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MOZART, MADÁCH, JANKOVICS –
THE TRAGEDY OF MAN AND THE ANIMATED FILM

Marcell Jankovics's animated film titled *The Tragedy of Man* is in fact the adaptation of Madách's main work, however, besides this, with the further thinking of the literary text, and placing it into set of mediums resulting a saturation of meanings he has already created a sovereign, autonomous piece of art. "It was worth it."[1] – said the director once in an interview. Likewise, all viewers may have the same standpoint after carefully watching, even several times, this 155-minute long animated film. It was in 1983 when Jankovics completed the screenplay, and by shortening it, he edited the script of the six-hour long dramatic poem to become a 105-minute-long dialogue. Also, he omitted meditative monologues and preferred to incorporate dialogues to the scenario. „Even I was surprised to see how well I have managed to edit the script back then as now it contains no idle sections, but there is room for action and further thinking."[2] – said the director in an interview. Indeed, the sense of the *Tragedy*'s text not only did not get hurt, but, as its creator had originally intended, it even provided a coherent interpretation and visual explanation to further facilitate a complete understanding of this literary work.[3] Using the tool of images, this explanation compressed all untold parts of the literary text, by means of colour symbology, visual interferences, transformation, or symbols. On the other hand, by means of transformations he also moved beyond the text in many respects, thinking it further, moreover, at times even continuing it. The some 155-minutes long film took almost 23 years to make. The very act of creating

[1] GYENGE Zsolt, *Be van fejezve a nagy mű – Az ember tragédiája kritikája (The Great Work Has Been Finished – a Criticism of the Tragedy of Man),* Origo, 2011. 11. 29. http://www.origo.hu/filmklub/blog/kritika/20111129-az-ember-tragediaja-kritika-jankovics-marcell-madach-imre-.html (Downloaded on 1th: 2016. 05. 15.)

[2] CSANDA, Mária – LAIK Eszter, *Rajzfilmek, jelképek, kultúra egy életen át: Interjú Jankovics Marcellel (Cartoons, Symbols and Culture Through a Whole Life: an Interview with Marcell Jankovics)*, *Irodalmi Jelen*, 2011. július 6.
http://www.irodalmijelen.hu/05242013-1454/rajzfilmek-jelkepek-kultura-egy-eleten-interju-jankovics-marcellel (Downloaded on 4th May, 2016.)

[3] JANKOVICS Marcell, *Beszélgetés Jankovics Marcellel „Az ember tragédiája" c. rajzfilm alkotójával a Beregszászi Főiskolán (An Interview at the College of Beregszász/Beregovo with Marcel Jankovics, Creator of the Animated Movie "The Tragedy of Man",* 2012. https://www.youtube.com/watch?v=impAA_AKbyE (Downloaded on 4th May, 2016)

the film started in 1988, and, due to the management of the numerous grants, fundraising (altogether totalling a budget of 600 million forints), and the technological advance having taken place during the 23 years of making (this way the film represents the history of animated movies in Hungary, from initial hand-drawn limited animations to computed animation), the process lasted until 2011. The second movie version of *The Tragedy of Man* was eventually screened in cinemas on 8th December, 2011, some half a century after Mikós Szinetár's television adaptation of the *Tragedy,* as an animated movie, standing as a work representing the lifetime achievement of Marcell Jankovics.

Madách's *The Tragedy of Man* is regarded as an ideal literary work of art from several respects to be transferred to the set of signs of various mediums. As I pointed out in the second chapter titled *The Precondition for the Creation of Intertextual and Intermedial Relations in the Tragedy of Man*, it was the hermeneutic nature, the ability "to be filled up", interpretative and regulated openness and the potential for the freedom of interpretation in this work of art that I named as the immanent source of productive interpretations and re-creations. I have also emphasized that the medial complexity of Madách's dramatic poem within itself is the internal feature which enables it to be transformed in various forms of art. Such is the descriptive involvement of different visual, auditive or kinesic phenomena into the literary text, as well as their inclusion to indicate their presence there. Also, the typical "dramaturgy of dreams" can be considered such, since historical scenes, as an unreal series of dreams are displayed in connection with Adam's level of reality, thus representing another aspect of "mediality". As a matter of fact, this medial complexity particularly qualifies Madách's work for a motion picture transformation. As the film itself provides an option to, by means of the multitude of concurrent perceptual effects, mediate complex experiences of great impact, in which both emotions and thoughts have their part: "films differ from most forms of communication in the sense that they address not only perception directly, that is they function as the actual physical, perceptual stimulus of the so-called first system of signals, but they actually bear a role in the second line of signals, where, in addition to physical stimuli, conceptual speech is given and important role, too."[4] By using image, sound, music, gestures, motion, distribution of light, etc. it brings such aspects and complexity of phenomena into the recipient's world of experience, which could only be achieved by language, as a verbal medium with only complicated and lengthy circumscription.

