



Received: 2023/06/11
Accepted: 2023/12/1
Published: 2024/01/01

¹ Associate Professor, Tarbiat Modares University, Tehran, Iran (Corresponding Author).
Email: fahimifar@modares.ac.ir

² PhD Student of Art Research, Tarbiat Modares University, Tehran, Iran,
Email:
bagher.shotorban@modares.ac.ir


³ Assistant Professor, Tarbiat Modares University, Tehran, Iran,
Email: safoora@modares.ac.ir

⁴ Assistant Professor, Tabriz Islamic Art University, Tabriz, Iran,
Email: sekhavat@tabriziau.ac.ir

How to cite this article:
Fahimifar, Asghar, Bahram Shotorban, Bagher, Safoora, Mohammad Ali, Sekhavat, Yoones. (2024). The Visual Adaptation of the Traditional Persian Paintings for Animation: A Study of Kerm Haftvad from Hezar Afsan Animation Series, *The International Journal of Humanities* (2024) Vol. 31 (1): (39-63).

RESEARCH ARTICLE

The Visual Adaptation of the Traditional Persian Paintings for Animation: A Study of Kerm Haftvad from Hezar Afsan Animation Series

Asghar Fahimifar¹, Bagher Bahram Shotorban² , Mohammad Ali Safoora³, Yoones Sekhavat⁴

Abstract: As a result of introducing European art to traditional Persian painting, the multidimensional space of the traditional Persian painting tended to linear space. In other words, the Persian painting based on the positional perspective created a multi-dimensional space and another method based on linear perspective was done to create a temporal and spatial unity. The confrontation between the two methods remained challenging until the present day. Contemporary artists have used tricks to resolve that challenge, one by using new media as a modified version of the old medium. In this regard, animation as an up-to-date medium has been able to develop the traditional Persian painting narrative and aesthetic capabilities by visually adapting them. But the question that arises is what features should this type of animation have? Or what changes does the traditional Persian painting require in connection with the field of moving pictures? This research attempts to examine the principles and visual characteristics of two media, and the main goal is determining the scope of necessary changes in the traditional Persian painting based on the aesthetics of animation. Hence, it examines how this was done in "Hazar Afsan- Kerm Haftavad" as one of the new animation productions.

Keywords: Traditional Persian Painting; Animation; Narrativity; Perspective.

Introduction

In her article, Shayestehfar (2015) considers the necessity of research to achieve national animation. In order to meet the objectives, by examining Sultan Muhammad's characteristics and special way of drawing imaginary elements and legendary creatures, and finally, with a personal method, Shayestehfar describes the visual adaptation of Sultan Muhammad's works to create animated characters.

Pourashraf & Gudarzi (2015) emphasized the necessity of showing the national identity through animation in their article. They studied paintings of Reza Abbasi, an artist of the Safavid period. In his article Safoora (2014) examined the way of using the visual features of the traditional Persian painting in the creation of Iranian animations. Taheri Qomi (2013), in his book, by studying the figures of human and fantasy creatures in Sultan Mohammad's paintings, s pointed out the existence of movement idea in designs. In his dissertation, Drew Anthony Morton examined the formal interchange between American film and comic books between 1978 and 2009. Building upon the theory of remediation defined by Jay David Bolter and Richard Grusin, he described a contemporary facet of the relationship between these two media forms as exemplifying stylistic remediation, or the representation of one medium's stylistic characteristics within another. Javidshad and Anushirvani (2012) in their paper explored the reasons why contemporary theoreticians of adaptation studied spurn fidelity criticism. Thus, in their article they attempted to lead a better understanding of the whyness of the rejection of "fidelity criticism." In their article, Lilia Diamantopoulou, Zyranna Stoikou focused on the intermedial transformations/translations of Cavafy's work into comics, animations and film. It began with a theoretical overview of current terms, such as intermedial transformation and adaptation, and went on to examine general aspects of the transition from one medium to another. Shakeri Daryani, Fahimifar and Rahimian by referring to attractiveness of films in their article, attempted to investigate and propose a new engaging narrative structural model that could be used in TV shows. The newly proposed model can both influence every narrative line and the viewer, which was called a hyper-structure impact

in this paper. In their article, Mehrizi Sani and Khazaei noted internet technology as one of the newest fields that benefiting from its capacities help in myth renovation. In this research, the capacities of internet technology as media in developing the new mythical concepts based on the contemporary myth theory of Roland Barrett and the mythical analysis of Louie Straus is analyzed.

Objectives

Due to the change in life style and the ever increasing development of visual technologies to display all kinds of visual works from all over the world, the traditional Persian painting as a visual culture has been dominated by other cultures or styles. This issue has become a mainly identity challenge in art parties and has involved contemporary Iranian artists. The traditional Persian painting relies on special perspective and helps create a multidimensional space. Meanwhile, by avoiding three-dimensional patterns in painting, important developments especially in terms of increasing the narration (by increasing the size of the picture) is achieved.

The traditional Persian painting lacks the features of realism such in European painting. In this visual tradition, the objective approach to nature and realistic depiction is not observed, and painters always adhere to a certain type of stylistics or abstract painting, which has been one of the common characteristics of the traditional Persian painting (Kyani Rezaei & Taheri, 2018). It seems that the narrative structure of paintings evolved with the enlargement of the image surface and the systematic exit of painting elements from the frame until the middle of the Safavid period; and the painting space has extended to the audience space. In other words, the audience observes a part of the narrative, outside the frame of the picture, which was previously hidden behind the frame and margins of the picture due to visual conventions. The representation of this type of painting elements, outside the main picture frame may indicate that the visual narrative requires more space than the space enclosed in the picture frame.

