

# HURONSKO GMEŠNI POREBNEŽI

RECENZIRA: LARISA JAVERNIK

VigeVageKnjige so od leta 2013, ko so začele založniško dejavnost, ustvarile izjemno dragocen prostor na slovenski stripovski sceni. Ta se kaže v premišljeni, raznovrstni, relevantni in aktualni ponudbi del, ki so vedno oblikovno dovršena in odlično prevedena v slovenščino. V njihovem izboru tako pravzaprav ni naslova, ki bi negativno izstopal. Lani so v svoj nabor dodale še eno imenitno otroško stripovsko serijo, tretjo po vrsti (za *Ariolom* in *Škatlo*), z naslovom *Ana in Froga*, pod katero se podpisuje Anouk Ricard, francoska ilustratorka in ustvarjalka animiranih filmov. Serija v petih knjigah, ki je v izvirniku začela izhajati leta 2007, je bila nominirana za najboljši stripovski album za mlade na stripovskem festivalu v Angoulêmu, pri nas pa si je prvi del *Bi čigumi?* prislužil tudi priznanje zlata hruška kot primer kakovostnega dela za otroke. Serija spremlja pustolovščine, pogruntavščine, vragolije in traparije skupine prijateljev – deklince Ane, žabe Froge, mačka Reneja, psa Bubuja, deževnika Krištofa in drugih nič hudega slutečih stranskih likov, ki večinoma nenamerno pristanejo med njimi.

Za pustolovščine »mladih porednežev« bi bila v resnici bolj primerna oznaka ne-pustolovščine, saj gre pravzaprav za kratka in preprosta epizodna dogajanja, ki se običajno ponesrečijo, nimajo nekega višjega ali globljega pomena in ne točnega končnega cilja. In to je tisto, zaradi česar je serija tako edinstveno iskrena. Osrednja želja pisane družine je zgolj druženje, občasno seveda tudi nagajanje, vedno pa uživanje v medsebojni prisotnosti. Podtikanje starega žvečilnega gumija nič hudega sluteči Ani, ki se izjalovi, reševanje od pomfrijia napihnjene Krištofa, ki ne vodi nikamor, čofotanje

v morju in nagajanje novemu prijatelju, ki se maščuje, skrivnost, ki se razkrije, ali pa celo Frogine smrdeče pazduhe – v teh ne-pustolovščinah je vsak izmed njih izmenično kdaj na tapeti, je tisti, ki je vir zabave in se mu smeji, ali pa je na drugi strani in se smeji drugemu. Avtorica prijateljske hudomušnosti ne zanika, ne pretvarja se, da ne obstaja. Še boljše – postavi jo v fokus in iz nje iztisne vsako najmanjšo in najbolj žlahtno kapljico navihanosti, poskrbi, da se junaki ob tem zabavajo in da se nasmejijo še bralci.

Prigode simpatično trapastih prijateljev vseskozi spremlja igriv in neobremenjen humor, ki je eden osrednjih elementov avtoričinega izraza. Ta večinoma raste iz situacijske, besedne in značajske komike. Situacijsko v vsaki epizodi črpa iz podobne dogajalne zasnove. Uvodoma zastavi izhodišče – to je običajno postavljeno v atmosfero sproščene prijateljskega druženja in skupnega preživljanja prostega časa – v katero poseže neki pripetljaj ali manjši dogodek, zaradi katerega se začetno vzdušje nepričakovano preobrne, zaostri in premakne v polje komičnega. Kljub temu da vse epizode temeljijo na sorodnem dramaturškem loku, so situacije tako domiselne, da ponavljajoča se struktura ne vodi v dolgočasno predvidljivost, temveč bolj v nekakšne sekvence, ki skorajda posnemajo zakonitosti skečev. Posledično bralec, ker pričakuje, da bo eden izmed junakov slej kot prej nekoliko premešal štrene ali da se bo nekaj nenadoma ponesrečilo, sproščeno sledi in se pri tem vseskozi privoščljivo muza ter nasmiha. Značajska komika tovrstne situacijske zatike med prijatelji še dodatno zapolni in podpihuje hudomušne trke, ki nastanejo tudi zaradi