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[4] BÍRÓ Yvette, *A hetedik művészet,* Budapest, Osiris Kiadó, 2001, 20.

The television film version of the *Tragedy of Man* was made in 1969, directed memorably by Miklós Szinetár, with László Mensáros as Lucifer, Péter Huszti as Adam, Mariann Mór as Eve. The complexity and dynamics of the film's language, as well as the fascinating flow of events all make it possible for the viewer to realize the summary of the monumental work of Madách, which trustworthily presents us the history of mankind, from the beginnings to the fictitious ending. In Miklós Szinetár's interpretation, it was the complexity of intermediality and text-image-music that made it possible for the philosophical depths, question and response modalities to adjust directly to the elevated threshold of aesthetic experiences of the modern recipient, as regards the complexity of experience impact on the recipient. Moreover, the philosophical questions and answers raised by means of the compound nature of verbal-visual-auditory stimuli are mediated in the mediums of various communicative channels, thus their function was to promote a more complete understanding of the pretext. In Szinetár's television film the literary text of Madách bears a primary role, while acting, involvement of other mediums, the images and the background music all accounted for the interpretation of the above. This television film aimed at achieving solutions analogous with the literary text, stressing out in its adaptation the similarities between literature and the film.

The Jankovics-adaptation, as an animated film, created in the triple overlap of Madách's literary work of art, the film and fine arts, within an intensified group of intermediate mediums can even be called, using Kloepfer's term, a transmedial[5] work of art, which denomination occurs more and more frequently within the semiotic and narratological investigations of opera, film and literature.[6] The film by definition is situated between the multiple intermediate mediums of the "synthetic and intermedial[7] characteristics integrating means of expression from other branches of art" and the borderline of fine arts, that is the "seven and a halfth" genre, called animated film, which in sum produces a pronouncedly intermedial genre, using ordinary terminology. The animated film gives the viewer the expression as if the series of actions made up of the slightly differing frames and

[5] KLOEPFER, Rolf, *Intertextualität und Intermedialität oder die Rückkehr zum dialogischen Prinzip. Bachtins Theoreme als Grundlage für Literatur-und Filmtheorie* = MECKE, Jochen – ROLOFFF, Volker hrsg.: *Kino-(Ro)mania: Intermedialität zwischen Film und Literatur,* Tübingen, Stauffenburg Verlag, 1999, 43.
[6] BENE, Ádrián, *Transzmedialitás és narrativitás,* Létünk 2014/1. 169-173.
[7] PETHŐ Ágnes, *A mozgókép intermedialitása, A köztes lét metaforái = Képátvitelek. Tanulmányok az intermedialitás tárgyköréből,* szerk. PETHŐ Ágnes, Kolozsvár, Sciencia Kiadó 2002, 18.

the characters came alive or actually were alive. All this has been achieved by using and mixing static and space elements (line, field, space, colour), and film elements, dynamic and time components (direction, rotation, cut, amplification, background music). While films generally animate real movement, this peculiar genre has the charm of establishing the "illusion" of movement. Quoting the statement of Orsolya Margitházi: "It was as if we have witnessed the dazzle of some ancient magic, where even those things can move we previously thought to be unmoveable. Anything within the boundaries of our everyday lives can happen. There is no doubt that this can only happen in the "dream world" of cinematic art, in the empire of animation."[8]

The greatness of Jankovics's work lies in the fact that he had managed to effectively operate all intermedial features of the animated cartoon-adaptation. For instance, a structural trait of the *Tragedy*, namely that 11 of the 15 scenes are basically Adam's dream regarding different periods of human history, made the displaying of the movie in the genre at the border-line of fine arts and film not only reasonable, but ideal. As a result, not only an adaptation was born, but a sovereign work of art, too. The director, Jankovics Marcell himself asserted on this as follows: "the play itself is a joy-ride, I have followed the dramaturgy of the dream, which is seemingly chaotic, yet it holds a strict structure. Compression, done by animation only, is a typical dream technique. If in the movie industry you can call someone a dream expert, well, in this case I consider myself to be one".[9]