Therefore, in the conditions where the whole painting does not have the opportunity to be narrated in the frame, it is necessary to either make the frame size bigger or to continue the picture

and its narration in a new frame. In this case, the time and then the order and the images sequence will play a key role in the narration, which is almost manifested in a moving image medium such as animation. Therefore, the evolution of paintings along narrativity and being time-oriented is perhaps more logical than their evolution from a spatial aspect with the style of the renaissance pictorial tradition. In this approach painting would be extended and adapted to animation.

In general, there are factors and variables that influence this type of visual adaptation. The everyday aesthetics of the audience is one of the most important determining factors in the final form of animation in recontextualizing painting. On the other hand, the features and structural principles of the animation medium will be effective in the visual form of the final production, firstly because it is time-oriented, and secondly, by adding movement. Also, loyalty to the principles of the traditional Persian painting will be another determining factor in the final form of the animation work. The everyday aesthetics and media characteristics of animation on the one hand and fidelity to the principles of traditional Persian painting on another hand are two ends of the range in which the animation work should be created (Figure 1).

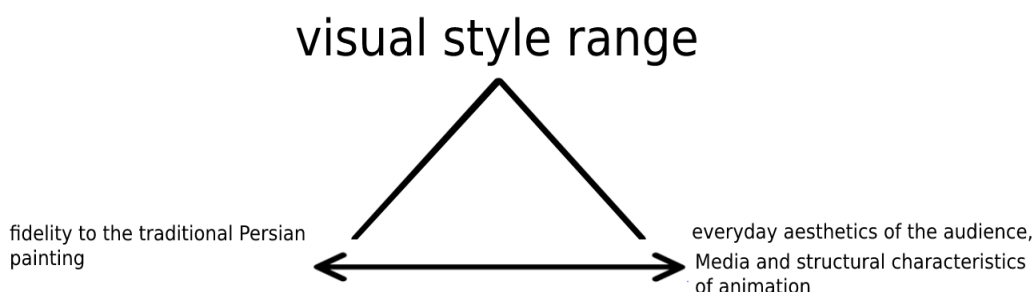


Fig. 1. The range of visual style chosen to create an animation in approach to traditional Persian painting.

Source: Author.

So at first, brief references to the principles and aesthetics of the traditional Persian painting from its visual aspect and also the principles of animation media are given. Afterwards, with a formal analysis of one of the recently produced animation works in the field of visual adaptation of traditional Persian painting; how this type of visual adaptation is analyzed and described.

Research Methodology

This research has been carried out with a practical aim in the qualitative method of a case study, to describe and analyze the crisis in contemporary Persian painting and its evolution through animation media; based on library and internet (World Wide Web) data and information. The main theory, which would be the theoretical framework of this research, is “remediation”. According to this theory, the older medium justifies the new one while the new medium tries to be faithful to the older medium. Here, the process of remediation from painting to animation by fidelity to painting aesthetic is studied.

Medium- specificity¹ of Traditional Persian Painting

In the approach of medium- specificity, recognition and understanding of the unique features of media such as materials, tools, principles and techniques are considered. Also, in artistic traditions, media means materials or techniques (oil paint, pastel, lithography, video, etc.) that are used by the artist and at the same time can establish an original or unique artistic genre (Marchiuri, 2013: 85- 86).

Based on the above, common visual features in paintings from different periods and especially the works created in Herat (1430-1475) and Tabriz II (1500- 1524) schools can be accepted as the principles of the traditional Persian painting. These characteristics are mainly manifested in the composition, color, design style of figures (human, animal, imaginary creatures), buildings, and natural elements (tree, stone, rock, water, sky, etc.).

Composition

¹The medium- specificity thesis holds that each art form has its own domain of expression and exploration. This domain is determined by the nature of the medium through which the objects of a given art form are composed. Often the idea of “the nature of the medium” is thought of in terms of the physical structure of the medium. The medium-specificity thesis can be construed as saying that each art form should pursue those effects that, in virtue of its medium it alone- i.e. of all the arts- can achieve (Carroll, 1985: 6).

It seems that we have not received accurate historical documents and information about the principles of composition in the traditional Persian painting. This, along with the complexity of the spatial structure of the traditional Persian paintings, has caused the process of composition remain as a mystery in this pictorial tradition (Afshar Mohajer& Beheshti, 2013: 11). In the history of the Persian painting, the dimensions of paintings became bigger and they got more independent from written text from the period of the Jalayrids (1338- 1432). This expansion of the surface was accompanied by the elevation of the horizon of the image.

The visual space of the traditional Persian painting was not organized around a single points (resulting from linear perspective) like the European painting. In other words, "surface aesthetics" appeared instead of "depth aesthetics" in painting (Abolghasemi, 2015: 16). This kind of surface-oriented aesthetics led to the emergence of a multi-dimensional space in this type of painting which reinforced pictorial narration subsequently.

In the arrangement of painting elements in different periods, the dimensions of the image and the presence of writing in combination with the image were important, but mainly the elements were arranged together in line with the subject to make them more expressive as possible (Ebrahimi Naghani, 2005: 12-13). According to researchers, this arrangement of elements based on previous templates and patterns was mainly based on almost oval, circular or spiral curved forms using line drawing and circle drawing tools (Afshar Mohajer& Beheshti, 2013: 16).

