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RESEARCH ARTICLE

A Comparative Study of Representation of the Popular Culture and Lifestyle between Iranian and UK TV Animation Productions, Based on Cultural Studies

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Abstract

"Cultural studies" is one of the most important theoretical approaches that has gradually entered the analysis of media and artworks since the late seventies, and the most important aspect is to study how to create "Making meaning" and content that can be Reading artistic texts; Themes of daily life and lifestyle of different nationalities, ethnicities and cultures that can point to the differences and commonalities of human culture around the world and lead to constructive dialogue. How to spend leisure time, worshiping, dressing, eating, grooming, consuming, and all daily rituals, can be different from one culture to another.

A comparative study of Iranian and British TV animation has been done due to similarities in terms of production structure, educational approach and media targeting, and this comparison helps us to have appropriate criteria for the content of Iranian TV animation. This research is a case study of three works from Iran and England with a descriptive-analytical method and with the approach of cultural studies seeks the meanings that are transmitted to the audience by these works. The main question of this research is how themes related to lifestyle and popular culture are represented in Iranian and British TV animation, the content of which can have a great impact on the audience's culture formation. The result of this research shows that British television animation productions show more topics of the Audience's daily life than Iranian animation productions and introduce the British lifestyle and popular culture.

Keywords: Comparative Study; Popular Culture; Lifestyle; Iranian TV Animation; British TV Animation; Cultural Studies.

Introduction

More than half a century has passed since the date of the first Iranian animated film, which was 13 seconds (Mullah Nasreddin, Esfandiar Ahmadieh, 1957) and was made in the Ministry of Culture and Arts at that time. (Javaherian, 1999: 28) However, it seems that Iranian animation has not achieved much progress with 70 years of experience. A look at the productions of the first three decades of Iranian animation (the period of formation and early prosperity) shows that these productions did not go beyond "art-festival" works and animation productions did

not exist in the form of mass production and "TV animation". Therefore, the works produced in Iranian animation until then, have not played an important role in the culture and education of children by presenting a variety of themes, content, and themes related to "everyday life", directly.

After the victory of the Islamic Revolution (1978), the Radio and television of the Islamic Republic of Iran, from the early 1980s, devoted a small section to the production of animation for the very limited hours of programs for children and adolescents. Along with the growing live action cinema of children and adolescents in the second half of the eighties, a few successful and popular animation works such as the Iranian animated series "Little Ali" are shown. With the end of the imposed war in the early 1990s, with the establishment of the Saba Animation Center (1994), the widespread expansion of TV networks, the re-launch of animation in universities (late 1980s), and the introduction of computers in animation productions, Iranian animation expanded.

From this date onwards, Iranian animation, despite its many production problems, has always had a growing trend, both quantitatively and qualitatively. Over the past twenty-five years, the growth of Iranian TV animation has been such that it has been able to devote a large amount of airtime to Iranian TV. It has also been able to fill the leisure time of children, and adolescents (and sometimes adults) on various TV networks, despite its distance from global production standards, promising the emergence of a dynamic industry in Iranian "TV animation". In addition to Saba animation productions, it is necessary to mention animation productions in the thirty-two provincial centers of the Islamic Republic of Iran Broadcasting, which in terms of quantitative and qualitative growth has been parallel to the productions of Saba Center.

It is also necessary to mention the reasons for choosing the United Kingdom from among the countries with the animation industry, such as the United States and Japan, which have been selected for comparison. First, although animation has a long history in the United Kingdom, the methods of producing animation in Britain are close to those produced in Iran; most works produced in the UK are produced by small private studios such as Ardman, which are produced for state TV channels such as the BBC and Channel Four. Another similarity between the production of Iranian and British TV animated works is the existence of an "educational approach" in the works of these two countries. British TV animation productions, like Iranian works, while focusing on the entertainment aspect, are more educational. "CBBC" and " CBeebies" TV networks produce animations for the world with an educational approach according to the target audience (children, adolescents). These works reflect the themes and educational messages related to daily life in a variety of animated productions in an amusing way.

