



2528-9705



## Studying the Structural Characteristics of Ancient Iranian Stories from the Perspective of Animation Capabilities

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### ABSTRACT

*Today's definition of comparative literature refers to a systematic art form that contrasts literature with other forms of human expressions, such as art and media, rather than just analyzing and comparing one work of literature with one or more others.*

*It is necessary to master the language of the media and employ techniques like adaptation and re-creation to turn the tale into animation, given the structural characteristics and astonishing capacity of Iranian stories and legends to adapt to the language of animation. The circumstances for adapting fairy stories to make animation are described in this article using the documentary technique and a comparison approach. After presenting various adaptation methods, the conditions for adapting fairy tales to make animation are offered. According to the research's conclusions, the first stage in adapting a fairy tale into an animation is to examine the text of the tale and identify its visual elements and various dramatic elements. Increase movement, tension, and picture in animation by understanding the positives and negatives of legends, including or emphasizing dramatic components, and fortifying various animation elements.*

**Keywords:** *Comparative literature, adaptation, recreation, old story, animation.*

### 1. INTRODUCTION

The biggest influence on the mind and psyche of its audience is made when tales are retold and recreated to communicate the concept and thinking concealed in them in a new method and format. In addition to being entertaining and appealing, animation has a tremendous capacity to utilize the structure of a tale and portray it from a fresh angle. Fairy tales have a significant role in Iranian culture and art, and because of their coherence, attractiveness, and appropriate structural aspects and qualities, they make an excellent starting point for an animation piece. Animation can effectively and logically connect the past and the present by employing techniques like adaptation and recreation to communicate the priceless ideas and concepts concealed in Iranian myths and legends. In an effective and clever adaptation, the adapter can

produce an appealing and outstanding animation work by animating Iranian myths and tales into a contemporary story.

According to the research, legends have always impacted the development of animation works of art, and authors and artists have successfully created a wide variety of noteworthy animation works under the influence of legends. However, there has not yet been a study that systematically investigates various techniques for enhancing the animation parts of Iranian tales while paying particular attention to their dramatic components and structural characteristics. We should be aware of our involvement in resurrecting and perpetuating these tales in light of the opinion of many scholars that Iran is the source of many national legends.

Taking into account what has been discussed, the major objectives of this essay are to analyze and identify the potential of Iranian legends and stories for composing animated screenplays, as well as to offer strategies for enhancing the animation components in the free adaptation of legends. According to the aforementioned goals, this study will respond to three questions:

- What are the legend's structural (form and content) and animation aspects?
- What requirements and standards must Iranian tales meet to be freely adapted and reproduced as animated screenplays?
- What are the best ways to enhance the animation components in Iranian legends via creative intervention, adaptation, and strengthening?

The answers to the aforementioned questions aid in deciding whether or not to accept the study hypothesis. The thesis statement states that it is feasible to produce enduring and effective animation works by identifying the animation capabilities of Iranian myths and legends and figuring out how to adapt and increase its animation components. Given what has been discussed, this study aims to offer solutions for improving Iranian stories and legends' animation abilities and capabilities.

## **2. Literature review**

Numerous authors from around the world have attempted to present popular and influential works using techniques like adaptation and re-creation and have been successful in doing so. Fairy tales have many characteristics, including captivating themes, unexpected events, fictional characters and creatures, and twists and turns. Many scholars have recently been engaged in this topic, releasing books and articles. The following list includes some publications in the field of adaptation, along with their titles: How to adapt a screenplay from anything? is a hypothesis on adaptation by Linda Hutchen (2016) that is included in the books y Richard Krivolen (2013), mythic structure in story and screenplay by Christopher Wegler (2013), film adaptation by Frederic Saburo (2015), ten commandments of adaptation by Sami Salehi Sabet (2019), indicators of adaptation in children's and adolescent literature by Maryam Jalali (2013), and articles such as "Comparative literature and adapted images: a case study of several legends, books and their reflection in the field of images" by Mina Behnam (2000), "An interdisciplinary study of the movie adaptation of "Single Trees" by Hoshang Moradi Kermani" by Maryam Esmaili (2007), "Literary adaptation in Iranian cinema: a case study, forty-two film adaptations" by Narges Salehi and Mohammad Reza Haji Aghababaei (2017), "Changing or destroying the world of text in a computer game? Investigating the adaptation of the Shahnameh in the Siavash computer game based on Linda Hatchen's theory of adaptation" by Mina Behnam (1401), "In search of new comparative literature" by Roya Latafti (2015), "Investigation of the re-creation



of the symbolic and mythical characters of Shahnameh in children's and adolescent literature" by Fahima Bavi et al. (2016), "Intertextuality and the increase of imitative textuality and otherness in the adaptation of Ferdowsi's Shahnameh in the works of Mirza Agha Khan Kermani" by Meh Dekht Pourkhaleghi Chatroudi and Ali Delgosha (2016).

### 3. Adaptation

An endeavor to produce new works based on the form and content of earlier writings falls under the topic of adaptation, one of the disciplines of comparative literature. (2021 Behnam: 38). The definitions and guidelines for adaptation as a methodology and approach are unique. Numerous meanings that are comparable have been offered for adaptation. To create a work of art utilizing a model and the three principles of taking and getting, converting from one media to another, and adapting and matching a form with a new medium is what is meant by adaptation. The term "media adaptation" refers to "converting all or a portion of a textual text into a visual text" (Salehi and Haji Aghababai 137:2018).