Color

In the traditional Persian painting, color has a special place due to taking measures and methods in purity with high saturation as well as the creation of harmonies. The use of these coloring methods, especially during the culmination of this pictorial tradition, created effects that many considered to be the manifestation of the world of imagination and the example of the Qur'anic verse "Allah Noor al-Samawat wa Al-Arz" (Hosseini-rad, 2007: 52).

The fact that most painters had such an agnostic view about color and light is debatable. But such interpretations can indicate that the traditional Persian painting and its coloring induces the ideal state, therefore it is placed in the category of transcendental arts (Hasanvand & Nouri Kariani, 2015: 3).

It seems that until the middle of the Safavid period and the beginning of commercial and cultural exchanges with Europeans, the Persian painters used resin-based paints of plant and mineral origin (Hosseini-rad, 2007: 60). In their article, Karimi & Hosseini (2011: 69- 75) mention historical texts which refer the colors used by the Persian painters. Pigmentations such as gold, lapis lazuli, orpiment, red orpiment, Shingraf, zinc oxide, all kinds of soot, tin and mercury are among those examples that are combined with binders such as gum, Arabic gum, Eremurus, black isinglass, isinglass (fish glue), enzeroot gum, white and egg yolk. They were combined and placed on paper.

From what could be seen in the paintings of the first half of the Safavid period and before, it can be concluded that due to the use of the above-mentioned binders, especially Arabic gum, which are soluble in water, the painting technique was almost a combination of watercolor and gouache methods. It seems that combining colors in its recent sense, which leads to the creation of a third color, was less used, and when the colors were used in a diluted form, they were somewhat combined in the paper page itself with the penetration in each other. Making effect of volume in the traditional Persian painting was not so popular, and methods similar to sfumato and chiaroscuro, which have been used to create the illusion of volume in Renaissance painting (mainly due to the emergence of oil paint), did not have a place in the traditional Persian painting at least until the middle of the Safavid period.

European shading methods in painting have been impractical primarily due to the pictorial structure of the traditional Persian painting, and secondly due to the impossibility of implementing them with water-based techniques. Since the 13th century, artists have been using the Pardaz method to shade elements of nature such as rocks, trees, mountains, clothes, and scenery, which includes a delicate pattern of dotting and shading, (Ajand, 2011).

Figures

It may be possible to claim that the majority of the traditional Persian paintings from the early examples of the 12th century until now have been based on human figure. Therefore, knowing the principles of the traditional Persian painting has helped to reveal the ways of human depiction in this pictorial tradition, at least before the period of influence from the European painting (Shahkolahi & Mirzaaboulghasmi, 2016: 92).

The figures of different eras of Persian painting often have the three-quarter profile position towards the audience, the profile position is also used to some extent, but the full-face and back position is rarely used. This form of formal conventions of the human body has also been used in human-like beings such as angels, demons, and jinn. Also, animals, including birds, quadruped, and wilds are mainly drawn from the side to show an ideal form of similar types and to be easily recognized by the audience. The faces of human depiction in the traditional Persian painting have been followed up to a long-standing tradition until the end of the Isfahan school in the early 17th century. A roundish face, a bud mouth, almond eyes, a small nose and arched eyebrows are some of the dominant features of the face in the traditional Persian painting figures (Javadi & Khoonsari, 2017: 61, Shabani & Mahmoudi, 2013: 94; Hassanvand & Akhundi, 2011, Moosaviler & Namaz Alizadeh, 2011: 96).

Buildings and Nature

The presence of architecture in the traditional Persian painting increased from the period of Al-Jalair (1337-1432) and Al-Muzaffar (1318-1393) and its pinnacle was in the Herat School. The architectural elements and buildings in Herat School became the main part of the compositional structure of paintings by turning into an alive and dynamic space (Mohammedzadeh & Mesine Asl, 2015). The geometrical order used in buildings was almost based on the arrangement of horizontal floors, walls and vertical columns; In their drawing and design, tools such as ruler, square or the

like were probably used. The important point is the multidimensionality of the architectural buildings in the paintings.

The nature in the traditional Persian paintings is mainly to show the position and place of special events for the humans. In other words, nature is used in different schools of painting to narrate the story and the context of the action of the story elements [mainly the heroes], and it is of secondary importance (Danish& Mohammadzadeh, 2013: 49). The nature painting or the landscape painting in the history of Persian painting from ancient times to the Qajar era is often not considered as a main and independent subject or a specific genre (Bolkhari Qahi & Mohammadi Vakil, 2017: 50).

The Turkmen School is one of those schools where perhaps the influence of the Chinese pictorial tradition in the Tabriz Ilkhanid School in earlier decades is one of the main reasons for the importance of finding nature in it and then in the Tabriz second school.

The Aesthetic of Animation

In terms of aesthetic, animation and cinema have a lot in common, and sometimes filmmakers consider animation a genre of cinema. Even by examining the views of theoreticians in the early days of cinema, no clear boundary can be found between cinema and animation, and both fall under the category of motion picture. Animation is, after all, a cinematic form that can be analyzed through almost all formal and stylistic cinematic parameters and theorized using many film studies approaches (Buchan, 2014: 115).

Though there is a significant difference between these two media, cinema is the result of displaying recorded images in a certain time, while animation is the result of displaying images frequently made to create the illusion of movement. So, difference between two media return to frames which have been recorded or recreated. This difference in recording or creating images is claimed from the primary form of the media which McLuhan (1994, p. 10) notes:

The effect of the medium is made strong and intense just because it is given another medium as “content.”

