

Rome! – which was partially due to the passive attitude of the city authorities. The script was written by father Zoran and his son Ivan, a historian, and, in addition to the meticulous reconstruction of that fateful day, presents the context and background from the beginning of the century onwards, in all its complexity. What couldn't be woven into the narrative was efficiently presented through humorous symbolical drawings (in the style of 'X for beginners' comics), and transitions between fiction, which are always soft and smooth. Ivan provides additional information on the general historical and cultural context, as well as on the making of the book, in his excellent text found at the end of the album.

One of the trivia bits that the two of them discovered was that the first Slovene translation of Karl May's work was published by the newspaper *Edinost* in Trieste; and Zoran, a notorious fan of westerns, of course found a way to use this in all parts of the story. The ending is a true masterpiece: from the 'frozen' scene in the tavern (that, according to Smiljančić, symbolically indicates the starting point of the ice cold relations between the two national communities) and the touching scene in the graveyard (that shows what the glorious reconciliation should look like) to the dream(y) sequence with ghosts of the two Joes that return to revisit their youth and stroll through Trieste where, in the end, only dark, weighty (and burdensome) monuments remain.

However, this comics monument to the event isn't heavy, despite its heavy contents. It also includes action scenes typical of Smiljančić, framed in a true cinematographic fashion, a sufficient dose of humour (pay attention to the page numbering, for instance) and, finally, sufficient authentic emotions for it to be read with pure pleasure. And, last but not least, it will make you want more similar joint ventures by this dynamic father and son duo. When is the next important jubilee?

X

TRAGIČNA USODA OPICE, KI NI MOGLA BITI ČLOVEK

RECENZIRA: ANA BOGATAJ

Pred branjem te recenzije ali samega stripa je nujno na Youtubu poiskati posnetek pesmi *Pépée*, ki jo izvaja znani francoski šansonjer Léo Ferré, saj se v kombinaciji melodije, besed in izraza razkrije tisto, česar ni mogoče zares ubesediti, pretvorti samo in zgolj v stavke: močna otožnost, velika žalost, tragika. Prav to je zelo dobro uspelo v podobe ujeti Adrienu Demontu v stripu *Pépée – La part sauvage de Léo Ferré* (ozioroma *Pépée – divja plat Léa Ferréja*, kot je naslov slovenskega prevoda založbe VigeVageKnjige).

Na začetek stripa je postavljen avtorjev uvodnik, ki opisuje proces nastanka stripa: kako se je skozi glasbo in odraščanje ob šansonih Léa Ferréja rodil ne le nek sentiment velike navezanosti na te melodije, ampak hkrati tudi spojnost teh melodij s svetom idej v njegovi glavi. Iz teh idej so nastale podobe, ki so se zarisele na papir kot zgodba o ljubezni, tragiki, visoko zvenecih besedah, ki v obliki podob izgubijo možnost, da bi se nagnile preveč k patetičnosti, hkrati pa ohranijo svojo moč (ali jo z neposrednostjo celo nadgradijo).

Najbrž je prav zato strip narisan brez besed, tako da lahko podobe spre-govorijo same zase, medtem ko se besedilo preseli na začetek vsakega poglavja, v kratek uvodni odstavek, v katerem nam Pépée, šimpanzinja, ki sta jo Léo Ferré in njegova žena posvojila in obravnavala ter vzugajala praktično kot otroka, spre-govori o svojih občutkih in doživljaju. To torej ni zgodba o šimpanzinji Pépée, ampak zgodba šimpanzinje Pépée, ki sta jo zakonca Ferré prevažala v otroškem voziku, ki je sedela z njima za mizo pri kosilu in na kavču pred televizijo, spala

Adrien Demont: *Pépée – divja plat Léa Ferréja*

VigeVageKnjige, Ljubljana, 2019
prevedla Katja Šaponjič, 118 str.,
risografija v črni in rumeni barvi,
19×25 cm, 30 €

v postelji ter pobrala še marsikatero drugo človeško navado – med drugim recimo tudi kajenje cigaret.