It seems that the most important reason for the success of these works is the representation of current issues, needs, and relationships in the daily lives of the target audience. According to the goals and policies of Iranian television, Iranian TV animations, as one of the types of TV

productions, have a completely educational approach based on Islamic ideology, and purely entertaining programs are not part of the policies of Iranian TV animation productions. This issue has made, compared to British animation, Iranian animation works less universal. The study of popular culture and daily life is one of the most important topics in cultural studies. Theorists of everyday life consider the main place of production of meaning and cognition and at the same time the place where there is a possibility of change and transformation in the form of life, to pay attention to the totality of daily life. (Lajevardi, 2009: 39) Therefore, it seems that the audience is more inclined to see the issues of their daily lives in the media. Representation of different forms of popular culture and different aspects of daily life in a realistic form, as an important place for the production of meaning and culture, can point to the most important topics of interest to the audience of TV animation; As a hypothesis, themes that seem to have received less attention in Iranian TV animation productions and because of this, the audience's relationship with these works has been distorted. The unwritten policy of Iranian TV animation is to be in the position of "religious animation center", which is designed based on socio-cultural and ideological context (Iran with Islamic-revolutionary culture) by policy-making organizations (Radio and television).[1]

On the other hand, the statute of the children's television, the BBC, which was presented at the first World TV and Children's Summit (1995) in Melbourne, Australia, refers to the policy of British TV animation. The main pivot of this statute is "attention to the real issues and needs of the audience". (Adib, 2010: 39) Therefore, one of the possible reasons for the problem in Iranian TV animation works, perhaps, is due to this difference between goals and policies, which has made the issues and real needs of different audiences in Iranian TV animation works less seen. Education in the social, political, cultural, family, etc. fields is a feature of these animations and the impact they have on the culture of the society is significant. The importance and purpose of this research stem from the fact that the audience is more inclined to see the topics of their daily lives in media works.

Theoretical and Conceptual Framework; Cultural studies, reading methods, and animation analysis as a text

The origins of cultural studies go back traditionally to the work of two literary critics, Richard Hoggart, author of The Uses of Literacy (1957), and Raymond Williams, author of Culture and Society (1958), with whom cultural studies began. Cultural studies emerged from Lewisism[2] through Hogarth and Williams. The focus of cultural studies is on "mass culture" and the emphasis of Leavisism is on "original works. " Leavisism was an attempt to re-popularize what is now called" cultural capital "after Pierre Bourdieu ... Leavisism praised works aimed at increasing the sensitivity of readers' morals and affirmed that culture is not merely an activity for entertainment" (Mehdizadeh 2001: 23).

Raymond Williams is one of the founders and leading experts in cultural studies. "Williams objected to cultural dualism (the confrontation between elite and mass culture). This dichotomy

was presented by the Frankfurt School, which rejected mass culture and defended elite culture." (Strinati, 2004: 35). "Mass culture, which largely created the representation of the world in literary forms and other narrative texts, was considered in cultural studies and by the method of semiotics" (Rojek 2007: 40). Cultural studies are used as an approach to studying the meanings and practices of everyday life. Cultural practices include people's ways of doing certain things, such as watching television, eating, watching movies, music, sports, etc., in a specific culture, and these different forms have a direct impact on the culture of societies. Cultural studies, which is located at the border between the social sciences and the humanities, emphasizes the use of media as a reflection of a socio-cultural context and the process of creating meaning based on cultural experiences and products. (Marshall & Rossman, 2007:49)

In response to what is the main problem of cultural studies, Surber of Cultural Studies Researchers (1998) states: "Cultural studies has many meanings. Given the prevailing approach in the field of cultural studies (experimental, Althusser, Bourdieu, Foucaultian, and critical), the definitions offered are different. What helps us understand the field of cultural studies is this main question: How do the various forms of popular culture, such as film, television, rock music, youth fashion, consumption, etc., at a high level confirm and promote stereotypes of race, ethnicity, gender, etc. among the audience?" (Surber, 1998:19). In addition to popular culture and everyday life, media studies are among the most important topics in cultural studies. Some of the Birmingham Center's research areas included subculture, popular culture, and media studies. The view of cultural studies on the media was a critical one and examined the influence of the media on culture because the media is both a producer and an artifact of existing culture.

Stuart Hall (1997) Aided British cultural studies in understanding the key concept of "Hegemony" proposed by the Italian theorist Antonio Gramsci (1837-1937) to understand how media culture They combine dominant political ideologies and cultural forms into a hegemonic project that can integrate individuals into a common consciousness. culture-building and propaganda, and the spread of ideology are central elements of the media.

Cultural studies and daily life

Everyday life refers to a variety of activities throughout the day in a typical way, "which includes everything from eating and working to entertaining ourselves" (Bahar, 2009: 19). It is also called lived- experience. As mentioned, media studies, the study of popular culture, and everyday life are among the most important topics in cultural studies. Therefore, it is necessary to refer to the views on popular culture and daily life that have been raised in cultural studies.

