

Acknowledgement

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Introduction of **Graphic Novel**

According to Wikipedia, a graphic novel is a book made up of comics content. Although the word "novel" normally refers to long fictional works, the term "graphic novel" is applied broadly and includes fiction, non-fiction, and anthologized work. It is distinguished from the term "comic book", which is generally used for comics periodicals.

Fan historian Richard Kyle coined the term "graphic novel" in an essay in the November 1964 issue of the comics fanzine *Capa-Alpha*. The term gained popularity in the comics community after the publication of Will Eisner's *A Contract with God* (1978) and the start of Marvel's Graphic Novel line (1982) and became familiar to the public in the late 1980s after the commercial successes of the first volume of Art Spiegelman's *Maus* in 1986 and the collected editions of Frank Miller's *The Dark Knight Returns* in 1986 and Alan Moore and Dave Gibbons' *Watchmen* in 1987. The Book Industry Study Group began using "graphic novel" as a category in book stores in 2001.

Definition of **Graphic Novel**

The term is not strictly defined, though Merriam-Webster's full dictionary definition is "a fictional story that is presented in comic-strip format and published as a book", while its simplest definition is given as "cartoon drawings that tell a story and are published as a book". In the publishing trade, the term extends to material that would not be considered a novel if produced in another medium. Collections of comic books that do not form a continuous story, anthologies or collections of loosely related pieces, and even non-fiction are stocked by libraries and bookstores as "graphic novels" (similar to the manner in which dramatic stories are included in "comic" books). The term is also sometimes used to distinguish between works created as standalone stories, in contrast to collections or compilations of a story arc from a comic book series published in book form.

In continental Europe, both original book-length stories such as *La rivolta dei racchi* (1967) by Guido Buzzelli, and collections of comics have been commonly published in hardcover volumes, often called "albums", since the end of the 19th century (including such later Franco-Belgian comics series as *The Adventures of Tintin* in the 1930s).

History of **Graphic Novel**

As the exact definition of the graphic novel is debated, the origins of the form are open to interpretation.

The Adventures of Obadiah Oldbuck is the oldest recognized American example of comics used to this end. It originated as the 1828 publication *Histoire de M. Vieux Bois* by Swiss caricaturist Rodolphe Töpffer, and was first published in English translation in 1841 by London's Tilt & Bogue, which used an 1833 Paris pirate edition. The first American edition was published in 1842 by Wilson & Company in New York City using the original printing plates from the 1841 edition. Another early predecessor is *Journey to the Gold Diggins* by Jeremiah Saddlebags by brothers J. A. D. and D. F. Read, inspired by *The Adventures of Obadiah Oldbuck*. In 1894 Caran d'Ache broached the idea of a "drawn novel" in a letter to the newspaper *Le Figaro* and started work on a 360-page wordless book (never published). In the United States there is a long tradition of reissuing previously published comic strips in book form. In 1897 the Hearst Syndicate published such a

collection of *The Yellow Kid* by Richard Outcault and it quickly became a best seller.

1920s to 1960s

The 1920s saw a revival of the medieval woodcut tradition, with Belgian Frans Masereel cited as "the undisputed king" of this revival. His works include *Passionate Journey* (1919). American Lynd Ward also worked in this tradition, publishing *Gods' Man*, in 1929 and going on to publish more during the 1930s.

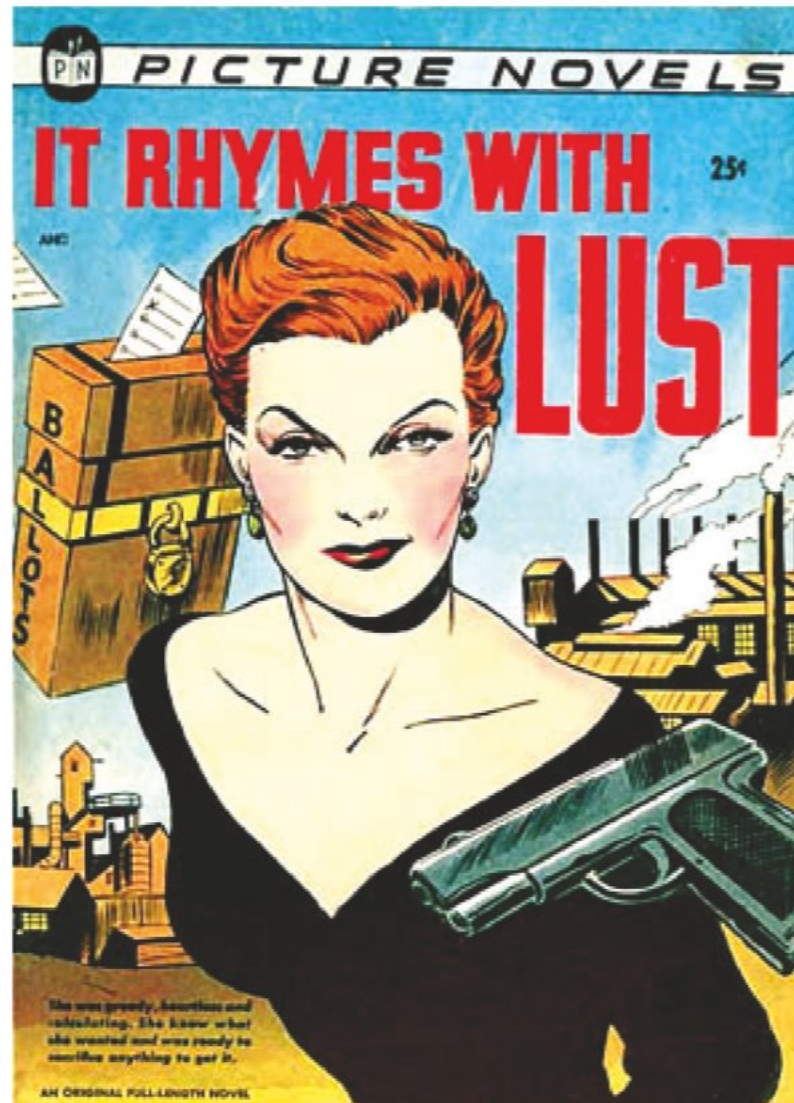
Other prototypical examples from this period include American Milt Gross' *He Done Her Wrong* (1930), a wordless comic published as a hardcover book, and *Une Semaine de Bonté* (1934), a novel in sequential images composed of collage by the surrealist painter Max Ernst. Similarly, Charlotte Salomon's *Life? or Theater?* (composed 1941-43) combines images, narrative, and captions.

The 1940s saw the launching of *Classics Illustrated*, a comic-book series that primarily adapted notable, public domain novels into standalone comic books for young readers. In 1947 Fawcett Comics published *Comics Novel #1: "Anarcho, Dictator of Death"*, a 52-page comic dedicated to one story. In 1950, St. John Publications produced the digest-sized, adult-oriented "picture novel" *It Rhymes with Lust*, a film noir-influenced slice of steeltown life starring a scheming, manipulative redhead named Rust. Touted as "an original full-length novel" on its cover, the 128-page digest by pseudonymous writer "Drake Waller" (Arnold Drake and Leslie Waller), penciler Matt Baker and inker Ray Osrin proved successful enough to lead to an unrelated second picture novel, *The Case of the Winking Buddha* by pulp novelist Manning Lee Stokes and illustrator Charles Raab. Presaging Will Eisner's multiple-story graphic novel *A Contract with God* (1978), cartoonist Harvey Kurtzman wrote and drew the four-story mass-market paperback *Harvey Kurtzman's Jungle Book* (Ballantine Books #338K), published in 1959.

By the late 1960s, American comic book creators were becoming more adventurous with the form. Gil Kane and Archie Goodwin self-published a 40-page, magazine-format comics novel, *His Name is... Savage* (Adventure House Press) in 1968—the same year Marvel Comics published two issues of *The Spectacular Spider-Man* in a similar format. Columnist and comic-book writer Steven Grant also argues that Stan Lee and Steve Ditko's Doctor Strange story in *Strange Tales* #130–146, although published serially from 1965–1966, is "the first American graphic novel". Similarly, critic Jason Sacks referred to the 13-issue "Panther's Rage" — comics' first-known titled, self-contained, multi-issue story arc — that ran from 1973 to 1975 in the Black Panther series in Marvel's *Jungle Action* as "Marvel's first graphic novel".

Meanwhile, in continental Europe, the tradition of collecting serials of popular strips such as *The Adventures of Tintin* or *Asterix* led to long-form narratives published initially as serials.

By 1969, the author John Updike, who had entertained ideas of becoming a cartoonist in his youth, addressed the Bristol Literary Society, on "the death of the novel". Updike offered examples of new areas of exploration for novelists, declaring "I see no intrinsic reason why a doubly talented artist might not arise and create a comic strip novel masterpiece".



The digest-sized "picture novel" *It Rhymes with Lust* (1950), one precursor of the graphic novel. Cover art by Matt Baker and Ray Osrin.

source : https://en.wikipedia.org/wiki/Graphic_nove

Blackmark opened the case, lifting the sword from the base of wire red velvet it rested upon. Though long of blade and oversized of hilt, there was perfection in its balance. In the hands of the proper warrior, such a sword could weave arabesques of razor-edged death through any foe's defense. The tenger of its silver blade would never yield before battle axe or spiked head mace.

But it was the ornate, oversized hilt that drew Blackmark's savery eyes. I inscribed upon it, and delicate drawings and finely wrought decorative swirls, was a name.



Detail from *Blackmark* (1971) by scripter Archie Goodwin and artist-plotter Gil Kane.

Modern era

Gil Kane and Archie Goodwin's *Blackmark* (1971), a science fiction/sword-and-sorcery paperback published by Bantam Books, did not use the term originally; the back-cover blurb of the 30th-anniversary edition calls it, retroactively, "the very first American graphic novel". The Academy of Comic Book Arts presented Kane with a special 1971 Shazam Award for what it called "his paperback comics novel". Whatever the nomenclature, *Blackmark* is a 119-page story of comic-book art, with captions and word balloons, published in a traditional book format. It is also the first with an original heroic-adventure character conceived expressly for this form.

European creators were also experimenting with the longer narrative in comics form. In the United Kingdom, Raymond Briggs was producing works such as *Father Christmas* (1972) and *The Snowman* (1978), which he himself described as being from the "bottomless abyss of strip cartooning", although they, along with such other Briggs works as the more mature *When the Wind Blows* (1982), have been re-marketed as graphic novels in the wake of the term's popularity. Briggs notes, however, "I don't know if I like that term too much".

