



**International Journal of Biology, Pharmacy
and Allied Sciences (IJBPAS)**

'A Bridge Between Laboratory and Reader'

www.ijbpas.com

**FUNCTION OF IRANIAN ATMOSPHERE IN IDENTIFICATION OF ANIMATIONS
OF INSTITUTE FOR THE INTELLECTUAL DEVELOPMENT OF CHILDREN AND
YOUNG ADULTS**

SUSAN KHATAEI

Assistant Professor, Department of Graphic Design, Faculty of Architecture and Urban Design,
Shahid Rajaei Teacher Training University, Tehran, Iran.

E Mail: s.khataei@gmail.com

ABSTRACT

In the light of the invention of printing industry by Gutenberg and publishing modern science and technology, the world has already achieved a high level of global communications. In such circumstances, local arts and culture and not the global, are more attractive. National identities are rooted in cultures, indigenous arts, and history of civilizations and religions of countries. Film media is one of the main pillars of the promotion and development of arts and culture in the community and animation is one of the important elements of identity. Institute for the Intellectual Development of Children and Young Adults in Iran meets a large part of educational and cultural needs of the country's children and adolescents through producing cinematographic works and animations.

Hypothesis: After choosing the perfect subject, what promotes the visual quality of animated films in the IIDCYA is the role of culture and indigenous arts of Iran in choosing form and space proper for national identity.

Objective: to preserve Iran artistic - cultural identity in animation fine works.

Methodology: it is descriptive - analytical and the place of Iranian form and space in protecting and promoting the national identity in animations of IIDCYA were studied. This research is done using library documents and archives of video and image of IIDCYA, as well as interviews with Iranian directors and filmmakers.

Conclusion: IIDCYA successful animations show the national identity of Iran. Artistic combination and consistency of traditional arts and indigenous literature is evident in the atmosphere of fine films of IIDCYA.

Keywords: National identity, Iranian arts, atmosphere, animation, Iran's Institute for the Intellectual Development of Children and Young Adults (IIDCYA).

INTRODUCTION

The main idea in the animation of the "Institute for the Intellectual Development of Children and Young Adults (IIDCYA)" in Iran is usually based on elements affecting the expression of national identity. Expression of national identity is possible through ways such as selecting the right theme and observing the type of coverage, textiles and textures, architecture, physical features of characters and even by listening to music and speech of characters in the film. Of course, the research emphasizes on visual factors in the movie atmosphere. IIDCYA animations is influenced by the mythical stories, fantasy, proverbs, popular literature, culture and beliefs of different ethnic groups in Iran. Media of animation is able to transfer concepts related to the identity. The children identification starts from childhood and continues during adolescence. So, the most important period of the formation of identity and identification is childhood and adolescence.

History of IIDCYA

Institute for the Intellectual Development of Children and Young Adults is a governmental organization founded in 1961 and has so far met a large part of the educational and cultural needs of children and adolescents in the country by producing art works, holding festivals, meetings, competitions and various conferences by the institute. The film affair is one of the main parts of it. Since 1970, the first animated films of Institute were produced. Brilliant achievements in production of animation, documentary and fiction films in institute is so that not only in Iran but also is known by the authorities of many prestigious festivals and conventions "institutional look" [thoughtful look raised by the culture and art] (tehran-animafest.ir/5th)

Theoretical background: This theoretical background is in science of identification and anthropology. In the case of Iranian animation, studies are very incomplete and few due to lack of specialized animation magazines.

Identity: human identity comes from various sources and a person can achieve a degree of personal balance in the light of several elements that give meaning to his life (Afrough, 142: 2011).

Literally, the word means continuity and differentiation. This means that a person feels, as he was and unlike others (Kabiri, 141: 2010).

Identity literally means the truth and nature of something, or the identity of answer to the question: who and how you are (Qorbani, 2004: 64-65).

Definitions and concepts of national identity

National identity is among issues that in the twentieth century has found its own conceptual framework (sacrifice, 2004: 66).

National identity is the highest level of collective identity, which implies commitment and interdependence of community. In other words, identity means identifying and introduction that is, man identifies himself against another and therefore declares himself to others (Jafarzadehpour, 34: 2010).

In other words, national identity is the most comprehensive and yet most legitimate identity level in all social systems separated from cosmological orientations (Izadi et al., 116: 2009).

National identity is important because understanding other concepts such as national unity, national interests, and so depends more on understanding the identity and its various levels (Ahmadi, 6: 2003). One important component of national identity is culture. Culture has many subsets among which are the folklore or popular culture. One aspect of popular culture is study in oral literature such as legends, stories, songs, fairy tales, riddles and proverbs (Zolphaghari, 28: 2007).