Today, the word culture is very common and is used in all aspects of life such as sociology, religion, art, economics, etc., but the scope and dimensions of culture are much greater and culture is reflected in the smallest details of everyday life. "Cultural studies focuses on: how people watch television, how people eat fast food" (Miller & Mchoul, 1998: 97). As well as

other very minor issues that almost all theorists of cultural studies have mentioned, can be studied in the discussion of cultural studies.

Asgari says: "We rarely ask ourselves why we dress like this. Or why this is the way we eat, sleep, and talk? When we are in front of another culture, we realize some of our cultural characteristics and differences. We become with others "(1999: 233). He adds that the most important questions of cultural studies are: What do people consume? How do they watch television? What else do they pay attention to when eating? What ceremony do they attend? What do they look at religion for? And questions like these" (Asgari, 62).

Considering the above issues in cultural studies, it can be said that cultural studies from this perspective is a kind of study of everyday life. Hebdij (1998) considers popular culture to be what is publicly available in a set of man-made inventions, "such as film, tape, music, clothing, TV programs, means of transportation, etc." (Hebdij, 1998: 48 quoted by Strinati 2004).

The concept of representation

In the present age, mass media are among the most important intermediaries that reflect reality. These mass media are the conduit and mediator of the expression of reality (outside world). How the media, with What possibilities and to what extent they can express the reality, as well as how the formal and content barriers and shortcomings in expressing the outside world, has created an important debate in the field of media. In the field of media, the word 'representation' is used to describe the media character and the presentation of an image of the world. The presentation of an image of the world in the media and the art of animation, like other arts, depends on the linguistic frameworks and expressive features of that art. Accordingly, "representation is defined as the production of meaning through conceptual and linguistic frameworks" (Malakoutikhah 2009: 12).

The concept of representation has central aspects in the study of visual media (cinema, television, etc.). As noted, this concept is closely related to the efforts made to depict "reality." The constant flow of media representations of the real world strongly influences audience perceptions and behavior, "because these representations are assumed to be in line with reality" (Malakoutikhah, 2009:14). But it must be said that the media do not only show the objective reality but also present the media reality they want. And in no way can media reality be considered objective reality. Mark Poster in his book The Second Media Age (1999) believes: "With the advent of the second age of the media, a new type of society has emerged in which new means of communication all act in the direction of globalization of culture" (Poster, 15). Castells also writes in the first volume of The Information Age (1996): "The media, because they are the symbolic taropods of our lives, act like real experiences on our consciousness and behavior, and provide the raw materials that our minds use to do so." (Castells, p.392). Ravadrad and Taghizadegan (2013) believe that "representation is not a reflection of the realities of the surrounding world; rather, it is a directed image of Concerning to the social context and

ideological processes current in society." In this regard, the media and the powers that control it are significant because they play a decisive role in shaping reality. (Danesi, 2009: 253).

Representation in cultural studies
The subject of representation is an important and fundamental concept in cultural studies. Stuart Hall, a theorist of cultural studies with a different view of Plato and Aristotle, discusses the relationship between truth, reality, and representation. He believes that subjects do not have fixed meanings, but meanings are made by human beings, especially those who work in the field of culture are the creators of meanings in the life of today's societies "(Firas, 2011: 42). In fact, it is the media that makes things important and meaningful and pays less attention to others. Thus, the Reception theory or the role of the audience in meaning-making is one of the other theoretical issues raised by Hall in cultural studies. "Identifying the ideological function of the media on contemporary society is another topic of cultural studies. It intends to assess the effect of the media on the audience" (Storey, 2007: 4)

Zohreh Mohseni in an article entitled "Thinking about what is cultural studies, culture as a text" refers to Hall and the theory of perception, Stuart Hall focuses on the role of the audience in textual analysis, in the sense that the text, whether it is a book or a film, is not passively accepted by the audience; "Rather, the audience actively reads. The meaning even depends on the individual's cultural background. The background can explain how some readers accept a particular reading of the text while others reject it" (Mohseni 2005, p.2 cited in Bahar 2009).