**Anouk Ricard: Ana in  
Froga – Bi čigumi? (1. del)**

Zavod VigeVageKnjige, Ljubljana, 2020  
slovenščina, prevedla Andreja Bajt,  
42 barvnih str., 20,6 × 25,5 cm, 18 €



njihovih karakternih razlik. Sočasno na vzporedni ravni v obliki dialogov in medmetnih vrivkov poteka še verbaliziranje teh zatikov, prikritih skrivnosti, majhnih laži in ponesrečenih incidentov. Jezikovno se Anouk Ricard ne boji poseči po sarkazmu, zbadljivih podtonih in igrih povedih, tako podobnih resničnim prijateljskim zafrkancijam, da se ne moremo izogniti iskanju vzporednic z lastnimi izkušnjami in pogovori (v kateremkoli starostnem obdobju). Seveda je pri tem nedvomno del zasluge moč pripisati tudi sijajnemu prevodu. Prevajalki Andreji Bajt je uspelo v slovenščino prenesti nešteto drobnih jezikovnih nians, pri tem ohraniti srčiko originalnega besedila in ga hkrati lahko približati našemu jezikovnemu in kulturnemu kontekstu. Dialogi so emotivno bogati in večplastni. Z njimi prikaže vse od naklonjenosti do frustracije, jeze in sprave, podpore in zoperstavljanja, kar še dodatno podkrepi pristnost njihovih odnosov, hkrati pa prikaže cel spekter emocij, s katerimi se soočamo ne samo v prijateljskih vezeh, temveč v katerihkoli človeških razmerjih.

Dejstvo, da so junaki in tisto, kar je med njimi, v ospredju, avtorica podčrta tudi na vizualni ravni. Umesti jih na popolnoma belo ozadje, njih in predmete, ki jih uporabljajo, pa naslika v živahnih, izstopajočih barvah. Podobno drznot, s katero se loti dialogov, ohrani tudi v sliki in drugih oblikovnih elementih. Čeprav jasno stremi k ideji prijateljstva in dragocenosti deljenja skupnih izkušenj,

vsakega izmed njih nariše kot izstopajočega posameznika, s čimer poudari različnost, ki jih dela edinstvene znotraj njihove lastne individualnosti, hkrati pa jih umešča v skupino kot nenadomestljiv člen. Silhouette junakov; deklice Ane in antropomorfnih živali, so obrojene s črno, nestabilno črto, telesno so ploščati, dvodimenzionalni. Zdi se, kot da bi bili izrisani z zastarelim računalniškim risarskim programom. Vse to doda k njihovi posebnosti in jih dela še bolj zanimive. Podobno nenatančno črto uporabi tudi pri risanju okvirjev posameznih sličic in jo preslika tudi v pisavo v oblakih. Besedilo je tudi v slovenski izdaji ročno napisano, kar nedvomno pripomore k celoviti likovni izkušnji, hkrati pa pokaže spoštljivost do originalne vizije. Estetiko, v katerih so narisane epizodne situacije, avtorica prekine z dvostranskimi ilustracijami v drugi tehniki, ki zaključujejo vsako vsebinsko sekvenco. Tam so junaki bolj meseni, tridimenzionalni, barvno in teksturno bolj raznovrstni, ozadje pa prevzema druge kompozicije in perspektive. Tovrstni vizualni intermezzo morda najprej deluje nedosledno in celo nekoliko »narobe«. Pa vendar je tam z razlogom. Bralcu dovoli, da si odpočije od močnih barv, ostrih linij in črnih obrob ter mu ponudi mehkejšo podobe. Na vsebinski ravni pa ti deli vstopijo kot nekakšen epilog, včasih celo pojasnilo, povzetele predhodnega dogajanja, dodatna šala ali pa nadaljevanje vsake posamične epizode.

