



## **Animal'z**

*Enki Bilal*

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Dans ce monde dont on ne sait trop s'il est l'émanation d'une histoire parallèle ou simplement le récit de notre futur, le dérèglement climatique s'est brutalement généralisé. La catastrophe porte un nom : le *Coup de Sang*. Sur la planète dévastée, martyrisée, l'eau potable est soudain devenue un trésor, et la survie individuelle l'obsession de chacun. Désormais, les transports sont rares et dangereux, les communications aléatoires. Seuls quelques Eldorados très isolés, refuges protégés par leur situation géographique particulière, ont réussi à préserver un semblant d'ordre social. On ne peut les rejoindre que par la mer, immense; l'unique milieu naturel, peut-être, qui conserve quelque chance de perdurer en ces temps d'incertitude absolue...

Tel est le décor, fascinant, qui sert d'écrin à *Animal'z*, le nouveau récit futuriste d'Enki Bilal. Fidèle à ses thèmes de prédilection (la fiction conjecturale, en étroite résonance avec les convulsions et les névroses collectives de notre présent), l'auteur de *La Trilogie Nikopol* explore les conséquences possibles des dommages infligés au climat, dans un registre graphique nerveux qui comblera les attentes de ses très nombreux fidèles. Déroutant, surprenant, passionnant : un one-shot d'une centaine de pages à savourer sans retenue. Du très grand Bilal.

## Animal'z Details

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Author : Enki Bilal

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Comics, Dystopia

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## From Reader Review Animal'z for online ebook

### Sooraya Evans says

Too wordy and boring.  
Might be the result of poor translation.

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### Andrew says

Beautiful artwork.

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### Deniz Balç? says

Mahvoldum ama bitti. Bilen bilir, Enki Bilal çizgi dünyas?n?n acayip sanatç?lar?ndan biridir. Filmleri de ayr?ca görülmeye de?er benzersiz yap?mlard?r. Ama bu Mahlukk'ta ben mahvoldum. Tek renk (gri) odaklı çizimleri, atmosfer yaratma becerisi yine ola?anüstü ancak ben sanki Kapital okuyormu?ças?na zorland?m. Hikayeyi alg?lamam ve çizgilerle bunalmadan takip etmem çok zor oldu. Birkaç kere ba?lay?p b?rakm??t?m, bitirmek sonunda nasip oldu.

Çizgiler her zaman oldu?u gibi yine efsane. Söz söylenmez, o derece yani. Ama bu kez hikayeyi sevmedim ben. Çevirisi de kötü olabilir bilmiyorum ama her baloncu?u iki üç kere okuma ihtiyac? hissettim.

Enki Bilal'e ba?layacaksan?z Mahlukk'tan ba?lamay?n.

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### AnaisCouloigner says

Pourquoi "Animal'z" ? Parce que, dans le futur, une technologie permet de se métamorphoser en animal (principalement en dauphin visiblement). Pourquoi ? Aucune idée. La population humaine a l'air très réduite, mais on n'a aucune explication. Le félin de la couverture n'apparaît même pas. J'ai eu l'impression d'avoir raté un tome précédent, mais la bd est apparemment un one shot...

En gros, je n'ai rien compris ! Mais je ne me formalise pas et j'essaierai un autre titre de l'auteur.

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### Nicolas says

Oulala

J'ai bien l'impression que Bilal a complètement lâché la rampe !

Entre les personnages tous très ressemblants, les cases traités dans une espèce de décor de rocielle ou je ne sais quelle autre technique rendant tout gris, froid, triste, et le récit confus mettant en scène les survivants d'une espèce de fin du monde louche, on n'y comprend pas grand chose.

Bien sûr, l'art du maître est grand, mais je ne suis pas convaincu que ça suffise à rendre ce récit crédible.

## Leonard Gaya says

Une Terre dévastée par une catastrophe écologique majeure (le "coup de sang" de la Nature). Un détroit maritime censé mener quelques survivants vers un lieu sûr. Plusieurs bateaux se croisent sur ce bras de mer. Un duelliste adepte de citations littéraires traverse le paysage gelé sur une monture mi-cheval, mi-zèbre et affronte un autre duelliste chevauchant un zèbre à-moitié cheval. Les hommes eux-mêmes subissent des mutations : l'un d'eux traîne un pied à l'allure de nageoire ; un autre se transforme en dauphin grâce à un mystérieux pack de congélation...

L'obsession de Bilal pour les être hybrides (cf. : Nikopol) se trouve donc exprimée dans cette BD magnifique, aux dessins crayonnés, exclusivement quadrichromes, où se mêlent le rouge, le noir et quelques touches de blanc sur fond d'un papier vert-nuit. Leur destination finale reste mystérieuse.

Reste l'étrange citation de Baudrillard : "L'eau en poudre : il suffit de rajouter de l'eau pour obtenir de l'eau."

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## Ine says

de toekomstvisie op de wereld van enki bilal is niet bepaald rooskleurig, maar wel steeds intrigerend. ook nu weer: rare wezens, kruisingen tussen mensen en dieren, een onherbergzame wereld

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## Lucas Maciel says

A escrita é mais hermética do que o convencional em gibis. À medida que a história avança, é bem tranquila a imersão nas ideias que permeiam a trama, humanos em busca de humanidade, ou em busca de um holismo absoluto (com o que resta do mundo natural), mesmo que por processos sintéticos, drones que agem e pensam como crianças, etc. Enki Bilal é um desses monstrões do desenho que tornam a técnica e cada traço, nesse caso, com lápis à base de graxa e pastel, a favor da comunicação de um sentido que é perfeito, harmônico, com a parte escrita e com a atmosfera que ele se propõe a criar. Top.