The concept of representation in general, and especially representation in cultural studies, owes much to Stuart Hall's ideas and has become a fundamental idea in cultural and media studies today. He argues that "representation relates meaning and language to culture" (Hall, 1997:15). And then, in the continuation of his discussion, he expands the various dimensions of the idea of representation (which includes the concepts of meaning, language, and culture) and through his analysis forms a new look at the concept of representation. The concept, Hall (1997: 25) says, is not a "simple and straightforward" process. "Hall tries to express different conceptions of representation in a general theoretical classification to express the relationship between representation, meaning, language, and culture. From this perspective, representation theories fall into three general categories. 1- Reflective theories 2- Intentional or voluntary theories 3- Constructive theories ".

In the reflective view, it is claimed that language is simply a reflection of a meaning that already exists in the external world. Intentionally or referentially, it is said that language merely expresses what the writer or painter intends to express. A constructive view of representation claims that meaning is constructed "within" and "by" language.

In interpreting these approaches, Safavardi (2010) writes, in the theory of reflection, representation reaches zero and the images provided by the camera are what exists and people understand the same, and in the meantime, there is no additional meaning. In voluntary theory, there is no reflection and everything is will (intention and opinion) and there is no reality. In

Constructive theory, Hall believes that representation must be understood within a structure. (Hall, 1997: 25) Some aspects are related to the creator of work, some to the highlighting, and others to the socio-cultural contexts and the audience's reading. That is, by seeing the themes and signs, meaning is constructed. This approach considers representation as an active process in the Producing meaning Influenced by ideology and cultural and social contexts.

The discursive approach considers the application and relevance of a context. The discursive approach allows the writer to analyze and discuss the meaning and relevance of a social issue. Michel Foucault developed the discursive approach as the primary source of meaning construction. (Wardaningsih & Woro Kasih, 2022: 1-9)

To take a fresh look at the concept of representation, Hall used the views of thinkers such as Foucault and Saussure to develop the theory of representation. Accordingly, within the language system, Hall speaks of the trinity, concepts, objects, and signs, and believes that a set of processes connects these three categories. Hall calls this process "representation" and, based on such an idea, believes that meaning is made up of systems of representation. Thus, cultural studies, like other methods of qualitative analysis, focuses on the "semantic cycle", which "can be found in hermeneutic and interpretive analysis". This approach is Used to analyze animations from the two countries to understand the meanings and themes of daily life and lifestyle.

Research Method, Methodology and Analysis of Case Studies

The approach of this research is qualitative and comparative, and in terms of purpose, it is developmental-applied research. Also, the data analysis is descriptive-analytical. The goal of qualitative research, according to Merriam (2009: 14), is to understand how the process of meaning-making is described and interpreted. Qualitative research is generally a highly descriptive and interpretive process. In fact, the results of data analysis should be the researcher's interpretation of the subject under study. For this reason, in qualitative research, the main Analysis' tool is the researcher's interpretation.

The research approach of this research is a comparative case study. According to Merriam (2009: 40), "a case study is an in-depth description and interpretation of a limited system." This limited system is, in fact, the scope in which the phenomenon under study is located.

Stake (2006: 5-6) explains that in a comparative case study, "the cases of study have similar conditions or characteristics and are related to each other in some way. These cases may be members of a group or examples of a phenomenon." Thus, the cases of study can be examples of a phenomenon, and in this study, they are animation series from Iran and British. The research steps included data collection (watching serials and converting the content of dialogues and images into writing), inference (identifying concepts), and analysis of findings. In this research, the purposive sampling method was used. The Purposive sampling method is a non-probability sampling method in which the sample is selected based on criteria determined by the researcher. (Flick, 2022: 169)

The comparison between the works of Iranian and British TV animation is done through comparative studies and during the stages of description, analysis, and comparison, according to the details in terms of similarities and differences in the way of representing lifestyle and popular culture. The selection of samples was done purposefully, based on the validity and level of acceptance, attention to the types of audience, and the prominence of lifestyle and popular culture. Also, to ensure the validity and reliability of the findings in qualitative research; orientation and assumptions were removed, the content and extracted results were studied by several experts in the field of animation, and the analyses were modified and adjusted based on their opinions.

In this research, three TV animation series of Iranian products, including "Shekarestan (Sugar Land)", (2008) Audience, Adolescents and General "Great Scientists" (2006-2008) Audience, Children and Adolescents and "Golnar Tales" (2008-2010) Audience, young and child selected. The atmosphere of "Shekarestan" animation is completely Iranian and its stories are proverbs, anecdotes, and folk tales, many of which have already been produced sporadically in other animations. Of course, the issues of everyday life are also combined with those cases. The animation series of "Great Scientists" has also been produced to introduce great Iranian scientists and thinkers to children and adolescents. According to the audience, this collection tries to introduce the purpose of the life of scientists and scientific topics in simple language and to deal with the life of scientists in the history of Iran in the form of fantasy and humor. "Golnar's of Stories" also deals with the life of Golnar, a five-year-old girl who lives with her family in a village in Khorasan, during the Iraq-Iran war. Golnar's father went to war to defend the country and the people, and his family life in the village is represented.

