back, in the 1940s when a new comic magazine was first published: *Classic Comics* (renamed as *Classics Illustrated*).⁷ Publisher Albert Kanter⁸ came up with comics which are adaptations of literary works. Adaptations of, among others, *Les Misérables* (Victor Hugo), *Great Expectations* (Charles Dickens) and *Hamlet* (William Shakespeare)⁹ were published. This went on until 1971, when 169 literary works were adapted.¹⁰ According to Donna Richardson in the article “Classics Illustrated” the reactions on the magazine were variable because the educational value was questioned. It was claimed that “the comic format itself caused reading disorders”¹¹ and that “[c]lassics in comic form were “mutilations” that would promote a “retooling for illiteracy.””¹² Nevertheless, Kanter “believed he had a means for “wooing youngsters to great books.””¹³

Classics Illustrated wasn’t the last comic magazine making adaptations of literary works. Nowadays *Marvel Illustrated* publishes literary adaptations like *Moby Dick* by Herman Melville (2008)¹⁴ and Jane Austen’s *Pride and Prejudice* (2009).¹⁵

Of late, adaptations of literary works into comics (or “graphic novels”) for an adult public (instead of comics for children) have been published. One of the first is probably the adaptation of *City of Glass* by Paul Austers (adaptation by David Mazzucchelli and Paul

⁵ Mario Saraceni, *The language of comics* (London: Routledge, 2003), 2.

⁶ Sacareni, 3.

⁷ Robert Fyne, “Classics Illustrated: A Cultural History with Illustrations,” (review) *Film & History: Interdisciplinary Journal of Film and Television Studies*, 1 (2004), http://muse.jhu.edu.proxy.library.uu.nl/journals/film_and_history/v034/34.1fyne.html.

⁸ Donna Richardson, “Classics Illustrated,” *American Heritage*, 3 (1993), <http://web.ebscohost.com.proxy.library.uu.nl/ehost/detail?sid=b7caf7ce-51f5-43b5-8239-94d7021095d3%40sessionmgr11&vid=3&hid=8&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#db=afh&AN=9304210229>.

⁹ Fyne.

¹⁰ Fyne.

¹¹ Richardson.

¹² Richardson.

¹³ Richardson.

¹⁴ Marvel, “Weekend Preview: Marvel Illustrated: Moby Dick # 1,”

http://marvel.com/news/story/2393/weekend_preview_marvel_illustrated_moby_dick_1.

¹⁵ Marvel, “FIRST LOOK: Pride & Prejudice #1,”

http://marvel.com/news/story/7021/first_look_pride_prejudice_1.

Karasnik), published in 1994.¹⁶ More followed, like Stephane Heuet who adapted Proust's *A la recherche du temps perdu* in several parts (starting in 1998).¹⁷ In the Netherlands Dick Matena became the most famous cartoonist making comic adaptations of literary work. Matena made adaptations of, among others, *De Avonden* by Gerard Reve (2003-2004), *Christmas Carol* by Charles Dickens (2004) and *Kaas* by Willem Elsschot (2008).¹⁸

So, comic adaptations of literary works seem to be common nowadays. Nevertheless, comic adaptations of literary works in already 'existing series' doesn't seem to be flourishing. By 'existing series' I mean a comic isn't especially adapted in a new magazine or comic book (like in *Classics Illustrated*), but is an adaptation in an existing (popular) series: like *Liefdesverdriet* is part of the Donald Duck series. In my analysis I will use the Donald Duck adaptation and *De Rebelse Reinaert*, a comic book from the popular Flemish series *Suske en Wiske*, which is an adaptation of the medieval story *Van den vos Reynaerde*. Both Donald Duck and *Suske en Wiske* are popular comic series, but not known for their literary adaptations. I shall focus on these adaptations of literary works, just because they are read 'by coincidence': without knowing, you (and especially children) are reading an adaptation of a literary work.

The original literary works

The written story of Reynaert (or Reinaert) de Vos (short: the *Reinaert*) originates (in Europe) from approximately 1177. The Dutch beast epic *Van den vos Reynaerde* is based on one of the most famous French stories of Reynaert (*Le Plaid*, ca 1179). When the Dutch version was published is unclear. It should be before 1271 and it is generally accepted it was published in the thirteenth century.¹⁹ The author of the oldest Dutch version of the Reynaert is (the unknown) *Willam die Madoc makede*.^{20&21}

¹⁶ Robert G. Weiner, editor, *Graphic Novels and Comics in Libraries and Archives* (Jefferson: McFarland & Company, 2010), 254, http://books.google.nl/books?id=XoQYdfL9DoC&printsec=frontcover&dq=graphic+novels+and+comics+in+libraries+and+archives&hl=nl&ei=80WKTZ-QDYabOrSifqoN&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCkQ6AEwAA#v=onepage&q&f=false.

¹⁷ Stephane Heuet. "Publications de Stéphane Heuet." <http://www.stephane-heuet.fr/proust-temps-perdu?6163cc7a1c9322e9d719f3045e7f036b=e51d0cb1521bc17102999fea5e45d80c>.

¹⁸ De Bezige Bij, "Dick Matena," <http://www.debezigebij.nl/web/Auteur.htm?dbid=8774&typeofpage=139644>.

¹⁹ Erwin Verzandvoort and Paul Wackers, *Reynaert den vos oft Der Dieren Oordeel* (Antwerpen/Apeldoorn: Berghmans Uitgevers b.v.b.a, 1988), 9.

²⁰ Verzandvoort and Wackers, 9.

²¹ Also written as "Willem die Madoc maecte": Willem who wrote *Madoc*. ("[H]ier is hij voor zijn geëerd publiek, de verteller van het success-verhaal van Madoc's droom" from Jan Frans Willems, *Reinaert de vos; naar de oudste berijming uit de twaalfde eeuw* (Den Haag: Bert Bakker / Daamen N.V., 1958), 5.)

The main theme in the story is the trial of the crafty fox Reynaert. There are complaints about Reynaert: he is accused of (among others) killing a hen. The king, the lion Nobel, wants Reynaert in court and Reynaert is summoned three times by different ‘characters’. He lures the first two, Bruun and Tibeert, into a trap. With the third, Grimbeert, he goes to court, where he is sentenced to death. But then, Reynaert ‘confesses’ he owns a treasure and wants to give it to the king in exchange for his freedom. The king releases Reynaert and when the king realizes there is no treasure and he is trapped, Reynaert and his wife and children are gone.²²

Die Leiden des jungen Werthers (“*The Sorrows of Young Werther*”) was published in 1774. This was the first novel²³ by “the great German poet, playwright, and novelist Johann Wolfgang von Goethe” (1749-1832)²⁴. Margaret Bald and Ken Wachsberger describe the story of Werther as an “epistolary romance about a hopeless love affair and young man’s suicide”²⁵. According to Bald and Wachsberger, *Die Leiden des jungen Werthers* “achieved immediate and lasting success and won fame for its 25-year-old author. First published in German in 1774 and translated into every major European language, it was one of the literary sensations of the century. The novel’s romantic sensibilities struck a chord among the youth of Europe, who admired it with a cultlike fervor.”²⁶

“The story is told in the form of letters sent by a young man named Werther to a friend, Wilhelm, over the 18 months between May 1771 and December 1772,”²⁷ wrote Bald and Wachsberger. *Die Leiden des jungen Werthers* is ‘the’ story about unrequited love. Werther’s love for Lotte cannot be answered: she is engaged to Albert. Eventually, the despair of Werther for his unanswered love leaves him with only one option: death. Werther borrows Albert’s guns and shoots himself.

More than 230 years after publication the term, the *Werther effect*, is (still) used. After the publication of *Die Leiden des jungen Werthers* innumerable people committed suicide in

²² Verzandvoort and Wackers, 9-10.

²³ Goethe already published essays, lyrical verse and the play *Goetz von Berlichingen*. From: Johann Wolfgang von Goethe, *The Sorrows of Young Werther* (London: Penguin Classics, 1989), first page (no pagenummer).

²⁴ Margaret Bald and Ken Wachsberger, *Literature suppressed on religious grounds* (New York: Facts On File Inc, 2006), 313, <http://books.google.nl/books?id=SMiqYHR6xkMC&lpg=PP1&dq=literature%20suppressed%20on%20religious%20grounds&pg=PP1#v=onepage&q&f=false>.

²⁵ Bald and Wachsberger, 313.

²⁶ Bald and Wachsberger, 313.

²⁷ Bald and Wachsberger, 313.

the same way as Werther did.²⁸ The *Werther effect* is feared nowadays when, for example, a famous movie star commits suicide.

Next to *Die Leiden des jungen Werthers* Goethe wrote, among others, *Faust*, *Egmont* and *Iphigenie auf Tauris*.

The comic adaptations

In 1977 the reference work *Het Beeldverhaal in Vlaanderen* was published by Danny de Laet, discussing the history of the Belgian comic and its authors and artists. When De Laet talks about comic artists he writes: “Men moet de avondcursussen aan de academie te Antwerpen

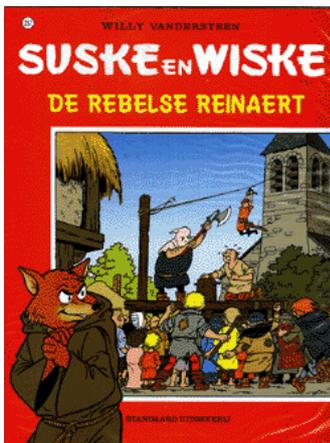


Illustration 1 The cover of *Suske en Wiske / De Rebelse Reinaert*.

gevolgd hebben en decorateur-etalagist geweest zijn, om de grootste der Vlaamse striptekenaars te worden.”²⁹ This ironic sentence refers to Willy Vandersteen (1913-1990). Vandersteen drew comics for several newspapers. In 1945 his story *De avonturen van Rikki en Wiske* (“*The adventures of Rikki and Wiske*”) was published in the Flemish newspaper *De Nieuwe Standaard*. After this story *Op het eiland Amoras* (“*On the island Amoras*”) was published. In this story Rikki is replaced by Suske.³⁰ And thus, the comic series *Suske en Wiske* was born. They are, according to the Flemish scholar Pascal Lefèvre, known as “Flanders’ most popular comic strip characters”³¹.

Since 1945 about 311 different books featuring Suske and Wiske have been published.³² Next to Suske and Wiske the comics contain characters like Lambik, Tante (‘aunt’) Sidonia and (the strong and dumb) Jerom. The comic series of Suske and Wiske are nowadays drawn by Studio Vandersteen. Paul Geerts, who made *De Rebelse Reinaert*, was in charge of Studio Vandersteen from 1972 until 2002 (although his name was not printed in the books until 1989).³³

²⁸ Rob Wijnberg, “Antonie en het Werther-effect,” *NRCNext.nl* (2010)

<http://www.nrcnext.nl/denkt/2010/10/08/next-denkt-antonie-en-het-werther-effect/>.

²⁹ Danny de Laet. *Het beeldverhaal in Vlaanderen*. (Breda: Brabantia Nostra, 1977), 187.

³⁰ De Laet, 187.

³¹ Pascal Lefèvre, “Fifty Years of Bob & Bobette,” *The Low Countries* (1995), <http://sites.google.com/site/lefevrepascal/pascalfevre%27spublications>.

³² Studio Vandersteen, “Albumlijst,” <http://www.studio-vandersteen.be/Navigatiepagina%27s/albumlijst.html>.

³³ ‘Suske en Wiske op het WWW’, “Paul Geerts,” <http://suskeenwiske.ophetwww.net/bio/geerts.php>.

De Rebelse Reinaert, number 257 in the Suske and Wiske series, was published in 1998 (*Illustration 1*). The first picture of *De Rebelse Reinaert* says: “Het verhaal “Van den vos Reinaerde” is niet zomaar een verhaal, het behoort tot de wereldliteratuur. (...) Het is de middeleeuwen, toen de dieren nog konden spreken en ook nog vele andere menselijke trekken hadden, dat dit heldendicht van Reinaert de vos werd opgetekend. Wat doen Suske en Wiske bij al die dieren in de donkere middeleeuwen?”³⁴

This does not say literally it is an adaptation of *Reinaert de vos* (or “*Van den vos Reinaerde*”), like the Donald Duck story did, but Suske and Wiske are in the Middle Ages, near the characters (animals) from the story: they are part of the story. This makes the comic book an adaptation of *Van den vos Reynaerde*.

Donald Duck was a creation of Walt Disney. Duck was shown for the first time in 1934 in the animated movie *The Wise Little Hen*. In 1937 he got his own movie series. Disney’s duck became more and more popular, and nowadays more than 170 movies are made. In 1935 Duck was shown in Mickey Mouse comics in American papers, made by Al Taliaferro and Bob Karp. When small comic books became popular, around the 1940s, longer stories on Donald Duck were published, made by different artists, but in particular by Carl Barks (1901-2000).³⁵

Nowadays Donald has a “driftig, opschepperig, lawaaiig, knorrig, onredelijk, onverstandig en soms een beetje gemeen”³⁶ character and always has bad luck. He lives with his nephews, Hewey, Dewey and Louey (in Dutch: Kwik, Kwek and Kwak), who would spend a night at their uncle, but their mother, Donald’s sister Della (Dumbella), never picked them up.³⁷ Donald has a love affair with Daisy (Katrien), he has to ‘share’ her with his nephew Gladstone Gander (Guus Geluk). Donald is the nephew of the richest duck in the world: (uncle) Scrooge (oom Dagobert), who is, as his (English) name indicates, a miser.

The Donald Duck adaptation *Liefdesverdriet* originates from Italy (*Illustration 2*). The original, *Paperino e “i dolori di un giovane papero”*, was written by Osvaldo Pavese (1929-

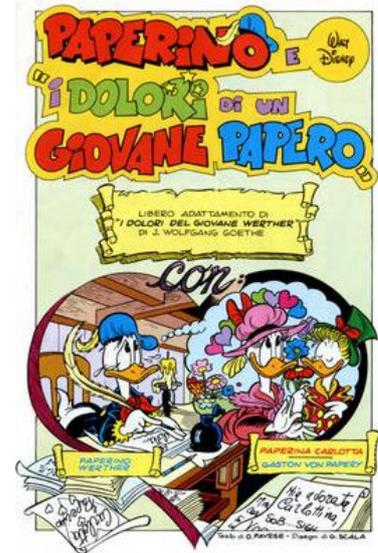


Illustration 2 Original cover of the Donald Duck adaptation *Paperino e “i dolori di un giovane papero”*.

³⁴ Paul Geerts, *Willy Vandersteen; Suske en Wiske; De Rebels Reinaert* (Antwerpen: Standaard Uitgeverij, 1998), first page (no page number).

³⁵ Sanoma Digital The Netherlands B.V., “Donald Duck,” <http://www.donaldduck.nl/duckipedia/artikel/69>.

³⁶ Sanoma Digital The Netherlands B.V., “Donald Duck,” <http://www.donaldduck.nl/duckipedia/artikel/69>.

³⁷ Sanoma Digital The Netherlands B.V., “Donald Duck,” <http://www.donaldduck.nl/duckipedia/artikel/69>.

2009) and illustrated by Guido Scala (1936-2001). The original was first published on November 22, 1992 in *Topolino* (the Italian name of *Mickey Mouse*), the Italian Disney comics magazine.³⁸ Striking is the difference between the original version and the Dutch translation of the comic. The Dutch translation starts (literally) with “Bewerking van “Het lijden van de jonge Werther” van J. Wolfgang Goethe (...)”³⁹. The Italian original is, nevertheless, called a *parodia*⁴⁰: a parody.

Why both the Walt Disney Company and Studio Vandersteen adapted literary works is unclear. Ferdi Felderhof, comic assistant at the Disney editorial office of Sanoma Publishers (the Dutch publisher of Disney magazines, among others, *Donald Duck*) and the general editor of Sanoma Publishers, Thom Roep, speculate the reason for adapting or re-using these stories is because the copyright of the original work had ‘expired’.⁴¹ Unfortunately the Italian editorial office of *Topolino* and Studio Vandersteen could not be reached for comment.

The Disney editorial office of Sanoma Publishers did note that *Liefdesverdriet* is not the only literary adaptation. In Italy other adaptations were made like *Don Quichot* by Miguel de Cervantes, *Les Misérables* by Victor Hugo (*Illustration 3*) and *Le Comte de Monte-Cristo* by Alexandre Dumas.⁴²

Previous work on narrative analysis in comics

As I wrote before, scholarly interest for comics developed in the 1970s and keeps rising. In 2003 dr. Pascal Lefèvre published his dissertation “Willy Vandersteens *Suske en Wiske* in de krant (1945-1971)”. In his dissertation Lefèvre makes a formal analysis of *Suske and Wiske* comics.



Illustration 3 First page of *Il Mistero dei Candelabri*. Adaptation of Hugo’s *Les Misérables*.

³⁸ De COA Zoekmachine (I.N.D.U.C.K.S.), “Paperino e i dolori di un giovane papero,” <http://coa.inducks.org/story.php?c=I+TL+1930-A>.

³⁹ The Walt Disney Company, *Walt Disney’s Donald Duck pocket 17; Liefdesverdriet*, 97.

⁴⁰ De COA Zoekmachine (I.N.D.U.C.K.S.), “Paperino e i dolori di un giovane papero,” <http://coa.inducks.org/story.php?c=I+TL+1930-A>.

⁴¹ Ferdi Felderhof, e-mail to Sanoma publishers, May 3, 2011.

⁴² Employee of Sanoma publishers, e-mail to Sanoma publishers, April 27, 2011.

I wonder if narratological analysis of comics is as ‘popular’ as formal analysis of comics. In his master’s thesis “Narratieve modi in de strip”, Remco Wetzels complains the comic doesn’t have a ‘fullfilling’, ‘satisfactory’ movement.⁴³ His aim is to make a theoretical model “waarmee zoveel mogelijk kenmerken van de strip verklaard konden worden, daarbij gebruik makend van zowel mediums specifieke als narratologische en filmtheoretische concepten.”⁴⁴

Wetzels touches upon works of Will Eisner (*Comics and Sequential Art*), Benoît Peeters (*Case, planche, récit: lire la bande dessinée*) and Scott McCloud (*Understanding Comics*) who address “de specifieke formele kenmerken van de strip. Naast een voor de hand liggend aspect als tekenstijl worden in deze werken ook kaderovergangen, pagina-indelingen, weergave van tijd en ruimte en andere specifieke kenmerken van het medium onder de aandacht gebracht. De meest volwaardige aanzet tot een theorie van de strip is dan ook in deze titels te vinden. Ik spreek echter bewust van een ‘aanzet’ omdat een theoretisch kader en een systematische aanpak van de diverse aspecten van de strip bij alledrie vrijwel ontbreekt.”⁴⁵

Wetzels stresses “de huidige narratologische concepten met betrekking tot de tekst [zijn] te veel gebaseerd [...] op literaire kenmerken om toepasbaar te zijn op de strip.”⁴⁶ This is why Wetzels uses concepts from film theory. Because the medium, the comic, does not only exist from ‘text’ Wetzels uses concepts like “mise-en-scène en cameravoering”⁴⁷. For his analysis Wetzels uses the *modes of narration*, a classification by film theoretic David Bordwell.⁴⁸

Interestingly Wetzels mentions both *Suske en Wiske* and *Dagobert Duck*. He calls them classic comics, like a classic Hollywood movie. In his analysis some differences between the classic comic and the classic movie occur, but in the end he states: “Het is dan ook niet verwonderlijk dat deze modus, met zijn overdaad aan redundantie en nadruk op spektakel en humor voor jongere lezers, vaak wordt bestempeld als *low art*, waarbij ik wel wil opmerken dat het gros van de films uit Hollywood in mijn ogen evenmin voor het predikaat

⁴³ Remco Wetzels, “Narratieve modi in de strip” (Master’s thesis, Vrije Universiteit Amsterdam, 2003), 4. (Page numbers are based on separate documents sent by Remco Wetzels in a personal e-mail on March 24, 2011.)

⁴⁴ Wetzels, 5.

⁴⁵ Wetzels, 4.

⁴⁶ Wetzels, 5.

⁴⁷ Wetzels, 6.

⁴⁸ Wetzels, 8.

high art in aanmerking komt.”⁴⁹ It is interesting that Wetzels calls the classic comic (among others *Suske en Wiske* and *Dagobert Duck*) *low art*. The *Suske en Wiske* and *Donald Duck* works I use are adapting ‘high art’ literary works. I thus want to argue the comics I use, the comic adaptations, are not *low art* but rather a hybrid art form; a combination between the *low art* Donald Duck and the *high art* Werther.

Wetzels thus stresses the importance of the medium of the comic. This importance is also shown in Joseph Witek’s article “The Arrow and the Grid”, published in *A Comics Studies Reader*. Witek writes: “Formalist analyses of comics often begin with an attempt to establish a comprehensive definition of comics by isolating a set of textual features that will constitute the irreducible essence of “comicsness.””⁵⁰ Defining the medium of the comic seems to be an important issue. Interestingly, Witek refers to Aaron Meskin who writes about narrativity: “Hayman and Pratt claim that comics are essentially narrative.”⁵¹ In Henry John Pratts article “Narrative in Comics” Pratt, however, argues the opposite: “The literary dimension is not all there is to comics, however. In addition to their words, comics are composed of pictures. Indeed, I would argue, comics are *essentially* pictorial. Without pictures, an artwork is of some kind other than comics. The pictures (as we will see) are crucial to the narrative construction of comics: words alone will not do all the narrative work. This suggests that comics have both literary and *pictorial* narrative dimensions: it is a *hybrid* art form that employs narrative strategies closely connected to literature, on the one hand, and other pictorial narrative media, on the other.”⁵²

In his article Pratt investigates questions like “How does narrative work in comics? Do comics offer narrative structures and strategies that are distinctive? If so, what is so distinctive about them?”. He argues that “comics ultimately uses its own type of narration: a distinctively *comic* narrative form. By seeing what it is that comics have to offer in this regard, we will achieve a greater understanding of the nature of comics as a unique and important art form and, in addition, gesture toward an explanation of the power and appeal of comics in

⁴⁹ Wetzels, 59.

⁵⁰ Joseph Witek, “The Arrow and the Grid,” in *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester (Jackson: University Press of Mississippi, 2009), 149.

⁵¹ Aaron Meskin, “Defining Comics?,” *Journal of Aesthetics & Art Criticism*, 4 (2007), <http://web.ebscohost.com.proxy.library.uu.nl/ehost/results?sid=87c534fa-5170-4daa-bf2c-35d80ff8d13f%40sessionmgr113&vid=1&hid=119&bquery=%28AN+27197119%29&bdata=JmRiPWFmaCZ0eXBlPTEmc2l0ZT1laG9zdC1saXZl>.

⁵² Henry John Pratt, “Narrative in Comics,” *Journal of Aesthetics & Art Criticism*, 1 (2009), <http://web.ebscohost.com.proxy.library.uu.nl/ehost/detail?sid=eeeae2df-293e-4165-ba97-2b23e264ccff%40sessionmgr110&vid=4&hid=119&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#db=afh&AN=36449858>, 107.

contemporary culture.”⁵³ It is his reaction to all ‘prominent commentators on comics’. They all think “narrativity is one of the defining characteristics of the medium. David Kunzle requires comics to “tell a story which is both moral and topical.” Robert Harbey posits that comics are (in part) a “narrative told by a sequence of pictures.” (...) Gerg Hayman and I view comics as “juxtaposed pictures that comprise a narrative.”⁵⁴ Pratt writes. Nevertheless, “The literary dimension is not all there is to comics”.⁵⁵

Pratt addresses the *literary dimension*: in comics we can find four forms of *words*: text in a balloon, text in a caption or box (outside the panel), sound effects and text within a panel (a street sign for example).⁵⁶ Interestingly only the last form is ‘diegetic’ (part of the “story world that is “real” to and hence can be experienced by the characters who populate it”)⁵⁷. Pratt writes: “Not only the reader, but also the characters can see it. However, only the reader can see the other types of words that occur in comics. The characters cannot see word balloons, sound effects, or narration (...).”⁵⁸

Words can also show time duration. They can even show it in one panel, something a picture cannot. Pratt writes: “When words are added, however, the passage of time within the part of the narrative encapsulated by a panel is regulated, guiding the reader’s attention and interpretation.”⁵⁹ But not all text show duration: “We are supposed to understand that thought balloons occur *faster* than speech balloons. And we are supposed to understand that narrative text outside balloons is in some way removed from the time frame of the panel.”⁶⁰ But, speech balloons can also show a dialogue between people, which is also a “temporal feature”.⁶¹ Pratt adds: “Even though comics is a hybrid art form, words seem to be the reader’s *primary* focus of attention.”⁶² Literary aspects are thus important, crucial even, states Pratt: “crucial to our ways of understanding characters and the narratives in which they are embedded, particularly temporal relations within the story.”⁶³ But, “without pictures, there are no comics. (...) The pictures of comics add *something* to their narratives, but what is it, exactly?”⁶⁴

⁵³ Pratt, 108.

⁵⁴ Pratt, 107.

⁵⁵ Pratt, 107.

⁵⁶ Pratt, 108.

⁵⁷ Pratt, 108.

⁵⁸ Pratt, 108.

⁵⁹ Pratt, 109.

⁶⁰ Pratt, 109.

⁶¹ Pratt, 109.

⁶² Pratt, 109.