Here, the content of cinema is photography in McLuhan's interpretation. However, to create animation, drawing, painting or composite materials that are the result of manual skills are used. Visually created designs as frames are displayed in a fraction of time by means of a tool. The zoetrope and phenacistoscope, which invention dates back to the thirties and forties of the 19th century, were in their own way a significant improvement in the display of movement through painted images. Erwin Panofsky (1947: 17) correctly introduces paintings and magazine illustrations the motion picture origin:

The stationary works enlivened in the earliest movies were indeed pictures: bad nineteenth-century paintings and postcards (or waxworks a la Madame Tussaud's), supplemented by the comic strips a most important root of cinematic art and the subject matter of popular songs, pulp magazines and dime novels; and the films descending from this ancestry appealed directly and very intensely to a folk art mentality.

Of course, it should be mentioned that some theorists such as David Rodowick consider the nature of cinema and animation to be inherently photographic, since cameras are used in most animated films. However, Rodowick may slightly overstate the case if we consider such devices as flip-books or zoetropes (Gunning, 2014: 37-38). According to the theories of Lev Manovich (2002), the digital revolution in the field of visual media and changing the image to digital codes has impressed the position of cinema media based on photographing reality without human intervention. Therefore animation is a medium of imagination and fantasy in contrast to cinema, which is often considered the medium of reality. In other words, life is given to inanimate objects or another kind of life to living beings [in animation].

Panofsky (1947: 24) notes:

No object in creation, whether it be a house, a piano, a tree or an alarm clock, lacks the faculties of organic, in fact anthropomorphic, movement, facial expression and phonetic articulation.

In many animations of the Slapstick genre, such as Tom and Jerry or Looney Tunes productions from Warner Brothers, the characters are subjected to the most intense physical encounters, which in reality will definitely lead to death or eternal disability, but in the next scene they continue their deadly activities with the utmost energy and obvious health characteristics. Animation can visually represent endless possible worlds, each of them often unique and often with little or no relation to the phenomenal world that surrounds us (Buchan, 2014: 118).

Applying Aesthetic Principles of Traditional Persian Paintings in Animation

Recontextualization of the traditional Persian painting through animation as a newer medium would not be without challenges. It would seem logical to use the Persian painting essentials in animation according to remediation² theory and also recent discourses on inter-media and trans-media issues.

However, because of differences between the two media in terms of time or space, production process can be problematic. Therefore, maybe the comparison of aesthetic principles and visual characteristics of images in both media, will determine the domain of this type of visual adaptation.

Composition

In the evolutionary process of the Persian paintings, painters reached ways of composition in order to achieve maximum pictorial narration. In the approach to increasing narrative in paintings, animation media, while having the ability to preserve a major part of the traditional Persian painting spatial composition style, also increases narrative based on temporal structure. In the temporal structure, the stages and order of seeing a painting through a specific frame happen in

² Representation of one medium in another is remediation which the new is still justified in terms of the old and seeks to remain faithful to the older medium's character (Bolter & Grusin, 2003: 44- 46).

the form of positional or translational movements of the frame (camera) or through editing several selected views of the painting consecutively.

Least avoiding from three- dimensionality Derived from linear perspective, Emphasis on the ideal form of visual elements and also following some conventional compositions in painting such as circular or spiral kinds for being faithful to the composition of the traditional Persian painting in animation would be efficient.

Color

The animations which the colors are a visual adaptation of the traditional Persian painting would have some iconographic effects on the audience. Iconographic effects have the ability to connect the audience with the mystical, lyrical and epic atmosphere of Persian literature and art. Assuming people's perception of colors is slightly different which Cultural categories along with society's definitions of colors are effective in these perceptions, those categories and definitions will play a decisive role in the visual adaptation of the Persian paintings in the animation Color Palettes. Representing different colored spaces consecutively in an animation work will have a different effect on the audience than a single image. However, one of the more difficult aspects of color in film and television animation than in painting is that it not only needs to create static pictures, but also needs to pay attention to the color transformation between pictures (Ren, 2021:182).

Therefore, it would seem unlikely that the visual adaptation of the colors from the paintings would be exactly the same. Due to the key role of color in increasing the dramaticity of different scenes, it seems necessary to use various values and degree of saturation of the colors in the pictures. Therefore, in order to achieve the right colors in different scenes of the movie, the use of the color script by the director, art director and production design, seems necessary.

Figures

probably it could be claimed that the main changeable part of the traditional Persian paintings in

visual adaptation for animation are figures. Figures in Persian paintings generally have a fixed expression that is related to the spirit of the artist (Hasanvand& Nouri Kariani, 2015: 3). According to Adamova³ and Giuzalian⁴, Persian painters depict the final minutes of events and the peak of moments in their work, where the figures are dried in the same position and rotating movements (Shokrpour, Azhari, 2019: 104).

Except some paintings with the theme of mourning; the faces of the figures, like the bodies, often lack emotional expression appropriate to the subject of the painting. The neutral state of the faces in the scenes of battle, banquet, hunting, romance, as well as paintings with other themes, are preserved almost in the same way, and the emotional expression through the faces is received with almost minimal effects.

Unlike most examples of the traditional Persian paintings, in which body language and facial expressions were used in their briefest form for visual narration; in the animation, especially the character animation genre, body language and facial expression play a major and bold role in advancing the story and overall theme. John Lester (Giesen& Khan, 2017, xiii) asserts the importance of this issue for animators:

Animators should focus on the acting... make the characters think and act... start with the body first, next focus on the eyes, and last focus on the mouth. When reviewing reels we look at the acting first.