To compare three animated series from the United Kingdom, including "Charlie and Lola", (2005), Audience, Young and Child, "The Amazing Word of Gumball" (2010), teen audience, and "Postman Pat "(1981-2004), the child audience was selected. In the Charlie and Lola series, the focus of the stories is on the sibling relationship between Lola and Charlie. The aim of the series is to teach the audience how to deal with everyday life issues. The Gamble animated series is about what happens in a family (the Waterson family). The Watterson family is a typical family with human relations, but with an animal appearance and consisting of several humanoid animals. The diversity of animals and characters, in a way, refers to the differences between individuals in society and even the family. The main character of this series is Gumball. Gumball is a cat (a thirteen-year-old boy) who encounters a variety of teen issues at home, at school, and with friends.

The Postman Pat series is also about the character of a postman named Pat, in a village in England. Although his job is to distribute postal packages among the village houses and he is always following the delivery letters, but in each story, he gets involved in the problems of one of the villagers and helps to solve their problems. According to the approach of cultural studies, the most important parts in which lifestyle and popular culture can be observed, include daily

activities and their subsets such as consumption, type of clothing and makeup, appearance, and leisure, which are considered as the prototype of analysis will be analyzed in selected works.
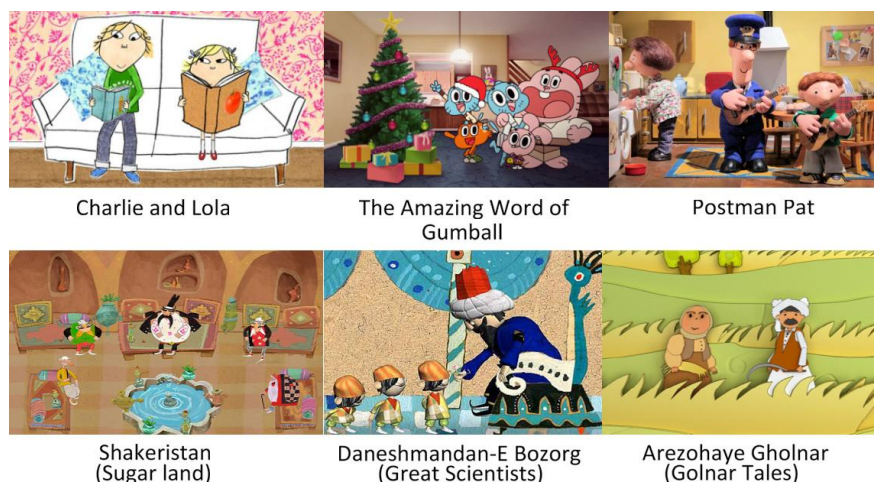
[Picture 1]
Resource: Screenshots from series (Case studies)

A comparative study of the representation of popular culture and lifestyle in Iranian and British animation

"Daily activities" are the most important part of lifestyle. In the Charlie and Lola series, the daily activities of the main characters, namely Charlie and Lola and friends (peer group), are mostly summed up at home and school and sometimes in public places such as going shopping and going to the park and cinema for fun. In Gumball, the characters' daily activities at home revolve around daily tasks such as cleaning and cooking and things like that, and at school, including various adventures. In Postman Pat, where the story takes place in the village, daily activities are represented as the most important part of the lifestyle in work activities and helping others. Charlie and Lola are not adults in the series. But the daily activities activities of the adults at Gumball and Postman Pat are summed up in the chores and daily chores of housework and sometimes church attendance. "Consumption", as one of the forms of popular culture and daily life, is mostly represented in Charlie and Lola in eating. This series focuses on healthy foods such as milk and fruit. But in the Gumball series, the type of consumption in accordance with Western culture is represented in the use of fast food and beverages and similar foods. In the postman pat, the consumption of food in the use of healthy products such as natural eggs are observed, and the consumption of chocolate, biscuits, and tea is also shown in a very balanced way. The "appearance and makeup" of the characters in Charlie and Lola are casual, and the kids always look neat and tidy. In Gumball, the costume does not play a prominent role in the characterization of the characters, and informal costumes are seen in their bodies. In Postman Pat, in addition to the main character who wears the uniform of the post office, the way the villagers dress also emphasizes its English-rural identity.