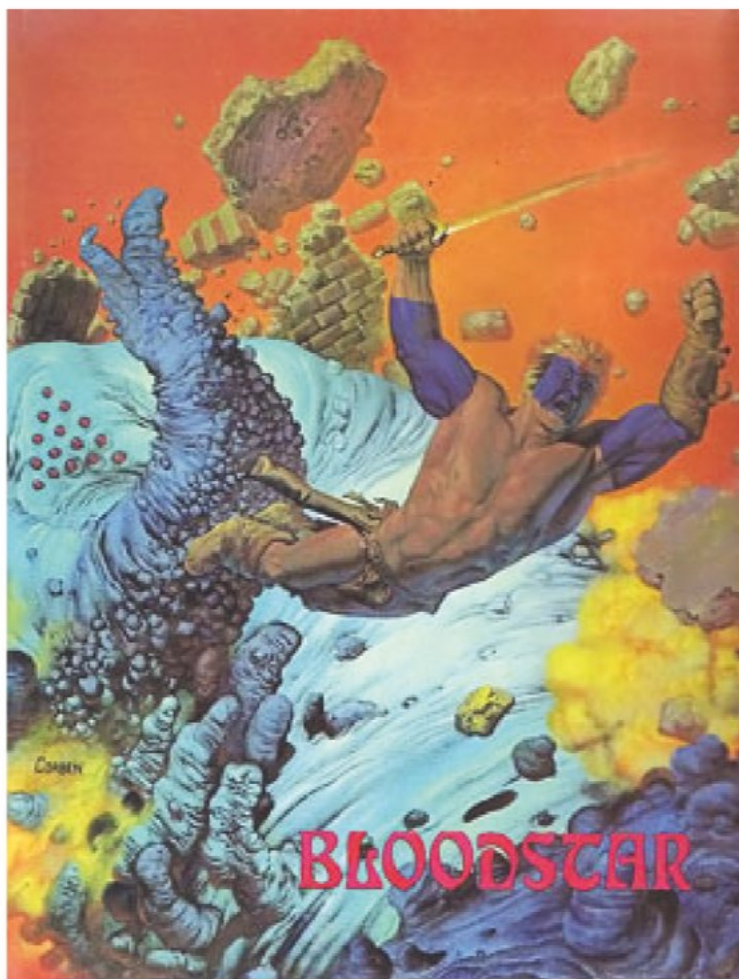
First self-proclaimed **Graphic Novels : 1976 - 1978**

In 1976, the term "graphic novel" appeared in print to describe three separate works. *Bloodstar* by Richard Corben (adapted from a story by Robert E. Howard) used the term to define itself on its dust jacket and introduction. George Metzger's *Beyond Time and Again*, serialized in underground comics from 1967 to 1972, was subtitled "A Graphic Novel" on the inside title page when collected as a 48-page, black-and-white, hardcover book published by Kyle & Wheary.

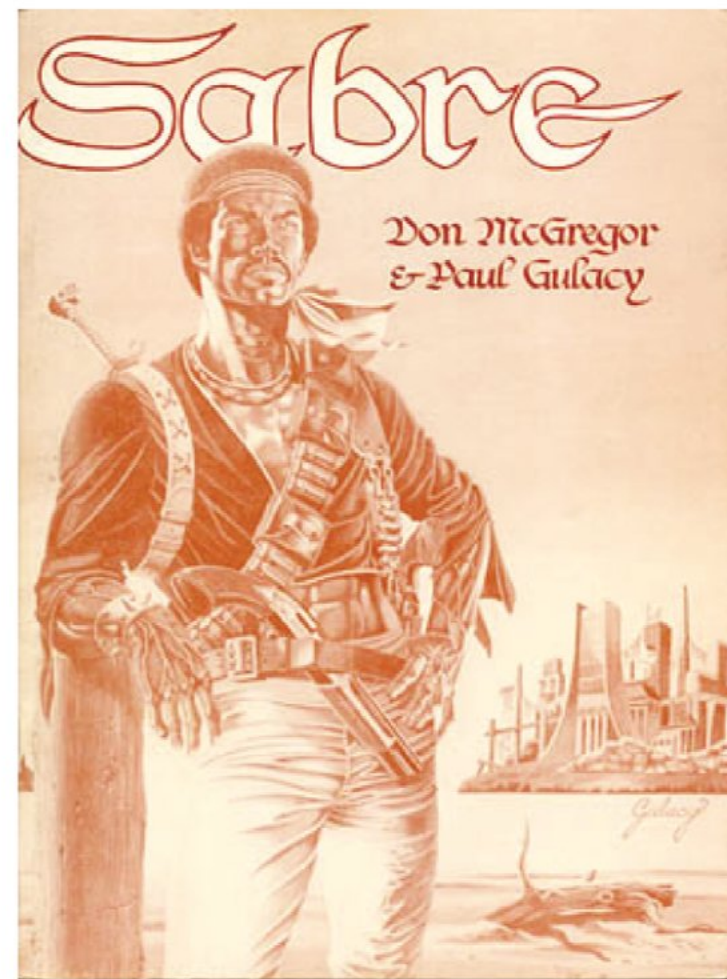
The digest-sized *Chandler: Red Tide* (1976) by Jim Steranko, designed to be sold on newsstands, used the term "graphic novel" in its introduction and "a visual novel" on its cover, although *Chandler* is more commonly considered an illustrated novel than a work of comics.

The following year, Terry Nantier, who had spent his teenage years living in Paris, returned to the United States and formed Flying Buttress Publications, later to incorporate as NBM Publishing (Nantier, Beall, Minoustchine), and published *Racket Rumba*, a 50-page spoof of the noir-detective genre, written and drawn by the single-name French artist Loro. Nantier followed this with Enki Bilal's *The Call of the Stars*. The company marketed these works as "graphic albums".

The first six issues of writer-artist Jack Katz's 1974 Comics and Comix Co. series *The First Kingdom* were collected as a trade paperback (*Pocket Books*, March 1978), which described itself as "the first graphic novel". Issues of the comic had described themselves as "graphic prose", or simply as a novel.



Bloodstar (1976) by Robert E. Howard and artist Richard Corben.



Sabre (1978), one of the first modern graphic novels. Cover art by Paul Gulacy.

Similarly, *Sabre: Slow Fade of an Endangered Species* by writer Don McGregor and artist Paul Gulacy (Eclipse Books, August 1978)—the first graphic novel sold in the newly created "direct market" of United States comic-book shops—was called a "graphic album" by the author in interviews, though the publisher dubbed it a "comic novel" on its credits page. "Graphic album" was also the term used the following year by Gene Day for his hardcover short-story collection *Future Day* (Flying Buttress Press).

Another early graphic novel, though it carried no self-description, was *The Silver Surfer* (Simon & Schuster/Fireside Books, August 1978), by Marvel Comics' Stan Lee and Jack Kirby. Significantly, this was published by a traditional book publisher and distributed through bookstores, as was cartoonist Jules Feiffer's *Tantrum* (Alfred A. Knopf, 1979) described on its dustjacket as a "novel-in-pictures".

Indian **Graphic Novel**

Paul Gravett, an expert in the field for over 30 years, runs through a brief history of the form, mentioning some of its most illustrious examples.

Comics have been serious business in India since 1967

Comics in India used to be under-appreciated as cheap, undemanding, throwaway entertainment mainly for kids or the sub-literate. The famous Amar Chitra Katha series of comics launched in 1967 changed this perception somewhat by adapting India's great legends and history and demonstrating the educational value of comics for children. They are ubiquitous to this day, but their style and approach, similar to America's Classics Illustrated comic books, have hardly changed in nearly 50 years. It is the modern Indian graphic novel which is radically repositioning the comics medium and bringing it into the 21st century. Significant general literary giants like Hachette, Harper Collins and Penguin have published them, as have smaller picture-book companies like

Tara Books and the political press Navayana, as well as comics-only specialists like Braft, Phantomville and Manta Ray.

'The modern Indian graphic novel is radically repositioning the medium.'
Art from *Hyderabad: A Graphic Novel* © Jai Undurti and Harsho Mohan Chatteraj



India is part of the 'graphic novels' movement

The graphic novel is a term first coined in English in 1964 and popularised by American legend Will Eisner and can be understood simply as a 'fat comic' in book form which can be aimed at adult readers. Art Spiegelman once suggested that a graphic novel is a comic book long enough to need a bookmark, like his own Pulitzer prize-winning *Maus*. Others, like Eddie Campbell, co-creator with Alan Moore of the even thicker *From Hell*, chooses to avoid nailing the graphic novel down by narrowly defining it by size or form. Instead, Campbell in his 2006 manifesto prefers to see it as an international creative movement striving towards enlarging the medium's narrative techniques and themes. In that sense, India is now part of this movement. There is a growing library of Indian graphic novels of the non-genre variety which emerged as a vibrant turn-of-the 21st century phenomenon is are building a strong community of creators and readers.

Crucial to this development in any culture is to break free from the formulas of genre fiction, for example science fiction or heroic fantasy. If there is one specifically Indian genre which persists, it must be the endless retellings of the Ramayana and Mahabharata epics. The idea of adapting these deep-rooted classics, created by the Amar Chitra Katha series, has been copied by more recent publishers such as Campfire, Vimanika and Virgin/Liquid/-Graphic India. They are modernising them with technically impressive computerised illustration, which imitates the Hollywood blockbuster look of slick Western comic-book output from Marvel and DC and appeals to their fan audience. Of far greater interest are graphic novelists like Amruta Patil, Abishek Singh or Vikram Balaogpal, who are bringing to these timeless tales their more personal and refreshing takes.

SITUATED IN THE SOUTHWEST WING OF THE BUILDING, AT THE END OF A LONG CORRIDOR FILLED WITH RELICS FROM A DISCARDED PAST OF OFFICE AUTOMATION AND ARCHAIC WATER-COOLING MACHINES IS THE DEPARTMENT OF PETTY REVENUE OFFENCES. HERE KEDAR BABU SHARES AN OFFICE WITH SEVEN FELLOW BABUS.



'The contemporary city's fragmented realities and hidden lives and loves are explored in Corridor.' Art © Samath Banerjee

What there is beyond the retelling of epics (a lot)

In graphic novels in India, as elsewhere, it is the real world which offers so much scope. One recurring theme from the start has been a socio-political concern and a desire to surface issues under-reported in conventional news media. Orijit Sen's *River of Stories*, published in 1994 by Kalpavriksh, is widely regarded as the principal pioneering work. Sen began working on his cartoon journalism in 1991 by making several trips to the Narmada Valley in western India to research the impact of building the Sardar Sarovar Dam on the local populace. The ongoing plight of 'untouchables' or Dalits is contextualised in *Bhimayana: Experiences of Untouchability*, written by Srividya Natarajan and S. Anand and drawn by Durgabal and Subhash Vyam, by revisiting the biography of Dr. Bhimrao Ambedkar (1891-1956), the great legislator and champion of affirmative action and an untouchable himself. In his *Delhi Calm*, Vishwajyoti Ghosh deciphers 'The Emergency' of 1975-1977, when India's

president declared a state of emergency and suspended civil rights across the country for 21 months. *Delhi Calm* is part history lesson, part wake-up call to those too young to remember or have experienced it.

Urban India is a common setting of these books. The contemporary city's fragmented realities and hidden lives and loves are explored in *Corridor* by Sarnath Banerjee through a Delhi shopkeeper, and in *Kari* by Amruta Patil through a lesbian community. In contrast, the sweeping and kaleidoscopic *Hyderabad: A Graphic Novel* by Jai Undurti and Harsho Mohan Chatteraj daringly spans four centuries, weaving together histories and fables that co-exist in this present-day IT hub 'born as fire in the poet's mind'.