⁶³ Pratt, 110.

⁶⁴ Pratt, 110.

Pratt writes about the importance of the picture. A picture can have three different narrative functions (on an individual panel): (1) “a picture can establish the setting or scene of a story and can guide the reader’s perception of spatial relationships within it”, (2) “we acquire narrative information from the artist’s style. (...) They allow the artist to create a mood, give the emotional context of a scene or story, increase or decrease the drama of a moment, and so on,” and (3) “a panel can inform the reader pictorially about the emotional and other mental states of the characters contained in it, without the use of words. (...) [I]t is better and more subtle for an artist to be able to *show* that the Thing is angry than it is for the artist to have him say, “I’m angry!””⁶⁵

These functions are present in pictures on an individual panel. Nevertheless, a sequence of panels (like in a comic) “combined with the reader’s ability to use closure⁶⁶, can convey far more narrative information than can be achieved through a single picture.”⁶⁷ In general the time passing is short, but it is still a matter of closure. Pratt uses the example of Superman holding a car above his head in the first picture and in the second picture the car is rotated and people are falling out of the car. The reader doesn’t think that Superman took another car in the second picture, they think he rotated the same car but “just a moment in time later”.⁶⁸ To bridge more (significant diegetic) time, the artist can use a text box telling it is ‘the next day’ or ‘in five years’ but it is also possible by using (only) a picture. Pratt uses an example from Superman in which in the first picture Lois Lane is at work and Superman is talking to her. In the next picture they are in gala outfit dancing at a ball. Closure tells the reader (significant) time has passed between the two pictures.⁶⁹

Pratt adds he does not think “time *must* elapse”⁷⁰, it is also possible to show the “same scene from different perspectives”.⁷¹ Pratt underlines that one picture does not give much of a narrative, while two pictures (by using closure) give a lot more narrative: contributing to “an understanding of the narrative as a whole”⁷². Pratt links this ‘construction of narrative’ with the construction of narrative in films, where the same things happen with “variable

⁶⁵ Pratt, 110-111.

⁶⁶ Pratt uses this term from Scott McCloud, which, according to McCloud means: “In the limbo of the gutter, human imagination takes two separate images and transforms them into a single idea. Nothing is seen between the two panels, but experience tells you something must be there... Closure allows us to connect [otherwise unconnected] moments and mentally construct a continuous undefined reality.” (In Pratt, 111).

⁶⁷ Pratt, 111.

⁶⁸ Pratt, 111-112.

⁶⁹ Pratt, 112.

⁷⁰ Pratt, 112.

⁷¹ This concept is called “aspect-to-aspect” and is well-known in mangas. (In Pratt, 112).

⁷² Pratt, 113.

framing”.⁷³ However, “important film techniques like panning, tracking, and zooming are largely unavailable in comics, which are unable to produce the illusion of movement. Are comics, in effect, just cheap, static, deficient films?”⁷⁴, Pratt wonders.

According to McCloud comics are something special: “It’s a mistake to see comics as a mere hybrid of the graphic arts and prose fiction. What happens between these panels is a kind of magic only comics can create.”⁷⁵ Pratt does not agree. He thinks “[c]omics are similar enough to other narrative media that their uniqueness is not going to be specified in terms of closure.”⁷⁶ According to Pratt, it is much easier to show how a comic differs (narratologically) from literature, than to show how the comic differs from film (and other visual media).

Pratt shows differences between the comic and the film such as the physical difference: comics has panels “simultaneously present in different spaces, whereas the frames and shots of a film are projected on the same space at different times”⁷⁷ and, next to that, the comic artist has to make choices which are not possible in film; like the shape of a panel. And narrative effects are created during the construction of the comic, according to Pratt: “A panel can be stretched horizontally or vertically to present an aesthetically dynamic image of running or falling,” for example.⁷⁸

Pratt ends his article by stating that “[t]he simplicity of the medium entails that comics can offer an individual voice and foster an intimacy between artist and reader that meets the level of literature – or even exceeds it, since comics reflect the artist’s visual as well as verbal sensibility.”⁷⁹

As we read in Wetzels’s and Pratt’s works it is important not to erase the pictorial aspect of comics in the process of constructing the narrative. Although the comics I shall use are adaptations of literary works it will be important not to gloss over the pictorial aspects like the idea of time passing by in ‘the gutter’.

The educational value of comics

Because the comics I will use are adaptations of literary works, other theoretical questions on comics come up. Namely, the educational value of the comic. As I described before, in the

⁷³ Pratt, 113.

⁷⁴ Pratt, 113.

⁷⁵ McCloud in Pratt, 114.

⁷⁶ Pratt, 114.

⁷⁷ Pratt, 114.

⁷⁸ Pratt, 114.

⁷⁹ Pratt, 115.

reactions to “Classics illustrated” the educational value of the comics was questioned. The adaptations “were “mutilations” that would promote a “retooling for illiteracy,””⁸⁰ Donna Richardson wrote. But Albert Kanter “believed he had a means for “wooing youngsters to great books.””⁸¹

In the third chapter I shall pay attention to the reception of the comic adaptations by children and the possible educational value of comics. Nowadays the educational value of comics in general is not questioned anymore. Leoné Tiemensma wrote in 2009 about comics in education in *Visual literacy: to comics or not to comics?* According to Tiemensma comics, as a sequential art form, even stimulate children the practice in “making meaning”, in comprehension skills⁸² (by “tracking left to right and top to bottom, interpreting symbols, and following the sequence of events in a story”⁸³). Tiemensma states “[p]arents would purchase comic books to encourage reading, especially for children who have difficulty with reading text only. Many children become intimidated and overwhelmed and give up when they are confronted with pages and pages of text. Reading comics can motivate them to read.”⁸⁴

This ‘motivating power’ of comics is stated not only by Tiemensma but also by, for example, Bonny Norton who researched the motivating power of comics in 2003. Norton says it should be a challenge to incorporate the comic in literary education because the comic has a ‘fantastic motivating power’.⁸⁵

In chapter three I shall execute an experiment to show the educational value of comics in classrooms. I, namely, believe Tiemensma and Norton are right: comics can motivate children to read. An important fact, if you know 75% of the children at the end or after high school detest reading literature.⁸⁶ To show my statements I will take a questionnaire among children between 8 and 13 years old and ask them first about the narrative aspects in the comics (which I found in my analyses in the first two chapters) to find out if they pick up the same narrative aspects from the comic adaptation and then I will ask the children if they like to read more; if they like to read the comic or even if they like to read the original works. The

⁸⁰ Richardson.

⁸¹ Richardson.

⁸² Leoné Tiemensma, “Visual literacy: to comics or not to comics? Promoting literacy using comics,” published online (2009), <http://www.ifla.org/files/hq/papers/ifla75/94-tiemensma-en.pdf>, 6-7.

⁸³ Tiemensma, 6.

⁸⁴ Tiemensma, 7.

⁸⁵ Bonny Norton, “The motivating power of comic books: Insights from Archie comic readers,” *Reading Teacher*, 2 (2003), <http://web.ebscohost.com.proxy.library.uu.nl/ehost/pdfviewer/pdfviewer?vid=2&hid=18&sid=bc2945f0-d09d-497b-86d5-af12db9b654e%40sessionmgr12>.

⁸⁶ Theo Witte, “Literaire ontwikkeling in het studiehuis,” *Ontwikkelingsstadia in het leren van kunst, literatuur en muziek, Cultuur + Educatie* 14 (2005): 69.

children in high school I shall also ask if they would like to write a book report on the original work or the comic adaptation – or both.⁸⁷ This to find out what the motivating power of comics can be.

In my conclusions I shall thus state the narrative differences and similarities between the original works and the comic adaptations *and* the educational value and motivating power of the comic adaptations.

Theoretical framework – model for narrative analysis

For my narrative analysis I will use Schlomith Rimmon-Kenan's work *Narrative Fiction*. In *Narrative Fiction* Schlomith Rimmon-Kenan, professor of English and Comparative Literature at the Hebrew University of Jerusalem, 'organizes' narrative analysis "around issues – such as events, time, focalization, characterization, narration, the text and its reading – rather than individual theorists or approaches."⁸⁸ The events Rimmon-Kenan mentions are the base of my framework. In this introduction I present some important issues from *Narrative Fiction* and put them together in a model for narrative analysis.⁸⁹

At first, Rimmon-Kenan distinguishes the principles of *narration*, *story* and *text*. Narration suggests, according to Rimmon-Kenan: "(1) a *communication* process in which the narrative as message is transmitted by addresser to addressee and (2) the *verbal* nature of the medium used to transmit the message".⁹⁰ Story "designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events."⁹¹ Text is defined as "a spoken or written discourse which undertakes their telling. Put more simply, the text is what we read. In it, the events do not necessarily appear in chronological order, the characteristics of the participants are dispersed

⁸⁷ Writing book reports is obliged in Dutch high schools. *Cultuurnetwerk* writes: "Een belangrijke, algemene doelstelling van het examenprogramma is de literaire ontwikkeling van leerlingen (Verbeek 1996). Gedurende twee (havo) of drie (vwo) jaar leest de leerling vier boeken per jaar en schrijft daarvan een leesverslag dat hij opneemt in het zogenoemde leesdossier. Het leesverslag bestaat uit drie onderdelen: een eerste reactie, een verdiepingsoopdracht en een persoonlijk eindoordeel." In Theo Witte, "Literaire ontwikkeling in het studiehuis," *Ontwikkelingsstadia in het leren van kunst, literatuur en muziek, Cultuur + Educatie* 14 (2005): 71.

⁸⁸ Schlomith Rimmon-Kenan, *Narrative Fiction* (London: Routledge, 2005), first page (no page number).

⁸⁹ For describing the theory of Rimmon-Kenan I will use my notes taken during the lectures given by dr. Bram leven with respect to the course *Verhaalanalyse (Narrative analysis)* taught at Utrecht University, block 4, 2008/2009. Note: because in the theory of Rimmon-Kenan a lot concepts are to be defined, there will be many quotes by Rimmon-Kenan. This because I will not be able to state the definitions more clearly than Rimmon-Kenan already did.

⁹⁰ Rimmon-Kenan, 2.

⁹¹ Rimmon-Kenan, 3.

throughout, and all the items of the narrative content are filtered through some prism or perspective ('focalizer')."⁹²

Now, I shall explain several issues Rimmon-Kenan touches upon. First: **Story: Events.** The story is "being made of separable components, and hence having the potential of forming networks of internal relations".⁹³ Separable components, events, (probably) make it possible to recognize other variants of a story or "to identify the same story in another medium".⁹⁴

According to Rimmon-Kenan a "narrative text or a story-paraphrase need not include any sentence denoting a dynamic event; a succession of states would imply a succession of events, as it does in 'He was rich, then he was poor, then he was rich again.'" She notes: "Just as any single event may be decomposed into a series of min-events and intermediary states, so -conversely- a vast number of events may be subsumed under a single event-label (e.g. 'The Fall of the Roman Empire'). This is why it may be difficult at times to maintain an absolute distinction between the notion of 'event' and of 'succession of events'."⁹⁵ This makes me think of Pratt who talks about duration in an individual panel and in a sequence of panels by which one can "convey far more narrative information".⁹⁶ As Rimmon-Kenan states: "The presence or absence of a story [the narrated events] is what distinguishes narrative from non-narrative texts."⁹⁷

Rimmon-Kenan describes two sorts of events: *kernels* and *catalysts*. Kernels are "those that advance the action by opening an alternative" and catalysts are "those that expand, amplify, maintain or delay the former".⁹⁸ The kernel creates an alternative (The phone rings: pick up or not?) while the catalyst is an event without important change (Between the ringing of the phone and the answering (or not answering) of the phone the character can curse or scratch his head: it does not open an alternative but "'accompany' the kernel in various ways"⁹⁹.

Events are, according to Rimmon-Kenan, combined into a story by *time* (chronological order) or by *causality* ("temporal succession, the 'and then' principle, is often

⁹² Rimmon-Kenan, 3.

⁹³ Rimmon-Kenan, 6.

⁹⁴ Rimmon-Kenan, 7.

⁹⁵ Rimmon-Kenan, 15-16.

⁹⁶ Pratt, 111.

⁹⁷ Rimmon-Kenan, 15.

⁹⁸ Rimmon-Kenan, 16.

⁹⁹ Rimmon-Kenan, 16.

coupled with the principle of causality – ‘that’s why’ or ‘therefore’.”¹⁰⁰). According to Rimmon-Kenan, the temporal succession is enough to create a story. Causality is often implicit and not necessary.

Within **story** Rimmon-Kenan also discusses **characters**. Important is Rimmon-Kenan’s distinction between a *flat* and a *round* character. According to Rimmon-Kenan, “flat characters are analogous to ‘humours’, caricatures, types. (...) [S]uch characters do not develop in the course of the action. As a consequence of the restriction of qualities and the absence of development, flat characters are easily recognized and easily remembered by the reader. Round characters are defined by contrastive implication, namely those that are not flat. Not being flat involves having more than one quality and developing in the course of the action.”¹⁰¹

Rimmon-Kenan nevertheless criticizes this distinction and refers, “in order to avoid reductiveness” to Joseph Ewen. Ewen does not suggest categories but makes a classification around three axes, namely *complexity* (“locates characters constructed around a single trait or around one dominant trait along with a few secondary ones (...) [a]t the opposite pole Ewen locates complex characters like Dostoevsky’s Raskolnikov (...). Between the two poles one can distinguish infinite degrees of complexity.”¹⁰²), *development* (“Characters who do not develop are often minor, serving some function beyond themselves (e.g. representing the social *milieu* in which the major character acts). At the opposite pole there are fully developed characters (...).”¹⁰³) and “*penetration into the ‘inner life’*” ((...) ranges from characters (...) whose consciousness is presented from within, to the likes of Hemingway’s killers (...), seen only from the outside, their minds remaining opaque.”¹⁰⁴).¹⁰⁵

The **Text: Time** issue discusses the three aspects of time: order, duration and frequency.¹⁰⁶ With *order* we wonder ‘when?’. Rimmon-Kenan describes the discrepancy between story-order and text-order: analepsis (“a narration of a story-event at a point in the text after later events have been told”¹⁰⁷) and prolepsis (“a narration of a story-event at a point before earlier events have been mentioned”¹⁰⁸). In our Western tradition the analepsis

¹⁰⁰ Rimmon-Kenan, 17.

¹⁰¹ Rimmon-Kenan, 40.

¹⁰² Rimmon-Kenan, 41.

¹⁰³ Rimmon-Kenan, 41.

¹⁰⁴ Rimmon-Kenan, 42.

¹⁰⁵ Rimmon-Kenan, 41.

¹⁰⁶ Rimmon-Kenan, 46.

¹⁰⁷ Rimmon-Kenan, 46.

¹⁰⁸ Rimmon-Kenan, 46.

(“flashback”) is much more common than the prolepsis.¹⁰⁹ With *duration* we wonder ‘how long?’: “a whole life [can be] summed up in a few sentences”¹¹⁰. With *frequency* we wonder ‘how often?’: “the relation between the number of times an event appears in the story and the number of times it is narrated (or mentioned) in the text.”¹¹¹ Rimmon-Kenan distinguishes *repetitive* (“telling *n* times what ‘happened’ once”) and *iterative* (“telling once times what ‘happened’ *n* times”).¹¹²

Discussing **Text: Characterization** Rimmon-Kenan writes: “Character, as one construct within the abstracted story, can be described in terms of a network of character-traits. These traits, however, may or may not appear as such in the text. How then, is the construct arrived at? By assembling various character-indicators distributed along the text-continuum and, when necessary, inferring the traits from them.”¹¹³ Ewen gives two textual indicators: direct definition and indirect presentation. Direct definition “names the trait by an adjective (e.g. ‘he was good-hearted’), an abstract noun (‘his goodness knew no bounds’), or possibly some other kind of noun (‘she was a real bitch’) or part of speech (‘he loves only himself’). The second type, on the other hand, does not mention the trait but displays and exemplifies it in various ways, leaving to the reader the task of inferring the quality they imply.”¹¹⁴

The indirect presentation can be shown in (one-time or habitual) actions, in speech, by external appearance (“his brown eyes expressed sadness and innocence”¹¹⁵) and by environment (for example: “Miss Emily’s dilapidated house, with its clouds of dust and its dank smell, it’s a metonymy of her decadence”¹¹⁶).

Rimmon-Kenan also addresses reinforcement by analogy, she names: *analogous names* (“names can parallel character-traits”¹¹⁷), *analogous landscape* (“the physical or social environment of a character does not only present a trait or traits indirectly but, being man-made, may also cause it or be caused by it”¹¹⁸) and *analogy between characters* (“When two

¹⁰⁹ Rimmon-Kenan, 48.

¹¹⁰ Rimmon-Kenan, 54.

¹¹¹ Rimmon-Kenan, 57.

¹¹² Rimmon-Kenan, 58.

¹¹³ Rimmon-Kenan, 59.

¹¹⁴ Rimmon-Kenan, 59-60.

¹¹⁵ Rimmon-Kenan, 66.

¹¹⁶ Rimmon-Kenan, 66-67.

¹¹⁷ Rimmon-Kenan, 68.

¹¹⁸ Rimmon-Kenan, 69.

characters are presented in similar circumstances, the similarity or contrast between their behavior emphasizes traits characteristic of both.”¹¹⁹).

Rimmon-Kenan ends her discussion of **text** with the issue of **focalization**.

Focalization is a term of Gerard Genette and can be seen as the perspective through which we read the story. There are different forms of focalization: internal (the focalizer is part of the story), external (the focalizer stands outside the story), from without (the focalized object is described from without, without thoughts and feelings) and from within (the focalized object is described from within, within the thoughts and feelings).¹²⁰

Within focalization there are different facets. The *perceptual facet* which “has to do with the focalizer’s sensory change”¹²¹ is divided in *space* (*bird’s-eye-view*: the view “of a limited observer” and a *panoramic view*) and *time* (“the internal focalizer is limited to the ‘present’ of the characters”¹²²). The *psychological facet* is about emotions and thoughts and exists from the *cognitive component* (the difference between the external focalizer, who knows everything, and the internal focalizer, who has limited information and the *emotive component* (the difference between the external focalizer, who has objective knowledge, and the internal focalizer, who has subjective knowledge).¹²³ And the *ideological facet* is about the ideological position of a text: “the norms”.¹²⁴

Within **narration** Rimmon-Kenan discusses the different narrators: *extradiegetic* narrator (“‘above’ or superior to the story”), *intradiegetic* narrator (the narrator is a diegetic character in the first narrative, this is a ‘second-degree’ narrator), *hypodiegetic* and *hypohypodiegetic* are narrators on third and fourth degree.¹²⁵ When the extradiegetic or intradiegetic narrator is not part of the story it’s called heterodiegetic (verus homodiegetic). Rimmon-Kenan also discusses **speech representation** because there are different types to represent speech, among others: *diegetic summary* (“The bare report that a speech act has occurred, without any specification of what was said or how it was said.”¹²⁶), *indirect content paraphrase or indirect discourse* (“A paraphrase of the content of a speech event, ignoring the style or form of the supposed ‘original’ utterance”), *indirect discourse, mimetic to some degree* (“A form of indirect discourse which creates the illusion of ‘preserving’ or

¹¹⁹ Rimmon-Kenan, 70.

¹²⁰ Rimmon-Kenan, 73-78.

¹²¹ Rimmon-Kenan, 80.

¹²² Rimmon-Kenan, 80.

¹²³ Rimmon-Kenan, 80-82.

¹²⁴ Rimmon-Kenan, 82.

¹²⁵ Rimmon-Kenan, 95-96.

¹²⁶ All those descriptions are quotes from Rimmon-Kenan, 110-111.

‘reproducing’ aspects of the style of an utterance, above and beyond the mere report of its content”) and *direct discourse* (“A ‘quotation’ of a monologue or a dialogue. This creates the illusion of ‘pure’ mimesis, although it is always stylized in one way or another”).

I have placed those issues of Rimmon-Kenan (which are of course not all the issues Rimmon-Kenan addresses) in an order; in a model for narrative analysis. In my analyses I will start from this model to show the narrative characteristics of both the original works and the comic adaptations:

1. I shall start to discuss *story* by:

* discussing the events

- as *kernels* and *catalysts*

* discussing the characters

- as *flat* and *round* characters

- as characters on the axes of *complexity*, *development* and *penetration into the ‘inner life’*

2. I shall discuss *text* by:

* discussing time

- as *order* (with *analepsis* and *prolepsis*), *duration* and *frequency*

* discussing characterization

- by textual indicators

- by reinforcement by analogy

* discussing focalization

3. I shall discuss *narration* by:

* discussing the different narrators

* discussing speech representation

In chapter one, *Suske, Wiske and Van den vos Reynaerde*, I apply this model to *Van den vos Reynaerde* and to the Suske and Wiske adaptation *De Rebelse Reinaert*. Analyzing the narrative I shall not gloss over on the pictorial aspects of the comics, as stressed by Remco Wetzels and Henry John Pratt.

Chapter one

Suske, Wiske and *Van den vos Reynaerde*

In this first chapter I will make a narrative analysis, using the model I proposed in the introduction, of *Reinaert de Vos* and the Suske and Wiske adaptation of the story. As I mentioned before, *Van den vos Reynaerde* was written by *Willam die Madoc madeke* and originates from approximately 1177. The publication I will be using was rhymed by Jan Frans Willems in 1834 and is based on, as claimed by Willems, “de oudste berijming uit de twaalfde eeuw”¹²⁷.

A short recapitulation: the story discusses the outrages of the crafty fox Reinaert¹²⁸. Reinaert is ‘terrorizing’ the citizens of king Nobel’s realm¹²⁹. He killed, among others, several children of rooster Canteclaer. Reinaert is summoned by king Nobel, and Bruin de Beer (“Brown the Bear”) has to bring Reinaert to court. But Reinaert misleads Bruin; he tells him about a place where he can find delicious honey. Bruin dives into a tree-trunk full of honey, kept open by a wedge. Reinaert pulls the wedge out of the trunk and Bruin is stuck. Tibert de Kater (“Tibert the Cat”) is the second one to bring Reinaert to court. But Tibert, too, is misled. Reinaert tells him about the barn of the sexton, in the barn are a lot fat mice; and Tibert is hungry. He puts his head through a hole to get to the mice, but there’s a rope behind the hole and Tibert is caught by the sexton (and his son). The third to get Reinaert to court is Grimbaert de Das (“Grimbaert the Badger”), Reinaert goes with him to court but there he tells king Nobel about the treasure of his father. In exchange for the treasure Reinaert is free to go. Reinaert is brought to his castle Malpertuis by Belijn, a ram, and by Cuwaert, a hare, to say goodbye to his wife and children before leaving on a pilgrimage to Rome. But there is no pilgrimage planned by Reinaert; he kills Cuwaert (without Belijn knowing it) and sends Belijn with a message (the head of Cuwaert) to king Nobel. Together with his wife and children Reinaert leaves to live in the wilderness. They are gone before Nobel realizes he has been misled: there is no treasure.

¹²⁷ Jan Frans Willems, *Reinaert de Vos; naar de oudste berijming uit de twaalfde eeuw* (Den Haag: Bert Bakker / Daamen N.V., 1958), cover.

¹²⁸ Several names in *Van den vos Reynaerde*, among others Reinaert, Canteclaer and Grimbaert, are spelled in different works in different ways. I will use the spelling as given by the work I’m using at the time. For this analysis the spelling will thus be *Reinaert* and not *Reynaert*.

¹²⁹ The realm of king Nobel can be seen as Belgian Flanders and Dutch “Zeeuws-Vlaanderen”. The original work addresses (existing) places like Ghent, Elmaer (“een in 1144 gestichte en in 1424 overstroomde proosdij, gelegen op de grens van Vlaanderen en Zeeland”, in Willems, *Reinaert de Vos*, 30) and Basele (near Dendermonde, in Willems, *Reinaert de Vos*, 140).

1.1 Story in *Reinaert de Vos*

I'll start my analysis by discussing the aspects of Rimmon-Kenan first in the original *Reinaert de Vos*, and then in the Suske and Wiske adaptation *De Rebelse Reinaert*. When we take a look at the *story* of the *Reinaert* we have to take a look at the *events*. And see what kind of events, *kernels* or *catalysts*, can be found in *Reinaert*, and how these events are combined into a story: by *time* or by *causality*.

To examine the events in *Reinaert* it seems to be useful to make a list of all the different events in the novel. This list can be found as *appendix I* on page 86. It is important to note that not all events are clear cut, as Rimmon-Kenan wrote: "it may be difficult at times to maintain an absolute distinction between the notion of 'event' and of 'succession of events'." ¹³⁰ This list is my interpretation of the events; the distinctions I made are thus relative and might change during my analysis. An example of a not absolute distinction between several events can be found in, for instance, the first three events of *Reinaert*:

First event: the people are complaining about Reinaert at king Nobel (pages 10-25)

Second event: Canteclaer is on his way to king Nobel with his killed daughter Coppe (26-36)

Third event: Reinaert is summoned (36)

In the first event people are complaining. Neither can this event (literally) be seen as the opening of an alternative (as a *kernel*), nor can the second event: Canteclaer on his way to the king, but that – also – does not open an alternative. Nevertheless, the third event is *caused* by the first and second events: because the people complain and Coppe is killed, the king decides to summon Reinaert. So, surprisingly, a choice became available after the complaining and the death of Coppe: the king could do something about it, or he could do nothing about it. So the first two events are nevertheless opening an alternative. The second event can be seen as an 'exaggeration' or an example of the first event: there is complaining and then Canteclaer comes up with his killed daughter; it is the last drop making the cup run over. So possibly the first and the second event can be seen as one *kernel*; or the first event is a *kernel* and the second event is an expansion of the first event, so it is a *catalyst*. They are combined to each other by *time*. Both events lead to the third event: the king summoning Reinaert.