"Leisure time" as part of the lifestyle of the Charlie and Lola series is based on entertainment, pleasure, and of course study, education, and learning. The type of games shown in Charlie and Lula are commonly seen in most countries around the world. In Gumball, leisure and entertainment are based on pleasure and entertainment and include watching TV and eating chips and drinks while watching TV, playing games with children (computer games and physical games), having guests and entertaining with music and dancing, and the song is represented. In the postman pat, the leisure time of the villagers is more about working, greeting each other, shopping in the mobile store, and helping with the problems of the villagers and others. As mentioned, children have a small presence in this series, their games in the schoolyard include physical games, making paper boats, playing with dolls, and playing ball. Children's birthday parties are similar to such ceremonies in cities but in a simpler form.

In Iranian case studies, considering that the stories of the historical Shekarestan collection take place in the past, many of the cases represented in this series may not be directly related to the lifestyle of the contemporary era. But many things can be generalized to the present and through which to examine the current daily life. In Shekarestan, the daily activities of adult personalities are summarized, respectively, including work and economic activities, participation in various ceremonies (weddings, mourning, and celebrations), consumption of various foods, and entertainment with topics and issues that arise for oneself or others. In the series of Great Scientists, the focus on the main topic (scientific biography of scientists) has caused the details of lifestyle to be less represented. Daily activities of the main characters; Omid and Iman who live in the present are mostly passed inside the home and are reduced to reading books and sometimes playing, and in the way, other aspects of daily life are ignored in the lives of these children. In the Golnar Stories series, work and effort are an important part of the daily activities of the villagers. Daily indoor activities also include things like cooking and housekeeping. Another part of the entertainment and leisure of the villagers is the party, going to each other's houses and inquiring about their well-being. According to the ideological approach in this series, part of the lifestyle is dedicated to religious affairs. Worship and prayer, trusting in God, making vows, going to the shrine of Imam Reza (AS), etc. are part of the rites of Islam and Shiism, which are represented in different parts.

Consumption in all three Iranian series is represented as one of the aspects of lifestyle in the quality and quantity of food. In Shekarestan, in most parts, luxurious tablecloths and the desire to consume various and voluminous foods are represented. In this series, consumption as one of the aspects of lifestyle is represented in the variety of foods. Chelo kebab, Sangak bread, Qarameh Sabzi, kalepacheh, and similar foods are represented as a variety of Iranian dishes in different parts and in large volumes. Although one of the goals of this historically based animation is to establish a connection between the lifestyles of Iranians in the present and the past, it is possible to interpret the excessive consumption of food as a culture inherited from the past. In introducing the characters of Omid and Iman in the series of Great Scientists, there is also a reference to pizza, which is a Western food; the food that Omid's favorite is evident as a

character influenced by Western culture due to the type of haircut, style of dress and style of eating. Consumption in the Golnar series does not have a prominent appearance and only refers to foods and tea in a very brief way. But in this series, the village space is represented as a place full of production. The costumes of the characters in Shekarestan are native and Iranian, and only in the costumes of Pahlavan and his henchmen, there are signs of costumes of Western origin, such as Shapoo hats and shirts with long collars. Which somehow refers to the arrival of modernity and Western culture in Iran at the beginning of the twentieth century. In The Great Scientists, the dress of Omid is a comfortable dress, but the dress of Iman is a suit and has a very formal look. The costumes of historical figures are also traditional. The characters of Golnar series also wear local clothes and the clothes of Khorasan province can be seen in their bodies. The most important pastime of the people of Shekarestan is what happens to others; Topics that can entertain them. That is why people are present and involved in all events. The leisure time of Shekarestan children is also summed up by wandering in the streets and bazaars and engaging in adult issues, and issues such as reading books have no role in the daily lives of the people and the sultan. Children's leisure time in the series of Great Scientists is more study and sometimes play. In the series Golnar, in addition to helping with household chores and farming, Golnar is sometimes seen playing on the farm or playing with animals.