'Noticeably underrepresented are women's voices, aside from India's first woman graphic novelist Amruta Patil.' Art © Amruta Patil



How these progressive graphic novels are made

The way these progressive graphic novels are made in India relies less on the corporate conveyor-belt production system of editors, writers, pencillers, inkers, colourists and letterers. Instead, they are often the work and vision of a single complete auteur or a close partnership working as one. Being in control of every task brings a greater personality, directness and intimacy, as one person or a collaborative duo can put their thoughts and feelings into words and pictures. The artistry in some graphic novels also draws on long traditions of visual storytelling, sometimes combined with printed or spoken words. A Patrachitrakar, for example, is someone who reads out and performs the text of a story live for an audience, while unrolling a vertical scroll of textless images, one-by-one (the term appears in an article on traditional visual narrative in the December 2014 issue of MARG Magazine). Tara Books has experimented with two graphic novels illustrated by Patua scroll artists. One

is Sita's Ramayana, illustrated by Moyna Chitraka's and written by Samhita Arni. The other is I See The Promised Land, illustrated by Manu Chitrakar and based on a biography of Martin Luther King by American writer-poet Arthur Flowers. Cropping the hand-painted panels in the artists' vertical scrolls and rearranging them into pages of a book alongside cold, emphatic typeset text is not entirely successful. A more sympathetic and inspiring incorporation of folk art traditions into a graphic novel is Bhimayana (above), whose Gond artists retain their identity and integrity by devising sinuous panel borders based on decorative digna and designing thought balloons containing the mind's eye, speech balloons shaped like birds, and to indicate words of cruelty the balloon's tail transforms into a scorpion's sting.

Delhi Calm is part history lesson, part wake-up call to those too young to remember or have experienced The Emergency of 1975-77'.
Art © Vishwajyoti Ghosh



The future of Indian graphic novels

Another indicator of cultural change are the new multimedia fan conventions like Comic Con India in Delhi, started in 2011, and Comic Con Mumbai since 2012. Although these are dominated by the big American and Japanese pop culture franchises, they can encourage local publishing and independent creativity and attract new audiences to other kinds of comics. The fact that almost two thirds of India's 1.2 billion population are under the age of 35 suggests that, provided the habit of reading is maintained and promoted, there is great potential for the graphic novel to flourish, both in print and in digital forms online or via phones, tablets and other devices. Change is in the air. Graphic novels made in India are not graphic novelties or merely a passing fad like colouring books. They are here to stay and look set only to grow in their dynamism and diversity.

Objectives

The purpose of this project is to learn story telling and narrative through visual media. To make a graphic novel which is easy to read and understand with the illustrations that tell the story along with the text. Primary objective was to visualise the story by Ray in a form of graphic novel.

A Brief Introduction to **Satyajit Ray**

There are very few Indians who can lay a claim to Leonardo Da Vinci's title of a Renaissance Man. Satyajit Ray would stand tall amongst those claimants. A film director, writer, illustrator, publisher, graphic designer and film critic, Satyajit Ray has left an indelible impression on whichever field he traversed. He was born into an illustrious Bengali family, who were renowned for their contribution to arts and literature on 2nd May, 1921. His formative years were spent in Shantiniketan under the guidance of the first Nobel laureate of India, Rabindra Nath Tagore.

Ray started his career as a junior visualiser, and in 1943 he started working with Signet Press as an illustrator. It was Ray who designed the covers of the world famous books, Man Eaters of Kumaon by Jim Corbett and The Discovery of India by Jawahar Lal Nehru. It was around this time that he became deeply attached to movies, and after watching Vittorio De Sica's The Bicycle Thieves, Ray was determined to go into the field of film making.

1955 saw the birth of a phenomenon in World Cinema, when Ray's debut directorial venture Pather Panchali was released. With Aparajito and Apur Sansar making up the trilogy, Ray was lauded for his cinematic genius world-wide and received numerous awards all over the globe. With film-makers such as Jean Renoir and Akira Kurosawa aglow with his works Satyajit Ray entered into the ranks of the most elite film makers. He went on to produce 37 films which would include documentaries and short stories. Some of these films will remain glittering testimonials to the astuteness of this great film maker. Films such as Kanchenjunga, Charulata, Satranj ke Khiladi, Aranyer din Ratri, Goopy Gyne Bagha Byne and Nayak explore all the facets of civilization and human sentiments in them. He was in a true sense, one of the greatest auteurs of modern cinema.

Ray also was an acclaimed fiction writer and one of the progenitors of detective fiction and science fiction. Feluda remains embossed in the hearts of every Indian who is a fan of detective stories. His love for science fiction was ensconced in a majority of his short stories. Indeed the beloved Spielberg classic E.T was based on a Ray short story "Bankubabur Bandhu". In addition to this Ray published works on film criticism and was also the publisher of the famous Bengali magazine for children "Sandesh". Ray was a brilliant illustrator and designed four Roman typefaces in addition to countless Bengali ones.

He received 32 National Awards, numerous international awards such as the Golden Lion and the Silver Bear and to crown them all the Honorary Oscar in 1992 during his lifetime. He was also awarded the Bharat Ratna by India and the Legion of Honor by France. He died on 23rd April, 1992 putting Indian Cinema on the forefront of world audiences and giving a new direction to contemporary film makers across the globe.

Satyajit Ray as Writer

Satyajit Ray as a writer, has gifted the readers some of the best and immortal characters in Bengali Literature. He created popular characters for children in Bengali like Feluda and Professor Shonku- who still remains a bright part of Bengali Literature. The character of FeluDa is of a private detective and Professor Shanku is a scientist.

Ray was an imminent fiction writer. He created the character of Feluda in the year 1965 and the first story of Feluda was published in Sandesh. Feluda stories are actually narrated by his cousin Topshe, kind of Watson to Feluda's Holmes. The science fiction of Shanku is available to the readers as a diary discovered after the scientist had mysteriously disappeared. Satyajit also wrote a collection of non-sense verse called "Today Bandha Ghorer Dim" which, among other thing, includes a translation piece of Lewis Carrol's "Jabberwocky". He also wrote short humorous stories of Mullah Nasiruddin in Bengali.

His collection of short stories for adults was published as a collection of 12 stories. He also wrote a story collection named "Golpo 101". Ray's love and interest for puns and puzzle is reflected in these stories. These short stories give full bridle to his awareness in the macabre, in suspense and other aspects that he cleverly avoided in film, making for an interesting psychological read. Most of his literary piece have been translated into English, and are finding a new group of readers.

Major part of the screenplays of Ray's films has been published in a literary journal named "Eksan". He also wrote an autobiography about his childhood days named "Jakhan Choto Chilam" (1982, when I was a Child). Ray also wrote essays on films which were published as "Our Films, Their Films" (1976), along with "Bishoy Chalachitra" (1976), "Ekei Bole Shooting" 1979.

In the mid 1990, the essays of Ray based on films were published in English in the Western countries. "Our Films, Their Films" is an anthology of film criticism by Ray. This book contains articles, write ups and personal experiences. The book is presented to the readers in two parts. In the first part Ray discusses about Indian Films and its turning point and then in the second part he tells us about the kind of work in Hollywood, and discusses about specific filmmakers like Charlie Chaplin and Akira Kurosawa, and movements like Italian neo-realism. His book "Bishoy Chalachchitra" was published in translation in 2006 as Speaking of Films. It contains a solid description of his philosophy of diverse aspects of the films.

In the year 1961, Satyajit Ray rejuvenated Sandesh, a children's magazine founded by his grandfather, to which he continued to add illustrations, verses and stories throughout his life. His stories are modest and entertaining. The subjects included: escapade, detective stories, fancy, science fiction and even horror.

Definition of **Short Story**

According to Wikipedia, short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting, concise narrative, and the omission of a complex plot; character is disclosed in action and dramatic encounter but is seldom fully developed.

A short story is a piece of prose fiction that can be read in one sitting. Emerging from earlier oral storytelling traditions in the 17th century, the short story has grown to encompass a body of work so diverse as to defy easy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of evoking a "single effect" or mood. In doing so, short stories make use of plot, resonance, and other dynamic components to a far greater degree than is typical of an anecdote, yet to a far lesser degree than a novel. While the short story is largely distinct from the novel, authors of both generally draw from a common pool of literary techniques.

Short stories have no set length. In terms of word count there is no official demarcation between an anecdote, a short story, and a novel. Rather, the form's parameters are given by the rhetorical and practical context in which a given story is produced and considered, so that what constitutes a short story may differ between genres, countries, eras, and commentators. Like the novel, the short story's predominant shape reflects the demands of the available markets for publication, and the evolution of the form seems closely tied to the evolution of the publishing industry and the submission guidelines of its constituent houses.

The short story has been considered both an apprenticeship form preceding more lengthy works, and a crafted form in its own right, collected together in books of similar length, price, and distribution to novels. Short story writers may define their works as part of the artistic and personal expression of the form. They may also attempt to resist categorization by genre and fixed formation.

Design Process

Reading various stories written by Satyajit Ray.

Choosing one story, according to my illustration style and where i found some interest and possibility to make a graphic novel.

Reading and understanding the story in various levels and understanding the context.

Visualising the story along with the characters and scenario.

Studying the concept of graphic novel.

Designing the graphic novel structure of the story and blocking of the story.

designing the storyboard along with the dialogues.

Design iterations and production decisions.

Final panel and book design.

The **Script**

“The case of Mrigankababu”

Mrigankababu first got to know about the evolution of man from monkeys from his long-time colleague Salil Basak. Maybe it is a widely known fact, but Mrigankababu is not one of the well-read person. He was an average student in school and never took to the habit of reading books. This piece of information took him by surprise. To this, Salilbabu added, "Yes, millions of years ago there was a class of quadriped monekys. The monekys have remained as a species, but the one from whom humans have evolved have become extinct."

Both Mrigankababu and Salilbabu work at the Hardinge Company, each working for twenty-two and fifteen years respectively. Though Mriganka is not one of the affable characters, a natural friendship has grown up due to years of proximity within office.

The piece of information made an effect in Mrigankababu's mind who took to searching

for relevant books on this matter, in shops and in College Street. Salil was not wrong, he thought. All the printed text hinted that man certainly came down from monkeys, and zoologists are keenly researching the transition that took place between these two animals. There is a missing link between these two sets and it is yet to be discovered.

To further quench his curiosity, he visited the National Museum where he saw the skeletal remains of the primates only to observe the remarkable similarity with present-day humans. A visit to the zoological garden helped him understand the tailed monkey and the without-tail ape and their various classes. Added to this are the African gorilla, chimpanzee, baboon, ourang-outang and cavemen etc. which all seemed relevant in relation to man.

Among all of them the African Chimpanzee seemed to bear the most familiarity with man. And not just that, a single chimpanzee seemed to have caught the fancy of Mrigankababu a lot. It made facial gestures and

grinned with his teeth wide and approached a number of times, when Mrigankababu was close to its cage. It looked as if the animal knew him for a long time.

While returning home after spending an hour or so at the zoological garden, Mrigankababu was suddenly reminded of his uncle Kalumama when he came visiting many years ago. Mrigankababu was referred as 'morkot' or monkey by Kalumama, often endearingly.

Mrigankababu asked on one day, "Why do you call me thus?"