The king declaring Reinaert will be summoned can, again, be seen as a *kernel*. It is not expanding, amplifying, maintaining or delaying the former, nevertheless there is no clear

¹³⁰ Rimmon-Kenan, 15-16.

alternative opened. But, the event advances the action; it starts the action to be exact. If the king didn't summon Reinaert the whole story would not exist.

In the next event we see a relation of *time* and of *causality*. The fourth event is Bruin de Beer summoning Reinaert at Malpertuis. This event lies chronologically after the third event, and is caused by the third event: the king declares Reinaert should be summoned and this *causes* that someone (Bruin in this case) has to go to Malpertuis to summon Reinaert. The fourth event opens an alternative: Reinaert can go with Bruin or not; therefore the fourth event can be seen as a *kernel*.

Interestingly most of the time several *catalysts* follow up on one *kernel*. For example: when Grimbaert and Reinaert are together on their way to court, Reinaert says to Grimbaert he wants to confess (31st event). Grimbaert tells Reinaert he has to promise to steal no more and to confess with remorse (32nd event). Reinaert wanting to confess can be seen as a *kernel*: it opens an alternative; does Grimbaert let Reinaert confess or not? Although the confession is not of importance to the whole story, it does open an alternative. The 32nd event: Grimbaert agreeing with the confession is thereby *caused* by the 31st event. The following events: Reinaert confessing his deeds (33rd event) can be seen as a *catalyst* (or maybe even as several *catalysts*: one for every deed Reinaert confesses). This event is followed by other *catalysts*: Grimbaert telling Reinaert he has to tell everything; also what happened with Hersinde (34th event), Reinaert saying he slept with Hersinde and that is all he had to confess (35th event), Grimbaert punishing Reinaert (36th event), Reinaert nodding and the end of the confession (37th event), continuing their trip to court where Reinaert 'misleads' Grimbaert to a barn (38th event), Reinaert's eye catching a rooster (39th event), Grimbaert telling Reinaert he is miserable (40th event), and so on and on until the 47th event where Nobel speaks to Reinaert.

All the events passing by during the trip of Grimbaert and Reinaert can be seen as (separate) *catalysts*. These *catalysts* expand the misleading of Reinaert and illustrate Reinaert's character (as I will note later on discussing *Story: Characters*) but do not advance action. *Kernels* and *catalysts* are thus not alternating (quickly); between the *kernels* there are several *catalysts*.

The same thing occurs, for instance, when Reinaert gives the treasure to the king (event 72) and the king asks Reinaert to go with him to the *krekelput* (76). After these events Reinaert says he is an exile and has to go to the pope (77), Nobel says Cuwaert will join him (78), Nobel recapitulates what has been said about Reinaert to the people (79), the raven flies to Isengrijn, Bruin and Tibert (80), Isengrijn and Bruin complain at the king, the king binds

them together (81), Reinaert makes a pilgrims bag of Bruin's skin (82), Reinaert makes shoes of Isengrijns skin (83), Reinaert leaves for his pilgrimage (84), Belijn refuses to pray for Reinaert (85), Nobel quotes Jufroet (86). Those *catalysts* take on until the 96th event, when Cuwaert is killed. The killing of Cuwaert is imput for the action in the story, because the head of Cuwaert will show the king he has been misled. The other events are just an expanding of Reinaert lies about the treasure and his exile. Those *catalysts* are thus not advancing action.

Discussing characters we differentiate the *flat* and the *round* character. As we can read throughout the whole story of *Reinaert de Vos* the character of Reinaert does not develop. The first event, the people of the village complaining about Reinaert, already shows Reinaert does not sympathize with his fellow citizens. His insensibility for the other people can be read at the beginning of the story, in the killing of Coppe (second event), and at the end of the story, in the killing of Cuwaert (96th event). But Reinaert's crafty character can, foremost, be read in his deceptions. Reinaert misleads everyone for his own good: he misleads Bruin with honey to make sure he does not have to go to court (fifth event), he misleads Tibert with the mice to, again, make sure he does not have to go to court (17th event and further), he misleads Grimbaert to walk to the barn to steal a rooster (although he failed to steal one, he was misleading Grimbaert; 38th event), he misleads king Nobel with the treasure, to make sure he won't be killed (61st event and further), he misleads Cuwaert, Reinaert asks him in and, subsequently, he kills him (91st event) and in the end Reinaert misleads Belijn by telling him he has a message for the king and Belijn will receive the 'favour of the king' (104th event).

As we can see, Reinaert starts misleading other 'people' in the fifth event and does not stop anymore. It appears as if Reinaert is a 'type' which doesn't develop in the course of the action: he is a *flat character*. I described before the *catalysts* which are expanding the lies of Reinaert about, for instance, the treasure. These *catalysts* thus illustrate Reinaert's *flat* character. During all those *catalysts*, all those events in which Reinaert is deceptive, Reinaert does not change at all.

Interestingly, it is not strange that Reinaert can be seen as a *flat* character. Rimmon-Kenan wrote *flat* characters "are easily recognized and easily remembered by the reader"¹³¹. We shouldn't forget *Reinaert de Vos* was, of first instance, an oral story. It was a story told by a storyteller on the market of the Belgian city Ghent in the second half of the twelfth century.¹³² The story was told and retold, it was not written down. Therefore it was important

¹³¹ Rimmon-Kenan, 40.

¹³² Willems, 5.

the characters were easy to remember. Not only to be able to retell the story, but also because of the moralistic message in the story: be careful who you trust, it might be a crafty Reinaert misleading you!

Reinaert is not the only *flat* character in the story. In fact, all the characters can be seen as *flat*. King Nobel for example. In the first events everyone is complaining about Reinaert to Nobel (first event, 12th event, 26th event), Nobel nevertheless does not take any (different) action: he *again* sends someone to summon Reinaert. When Reinaert finally gets to court king Nobel is not decisive and is very naïve. In the end Reinaert is not hanged: Nobel believes in the story of the treasure; although he (his ‘ambassadors’ Bruin and Tibert) had been misled by Reinaert before. So, Nobel does not develop in the action either. The characters are easily recognized and easily remembered because they do not develop and only have one ‘major’ trait, like the craftiness of Reinaert and the naïveté of Nobel.

To “avoid reductiveness”¹³³, we will take a look at the characters in *Reinaert de Vos* on the three axes of Ewen, *complexity*, *development* and *penetration into the ‘inner life’*. Reinaert is not complex at all: he has one trait, or maybe “a few secondary ones”¹³⁴. On the axe of complexity he will be placed on the left pole. Reinaert, as I stated before, does not develop either. The *penetration into the ‘inner life’* of Reinaert can not, nevertheless, be placed at the left side of the axe. Reinaert is not presented completely from within but there are parts where we do read the inner life of Reinaert. For instance when Reinaert imagines what will happen when he and Grimbaert arrive at court (event 45-46): Reinaert will enter the room as being the son of the king. Then, suddenly, Nobel *speaks* (47th event): in one sentence the story is switched from the imagination of Reinaert to reality where Nobel speaks to Reinaert. Although short, we did get a glimpse of Reinaert’s inner life. This also happens when Reinaert complains Lamfried let Bruin escape (10th event), Jan Frans Willems writes:

‘Vrolijk denkende op zijn streken. Bruin was, dacht hij, dood gesteken,
En door Lamfried buit gemaakt.’ ‘k Ben er heerlijk afgeraakt!’
Sprak hij,’ ‘k mag vandaag niet klagen. Dood is hij en weggedragen.
Die me aan ’t hof te schaden dacht. ‘k Zal nu vrij en zonder klacht
Bij de vorst in ere blijven. Waarlijk ‘k mag wel blijdschap drijven!’

¹³³ Rimmon-Kenan, 40.

¹³⁴ Rimmon-Kenan, 41.

Doch die vreugd en duurde niet. Bij het heengaen langs de vliet
Viel hem Bruin de beer in 't oog Waar hij neerlag op het droog.
't Geen dus blijdschap was te voren Baarde nu hem smart en toren,
En hij riep, het hart vol spijt: 'Lamfried, diep vermaledijd
Moet gij op uw akker zijn, Gij, nog dommer dan een zwijn!
Liet gij zo de beer ontsnappen, Die 'k u bracht om dood te kappen
Die 'k u leverde gevaân? Menig brokje was er aan
Dat men lekker vindt om t'eten. (...) ¹³⁵

In this quote we read that Reinaert is first happy: he can not complain, the bear is dead (so he thinks) and he has no worries. But then his happiness does not remain, he finds Bruin and yells, with "his hart full of regret" that Lamfried is stupid: he lets Bruin escape while he could kill and eat him. So we read a change in his state of mind, we thus know, although not all the time, what Reinaert thinks. Therefore he can not be placed on one side of the axe of *penetration into the 'inner life'* but might be placed somewhere in the middle.

So, although Reinaert can be seen as a flat character, we can (partly) speak of *penetration into the 'inner life'*. This nevertheless is not the case with king Nobel. We, for instance, do not get to know *why* Nobel wants the treasure. Of course we can use our imagination why someone wants a treasure, but it isn't told by Nobel himself or from the viewpoint of Nobel. Why Reinaert is described (partly) from within and Nobel is not, might be because Reinaert is the (only) main character of the story: he should be presented 'more completely' than other characters but, nevertheless, stay (mainly) 'flat': otherwise he would not be easily remembered.

In short, in *Reinaert de Vos* we see different *kernels* and *catalysts*. At some point more *catalysts* success each other; those events do not advance action but merely illustrate Reinaert's crafty, 'deceptive', character. This 'craftiness' is Reinaert's only, or at least his most dominant, trait. Because Reinaert only has this trait and he does not develop throughout the story, Reinaert can be seen as a *flat character*. Nevertheless we can (partly) speak of *penetration into the 'inner life'*. Reinaert is thus (a bit) more 'complete' than a *flat character* but stays (mainly) *flat* so he can be easily remembered.

¹³⁵ Willems, 64.

1.2 Story in *De Rebelse Reinaert*

I wonder if the aspects of *story* we found in the original are the same as aspects of *story* in the adaptation *De Rebelse Reinaert*.¹³⁶ Reading *De Rebelse Reinaert* a few things attract attention. Already at the first page we read: “Wat doen Suske en Wiske bij al die dieren in de donkere middeleeuwen?”¹³⁷. So, Suske and Wiske are part of the story. This, of course, changes the original story. Let’s start with a short recapitulation of the story of *De Rebelse Reinaert*: After the title page we see, in the first picture, different animals on their way to a castle. According to the text box in this picture it is custom for the king to, once a year, invite his citizens to praise the king and tell their complaints. Next, we see the citizens eating and drinking and, complaining to the king about Reinaert.¹³⁸ Until here the original story is adopted, but then we see a masked trio at the party of the king. When the citizens complain a member of the masked trio says: “Dat gaat hier goed!”¹³⁹ While reading the adaption we can find (parts of) the original story: Bruin de Beer summoning Reinaert, Tibert summoning Reinaert, but meanwhile the masked trio keeps coming up. One ‘member’ of the trio heads off to a wizard-looking man and tells him he comes from the realm of king Nobel and they are afraid for a coup. He asks the man for a detective and the man comes up with: Lambik.¹⁴⁰

Lambik is *called* from the Middle Ages by the wizard-looking man who says his name is Merlijn. Merlijn takes Lambik and Suske and Wiske with him in his ‘space shuttle’ to the forest of Hulsterlo in twelve hundred-something¹⁴¹. Merlijn leaves and Lambik, Suske and Wiske speak with the masked trio who say they suspect Reinaert wants to seize power. Lambik has to follow Reinaert covertly. Suske and Wiske, disguised as pilgrims, go to the castle Malpertuus¹⁴² where Reinaert lets them in and spend the night in the castle with him, his wife and children. According to Wiske: “En Reinaert zou een booswicht zijn? Vergeet het, Suske, ik heb nog nooit zo’n lieve man ontmoet!”¹⁴³ But then Bruin arrives at Malpertuus to summon Reinaert. Reinaert misleads Bruin, but this time, unlike the original story, they are

¹³⁶ The notation of *De Rebelse Reinaert* won’t be in page numbers (the book doesn’t have pages; except the title page) but in ‘line’ numbers. The first number refers to the horizontal line the picture belongs to (as noted in the right corner of the picture at the right side of the line) and a possible second number which refers to the number of the picture in line (number 1 is the picture at the left side of the line).

¹³⁷ Paul Geerts, *Willy Vandersteen; Suske en Wiske; De Rebelse Reinaert* (Antwerpen: Standaard Uitgeverij, 1998), title page.

¹³⁸ Geerts, 7: 1.

¹³⁹ Geerts, 7: 2.

¹⁴⁰ Geerts, 21: 1 (and on).

¹⁴¹ Geerts, 36: 2.

¹⁴² Geerts, 44: 2.

¹⁴³ Geerts, 48: 3.

watched by Suske, Wiske and Lambik. Lambik saves Bruin from the tree trunk, but the citizens think Lambik was stealing honey (because Reinaert said so) and put him in jail.

Back at Malpertuus Wiske is making dinner for Reinaert and his family, but Suske and Wiske have a mobile phone (and yes it works...¹⁴⁴). Reinaert finds out and throws it in the fire. After dinner Reinaert wants to talk with them. He says: “Dan begrijpen jullie toch ook dat ik jullie doorheb, hé!”¹⁴⁵ and with a candlestick he hits them and hangs them in the fireplace.¹⁴⁶ They are miraculously saved because of rain and head off to Lambik who is on the scaffold. Suske and Wiske save Lambik and leave.

Meanwhile Bruin arrives at king Nobel. Isengrim advises the king to send Tibert. In this panel we see Isengrim rubbing his hands and saying “Hèhèhè!”¹⁴⁷. This gives the impression Isengrim is a mean character. Tibert leaves and meets the bird who does not want to fly at his left side. Meanwhile, Lambik, Suske and Wiske enter the king’s castle and tell the king Reinaert nearly killed them: he wants to seize power! Isengrim is fired as prime minister and the king appoints Lambik.¹⁴⁸ Lambik tells Suske and Wiske to “inspect the country”. Meanwhile Tibert arrives at Malpertuus and is trapped by Reinaert in the barn of the priest. Meanwhile we see Suske and Wiske driving to the house of the priest, hoping to spend the night in his barn. When Suske and Wiske are in the barn we see a masked man with a torch, putting the barn on fire. Suske and Wiske save themselves and Tibert. While they are extinguishing the barn, the people from the village recognize them as the “handlangers van die honingdief”¹⁴⁹ and they flee (just as Tibert).

When Suske and Wiske are in the woods a masked man says he will help and hide them. But Suske and Wiske soon realize they are trapped and the masked man tries to kill them. He says that now he is going to kill them, they can know who he is. He takes off his hood and we see “Isengrim de wolf”.¹⁵⁰ And then, finally the truth comes out: Isengrim ““(…) laat ons [Suske and Wiske] naar hier komen om zagezegd de gangen van Reinaert na te gaan en nu krijgen wij overal de schuld van!’ (..) ‘Jij wil zelf de troon bestijgen!’”¹⁵¹

Isengrim is going to drown Suske and Wiske, but they are (again) miraculously saved;

¹⁴⁴ Geerts, 53: 2.

¹⁴⁵ Geerts, 66: 2.

¹⁴⁶ Geerts, 68: 1.

¹⁴⁷ Geerts, 88: 1.

¹⁴⁸ Geerts, 98: 1.

¹⁴⁹ Geerts, 119: 2.

¹⁵⁰ Geerts, 129: 1.

¹⁵¹ Geerts, 130: 3 and 131: 1.

this time by moles and rats. Meanwhile Tibert arrives at court. The king starts a meeting with the parliament to find a solution for the troubles with Reinaert and then Suske and Wiske enter the room. The king sends Lambik to Reinaert. Lambik wonders if Grimbeert the Badger should not go, he is party chairman.¹⁵² But the king refuses and sends Lambik who, the next morning, travels to Reinaert dressed as Grimbeert. Together they are going to court where the king sentences Reinaert to death. But Reinaert says he has to tell the king about a coup, a coup by Isengrim, Bruin and Tibeert *and* of a treasure! Meanwhile Suske and Wiske are searching for Isengrim, they find him and his accomplices and they battle. Lambik enters the room and saves Suske and Wiske from Isengrim, Bruin and Tibeert. Together they go to king Nobel.

In the end, Reinaert is released in exchange for the treasure, this because the queen says: “Ik heb al twee dagen hetzelfde kled aan en tussen mijn honderd andere kleren zit niets fatsoenlijks meer!”¹⁵³. The king sentences Reinaert on a pilgrimage to Rome. Isengrim, Bruin and Tibeert get life imprisonment. Then Merlijn enters the room and picks up Lambik, Suske and Wiske; meanwhile Isengrim, Bruin and Tibeert escape¹⁵⁴, the treasure is untraceable¹⁵⁵ and Reinaert is on his way to Rome.¹⁵⁶

It is clear the story is somewhat different than the original story. In the comic Isengrim, Bruin and Tibeert want to seize power, Reinaert does not kill Cuwaert and leaves for Rome and, of course, Suske and Wiske are part of the story. Nevertheless the main line seems to stay the same: there are complaints about Reinaert, Reinaert is summoned by Bruin, Bruin is misled, Reinaert is summoned by Tibeert, Tibeert is misled, Reinaert is summoned by Grimbaert (although it is Lambik) and goes to court and leaves giving the king a (nonexistent) treasure.

I would say most of the events are the same *kernels* and *catalysts* as the events in the original.

Nevertheless, new events are added to the story and in the comic every panel can be seen as a



Illustration 4 King Nobel and his wife; a *catalyst* in *De Rebelse Reinaert*.

¹⁵² Geerts, 145: 2.

¹⁵³ Geerts, 170: 1.

¹⁵⁴ Geerts, 177: 1.

¹⁵⁵ Geerts, 182.

¹⁵⁶ Geerts, 184: 1.

separate event. They are already ‘cut’. Therefore there are far more events. A lot of events aren’t opening alternatives like *illustration 4*. In this panel we see king Nobel and his wife. Nobel tells the complaining citizens we can not solve a problem on an empty stomach: let’s party before we solve the problem. This *event* does not open an alternative or advance the action and can therefore be seen as a *catalyst*.

If every panel can be seen as a separate event, a lot of *catalysts* are to be found. I already described that, in the original more *catalysts* can lead to a *kernel*. In the comic book we find the same development. Because every panel is a separate event and note very panel opens an alternative there are far more *catalysts* than in the original story where not every sentence is seen as a separate event.

The plurality of *catalysts* can, for example, be seen in *illustration 5*. In this illustration we take a look at the deception of Bruin in the comic. In the first picture (left upper corner) we see Lambik who keeps an eye on Reinaert. This *event* is not opening an alternative, and is, therefore, a *catalyst*. In the second picture (right



Illustration 5 The deception of Bruin.

upper corner) we see Reinaert and Bruin. Reinaert tells Bruin this is the property of Lamfreit he can find as much honey as he wants. Bruin asks him where to search. This event is, again, not opening an alternative, it is ‘just’ expanding the former; namely, Reinaert telling Bruin he knows a place where he can eat as much honey as he likes (a page earlier).¹⁵⁷ So it is another *catalyst*. The next event, Reinaert showing the trunk, is again an amplifying of the former event. The fourth picture shows Bruin, willing to eat honey (because of his tongue outside his

¹⁵⁷ Geerts, 51: 2.

mouth), telling Reinaert he will protect him in court. This event is also an expanding of a former event; a page earlier Bruin already told Reinaert he would protect him in exchange for honey.¹⁵⁸ The fifth event, Bruin eating honey and Reinaert ‘sneaking’ behind his back, opens an alternative, advances action. This because right in front lays a big hammer and we can assume Reinaert is on his way to this hammer to ‘do something’. The fifth event can thus be seen as a *kernel*.

In the sixth picture the alternative is ‘taken’ and we see Reinaert hitting the wedge from the trunk with the hammer, a *catalyst*. The seventh event, again a *catalyst*, only shows how Bruin is stuck; there is no alternative. An alternative is offered in the eighth event when Lambik says: “Wat een rotstreek van Reinaert! Ik moet die beer eruit halen of hij wordt verpletterd!”. Lambik gives an alternative: I should get that bear out, *or* he’ll be crushed.

We thus see several *catalysts* (picture 1,2, 3 and 4, and picture 6 and 7) leading to one *kernel* (picture 5, and picture 8). These events are all connected to each other by *time*. In a comic book time passes during the pictures. When in the second picture Reinaert and Bruin stand near beehives with a barn in the background and in the third picture they stand in front

of a trunk with the same barn in the background, we know that they have moved and in the gutter some time passed by. Most events are also related by *causality*: Lambik watches them because (earlier) Suske and



Illustration 6 Merlijn watching his magic globe.

Wiske told him to do so. Reinaert is showing Bruin the trunk, because he can escape from going to court, etcetera.

Not surprisingly, Reinaert is still a *flat* character. Because the story didn’t change ‘dramatically’ the characters stayed ‘who they were’. There is still no development in Reinaert. Interestingly there are some new characters though. Suske, Wiske and Lambik can (all three) be seen as *flat* characters: they are types, caricatures. Suske and Wiske don not

¹⁵⁸ Geerts, 5: 3.

develop: they do not develop in this comic; neither do they develop in other books from the *Suske and Wiske* series. They are always the smart children saving the others (Lambik in this case). Lambik is the one who always thinks he is brilliant, but he is a bit of a dope. Therefore Suske and Wiske have to save him. Because the readers of *Suske and Wiske* recognize these characters (also typical for *flat* characters) Paul Geerts can make jokes about it, like *illustration 6*. In this illustration we see Merlijn watching his magic globe for a detective. He first comes up with famous detectives, Hercule Poirot and Sherlock Holmes, but they are too smart: “Hij moet goed zijn, maar niet te slim!”¹⁵⁹, says the masked man. Merlijn comes up with Lambik (*illustration 7*). Every *Suske and Wiske* reader knows Lambik thinks he is smart, but he is not (and therefore he is not a good detective at all). Because Lambik is so easily recognized Geerts plays with it; in searching for a detective Poirot is too clever, Holmes, no... Lambik! He’s “the man you need”¹⁶⁰: a dork.



Illustration 7 Merlijn sees Lambik in his magic globe.

Although the ‘new’ characters are *flat* and thus not *complex* and not *developing*, there might be *penetration into the ‘inner life’*, like we already saw with Reinaert in the original story. In the original story we saw glimpses of Reinaert’s *inner life*. Like when Bruin escapes, Reinaert complains about Lamfried. In the comic we, nevertheless, do not see this complaining of Reinaert. We do not get to know the *inner life* of the characters by glimpses shown from the character itself. Feelings are described: “Het vuur schroeit al aan mijn voeten, Suske, ik hou dit niet langer vol! Vaar... Vaarwel, mijn liefste Suske... Tot in de hemel!”¹⁶¹; but in a quotation, Wiske’s consciousness is not showed from within. It is possible though to show the consciousness of a character in a comic; for instance by using ‘think balloons’ instead of ‘speech balloons’. Geerts nevertheless uses think balloons rarely in *De Rebelse Reinaert*. At the moment were Reinaert says he wants to see his file, he thinks “So I can escape”¹⁶². This rare think balloon, nevertheless, is there for a special reason, not to refer to

¹⁵⁹ Geerts, 24: 3.

¹⁶⁰ Geerts, 25: 1.

¹⁶¹ Geerts, 70: 3.

¹⁶² Geerts, 165: 1.

Reinaert's thought, but to refer to the Belgian child molester Marc Dutroux.¹⁶³ Apparently Dutroux escaped while he was reading his dossier; as Reinaert asks.¹⁶⁴ The think balloon is



Illustration 8

Lambik being proud of himself.

thus not, necessarily, what Reinaert thinks but the addressing of a (at the time of publication) current social issue. I believe the only other think balloons are those of Lambik thinking about Suske and Wiske¹⁶⁵, being concerned. Through those think balloons we thus get some information of Lambik's feelings and thought: he is caring for Suske and Wiske.

The comic medium also gives another possibility to show the feelings of the character: by literally *showing* them. This is something which is impossible in a text, but very useful in a comic. Therefore we know, for example, Lambik is proud of himself in *illustration 8*. It is showed in his pose: Lambik is standing straight with his legs firmly on the ground (a bit apart from each other), his head up, one hand 'casual' in his pocket and the other hand indicating his chest. It is also showed in his facial expression: his eyes closed and a big smile. We could pick up from the text in the picture that Lambik is self-satisfied: Merlijn ("the big wizard") is searching for Lambik. It is not strange Lambik is self-satisfied, or more extreme, proud of himself. Nevertheless we could also see he is proud of himself only by seeing him; we do not need the text.