Kljub temu da so epizode samostojne in večinoma med seboj nepovezane enote, je idejno tkivo preprosto in direktno kot sličice in besedilo. Anouk Ricard je z *Ano in Froga* ustvarila nadvse živahno družčino čudovito čudaških, nekoliko nergajočih, nabritih in radoživih posameznikov, daleč stran od tipičnih junakov, ki jih običajno najdemo v delih za otroke. Morda bi jih kdo v tem kontekstu celo označil za »preveč poredne« ali jih prepoznal kot slab vzgled. Pa vendar so v resnici ravno nasprotno. So globoko iskren in huronsko smešen prikaz kompleksnih (prijeteljskih) odnosov, v katerih so posamezni člani kljub vsem navzkrižjem, težavam, razlikam in preprekam, ki se pojavijo po poti, absolutni zavezniki in tisti, ki si stojijo ob strani ne glede na vse.

## HYSTERICALLY FUNNY NAUGHTIES

REVIEWED BY: LARISA JAVERNIK

Since 2013, when they first appeared on the scene, VigeVageKnjige publishing has established an extremely valuable space within the Slovenian comics scene. This is reflected in their well-conceived, diverse, relevant and topical offer of works that are always well translated and perfect in design. Not a single title in their selection would stand out as a bad example. Last year they've added another great children's comic series, the third in a row after *Ariol* and *Škatla* (Box), this one titled *Anna and Froga*, created by Anouk Ricard, a French illustrator and animated film artist. The series of five books, originally released in 2007, was nominated for the best comic book album for children at the comics festival in Angoulême, while the first book titled *Wanna Gumball?* has earned the Slovenian *zlata hruška* label as an example of quality literature for children. The series shows the adventures, inventions, pranks and antics of

a group of friends: a girl called Anna, frog Froga, cat Rene, dog Bubu, earthworm Christophe and other random minor characters who usually find themselves in the adventures unintentionally.

The non-adventure label would be more appropriate for these adventures of the 'young naughties' as they are in fact short and episodic events that often go wrong, have no higher or deeper meaning and no specific goal. This is what makes the series so uniquely honest. The group's main desire is to hang out, occasionally pull pranks, but always enjoy each other's company. Tricking the unsuspecting Anna to chew old gum that goes awry, rescuing Christophe who had too many fries that leads nowhere, splashing in the sea and teasing a new friend who exacts revenge, a mystery that is revealed, even Froga's smelly armpits ... each member of the group alternates between being the source of fun and laughter and being on the other side and laughing at others in these non-adventures. The artist doesn't deny this friendly rascality, she does not pretend it doesn't exist, even more: she focuses on it and squeezes every precious drop of playfulness out of it to make sure the protagonists have fun and the readers laugh.

The adventures of these adorably silly friends are always accompanied by playful and light humour, one of the central elements of the artist's expression. It is usually derived from situational, verbal and character-based comedy. Situationally, each episode draws from a similar plot design. At the beginning the artist sets up a starting point – usually set in an atmosphere of relaxed friendship and spending time together – into which an

### Anouk Ricard: *Anna and Froga – Wanna Gumball?* (Part 1)

Zavod VigeVageKnjige, Ljubljana, 2020  
Slovenian, translated by Andreja Bajt,  
42 colour pgs., 20.6 × 25.5 cm, 18 €



incident or a simple event intervenes, causing the initial situation to unexpectedly take a sharp turn and shift into comedy. Even though all episodes are based on a similar narrative arc, the situations are so imaginative and ingenious that the repetitive structure does not lead to boring predictability, but rather to a certain type of sequences that almost mimic comedy

sketch conventions. As a result, the reader can already expect that one of the protagonists will mess something up or an accident is going to happen and thus follows the story in a relaxed way, musing and smiling throughout. Additionally, the character comedy fills in and incites whimsical collisions between characters that occur due to their character differences. Parallely, the verbalization of hidden secrets, white lies and incidents gone wrong take place in the form of dialogues and interjections. Linguistically, Anouk Ricards isn't afraid of resorting to sarcasm, teasing undertones and playful phrasing so similar to real-life friendly banter that comparisons to our own experiences and discussions (at any age) are unavoidable. Of course, part of the credit can be attributed to the brilliant translation by Andreja Bajt who managed to transfer countless small linguistic nuances into Slovenian, all while preserving the gist of the original text and at the same time bringing it closer to our linguistic and cultural context. Dialogues are emotionally rich and multifaceted: with them, Anouk is able to show everything from affection to frustration, anger and reconciliation, support and opposition, all of which further reinforces the authenticity of the protagonists' relationships while showing the full spectrum of emotions that we face not only in friendships but in any human relationship.