Kalumama responded quickly, "Don't you understand that you look like one, see yourself in the mirror at once! Such narrow forehead, beady eyes, gaping space between the nose and the lips - what else would people call you if not a monkey? The 'M' emblazoned on the ring of your finger is not for Mriganka but for 'morkot' or monkey. You don't really need to find a job, there's always one awaiting for you at the zoo."

Mrigankababu had taken a hard look at himself on the mirror and thought that probably Kalumama was not wrong after all. Even in school, his teacher Mahesh sir used to tease him by calling him a monkey, at an age of twelve or thirteen. Such a thought that he bears a resemblance to monkeys did not strike at such an early age.

Not just his facial features, even the hunch on his back and the excess of body hair growth seemed to bring him closer to monkeys. This reminded him of Salil and he seemed to think himself of somewhat to fill the gap between the humans and monkeys. This made Mrigankababu think - probably the evolution is not yet complete within me, but then he thought - do monkeys sit at a desk and type like I do? The resemblance is purely accidental, he thought. Even Sureshababu of Accounts department resembles a slimy rat. Mrigankababu is a man, a human being and there can be no further doubt to it.

Amidst this, he was also reminded that he loves eating bananas and peanuts, either of

which he devours daily while returning from office. These two are favorites of monkeys as well. He was reminded of a Bengali poem involving monkeys and bananas and the like. IS this connection arbitrary? Mrigankababu forcefully removed the idea from his head.

However he may think, it was difficult to completely dissociate himself from the idea of humans evolving from monkeys. Such distractions led him make typing mistakes and he was called forth by his superior at his office.

"What has happened to you? You were never wrong in typing, were you? Why is it so these days? " his superior asked.

How could he have responded. Mrigankababu said, "I was keeping an ill health for a few days."

"Then consult a doctor. We have one at our office itself. Ask Dr. Gupta."

"No sir, I don't think that's necessary. I give you my word. Do excuse my lapses, sir."

His superior paid heed to his apologies, but Mrigankababu was not satisfied with it all. He visited Dr. Gupta and asked, "Do prescribe me some medicines; I am lacking concentration these days and it is affecting my work."

Dr. Gupta took a good look at him and said, "Your health seems to be failing. You have lost weight and there are dark circles beneath your eyes. Only medicine won't work. What about taking a few days leave?"

"Yes. In fact I have not applied for any leave in the last two years."

"Then take leave for seven days. You need a change of weather. I am prescribing a medicine but that alone won't help."

Mrigankababu took a leave for ten days, and decided to visit his cousin in Kashi. His cousin stays near to the sixty-four ghats along the banks of Ganga. He has often requested his uncle Mrigankababu to visit him, but the chance has never come till now.

What Mrigankababu did not know was that Kashi was infested with monkeys. They were in roads and river banks, terraces and tree branches, and even of walls of the temples. When asked about them his cousin Nilratan said, "Ah you have not seen monkeys. Let's visit the Durgabari and you'll understand how infested the place is!"

On reaching Durgabari he was astounded. On entering the courtyard, a group of fifty-sixty monkeys surrounded him - their cacophony was too loud for anything else.

It amazed him to find that he was not feeling out of place being amidst such a company. As if he has known all of them for long. It seemed as if he is visiting relatives after a long time.

Mrigankababu visited Durgabari three days after visiting Kashi. From the fifth day onward, he felt that he was having difficulties in speaking. He often has to take resort to 'hmm' to remember common words. Nilratan proposed, "Let's go for a kirtan at

Dashashwamedh Ghat this evening. I'll fetch you in the evening when I'm back from work."

The word kirtan seemed foreign to Mrigankababu. He asked, "Where are you asking us to visit?"

"To the Dashaswamedh Ghat? Won't you visit?"

"Erm - Dasha- Dashaswamedh Ghat. Why? What's there?"

"Like I said - there's kirtan today, you'd love it. Don't you take a liking to kirtan?"

"Oh - kirtan. Umm - so those who would be performing are humans, right?"

"Yeah - who else would perform, would the monkeys do it, Mrigankada?!"

"Erm - yes - today's humans were at one point of monkeys, weren't they?"

"Dah, not joke Mrigankada, you're talking silly. I'm off to office. I'll come and pick you up at half-past five."

While at the kirtan, Mrigankababu felt something fantastic. He felt as if a group of monkeys are playing the drums and singing song. It was an unnatural experience for him.

While returning from the kirtan, Nilratan said that he needed to visit Madhabbabu at the Bangalitola. Once he left, Mrigankababu felt the urge to walk like a monkey. On the floor beside his bed Mrigankababu squatted on his hands and walked on his four limbs, and took rounds across the floor space. After four rounds across the room, he finally saw Nilratan's servant Ramlal staring in amazement from the doorstep.

Mrigankababu stood up and accosted, "Have you never seen a monkey in Kashi? What's there to be so amazed about?"

Ramlal spoke no more and started preparing bed.

In his remaining days at Kashi, Mrigankababu spoke very less. Nilratan enquired, "What happened Mrigankada? Why did you turn so silent? Is your health fine?"

Mrigankababu replied, "No, why - health is fine. Actually - I mean - like men have come down from monkeys - isn't the reverse - monkeys turning from men - the reverse of evolution."

Nilratan was surprised but remained silent. Is Mrigankada's mental health stable? Would it not be good to have a clinical check-up of Mrigankada?

Mrigankababu returned Kolkata in two days' time. Upon entering his house on Hazra Lane, he met his old servant Dasharathi, who asked him, "You returned? How are you doing?"

Mrigankababu replied, "Huup."

Dasharathi laughed uproariously, "There's a lot of monkeys in Kashi, ain't it? I went there once in my childhood."

Mrigankababu replied, "Huup."

Four days after this incident, all newspapers in Kolkata carried the following news. One of the employees in the zoo discovered a monkey-like animal lying near the chimpanzee's cage on one morning. Probably it had broken into the compound the earlier night. The superintendent stated that such a species of monkey has never been sighted before. Like the cross breeding of the horse and the donkey leads to mule, similarly the inbreeding of two species of monkeys have led to such an animal. The animal is alive and is making sounds like the monkey.

The most striking feature is the presence of a ring on the finger of the animal - which bears the English letter M.

Designing the **graphic novel structure** of the **story** and **blocking** of the **story**.



Mr. Mriganka came to know about Human evolution from Mr. Salil, while sitting in the office. He was in a shock when he came to know that we evolve from monkeys (ape).



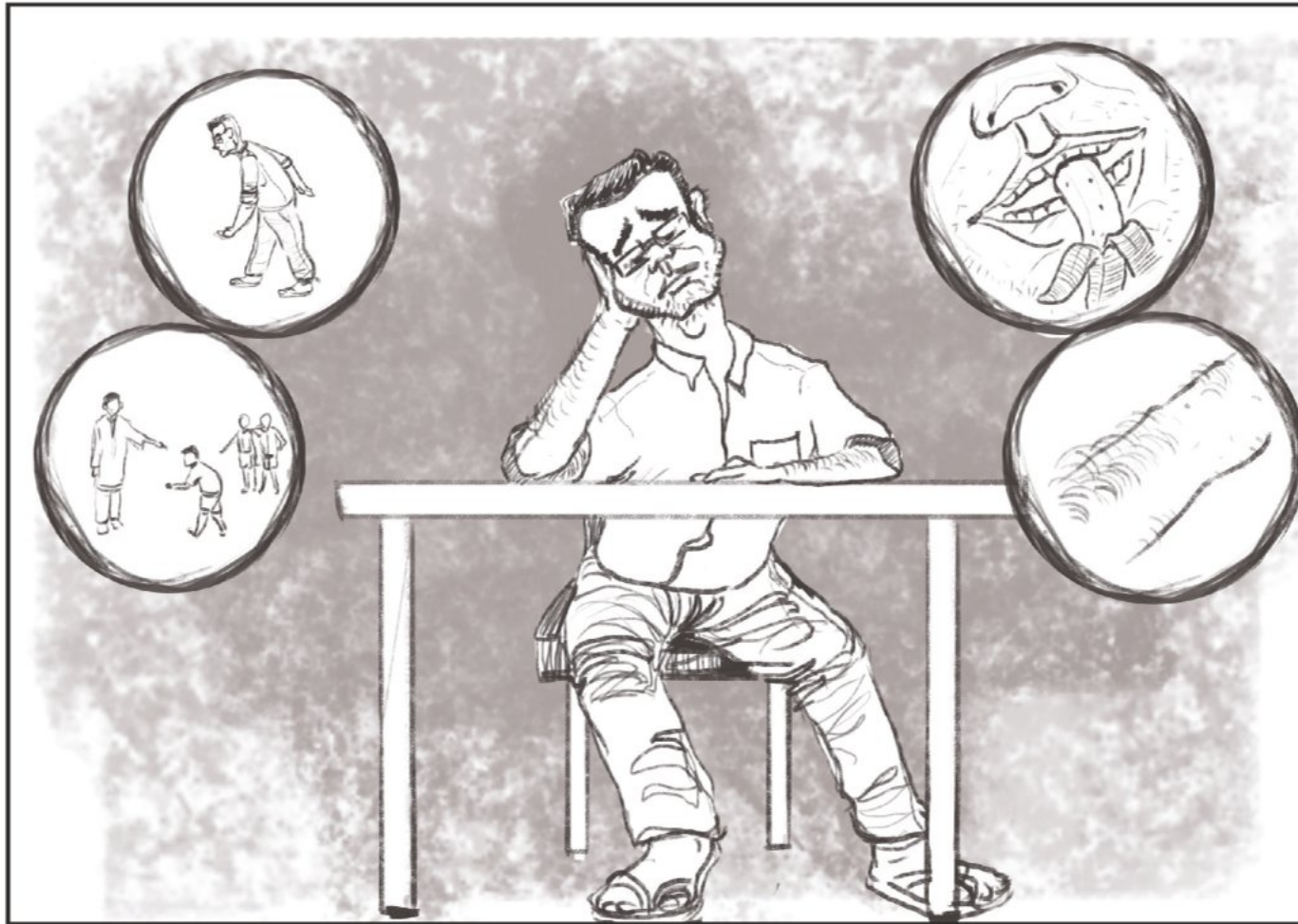
Mr. Mriganka went to college street to find books about human evolution, and he found one book. After reading the facts he somehow believe what Mr. Salil said earlier.



Next he went to the zoo to see different kinds of monkeys, and there he found among all the different species of monkeys chimpanzees are very similar to human.



He remembers when he was a kid his uncle and his teacher use to call him monkey. His uncle once told him that the ring he have on his finger with the letter "M", that "M" stands for Monkey not Mriganka. And from childhood he have features like monkey.



Next day in office he lost in his thoughts. Thoughts like, Why his teacher use to call him monkey? Why he have more hair than others? Its true that he loves to eat banana, when he walks he slightly bend down like a monkey. Is that mean he is a monkey? But it's impossible for a monkey to use a typewriter like he do.



That day his boss called him and ask him howcome he have that many mistakes in typing? He replied that he is having fever from last night. His boss suggest him to meet Dr.Gupta.



Mr.Mriganka asked Dr.Gupta to give him some medicine for concentration. When Dr.Gupta came to know that he didn't take any leave since last two years, he suggest him to take leave and pescribe him some medicine.