In the following, popular culture and lifestyle components between the works of the two countries are examined comparatively. In British works, daily activities in addition to going to school include helping with household chores and spending leisure time at home or playing with friends. In all three works of Iran, school has a small role, so the daily activities of the characters are more at home and do not happen at school. Golnar, who does not go to school yet, spends most of his time with his friends (fantasy and human characters) while participating in housework. Omid and Iman in the series of Great Scientists are always at home and are seen reading and sometimes playing intellectual games. Therefore, from the comparison between the daily activities of child characters in the works of the two countries, the characters of Gumball, Charlie, and Lula series are represented in a realistic way in a range of situations and activities related to their age group. But with the exception of Golnar, who is portrayed in real-life situations, the characters of hope and faith have always been shown to seek and learn (and sometimes play) in an idealistic view. In addition to children, adults in the series Gumball are seen doing the usual daily chores (mother) and (father) more resting and watching TV. In the series Charlie and Lola, the parents are not physically present, but it is heard that they are at work and the mother is not unaware of managing the house. Adults in Golnar series also work in the village and do daily chores at home, but upon hearing the news of the war (Iran and Iraq), men leave work and life and go to war. Also in this series, a part of the lifestyle is dedicated to performing religious affairs and rituals that are performed by Golnar and his mother. The main focus of the Shekarestan series is adult characters, men are engaged in economic activities, which, of course, are criticized with a critical look at their profitable activities. Women also do the daily chores and sometimes confront others with their husbands. From the comparison

between the works in this section, it can be concluded that the daily activities of children in British works, depending on their age, are more realistic than the activities of children in Iranian serials. In Iranian works, Omid and Iman in study and Golnar in performing religious rites are shown in an ideal form. The activities of the elders, although in both countries revolve around matters related to daily life, but the role of women in managerial activities (inside and sometimes outside the home) is more than women in Iranian works.

Leisure time as part of Charlie and Lola's lifestyle is reduced to playing, reading, celebrating (such as birthdays), dancing and singing, going to the movies, and watching TV. Gumball also summarizes watching TV, playing computer games, dancing and singing, attending parties, adventure and playing in the neighborhood, and talking to boys and girls. Adult leisure time at Postman Pat is also about helping others and partying and being together, a theme that is exactly repeated in the rural setting of the Golnar series. But Golnar's character in his spare time as a child is reduced to playing and helping with household chores. In the Great Scientists leisure time includes study and sometimes play.

In Shekarestan, children are seen playing and strolling in the neighborhood. As can be seen, in British works in general, children's time is much more varied and includes games, homework, adventure, being with friends, watching TV and playing computer games, respectively. Also, based on cultural fields, dance and song have an important place. Thus, everyday life in the leisure sector is represented realistically. Whereas in Iranian works, while not having diversity, it is represented in an idealistic and unrealistic way with an emphasis on study (Great Scientists). Consumption, as one of the forms of popular culture and daily life, is reflected in Gumball, Charlie and Lola, and Postman Pat, respectively, in the type and amount of food. In the series Charlie and Lola and Pat Postman, emphasis is placed on healthy foods such as milk and fruit. But in Gumball, the type of consumption in the use of ready meals (fast food) is shown. In Iranian series such as The Great Scientists and Shekarestan, the emphasis is on high-volume foods (meat and fat). Therefore, the amount and type of food in different collections of the two countries are represented in a real way and based on socio-cultural contexts. The important point in the animations of the two countries is that, in the two animations that take place in the village, namely Postman Pat and Golnar's stories, the culture of production has a much greater effect than the culture of consumption.

The type of clothing and makeup of the characters also refers to their lifestyle, based on cultural backgrounds. In Charlie and Lola, Gumball, and Postman Pat, the costumes and appearance of the characters are designed commonly and based on the social context (English town or village), and especially in Postman Pat, the cultural identity of the clothes is quite clear. In the Iranian series Golnar and Shekarestan, cultural identity is fully taken into account, but in the Great Scientists, clothes are not native. In some of the negative characters of Shekarestan, the clothes and appearance of the characters follow the Western culture. Comparing Iranian and British animations shows that although some differences arise from the cultural, social, and ideological backgrounds between the countries, the most important finding is the absence of

some important topics in the daily lives of the Iranian audience. Another difference is the lack of proper teaching of lifestyle themes in Iranian animations. The table below presents, in a categorized manner, the differences and similarities in the representation of popular culture and lifestyle in the works of the two countries.

