

Panel I1

Auditorium

Cartoons and Beyond

Pierre Floquet

And Yet He Droops! Seriality and Duplication in Droopy Cartoons



Repetitive short format, in the long run, may impact the interaction between character animation and the language of animation: such is the starting-point issue in this presentation.

The perspective goes beyond the boundaries of short format discourse as such, and considers seriality (concept to be discussed) as one key component, which interferes within each filmic iteration as much as it connects and binds the whole corpus. As such, seriality influences animation discourse, in a complementary way to the shift from short format to long format.

This paper focuses on Droopy, Tex Avery's famous character, as a representative to what happened in animation studios in the Golden Age of Hollywood. Then, filiation to burlesque short films showed up as a popular trend: Droopy, following Mickey Mouse, Bugs Bunny, (open list), made his the performance of burlesque actors, whose recurrence somehow announced what can be seen today as one a priori early draft of the filmic series. Through his repetitive apparitions (which is in itself one first comic lever), the drawn creature turned a "star", just as the actor and his fictional self (Charlie Chaplin being one archetype), reaches one further filmic status as a catalyst, when he captures the public's attention and interest. Thus, he eventually becomes a central motive to what a posteriori looks like a series.

Droopy was imagined by Avery in 1943, and was featured in seventeen cartoons until 1956. As such, he was iconic to the changes and evolutions in the language of animation in the years, which preceded the growing influence of TV.

Arguably, such evolution is not to conceal consistency. This is the reason why this paper presents components (both thematic and aesthetic) within the diegesis of each cartoon as well as over the transversality of the corpus, when they question the various forms of seriality. Thus, twinning, duality, split personality, or else schizophrenic hallucinations may be understood as the diegetic 'mirrors' of thematic repeats, comic recurrences, remakes and avatars, as they are displayed from one film to another.

Finally, as these short films may be considered as one long string of connected sketches, beyond their cinematic richness, they sometimes display their limits and induced easy options.

(filmography : *Dumb-Hounded* (1943). *The Shooting of Dan McGoo* (1945). *Wild and Woolfy* (1945). *Northwest Hounded Police* (1946). *Señor Droopy* (1949). *Wags to Riches* (1949). *Out-Foxed* (1949). *The Chump Champ* (1950). *Dare Devil Droopy* (1951). *Droopy's Good Deed* (1951). *Droopy's Double Trouble* (1951). *The Three Little Pups* (1953). *Drag-a-Long Droopy* (1954). *Homesteader Droopy* (1954). *Dixieland Droopy* (1954). *Deputy Droopy* (1955). *Millionaire Droopy* (1956).)

Biography

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Pierre FLOQUET, 2016 SAS keynote speaker in Singapore, teaches English, and is associate professor at Bordeaux INP. He wrote his PhD thesis in 1996 on linguistics applied to cinema, focusing on Tex Avery's comic language. Since then, he has organized several Avery retrospectives and conferences at the Annecy Festival, France (1998), in Italy (1998, 1999), Norway (2001), Morocco, Trinidad and the Netherlands (2008), Argentina (2009), and has been a juror at festivals in France and abroad. He has also widened his interests to live-action cinema, participating in books and journals in Canada, France, Italy, Japan, Russia, Spain, and the United States. He edited a book called *CinémAnimationS* (2007). He published *Le Langage comique de Tex Avery* in 2009 (recipient of 2011 McLaren-Lambart award for the Best Scholarly Book on animation).