Animation cannot be separated from other artistic and literary achievements. Arts, such as drawing or mythical stories, fantasy, literal, proverbs, popular literature, culture and beliefs of different nations and ethnic groups can influence on the art of animation (Khatai, 5: 2011).

Iran is among the countries that has a great history and civilization. Also, Iranian society is a society with different cultural layers consisting of different religious strong subcultures (Ghasemi, 108: 2011).

Creation of dependence on the national society in children and young people is the most important tasks of governments (Jafarzadehpour, 32: 2010).

National Identity: Three well-known identity layers in human society include individual, social and national identity.

1. Personal identity: the most fundamental and primary human identity awareness and includes its recognition on the basis of gender and its place in the family.
2. Social identity: In this stage, the man gets familiar with other layers of the identity such as neighborhood, city, training centers, and other types. "While personal identity is very limited and every single person has a family or gender relationship, but can have different social identities which is defined in terms of belonging to a place, religion, language, race, educational center, education, tribal group, tribe or other ethnic group. Thus, religious, ethnic, tribal, municipal, or provincial identities and lower local layers are identities present in the social layer"(Ahmadi, 2003: 7-8).
3. National identity: If we consider the identity as the feeling of continuity and difference, "the national identity in the simplest form is a sense of belonging to a particular nation. The nation that has symbols, traditions, holy places, customs, heroes, history, culture and land... therefore, Anthony Smith, one of

the most prominent nationalism theorists, he considers national identity as stable reproduction and reinterpretation of values, symbols and memories, legends and traditions that distinction elements of every nation "(Gol-Mohammadi, 62: 2002-37).

Based on this classification, national identity is the highest level of identity for each human and has usually a unique feature. This type of identity relationship which some called it central identity is hierarchically superior to other levels of identity. National identity stems from belonging of the person to a national state and territory, or in other words to a particular country, and usually people have just one national identity. However, in some countries, the phenomenon of dual citizenship (double) has been accepted, and one calls himself for example Indian or American occasionally, finally considers a single entity for himself, i.e. if he is asked what his true national identity is, he belongs himself to the country who has cultural, family and the land belonging"(Ahmadi, 2003: 9). Identity in contemporary Iran speaks about the most important issue in the course of political and social ideas and trends in the country. "In general, it should be noted that constructive elements of the Iranian national identity are

those that primarily are stable and over several millennia has played a key role in maintaining the territory and politics" (ibid, p. 11). In fact, history of Iran, land, geography, political heritage and the government, Iran cultural heritage, society and people of Iran, religion and spiritual heritage of Iran are the most important elements constructing the Iranian national identity.

Animation

Animation literally means to live a life and personification and moving that as if any inanimate object can be shown as animated and show it to the audience. In cinematic terms, animation is referred to a film which is filmed with single frames (not machine-like). Single frame is due to the possibility of involvement in building of each frame. One of the most famous definitions of animation is offered by Norman McLaren, influential founder of Animation in the National Association of Canada. He said: "Animation is the art of movement ... and is created by artist with successive images with a personal initiative" (Ershad, 2012: 113-114).

To identify an animation with national identity in Iran, we should first examine the visual features of the film.

Visual capabilities of animation

This study emphasizes the visual aspects and includes the following:

- A. The presence of Iranian legends and myths in national animation: Adapting from a variety of Iranian stories and narratives is one of the best documents that can prove the national animation production. Iranian national literature is full of stories and legends with its long history from various cultures and regions of Iran.
- B. Have a strong graphic and design due to age and power of illustration art in Iran: understanding the space in animation is possible through a succession of images. Methods inspired by Iranian painting and coffee shop painting can be seen in many Iranian fine artistic works.
- C. Creating fantasy by designing and painting characters, as well as through creating fantasy in the forms and atmospheres of the film: It is important to note that creating fantasy in narrating has a long history both in literature and in illustration of Iran.
- D. Acceptable characterization (realistic or non-realistic): so that it persuades the audience that the characters are alive and live in the virtual space and

create the story. The characters are visually recognizable and acceptable in the eyes of the Iranian audiences and recognizable and acceptable by the non-Iranian audiences.

- E. The presence of Iranian traditional arts and crafts in the atmosphere of film: for example, in the film "journey of awakening", atmosphere is created by traditional art of "wood mosaic", that is all the spaces and characters of the film are shaped from thin slices of wood that are delicately arranged.
- F. Illustration of dance is originated from local and indigenous music which are registered in the Iran national arts and culture.
- G. Animated illustration of national and religious rituals and beliefs of Iran or the presence of some elements shows this process in the atmosphere of the film. For example, showing the prayer at the mosque which atmosphere is inspired by Iranian art and architecture or showing Haft Sin from Iranian Nowruz ceremony for the atmosphere of the beginning of spring and New Year in Iran.