The "dramaturgy of dreams" within the intermedial animated movie including the magnitude of Madách's literary work not only illustrates and adapts the pretext, but it even offers a related re-interpretation to it. As a result, by means of the intertwining of communication channels, it creates a complex, ever-changing formation of statements within the intermediality of text-image-music. This process is accompanied by a saturation of meanings, resulting the emergence of countless symbols and grotesque images to match the pretext, thus extending its interpretative modalities, fulfilling its "ability to be filled up". Following the unique process and abstract structure of dreams, the dynamics of Jankovics's images practically show us how

[8] MARGITHÁZI Orsolya, *Az animációs film története (The History of Animated Films),* Filmtett, 2002. szeptember 15. http://www.filmtett.ro/cikk/1426/az-animacios-film-tortenete-4-1 (Downloaded on 4th May, 2015.)
[9] JAKAB APONYI Noémi, *Megrajzolt álomutazás. Jankovics Marcell: Az-ember tragédiája (A Dream Journey Drawn. The Tragedy of Man by Marcell Jankovics),* Irodalmi Jelen, 2011. december 19. http://www.irodalmijelen.hu/05242013-1527/megrajzolt-alomutazas-jankovics-marcell-az-ember-tragediaja (Downloaded on 4th May, 2016.)

they actually work, that is the eternally-moving visual forms of dreams, their changes of shape embedded in a constant metamorphosis, yet all along keeping their being bound to the original opus. However, conditions of text-image-music, the coexistence and syncretic nature of different mediums bestow a dynamic and concise feature to the animated movie. This condition prevails since these mediums not only coexist next to each other, but, at the same time, interact, too. The encounter of various mediums, their projections on one another result a number of relations. One of the two major ones is when these mediums can be aligned into an analogue correspondence, due to which moving and presenting certain notions into another medium they carry an illustrating (yet not providing the illustration of Madách's text), adaptive, interpreting-explaining-emphasizing and "translating-interpretive" function. Consequently, these mediums can basically be paralleled into a hermeneutic relation and a dialogue. Being the primary interpreter of the pretext, the director applied an adaptation technique following the spirituality of the original dramatic poem by Madách, displaying a coherent visual interpretation of the literary text, telling about the colours in 5-20 minutes each. This derives on the one hand from the dissemblance of verbal-visual-auditive mediums, and from the medial otherness, intermediality, and interartistic nature of various forms of art on the other. Verbal transfer of the literary work of art into the intermedial branch at the borderline of fine arts and cinematic art has an intermedial basic feature,[10] namely that it forms the bringing to life by accomplishing the illusion of movement, between the poles of movement and immobility, between bringing to life and rendering lifeless, mixing the arts of space and time with elements of movement and cinematic art. The text of the adapted literary work of art (shortened and experienced text of Madách's pretext), the movement illusion of the film, technical features and genre of fine arts (in addition to hand-drawn animations and by them the display of frescoes, sculptures, reliefs, codex miniatures, etched engravings, cartoon-style etc.) and the intermediality, interartistic characteristic completed by the music all prove what sovereign, entirely autonomous work of art Marcell Jankovics had created.

From the aspect of the reception, the syncretic coexistence, the process of their projection on each other are dynamic, due to their being different, thus (using Lachmann's term) making a "semantic syncretism" possible,

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[10] MARGITHÁZI Orsolya, *Az animációs film története (The History of Animated Films),* Filmtett, 2002. szeptember 15. http://www.filmtett.ro/cikk/1426/az-animacios-film-tortenete-4-1 (Downloaded on 4th May, 2015.)

which, owing to the eternal movement of mediums, their interaction and transformation, analogue or tense coexistence function as the plurality of meaning in a continuous instability.[11]

Marcell Jankovics created a work with synthesis of history, arts, culture and art history that was generated by the dynamic yet instable nature of our age. In our days, in this chaotic, ever-decomposing space, we perceive animated film as a relevant entity, due to its transformations made continuous. As due to its concise and dynamic characteristics, surprising dimension shifts it fits our accelerated life, as in 155 minutes an amazing amount of information, impulse, experience and thoughts to consider are literally inundated onto the recipient.