The fact that animated characters should be believable in terms of personality perhaps means that the actions performed by them would be consistent with human actions. By being in a certain situation, a person is affected by the conditions and characteristics of that situation and at first, a feeling of happiness, sadness, anger, surprise, fear, disgust, or a combination of them dominates him. Then, based on that feeling, appropriate action which is mostly spontaneous is done. First comes emotion, then comes action, first comes stimulus then comes action (Hook, 2017, p. 4). Most of the personality traits and inner feelings emerge through the various and complex body

³ Adamova Adel Tigranovna

⁴ Giuzalian Leon Tigranovich

acts of the characters in animation works. Lack of knowledge of body language or non-verbal communication causes people to face problems in transmitting and receiving messages and concepts (Rohi Jahromi et al., 2017: 148).

Before the introduction of sound, when moving images were shown silently, the bodies of the characters and their movements played a very prominent role in the narrative of the film. On the other hand, after the introduction of sound, until the production of TV programs, including series and movies, expands And the role of dialogue in advancing the story becomes more prominent, using the body language of the characters was a main approach. Body language often reveals people's real feelings beyond spoken language and has a high persuasive power (PehlanNejad, 2006, p. 15). If the body of the animated characters does not act in an acceptable way in conveying emotions, maybe the presence in the media and the empathy of the audience with the characters will not happen completely.

Nicola Adamo Villani and his colleagues (2015) in their research about the sign language of virtual characters came to the conclusion that the visual style of the characters in terms of realism or stylistics has an effect on the readability of the sign language and the level of interest and attachment of the audience to the characters. In fact, the stylistic actions of simple characters create expectations and the emergence of exaggerated emotions in the audience. Exaggeration and caricatures as techniques cannot be used in realistic characters as it would make them no longer realistic so this is an advantage for stylized characters (Cissell, 2013: 20). On the other hand, it seems that the animation of stylistic characters with a realistic approach has not very good feedback from the audience. This suggests that the body of the Realistic Character is more adapted than the body of the Simplified Character in order to display emotions ordinarily (Beck, 2011: 106).

Facial Expressions

The human face carries information and strong visual stimuli that often attracts attention during human interactions. Facial expressions are a window to the mind of the character (O'Neill,

2008:166). The face broadcasts messages about emotion, mood, attitudes, character, intelligence, attractiveness, age, sex, race, and probably other matters as well (Ekman& Friesen, 2003: 11).

In the analysis of emotional actions through facial expression, knowing the anatomy of the human head and face, the structure and movement rules of the facial muscles seem essential. Therefore, knowing the muscles and their movement form based on anatomical classification can be beneficial in analyzing how the moving parts move. Thus, the face and body of stylized characters and how realistic or unrealistic their movements are, play a main role in character design.

Meanwhile, the eye has the most complex movements. Eyes are central in conveying emotional information, and we are able to interpret the intentions and feelings of other humans by observing their eyes (Ruhland et al, 2014: 1- 2). Therefore, animating the eyes would be so delicate that the slightest mistake in doing it will cause the emotional disconnection between the character and the audience.

The movement of the eyes is not carried out independently and is complexly combined with blinking, other lateral movements of the eyelid and frequently head movement. In realistic 3D characters, realistic eye design requires accurate modeling and presentation of the structure of the eyeball based on the human eye. On the other hand, in stylistic animations, moving eyes elegantly is as important as realistic animations. The movement of eyes in stylized characters should be almost similar to human examples to make connection with the audience and create more presence. The tendency of humans to receive and understand eye-like shapes (examples in stylized characters) shows that the human model can be extended to stylized characters. The stylized character eyes are often larger, and therefore would require unrealistically fast movements to traverse the angular displacements of real eye movements (Ruhland et al, 2014: 11).

The eyes of the figures in the traditional Persian paintings have been almost uniformly drawn. The eyes are generally elongated and almond-shaped, in which the pupil is placed in a small round shape. Seemingly, eyes in the traditional Persian paintings require changes due to the Property of the eye in animated characters.

Mouth and jaw also play an important role as moving elements, especially in sound animations, in expressing inner feelings.

Hezar Afsan - Kerm Haftavad

The animated series *Hazar Afsan* was directed by Asghar Saffar and Abbas Jalali Yekta for TV with stories adapted from Ferdowsi's *Shahnameh* and a visual structure adapted from the traditional Persian painting since 2016. Loyalty to the style of the traditional Persian painting puts this work among the recent works that have remediated the traditional Persian painting by the animation medium. As an example of the whole work, the episode of *Kerm Haftavad*, is an adaptation of a painting of the same name belonging to the *Tahmasab Shahnameh*, which has been analyzed.

From the beginning of the film, the audience experiences entering a world that is formed from the elements of the traditional Persian painting. In this animation, unlike painting, the visual elements are not completely placed in a hierarchy (due to maghami prespective) with a high horizon, and elements have composed based on the linear perspective.

Environment and background artists in *Kerm Haftavad*'s animation have tried to get a sense of the tangible real environment by increasing the color saturation in the foreground elements and reducing it in the background and distant horizons (aerial perspective). In various shots until the end of the film, the consistent use of natural elements, including trees, rocks, and the ground, is a fairly faithful visual adaptation of the traditional Persian painting Especially *Shahnama* (Book of Kings) of Shah Tahmasp belonged to Tabriz second School of painting. Even in some cases, artists have used the original examples by applying changes and brief shifts in a part of the background of the desired plans (Figure 2). For instance, in top right part of figure 2, a painting named *The Feast of Sada* from *Shahnama* of Shah Tahmasp is shown. Rock and tree on it which located in top middle of painting has been reused in backgrounds of animation with very small changes (down right). Other nature elements painted in backgrounds of this animation are frequently reused of original samples with some changes.