The importance of sound and especially music in the animation is no secret, but we end it with a speech.

"No work of animation in the world is successful but with the help of sound, effects and music, in a very professional type so that is technically equal to the sound and music of the best live movies. Songs of such films engage for long years the fantasy and dream of children and is reminiscent of adolescence happiness for audiences" (Gulpaygani, 2010: 21-24).

Atmosphere in animations of IIDCYA

Visualization is a narrative painting and in the books can be along with text, but in the animation, is often used without text, and is continued. To create atmosphere in animations, the illustrator illustrates an atmosphere inspired by the story from his own perspective, and the frames are consecutively arranged. In a deeper look, even design and atmosphere for movements of the characters can be derived from different cultures and identities. For example, moving for respect in Indian culture is different from Japanese culture.

Research population and methods: The statistical population of the research are Iran IIDCYA animation movies, especially in recent decades that our national identity can be seen in them and has an artistic place or

received awards and appreciation from domestic and foreign festivals. Target population is randomly selected from the statistical population and includes nine films.

Atmosphere of movies in target society

In examining the atmosphere that are the disclosure document of national identity, in a few examples of animations of IIDCYA, we look for unique visual features and characteristics. Common ground to all these examples is their relative benefit from the use of Iranian atmosphere with the use of Iranian traditional arts. These features, in the architectural style, characters' clothing, textiles, and decorations, motifs of various mats (like carpet and rug) can be seen. About the Iranian woven, it should be said that: the weaver along with decorative symbolic motifs, certainly thinks of the Iranian spirit simmering in the motifs and beliefs of his ancestors. Iranian national identity is their civilizational, cultural and artistic certificate of them. In culture, art and civilization of Iran, Iranian designs and symbols have fundamentally and based on belief rooted deeply in the soul of Iranians and in the history of this country, along with art and art history of this country has reached to us.

Analysis of movies in the target society

- 1. Return:** teamwork by Wajih Allahfard Moghadam et al., - 1986. (Fig. 1).

The film is a free perception of the stories of Masnavi. The valuable film is the story of the villagers and migratory birds that return and was made during the Iran-Iraq war. Return is properly used the illustrations of children's book in the Institute for the Intellectual Development of Children and Young Adults. Visual elements of film which emphasize on national identity are the characters that have special coverage of indigenous people of Iran. In the atmosphere of the film, Iranian architecture and decorations can be seen such as mosque - minaret and stained glass windows with traditional Iranian motifs and image of "seven-color tile" while varnishing.

Noqli and snow crystals:

Director Mohammad Reza Abedini - 1988 (Fig. 2).

Noqli learns academic content about snow crystals with the help of his grandfather. Visual identification elements include: film shows the rural atmosphere in Iran and characters have traditional costumes like felt hat - vests and felt shoes. The architecture of mosques and minarets and all atmospheres are Iranian. Room floor mats and cushions and backs also have Iranian motifs and forms.

Li Li Hozak: Director late Wajihollah Fard Moghaddam - 1992 (Fig. 3).

"Li Li Hozak" made by "Wajihollah Fard Moghaddam" in terms of form and atmosphere and even content is among the fine works of Iran after the Islamic Revolution. The film is the story of a playful chicken that is separated from his mother and falls into a pool. The pool is reminiscent of the painting pool in Iranian stories. Mother of the playful chick saves him with the help of animals and other birds. Film visualizations has an Iranian form and space, and is formed based on Iranian traditional designs of rugs. Abstract and simplified motifs of Iranian rugs (characters) are personified and tell a story in 14 minutes in space of a piece of rug.

4. **Tales of auntie Rana and auntie Nesa:** Director Parvin Tajvid - 1996 (Fig. 4).

It is the story of two neighbors with two playful cats that create stories between the two neighbors. In addition to the Iranian architecture, identity elements include traditional costumes and designs used in the decoration, mats and cushions which are inspired by Iranian arts.

One is not enough: Director Abdullah Alimorad – 1997 (Fig. 5).

Rural boy in his dream sees himself owner of many chickens and eggs but his lying and

dreaming makes his only chicken be strictly sick. Use of Iranian proverb and a content of popular games is visible in the film. Elements which emphasize on Iranian form and atmosphere in the film are like the above samples.

Shangul and Mangool: Written and directed by Farkhonde Torabi - 1999 (Fig. 6).

Shangul and Mangool is based on an old story of three playful baby goats called Shangul, Mangool and Habbe Angour. Shangoul and Mangool are swallowed alive by the wily wolf, but the mother gets her children healthy out of the wolf belly. Characters were two-dimensional and made of a worsted fabric which has a needlework of "Kerman Pateh". Using traditional art of Kerman Pateh Douzi, a unique romantic atmosphere has been created. Film atmosphere is formed based on the traditional art and folk literature of Iran.