Jankovics's animated movie succeeded in simultaneously preserving and invigorating Madách's literary work of art, and, as an adaptation fully respecting the ethos of the original book,[12] furthermore, coherently reinterpreting it. Being an autonomous work of art and remaining in a prolific dialogue with Madách's pretext, it extends each thought of the 105-minute long text, shortened by Madách, in the intermediality of various mediums, offering new and genuine perspectives by means of transformations. For instance, the animated movie further emphasizes one hidden quality of the pretext, which is an ironic perspective,[13] as it enriches Madách's work with several grotesque elements, thus turning the gap between 'is' and 'ought' even more direct, that is the relativity of values and the rule of 'There is'.[14] Such is the first scene of the Roman orgy, the entry of Tancred, the parallel cuts of the Prague Scene, where Kepler and Barbara are seen in turns and the famous astronomer declares his pathetic creed while his wife is having an intercourse with a stranger. The list is endless, with numerous acts of the London Scene etc. The most deviating from the pretext sequence is when we can hear God's last sentence, later becoming a proverb. It seems as if the director had previously read Eco's advice: "Used or estranged clichés be overcome by either breaking down its communicative form it is based on or by conducting an ironic approach thus getting rid of it."[15] Nevertheless,

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[11] LACHMANN, Renate, A szinkretizmus mint a stílus provokációja, *Helikon,* 1995/3. 273.

[12] PETHŐ Ágnes, *A mozgókép intermedialitása, A köztes lét metaforái = Képátvitelek. Tanulmányok az intermedialitás tárgyköréből,* szerk. PETHŐ Ágnes, Kolozsvár, Sciencia Kiadó 2002, 62.

[13] MÁTÉ Zsuzsanna, *A bölcselet átlényegülése esztétikummá – középpontban Madách Imre Az ember tragédiája című művével*, Szeged, Madách Irodalmi Társaság, 2013. (Madách Könyvtár – Új Folyam, 81), 161.

[14] Ibid., 181-189.

[15] Umberto ECO, *A nyitott mű,* Bp., Európa, 1998, 315.

even if he hadn't read Eco's advice, the director apparently took both the decomposition (broken down to words, intonations, verbal and visual elements) and irony regarding the last sentence of the *Tragedy*, later to become a proverb. Upon uttering "I have decreed your destiny, oh man: strive ever on with faith and steadfast trust!" God's iconic figure converts into the Patriarch of the Constantinople Scene persecuting heretics. Thereafter, upon the next, more and more scornful "strive ever" being said, Rudolf, the Holy Roman Emperor previously compromising Kepler can be seen. Then, after reaching the even more cynical-sounding "…and steadfast trust" section Robespierre ordering the beheading of Danton, the London showman launching the Ferris-wheel, and finally the old scholar of the Phalanstery are demonstrated. The very last sentence uttered by God manifests in the sound differentiation of intermediality, and thus the high tension. The pronunciation of the final sentence on the auditive level, with the sarcastic, cynical and slow-paced intonation coupled with the intensive view, figures carrying Adam's disappointment, establishes an ironic quality, which definitely questions the written message of this ending sentence, firmly confronting it. Moreover, separation of the written form speech by means of uttering the words, and the irony appearing in the mediality of visuality increases the negative catharsis, not allowing room for developing the comforting sense of "everything will be fine" in the recipient. The historic atrocities occurring during the one and a half century that has passed since Madách's present do not allow the creator of the animated movie to mediate the "and trust" in a transcendental manner. The series of images shown during the sentence uttered, the reverse set of reference to the meaning of colours and the sarcastic articulation all generate sharp tension with the written sentences of the pretext. The director aligns current executives and travestying persons of 'is' in power who, throughout the whole opus, contribute to the distortion of certain "holy notions" of Adam in reality, making it represent the opposite, similarly to what the showman or the old scholar does by distorting and depreciating art and science. In sum, the above lead to the disillusioning of Adam. In the world of animation it is not God who has the final say, but the crying Adam, the first man, who speaks on the life struggle as follows, in a resigned voice: "The goal is death, but life is struggle, strife, / and it is strife itself that is man's goal."

Marcell Jankovics visualized colours with a rich set of symbols, references to art and art history relevant in the given era, and in a style using their characteristic representation conventions or medial techniques, with

almost encyclopedic completeness[16] and consciousness. The graphic artist, the director of the animated movie has used its wide range of knowledge on cultural history, symbol research and mythology to incorporate them in an almost unnoticed manner into his works, as well as into his animated movie on the *Tragedy*. He claims that art must act in a useful way, otherwise it has no sense at all: "From the very onset I have believed that art as such is a useful entity. And, if it should not be useful, it is useless then."[17] I tend to see this usefulness, apart from maintaining Madách's work, in, among others, the reinforcement and expansion of its three meaning-horizons, which are universal, historical and up-to-date. The philosophical topic of the literary work of art is an explanation of the world with universal completeness, providing and seeking meaning, interpretation of oneself and the intellect. Its content is the positioning of the philosophical concepts and thoughts confronting and criticizing each other in historical dimensions. Madách's opus is about creation, man, historical ages, as well as the development history of ideas, these latter confronting their realization. It also tells us about the meaning of human existence, while at the same time it raises fundamental questions of existence philosophy, moral, universal and updatable issues to all readers. Likewise, Jankovics's animation as an adaptation has retained these features of the pretext, enriching it with a visual adaptation, thus having been able to further expand these rudimentary horizons towards a work of art shaped autonomous.