The author emphasised the elevation of the protagonists and whatever is between them also on the visual level. She placed them on a completely white background and painted them and the objects they use in vibrant outstanding colours. She also maintains a similar audacity from the dialogues in the images and other visual elements. Although she clearly strives towards the idea of friendship and the value of sharing common experiences, she drew each protagonist as an outstanding individual with which she emphasizes the diversity that makes them unique and individual while placing them within the group as irreplaceable members. The silhouettes of the protagonists were created with the use of an unstable black line, making them

physically flat and two-dimensional, as if they were drawn using outdated computer software. All this adds to their uniqueness and makes them even more interesting. The frames of individual scenes and the lettering in speech bubbles are drawn with a similarly inaccurate line. The text is also hand-written in the Slovenian edition, which undoubtedly contributes to the overall artistic impression while staying true to the original. Anouk interrupts the aesthetics from episodic situations by ending each sequence with two-page illustrations created in a different technique. In these illustrations the protagonists appear meatier, three-dimensional, more diverse in colour and texture, while the background takes on other perspectives and compositions. Such a visual interruption may appear inconsistent and even a bit 'wrong' at first, but it's there for a reason. It gives the reader a break from the strong colours, sharp lines and black borders by offering softer contours. On the level of content, these interruptions function as an epilogue, sometimes even an explanation, a summary of the previous events, an additional joke or merely a continuation of each individual episode.

Despite the fact that the episodes are independent and mostly unrelated units, the conceptual fabric is simple and direct in the same way as the images and text. With *Anna and Froga*, Anouk Ricard has created a lively coterie of wonderfully whimsical, somewhat griping, rascally and cheerful characters who are unlike the typical protagonists found in children's books. Perhaps some could label them 'too naughty' in this context and denounce them as a bad example – but they are the exact opposite. They are a deeply sincere and hysterically funny depiction of complex relationships (between friends) in which individual members have each other's' backs covered despite their conflicts, problems, differences and obstacles, in which they show themselves as decisive allies who stand by each other no matter what.



## BAROČENROL

RECENZIRA: BOJAN ALBAHARI

Darko Macan, uveljavljeni hrvaški stripar, kritik in založnik, je некоč (resda precej pavšalno in posploševalno) razdelil bivše jugoslovanske stripovske scene na avtorsko v Sloveniji, underground v Srbiji in mainstream oziroma komercialno na Hrvaškem. V grobem to res drži, a trmasti obstoj in nonšalantna opusa Dubravka Matakovića (Ivankovo, Slavonija) in Vinka Barića (Split, Dalmacija) sta dokaz, da gre vendarle za močno posploševanje. Za oba avtorja, ki prihajata z ekstremov oz. periferije hrvaškega bumerangolikega ozemlja (medtem ko je Macan centraš oz. žlahtni zagrebški purger – naključje?), je značilno jebivetrsko zavračanje komercializma, akademizma, resnosti in samopomembnosti. Njun pankerski odnos do sveta, družbe, kulture in umetnosti se kaže tudi v njunem glasbenem udeleževanju, saj sta oba ustanovna člana alternativnih glasbenih skupin, ki furajo povsem enak zajebantski odnos kot njuni stripi, in sicer Septica (Mataković) ter Naporno Suicid (Barić). Zato ne preseneča, da je Mataković napisal predgovor za Barićevo prvo zbirko dogodivščin Baročnega moža, ki vzpostavlja ton in držo celotne zbirke.

Za obe izdaji je značilno, da sta zbirki kratkih stripovskih zgodb (2–5 strani) v formatu stripovskega albuma. Prva vsebuje 27, druga pa 29 zgodb o Baročnem

### Vinko Barić: *Dogodovštine Baroknog čovjeka & Nove dogodovštine Baroknog čovjeka*

I.D.Z.F.S. – Ilegalno društvo za fotokopiranje stripova / samozaložba,  
Split, 2016 & 2020

hrvaščina, 82 & 77 čb str.,  
23,5 × 33,5 cm & 23 × 32 cm