The architectural elements and buildings in the film have been also largely imitated from the paintings in the second school of Tabriz. The buildings in the paintings of the second Tabriz school have jagged walls, decorative motifs such as geometric motifs, arabesque motifs and other shapes used in the exterior and interior spaces, pediments, balconies, turrets on the roof with a pyramidal roof, which are simultaneously and a combination of different viewing angles depicted (Faghfour, Bolkhari Qahi, 2014). As seen in Figure 2 down left, the building as a house of daughter and father is near imitation of Zakhak castle in painting named Zakhak discusses his dream with Arnavaz from Shahnama of Shah Tahmasp. The spire in the top of building with polygonal plan in the painting has been moved to downer roof in animation sample. Also, the front plane of smaller building next to bigger one has become wider.

The color combination used in the entire animation is somewhat faithful to the color palettes found in the paintings of the second school of Tabriz. Even so, as mentioned, unlike the high-saturate colors in Tahmasabi's Shahnameh paintings, different color values with different degrees of saturation have been used to induce color perspective and depth in the views. On the other hand, far from to the style in the traditional Persian painting, a method similar to the traditional free brush method in the watercolor method is used to paint the backgrounds.



Fig. 2. Top left: Zakhak discusses his dream with Arnavaz. Shahnameh (Book of Kings) of Shah Tahmasp. 1525-1535. Attributed to [Mir Mossavvir](https://commons.wikimedia.org/wiki/File:Mir_Musavvir_002.jpg). Tabriz. https://commons.wikimedia.org/wiki/File:Mir_Musavvir_002.jpg
 Down left: A scene from the animation "Hezar Afsans" episode of Kerm Haftavad, which can be seen the use of visual elements of Zakhak discusses his dream with Arnavaz's Shahnameh of Tehamasbi in the building of background. Top right: "The Feast of Sada", Folio 22v from the Shahnameh (Book of Kings) of Shah Tahmasp. 1525. Attributed to Sultan Muhammad. Tabriz. <https://www.metmuseum.org/art/collection/search/452111>.
 Down right: A scene from the animation "Hezar Afsans" episode of Kerm Haftavad, which can be seen the use of visual elements of The Feast of Sada's Shahnameh of Tehamasbi in the rocks and plants of background.

The characters in *Hezar Afsan-Kerm Haftvad* animation have mainly been associated with facial changes. In characters drawing, the everyday aesthetic and standards of beauty from the general audience point of view have been taken into account in some way. The clothes and dress form of the young girl character is taken from the samples found in the paintings of the Safavid period, especially the single figures. The appearance features of women's clothing include a mask, scarf, veil, triangular handkerchief, forehead band, hat for head, shirt (tunic), long garment, long torso, waist shawl and belt for the body (Vali Qojaq& Mehrpouya, 2016).

In the changes applied to the character's face in the film, the most emphasis has been placed on the form of the head and then on the eyes and eyebrows. To reduce the girl's age, the proportion of head to the body has been changed a little. This change in the size of body parts proportions is usually not seen in Safavid paintings and earlier examples, and even when a child is depicted, they are all shrunk with the same body proportions as adults (Figure 3).



Fig. 3. Top: A part of the Portrait of a Lady Holding a Flower. 1565-1575. Attributed to Muhammadi. Herat.

<https://www.metmuseum.org/art/collection/search/451323>

Down: a scene from the animation "Hazar Afsans" episode of Kerm Haftavad, where the character of the girl and her clothes are borrowed from the Portrait of a Lady Holding a Flow.

It seems that the character of the father has been visually adapted with minimal changes from Reza Abbasi's single-figure works, especially the examples of dervishes and sitting scribes (Figure 4). In this character, face form is same as faces of dervishes which have been worked by Reza Abbasi. It seems the hat and turban around it, are exact duplication of original works of sitting scribes.



Fig. 4. Top: Four different drawings of dervishes and sitting scribes by Reza Abbasi. 1570-1635. Down: A scene from the animation "Hezar Afsans" episode of Kerm Haftavad, which can be seen the use of visual elements of painting above in the father character.

The face of the warrior, like the face of the young girl, has been modified. That means, animating the face and facial expression on the one hand and to involve the everyday aesthetic of the audience on the other hand (Fig. 12). Relying on Ferdowsi's descriptions in *Shahnameh*, the form of the dragon in the film is borrowed from the existing examples of Tahmasabi's *Shahnameh* paintings. The artists of Tahmasabi's *Shahnameh* painted the dragon as big, terrifying, twisting and crawling among the rocks or on top of the trees (Berati& Kafshchian Moghadam, 2011). Animals such as horse, rabbit, bird and worm are also stylized, despite being similar to the examples in the traditional Persian painting. On the other hand, the animation of characters and other visual

elements are beyond the usual level of domestic television works and the level of animation, especially in terms of timing and exaggeration has a high standard.

Conclusion

The traditional Persian painting in its remediation through the medium of animation is bound to change and depend to the aesthetic principles of animation as a newer medium. On the other hand, with the aim of being faithful to the aesthetics of the traditional Persian painting and its principles, it is necessary to reflect the basic features of painting in animation. So answering the questions about the features of animation in approach to the traditional Persian painting, it should be remarked that animation created with this approach should bring the traditional Persian painting to the mind of the audience. Therefore, the first steps in the production of such works as well as the analysis of the works produced in this context, Adaptation and comparison of visual elements, features and subjects in animation with the general principles of painting. So, it may be necessary to perform the most formal analysis in composition, color, figures including body and face, nature, architecture and other formal features of painting. Also, the visual changes applied in the traditional Persian painting should be made in accordance with the animation of the characters and the movement of the picture frames. Since the visual structure of painting is stylistic and abstract and is far from realism, therefore, changes in the type of animation movements and increasing exaggeration in timing, spacing, anticipation, arc and delay seem necessary. In order to explain these contents, it would be better to analyze and examine some animated index works such as the *Hezar Afsan* series by the case study method.