Mr.Mriganka took leave and went to Kashi, for a change and to meet his brother Nilratan.



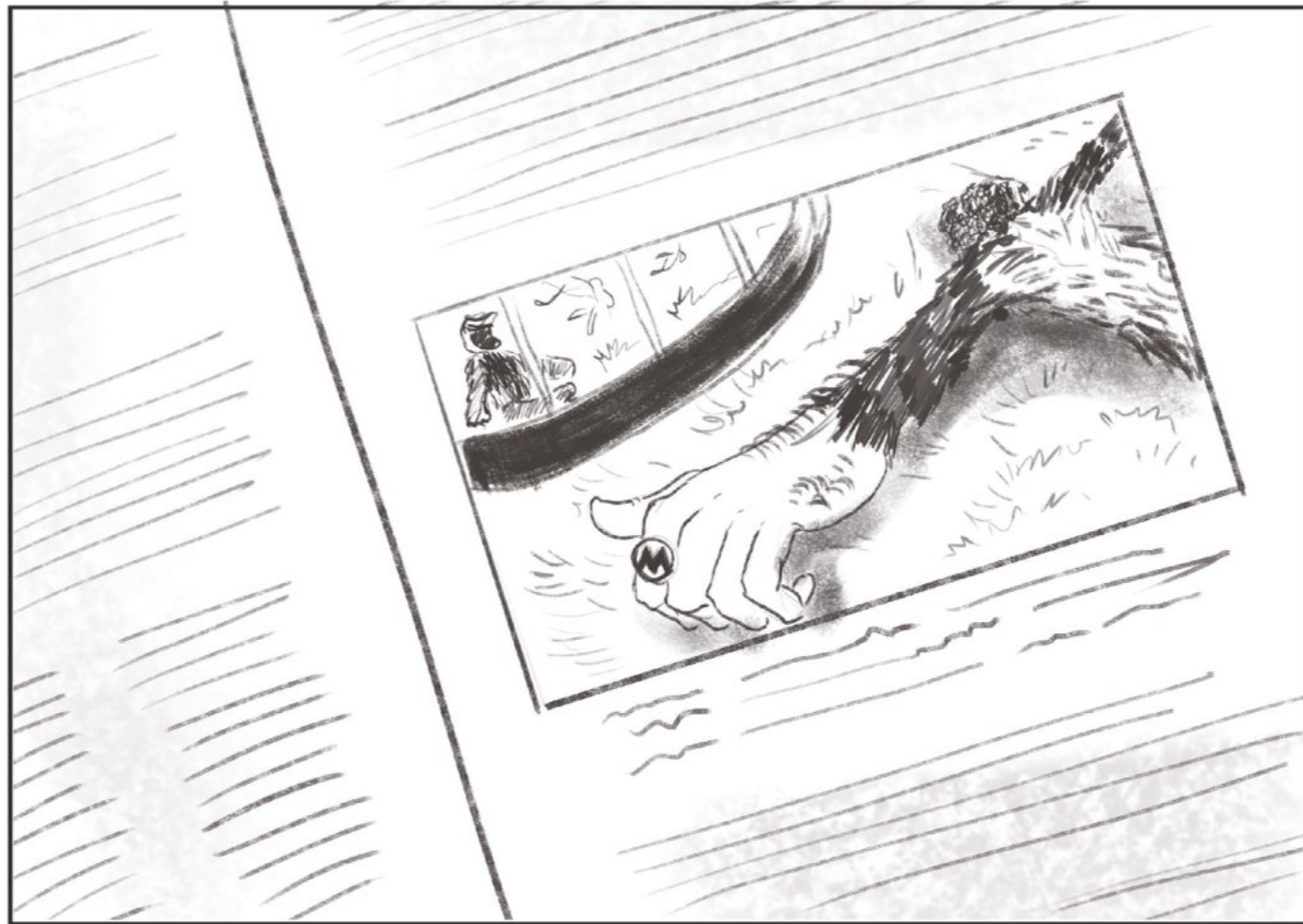
But Mr.Mriganka forgot that in Kashi there are many monkeys. There he found a situation where 50-60 monkeys surround him but he realize he was not at all feeling uncomfortable.



That night he went to see a 'Kirton' performance with his brother, but every performer was looks like monkey to him. He didn't tell anybody about that. He was in Kashi for next 4 days, but he stays very quite on the remaining days.

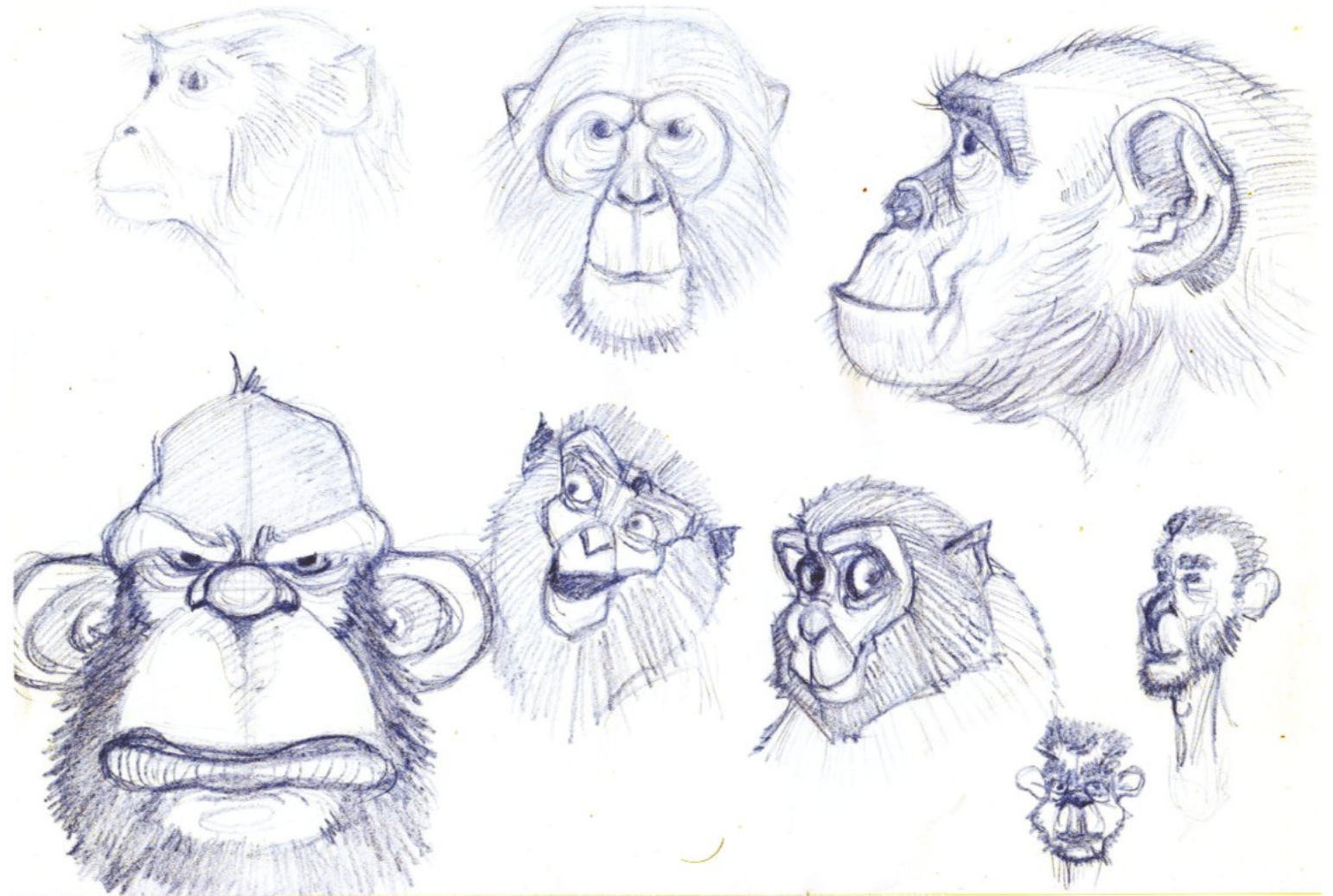


He came back to his house, his maid Dasharathi receive him on the front gate. Dasharathi ask him how was the trip? Mr.Mriganka replies with a sound 'Hoop', just like monkeys do.

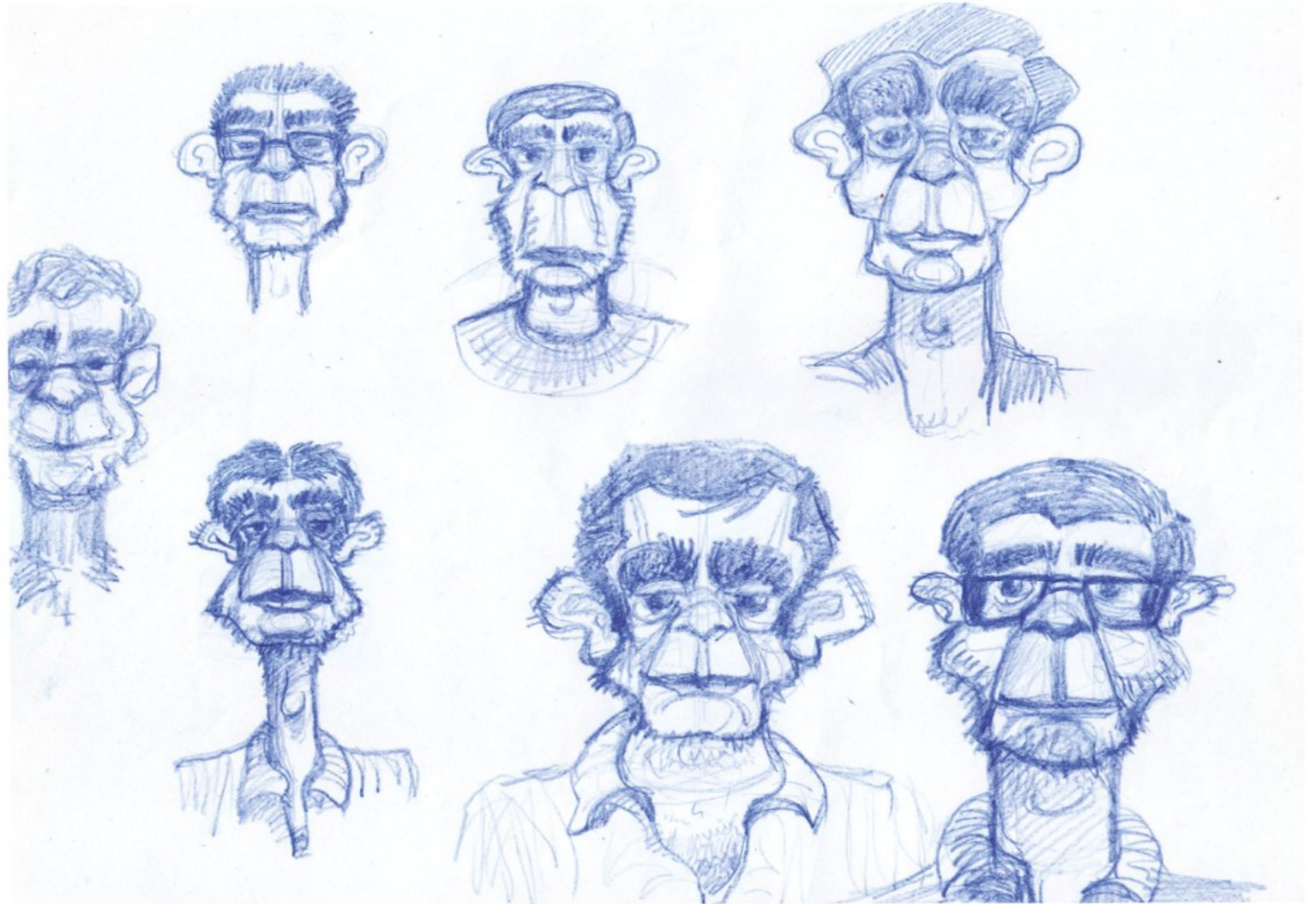


After 4 days there was a news on every news paper of Kolkata. Earlier morning a new creature found lying on the floor of the zoo, just in front of the cage of chimpanzee. Till now no body Knows what it is. Its look like half human half monkey, and it have a ring in his finger with the letter "M".