The *inner life* of a character might become very clear by the facial expression of the character. I put some pictures of Wiske's face next to each other in *Illustration 9*. In those pictures we see Wiske being very angry, angry, being scared or having aversion, wondering, shocked or scared and being (very) sad. We can see this all because of the facial expression of Wiske. We could also read this in the story; first Wiske is angry because Isengrim nearly killed them, then she is scared (or having aversion) to Isengrim, who is tying them up. Then Wiske is wondering what Isengrim is doing and then Wiske realized what he is doing - he is going to drown them - and she looks shocked and scared. In the final picture Wiske is sad, because she thinks she is going to die.¹⁶⁶

¹⁶³ Letterkundig Museum, "Willem die Madoc maakte,"

<http://www.letterkundigmuseum.nl/tabid/92/BiographyID/39/BiographyName/WillemdieMadocmaakte/Mode/BiographyDetails/Default.aspx>

¹⁶⁴ Inge Ghijs, "De vlucht van de eeuw," *Het Nieuwsblad*, February 12 (2004),

http://www.nieuwsblad.be/article/detail.aspx?articleid=HNO19022004_030.

¹⁶⁵ Geerts, 142: 3 and 144: 2.

¹⁶⁶ Geerts, 130: 3 – 153: 2.

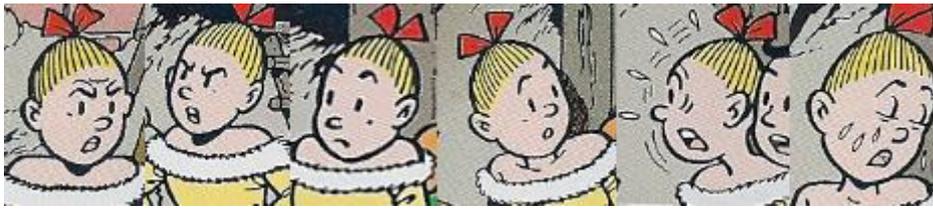


Illustration 9 Wiske's facial expressions.

Because of the facial expression we can presume what Wiske feels

and therefore there is some *penetration into 'inner life'* which is impossible in a purely textual medium. The facial expressions of the characters and the pictures in general contribute to the enclosure of the narrative: the pictures offer important information.

In short, discussing the different events we see differences with the original story but the structure of the events seems to stay (about) the same: different *catalysts* lead to a *kernel*. Earlier I wrote how the different *catalysts* can illustrate Reinaert's misleading character. In the comic adaption this is somewhat different. Of course there are still *catalysts* illustrating Reinaert's misleading character (like the event where Reinaert sneaks behind Bruin's back to get a hammer), but there are also more characters added to the story. Therefore the main line of the story (amplified in the *catalysts*) does not only discuss Reinaert's character but also the story of Suske, Wiske and Lambik for instance when they are finding out about the conspiracy.¹⁶⁷



Illustration 10 Aunt Sidonia ridicules Lambik.

Those 'new' *catalysts* also say something about characters, about Lambik's character for example (see *illustration 10*).

Aunt Sidonia tells Lambik he only bought the mobile phone because it looks fancy. This *catalyst* is an example of Lambik's character; Lambik always thinks he's the coolest and smartest man in the world, although he is not.

Next to the different *catalysts* and *kernels* it is clear the comic heroes Suske, Wiske and Lambik are *flat* characters, just like Reinaert. They all are not complex characters, and neither do they develop throughout the story. Yet, in the original story we can (partly) speak of *penetration into the 'inner life'* of Reinaert. In the comic adaptations we do not see this *penetration into the 'inner life'* in the same way: we see (or read) the thinking of the

¹⁶⁷ This conspiracy is only indirectly mentioned in the original work. Willems, 148-166.

characters only to a lesser degree in think balloons. What we *do* see is the facial expression of the characters. This facial expression is impossible to show in a textual medium but does give an impression of the *inner life* of a character. Seeing the *inner life* of the characters by facial expression is also possible on television and in movies. In print it is rather rare; you can see it in illustrations, but in a comic the facial expression is there all the time. Seeing the *inner life* of characters by facial expression in print seems to be reserved for the comic.

1.3 Text in *Reinaert de Vos*

Next to *story* I shall now discuss *text*, starting by discussing the three aspects of *time*: *order*, *duration* and *frequency*. With *order* Rimmon-Kenan discusses the ‘When?’ question.

Discrepancies between the story-order and text-order can be found in *analepsis* (‘flashback’) and *prolepsis* (‘flash forward’). Those discrepancies were already clear when I made the list of events. This list is namely in text-order and not in the order of the story. Therefore we read in the 18th event Reinaert broke into the sextant’s barn *a day before*. In story-order this event would be before the (now called) first event. This discrepancy between the two orders and can be seen as an *analepsis*.

Short *analepsis* can also be found in the confessions of Reinaert in which he refers to everything he did wrong, like the misleading of Bruin and Tibert. These ‘things’ happened before Reinaert tells them, otherwise he couldn’t confess them, so they might be seen as *analepsis* too.

The moment where Reinaert first imagines what will happen if he gets to the court and, next, the king *speaks* and Reinaert ‘really’ enters the court (event 46 and 47), we might speak of a *prolepsis*. Jan Frans Willems writes:

Straks ging hij voor Nobel staan, Zeggende: ‘Mijn vorst en heer!
God almachtig geve u eer, Stage blijdschap en lang leven!
‘k Heb mij naar uw hof begeven Op verzoek van Grimbaert das.
(...) Maar, ik hoop zo lang te leven Tot hun God hun straf zal geven’.
Nobel sprak: ‘Uw tong, o vos, Hangt nog altijd even los,’¹⁶⁸

¹⁶⁸ Willems, 118-120.

In this quote we read: “Soon he’ll stand in front of Nobel and say: “(…)””. So Reinaert imagines he will, in a while, stand in front of Nobel and ‘practices’ what to say, but then: “Nobel spoke”. So suddenly it already happened; Reinaert already entered the court although we, as reader, thought it was imagination. The ‘imaginary part’ can nevertheless be seen as a *prolepsis*. Reinaert shall soon (in the future) stand in front of Nobel, but we already know what he is going to say. When Reinaert ends with “Tot hun God hun straf zal geven” the reader thinks it is the end of the *prolepsis*. But then it appears as if it already happened, because the king responds to it. So, what started as a *prolepsis* became reality.

With *duration* Rimmon-Kenan addresses the ‘How long?’ question: “a whole life [can be] summed up in a few sentences”¹⁶⁹ *Duration* doesn’t seem to be used a lot in *Reinaert de Vos*. Although the children of Reinaert are mentioned shortly:

Doch vooral bevel ik u Reinaerdijn, mijn oudste zoon!
't Stekelhaar staat reeds zo schoon Aan zijn jonge baard te prijken:
'k Hoop, dat hij mij zal gelijken. En Rosseel, die kleine dief,
Heb ik ook zó hartlijk lief, Dat ik 't u niet zeggen kan!¹⁷⁰

This is the only quote in the whole novel where the children of Reinaert are mentioned by name. Although not their whole life is summed up in those sentences, we do receive quite a lot information about them: Reinaerdijn is the oldest one, Rosseel the youngest. Reinaerdijn already has a beard. Because of the use of the word “prijken” (“*figured*”) we can read some sort of pride of Reinaert: he’s proud his son is getting a beard; his son is becoming man. Rosseel is, already, a thief but Reinaert loves him very much, which is clearly stressed in the sentence: “zó hartlijk lief”. So Reinaert is proud of his youngest son too: already a thief, just like his father. In those few sentences we can imagine a lot about the lives of Reinaert and his children. Therefore we might say, not their whole lives, but a part though, is summed up in a few lines.

The last question discussing *time* discusses the *frequency*, asking: “How often?”. An example of *frequency* in this text is the deception of Bruin de Beer by Reinaert. This happens

¹⁶⁹ Rimmon-Kenan, 54.

¹⁷⁰ Willems, 96.

once and is told when it happens (the fifth event), but is retold when Bruin complains he is beint misled (at king Nobel): “Koning, edel heer! Wreek mij, om uw eigen eer, Over Reinaert, die mij vangen En mijn schone berenwangen Door zijn list verliezen deê, Ja mijn oor en klauwen mee, - Die mij maakte wat gij ziet!”¹⁷¹ (12th event). The misleading (and Bruin being in pain) is retold (again) when Reinaert confesses: “’k Heb mijn oom (gij kent hem) Bruin Doen verliezen oor en kruin, Door hem in een boom te prangen;”¹⁷² (33rd event). And that is not the last time: “Tibert weet het, en heer Bruin (Wie nog ’t bloed loopt van de kruin!)”¹⁷³. The event happens once (the fifth event) and is retold again and again, so the event is *repetitive*. This also is the case with the other deceptions of Reinaert.

The *iterative* aspect of *frequency* may also be found in the confessions of Reinaert. Reinaert states, for example: “Canteclaers gepluimde kindren Deed ik in getal vermindren: ‘k Heb er tien van opgesmuld, Min of meer. (...)”¹⁷⁴. In this quote Reinaert confesses he ate Canteclaers children he does not know exactly how many (“min of meer”), but about ten of them. Reinaert did not eat those chickens at the same time, as we know from the beginning of the story, where Canteclaer entered the court with his killed daughter Coppe. We can, thus, assume it happened more than once; so Reinaert killed about *ten* children of Canteclaer and it is only mentioned once: during the confession.

Discussing *Characterization* we already spoke about the ‘story-aspects’ of characterization: *flat* and *round* characters for instance. According to Rimmon-Kenan and Ewen, the character-traits are shown by the textual indicators *direct definition* (for instance by an adjective, noun or ‘part of speech’¹⁷⁵) and *indirect presentation* (“does not mention the trait but displays and exemplifies it in various ways, leaving to the reader the task of inferring the quality they imply.”¹⁷⁶ This can be shown by *actions*, in *speech*, by *external appearance* and *environment*).

As I described before, Reinaert has only one (dominant) trait: his craftiness, his ‘deceptiveness’. I described this trait does not develop and can be read in the many deceptions. So, it is clear his craftiness is showed by *indirect presentation* through Reinaerts (habitual) *actions*. Nevertheless, his craftiness might also be presented in another way. By *direct definition* for instance on the first page of the story, the narrator described: “Reinaert

¹⁷¹ Willems, 70.

¹⁷² Willems, 100.

¹⁷³ Willems, 122.

¹⁷⁴ Willems, 100.

¹⁷⁵ Rimmon-Kenan, 59-60.

¹⁷⁶ Rimmon-Kenan, 59-60.

vos, vol slimme treken”^{177&178}. So, Reinaert has a lot of tricks, a noun to describe Reinaert’s craftiness. We also read about his deceptiveness in the complaining of other characters, like Isengrim: “Wil me ontfermen, om de schade Die mij Reinaert heeft gedaan. ‘k Heb van hem zo veel doorstaan, Groot verlies en ongeval;”¹⁷⁹. Isengrim had to go through a lot, because of what Reinaert did. In this case the trait is made clear, but not by an adjective or noun. It is *indirectly presented* by *telling* about Reinaert’s action and can, therefore, be seen as *indirect presentation in speech*.

Indirect presentation can, in this version of the story, not be seen by *environment*. Reinaert’s castle Malpertuis, which can be seen as Reinaert’s environment, is only mentioned sideways but never described. The only thing we know is that it is one of his best castles¹⁸⁰. According to the Belgian Reynaertgenootschap (“Reynaert society”) Malpertuis is a “onneembare vesting” which is “heel diep verscholen in de wildernis”¹⁸¹. Others call the castle a labyrinth. If this is mentioned in other versions of the story we could say Reinaert is *indirectly presented* by his *environment*: he also is impregnable and full of lists. We can see a labyrinth as a place where some roads have a dead end, they are ‘tricking’ us: like Reinaert is tricking everyone.

This is, nevertheless, not mentioned in this version of the story. The *indirect presentation by external appearance* is also not traceable in the novel. I do not think Reinaert’s external appearance is described anywhere. Nevertheless, Reinaert is described as being a fox. And, as a manner of speaking, a fox is crafty (“the cunning old fox” or in Dutch “een sluwe vos”). This is, nevertheless, not really shown: it is something everyone thinks of when seeing a fox, but it is not really externally shown.

Maybe we can call this an *analogy*. Rimmon-Kenan also mentions the reinforcement of a trait by analogy: she names *analogous names*, *analogous landscape* and *analogy between characters*. In *Reinaert de Vos* I only could trace the *analogous names*. We might say Reinaert being a fox and thus being crafty is an analogy of name: his ‘surname’ is *de Vos*: Reinaert the Fox. But, more interestingly the name Reinaert *became* a typical analogy for someone crafty. Like in the Donald Duck magazine. In this magazine we find a comic of

¹⁷⁷ Willems, 10.

¹⁷⁸ *Treken* is ‘old’ Dutch for *listen*; *tricks*. (In Willems, 10 [footnote])

¹⁷⁹ Willems, 12.

¹⁸⁰ Willems, 40.

¹⁸¹ Vzw Reynaertgenootschap, “Reynaert de vos op school,” <http://www.reynaertgenootschap.be/node/75>.

Broer Konijn (In English *Brer* (brother) *Rabbit*¹⁸²). Two members of the ‘Booswichtenclub’ (A ‘*rogue club*’) try to catch Broer Konijn: Brer Bear and Brer Fox.

They are called *brer*, brother, because of the dialect from the region where the stories of Broer Konijn originate.¹⁸³ In Dutch, Brer Bear and Brer Fox are, surprisingly, called Bruin Beer en Rein Vos. In the comic they have nothing to do with the *Reinaert*, but they have got analogous names because of *Reinaert de Vos*. We find it in their traits too. Rein Vos is the crafty one, Bruin Beer is a bit of an idiot (as we can see in *Illustration 11*).

The name of the king, Nobel, is, nevertheless, analogous. Nobel is Dutch for *noble* and a king is of noble birth. The name Nobel does refer to his status (a king), but not necessarily



Illustration 11 Rein Vos and Bruin Beer from the Donald Duck magazine. Rein is kicking Bruin (who is trapped in a net) and saying: “You fat idiot! Because of you Brer Rabbit escaped again!”, Bruin Beer is stumbling: “But Rein...”

to his traits.

As final text aspect I shall discuss focalization. In *Reinaert de Vos*

focalization takes place *externally*.

The focalizer is not part of the story. Thereby, the focalizer mainly focalizes *from without*: the focalized object is described without thoughts and feelings. One of the only moments I can recall where the thoughts and feelings of the focalized object are described are when *Reinaert* is complaining about *Lamfried*: “‘t Geen dus blijdschap was te voren Baarde nu hem smart en toren, En hij riep, het hart vol spijt: (...)”¹⁸⁴. Here the external focalizer does ‘add’ some feelings and thoughts. This, nevertheless, does not occur often. The feelings and thoughts of the characters are mostly presented in speech like *Reinaert* telling *Julocje*: “‘Stuit uw droefheid, vrouw Julocje, En herneem uw spinnerokje Met een heilig voorgevoel!”¹⁸⁵ Apparently *Julocje* is sad (“droef”). This is not internally focalized but mentioned by *Reinaert*.

Because the focalizer is external, he has a *panoramic view*, he does not have limited information about one character for instance. His information is also objective.

¹⁸² Sanoma Digital The Netherlands B.V., “Rein Vos,” <http://www.donaldduck.nl/duckipedia/artikel/305>.

¹⁸³ Sanoma Digital The Netherlands B.V., “Rein Vos,” <http://www.donaldduck.nl/duckipedia/artikel/305>.

¹⁸⁴ Willems, 64.

¹⁸⁵ Willems, 88.

In short, discussing *text: time* discrepancies in *order* were found in *analepsis* (the break in in the sextants barn) and *prolepsis* (Reinaert imagining being in court). *Duration* might be seen in the short description of the lives of Reinaert's sons and *frequency* can be found in the deceptions and in eating the children of Canteclaer.

Discussing *characterization* the main trait of Reinaert, his craftiness, was presented by *direct definition* and by *indirect presentation* through *actions* and *speech*. Next to that the name *Vos* is analogous to a character trait and the name *Reinaert* became analogous for a crafty person. Discussing *focalization* we found an external focalizer, focalizing mainly *from without*.

1.4 Text in *De Rebelse Reinaert*

So, what about the aspects of *text* in the comic adaptation? Can we find (the same) *analepsis* and *prolepsis* discussing *time: order* in *De Rebelse Reinaert*?

Interestingly, the *analepsis* I mentioned in the original story about Reinaert breaking in to the sextants barn a day before is not mentioned at all in the comic adaptation. It seems as if Reinaert hung the rope in the barn himself. The other *analepsis* I mentioned, during the confessions to Grimbaert, are not there either. Reinaert does tell Grimbaert something, but he does not even mention Bruin or Tibert. He 'only' says: "Ik heb de kinderen van Cantecler de haan opgegeten, met de vrouw van Isengrim de wolf een affaire gehad en zo'n beetje gemoord en gebrand en geplunderd!"¹⁸⁶; things which are not mentioned on other places in the story. The possible *prolepsis* I described, Reinaert thinking what will happen with him when he enters the court, can be found in the comic adaptation. Although Reinaert does not think he will enter court like the son of a king, he does think he will be free soon: "Een ongelukkige jeugd gehad en je kent die zever... Dat wordt een proces tegen de maatschappij!... Wedden?"¹⁸⁷

Those flashbacks and flash forward are not as clear as the 'original' flashbacks and flash forward I mentioned. The comic is, nevertheless, a medium in which flashbacks and flash forwards are much easier created, for instance with a text box saying 'Earlier that day'. Such a *prolepsis* can be found in the very first picture of the comic adaptation. This picture introduces the story and says, on the bottom: "Wat doen Suske en Wiske bij al die dieren in de

¹⁸⁶ Geerts, 150: 2.

¹⁸⁷ Geerts, 151: 3.

donkere Middeleeuwen?”¹⁸⁸ On the next page the story ‘really’ starts: Suske and Wiske are not in the dark ages yet, so apparently the first picture was an annunciation; a *prolepsis* of what was to come.

Next to that, *De Rebelse Reinaert* does contain a text box telling: “Na een duizelingwekkende vlucht door tijd en ruimte”¹⁸⁹. Suske, Wiske and Lambik are traveling back in time. At the end of the story Merlijn picks them up again and a text box tells us: “En zo vliegen onze helden, door tijd en ruimte, terug naar huis”¹⁹⁰. Although they are traveling back in time, it is not a real flashback, because the flashback contains the whole story; it is not discussing something which happened, for instance, yesterday.

Text boxes do indicate (mostly) *time*. This is not per se an *analepsis* or *prolepsis*. Usually it indicates that something is happening *at the same time* by saying “ondertussen”¹⁹¹ or indicates some time has passed: “Even later staan Suske en Wiske weer buiten.”¹⁹².



Illustration 12 A masked man walks towards a house – and rings the door.

Interesting about comics is that *time* does not have to be mentioned, as in a purely textual medium. When one picture shows us a dark evening (and the text box states: “Suske en Wiske verdwijnen in de stormachtige nacht...”¹⁹³) and the next picture we see a colorful background with a rooster ‘saying’ *kukelekuu* (“*cock-a-doodle-doo*”)¹⁹⁴. It is clear time has passed and morning came. *Time* also passes by between every picture, between every event, in the gutter. As we can see in *Illustration 12*. In those two pictures we get to know several things about *time*. First we read the text box saying “Later”, so time has passed since the former panel.

¹⁸⁸ Geerts, title page.

¹⁸⁹ Geerts, 36: 2.

¹⁹⁰ Geerts, 179: 1.

¹⁹¹ Geerts, 85: 1.

¹⁹² Geerts, 141: 1.

¹⁹³ Geerts, 76: 2.

¹⁹⁴ Geerts, 77: 1.

Next to that, the picture is in grey and black, it is not as colorful as the comic uses to be, so it – probably – is at night. And then time is passing between the two panels: at the left panel we see a masked person in front of a bridge saying “It must be there”. In the next panel we see a masked person ringing a bell. As we already know from earlier panels, the masked person is on his way to Merlijn. We can assume the masked person in the second panel is the same person we saw in the first panel. Next to that we can assume, if the person says “It must be there” about a little house he sees, and he is on his way to Merlijn, he will go to the door and ring a bell. Therefore we can assume the masked person on the first picture has, in the second picture, crossed the bridge and called at the door of the house he saw before. Time has passed between the panels; in the gutter.

This specific comic aspect of *time* can not be ‘qualified’ as *order*, but maybe as *duration*: a whole night can be summed up – not in one sentence (as in a text) but even in one gutter. *Duration* can also be found in Reinaert’s ‘confession’. In one panel, one event, Reinaert says he has eaten the children of Cantecler the rooster, had an affair with the wife of Isengrim and killed, burned and plundered ‘a bit’.¹⁹⁵ This is a summary of everything Reinaert did. As we saw before: the misleading of Bruin was described in more than eight panels and in only one panel Reinaert tells he has eaten Cantecler’s children and killed ‘a bit’.

This *duration* can also be found in the original confession, although that confession does not describe the sins of Reinaert as short as the comic does. Therefore, in the comic, we can not speak of the same *repetitive frequency* discussing the misleading of Reinaert, which is retold in – among others – the confession of Reinaert. The misleading of Bruin does not seem to be retold more than once. As I wrote before, the deceptions by Reinaert seem to be of minor importance. At first I described the main line of the comic seems to stay the same as the original: the complaining about Reinaert, Reinaert being summoned by Bruin, Bruin being misled etcetera. Nevertheless, later on I already mentioned the main line of the story is not only Reinaert misleading everyone but also the story of Suske, Wiske and Lambik (among others, finding out a conspiracy against the king). Here, discussing *repetitive frequency*, it again is clear the deceptions of Reinaert are not of main importance in the comic; they aren’t repeated as much they were in the original.

A reason for this change can be because of the original medium: the oral text. By repeating something it is much better remembered and easier retold: like the *flat* characters. In the comic it was not important anymore to be easily retold. If you forget what happened, you

¹⁹⁵ Geerts, 152: 2.

just go back to the page where you read it. Therefore more different events (more different *kernels*) can appear in one story; which explains why the conspiracy of Tibeert, Isengrim and Bruin is ‘laid on thickly’.

We still have to discuss *iterative frequency* which we can, again, read in the confession where Reinaert confesses he ate several children of Canteclær. Although, already in the original this confession was not clearly *iterative*, in the comic it is even less clear. Reinaert just mentions it, but because we do not know if he ate them separately (we can’t find Coppe in the comic), it might be seen as if it happened once.

We already stated the comic characters can be seen as *flat* characters. Nevertheless, because we can see their poses and their facial expression, we do get an impression of their ‘inner life’. This does not mean the textual indicators of the character-traits can not be present. An example is Reinaert’s deceptiveness. When the citizens enter the court for the party, at the start of the story, king Nobel says (see *Illustration 13*) Reinaert is guilty of several “fratsen”



Illustration 13 King Nobel describes Reinaert’s most dominant trait.



Illustration 14 The headquarter of the masked men.

(“whims”). In the next panel a citizen says: “Whims? Do you call that whims?”¹⁹⁶, and in the next panel everyone wants to get rid of Reinaert.

The king’s description of Reinaert as “being guilty of several whims” is, nevertheless, a characterization by *direct definition* as a *part of speech*.

Of course Reinaert’s craftiness is still shown in his deceptions and thus in his *actions* (*indirect presentation*). More interestingly are the differences between the original story and the adaptation in for example the *analogous landscape*. An example is the hollow tree in which the masked men have their ‘headquarter’ (*Illustration 14*). This headquarter is dark and scary, just like the deeds of the men. The indications of Malpertuis being a labyrinth are not confirmed in the comic adaptation.

¹⁹⁶ Geerts, 6: 3.

In the comic we do see clear *analogy between characters*, namely between Reinaert and Grimbaert during the confession. This analogy might be clear in the original too, but in the comic the pictorial aspect clears it up more and, in the comic, Reinaert is not hit by Grimbaert, which changes the *analogy between the characters* too. Reinaert is really sure



Illustration 15 Saving Albert Mol(e).

about himself: of course he received protection and it will be a trial against society, everything shall turn out better than expected.

Grimbaert nevertheless is shocked: he would not like it to be Reinaert when there will be a trial. Grimbaert's being nice and Reinaert being very sure shows a clear contrast between the characters and emphasizes Reinaert's mean, even annoying, character.

Analogous names are not different from the names in the original. Although some new names and characters are introduced they do not indicate character traits but can, for example, be seen as a reference to the real world. Earlier I noted the reference to the Dutroux case, but other references are also to be found in the comic – although not as ‘frightening’ as the reference to the Dutroux case. An example is the mole whose name is Albert (*Illustration 15*). Albert Mol (literally Albert Mole) is a Dutch actor. The mole Albert in the comic is old and “pas getrouwd en helemaal het noorden kwijt”¹⁹⁷. It might refer to Albert Mol's private life, Mol (1917-2004) was married with a woman in 1948 but remarried a man in 1998¹⁹⁸; so he was old, just married and married with a man, although before he was married with a woman; he's a bit lost (“hij is het noorden kwijt”). The name is thus not *analogous* to a character trait but does refer to the current social events at the time.

Thus remains the *text* aspect *focalization*. In the original story there was an external focalizer, focalizing *from without*. In the comic we see the same thing: the focalizer is not part of the story and does not show the characters from within (except for the ‘think balloon’ of Reinaert addressing the Dutroux case). The focalizer has a *panoramic view* and seems to know everything.