Acknowledgement

This paper includes research results obtained as part of PhD thesis by the first author entitled 'A Study of Visual Adaptation and Visual Relations of Intermediality – The Case Study of Using Technical and Aesthetical Capacities of Traditional Persian Painting (Negargari) in Animation'.

Bibliography

- [1] Abolghasami, M., (2015). 'Observations on the Aesthetics of Persian Painting', *Iranian Studies*, 5(1), Pp. 15-32. doi: 10.22059/jis.2016.57515
- [2] Afshar Mohajer, K., Beheshti, T., (2016). 'The composition process in the Iranian painting designs, a case study: the design of "a chess game between Buzarjomehr and the Indian ambassador", taken from a manuscript of the Baysonqori Shahnameh', *Ayeeneh-ye Miras*, 13(2), Pp. 9-32.
- [3] Azhand, Y., (2011). 'Paradaz or stripple technique in Persian painting', *Honar-Ha-Ye-Ziba: Honar-Ha-Ye-Tajassomi*, 3(45), Pp. 5-12.
- [4] barati, B., & Kafchchian Moghadam, A., (2012). The features of dragons in Safavid's painting based on Ferdosi Description in shahnameh. *Honar-Ha-Ye-Ziba: Honar-Ha-Ye-Tajassomi*, 4(49), Pp. 31-44. doi: 10.22059/jfava.2012.2851
- [5] Beck, A., (2011). Perception of Emotional Body Language Displaced by Animated Characters (Doctoral dissertation, University of Portsmouth).
- [6] Bolkhari Ghehi, H., Mohammadi Vakil, M., (2019). The underlying reasons for the lack of landscape painting in persian painting with regards to etymology of the term nature in the Persian language..... Research Paper. *Rahpooye Honar/ Visual Arts*, 1(4), Pp. 45-56. doi: 10.22034/ra.2019.241816
- [7] Bolter, J.D. and Grusin, R., (2003). Remediation. *Understanding New Media*, 2.
- [8] Buchan, S., (2014). 7: Animation, in Theory. In animating film theory, pp. 111-128. Duke University Press.
- [9] Carroll, N., (1985). The specificity of media in the arts. *Journal of Aesthetic Education*, 19(4), Pp.5-20.
- [10] Cissell, K., (2013). A study of the effects of computer animated character body style on perception of facial expression (Doctoral dissertation, Purdue University).
- [11] Danesh, K, Mohammadzadeh M., (2014). Nature painting in the painting school of the Turkmans of Tabriz, *Pajoohesh Honar*. Second Year, N7, Pp. 47- 54. magiran.com/p1417959
- [12] Diamantopoulou, L., & Stoikou, Z., (2015). Cavafy reanimated: Intermedial transformations in comics and animation. *Journal of Greek Media & Culture*, 1(2), Pp. 299-319.
- [13] Ebrahimi Naghani, H., (2005). The position of composition in Persian painting. *The Journal of Islamic Art Studies*, 2(4), Pp. 1-154. doi: 10.22034/ias.2006.125674.
- [14] Ekman, P. & Friesen, W.V., (2003). *Unmasking the face: A guide to recognizing emotions from facial clues* (Vol. 10). Ishk.
- [15] Ezzatzadeh, M., (2021). Reza Abbasi, the pinnacle of Iran's visual art during the Safavid era of Shah Abbas I. *Fine Arts Studies*, 2(3), Pp. 73-87.
- [16] Faghfour, R, & Bolkhari Qahi, H., (2014). Safavid architecture in the painting of the second school of Tabriz, *the first international conference on innovation and research in art and humanities*, <https://civilica.com/doc/431938>
- [17] Ghazizadeh, K., (2003). Hidden geometry in the paintings of Kamaluddin Behzad. *Khayal Magazine*, Number 6.
- [18] Giesen, R. and Khan, A., (2017). Acting and Character Animation: The Art of Animated Films, Acting and Visualizing. CRC Press.
- [19] Gunning, T., 2014. 2:: Animating the Instant: The Secret Symmetry between Animation and Photography. In *Animating Film Theory* (Pp. 37-53). Duke University Press.
- [20] Hassanvand, M. K., & Akhondi, S., (2012). 'An Investigation into Transformation of Portraiture in Iranian Miniature Painting till Safavid Era', *Negareh Journal*, 7(24), Pp. 15-36.
- [21] Hassanvand, M. K., & Nouri Kariani, T., (2016). 'Examination of Human Figure Configuration in Safavid Persian Painting', *Knowledge of Visual Arts*, 4(1), Pp. 1-18.
- [22] Hooks, E., (2017). *Acting for animators*. Taylor & Francis.
- [23] Hoseini rad, A., (2008). 'Rendezvous with the angle of color, a research on light and color in Persian painting', *Journal of Visual and Applied Arts*, 1(1), Pp. 49-64. doi: 10.30480/vaa.2008.599
- [24] Javadi, S., Khonsari, S., (2019). 'Preserving Manichaean Paintings' Heritage by Uyghur Painting', *Journal of Art and Civilization of the Orient*, 6(22), Pp. 55-64. doi: 10.22034/jaco.2019.81924
- [25] Javidshad M, Anushiravani A., (2021). The Ideological Working of Fidelity Criticism in Dramatic and Cinematic Adaptation Studies. *EIJH*; 28 (3): Pp. 55-74
- [26] Karimi, A, Hoseini, M., (2013). 'Binding Mediums in Old Persian Technical Painting and Calligraphy Treatises', *Journal of Visual and Applied Arts*, 5(10), Pp. 63-80. doi: 10.30480/vaa.2013.267