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## Mips says

SF. Na een zware klimaatverstoring ('Infarct') zoeken enkele overlevenden (waaronder een aantal boeiende 'kruisingsexperimenten') zich via Straat S17 een weg naar een resterend 'Eldorado'.

Sluit van thematiek een beetje aan bij 'The road' (McCarthy).

Prachtige tekeningen in grijs-tinten, met nuanceringsen & accenten in rood en blauw!

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## Dragan Nanic says

I read this book for the second time in October 2016, when I got the next part in the trilogy Julia & Roem and liked it much better than the first time. The multiple layers in the story are simple amazing, once you overcome the initial puzzlement, the physical similarity between the characters and the post-modern western motives.

Amazing novel.

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### **Philippe Billé says**

J'ai failli lire une bande dessinée d'Enki Bilal, Animal-z (Casterman, 2009) qui s'ouvre sur une citation ridicule de Jean Baudrillard et se poursuit par une histoire qui ne m'intéressait pas. Je trouvais les dessins talentueux mais insipides, et il manquait peut-être un scénariste. (29 XII 2011)

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### **Reyel2107 says**

dark amazing no future !!!

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### **Charlotte says**

Les basiques sont là : dessin magnifique, et scénar qui, initialement déroutant, se met peu à peu en place, révélant un dessein d'ensemble prenant. Reste que des facilités, des moments où les clichés du post-apocalypse nous sont servis sans aucune distance, des recours à des rebondissements mélodramatiques, font régulièrement irruption dans un album qui pourrait être exceptionnel, et en sont d'autant moins pardonnables.

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### **Nuno Ribeiro says**

Here Bilal fuses the tone of his drawings with the atmosphere of his narrative perfectly.

The opening of the trilogy is astonishing. The french author's themes come to us with a fresh new style. Enki Bilal usually seems to draw from cinema a lot of his inspiration, and has created for the 7th art too, with 4 titles already in his filmography.

But here it seems like theatre was the inspiration.

All the setting, what would be the movie set, was removed, and characters seem to move in a simplified place. His style is refined into what seems at the same time a sketchy look and a very sophisticated stylized approach. Colors are first removed into a monochromatic-ish palette and then used (mostly red and blue) to make objects and details stand out.

We have, most of all, dialogue and characters. Like we would have in a theatre, with a play.

And not, like other work from Bilal, large scale representations, complex architecture, cityscapes, with urban elements, the degradation and technology being a huge part of the plot and being there visually.

Here, there is a melancholy that arises from the narrative, that fuses elements of western, post-apocalyptic, drama dialogue, and that is as much represented in the flow of the words as in the drawings, in the poses of the characters, in the fine irony of how technology and ecology are introduced.

Bilal's art is at its finest.

His characters are gorgeous. Not because he just tries to draw beautiful people. And I don't know if I can explain myself. There is a way he draws the bones of the face, the shades, the glow of the eyes, in a dark panel, the tilt of the head. He must observe people a lot. By looking at his humans, I can only love people more. His art is a tribute to our species. Even, or specially writing a story about how humans have put the planet, not on the brink of disaster, but over it.

We are animals.

Beautiful, dangerous animals.

May we listen to cautionary tales more.

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## Vicky says

It's a reread, it was a gift from my other half two years ago when it came out in 2009, and, knowing my love for bilal's drawings, he just bought me "Julia & Roem" so I'm rereading this one first and then will move on to "Julia & Roem".

I love Bilal's drawings, I love how you can distinguish the pencil strokes... I feel in love with his work with the first instalment of the "Nokopol trilogy" which was in color (even though it shows a particular relation to color, but that's another story). I wasn't surprised a few years later when I found galleries selling some of his drawings. ...but these two last ones, they're in tones of grey (everything from white to black) with a burst of red here and there. I've been flipping through them all week, looking at the drawings, delaying the reading as I use to do as a child when I was served something I really liked, lingering to taste it, making it last, saving the best for last.

I hate that they're called comic books in English, this sounds so derogatory... Bilal's work is art, nothing less. Whether someone likes the stories he writes or not is a matter of taste and to each his own, I respect that, and frankly I find the stories secondary to the art, they "support" the drawing. ...but the drawings... They are amazing, and they are unique, although they are dark and bold, and daring... And I'm not dark, but for having drawn once, for knowing what it's like to hold a pen and to create from nothing, I can't help but love and respect what he creates, and my other half who is a true "BD" (comics) fan and who has perhaps even more culture than I have (LOL I can definitely hold my own) says that Bilal is not about the stories, each drawing being a work of art, I agree... Once you know his work you can spot it anywhere, you can spot his influence so often. But here I am going on and on and I haven't even started to reread Animal'z... Let me read and feast my eyes a little... I'll be back, but expect me to take my time, this is not something I want to rush through! ;)

If it is possible I loved it even more this time..., the drawings, the nearly end of the world, the surreal dialogues filled with quotations (Nietzsche, Camus, Beckett, etc.), the animalistic side of the hybrids. It fully deserves the five stars I'm giving it!

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