V tem počlovečenju se po eni strani kaže ljubezen, ki sta ji jo izkazovala Ferré in njegova žena, saj sta jo obravnavala skorajda kot lastnega otroka in enakopravno članico družine, po drugi strani pa tudi tragika tega odnosa, saj sta zaradi tega od nje pričakovala popolnoma človeško obnašanje. Njene občutke ob tem lepo povzame eno od besedil v stripu, v katerem Pépée opisuje, kako so od nje pričakovali celo, da spregovori, ona pa je začela samo kričati in udarjati. Njena tragika je bila torej v tem, da so od nje pričakovali nemogoče. Na neki točki se zaradi teh prevelikih pričakovanih idilična sreča prelomi in spremeni v svoje nasprotje. Šimpanzinje ne vzugajo več, ampak krotijo, iz strahu pred njeno živalsko naravo se namesto pogledov ljubezni za pasom pojavi pištola, njeno življenje pa postane bridek šanson.

Tragika njene usode, ki odmeva v melodičnosti otožne skladbe in žalostnega glasu, se v stripu kaže že na vizualni ravni, vendar ne na povsem pričakovani način: k sivim in črnim odtenkom je dodana kontrastna rumena, ki je včasih žareča in močna kot sreča, nekaj pozitivnega, tisto, kar razsvetli, spet drugič pa samo poudarja določene momente in aspekte v zgodbi – tudi tiste najbolj tragicne – ter na vizualni ravni vanjo vnese večplastnost – šansoni namreč tako kot življenje nikoli niso le črno-beli, ampak predvsem vse tisto vmes. To poudarja tudi Demontov slog: podobe se kažejo le v obrisih, marsikje brez natančne linije, le kot slutnja, odmev glasu, ki poje, odmev tonov, glasbe. Strip zato zahteva vso potrebno pozornost, da se v očesu

iz obrisov zarišejo bolj (a nikoli docela) jasne podobe, k čemur izdatno pripomore tudi že sama tehnika risografije, pri kateri se plasti barve samosvoje razlijejo čez papir, zaradi česar je vsak odtis, print malo drugačen, ne popolnoma predvidljiv. Slovenska izdaja stripa se zato nekoliko razlikuje od originalne francoske, v kateri so linije malo bolj jasne, barve pa še bolj izrazite, še močnejše; pravzaprav pa je zaradi izbire tehnike vsak izvod stripa unikat.

Vizualni slog in naracija tako poudarjata liričnost stripa, branje katerega teče v počasnem ritmu šansonov, tragika usode opice, ki odmeva v melodičnosti otožne skladbe in žalostnega glasu, pa je še poudarjena s poetičnimi besedili, ki jih izreka Pépée na začetku vsakega poglavja. Njene besede odmevajo v glavi med branjem podob in se spojijo z njimi, da lahko zaslutimo njen obris na zadnjem sedežu avtomobila, v kotičku misli, med platnicami stripa – njeno prisotnost je Demantu uspelo ujeti podobno kot melodijo, ki te spreminja še dolgo potem, ko že zapreš zadnjo platnico.



A TRAGIC FATE OF A MONKEY WHO COULDN'T BECOME HUMAN

REVIEWED BY: ANA BOGATAJ

You should not read this review or the comic book itself before listening to the song *Pépée* by the famous French chansonnier Léo Ferré, as listening to it, its combination of melody, words and expression reveals something that cannot be put into words and turned into mere sentences: great sorrow, distress and tragedy. Adrien Demont's images in *Pépée – The Wild Side of Léo Ferré* (originally titled *Pépée – La part sauvage de Léo Ferré*, Fidèle Éditions, 2018) had captured this excellently.

At the beginning one can read the author's introduction which explains how the comic book came into existence: growing up to Léo Ferré's chansons, he not only developed a great attachment to these melodies, but also created a connection between the chansons and the world of ideas in his head. These ideas led to images that he recreated on paper as a story of love and tragedy, of these fancy words that lost their potential to be pathetic when they were turned into images in this book, whereas they still preserved all of their power (and even enhanced it with their explicitness).

This is most likely why the story is mute, without text, allowing the images to speak for themselves, and all the text can be found at the beginning of each chapter, in which Pépée, the female chimp whom Léo Ferré and his wife adopted, raised and treated practically like their child, talks about her feelings and experiences. Hence this isn't a story of Pépée the chimp, but Pépée's story: the chimp whom the Ferré couple drove around in a baby carriage, who ate with them at the table and watched TV from the couch, slept in a bed

Adrien Demont:
*Pépée – divja plat Léa Ferréja**

**Pépée – The Wild Side of Léo Ferré*

VigeVageKnjige, Ljubljana, 2019

Slovenian translation: Katja Šaponjić,
118 pgs., risograph print in black and
yellow, 19×25 cm, 30 €

and picked up many other human habits – including smoking cigarettes.