In short, I discussed *text* of *De Rebelse Reinaert*. Discussing *time*, *order* a *prolepsis* was already found on the title page of the comic adaptation. It becomes clear the comic is a medium in which *time* has a special position. Text boxes indicate time and can make things happen at the same time. Next to that time passes in the gutter between every panel, this might

¹⁹⁷ Geerts, 138: 2.

¹⁹⁸ ‘Vriesdemark’ (Mark de Vries), “Biografie van Albert Mol,” <http://vriesdemark.schrijft.nl/mol.htm>.

be qualified as *duration*. As *duration* we also saw the confession of Reinaert where more events are described in one event. Surprisingly *repetitive frequency* is not present in *De Rebelse Reinaert*, while it is in the original. An explanation for this might be that the oral tradition of the Reinaert has faded and there is the opportunity for new events to appear.

We saw *characterization* by *direct definition* and *indirect presentation* but this time, also by *analogous landscape*: like the headquarter of the masked men, and *analogy between characters* during the confession of Reinaert. The *focalization* doesn't change in the comic; it is still *external* and *from without*.

Important differences between *text* in the original and the comic adaptation are thus the possibilities of the concept of *time* in the comic. Time passing does not have to be mentioned, it can be showed. Another difference is the *repetitive frequency* which is not present anymore: creating space for new events. Next to that *analogous landscape* and *analogy between characters* became much more clear. Why? Because of the pictorial aspect of the comic, which is not possible in a text.

1.5 Narration in *Reinaert de Vos*

In the model of analysis *narration* remains untreated. The narrator of *Reinaert de Vos* has not been mentioned yet. The external focalizer, focalizing from without, can be seen as the narrator too. This narrator is *extradiegetic*. As I described before, he knows everything and is thus superior to the story. Because the narrator is not part of the story, he is called *heterodiegetic*.

In conclusion *speech representation* has to be discussed. There are several ways to represent speech. In *Reinaert de Vos* most of the time the speech is presented as a quotation, as *direct discourse*. For example:

Nobel sprak: 'Uw tong, o vos, Hangt nog altijd even los, (...)
Maar gij braakt de vrede stout, Die gij nauwelijks hadt gezworen.
—' Ach, ik heb mijn kind verloren!' Riep thans Canteclaer. Terstond
Sprak de koning: 'Houd uw mond, Canteclaer! En laat mij spreken.
'k Antwoorde op zijn vossetreken'.¹⁹⁹

¹⁹⁹ Willems, 120-122.

In this quote we read “Nobel said” and his quote and in the quote of Nobel we read another example of *direct discourse*, a quote by Canteclaer: “Ach, ik heb mijn kind verloren” Canteclaer screamed. And then Nobel continues with a *direct discourse*, we read ‘The king spoke’ and then a quote.

Although *direct discourse* occurs most in *Reinaert de Vos* we can also find *indirect discourse*, *mimetic to some degree* in *Reinaert de Vos*. This form “creates the illusion of ‘preserving’ or ‘reproducing’ aspects of the style of an utterance, above and beyond the mere report of content”²⁰⁰. For example:

Reinaert bracht hem [Cuwaert] in de waan, Dat hij hem tot kapelaan
Konde maken, met studeren: Eer moest hij het Credo leren,
Waarom hij hem, als een lam, Tussen zijne benen nam:
En zo gingen ze, of ’t moest wezen, Aan het zingen, aan het lezen.²⁰¹

In this quote we read Reinaert made him, Cuwaert, think: he could become a curate but therefore he should learn the credo and sing and read. So they are Reinaert's words (“can become a curate, you should learn the Credo and sing and read”). It is not only the content (“he can become a curate”), it reproduces as it might had happened without ‘quoting’ Reinaert.

We can also find a *diegetic summary* in *Reinaert de Vos*: “[t]he bare report that a speech act occurred, without any specification of what was said or how it was said”²⁰². For example: “Reinaert ging, en ik was blij: Prevlend trok hij door het bos (...)”²⁰³. *Prevlend* is short for the Dutch present participle ‘prevelend’ meaning ‘mompelen’: mumble. Reinaert was, apparently, mumbling, although nothing is said about what Reinaert was mumbling. A *diegetic summary* thus: the report a speech act occurred.

In short, in *Reinaert de Vos* we speak of a *heterodiegetic*, *extradiegetic focalizer*. ‘Speech’ is mainly presented as a quotation and thus as *direct discourse*. Although other

²⁰⁰ Rimmon-Kenan, 110.

²⁰¹ Willems, 16.

²⁰² Rimmon-Kenan, 110.

²⁰³ Willems, 32.

forms of representation, like *indirect discourse*, *mimetic to some degree* and the *diegetic summary*, are to be found, nevertheless in a very small amount.

1.6 Narration in *De Rebelse Reinaert*

What are the differences in narration between the original story and the comic adaptation?

The focalizer, and also the narrator does not seem to be different in the comic adaptation. The focalizer is external and focalizing from without. The narrator is *extradiegetic* and *heterodiegetic*. We can see this (more) clearly in the comic because of the text boxes indication ‘someone’ says something, like “Even later”²⁰⁴ or “Heel de mollenschare begint als gek te graven”²⁰⁵. Those boxes indicate someone else, not a character, is pronouncing something.

In comics in general, and thus also in this comic, *speech representation* is not as expanded as in text. The speech balloons represent speech from the character who is saying it: *direct discourse* thus. Nevertheless, other *speech representations* are present too, like king Nobel saying: “Wat heb jij daarop te zeggen, Isengrim? Het schijnt dat jij zelf de troon wilt bestijgen!”²⁰⁶ and Suske replying: “Dat klopt, Sire, hij heeft het zelf toegegeven! (...)”²⁰⁷. From those quotes we read Isengrim (himself) told he wants to seize power. These quotes can therefore be seen as *indirect content paraphrase*; “[a] paraphrase of the content of a speech event, ignoring the style or form of the supposed ‘original’ utterance”²⁰⁸.

Interestingly, sounds and screams in comics are not described. It is not: “He was screaming” but it is written literally: “AA...AAAHH!”²⁰⁹ Wiske screams while jumping of Malpertuis. When they land in the castle moat we do not read “They fall in the castle moat”- we read “PLONS”²¹⁰ (“SPLASH”). The scream can be seen as a *direct discourse* (with a text balloon) which is not usually shown in a text. We do not (often) read: “And Wiske screamed: AA...AAAHH!”. The other sounds, like *plons*, are something different, they are not a representation of speech but a representation of sounds; something not mentioned by Rimmon-Kenan and not (often) found in (only) text based media; as we do not read “AA...AAAHH!” we (mostly) do not read either: “They fell into the moat and we heard:

²⁰⁴ Geerts, 140: 3.

²⁰⁵ Geerts, 137: 1.

²⁰⁶ Geerts, 166: 1.

²⁰⁷ Geerts, 166: 2.

²⁰⁸ Rimmon-Kenan, 110.

²⁰⁹ Geerts, 75: 1.

²¹⁰ Geerts, 75: 2.

splash!”. The representation of sounds in printed media might therefore be seen as reserved for the comic book.

In short, the narrator of the original story can be found in the comic too (although we can assume the narrator of the original story is *Willem die Madoc maakte*, he is not mentioned in the comic). Speech is mainly presented in a text balloon and can therefore be seen as *direct discourse*. The most interesting difference between the original and the comic discussing *narration* might be the representation of sounds.

1.7 In short

In this first chapter I made a narrative analysis of *Reinaert de Vos* and the comic adaptation *De Rebelse Reinaert* based on the aspects of *story*, *text* and *narration*. Several aspects were the same in the original and the adaption, like the succession of different events, the *flat* (even new) characters, the focalizer, narrator and *speech representation*.

Nevertheless there were striking differences, like the *penetration into ‘inner life’* by seeing the poses and the facial expression of the characters; but also in the possibilities with *time* (passing by in the gutter) and the differences in *analogy* (analogy of landscape) and *sound representation*. All those differences are possible because of the pictorial aspect of the comic which the original text lacks. Another interesting difference is the *repetitive frequency* which is not present in the comic. This difference is, nevertheless, (possibly) due to the difference between an oral text and a written text and not due because of the pictorial aspect of the comic.

In chapter two I shall make a same narrative analysis of Johann Wolfgang von Goethe’s *Die Leiden des jungen Werthers* (“*The Sorrows of Young Werther*”) and of the Donald Duck comic adaptation of this work: *Liefdesverdriet*. Are the (narrative) differences and similarities between those works the same as the differences and similarities we found in *Van den vos Reynaerde* and the Suske and Wiske comic adaptation *De Rebelse Reinaert*?

Chapter two

Donald and his alter ego Donaldo Werther

In 1774 the 25 year old Johann Wolfgang von Goethe published the epistolary novel *Die Leiden des jungen Werthers*, translated in English as *The Sorrows of Young Werther*. The tragic story of Werther and his unrequited love for (Char)Lotte caused a wave of suicide. In the novel we read letters from Werther to his friend Wilhelm. Werther mostly describes his feelings and his love for Lotte. Charlotte, to Werther's dismay, is already engaged to Albert. Nevertheless Werther, Charlotte and Albert become friends. At the end of the first book Werther decides it is better to leave Wahlheim and never see Lotte again. In the second book Werther can not maintain this attitude and goes back to Wahlheim. Lotte and Albert are, meanwhile, married. Werther becomes desperate: "At times I cannot grasp that she can love another man, that she dare love another man, when I love her and her alone with such passion and devotion, and neither know nor have anything but her!"²¹¹ Werther decides to commit suicide with Albert's weapons. It is generally assumed this work is (partly) autobiographical.

2.1 Story in *The Sorrows of Young Werther*

Interestingly, discussing *story*, Goethe's novel differs completely from *Van den vos Reynaerde*. In *the Reinaert* we found (a few) catalysts leading to a kernel and flat characters without complexity, development and only a little penetration into the 'inner life'. *The Sorrows of Young Werther* seems to be the other way around. There are only a few important events, *kernels*. This because a lot of feelings are described, which are not events. The description of the feelings makes *the penetration into the 'inner life'* very large.

Discussing events we see the overall most important events are Werther falling in love with Lotte, Werther being unable to handle this, Werther leaving Wahlheim, Werther returning to Wahlheim, Werther (again) can not take it anymore, Werther committing suicide. Other events do occur, like: "Recently I went to the spring and came upon a young servant girl (...)"²¹². Werther meeting the servant girl is an event, but this event is not important for the main line of the novel and is thus a *catalyst*. Nevertheless, next to those *kernels* and *catalysts* a large part of the story is the description of the feelings of Werther which can not (really) be seen as events. We read for instance: "—Oh, what a creature is Man, that he may

²¹¹ Johann Wolfgang von Goethe, translated by Michael Hulse, *The Sorrows of Young Werther* (London: Penguin Classics, 1989), 90.

²¹² Von Goethe, 28.

bewail himself! I promise, dear friend, I promise I shall improve, and will not keep on chewing over some morsel of misfortune doled out by Fate, as I always have done; I mean to enjoy the present moment, and what is past will be over and done with.”²¹³ In this quote we read the intentions of Werther (‘enjoy the present moment’), but we do not know what happened; no events are narrated.

We thus do not see only *kernels* and *catalysts* as in the *Reinaert*; a large part of the story of *The Sorrows of Young Werther* is about *feelings*. These descriptions of feelings can not be seen as events, nothing really happens. *The Sorrows of Young Werther* has a more ‘passive’ story line than *Van den vos Reynaerde* in which we read event after event after event. This passive story had a great influence on the characters of the story.

Because of the extended discussing of the feelings of Werther we get to know a lot about his ‘*inner life*’. We get to know Werther as an intellectual, as someone with a certain position; a certain bourgeois attitude. We can read this, for example, in his description of Albert: “A dear and honest man whom one cannot help liking.”²¹⁴ This is a very nice and well chosen definition for your feared rival.

In the whole novel the feelings of Werther are described (“Indeed, if she places her hand on mine when we are talking and, excited by the conversation, moves closer, so that her divine breath brushes my lips—I feel as if I shall sink into the ground, as if I has been struck by lightning.”²¹⁵) but Werther never loses his pride (“I do not know what it is that attracts people to me; so many like me and attach themselves to me, and then it hurts me to find that we are travelling the same stretch for only a short way.”²¹⁶).

The ‘*inner life*’ of Werther is thoroughly described but that does not necessarily make him a round character. Does Werther develop in the course of the action? It does not seem so: Werther falls in love and tries to abandon his love. When he can not take it any longer he does not change; he commits suicide. The love for Lotte can, nevertheless, be seen as a development: it becomes more and more fierce. At first Werther described: “Last week I went with her (...)”²¹⁷, later on, when Werther decides to go back to Wahlheim, his love is fiercer: “but essentially that is not true, I only want to be near to Lotte again, and that is all.”²¹⁸ In the end his love is unbearable: “You do not expect me! You suppose I will obey, and not see you

²¹³ Von Goethe, 25.

²¹⁴ Von Goethe, 56.

²¹⁵ Von Goethe, 53.

²¹⁶ Von Goethe, 29.

²¹⁷ Von Goethe, 46.

²¹⁸ Von Goethe, 88.

again until Christmas Eve. Oh, Lotte! it must be today or never again. On Christmas Eve you will hold this page in your hand, trembling, and shed your tender tears on it. I will, I must!”²¹⁹ Werther(‘s love) thus develops. Thus remains the *complexity* of his character.

Werther can not be seen as a type or caricature: he is a human of flesh and blood having feelings, he is thinking and living. Werther being a ‘complex’ character can, for example, be seen in his ‘intellectual’ ideas: “A man shaped by the rules will never produce anything tasteless or bad, just as a citizen who observes laws and decorum will never be an unbearable neighbor or an out-and-out villain; and yet on the other hand, say what you please, the rules will destroy the true feeling of Nature and its true expression!”²²⁰.

I think it is clear Werther can be seen as a *round character* who is complex, developing and from whom we know the ‘inner life’.

But now something interesting happens. Werther, a clear *round character* is made into a comic figure. And in chapter one, I noted comic characters can be seen as *flat* characters. In the *Reinaert* the character of Reinaert was already a *flat* character. How did the Walt Disney Studio work with a *round character* changing it into a comic figure? And how did they work with a story in which events are not as successive as we found them in *Van den vos Reynaerde* and *De Rebelse Reinaert*?

2.2 Story in *Liefdesverdriet*

Liefdesverdriet, the comic adaptation of *Die Leiden des Jungen Werthers* by the Walt Disney Company was published first in Italy. The Dutch translation was published in 1994 in Holland. The story starts with Donald Duck who wants to be a good example for his nephews; therefore he reads *Het lijden van de Jonge Werther* by Goethe. While reading, Donald dozes off thinking he would like to be part of that time full of romance and without work. We find ourselves in Donald’s romantic dream in which Donald Werther (‘played’ by Donald himself) falls in love with Katrina Duck (Katrien, Donald’s girlfriend). Donald does everything for his Katrina: plays with her nephews, washing, ironing; meanwhile Katrina ‘uses’ Donald: when he does something for her, she goes out with her friends. But then Katrina tells Donald she is engaged to August von Ducksus (Guus Geluk, Donald’s conceited nephew). Donald cries his heart out but says he will fight for her love. But Donald suffers from bad luck and he wants to commit suicide by rushing into a river.

²¹⁹ Von Goethe, 118.

²²⁰ Von Goethe, 32.

Luckily he ends on a tree trunk and is saved by a woman in a carriage, Briggitte (Brigitta Gans, a lover of Dagobert; not a common character in the Dutch Donald Duck comics). The rich nephew of Briggitte (Dagobert Duck) makes him assistant of assistant of a publisher but all Donald does is think about Katrina, who does not know she is Donald's great love; he didn't have the opportunity to tell her. Donald decides to write it to her. He writes so many he thinks Katrina does not want to read it and throws it away. The maid gets the paper out of the wastebasket and uses it to put the eggs in it. Briggitte starts reading the papers and cries, like every other person who hears the story. The rich nephew decides to publish the manuscript: people love sad stories! The story becomes so popular the entire town is crying; Donald is very successful. Then he finds a bookmark he got from Katrina; he has to see her and goes back to Katrina's house. Donald sees Katrina and August fighting, Donald gets a rolling pin on his head and Donald wakes up from his 'romantic' dream.

Discussing *story* some important changes have been made: Donald dreams he is Werther and does not kill himself when his love is unrequited, he tries to, but ends up as a very rich author, happy he did not marry Katrina – who is fighting with August. A lot of new events are described, like Donald working for the publisher. This is not strange: a comic is not a passive story, in every panel something happens.



Illustration 16 Donald being Miserable: "What a loss! My Katrina is already engaged!"

The Walt Disney Company maintained the main line of the story: Werther's unrequited love for Lotte, but they 'created' more events, like Donald who does not become friends with August (as Werther and Albert did) which leads to a series of confrontations. The artist had to create more events, because it would be very boring for a comic reader to see and read panel after panel about the feelings of Donald. Donald being miserable about Katrina is made clear in one panel (see *Illustration 16*); it has no use to repeat this panel over and over in slightly different ways. It is (in a

(slightly) different way) repeated (when Donald wants to jump in a river for instance), but it is not repeated over and over, as in the original story. Instead the artists made more ‘happen’: they created more *events*, more *kernels* to keep the attention of the reader. The pictorial aspect of the comic makes that the artist have to create more events to prevent the story from getting boring. Of course in theory it *is* possible to show feelings over and over, but this comic is not the right medium to do so because it is a comic for children. It is a comedy instead of the tragedy the original is. Because the comic is adapted for children the ‘genre’ changed, the Walt Disney Company even calls it a parody.

This might also be the reason why Donald does not die; for children you can not kill the hero of the story. By making Donald the ‘winner’ in the end (August seems to be unhappy with Katrina) the Walt Disney Company provides a moralistic message: just

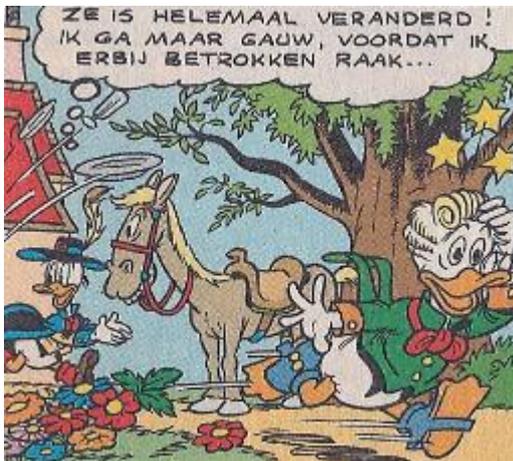


Illustration 17 Think balloon of Donald.

persevere and it will all be all right. The Walt Disney Company thus created a hybrid story: parts of the original and parts of the ‘traits’ of the Donald Duck series. Next to reasons of ‘boringness’ and the target group, it also creates a funny effect. Those who know the history of Donald Duck will laugh because Donald and August are fighting over Katrina; they know Donald and Guus always fight for Katrien’s love.

The story thus becomes hybrid: it is a combination between the original story and changes

by the Walt Disney Company. Also interesting about the adaptation of *The Sorrows of Young Werther* is the characterization. The *round characters* from the original receive interesting traits in the comic adaptation. For example: Donald has bad luck trying to win Katrina from August. This theme of luck versus bad luck is very common in Donald Duck stories: Donald having bad luck and nephew Guus Geluk (his surname already indicates it) always being in luck (and also the battle between the two men for one woman: Katrien). So the *round* character Werther from *The Sorrows of Young Werther* gets one specific trait in the comic adaptation. He becomes a hybrid character, like the story itself.

In this way a *round* character is made into a *flat* (comic) character. Donald Werther is not a complex person; he has this one trait (having bad luck) already from the beginning

where he stumbles with Katrina’s amphora and without development. His love, which develops in the original story, does not develop in the comic either: Donald loves Katrina when he meets her as much as he does when he leaves her (although his love cools off a bit when he sees her fighting with August). But we can speak of *penetration into the ‘inner life’* as we could see in *Illustration 16*. The feelings of Donald are made clear; nevertheless those feelings are not as expanded described as in the original story. This because the feelings of Donald are not repeated as much as in the original story; in the comic new *kernel*s are created (like Donald publishing his own story). Nevertheless, the *inner life* of a character is presented by the pictorial aspect of the comic. It is for example presented in think balloons. In *Liefdesverdriet* we find several think balloons, for instance in *Illustration 17*. In this illustration we see a thought of Donald: “She (Katrina) is totally changed, let’s get out of here before I get involved!”



Illustration 18 Feelings showed by signs.



Illustration 19 Facial expressions of Donald.

Feelings are also described by text balloons stating words like “Hurray!”²²¹ or “Sigh!”²²² Feelings are not only showed by text either, but also by signs, like a question mark. For instance see *Illustration 18*. In this illustration the publisher takes away Donald’s papers while Briggitta ‘says’: ‘!?’ . From those signs we can understand Briggitta is wondering what the publisher is going to do.

Of course the facial expressions are also in this comic very important. The expressions show, for instance, Donald’s feelings instead of having to tell them (what shall be boring in a pictorial medium like the comic). In *Illustration 19* we see several facial expressions of Donald, those expressions show (clearly) Donald’s feelings; Donald being terribly sad, being angry, being very angry, being polite or happy and being shocked and sad. Those feelings illustrate the story without being told.

Not mentioned yet but also present in *Liefdesverdriet* are the thoughts and feelings of characters in dreams. Of course the whole story about Donald is a dream of Donald, who is

²²¹ The Walt Disney Company, “Liefdesverdriet,” in *Walt Disney’s Donald Duck pocket 17; Liefdesverdriet* (Heemstede: Big Balloon bv, 1994), 128.

²²² The Walt Disney Company, 129.

longing for a ‘romantic dream’. But also in the story of Donaldo we find (day)dreams indicating the thoughts of Donaldo. For instance a dream of Donaldo giving flowers to Katrina. But in the flowers there is a wasp and August saves Katrina from the wasp. The feelings of Donaldo: his love for Katrina, having to fight for her and always losing from August are traceable there.

The ‘inner life’ is also showed by the use of icons like little hearts. See, for instance, *Illustration 20*. In this illustration we see Donaldo doing everything for Katrina (although Katrina almost ignores him, as we can see in earlier panels), because of his love for her. Donald working hard is shown by the drops of sweat on his head, Donald being in love is shown by his half open eyes. In the next picture (see *Illustration 21*) Donaldo’s love is shown by his half open,



Illustration 21 Donaldo’s love.

swooning, eyes, but also by the little hearts places in front of him.

In short, in *The Sorrows of Young Werther* we find a story based on emotions and feelings with (therefore) *round* characters. The adaptation *Liefdesverdriet* has changed the story and created more *kernels* to make sure it will not be boring (we do not get several slightly different panels talking about feelings) and because of the target group the story became a comedy (not the tragedy it was). The pictorial aspect of the comic made that the basis of the original *could*

not be, or at least *was* not, used; in every panel something has to happen. *Liefdesverdriet* also created *flat* characters; they used the characters of the original story and gave them traits of the Disney-characters. We nevertheless do get some information about the ‘inner life’ of the characters, by for instance facial expressions. In the adaptation of Goethe’s novel we thus find a combination of the original story with new events to prevent the story from being boring and to be suitable for children. Next to that we find a combination of Goethe’s characters with the character-traits (and looks, although not their clothes) of Disney-characters.

Liefdesverdriet became a miscellany of old and new, of feelings and events and of classic characters and comic characters.



Illustration 20 Donaldo working for his Katrina.

2.3 Text in *The Sorrows of Young Werther*

Describing *time*, *order* seems to be the most important aspect in *The Sorrows of Young Werther*. Describing *order* is both easy and difficult. It is easy because the novel is framed by letters. Every letter starts with a date; the first one starts with *4 May 1771* the last but one is dated *20 December* and the last is ‘dated’ *Past eleven*. So we know how much time passes by during the different letters. Nevertheless, the story is described in letters, so afterwards it happened. Everything is told in the *past*. Except a sort of dedication at the start of the book saying “I have diligently collected everything I have been able to discover concerning the story of poor Werther (...)”²²³. This implies someone, supposedly the author of the novel, has brought the letters together as if Werther was a real person. At the end of book two the author (or the *editor*²²⁴) ‘talks’ again: “I wish very much that we had enough of our friend’s own testimony, (...) to render it unnecessary for me to interrupt this series of preserved letters with narration.”²²⁵ Then the editor, supposedly Goethe, leads us through the last days of Werther. We might say the letters are flashbacks, *analepsis*, like: “Last week I went with her to call on the vicar of S., a village away in the hills, an hour’s journey.”²²⁶ The narrated *events* are described as *analepsis*; they already happened - otherwise Werther could not write them down in a letter.

The characters in *The Sorrows of Young Werther* are described from Werther’s point of view. Albert is for example described as “A dear and honest man whom one cannot help liking.”²²⁷ This description is a direct definition by Werther. Another description of Albert by Werther is “Albert is the best fellow on earth.”²²⁸ This is an indirect presentation: it “does not mention the trait (...) leaving to the reader the task of inferring the quality they imply.”²²⁹ Lotte is also described by direct definition: “never losing her cheerfulness and lightheartedness”²³⁰.

