



ПЛАТФОРМА 3. СЕКЦІЯ 2.

ІНФОРМАЦІЙНІ ТЕХНОЛОГІЇ ВІЗУАЛІЗАЦІЇ У ДИЗАЙНІ

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HUMOR AND SATIRE – VISUAL COMMUNICATION STRATEGIES IN CHILDREN'S EDITIONS

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This article aims to present various aspects of the involvement of satire and humor in the making of illustrations for children's magazines and book editions. The use of caricature specific techniques in the graphic expression of the narrative thread of literary works is specific to a few local artists such as Alexei Grabco, Filimon Hamuraru, Sergiu Puica. The inclusion of humorous-satirical solutions is important because, on the one hand, it ensures that young readers remember the text and experience good feelings, and on the other side, the illustrations represent the artists' multidisciplinary evolution.

Key words: *satire, humor, children's magazines, children's books, illustrations.*

INTRODUCTION

Children's magazines and books are created so that the graphic component plays a crucial role in understanding the literary work or the magazine article, and the pictures take up the majority of the pages in the offered editions. In this context, the means of graphic expression, as bearers of information, are called upon to "(...) awaken certain processes of thought based on images and images", and drawing is precisely that means by which "graphic thinking" is given in the form of a "graphic statement" [1]. Visual artists, to make the little readers feel, understand, and notice important aspects of the surrounding world, modify the object form so that it differs from the shape of the tangible. It is often simplified and touches on grotesque connotations, and the narrative syntax along with the caricature-specific techniques are the collisions that awaken the purifying smile and laughter that help to memorize the content.



RESULTS AND DISCUSSION

Some artists in the Republic of Moldova, including Alexei Grabco, Filimon Hamuraru, and Sergiu Puica, have utilized and continue to use humorous-satirical interpretative techniques in the process of illustrating children's editions. Thus, the suggestive language of the illustrations contributes to overcoming the existing temporal and spatial obstacles between the subject of the work, including the characters – parts of it and the little reader. The plastic artist's preoccupations and options during the creation of the work are related to the identification of an essential element that will ensure the interference of two worlds in the perception of the work: the hyperbolized world of heroes in the graphic sheet and the real world of the viewer. Humor and satire may be useful elements in the visual design of children's books because they draw attention, ensure that material, character features, and interpersonal interactions are remembered, and they also elicit good feelings [2].

The involvement of humor and satire in the creative act specific to children's magazines and books involves achieving multiple purposes: to inform, to entertain with humor, to educate, to comment on current events [3]. Thus, the visual artists have a considerable role in the learning process, guiding the young generation so that it penetrates deep, behind the image. And humor and satire are vital because they make it simpler for the reader to understand the message, focus attention on the most significant components, and make the message and concept memorable.

1. Sergiu Puica

The artist Sergiu Puică faithfully illustrated for several years in a row the covers and inside pages of the magazine "Alunelul" for children aged 5 to 10 years (fig. 1), using the same style, humor, and color palette for which he became known.

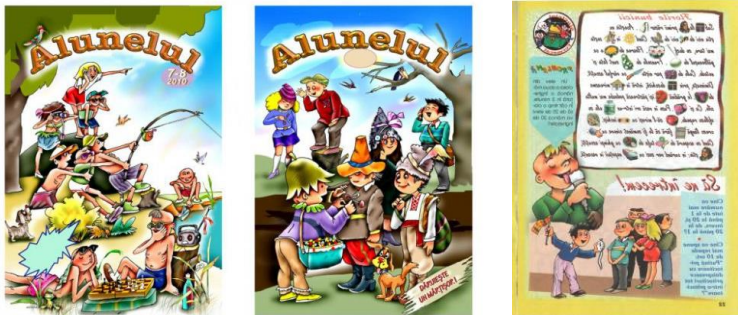


Fig. 1. Graphics for children's culture magazine „Alunelul” [4, 5]

The graphic artist often introduces elements of grotesque into the illustrations, while using the "techniques" of caricature, namely, allegory, zoomorphism. The latter is effective by the power of evocation, by the depth of the idea behind the image, and by drawing attention to a special character or situation. In this sense, the graphic interpretation of the text records a dose of satire and



humor that awakens the purifying smile of children. This is emphasized by the sound colors of the entire color spectrum used by the graphic designer.

2. Alexei Grabco

Alexei Grabco created simple but impressive works with a rich narrative and ideational resonance by working freely with the picture (shape, proportion, composition, spatiality). Some of them saw the light of day on the pages of the children's magazines "Alunelul" and "A-mic". In this sense, we mention the short illustrated stories about the adventures of the little boy Trică and the puppy Ciupică. The artist even published two collections of children's cartoons "The Adventures of Trică and Ciupică" (1960), "The New Adventures of Trică and Ciupică" (1963) - the state publishing house "Cartea Moldovenească".



Fig. 2. The New Adventures of Trică and Ciupică, magazine „Alunelul” no. 2, 2001

The graphic sheets are characterized by clarity of composition, well-directed framework, and laconicism of the forms. The graphic sheets are characterized by clarity of composition, well-directed framework, and laconicism of the forms important aspects for the ease with which children perceive information and arouse interest in reading or deciphering the semantics of illustrations. These sequences of life are treated artistically through the monochrome line. Specific for Alexei Grabco is the organization of the composition of 4-6 frames arranged either two by two vertically or one after the other horizontally, which amplifies the impact on children, constituting a point of attraction. The artist's work attracts by the accuracy of the observation and the highlighting of the semantic-humorous level of the thematic sequences, in which certain ethical-educational coordinates are not missing.

3. Filimon Hamuraru

In the book editions of Ion Creangă's works "The Story of Harap Alb" (fig. 3) and „The bag with two pennies / Punguța cu doi bani” (fig. 4) the subjective narration of the illustrations and the forms brought to the grotesque highlight human vices. In this context, in the book "The Story of Harap Alb" through the allegory, they are embodied in the being of the characters: Hungry (Flămânzică), Eye (Ochilă)... The very names of the characters serve as a humorous element, and their portraits and scenes that arouse laughter remain free. The graphic sequences made graphically are convincing through the hilarious and ironic-grotesque vision.



Fig. 3. „The Story of Harap Alb”
by Ion Creangă (1991)



Fig. 4. „The bag with two pennies”
by Ion Creangă (1970)

CONCLUSIONS

Contributions to the development of children's book and magazines graphics by emeritus artists include the diversification of execution techniques, styles, and color range to capture the attention of young readers. Thus, it is important to approach the plastic representation by using humor and satire, an option not at all easy to achieve. The success of their collaboration stems from graphic artists' keen observation skills, as well as their multidisciplinary growth. Humor easily attracts attention and does not jeopardize the process of understanding the speech, on the contrary, leads to a better memorization of the message transmitted. Satire highlights human features, interpersonal relationships, phenomena. In tandem, humor and satire make the illustrations more lively, playful and arouse children's curiosity. Humour, satire can be a visual communication strategy, especially for fables, fairy tales, stories, and some stories with anecdotic stories.

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