On one hand, this humanization illustrates all the love that the Ferrés had for the chimpanzee, treating her almost like their own child and a part of the family, while on the other it reveals the tragedy of this relationship as they expected her to behave as a human. Particularly telling is the text in which she explains how they expected her to speak, but all she did was yell and bang her hands around: her tragedy lay in their impossible expectations. At a certain point these unfulfilled expectations ruined all of the happiness and turned it into its very opposite. The chimpanzee was no longer being raised, but tamed; instead of loving glances she started seeing her owners with a gun, which changed her life into a bitter chanson.

The tragedy of her fate, echoed through the melody of the sad song and the mournful voice, is clearly reflected on the visual level, but not in a way you might expect: grey and black hues are accompanied by the contrasting yellow which is sometimes radiant and strong as happiness, luminous and positive. At other times it merely highlights certain moments in the story – including the most tragic ones – and thus introduces a complexity on the visual level: chansons, just as life, aren't only black and white, they're mostly everything in between. This is what Demont's style tries to emphasize: images predominantly show rough silhouettes with no precise outline, as if they were premonitions, an echoing song, like the sound of music ... If the readers want to obtain a clearer picture of the story (but never completely clear) they need to

give it all of their attention. This effect is enhanced by the choice of the risograph printing technique in which colours cover the paper a tad differently with each print so that each issue is slightly different and special. The Slovenian publication is slightly different from the French in which the lines are clearer and the colours stronger and brighter, which makes each edition unique.

Both, the visual style and the narrative approach, emphasize the lyrical qualities of the comic book, which makes the reading adopt the slow rhythm of chansons, while the tragic fate of the monkey that echoes through the melancholic song is reinforced by the poetic texts uttered by Pépée at the beginning of each chapter. Her words reverberate within the mind of the reader and merge with images so we can always sense her silhouette on the car's backseat, in the corner of our thoughts and within the pages of the book – Demont has captured her presence like a melody that follows us long after we've turned the last page.

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NEZMOTLJIVO BRITANSKA

RECENZIRA: DOMEN FINŽGAR

Londončanka Posy Simmonds je leta 2008 pri svojih 73 letih izdala nov stripovski roman za odrasle. Čeprav je dežurna ilustratorka za *The Guardian* (s katerim sodeluje že od leta 1977!) pri svojem ustvarjanju neomajna, smo odrasli bralci na nov izdelek čakali vse od *Tamare Drewe*, ki je izšel dobro desetletje nazaj.

Cassandra Darke je pričakovano nadaljevanje ustaljenih avtoričnih vzorcev: 1. Naslov dela nosi žensko ime, ki je tudi tokrat glavna protagonistka zgodbe; 2. Osnovno okostje zgodbe ponovno navdihujo klasična literarna dela (tokrat se naslanja na *Božično pesem* Charlesa Dickensa); 3. Stripovski jezik zaznamuje znamenito sopostavljanje večje količine teksta z ilustracijo, ki kaj hitro preide v klasični stripovski jezik z oblački na naslednjih straneh, ne da bi bralec to občutil kot moteč preskok; 4. Zgodba v osnovi deluje kot napeta detektivka; 5. Tudi *Cassandra Darke* je delo nezmotljivo britanskega porekla, ki odseva življenje na Otoku v tem trenutku, zdaj.

Ravno zadnja točka umetniškega izraza Posy Simmonds je bralcu, ki pozna kontekst, morda najbolj fascinantna. Že avtoričina starost bi lahko bila razlog, da v stripu ne bi pričakovali denimo tega, da dekle prejme fotografijo tiča na telefon (» *dick pic*«) ali da s popolno točnostjo zadane tematiko umetniških projektov, ki zanimajo mlade (serija fotografij in instalacij različnih kartonskih embalaž, ki opozarja na problem brezdomcev). Če starosti dodamo še dejstvo, da ne uporablja pametnega telefona in da je le delno računalniško pismena (mimogrede, njene junakinje so vedno prepričljivo tipkale, ne zgolj Cassandra), nas prepričljivost opisane družbe gotovo toliko bolj vznemirja. Njen detektivski pristop k raziskovanju družbe (za *Tamaro Drewe* je prisluškovala pogovorom mladih na ruralnih avtobusnih