More interesting is the description of Wahlheim by Werther: “always Wahlheim, that supplies these curiosities.”²³¹ Apparently Wahlheim supplies the curiosities described in the letters by Werther, not the people. It looks like Werther says Wahlheim is responsible for the

²²³ Von Goethe, 24.

²²⁴ Von Goethe, 106.

²²⁵ Von Goethe, 106.

²²⁶ Von Goethe, 46.

²²⁷ Von Goethe, 56.

²²⁸ Von Goethe, 59.

²²⁹ Rimmon-Kenan, 59-60.

²³⁰ Von Goethe, 59.

²³¹ Von Goethe, 35.

curiosities; as if Werther sees Wahlheim as an *analogous landscape* having influence on the physics of the citizens.

The name of Werther might be *analogous* too. The word *Werther* contains the German noun *Wert* which means value or importance. The verb *werten* can be translated as value or appreciate or even as judge or consider. A name of value thus, of importance. As the character trait of Werther: a man of great importance, of honor.



Because the novel exists **Illustration 22** The clumsiness of Donaldo Werther.

(merely) of letters, it seems to be obvious the focalization lies with Werther; we read through his eyes – so to say. Werther is part of the story, so the focalizer is internal, describing himself from within, but only himself and no other character. Werther is as an internal focalizer ‘limited to the present’. This in contrast with ‘the editor’; who starts and ends the story. This editor is also a focalizer, an external focalizer – not limited to the present. This external focalizer does describe the feelings of the characters. For instance he states literally:

We scarcely feel able to express in words what was happening in Lotte’s soul at this time, or to describe her feelings towards her husband and her unfortunate friend; although our knowledge of her character makes it possible to conceive of them, and any sensitive female soul will be in a position to enter into Lotte’s frame of mind and share her emotions.²³²

232 Von Goethe, 114.

Later on the editor also described the feelings: “After her [Lotte’s] conversation with Werther she had felt how hard she would find it to part from him, and had sensed how he would suffer if he were to part from her.”²³³ The editor is thus an external focalizer.

2.4 Text in *Liefdesverdriet*

Interestingly, this whole set up is not taken over in the comic adaptation of *The Sorrows of Young Werther*. The idea of different letters written to a friend is not found in the comic adaptation. The only time the adaptation discusses ‘a letter’ is when Donaldo decides to write a letter to Katrina to show her his love. A letter which becomes a novel; the novel *The Sorrows of Young Donaldo*. Nevertheless, time is thus not ordered as ‘one great *analepsis*’ but as a ‘normal’, common, story: an event occurs and the next event is caused by it. Nevertheless we can see a sort of allusion between the ordering of time in the two stories.

The Sorrows of Young Werther starts and ends with an editor; in between we find the story of Werther. *Liefdesverdriet* does the same thing, it starts and ends with Donald and in between we find the story of Donaldo Werther. Donald can be seen as the editor because it is his dream; he can change the story as he wants.

Discussing *time*, text boxes indicating time (“That night...”) and time passing by in the gutter are also of importance, as we saw in *De Rebelse Reinaert*.

The characterization of the characters also is different in the comic than in the original story. Mainly because the characters in the comic ‘received’ character traits from the original comic characters. The bad luck of Donald, or the clumsiness of Donald is mainly describes by Donaldo’s *actions* (*indirect presentation*). We can see an example of this trait in *Illustration 22*. In this illustration we see how Donaldo wants to give Katrina an umbrella (to impress her), but he stumbles over a basket of fruit and lands in the basket while August catches the



Illustration 23 Donaldo on his way to the river.

233 Von Goethe, 118.

umbrella and impresses Katrina.

The *analogous landscape* found in the original story is much more expanded in the comic adaptation. An example is the moment when Donaldo can not take it any longer and angry and sad decides to jump into a river. On his way to the river we see *Illustration 23*. In this illustration Donald drives on his horse in a terrible landscape: it is rough, full of stones and wood and the weather is even more frightening: rain and thunderstorm with very dark (scary) clouds. It is not a little thunderstorm - it is terribly dark, there are a lot of thunderbolts and the text also reinforces the power of the storm: “ROMMEL! DONDER! BLIKSEM!” (“RUMBLE! THUNDER! LIGHTNING!”). The rough landscape and the stormy weather are *analogous* to Donaldo’s mood: he is desperate. Interesting is the text box on the top of the panel which says: “And thus, during a stormy night...”²³⁴ The word *stormy* seems to be an understatement: the picture shows a terrible storm not just a ‘stormy night’. The pictorial aspect of the panel thus reinforces the power of expression of the text in the text box.

Because we don not read the letters of Werther in *Liefdesverdriet* the focalization changes. We might say we see the story through the eyes of an unknown external focalizer (possibly in contrast with the narrator, as I will discuss later on); a focalizer not limited to the present and showing the feelings of the characters. But we might also say Donaldo is the focalizer; it is his dream, we see the story through his eyes.

In short, discussing *text* we saw *time* in *The Sorrows of Young Werther* every letter is dated and thus everything is told in the past (except the editorial notes). The characters are thus described from Werther’s point of view. The name Werther might be *analogous*, even as the city of Wahlheim. The focalization lies with Werther, we read through his eyes. Werther is an internal focalizer, the editor is an external focalizer.

In the comic adaptation the idea of different letters is not found. Nevertheless in the order of the story we find a sort of allusion of the original story; it also starts and ends with an ‘editor’: Donaldo. The comic characters received character traits from the original comic characters which are shown mainly by *actions*. The *analogous landscape* is also expanded in the comic by the pictorial aspect. The focalizer in the comic story is an unknown external focalizer, or it might be Donaldo.

²³⁴ The Walt Disney Company, 114.

2.5 Narration in *The Sorrows of Young Werther*

It seems to be clear the narrator in *The Sorrows of Young Werther* is Werther. In the ‘dedication’ and the note of the editor the narrator is the editor and thus conveys the impression the narrator is Goethe himself. Werther is (of course) an *intradiegetic* narrator who is part of the first narrative. The editor, presumably Goethe, is an *extradiegetic* narrator who is superior to the story.

The narration of speech is represented in different ways. We might say the letters themselves are *direct discourse*, but also in the letters *direct discourse* is shown: “‘I shall see her today!’ I exclaim in the mornings when I rise (...)”²³⁵. Interestingly, although you would not expect a lot of *direct discourse* in an epistolary novel, it is very common. For instance: “‘Lend me your pistols,’ I said,”²³⁶, “‘That is entirely different,’ answered Albert”²³⁷ and “‘It is time we were going,’ she said.”²³⁸ which are just a few examples of many.

It might be that the most events are speech act and those are narrated by *direct discourse*. Because there are just a few events, there are just a few speech acts. The other parts of the story are the feelings described by Werther.

Werther also tends to give an impression of what Wilhelm has written in the letters we do not get to read. For instance: “‘For goodness’ sake, dear Wilhelm, I did not mean you when I complained that people who urge us to be resigned to inevitable fate are unbearable.”²³⁹ Apparently Wilhelm reacted (fiercely) to something Werther wrote before (namely that “‘people who urge us to be resigned to inevitable fate are unbearable”). We thus get to know Wilhelm said something about those people and was (maybe) offended by it (Werther responds fiercely: “‘For goodness’ sake, dear Wilhelm, I did not mean you”). What Wilhelm literally said we do not know, so we can speak of a *summary, less ‘purely’ diegetic*: it is a short ‘reproduction’ that something has been said and vaguely indicated what the content of the speech act was.

2.6 Narration in *Liefdesverdriet*

In *Liefdesverdriet* we do not see the epistolary aspect of the original work. Therefore Donaldo does not seem to be the narrator. Because the story of Donaldo and Katrina is a dream of

²³⁵ Von Goethe, 54.

²³⁶ Von Goethe, 60.

²³⁷ Von Goethe, 61.

²³⁸ Von Goethe, 72.

²³⁹ Von Goethe, 58.

Donald we might see Donald as the narrator of the story. But can we see Donald as a character in the story? Donald is an allusion of Donald, but also of Werther. Donald saying “Wat zou ik dat graag eens meemaken...”²⁴⁰ before he falls asleep gives the impression Donald is the main character of his own dream, only he is now placed in Werther’s story. We might say Donald and Donald are separate characters and Donald narrates the story of Donald as a *hypodiegetic* narrator: a narrator who is part of the story but not of the first narrative; he therefore is *homodiegetic*. The story of Donald and his nephews (comparable with the editorial notes in the original) is narrated by an *extradiegetic* narrator who is superior to the story and thus *heterodiegetic*.

As we already saw in *De Rebelse Reinaert*, the speech act of a comic character is usually represented by speech balloons and thus by *direct discourse*. Other types of speech representation do not seem to occur often. We do see a panel of Donald in which he screams: “She can’t ask me that!”²⁴¹ Apparently someone, a she, asked Donald something ‘mean’.

The reader knows, because one panel earlier Katrina asked Donald to cook at the wedding of her and August. Nevertheless Donald indicates someone said something: he indicates a speech

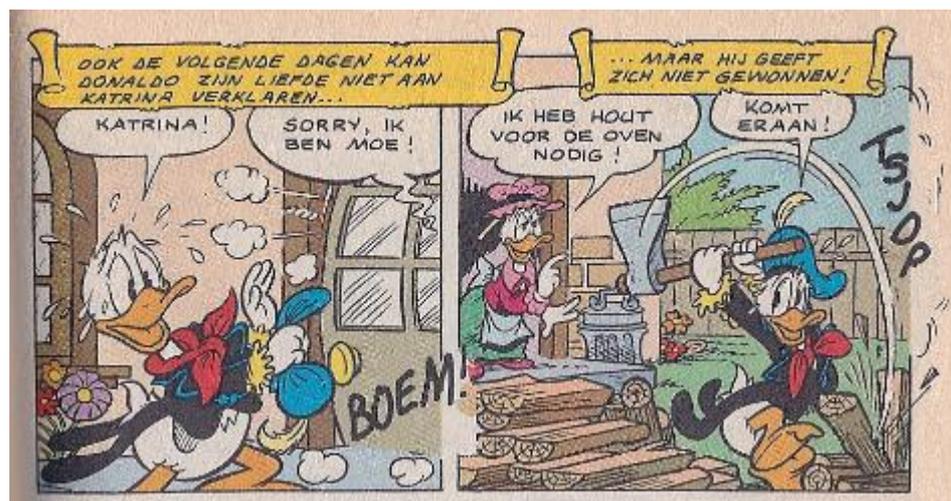


Illustration 24 Sound representation in *Liefdesverdriet*.

act and this quote can thus be seen as a *diegetic summary*.

Regarding speech act is, for that matter, that in *Illustration 21* Katrina says: “Zeg het maar morgen, beste vriend!”. An interesting choice of words, because in the novel when Werther is leaving Lotte, Lotte says: “Adieu, dear Werther!”²⁴² A sentence which would not be noticed maybe, unless it proceeds: “Dear Werther! It was the first time she ever called me dear, and it went right through me. I have said it over to myself a hundred times, and last

²⁴⁰ The Walt Disney Company, 100.

²⁴¹ The Walt Disney Company, 115.

²⁴² Von Goethe, 100.

night as I was about to go to bed and was talking all manner of stuff to myself I suddenly said ‘Good night, dear Werther!’ and then could not help laughing at myself.”²⁴³ The sentence is important for Werther in the original story, in the comic this ‘expansion’ (“It was the first time...”) is not described, but the addition *dear friend* seems to be an allusion to the original sentence.

The representation of sounds, as I described in *De Rebelse Reinaert*, are also very common in *Liefdesverdriet*. Earlier I described the power of a storm, which is in the comic literally described as “RUMBLE! THUNDER! LIGHTNING!”²⁴⁴ But other sounds are described too, like “BOEM!” and “TSJOP” in *Illustration 24*. “BOEM!” indicates the door is slammed fiercely. “TSJOP” indicates Donald is chopping wood. Those sounds reinforce the action shown in the panel.

In short, *The Sorrows of Young Werther* has an editor, or Goethe, as *extradiegetic* narrator in the second narrative, who gives the floor over to Werther as *intradiegetic* narrator. Speech narration is surprisingly often by *direct discourse*. In the comic adaptation Donald is a *hypodiegetic, homodiegetic* narrator, but the story of Donald is told by an *extradiegetic* narrator. *Direct discourse* is also very common in the comic adaptation. The *narration* is, thus, not very different in the comic adaptation than in the original story.

2.7 In short

In this second chapter I made an analysis of *The Sorrows of Young Werther* by Goethe and the comic adaptation of this work *Liefdesverdriet* by the Walt Disney Company. In short, in *The Sorrows of Young Werther* we find a story based on emotions and feelings with (therefore) *round* characters. The adaptation *Liefdesverdriet* has changed the story and created more *kernels*. The pictorial aspect of the comic made that the basis of the original, the description of the feelings, could not be used; in every panel something has to happen.

Liefdesverdriet also created *flat* characters; the comic artists used the characters of the original story and gave them traits of the Disney characters. The artists created a comedy instead of a tragedy. We, nevertheless, do get some information about the ‘inner life’ of the characters, by, for instance, facial expressions. In the adaptation of Goethe’s novel we thus find a combination of the original story with new events, to prevent the story from being boring and to be suitable for children. Next to that we find a combination of Goethe’s

²⁴³ Von Goethe, 100.

²⁴⁴ The Walt Disney Company, 115.

characters with the character-traits (and looks, although not their clothes) of Disney characters. *Liefdesverdriet* became a miscellany.

We find the same miscellany in *text*: comic characters receive their traits from Disney characters (Donaldo Werther being clumsy like Donald) and the comic expanded the *analogous landscape* because of the pictorial aspect of the text. In focalization we saw differences, although we can find the same ‘structure’: an ‘editor’ telling and ending the story. *Narration by direct discourse* is nevertheless very common both in the original work and in the comic adaptation.

We thus saw great changes in *story* and *text*, *narration* nevertheless did not change that much. The changes made in *story* and *text* are due to the comic genre (the pictorial aspect) and to the combination of classic literature with popular comics; the mixture of two genres.

But what are the consequences of this miscellany for the reception of the narrative? In my third chapter I will pay attention to the reception of the comic adaptation at the target group (children between eight and thirteen years). What do they think of the comics? Do they pick up the main story line of the drastically changed *story* of *The Sorrows of Young Werther*? Is it important for a reader to continuously know what a character is thinking or do we need to leave this to our imagination? And do they indeed pick up the enlarged *reinforcement of analogy*?

Chapter three

Experiment: children and comic literature

In the last two chapters we took a look at the differences and similarities between literary works and their comic adaptations. In both analyses we saw, because of the pictorial aspect of the comic, a reinforcement of *penetration into the 'inner life'* by facial expressions, poses, icons or signs. Next to that we saw, also due to the pictorial aspect of the comic, a greater *reinforcement by analogy* and we saw *sound representation*. We also saw a great change in the story of *The Sorrows of Young Werther*: more events were created and less feelings were narrated (although the feelings were now shown by, among others, the facial expressions) and of course the original characters and the Disney characters were mixed up.

All those narratological differences arise because of the change of genre. This because the literary work is (of course) narrative, but the comic genre is a hybrid art form combining the pictorial and the narrative aspect²⁴⁵. Adapting a literary work, a new dimension is 'created': the pictorial aspect. This mainly has its influence on the (original) story, in both the events and (mainly) the characters.

So there are some differences, but what do those differences affect? The reading process? The understanding of the story? Or to be more precise: can readers still distill the original story from the comic adaptation?

To find out what children pick up from a comic adaptation I offered 204 children of different schools, aged between 8 and 13 years²⁴⁶, a questionnaire asking questions about the comic stories, about the characters and about *reinforcement by analogy*. But I also asked questions about the motivating power of comics: does the comic motivate children to read the original works? And in case of the high school children: does the comic motivate them to write a book report on the original, or even on the comic (if it was allowed)? In this chapter I will discuss the results from this questionnaire; first discussing if the children found the same aspects in the comic as I did (preferably without knowing the original story). Next, I shall introduce the debate on the educational value of comics and thereby their motivating power.

²⁴⁵ According to Pratt, 107.

²⁴⁶ Sanoma Media Netherlands B.V., the publisher of Disney magazines (among others the Donald Duck magazine) in the Netherlands, indicates the main desired public as children aged 8 until 12 years: http://www.sanoma-adverteren.nl/nl-web-Onze_media-d-Donald_Duck-print-Profiel-Merk_profiel.php. I chose ages about 8 until 13 years, because then it's possible to take into account the first class of high school.

In *Appendix II* (page 92) I added the original questionnaire (in Dutch) - this questionnaire includes three questions about book reports which are only answered by high school children, not by the children from the primary school (because they do not have to write book reports).

I tried to find several aspects of the comic by creating this questionnaire. Discussing my analysis I showed my respondents a page from *De Rebelse Reinaert* showing Reinaert misleading Bruin (see *Illustration 25*). I used this picture in chapter one to show different *catalysts* and *kernels*. In chapter one I described every panel can be



Illustration 25 The deception of Bruin.

seen as a separate event and there were different *catalysts*. To be exact, I wrote:

In the first picture (left upper corner) we see Lambik who keeps an eye on Reinaert. This *event* is not opening an alternative, and is, therefore, a *catalyst*. In the second picture (right upper corner) we see Reinaert and Bruin. Reinaert tells Bruin this is the property of Lamfreit he can find as much honey as he wants. Bruin asks him where to search. This event is, again, not opening an alternative, it is ‘just’ expanding the former; namely, Reinaert telling Bruin he knows a place where he can eat as much honey as he likes (a page earlier).²⁴⁷ So it is another *catalyst*. The next event, Reinaert showing the trunk, is again an amplifying of the former event. The fourth picture shows Bruin, willing to eat honey (because of his tongue outside his mouth), telling Reinaert he will protect him in court. This event is also an expanding of a former event; a page earlier Bruin already told Reinaert he would protect him in exchange for honey.²⁴⁸ The fifth event, Bruin eating honey and Reinaert ‘sneaking’ behind his back, opens an alternative, advances action. This because right in front lays a big hammer

²⁴⁷ Geerts, 51: 2.

²⁴⁸ Geerts, 5: 3.

and we can assume Reinaert is on his way to this hammer to ‘do something’. The fifth event can thus be seen as a *kernel*.

In the sixth picture the alternative is ‘taken’ and we see Reinaert hitting the wedge from the trunk with the hammer, a *catalyst*. The seventh event, again a *catalyst*, only shows how Bruin is stuck; there is no alternative. An alternative is offered in the eighth event when Lambik says: “Wat een rotstreek van Reinaert! Ik moet die beer eruit halen of hij wordt verpletterd!”. Lambik gives an alternative: I should get that bear out, *or* he’ll be crushed.

We thus see several *catalysts* (picture 1,2, 3 and 4, and picture 6 and 7) leading to one *kernel* (picture 5, and picture 8).²⁴⁹

So the panels which are advancing action are panels 5 and 8, the *kernels*. I wondered if the children thought the same thing and therefore I have asked them what they think is the most important panel of the page, and why they think so. The most children, 49 percent, answered the most important picture was panel 7; 26 percent answered panel 6. The reasons for choosing those panels are variable, on both panels children described they felt sorry for Bruin, they saw the panel as the ‘highlight’; as the action or as the moral of the story.

Those answers are not strange if we say panel 5 can be seen as a *kernel*. Panel five advances the action and this action is shown in panel 6 and panel 7. The most important events on those page are thus caused by the *kernel* in panel 5.

I also asked the children if there were other important events and on which panels they saw those. About 75 percent of the children did not think any other events were important. The other 25 percent chose mainly panel six as their ‘second panel’. It is not strange either the children did not pick panel eight as their first or second important panel as the important part of it, the action, has yet to come. Nevertheless the eighth panel is mentioned about 17 times as first or second important panel, and -stikingly- the panel is mentioned mainly by thirteen year old girls in high school (seven times).

Apparently the children did recognize the ‘outcome’ of the *kernel* on panel 5 and also recognized the original story line, indicating the misleading of Bruin as the *moral message* of this page. I also wondered if the children recognized the characterization of Reinaert and Donaldo. I described Reinaert in chapter one as a *flat character* with one major trait: his craftiness. I asked the children to describe Reinaert in a few words (after reading *Illustration 25*). The outcome was not surprising: 50 percent of the answers indicated Reinaert as ‘mean’, 34 percent indicated Reinaert (also) as ‘crafty’. The other 16 percent is divided into several

²⁴⁹ I wrote this analysis in chapter one, page 33-34.

traits like *funny, nice, cowardly, angry, strong* and *confident*. Clearly Reinaert is (mainly) seen as the mean and crafty character.

I described Donaldo as a *flat character* having bad luck and being clumsy (which he received from his Disney's alter ego Donald). I first asked the children how they would describe Donald Duck in a few words. Most of them (25%) described him as *funny*, 20% described him as unlucky and 17% described him as clumsy. The others described him as, among others, *cute, poor, smart, cool, cranky* and *weird*. In the next question I asked the children to describe Donaldo after seeing the panels in which Donaldo wants to give Katrina an umbrella and stumbles. 31 percent describes Donaldo as being unlucky, another 30 percent describes Donaldo as being clumsy. According to this one picture Donaldo thus received his traits (unlucky and clumsy) from Donald.



Illustration 26
Lambik being proud of himself.

But I, of course, also wanted to know if the children did get information about the *inner life* of the character, mainly of Donaldo – being a *flat character* in the comic, but being a *round character* in the original work. I showed the children several pictures I used in the first two chapters to find out if, and how, they would describe the inner life of a character.

Therefore I started with the picture of Lambik I used in the first chapter (now *Illustration 26*). I described Lambik in chapter one as being proud of himself because of his pose; Lambik is standing straight with his legs firmly on the ground (a bit apart from each other), his head up, one hand ‘casual’ in his pocket and the other hand indicating his chest, and because of his facial expression: his eyes closed and with a big smile.



Illustration 27 Suske and Wiske in shock.

Rather more than 44 percent of the answers indicated Lambik as arrogant, egoistic and/or a boaster. 17 percent described him as self confident, 6 percent described him as being smart and 27 percent described him as something else like *stupid, weird, happy, neat* (apparently a bow tie opens doors), *strong* or *old*.

Most of the children based their description of Lambik on his thumb pointing to his chest (38 percent in total). Their descriptions were also extracted from his

attitude and his ‘aura’ (about 28 percent). About 15 percent based their description on his facial expression.

Clearly Lambik’s position (his thumb and attitude) was the most important aspect for the children to describe his *inner life*. This is striking, because I also showed the children several pictures with Suske and Wiske. Those pictures I used in chapter one to show Wiske’s facial expressions (and thus her *inner life*). I asked the respondents how Wiske feels on each panel and how they find this, Wiske’s attitude was hardly mentioned.

In the first picture (*Illustration 27*) we see Suske and Wiske (supposedly) bound together on a pole. I described Wiske’s facial expression as shocked and scared. The children agreed: more than 85% of the respondents described Wiske as being scared or shocked, based on her facial expression and her open mouth. Five percent of the children described Wiske as being shocked or scared based on the ‘sweat drops’ near her face.

The second picture I described in chapter one as Wiske being (very) angry. 73 percent of the children indicated the same thing: Wiske is angry. Most of them (63%) said this because of Wiske’s facial expression, 9 percent saw it because of Wiske’s speech and 1% said they saw it from her attitude.

The third picture was clear too. I described Wiske as being (very) sad; 75 percent of the children called Wiske sad. 48 percent saw this sadness in Wiske’s tears, the other 26 percent saw it in her (overall) facial expression. Sixteen percent indicated Wiske’s text as being sad or as being scared. The 16 percent recognizing Wiske’s *inner life* from her speech might have recognized the *sound representation*. Wiske says literally: “Snik... ik wil niet sterven... Snik!” (“Sob... I do not want to die... Sob!”). Wiske being sad has thus been seen in *sound representation* and *sound representation* is thus also a factor in recognizing the *inner life* of a character.

It is clear in every panel the facial expression was the most important reason in describing the *inner life* of Wiske (85%, 63%, 75%). Surprisingly some children also saw the *inner life* of Wiske in other aspects, the sweat drops (5%), the speech (9% and 16%) and her attitude (1%). Maybe one respondent answered on why (s)he thought Wiske was scared (or angry): because of the shadow of the beast we see in the right corner. Clearly the facial expression is not the only aspect showing the *inner life* of a character. Other aspects of the character (like *sound representation*) are also important, but even the surrounding of the character has been mentioned as important.

Next to the facial expressions I also tried to find out if the children would recognize the inner life of a character by *reinforcement by analogy* or by *icons*. Therefore I used several panels from *Liefdesverdriet*. I used five different panels to take a look at Donaldo's *inner life*. Three panels show the *inner life* of Donaldo especially by his facial expressions or attitude; the other two panels show the *inner life* of Donaldo by *icons* (namely by hearts) and by *reinforcement by analogy* (namely by the thunderstorm).

At every panel I asked the children to write down how they think Donaldo feels and how they saw this in the picture. The panels I chose because of the facial expressions or attitude were broadly recognized. At the first picture Donaldo is sad and crying his heart out; the children agreed: 68% said Donaldo was sad because of his tears (the tears might anyhow also be seen as an *icon*), 13% said Donaldo was sad because of his facial expression and 10% saw Donaldo's sadness in his text. The others claimed Donaldo was scared or unhappy (also based on his facial expression and his tears). Apparently the feelings of Donaldo were made clear in various ways and therefore the picture does not have to be repeated over and over again (as I stated in the second chapter).