Character Development

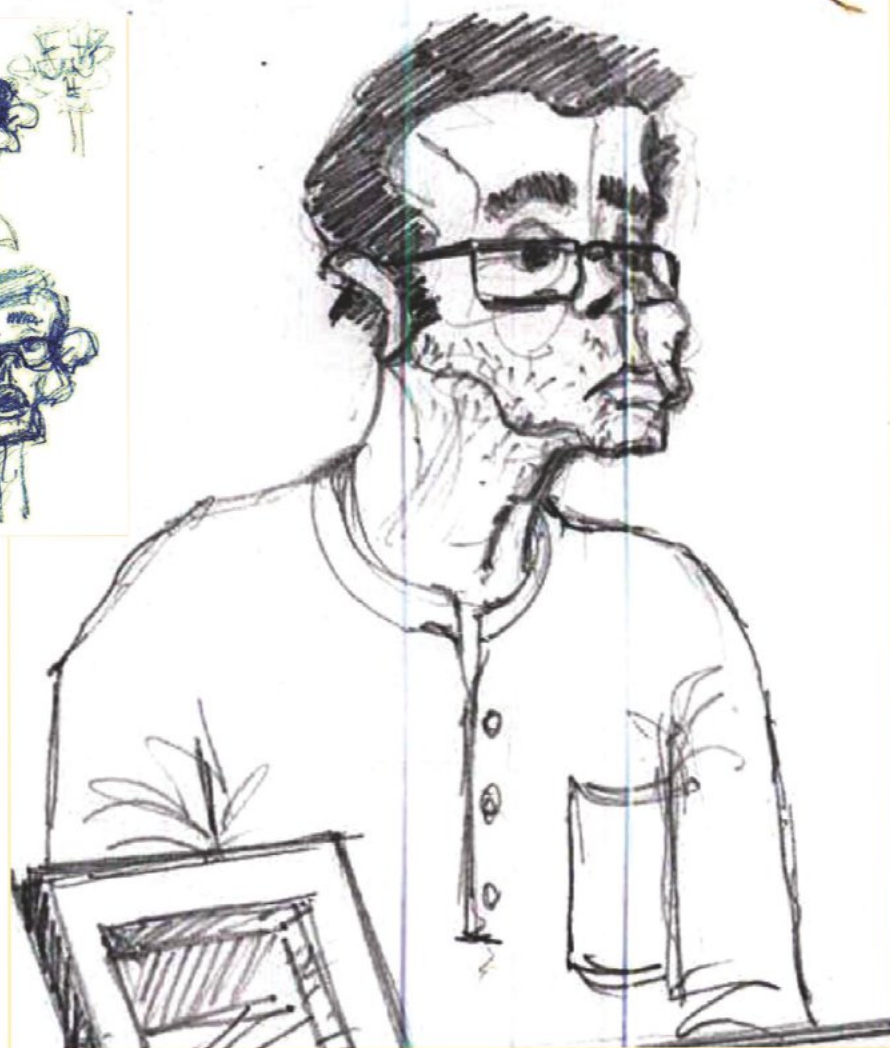


study of apes



character design

character design





character design

Storyboard

A storyboard is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence.

SCENE - ①

Office
(INDOOR)



Mr. SALIL Talking to Mr. MRIGANKA



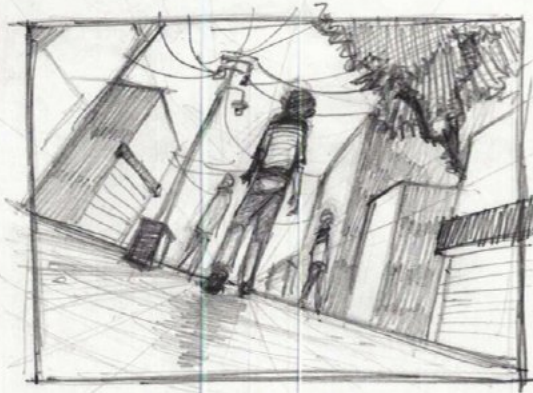
THIS PIECE OF
INFORMATION
TOOK HIM
BY SURPRISE.



MR. SALIL TALKING ABOUT EVOLUTION OF MAN FROM MONKEYS.

SCENE — (2)

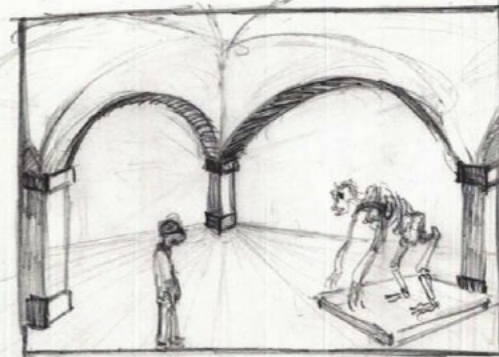
MRIGANKA BABU WENT TO COLLEGE STREET,
TO SEARCH RELEVANT BOOK ABOUT THE INFORMATION.



FINALLY HE FOUND A BOOK ON HUMAN EVOLUTION.



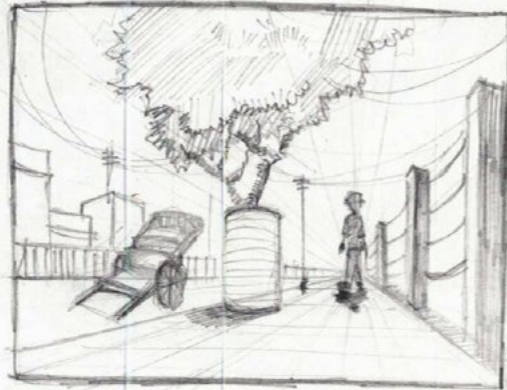
NEXT HE WENT TO THE ZOO
TO SEE THE MONKEYS AND CHIMPANZEE.



NEXT HE WENT
TO THE MUSEUM
TO SEE THE
SKELETAL REMAINS
OF THE PRIMATES.

SCENE — ③

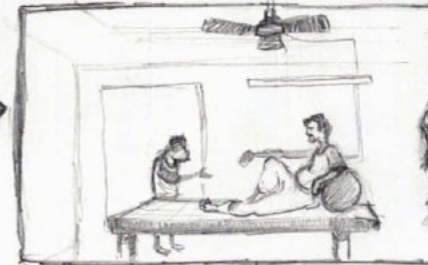
COMING BACK FROM ZOO.



SUDDENLY REMINDED
OF HIS UNCLE KALUMAMA.



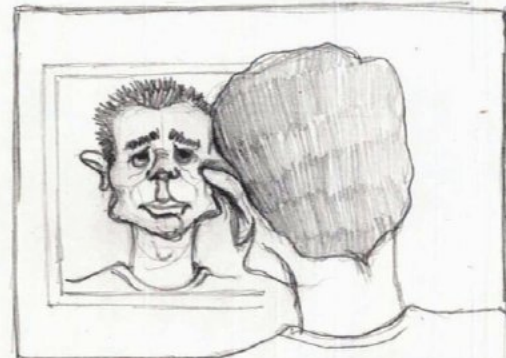
MANY YEARS AGO WHEN HE WAS
A KID KALUMAMA CAME TO VISIT HIM.
HE REMEMBER HIS UNCLE USE
TO CALL HIM 'MONKEY'.



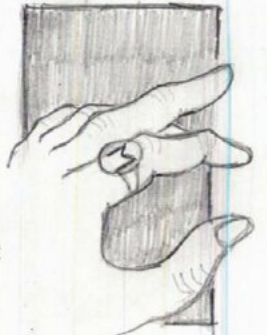
AND EXCESS BODILY HAIR
GROWTH.



EVEN THE
HUNCH ON
HIS BACK.



HE USE TO LOOK HIMSELF ON
THE MIRROR AND THOUGHT
PROBABLY KALUMAMA
WAS NOT WRONG AFTER ALL.



AS PER HIS UNCLE,
LETTER 'M' ON HIS RING
WAS FOR 'MONKEY' NOT
'MRIGANKA'.

SCENE - (4)



NEXT DAY IN THE OFFICE, MR GIANKA BABU THOUGHT PROBABLY THE EVOLUTION IS NOT YET COMPLETE IN HIM. BUT HE THOUGHT - DO MONKEYS SIT AT A DESK AND TYPE LIKE I DO? EVEN SURESH FROM ACCOUNT DEPARTMENT RESEMBLES OF A SLIM RAT.



SUCH DISTRACTIONS LED HIM MAKE TYPING MISTAKES AND HE WAS CALLED FORTH BY HIS SUPERIOR AT HIS OFFICE.

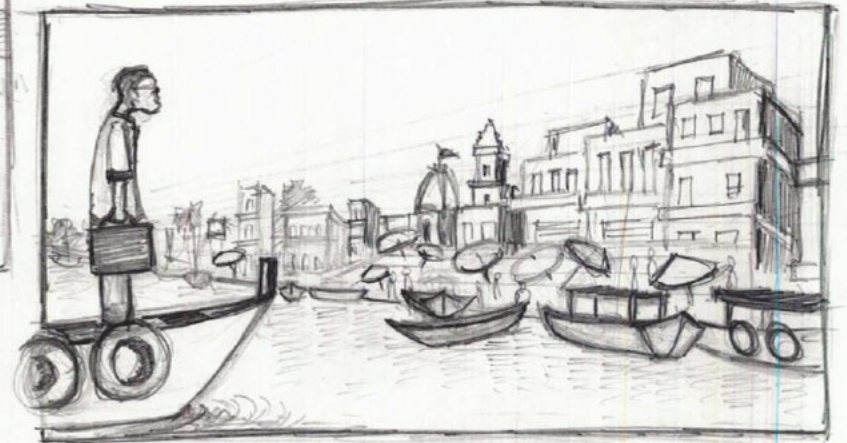


HE WAS DOUBTING HIS EATING BANANA, REGULARLY.