- [27] Kayani Rezaei, M & Taheri, A., (2018). Creating a narrative work by preserving abstract writing in Baysanghari's Shahnameh; The painting of the killing of Arjasab by Esfandiar, *National Calligraphy and Painting Conference*, Isfahan, <https://civilica.com/doc/923416>
- [28] Manovich, L., (2002). The language of new media.
- [29] Marchiori, D., (2013). CHAPTER 3. Media Aesthetics. In V. Hediger, J. Noordegraaf, B. Le Maitre & C. Saba (Ed.), *Preserving and Exhibiting Media Art: Challenges and Perspectives* (Pp. 81-100). Amsterdam: Amsterdam University Press. <https://doi.org/10.1515/9789048513833-006>
- [30] Mehrizi sani S, Khazaei M., (2016). Renovation of Myths in the Internet. *EIJH*; 23 (2): Pp. 65-83
- [31] Mohammadzadeh M, Mesineh Asl M, 2017, Architecture in the Paintings of Herat School. *CIAUJ*; 2 (2), pp. 27-45 URL: <http://ciauj-tabriziau.ir/article-1-103-fa.html>
- [32] McLuhan, M., 1994. *Understanding media: The extensions of man*. MIT press.
- [33] Moosavilar, A & Namaz Alizadeh, S., (2011), Seljukid Portrait Drawing Continuity of Manichean Visual Art. *CHS* 2012; 4 (13), Pp. 85-105 URL: <http://chistorys.ir/article-1-242-fa.html>
- [34] Morton, D. A., (2012). *Comics to Film (and Back Again): A Study in Stylistic Remediation from 1978-2009* (Doctoral dissertation, UCLA).
- [35] O'Neill, R., 2015. *Digital character development: Theory and practice*. CRC Press.
- [36] Pahlavan Nezhad, M. R., (2007). 'Non-verbal Behaviors and the Semiotics of Body-Gesture', *Language and Linguistics*, 3(6), Pp. 13-34.
- [37] Panofsky, E., 1947. *Style and medium in the motion pictures*. na.
- [38] Pourashraf, A & Godarzi, M., (2014). examining the visual capabilities of Reza Abbasi's paintings and its application in Iranian animation, *the first international conference on innovation and research in art and humanities*, Pp. 58- 74. <https://civilica.com/doc/431791>
- [39] Ren, H., (2021). Study on Aesthetic Value of Color Art in Movie and TV Animation. In 7th International Conference on Arts, Design and Contemporary Education (ICADCE 2021) (pp. 179-182). Atlantis Press.
- [40] Rohi Jahromi, F., Zare, H., Akhondy, N., (2017). 'The Relationship between Body Language and Perception of Social Interaction', *Social Cognition*, 6(1), Ppp. 147-156.
- [41] Ruhland, K., Andrist, S., Badler, J., Peters, C., Badler, N., Gleicher, M., Mutlu, B. and McDonnell, R., 2014, April. Look me in the eyes: A survey of eye and gaze animation for virtual agents and artificial systems. In *Eurographics 2014-State of the Art Reports* (Pp. 69-91).
- [42] Safoora, M & Salehifar, A, (2013). National character design in Iranian animation. *Islamic Culture journal*, serial 10, Pp. 138-159.
- [43] shabani A, mahmoudi F., (2016). Comparative Atudy of Turfan and Warqa – Golshah's paintings in Seljuk Era. *meth*; 5 (10), Pp.83-96 URL: <http://meth.aui.ac.ir/article-1-186-fa.html>
- [44] Shaistefar, Z., (2014). investigating the element of movement in the legendary creatures of Sultan Muhammad and its representation in Iranian animation, *the first international conference on innovation and research in art and humanities*, Pp. 1-19. <https://civilica.com/doc/431761>
- [45] Shahkolahi, F., Mirzaabolghasemi, M. S., (2016). 'Investigating the variety of figures and human proportions in Kamal al-din behzad's paintings', *Negareh Journal*, 11(39), Pp. 90-99. doi: 10.22070/negareh.2016.417
- [46] shakeri daryani E, Fahimifar A, Rahimifar M., (2016). The Aesthetics of Narrative Elements in interactive Films. *EIJH*; 23 (4): Pp. 70-83
- [47] Shokrpour, S., Azhari, F., (2019). 'The role of Figure in the narrative of the works of painting (Case study of 6 pictures from Tahmasebi Shahnameh)', *Journal of Visual and Applied Arts*, 12(25), Pp. 101-121. doi: 10.30480/vaa.2019.741
- [48] Taheri Qomi, S. M., (2021). 'Study of Animation Manifestations in the Characters of Sultan Mohammad Naghash's Paintings', *Knowledge of Visual Arts*, 6(1), Pp. 35-48. doi: 10.22133/part.2021.122409
- [40] Vali Jojaq M, Mehrpouya H., (2017). A Comparative Study of Women's Clothing in Travelogues and Paintings of the Safavid Period. *SciJPH* 2017; 7 (13): Pp. 109-123 URL: <http://ph.aui.ac.ir/article-1-456-fa.html>