The second panel I chose because of the facial expressions or attitude. In this panel we see Donaldo being angry. I used Donaldo's face to show his expression in the second chapter. To ask the children I included the whole picture. The majority of the children, 92%, claimed Donaldo was angry, because of (among others) his face (50%) and because of his fist hitting the ground (42%). Only a few children also noted Donaldo's text as an indication of his mood.



Illustration 28 Donaldo being angry.

The third panel shows Donaldo being happy, according to the children. 76% of the answers indicated Donaldo as happy due to his facial expression, his smile, but some also mentioned the text in the panel. Nevertheless the children are very unanimous.

In short, in those three panels we mainly saw Donaldo's *inner life* in his facial expression, but also in his attitude (his fist hitting the ground) and in text. The two other panels I used in the questionnaire I also used in the second chapter. On one panel Donaldo leaves Katrina and his face is surrounded by little hearts (*icons*) showing Donaldo is in love. 79 percent of the children agreed with me. About 54 percent of the answers named the hearts as the reason why they thought Donaldo was in love, 26 percent of the answers indicated Donaldo's facial expression as the reason. So also the use of the *icon* has also been found in the comic.

The last panel shows Donaldo riding on a horse in a thunderstorm. In chapter two I wrote about this panel: the rough landscape and the stormy weather are *analogous* to Donaldo's mood: he is desperate. Nevertheless I wondered if the children would think the same because Donaldo's facial expression does not really show him being desperate; I merely know because I know the story (which 92% of the children do not know). The answers were very scattered. Several children did not answer the question, or (7%) filled in "Donald is riding on a horse, I can see that because of his horse". 44 percent of the children answered 'other': Donaldo is happy because he is on a horse, he is scared or tired. A few also mentioned he is sad, because of the thunderstorm or mentioned he is angry because of the text. Surprisingly, apart from the few children answering he is sad – because it rains, no one answered Donaldo being desperate. Most children (30%) even thought Donaldo was happy because of his face and his text. Nine percent of the children did indicate the thunderstorm but indicate Donaldo as brave because he dares to drive his horse in the thunderstorm. Apparently the facial expression is thus very important. Not knowing the story of the desperate duck on his way to his suicide can thus be interpreted as 'happy' because of Donaldo's face (although the thunderstorm is mentioned by some respondents). The importance of the story should thus not be forgotten.

My questionnaire thus showed that children pick up the same narrative characteristics I found in the comic comparing it to the original. Children recognized the structure of the events (one important event [*kernel*] and several less important events [*catalysts*]) which is the same in the original work. They also recognized the character trait of Reinaert in the comic; which is the same in the original work. They addressed the unluckiness and clumsiness of both Donald and Donaldo (although the children did not know they were seeing two different characters). And the children recognized the *inner life* of the characters. They thus got information about the characters by their facial expression or by icons which they would get otherwise from the text. Only the *analogous landscape* was not recognized, but might be recognized if the story was known. Nevertheless, the children recognized (without knowing about the original work) several aspects from the original work in the comic.

The comic adaptations thus contain several narrative characteristics from the original work. In my conclusions I shall explicate if I think the comic adaptation is a valuable substitute for the original work.

The educational value of comic adaptations

We discuss the narrative characteristics of the comic adaptation and the original works. But what are the consequences of the similarities between those works? Which role could the comic adaptation have in literary education? In this paragraph I will pay attention to those issues.

Literary education is a part of the examination program of every high school in the Netherlands. No one will deny there are problems motivating children to read literature. Cultuurnetwerk (*Culture network*) researched the reading motivation of children at the end or after their education. They say 75% of all those children detest reading literature (even those children who do like reading). According to the Cultuurnetwerk the most complaints are about too many books in a short amount of time, too little variation in activities, a one-sided approach and too little space for their own reading experience.²⁵⁰

According to Eric Joost van Schooten, who researched the attitude of children towards reading fiction, says literature has to fit the imaginary world of students. According to him the most important influence in reading literature is the ‘fun factor’²⁵¹. Children have to like what they read. He says children have to pick their own books and the teacher should offer books of quality of ‘great literary authors’ if the student already can handle them.²⁵²

This quote reminded me of a conversation I had with Adriaan Lensvelt, my teacher in Dutch and literature in my last two years of high school. Talking about the problem of reading literature in high school I mentioned there were works I did not like or did not understand when I received my diploma of my Senior General Secondary Education. I took two years to finish my pre-university education and in those years I did like and did understand the works I did not like two years earlier. Two years later I could handle them, according to Lensvelt.²⁵³

But what *did* I like and *did* I understand during Senior General Secondary Education?

Comics.

Comic adaptation might be a valuable solution for this problem of reading. Everybody likes comics, in every class (although mainly in the primary schools) all the children were very impressed I am allowed to read comics in university. When asked if they liked reading the responses were mingled: yes, no, ‘mwah’. Asking them if they liked reading comics they

²⁵⁰ Theo Witte, “Literaire ontwikkeling in het studiehuis,” *Ontwikkelingsstadia in het leren van kunst, literatuur en muziek, Cultuur + Educatie* 14 (2005): 69.

²⁵¹ Erik Joost van Schooten, “Meer aandacht voor leesplezier in het literatuuronderwijs,” *Goed Gezien Lifestylemagazine*, published online, <http://goedgezien.nl/leesplezierliteratuuronderwijs.htm>.

²⁵² Van Schooten.

²⁵³ Personal conversation with Adriaan Lensvelt; June 10, 2011.

were (mainly) very enthusiastic. 89% of the children I questioned read comics, of those 89%, 79% read comics once a month or more. Even 62% read comics weekly or more often.

I would say this ‘love’ for comics should be used to create a love for literature. In contemporary scholarly literature we also see this change. In the introduction I quoted Donna Richardson who wrote about “Classics illustrated” that the educational value was questioned, that “the comic format itself caused reading disorders”²⁵⁴ and that “[c]lassics in comic form were “mutilations” that would promote a “retooling for illiteracy.””²⁵⁵

Nevertheless Sébastien Conard of “Stripel Magazine” (Belgium) writes: “lang bleef het stripverhaal een onkunst voor het ondervolk; debielen, kinderen en analfabeten. Het wrikt zich nochtans los van dit imago en na de revolutie van de jaren ’60 ontstaat het volwassen beeldverhaal.”²⁵⁶ According to Conard the comic does not have the image of ‘non-art’ (art for idiots, children or illiterates) anymore.

Leoné Tiemensma wrote about comics in education in *Visual literacy: to comics or not to comics?* According to Tiemensma, librarian Jean Gray Harker argued (in 1948) “that comic books were among the most profound and cultural threats of the day”.²⁵⁷ According to Tiemensma the lives of children in this 21st century are “dominated by television, video games, play stations and the Internet – all visual media. Children of all ages are able to respond to visual texts. The direct approach of comics makes the reader a participant in one way or another. Young readers feel involved in the story as they experience it visually and directly. Comics usually require less effort to read. The messages of the pictures are being assisted by the short, readable texts. The format of picture and text can hold a child’s attention longer than print only.”²⁵⁸ Next to that Tiemensma writes it is important to create a positive attitude towards reading, which is possible by using comics: “Comics entertain. Children usually enjoy comics and read them for pleasure. Children are more likely to continue reading once they think of reading as enjoyable.”²⁵⁹ She described two surveys (in the United Kingdom in 1977 and 1996) showing “that comics are the most potent form of periodical reading.”²⁶⁰

²⁵⁴ Richardson.

²⁵⁵ Richardson.

²⁵⁶ Sébastien Conard, “Korte inleiding tot de abstracte strip,” *Stripel Magazine* (2009), <http://www.stripelmagazine.be/pivot/entry.php?id=2893>.

²⁵⁷ Leoné Tiemensma, “Visual literacy: to comics or not to comics? Promoting literacy using comics,” published online (2009), <http://www.ifla.org/files/hq/papers/ifla75/94-tiemensma-en.pdf>, 6.

²⁵⁸ Tiemensma, 6.

²⁵⁹ Tiemensma, 6.

²⁶⁰ Tiemensma, 6.

According to Tiemensma comics, as a sequential art form, stimulate children (who might even cannot read) to practice “making meaning”; to practice comprehension skills²⁶¹ (by “tracking left to right and top to bottom, interpreting symbols, and following the sequence of events in a story”²⁶²). According to Tiemensma, “[p]arents would purchase comic books to encourage reading, especially for children who have difficulty with reading text only. Many children become intimidated and overwhelmed and give up when they are confronted with pages and pages of text. Reading comics can motivate them to read.”²⁶³

She is not alone in her ideas. Bonny Norton, who researched the motivating power of comics in 2003, says it should be a challenge to incorporate the comic in literary education because the comic has a “fantastic motivating power”.²⁶⁴

The American producer, writer and director Todd Kent even made a documentary on comics in education: *Comic Book Literacy, A Documentary Film About Comics in the Classroom and Beyond*.²⁶⁵ This documentary “is an independent documentary film that showcases the utilization of comic books to promote literacy and education. Throughout the film educators, researchers, writers and artists give commentary in both an historic and contemporary context on a variety of subjects related to the topic.”²⁶⁶

Apparently comic books are not “death on reading”, as Fredric Wertham stated²⁶⁷. Tiemensma ends her paragraph with the idea of “[a] comic book collection in the school library and in the children’s department in the public library could be an innovative way to attract children to the library. (...) To encourage children to make a transition from comics to other traditional reading materials, comic books are shelved between other reading materials. Comics are a way to begin to convince children that the library does have something to offer them.”²⁶⁸

We should state here there are differences among comics. Graphic novels are generally accepted as a form of literature; popular comics like Suske and Wiske and Donald Duck are nevertheless still seen as the comic for children, illiterates or even for idiots. As *low art*. I

²⁶¹ Tiemensma, 6-7.

²⁶² Tiemensma, 6.

²⁶³ Tiemensma, 7.

²⁶⁴ Bonny Norton, “The motivating power of comic books: Insights from Archie comic readers,” *Reading Teacher*, 2 (2003),

<http://web.ebscohost.com.proxy.library.uu.nl/ehost/pdfviewer/pdfviewer?vid=2&hid=18&sid=bc2945f0-d09d-497b-86d5-af12db9b654e%40sessionmgr12>.

²⁶⁵ Comic Book Literacy, “Todd Kent,” <http://www.comicbookliteracy.com/filmmaker.html>.

²⁶⁶ Comic Book Literacy, “Frequently Asked Questions,” <http://www.comicbookliteracy.com/faq.html>.

²⁶⁷ Richardson.

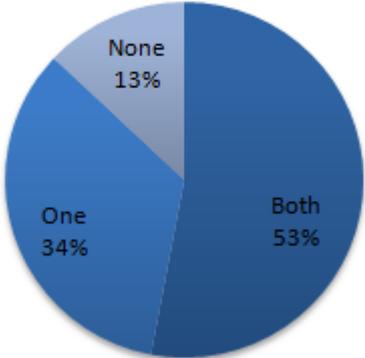
²⁶⁸ Tiemensma, 8.

believe my analyses and questionnaire can change this image of the popular comic adaptations. Not every popular comic contains as much literary characteristics as those two comics (not every popular comic is a *hybrid* art form between *high* and *low* art), but it should be watched closely.

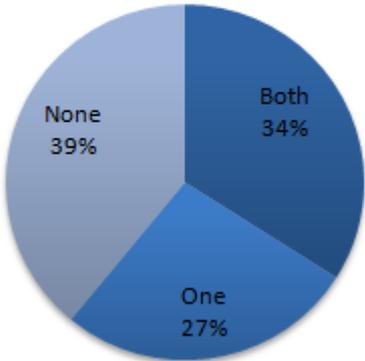
I would say popular comic adaptations of literary works are even a better way of convincing children that the library has something to offer them. I think Van Schooten and Tiemensma are right: ‘fun’ is important to get children to literature and I would say popular comic adaptations are a great way to do so. I, of course, will not state every literary work should be replaced by a comic, but one should take a serious look at using comics in literary education. As Norton stated: “The challenge for educators is to consider how comics can be incorporated into a curriculum that remains centrally concerned with learning, meaning making, and human possibility.”²⁶⁹ And thereby contribute to “an understanding of the fantastic motivating power of comic books.”²⁷⁰

I also asked my respondents about their interest in reading the original works. Here there is of course a side note saying children can *say* they would like to read the original works but do not actually read it. Nevertheless, I tried to assess their interests. Every child from 8 until 13 years in primary school and in high school I asked if they would like to read the comic adaptations of which I showed only a few panels. 53% of

Amount of children willing to read the comic adaptations



Amount of children willing to read the original works



the children answered they would like to read both comics. Another 34% would like to read one of the two comics. I also asked the children if they would like to read the ‘real books’, the original works: 61% of the children would like to read at least one of the original works. Even 34 % of the children would like to read both of the works.

The difference between willing to read the comic adaptation and willing to read the original is

²⁶⁹ Norton.

²⁷⁰ Norton.

considerable. In total, 26% more children are willing to read the comic adaptation over the original work. This means 26% more children would get in touch with literature. Next to that 19% of the children said they liked the comics and therefore would like to read the originals, a motivational power thus.

Maybe more important are the reasons why the children did not want to read the original works: 60% of the children who did not want to read the originals did not like reading or thought it would be boring. Strikingly, 29% of the children who did not want to read the originals answered they liked the comic better or even could read the comic better than a 'normal' book. Only a few (7%) think the originals are 'too much to read' or think it is not obligatory, 4% prefer to read another genre or think reading the original is tiring.

We thus have 61% of the children who – after seeing just a few panels of the comic – would like to read the original work. As to the 39% children who do not want to read the originals, most of them (60%) do not like reading, but another quite large part (29%) would like the comic better. This last category might thus be willing to read the comic adaptation and through the comic get information about the original work. They might even be motivated to read the original works in the end (like the 19% saying they liked the comics and therefore would like to read the originals).

In my different categories²⁷¹ six categories prefer not to read the originals: boys of 8 years old, boys 11, boys 12 (high school), girls 12 (high school), boys 13 (high school), girls 13 (high school). So, mainly the older categories do not want to read the original works. Strikingly, exactly those categories do have to read (and write book reports) such original works for their literary education.

Therefore I asked the children in high school some additional questions. I wondered if they would like to make a book report of the original work, if they would like to do a book report on the comic or if they would like to make a book report on both (the original and the comic). Doing book reports is, after all, compulsory for children in high school.

In the last two or three years of secondary school children have to read four books a year and write a book report on those works. Those report exists contain three different elements; the first reaction, an assignment to get a deepening of understanding and their personal (final) opinion.²⁷²

²⁷¹ My categories are separated by gender, age and school: boys of 8 years old, girls 8, boys 9, girls 9, boys 10, girls 10, boys 11, girls 11, boys 12, boys 12 (high school), girls 12, girls 12 (high school), [boys 13,] boys 13 (high school)). Boys of 13 years old on primary school only occurred once.

²⁷² Witte: 71.

49% of the children answered they would like to write a report on the original works; 20% because it is obligatory and 29% because it is nice or 'easy'. If the children could write a book report on the comic adaptation 58% would like to do so because it is nice (20%) or easy and obligatory (18%). 30% would not like to write their report on the comic because they do not like comics, 12% of the children would not like to write their report on the comic because they think a comic is 'for fun'. If those 12% children could be persuaded that comics are also interesting and not only for fun, only 30% of the children would not like to write their report on a comic (and thus would not be in touch with literature).

If the children could use both the comic and the original work 53% of the children would like to write their book report about *Van den vos Reynaerde* or *The Sorrows of Young Werther*, because it is more easy to read, it is more fun because there are picture or because comics contain more information. 2% of the children answers "maybe" and 47% would not like to do it, again because they think it is boring or because they do not like reading. One child answered he would not like to do it if they are the same; I guess too much is too much for some children.

Nevertheless if the children were allowed to write their report on the comic adaptations, the children willing to read the adaptation is 9% higher than the amount of children willing to read the original works for a report. Even if they can use both works, 4% of the children would then read the original work (and the comic adaptation).

This increase might seem small when we take a look at one or two high school classes but when we take a look at all the children who have to write book reports and read literature for school this amount changes. 387,600 children were studying in the first three years of high school in the Netherlands (which are obligatory for every grade of education) in 2009/2010.²⁷³ Which is about 129,200 children in every year (the first three years). When 4% of those children are willing to read the original work if they can use a comic, this is 5,168 children each year (extra) get in touch with literature. 5,168 children each year are about 12 children²⁷⁴ in the first year of every high school in the Netherlands.

²⁷³ Centraal Bureau voor de Statistiek, "Voortgezet onderwijs; deelname leerlingen naar onderwijssoort," <http://statline.cbs.nl/StatWeb/publication/?VW=T&DM=SLNL&PA=80040NED&D1=0,3,6-8,14-15,19-21,55,57-59,61-64,69-70,72-74,76-79,84&D2=0&D3=0&D4=0-1,3-4,1&D5=1&D6=0&D7=4-6&HD=100623-1533&HDR=G4,G5,G1,G2,G3,G6&STB=T>.

²⁷⁴ Based on the Netherlands having 443 high schools in 2007: Weetmeer.nl, "Aantal middelbare scholen (per km2)," <http://data.weetmeer.nl/module.php?moduleID=68&mapID=55688>.

If the children are allowed to read the comics (without the original work) this amount would even be 11,628 children in the first year of high school and thus 26 children in the first year of every high school in the Netherlands.

It should be borne in mind this questionnaire is taken among children of primary schools and one high school. The high school children are not a large group of respondents. Nevertheless, of all respondents 87% was willing to read one of the comics or even both. I think it should be seriously considered to try to connect children to literature by starting with popular comic adaptations which they are willing to read, already at a very early age.

Conclusions

Now the analyses and the experiment are finished it is time to answer the main question of my thesis: do comic adaptations have the same narrative quality (the same narrative characteristics) as the original literary works?

In *Van den vos Reynaerde* and *De Rebelse Reinaert* we found several differences and similarities. The comic adaptation had more *catalysts* because of the comic medium and thus more possibilities to illustrate a character. The characters of both the original and the comic adaptation are *flat characters*. The differences between the characters can be seen on the axes of Ewen. Both the original characters and the characters of the comic adaptation are not complex and not developing but the *penetration into the 'inner life'* is different. In the original we only saw a glimpse from the inner life of (among others) Reinaert, in the comic adaptation we saw the inner life almost continuously because of the facial expressions, think balloons and poses.

Discussing *time* in text of *Reinaert de Vos* we found several *analepsis* and even a *prolepsis*. *Duration* and *frequency* are present, but not very clear. In *De Rebelse Reianert* we also found *analepsis* and *prolepsis*, although not the same ones we found in the original. Nevertheless *time* has a special position in the comic medium because (among others) time can pass by in the gutter. *Characterization* in the original work was found by *direct definition*, *indirect presentation (actions and speech)*. We also found *analogous names* and an *external focalizer (focalizing from without)*. In the comic adaptation we found the same way of characterization, but we also found the *analogous landscape* and *analogy between the characters*. *Focalization* does not change. Just like *narration*; the narrator of the original story can be found in the comic too. The main difference in *narration* is the *representation of sounds*.

We might say the issues of most importance have not changed (several *catalysts* leading to one *kernel*, *flat characters*, the presence of *analepsis* and *prolepsis*, the *characterization*, *focalization* and *narration*). Small issues did change: more *catalysts* were created, *time* passes by in (among others) the gutter, *analogous landscape* is created and the *inner life* of the characters is showed more often. All those differences are due to the medium of the comic: the formal aspect of the comic ('panel after panel') 'created' more events, and

thus more *catalysts*, and the genre of the comic ‘created’ the gutter. The pictorial aspect of the comic made the *inner life* of the characters visible even as the *analogous landscape*. We might thus say the original and the comic adaptation have the same narrative characteristics, nevertheless a few aspects have changed – or merely enlarged – by the medium of the comic. A consequence is thus that the imagination of the reader is not needed to gain information about, for example, the *inner life* of the characters.

In the analysis of *The Sorrows of Young Werther* and the comic adaptation *Liefdesverdriet* the differences were much more striking. *The Sorrows of Young Werther* was based on emotions and feelings and having *round* characters. The adaptation created more kernels and the story became a comedy instead of a tragedy. Which is a big change. The characters could not be *round* either. Nevertheless because of the genre of the comic the characters did get some *inner life* because of (among others) the facial expressions. The comic combines the original story with the traits of Disney in general: comedy, happy ending and funny.

This also happens in *text*; the comic characters receive traits from specific Disney characters. In the comic we did see an expanding of the *analogous landscape*, as we also saw in *De Rebelse Reinaert*. But we again saw differences in the focalization of the story, because of the creation of a dream. The Disney artists had to find a way to get to the 18th century in a modern comic. In *narration* the differences were not as big: we can find the same structure (with an editor). *Direct discourse* is very common in both works.

The story of *Liefdesverdriet* thus stayed mainly the same in *narration* but in *story* and *text* the comic adaptation clearly became, much more than *De Rebelse Reinaert*, a miscellany of Goethe and Disney; of classic literature and popular comics. *De Rebelse Reinaert* also became a miscellany, but much less than *Liefdesverdriet*. *De Rebelse Reinaert* contains new characters while *Liefdesverdriet* combines a classic character with a popular comic character for example. In *De Rebelse Reinaert* and *Liefdesverdriet* the miscellany of time is nevertheless the same. Both comic stories start with events in the ‘present’ and then go back in time (with a space shuttle or in a dream).

For *De Rebelse Reinaert* I stated it had the same narrative characteristics with a few enlarged characteristics because of the medium of the comic. *Liefdesverdriet* nevertheless does not contain that much narrative characteristics of the original work but merely because

the artists created a comedy instead of a tragedy. Not strange, of course, because of the age of the target group. In *De Rebelse Reinaert* this was not necessary; that story was not as tragic as the story of young Werther. *Liefdesverdriet* nevertheless does contain the main line of the original story, even as it contains (parts of) the original characters and the original narration; although the story became a clear miscellany.

But what are the consequences of those results? *De Rebelse Reinaert* having the same characteristics as the original only with some enlarged aspects. The consequences are the reader does not need to use his imagination all the time. *Liefdesverdriet* containing the main line of the original story, the characters and narration. But what are the consequences of a miscellany? Children will not get in touch with the most of the original narrative characteristics – as they do with *De Rebelse Reinaert* which might be a consequence for the educational value of the comic. If you want to substitute the original work for a comic *De Rebelse Reinaert* is more faithful to the original work than *Liefdesverdriet* is. Nevertheless, there is a place for both comic adaptations in literary education.

Therefore I took a questionnaire among 204 children. At first I asked them to recognize the narrative aspect of the comic adaptations. Most of the issues were recognized; like the *penetration into the 'inner life'* by facial expressions, attitude and icons and important events. The narrative characteristics of the comic (based on the original) are thus recognized. So, there are narrative characteristics of the original works in the comic adaptations (although not in every adaptation as much characteristics as in the other) and the narrative characteristics of the originals are recognized: like the important events (Reinaert misleading Bruin). But the narrative characteristics of the comic adaptations – based on the originals – are also recognized: like the facial expression which give an impression of the *'inner life'* of the character. We might thus say children pick up 'something' about the original in the comic adaptation. Therefore I want to state it is important to take a look at the comic adaptation as a method for literary education.

As we saw in my questionnaire; the comic adaptations contain a motivational power for children to read the original works. For children on primary school but also for children on high schools. The amount of high school children willing to read the original work for a book report increases with four percent if the children are *also* allowed to use the comic adaptation. If children are allowed to read the comic adaptation (and do not have to read the original

work) for a book report 58% of the children is willing to read the comic adaptation. An increase of nine percent regarding the children willing to read the original work. So, an increase of nine percent of children getting in touch with a literary work (although not in its original form).

Of all respondents 87% of the children is willing to read one (34%) or both (53%) comic adaptations. An increase of 26% regarding to the 61% children who are willing to read one (27%) or both (34%) original works. Those increases are significant. An increase of 26% of all respondents getting in touch with literature by comic adaptations who otherwise would not know anything about the literary work. *And* the increase of four percent when high school children are allowed to use the comic adaptation *next* to the literary work for a book report; and even an increase of nine percent when high school children are allowed to *only* read the comic adaptation.

I thus state children should be stimulated to read popular comics, like Suske and Wiske and Donald Duck, which are adaptations of literary works. Because the adaptations contain (in a more or lesser degree) narrative characteristics of the original work; so the children would get information about the literary work while reading a popular comic. It should not be a problem to stimulate children to read popular comics because 89% of the children read comics (of which 62% weekly or more often) and even 40% of those children read Donald Duck and 28% of those children read Suske and Wiske. I also state children in high schools should be allowed to read the comic adaptations next to the original literary works for their book reports. I do not necessarily want to state children have to be allowed to *only* read comic adaptations because this increase is not very large *and* children should not be discouraged to not read a literary work at all. I believe if the children get motivated on an early age to read comic adaptations they will be willing to read the original literary work on a later age (when they have to write book reports). In short: give children the opportunity to read popular comic adaptations at home *and* at school.

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And, last but not least, thanks to Donald – himself.



Appendix I

Events in *Reinaert de Vos*. Based on Jan Frans Willems's *Reinaert de Vos; naar de oudste berijming uit de twaalfde eeuw* (Den Haag: Bert Bakker / Daamen N.V., 1958).