SCENE — ⑤



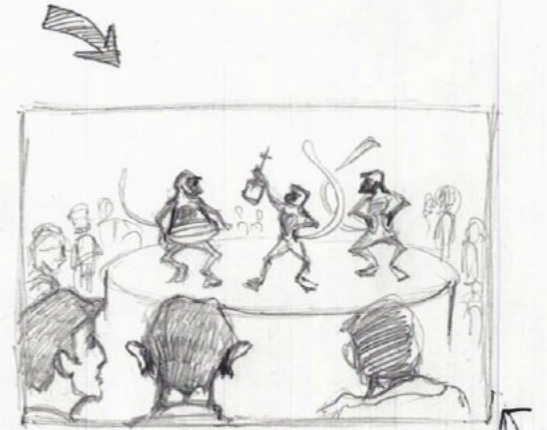
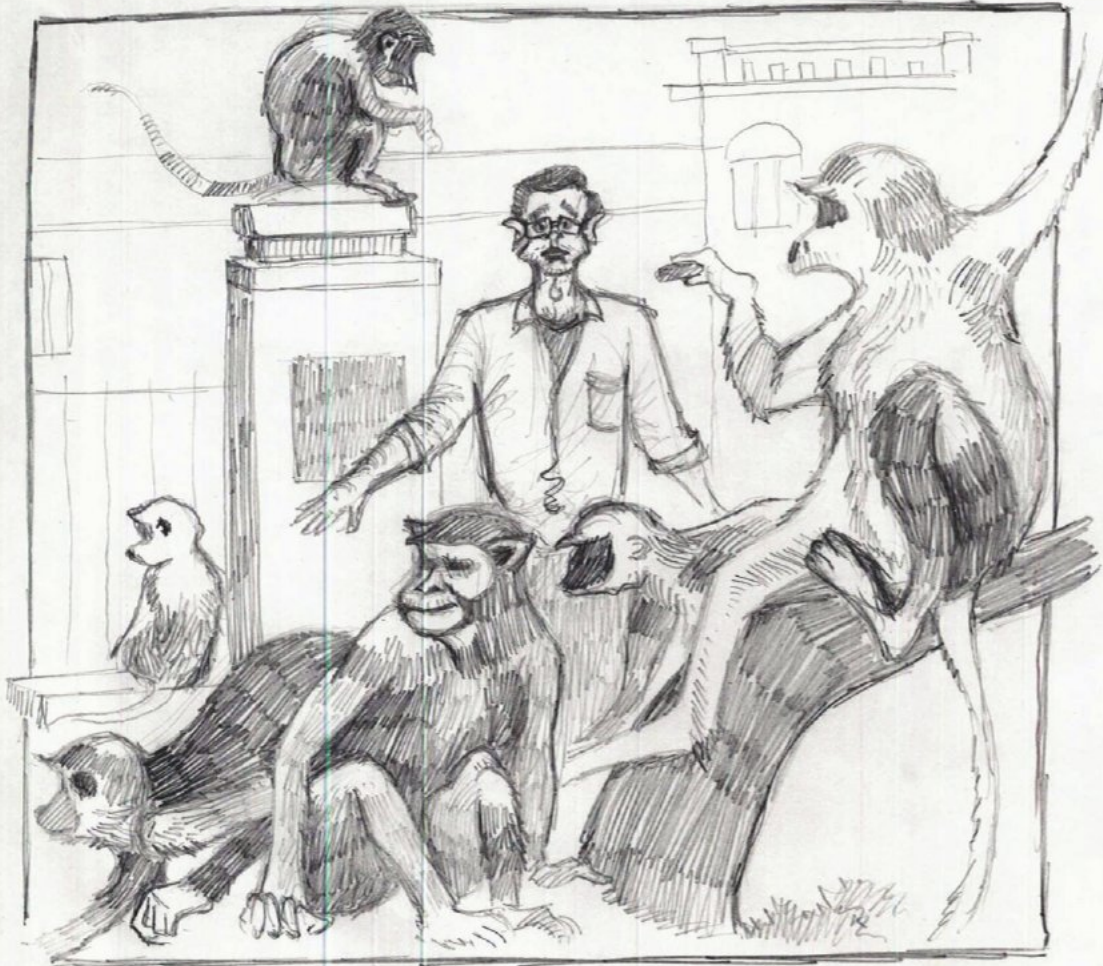
HE VISITED DR. GUPTA AND ASKED HIM TO PRESCRIBE SOME MEDICINES FOR CONCENTRATION. DR. GUPTA GAVE HIM MEDICINES BUT SUGGEST HIM TO TAKE A LEAVE OTHER WAYS MEDICINE WON'T WORK.



MRIGANKABABU TOOK A LEAVE AND WENT TO KASHI, TO VISIT HIS COUSIN.

SCENE — ⑥

WHAT MRIGANKA BABU DID NOT KNOW WAS THAT KASHI WAS INFESTED WITH MONKEYS.



THAT NIGHT HE WENT TO SEE A 'KIRTAN' PERFORMANCE WITH HIS COUSIN. WHILE AT THE KIRTAN, MRIGANKABABU FELT AS IF A GROUP OF MONKEYS ARE PERFORMING INSTEAD OF HUMANS.

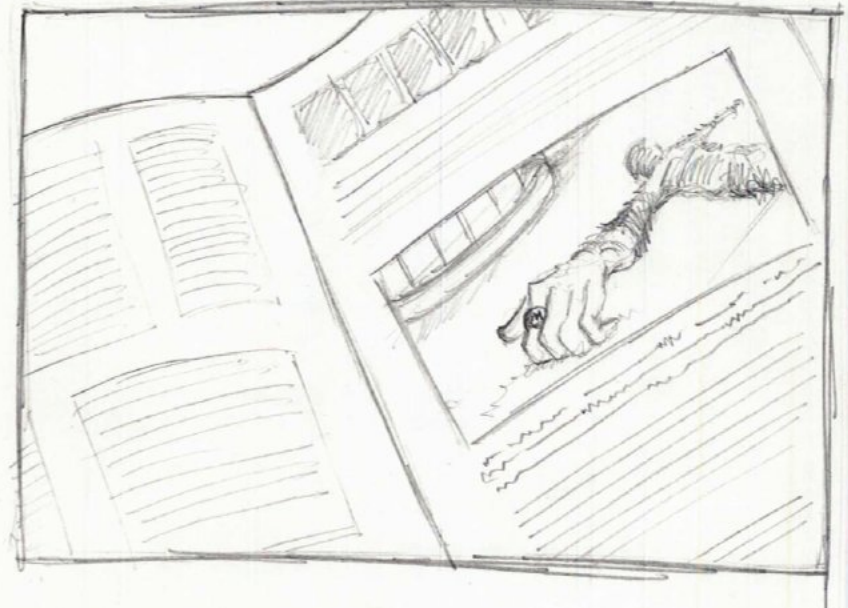
SCENE — ⑦



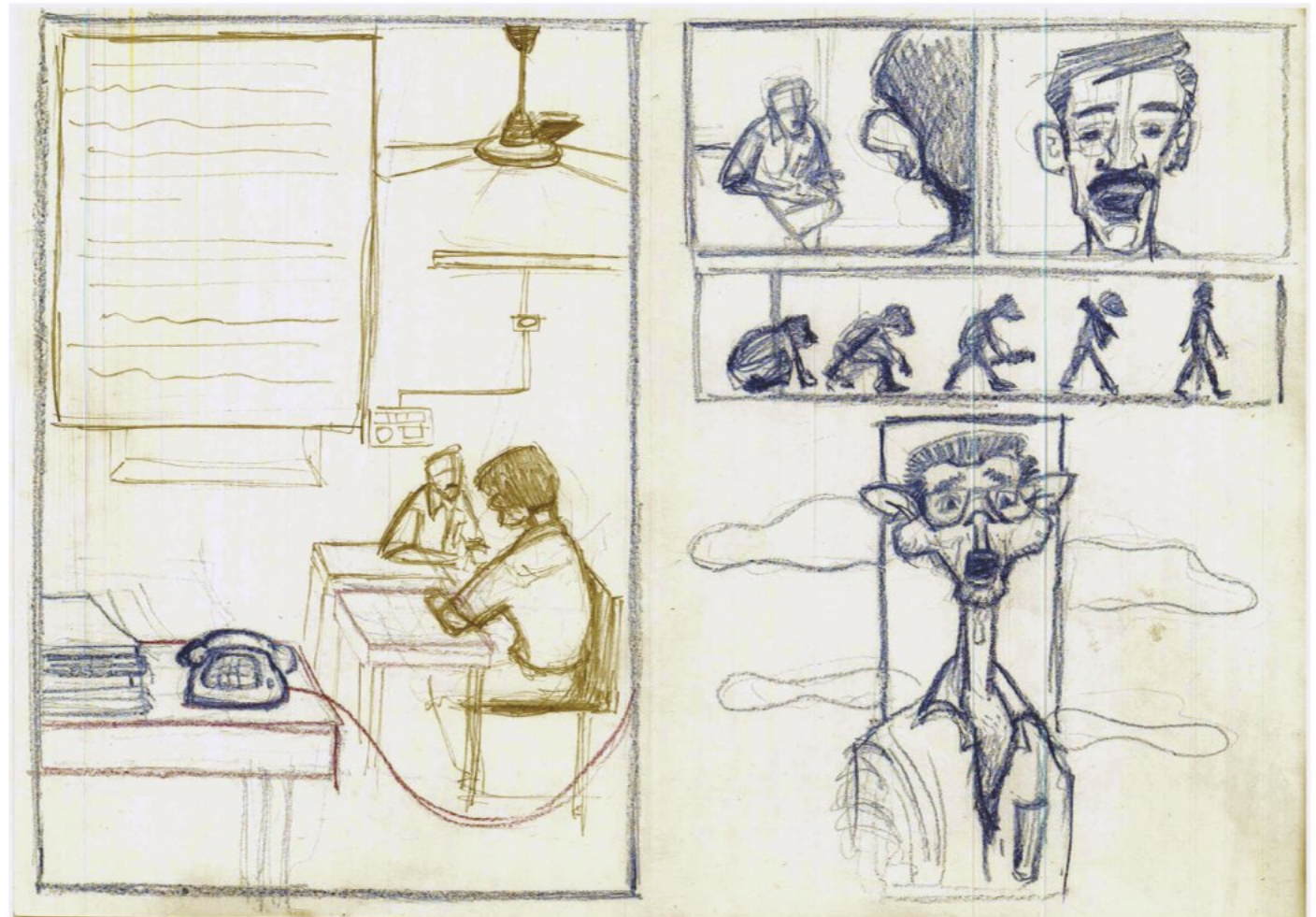
MRIGANKABABU SPOKE VERY LESS IN HIS REMAINING DAYS IN KASHI. HE RETURNED TO KOLKATA IN TWO DAYS' TIME. UPON ENTERING HIS HOUSE HE MET HIS SERVANT, WHO ASKED HIM, "HOW YOU ARE DOING?" HE JUST REPLIED, "HUUP". JUST LIKE A MONKEY.