Employing these symbols, Marcell Jankovics expands the horizon of universality, therefore I aim to discuss it in detail in the last third of my study. The historical dimension is complemented and completed with references of art and culture history. From the already known narrative of the development of art history, the medium of art as a mediator is highlighted (style and carrier), in addition to some other iconic works. Also, he deals with philosophical issues, too, namely the relation of life and art, during which separateness of the two territories of the work of art and life (reality) is dissolved by having works of art and life events project over each other, thus mutually using each other to build up and intertwine. Just to take a few examples from the many, the two-dimensional paintings of the Egyptian tomb chambers represent the crowd, while after being elevated into three-

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[16] JAKAB APONYI Noémi, *Megrajzolt álomutazás. Jankovics Marcell: Az-ember tragédiája (A Dream Journey Drawn. The Tragedy of Man by Marcell Jankovics),* Irodalmi Jelen, 2011. december 19. http://www.irodalmijelen.hu/05242013-1527/megrajzolt-alomutazas-jankovics-marcell-az-ember-tragediaja (Downloaded on 4th May, 2016.)
[17] M. TÓTH Éva, KISS Melinda, *Magyar alkotói Portrék II. Animációs mozgóképtörténet II. (Hungarian Artist Portraits II. History of Animated Films II),* Budapest, Typotex Kiadó, 2014.

dimensional imagery, they in transition picture the Pharaoh. Red and black figures of painted vases come to life in the Greek Scene and subsequently smash the vases, perhaps thus indicating the decline of Greek culture. As regards reliefs on Roman sarcophagi, Roman legions are marching, as gladiators began to fight their battle, this way changing the static condition of mosaics floors into a dynamic movement, and eventually arising as three-dimensional figures from it. Also, the fall of the Roman Empire is pictured by the permanent cracking of plaster walls, petals falling from the flowers of trees on the palace walls, and statue-like characters become gradually fragmented. In all of the above, the medium mediating (vase, sarcophagus, mosaic, fresco, and statue) is made to be the narrative part of the image series. This creative and authentic approach, meaning the elevation of medial elements into the process of storytelling returns later on. The other peculiarity is when the director plays with basic features typical of the genre of animated films, that is how lifeless objects (frescoes, statues, mosaics) become alive, while in other scenes exactly the opposite happens, the living change to lifeless, for example in the London Scene, where the craftsman's loved one turns into a puppet, or in the Space Scene, which shows the destruction of Adam ending up in the form of a lifeless spacecraft. Moving back to medial styles characteristic of different ages, the golden background and stage-like settings of the Constantinople Scene are like codex illustrations, reminiscent of codex miniatures; blue-white-red whirling ink drawings accompanying the mutinous crowd scenes wedge in the etched engravings of the Prague Scene; coloured sketches of the London Scene turn into black and white at times. So here a time travel begins, leaving Madách's present, the horizon of being up-to-date is becoming more and more definite, which, however it returns several times during the entire film, at this point it proves to be at its most prominent level. The director has chosen a Ferris-wheel as a sort of 'time machine', spanning the some 150 years having passed by since Madách's present. Different historical traumas come to life, in which, quoting Jankovics's comments, "devil show us his devilish face", in the forms of Lenin, Hitler and Stalin. Further thinking of the death dance in the pretext, the historical table spanning the 20th century, figures spinning into nowhere on the Ferris-wheel are overall remarked by the director as follows: "Madách so far, from now on Jankovics! The way I have been selecting from the actors, who will line up here. (…) Some do not exist at all, some have come from films, some arrive from art, science, and some are politicians and public figures shaping conscience of the masses. Also, some are good, while some are bad, and unfortunately, the whole thing has been controlled by a spirituality which rather reminds us the dance of death.