- First event:* the people are complaining about Reinaert at king Nobel (pages 10-25)
- Second event:* Canteclaer is on his way to king Nobel with his killed daughter Coppe (26-36)
- Third event:* Reinaert is summoned (36)
- Fourth event:* Bruin de Beer summons Reinaert at Malpertuis (38-46)
- Fifth event:* Reinaert misleads Bruin with honey (at the farm yard of Lamfried), Bruin is stuck in the trunk (46-50)
- Sixth event:* People from the village are on their way to Bruin (50-56)
- Seventh event:* People attack Bruin (56-58)
- Eight event:* Julocje, wife of the sextant, falls into the river. Bruin is left alone and escapes (58-62)
- Ninth event:* Reinaert leaves with a stolen chicken (62-64)
- Tenth event:* Reinaert watches Bruin lying. Reinaert complains about Lamfried. Reinaert 'gave' Bruin to Lamfried and he lets Bruin escape. Reinaert ridicules Bruin. (64-68)
- 11th event:* Bruin goes to king Nobel (68)
- 12th event:* Bruin complains about Reinaert at king Nobel, Tibert is send to summon Reinaert (70-72)
- 13th event:* Tibert 'meets' a bird who predicts bad luck (74)
- 14th event:* Tibert summons Reinaert at Malpertuis (74)
- 15th event:* Reinaert offers Tibert to spend the night and leave the next day (76)
- 16th event:* Tibert asks for a dinner. Reinaert tells him about the barn with fat mice (78-80)
- 17th event:* Reinaert and Tibert walk to the barn.
- 18th event:* The reader (not Tibert) gets to know Reinaert broke in at the sextants barn a day before. The sextants son made a strop to catch Reinaert and Reinaert knows the son did so (80-82)
- 19th event:* Reinaert tells Tibert to hurry to get his head in the barn, Tibert does so and is stuck in the strop (82-84)
- 20th event:* Reinaert ridicules Tibert (84)

- 21st event: Martinet (the son of the sextant) wakes up and gets to the barn with his parents. Tibert is beaten up (86)
- 22nd event: Tibert bites the sextant (86-88)
- 23rd event: Reinaert ridicules the sextant and his wife (88-90)
- 24th event: Reinaert flees to his castle and leaves Tibert alone (90)
- 25th event: Tibert demolishes the rope and leaves for king Nobel (90)
- 26th event: Tibert gets to the king and complains about Reinaert (90)
- 27th event: A 'board' tries to find a solution, but can not come up with something (90-92)
- 28th event: Grimbaert (the Badger), a nephew of Reinaert, says Reinaert has to be summoned three times: he will go now (92)
- 29th event: Grimbaert arrives at Malpertuis where he finds Reinaert, his wife Hermelien and their children and Grimbaert tells Reinaert he should go to court; otherwise his castle will be destroyed and his wife will die (94)
- 30th event: Reinaert agrees, and tells Grimbaert he will go with him but will try to 'escape' from his punishment (96-98)
- 31st event: Reinaert and Grimbaert are on their way, Reinaert wants to confess his sins to Grimbaert (98)
- 32nd event: Grimbaert tells Reinaert he has to promise to steal never again and to confess with remorse (98)
- 33rd event: Reinaert agrees and confesses his misleading of Bruin and Tibert, and eating ten children of Canteclaer, making the king and queen fight, calling the wolf Isengrim (or Isengrijn) his uncle (although he was not) and making Isengrim suffer for his own use and Reinaert also admits 'doing something' to Isengrim's wife Hersinde (100-112)
- 34th event: Grimbaert interrupts Reinaert: he has to tell everything, what did he do with Hersinde? (112)
- 35th event: Reinaert says he slept with Hersinde and that is all he had to confess (112)
- 36th event: Grimbaert hits Reinaert forty times as punishment and tells Reinaert he has to be good and honest (114)
- 37th event: Reinaert nods and the confession is 'finished' (114)
- 38th event: Grimbaert and Reinaert continue their trip to the court. Reinaert says they have to go another way, near a barn of a convent, where chickens are walking outside (114-116)

- 39th event: Reinaert's eye catches a rooster (116)
- 40th event: Grimbaert says he is 'miserable', who he just confessed! (116)
- 41st event: Reinaert says he forgot, but it would not happen again (116)
- 42nd event: Reinaert and Grimbaert continue their trip; Reinaert can barely control himself to leave the chickens (116)
- 43rd event: Grimbaert sees (in tears) what happens and calls him a 'vraat' (116)
- 44th event: Reinaert says he prays for the souls of the animals he stole from that convent (118)
- 45th event: Reinaert and Grimbaert move on and Reinaert wonders how everyone in court is waiting for him and how he can save himself (118)
- 46th event: Everyone is against Reinaert, but he will enter the court as he is the son of the king. He would say to Nobel he is his most faithful servant, etcetera. (120)
- 47th event: Nobel says (here Nobel *speaks* while before, Reinaert *imagined* how it would go) Reinaert is evil (120)
- 48th event: Canteclaer screams he has lost his child (122)
- 49th event: Nobel says Canteclaer has to shut up and says he shall "uw keel vergelden" (122)
- 50th event: Reinaert begs to 'spare' his soul; it is not his fault: Bruin got stuck in the trunk, Tibert was stealing – although Reinaert told him not to do so (122)
- 51st event: Belijn says everyone has to tell his complaints about Reinaert (124)
- 52nd event: Everyone hurt by Reinaert, Bruin, Tibert, Canteclaer and others (not mentioned earlier) tell the king what Reinaert did to them (126)
- 53rd event: The court condemns Reinaert to death (126)
- 54th event: Isengrim and Bruin have to look after Reinaert (128)
- 55th event: Reinaert asks to hurry up and ridicules Tibert and Bruin (130)
- 56th event: Nobel sends Tibert to hang the rope (130)
- 57th event: Isengrim, before he leaves, tells everyone to keep an eye on Reinaert and his wife has to hold him on his beard (132-134)
- 58th event: Reinaert says it is a punishment for Isengrim's wife to hold him like that (he slept with Isengrim's wife) and stimulates Tibert and Bruin to do their job because they hate him so much. Reinaert says he will die as his father (134-136)
- 59th event: They move on to prepare the gallows (136)

- 60th event: Reinaert thinks he does not hang yet and the best list he ever came up with is yet to come. Reinaert says he wants to ‘present’ everything he did wrong for the court and the people (136-138)
- 61st event: Nobel agrees and Reinaert describes how he met Isengrim and what they have been through: he would have died for his uncle Isengrim! But now Isengrim is putting him to death. Then Reinaert mentions a treasure he owns (138-144)
- 62nd event: Nobel wants to know about the treasure (144)
- 63rd event: Reinaert says he stole the treasure; otherwise the king would have been killed (144)
- 64th event: The queen wants Reinaert to tell everything (144) (Description: Reinaert is going to mislead the king and the queen, make sure he won’t be killed and blame Bruin and Isengrim (144-146))
- 65th event: Reinaert says he knew about an attack on the king (146)
- 66th event: Reinaert describes his father owned a treasure and Bruin, Tibert, Isengrim and Grimbaert want to kill the king (148-166)
- 67th event: The queen says Reinaert will not be killed (168)
- 68th event: Reinaert will give the treasure to the king if he lets him live (168)
- 69th event: The king questions Reinaert’s sincerity (168)
- 70th event: The queen says Reinaert saved his life (168)
- 71st event: The king gives Reinaert his freedom, but if he ever relapses in evil he will still be sentenced to death (170)
- 72nd event: Reinaert gives, figuratively, the treasure to Nobel and his wife (170)
- 73rd event: Reinaert states he hid the treasure near the *Krekelput* (the ‘cricket well’) (172-174)
- 74th event: The king wants to be sure the *Krekelput* exists (176)
- 75th event: Reinaert lets Cuwaert tell it does exist (176-178)
- 76th event: The king asks Reinaert to go with him (178-180)
- 77th event: Reinaert says he is an exile and he has to go to the pope to end it (180)
- 78th event: Nobel says Reinaert has to go to the pope, someone else, like Cuwaert, will show him Hulsterloo (where the well should be found) (184)
- 79th event: Nobel recapitulates what has been said to Reinaert to the ‘nation’ (184-186)
- 80th event: The raven Tielcelijn flies to Isengriijn, Bruin en Tibert, who are still working on the gallows, and tells them Reinaert is released (186)

- 81st event: Isengrem and Bruin complain to the king, who binds them together (188-190)
- 82nd event: Reinaert makes that a part of Bruins skin is cut off to make a pilgrims bag (190)
- 83rd event: Reinaert makes that the king and queen cut off some skin of Isengrim and his wife too, to make shoes for Reinaert (192)
- 84th event: The next day Reinaert leaves for his pilgrimage, but walks by the king first (194-196)
- 85th event: The king wants Belijn to pray for him, but Belijn refuses because Reinaert is an exile (196)
- 86th event: Nobel quotes Jufroet (a 12th century theologian) but Belijn refuses (196)
- 87th event: Nobel says he shall hang Belijn in nine weeks (198)
- 88th event: Belijn quickly starts to read (198)
- 89th event: Reinaert is ready to go and has (fake) tears in his eyes (198-200)
- 90th event: Reinaert tells the king to go back; he asks Cuwaert and Belijn to join him to his castle (200-201)
- 91st event: Reinaert goes in with Cuwaert to say goodbye to his wife. Belijn stays outside (204)
- 92nd event: “Cuwaert trad in d’open muit [vogelkooi] Maar hij kwam er niet weer uit”²⁷⁵
Prolepsis: Cuwaert is going to die (204)
- 93rd event: Hermelijn was mourning for her, as she thinks, hanged husband. She asks Reinaert how he came out (204-206)
- 94th event: Reinaert says Nobel gave him Cuwaert to do with him whatever he wants. Reinaert gives him to his wife (206)
- 95th event: Cuwaert tries to flee and screams for Belijn (206)
- 96th event: Reinaert kills Cuwaert and eats him, together with his wife and children (206)
- 97th event: Reinaert says they are going to move to the wilderness (208)
- 98th event: Moving is hard for his wife, so she says (210)
- 99th event: Reinaert tells his wife he lied to the king: there is no treasure. They really have to move (210)
- 100th event: Belijn calls for Cuwaert; he wants to leave (212)
- 101st event: Reinaert hears the shouting and says Cuwaert wants to talk a bit with Reinaert’s wife and children (212)

²⁷⁵ Willems, 204.

- 102nd event:* Belijn asks what happened, he hears Belijn scream “help” (214)
- 103rd event:* Reinaert answers his wife fainted of sadness. Reinaert asks Belijn to bring a letter to the king; Reinaert offers him the pilgrim’s bag to take the letter with him (214-216)
- 104th event:* Reinaert takes his pilgrim bags and puts Cuwaert’s head in it. He tells Belijn not to read it and not to show it to anyone except the king. With that Belijn can tell he spelled the letter for Reinaert, Reinaert says it will help Belijn in the favour of the king (216)
- 105th event:* Belijn leaves.
- 106th event:* Reinaert goes to his wife and children; they have to flee (220)
- 107th event:* In between reaches Belijn the court. He brings the bag to the king and says he spelled the letter out for Reinaert (220)
- 108th event:* Nobel’s (who can not read) clerk opens the bag and pulls the head out (222)
- 109th event:* Nobel realizes he has been cheated on by Reinaert (224)
- 110th event:* Leopard Firapeel says the dead of Cuwaert was Belijns fault (as Belijn said, he spelled out the letter for Reinaert). Belijn needs to be punished and Reinaert should hang. The bear and Isengrim can be freed (224-226)
- 111th event:* Firapeel released the bear and Isengrim, he offers Belijn (and his wife) to them, as well as he offers them Reinaert and his wife and children: they can “belagen en beschadigen”²⁷⁶ them until Judgment Day (226)
- 112th event:* Bruin and Isengrim take the offers of the king and conclude the peace with Nobel (228).

²⁷⁶ Willems, 226.

Appendix II

Questionnaire (in Dutch) including three questions about book reports for high school children.

Hoi!

Wat fijn dat je mijn vragenlijst in wilt vullen, dankjewel. De vragenlijst gaat over verschillende stripverhalen. Je hoeft niet de hele verhalen te lezen, bij sommige vragen staan een paar plaatjes uit een stripverhaal. Als je die plaatjes bekijkt kan je vanzelf de vragen beantwoorden die er onder staan.

Er zijn drie verschillende soorten vragen: keuzevragen (streep het verkeerde antwoord door, bijvoorbeeld: Ik ben een ~~jongen~~/meisje), meerkeuzevragen (kleur het rondje voor jouw antwoord in) en invulvragen (vul je antwoord in op de puntjes).

Succes!

Vul dit eerst even in:

Ik ben een jongen / meisje.

Ik ben jaar oud.

Ik zit in groep / klas

Vraag 1

Lees je wel eens stripverhalen?

Ja / nee.

Als je wel een stripverhalen leest, welke stripverhalen lees je dan? Kleur de rondjes in bij de strips die je wel eens leest. Als je geen stripverhalen leest hoef je niks in te kleuren.

Kuifje

Donald Duck

Katrien

Asterix en Obelix

Suske en Wiske

Jan, Jans en de kinderen

Andere stripverhalen namelijk:

Als je wel eens stripverhalen leest, hoe vaak lees je dan stripverhalen?

Minder dan één keer per jaar

Ongeveer één keer per jaar

Ongeveer één keer per half jaar

Ongeveer één keer per drie maanden

Ongeveer één keer per maand

Ongeveer twee keer per maand

Ongeveer één keer per week

Meer dan één keer per week

Vraag 2

Wat vind je van stripverhalen?

- 0 Heel leuk
- 0 Leuk
- 0 Een beetje leuk
- 0 Niet zo leuk
- 0 Niet leuk
- 0 Helemaal niet leuk
- 0 Ik weet het niet

Vraag 3

Heb je wel eens gehoord van het verhaal van *Reinaert de Vos*? Ja / Nee.

Zo ja: wat vind je van het verhaal?

.....

Heb je wel eens gehoord van het verhaal *Het lijden van de jonge Werther*? Ja / Nee.

Zo ja: wat vind je van het verhaal?

Vraag 4

Lees en kijk goed naar de volgende bladzijde uit een Suske en Wiske verhaal. Elk plaatje heeft een nummer gekregen, dit nummer zie je rechts, beneden in de hoek van elk plaatje. Op deze bladzijde lees je over Lambik (die zie je op plaatje 1) en over Bruin (de Beer) en Reinaert (de Vos) (die zie je allebei op plaatje 2).



Vragen over deze bladzijde:

a. **Wat is volgens jou de belangrijkste gebeurtenis op deze bladzijde?**

.....

b. **Op welk plaatje zie je deze gebeurtenis? Plaatje nummer**

c. **Waarom vind je deze gebeurtenis belangrijk?**

.....

d. **Zie je nog meer belangrijke gebeurtenissen op deze bladzijde? Ja / Nee**

Als je vindt dat er nog meer belangrijke gebeurtenissen op deze bladzijde staan, op welk(e) plaatje(s) zie je deze gebeurtenissen? Plaatje(s) nummer(s)

e. **Als je naar de plaatjes kijkt, hoe zou je Reinaert de Vos in een paar woorden omschrijven?**

Reinaert is.....

Vraag 5

Als je wel eens een verhaal van Donald Duck hebt gelezen: hoe zou je Donald Duck in een paar woorden omschrijven? (Als je nog nooit een Donald Duck verhaal hebt gelezen dan hoef je deze vraag niet te beantwoorden.)

Donald is.....

Kijk naar het volgende plaatje (ook als je nog nooit een Donald Duck verhaal hebt gelezen).



Hoe zou je Donald Duck in een paar woorden omschrijven als je naar dit plaatje kijkt?

Donald is in dit plaatje.....

.....

.....

.....

Vraag 6

Kijk naar het plaatje rechts. Op dit plaatje zie je Lambik uit Suske en Wiske.

Hoe zou je Lambik in een paar woorden omschrijven als je naar dit plaatje kijkt?

.....

.....

Waar zie je dit aan?

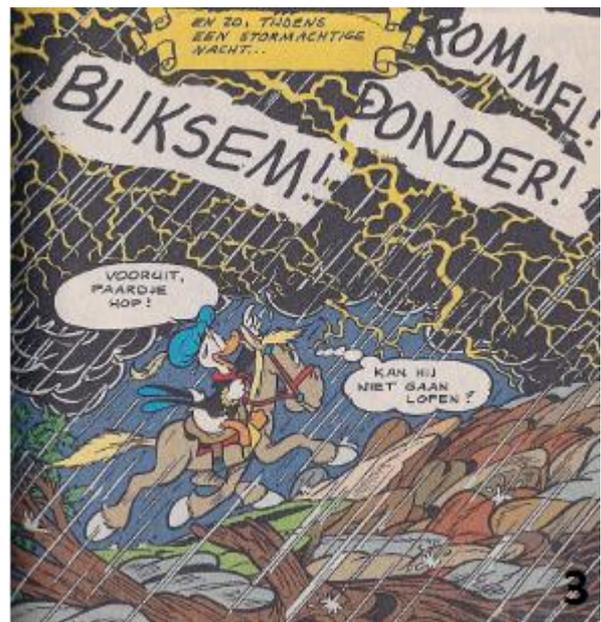
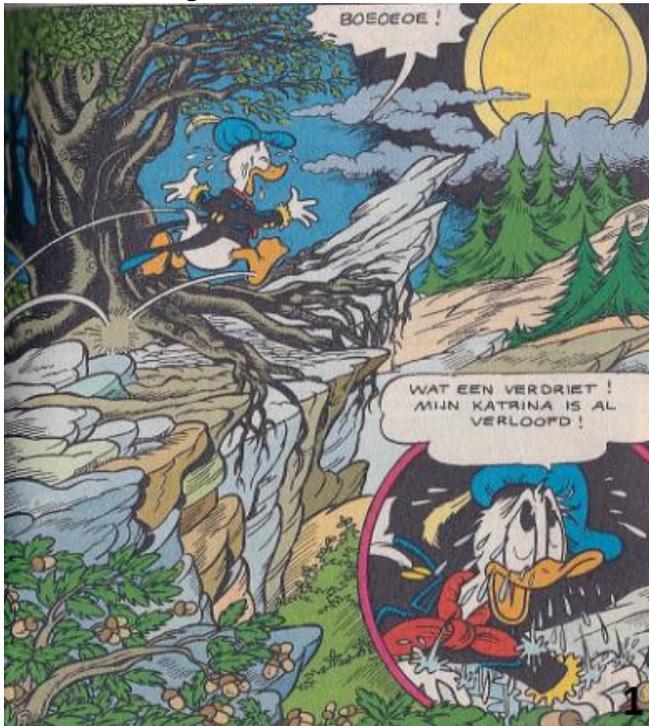
.....

.....



Vraag 7

Hieronder zie je een paar plaatjes van Donald Duck. Kijk naar de plaatjes en beantwoord daarna de vragen.

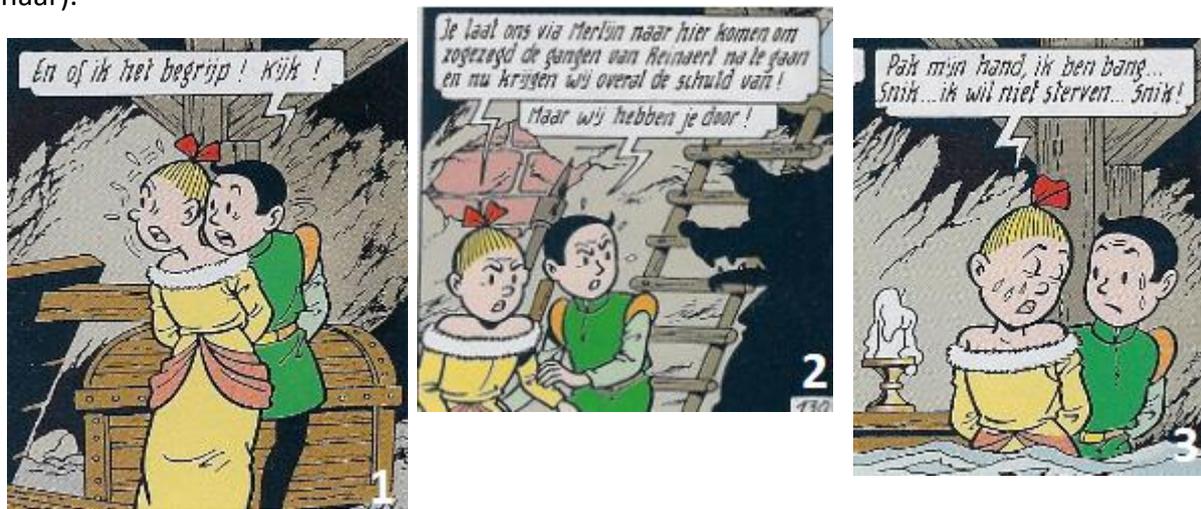


Hoe denk je dat Donald zich voelt op deze plaatjes?

- Op plaatje 1 is Donald:
- Dit zie ik aan:
- Op plaatje 2 is Donald:
- Dit zie ik aan:
- Op plaatje 3 is Donald:
- Dit zie ik aan:
- Op plaatje 4 is Donald:
- Dit zie ik aan:
- Op plaatje 5 is Donald:
- Dit zie ik aan:

Vraag 8

Kijk naar de volgende plaatjes en let vooral op Wiske (het meisje met het rode strikje in haar haar).



Hoe denk je dat Wiske zich voelt op deze plaatjes?

Op plaatje 1 is Wiske:

Dit zie ik aan:

Op plaatje 2 is Wiske:

Dit zie ik aan:

Op plaatje 3 is Wiske:

Dit zie ik aan:

Je hebt nu een paar stukjes gezien van een stripverhaal van Donald Duck en een stripverhaal van Suske en Wiske. **Zou je het leuk vinden om het hele verhaal te lezen?**

- Ja, ik zou ze allebei wel willen lezen
- Ja, maar alleen het verhaal van Suske en Wiske
- Ja, maar alleen het verhaal van Donald Duck
- Nee, ik zou ze allebei niet willen lezen

Deze stripverhalen van Donald Duck en van Suske en Wiske zijn eigenlijk gemaakt van 'gewone' leesboeken. **Zou je het leuk vinden om deze 'gewone' leesboeken te lezen?**

- Ja, ik zou het wel leuk vinden om allebei de boeken te lezen
- Ja, ik zou het wel leuk vinden om het boek te lezen waar het stripverhaal van Donald Duck van gemaakt is
- Ja, ik zou het wel leuk vinden om het boek te lezen waar het stripverhaal van Suske en Wiske van gemaakt is
- Nee, ik zou ze allebei niet willen lezen

Waarom wil je de 'gewone' leesboeken wel / niet lezen?

Omdat ik.....
.....
.....

Als je van de 'gewone' leesboeken een leesverslag zou mogen maken, wil je de 'gewone' leesboeken dan lezen? Ja / Nee.

Waarom?

.....
.....
.....

Als je van de stripverhalen een leesverslag zou mogen maken, zou je de stripverhalen dan lezen? Ja / Nee.

Waarom?

.....
.....
.....

Als je de stripverhalen en de 'gewone' leesboeken samen mag gebruiken voor een leesverslag, zou je dan de stripboeken en de 'gewone' leesboeken lezen? Ja / Nee.

Waarom?

.....
.....
.....

Dit was de laatste vraag. Dankjewel voor het invullen!

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Illustration 8:

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Illustration 11:

Rein Vos and Bruin Beer from the Donald Duck magazine.

Rein is kicking Bruin (who is trapped in a net) and saying: "You fat idiot! Because of you Brer Rabbit escaped again!", Bruin Beer is stumbling: "But Rein..."

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Illustration 13:

King Nobel describes Reinaert's most dominant trait.

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The headquarter of the masked men.

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Illustration 16:

Donaldo being Miserable: "What a loss! My Katrina is already engaged!"

The Walt Disney Company, “Liefdesverdriet,” in Walt Disney’s Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 111.

Illustration 17:

Think balloon of Donaldo.

The Walt Disney Company, “Liefdesverdriet,” in Walt Disney’s Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 134.

Illustration 18:

Feelings showed by signs.

The Walt Disney Company, “Liefdesverdriet,” in Walt Disney’s Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 125.

Illustration 19:

Facial expressions of Donaldo.

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Illustration 20:

Donaldo working for his Katrina.

The Walt Disney Company, “Liefdesverdriet,” in Walt Disney’s Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 108.

Illustration 21:

Donaldo’s love.

The Walt Disney Company, “Liefdesverdriet,” in Walt Disney’s Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 108.

Illustration 22:

The clumsiness of Donaldo Werther.

The Walt Disney Company, “Liefdesverdriet,” in Walt Disney’s Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 113.

Illustration 23:

Donaldo on his way to the river.

The Walt Disney Company, “Liefdesverdriet,” in Walt Disney’s Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 115.

Illustration 24:

Sound representation in *Liefdesverdriet*.

The Walt Disney Company, "Liefdesverdriet," in Walt Disney's Donald Duck pocket 17; Liefdesverdriet (Heemstede: Big Balloon bv, 1994), 109.

Illustration 25:

The deception of Bruin.

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Illustration 26:

Lambik being proud of himself.

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Illustration 28:

Donaldo being angry.

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"Einde"

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