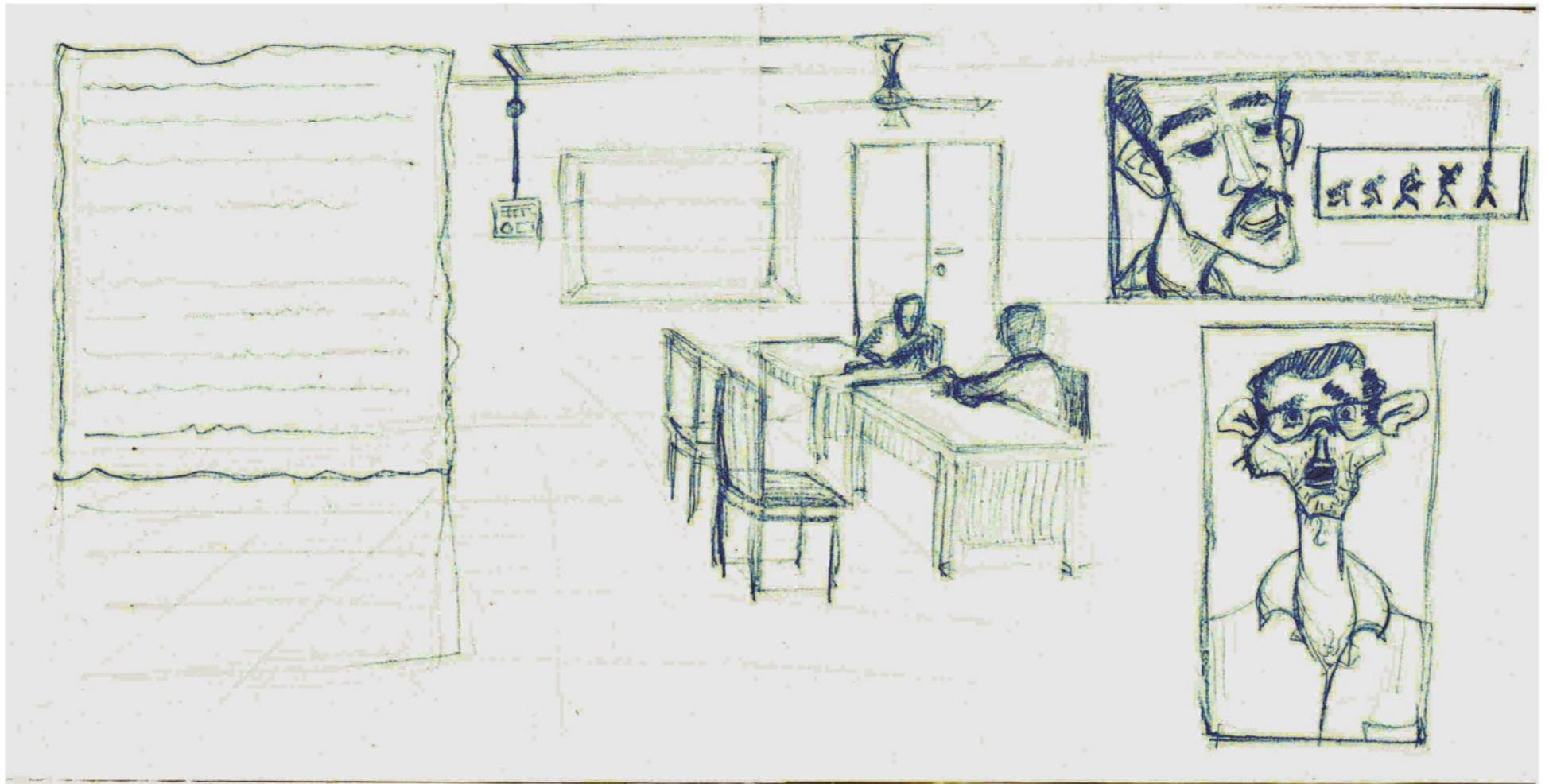
AFTER 4 DAYS, THERE WAS A NEWS ON EVERY NEWS PAPER. A NEW CREATURE FOUND LYING ON THE FLOOR OF THE ZOO, JUST OPPOSITE TO CHIMPANZEE'S CAGIE. YET NO BODY RECOGNIZE THIS NEW SPECIES. THE ANIMAL IS ALIVE AND MAKING SOUNDS LIKE THE MONKEY. MOST STRIKING FEATURE IS THE PRESENCE OF A RING ON HIS FINGER — WHICH BEARS THE LETTER 'M'.

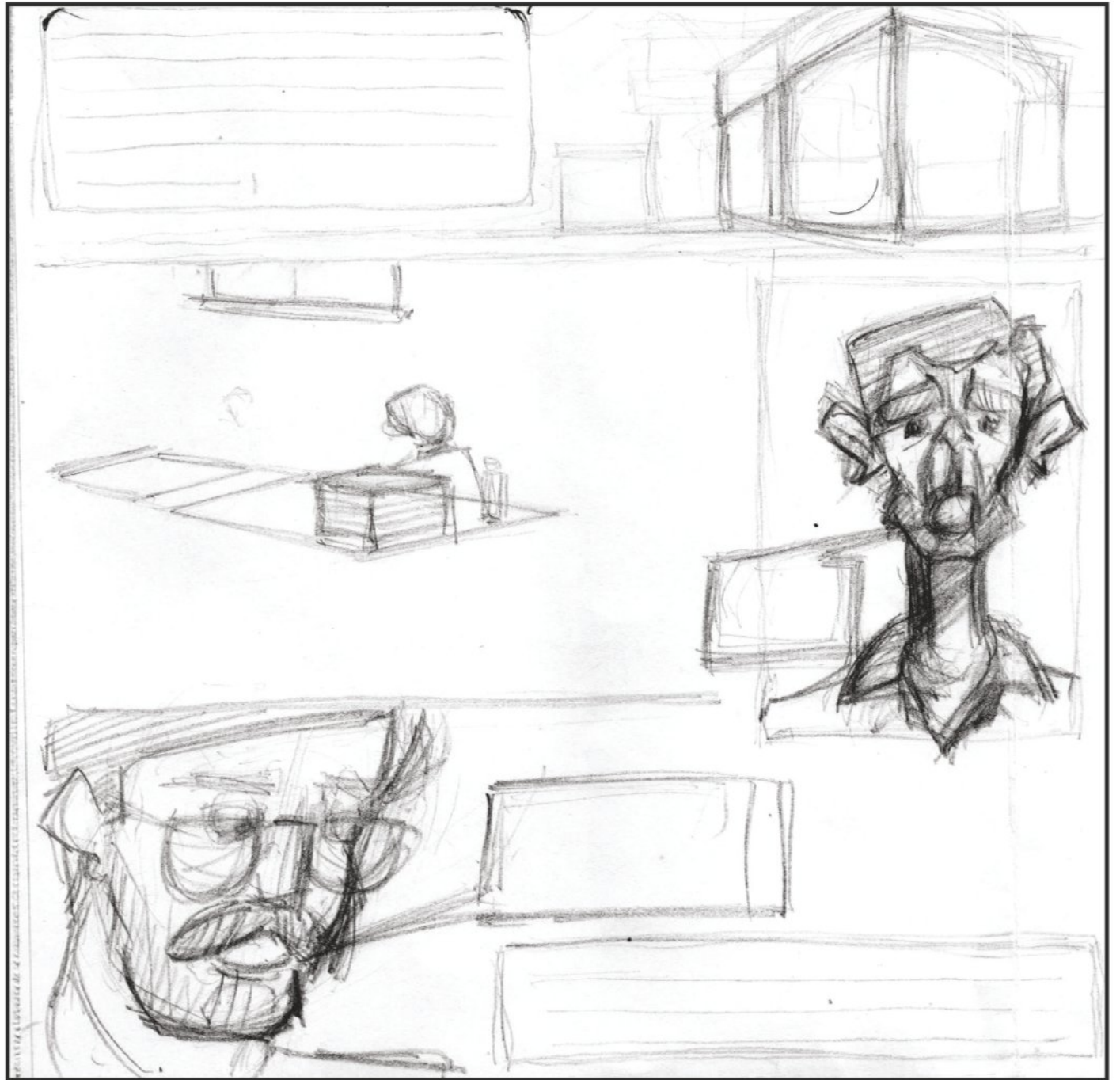


Finalization of **Panel Design** and **Rendering**

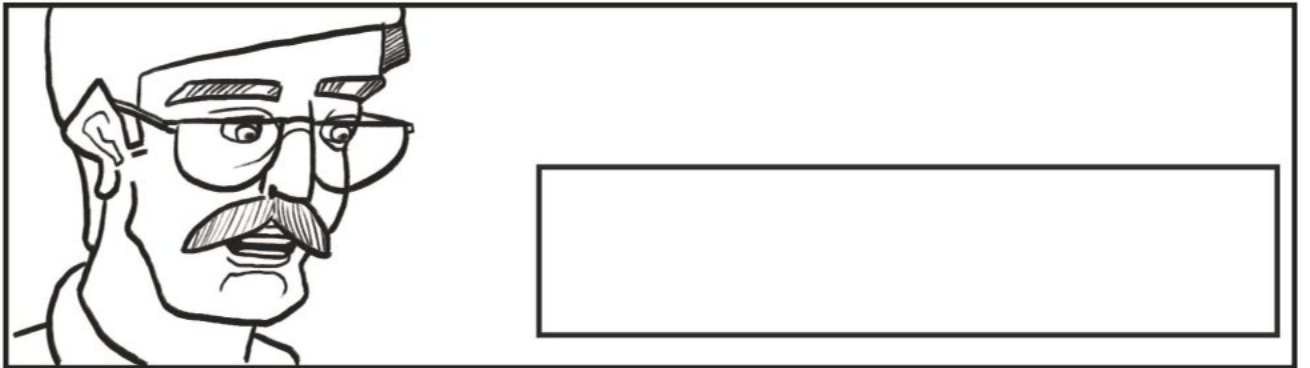
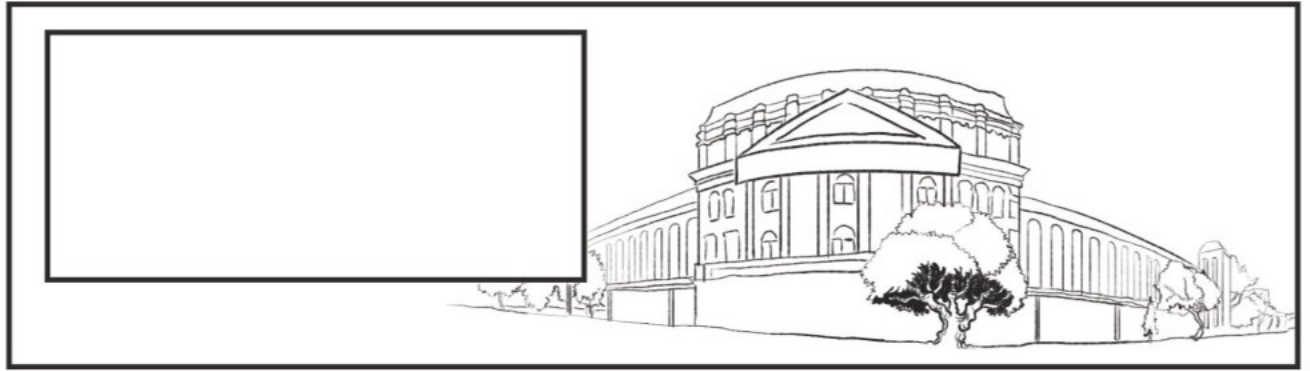


experimenting with layouts





rough layout



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