(…) Those aligned on the wheel are of many kinds, a group of people on the brink of extinction, a Hungarian invention, a woman after female-to-male reassignment surgery, murdered politicians, overweight adolescents, a boy wrapped in the Hungarian flag, standing in the face of a police line. Finally, a polar bear can be seen, the perish of which shows what awaits us after global warming."[18]

Words cannot describe the visual experience and impact impulse we can perceive from the first scene onwards, including the transformation of shapes and colours, diverse shifts between dimensions, rhythmic move-ments of images with transition, ideas, special tricks, a rich manifestation of visual fantasy. On the recipient's part, watching this film requires a great deal of mental energy and effort, as it assumes a visual competence which has the immediate perception and comprehension of the image message as a basic element while it also takes for granted a high level of reading compre-hension competence, too. Moreover, living through and understanding this ever-changing work of art created in the intermediality of text-image-music is also presumed.

The visual-verbal coexistence is accompanied by music, which increases the emotional tone of the combined effect of image and text. Background music was arranged by László Sáry, while, at the same time, in addition to his own works the great ones of African and Greek folk music as well as the immortals of classical music, like Mozart, Bruckner, Rimsky-Korsakov, just to mention a few. The *Lacrimosa* and *Dies irae*, two movements of *Requiem* composed by Mozart, connect the scenes associated with death and pain, which in functionality is fundamental and embraces the whole. First time at the end of the second scene, the two movements change sharply opposed to each other which triggers and also indicates the functionality of both in the whole play. After committing the original sin few times of the movement of *Dies irae* confirm to highligh the voice and the anger of the Lord, and the presence of death during the following part: "Adam, Adam! you left me, / I will leave you, see what you do alone by yourself".

Then following the last word, when the first human couple is leaving the Garden of Eden, the music swithches to the second movement of the *Requiem*, to the tune of *Lacrimosa*, (as the name suggests tearfully) which serves as a

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[18] JANKOVICS Marcell, Beszélgetés Jankovics Marcellel „Az ember tragédiája" c. rajzfilm alkotójával a Beregszászi Főiskolán (An Interview at the College of Beregszász/Beregovo with Marcel Jankovics, Creator of the Animated Movie "The Tragedy of Man", 2012. https://www.youtube.com/watch?v=impAA_AKbyE (Downloaded on 4th May, 2016)

reaction to the happenings filled with pain. The two movements together in these functions have heard twice in the whole cartoon. In the Space scene, two smaller pieces of musicwith its uplifted sounding, highligh the strenght and prohibition of the spirit of Earth, and also the recognition of life as a bound to the Earth and the sense of life as a struggle. Then finally the two movements together dominate the final scene as a whole. *Dies irae* almost entirely fills the first half of the last scene emphasising the tragic of Adam (who prepares to commit suicide) and Lucifer dialogue of life and death.

On the edge of life-and-death the recognised sense of life are the unborn child, Eva`s motherhood, and when the Lord accepts again Adam, different kind of association starts, a different kind of opportunity for the humanity to be starts again. The movement of *Lacrimosa* can be heard during the Adamic questions and the Lord's answers, until the last scene. The two movements together, beyond having a functionality to determine the composition of the cartoon feature, separately in the intermediate scenes can be heard, but only a few beats.19

Text, image and music complement each other in a peculiar way, thus providing the viewer a complex aesthetic experience, not exceeding the threshold of acceptability. Jankovics's work is undoubtedly a difficult one to digest, therefore several viewings are required due to the dynamic and rapid pace of the film. Since processing impulses from various mediums require a quite complex concentration on the recipient side, apart from per-ceiving and noticing the exact physical, sensual (visual and auditive) stimuli conceptual speech must also be dealt with, and, beyond all this, one should note that perception of meaning-plurality with medial complexity is time-consuming, too. On the other hand, the animated movie offers a unique situation, which is a recipient experience, as it makes us discover how natu-rally our thoughts commute between image and language, visuality and ver-bality and to see how the music is affecting the mood and emotions.

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[19] In Egyptian Scene when the slave dies and during his wife`s grief, then later  in Athen`s Scene, three times we hear longer and longer sequences. For example, while the people, the Agora arguing about Miltiades, calling as hero or as a traitor, meanwhile his wife shows sacrifice of animal for Athene, for the first time we can hear few time then second time it accompanies his wife`s pray in the meantime the Agora influenced by demagogs doom to death of the hero commander, and finally some longer movement accompanies the hero's arrival at home dissolving the current tensions, on the other hand, with its painful sound presuggest the death of a military leader. As long as in the Greek scene the *Lacrimosa*`s movements are dominant, in the scene of Rome only can hear a few time, but other movement of *Requiem*, *Dies Irae* has more role when St.Peter appearances.