

My Sunny Maad

A FILM BY MICHAELA PAVLÁTOVÁ



ANIMATION | FEMINISM | CULTURES

INFO

Oscar nominated and internationally acclaimed Czech animator Michaela Pavlátová's feature animation, adapted from Petra Procházková's novel *Frišta*.

LOG LINE

Welcome to Kabul : one family, countless secrets.

SYNOPSIS

When Herra, a Czech woman, falls in love with Nazir, an Afghan man, she has no idea about the life that awaits her in post-taliban Afghanistan, nor about the family she is about to join.

The story lays on gentle humor and well observed everyday details of the family life.”

MICHAELA PAVLÁTOVÁ

DIRECTOR

Michaela Pavlátová

WRITERS

Ivan Arsenjev, Yaël Levy (Inspired from Petra Procházková's novel *Frišta*)

PRODUCERS

Negativ, Sacrebleu Productions, BFILM

LANGUAGE

Czech / Dari

FRENCH DISTRIBUTOR

Diaphana Distribution



WATCH TRAILER

2021 | Animation | Czech Republic, France, Slovakia | Color | 81 min



3 QUESTIONS

MICHAELA PAVLATOVA

Why did you choose to adapt *Freshta* by Petra Procházková?

I consider the novel *Freshta* by Petra Procházková, an extraordinary and deeply humanistic book in which the author, thanks to her own personal experience, has managed to capture with an exceptional empathy the efforts of Afghan women to emancipate in the post Taliban era. I myself as well as Petra condemn the violence against women behind the walls of their own households and any restriction of women's rights. This initial situation of Afghan women in the novel appears to me as a European rather uneasy, unacceptable and condemnable. The original author's approach of Petra views this world from the perspective of a direct participant with sensitive inner sight. There are real people living in Afghanistan, concrete human beings, who differ amongst each other, are different and unique. Even in a small hell, women can experience a great and true love, little joys and big sorrows and which are worth our attention. Petra loves her heroes and understands them even in situations in which she does not agree with them. She understands the women characters, them who fight and them who are submissive as well. She has the gift to uncover the souls of male characters as well, their 'macho' behavior and the ability to love and cry. We can condemn a different society, religion, politics and human behavior of individuals and groups, but when we look into the concrete souls, family relationships and their everyday life, we may better understand the difference.

I am very much interested in the strong and ambiguous woman character. She is the main reason why I have decided to realize the story of *My Sunny Maad*.

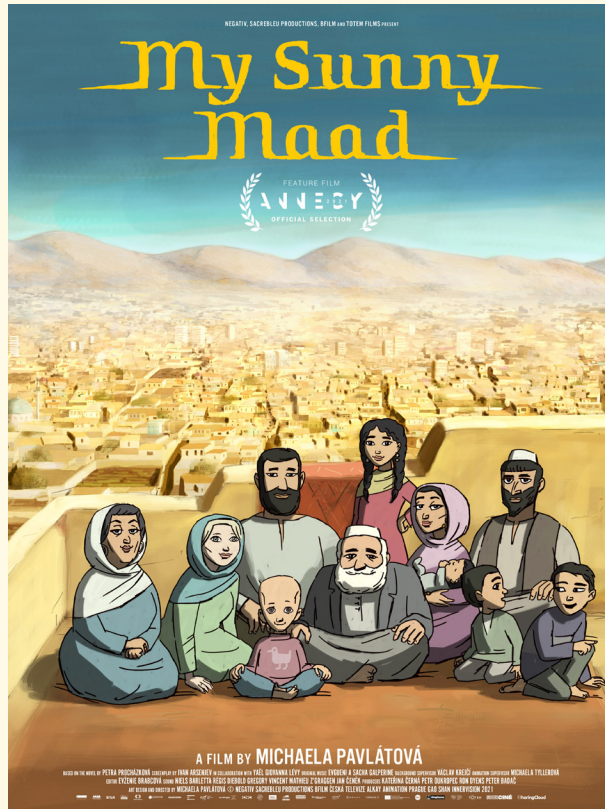
Can you tell us more about her, Herra, this European woman leaving for Kabul, because of love?

Can you talk to us about the members of her new family?

Our main character, European Herra decided to follow her loved Afghan Nazir to his environment, Kabul. It is not easy for her to accept the restrictions, which women are faced with in Kabul

acts breaks family stereotypes and puts things in motion.

The main strength of the story lays on gentle humor and well observed everyday details of the family life. *My Sunny Maad* is a universal tale of husbands and wives, lovers and friends, who all seek happiness and acceptance against the backdrop of the unexpected events playing around them. It is a story about conceptions of human faith in a war-stricken country, seen through the eyes of the main heroine, a Czech woman Herra.



How did you use the possibilities of animation to share the strong emotion, thrill and most importantly, the humor through sound, musical and visual stylization?

The medium of animation for this project seemed natural to me. I have been working on an art design and style of animation which bring the characters and their environment closer to the audience and help them accept the characters and live their lives with them. Animation also enables to capture deep emotions and the bitter humour of this story. Animation also makes the story more lucid and simple. At the same time, stylized visuals, the possibility of compression, the elimination of the insignificant make the film more compact and strengthen the most important situations. I didn't force the refinements of the form of animation onto this film, but used them where they were naturally present themselves, where they served to strengthen the atmosphere, the action. I didn't want to show off with the animation, on the contrary, my intention is to let the audience forget the technique, to not realize it. ■

and she is uneasily getting used to the jealousy and the way she and all women are treated by men there. In the family however, she is kept by her love to Nazir, by good-natured grandpa and by her efforts to help her ill-treated sister-in-law. Herra is infertile and it is an unexpected change for her and the whole family when they together with Nazir adopt disabled Maad, a child who by his humor, adult speeches and crazy

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