	English Animation	Iranian Animation	
	Representation of lifestyle and popular culture		
The main pivots	**Common features**		**Comparison and difference**
daily activities	Work activities, house and home activities, national and religious ceremonies, and activities in educational centers (schools).		Daily activities take place at home, school, and sometimes in public places, respectively, and are related to the peer group. But in Iranian works, school is rarely seen and children have more contact with adults than peers. Religious ceremonies are important in Iran.
Consumption	Consumption of food, fruit, and other foods is represented.		Consumption in British works is mostly mentioned in healthy foods and is marginal. But in Iranian works, it is represented in bulky foods, and eating is sometimes the main issue.
Type of clothing and makeup appearance	Ordering appearance and importance in characterization, the distance between formal and informal space, and cultural identity.		The cultural identity of the clothes is equally emphasized in the works of the two countries.
Leisure time	Based on entertainment and fun and games, attending events, studying, teaching and learning, friendly interaction, parties, and communication with others, the importance of work and occupation.		The leisure time of British children is much more diverse and productive than that of Iranian children.

Table 1: A Comparative Study of the Representation of "Popular Culture and Lifestyle" in Iranian and British TV Animation
Source: Author

Conclusion

Animation as a cultural, artistic, and economic product has been able to have an effective presence in different societies. Popular culture and lifestyle refer to the way of daily life in different societies in the context of specific socio-cultural contexts. However, today, due to the

spread of communication and various types of social media, similarities are more in the popular culture and lifestyle of different societies and differences are less. However, by reading different texts, including dramatic texts such as animation, one can see different aspects of the culture of daily life in different societies depending on the cultural and social contexts.

In comparison with the studied works of Iran and England, the representation of daily activities such as participation in various works, togetherness and diversity in leisure time is more observed in British works. In this regard, British works refer to the daily life and real life of the target audience in a realistic way, but in Iranian works, an important part of these activities is omitted and some other activities are represented in an ideal way. Therefore, the audience of Iranian works sees a part of their daily life as absent in these works. Consumption discourse, as one of the forms of popular culture and daily lifestyle, is very effective in creating a culture of consumption. In Iranian works, more consumption is mentioned and in British works, balanced consumption is mentioned. Consumption, which is mostly reflected in food and eating, is represented in both countries depending on cultural contexts (low consumption and high consumption). Therefore, Iranian works that can point to the correct culture of consumption through animation media, are unaware of this possibility and the audience is still encouraged to eat and consume more. In the field of clothing and make-up, due to extensive connections, countries around the world have reached many similarities and commonalities, and it seems difficult to make a difference and return to the cultural roots of different countries. However, the use of the charms and capacities of local and indigenous clothes, due to the diversity of different ethnicities in Iran, can affect the tastes of Iranian and even foreign audiences.

Leisure is purposefully represented in British works in order to create a culture of themes such as reading, playing, watching movies, participating in all positive things, and strengthening an active spirit. But in Iranian works, this important aspect of daily life has been superficially considered. And it shows a lack of knowledge about the importance of this important issue, because the representation of different aspects of leisure can have a high educational and entertainment aspect for the audience. In the study samples of both countries, the most important cultural features refer to the types of discourses, which are manifested in the representation of moral-social values and lifestyle. For example, in British animated works, the culture of reading, understanding, and interaction, respect for differences, the rule of law and consumption (pattern of food consumption and cultural products in daily life such as watching movies, reading, acting, etc.) are among the sub-discourses, which is raised. In the case studies of Iranian TV animation, the most dominant discourses that are represented based on socio-cultural contexts are the culture of resistance and hope, science and awareness, and the critique of moral values and negative social relations (in the form of satire). Thus, as can be seen, the media culture policies of the two countries (Iran on the basis of ideology and Britain on the basis of representation of real issues) have an effective role in representing different types of discourse.

The potential capabilities of Iranian TV animation in terms of form, technique and parts of the content are significant and valuable. University graduates and experimental producers, who have a large number of these specialized forces as cultural capital, have high technical ability and creativity in various fields of animation production. Certainly, creating a more appropriate structure in production, along with paying attention to the content of everyday life (popular culture and lifestyle), as well as paying attention to the representation of various discourses and sub-discourses based on real issues and daily life of target audiences, can expand this fledgling industry. Which has both economic returns and is representative of Iranian culture.

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Declaration of Conflicting Interests

The Author declares that there is no conflict of interest.

Footnotes

1. Former head of Saba Animation Center (Dr. Hossein Sari): Islamic Iran has all the potential in terms of content, human, financial resources, etc. for a great leap in animation; therefore, turning Iran into a center of religious animation is not an unattainable dream. (Sari, Jame jam, 2011).

2. Cultural studies are rooted in Leavisism, a type of literary study that takes its name from F, R. Lewis, her most prominent person

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