7. Journey of Awakening: Director Morteza Ahadi - 2004 (Fig. 7).

In the film, the living space of forest birds, which are trees and wood are coordinated with body structure and physics of characters who are wooden two-dimensional artifacts and are inspired by the traditional art of Iranian "mosaic". The theme of unity in diversity can be seen in the film. Birds are flying for a spiritual journey. The movie is a

kind of visualization of Iranian mystical poetry about Simurgh. Atmosphere is created with the help of "mosaic". In mosaic art, pieces of different woods with various colors and textures are cut with fretsaw (very fine) and fit together to create forms.

Jrjr raining: director Mahin Javaherian - 2008 (Fig. 8).

The film subject is old proverbs and poetry and show while a wedding ceremony is held in the village, how rainfall changes the space. The characters of this musical film are men and women with traditional clothing like scarves - long dresses and pants for women, felt hat, cotton summer, belts, Kurdish shirt for men. A creative atmosphere and imagination in can be seen in recording traditional ceremonies and rituals along with poetry and folk dances in the film. Also in the video atmosphere, traditional architecture can be seen in mosque and its minarets. Carpets and traditional rugs and devices such as hookah and samovar with traditional patterns gave an admirable atmosphere to the film.

8. Pumpkin Qolqoleh woman:

Mohammad Reza Karimi Saremi and Morteza Ahadi -2010 (Fig. 9).

It is made according to an old story from the Iranian folk culture. Returning from her daughter house, an old woman hides inside a

large gourd not to be caught by the wolf. Clothing of characters - floor mat –old woman bag – wall hanger - chests are all derived from Iranian traditional arts, especially patterns of rugs.

CONCLUSION

People live in a world full of images and affected by the images, they can be introduced with their national identity, and in this way, try to promote national unity in various countries. Animation as the most succinct and most influential media art can be effective in teaching different cultures to children and adolescents. Different national identities are rooted from different cultures of countries. One way to introduce national identity in any country is to observe and thus visual recording of customs, traditional arts and subjects of classical and folk literature of those countries. Like animations which are made based on poetry and folklore literature of different cultures, proverbs and poems are subset of popular culture and folklore is an important part of culture or important component of the national identity. Animation is a valuable circle for literary adaptation of such works and thus visualizing the national identities. The images in the proper context, with special atmosphere in the animated movie are able to imprint

images of national identity on the minds of children and adolescents.

REFERENCES

Ahmadi, Hamid, (2003), Iranian national identity: Foundations, Challenges and Necessities, *Cultural Research*, 6, p. 5-52

Afrough, Mohammad, (2011), motifs of Iranian hand-made carpet, elements and symbols from National Identity, national studies, Tehran, 48, pp. 141-172

Ershad, Fatemeh Sadat, Dadgaran Seyed Mohammad, (2012), review of Iran internal Animation position from the perspective of experts in Animation Institutions, *media studies*, 16, P. 108- 122

Izadi, Saad, Share Poor, Mahmoud, Qorbani Qahraman, Raziye, (2009). The role of hidden curriculum in attitude to authority, strengthening national identity and globalization, *Quarterly of National Studies*, 39, pp.109-136

Jafarzadeh Pour, Forouzande, (2010), Textbook and National identity (meta-analysis of

studies done on Textbooks), *quarterly of National Studies*, 42, pp. 31-54

Zolphaghari, Hassan, (2007), Iranian and religious identity in Persian proverbs, *Quarterly of National Studies*, 30, P. 27-52

Khataei, Susan, (2011), the role of culture and art of Iran on literary adaption in Iran animation movies, *Jelve Honar*, 6, P. 5-14

Ghasemi, Ali Asghar, Ebrahim Abadi, Gholamreza, (2011), Relationship between national identity and national unity in Iran, *Rahbord*, 59, P. 107-138'

Qorbani, Qodratollah, (2004), National identity from viewpoint of Martyr Motahari, *National studies*, 18, pp. 63-86.

Kabiri, Afshar, (2010), review of historical developments of national identity in Iran, *Journal*, 5, pp. 139-186.

Gulpaygani, Seyed Ali Reza, (2010), National Animation, *Growth of Art Education*, 22, pp. 20-27.

<http://tehran-animafest.ir/5th/persian/about/iidcya>



Fig. 1: Return



Fig. 2: Noqli and snow crystals



Fig. 3: Li Li Hozak



Fig. 4: Tales of auntie Rana and auntie Nesa



Fig. 5: One is not enough



Fig. 7: Journey of awakening



Fig. 8: Jrjr raining



Fig 9: Pumpkin Qolqoleh woman