An art form is adapted when it is repaired and rebuilt into a new structural shape. Since the advent of animation and the adaptation of fairy tales, it has been possible to deliver significant and enduring works to the world on a huge scale and with a vast audience by establishing a relationship between these two arts. In the free creative adaptation of tales and legends, the author writes it freely and with an original story in a different area, place, and time, along with new characters, drawing inspiration from an idea, a circumstance, or a legendary figure. Additionally, he forges new connections while struggling. To maintain the primary plot, scenes may occasionally need to be removed, added, or modified. To ensure that the screenplay is highlighted and depicted with strong visual and dramatic aspects throughout the adaptation process, carefully select the events; the script should be based on the dramatic requirements of your tale. In any instance, the major text serves as the primary source; it is both the beginning and the end of the discussion. (Field, 2013: 362).

Therefore, employing dramatic features and occurrences to produce a new piece of art is a key component of free or comparative adaptation. By analyzing aspects from the original source and the adapted work and discovering a link between some parts, the author generates a separate work in this style of adaptation, making the generated adapted film unfamiliar to the viewer. By eschewing the traits of the conventional notion of adaptation, Linda Hochman, a recent theorist in the area of postmodernism in literature, provides new discourses of adaptation. He argues that "artists reproduce by drawing inspiration from earlier works. The process of creation that is adaptation constantly necessitates (re)interpretation and (re)creation. This type of action may be referred to as either possessing or storing the text, depending on who is speaking. (Hochman, 2016, pp. 22–24).

The main audiences, the starting points, the climax, and the ending are all important factors that the adapter must take into account before choosing a fairy tale to be turned into an animation. Other important factors to take into account include the goals and motivations of the adaptation, the main theme and message, the main and secondary characters, negative and positive characters, events and incidents, and the atmosphere of the adventures and events. The dramatic work will be just as appealing and occasionally even more successful than the (original) literary work if the adaptor and the filmmaker examine the problem of authenticity and attention to all aspects of adaptation. (Bland, 2015:10). Lastly, the script that is being adapted must have a



wonderful narrative, original sequences, multi-layered characters, powerful language, and fantastic comedy.

#### **4. Animation capabilities of Iranian legends**

First, certain fundamental problems surrounding the dramatization conditions of tales must be addressed because legends are formed in different times, places, and circumstances from those of the present. Such questions are as follows:

- Do fairy tales meet the criteria for creating animated works?
- What parts of legends may be animated and presented this way?
- What style of retelling is appropriate for fairy tales?
- What might modifications to the legends allow for a certain kind and style of dramatization?

Iranian tales may be adapted and transformed into appealing animated work with a solid framework because they contain a clear structure, a straightforward narrative, meaningful concepts, and visual incidents and happenings. "Dramatizing a tale" refers to leveraging its strengths and potential as a playwright while also removing its flaws and shortcomings in a fresh or traditional theatrical format. But some tales do not have distinctive features and advantages that may be dramatized or prospective components that can be conveyed in the form of a dramatization (Karam Rezaei, 2014: 54).

By modifying tales in terms of structure, story, and substance, the new art of animation has been able to establish itself as one of the most powerful forms of communication in the modern day. The success and broadening of these two literary genres are made possible by adapting from legends and combining them with the visceral and animated expression of animation. The use of numerous adaptations and the focus on the impact of legends in the development of works of art, including animation, has always allowed artists and authors to create a wide variety of successful animations. The framework of legends is frequently employed in this kind of art. In reality, animation presents the tale and narrative to the audience from a fresh angle and is one of the mediums that is most loyal to the substance and structure of legends (Ghajazi, 2010: 33). When fairy tales are adapted into animation, narrative components that are properly positioned concerning the viewer take the role of visual aspects. "Animation can make the secret areas of artists' thoughts or the invisible imaginations of texts evident in their visual text." (Khotai, 2012: 9).

Fables require a unique mood, style, and texture to be visualized and properly connected with the audience. By altering the point of view and highlighting the dramatic elements of the narrative as well as the historical and geographical context, the author creates an artistic and unique interpretation of the legend's form and substance throughout the adaptation process. Animation is regarded as a perfect medium for depicting otherworldly figures, incredible motions, and exaggerated and superhuman activities of tales because of its unique capabilities. In other words, the animation may be made using the elements found in tales. Ghajazi (2010, p. 33.) Whether they are imaginary or realistic, animated movies have a message. The meaning of the legend is communicated during the adaptation process in a way that appeals to the audience. The story's overarching theme is revealed in the major concept. Sub-ideas aid in the improvement of the primary idea's narration. "A new concept is equal to an old idea plus a new time, new place, or fresh cast of characters." (Scott, 2013: 38).



According to what has been mentioned, while adapting fairy tales for animation, tales that have the quality of adaptability and have elements with genres from earlier in history and the modern-day are taken into account. The creator of the adaptation must be able to breathe fresh life into the fairy tale by adding the appropriate modifications to the existing story and transforming its inventive and subjective components into innovative audio and visual features. "We have to ask ourselves, would the intended tale result in a lasting picture, to discover a work fit for adaptation?" Do the characters exist to further the plot by advancing it together with the events and in the intended direction? Is there an appropriate theme, and can it be conveyed effectively via cinema? Is there a presentation style that would make this text dramatic to finish? (Singer, 2001: 220).

The author of the adaptation may be helped throughout the adaptation process by knowing the aspects of legend and animation, adding dramatic dialogues, and using stage action in inventive ways, as well as by learning and being familiar with dramatic styles and genres. Before beginning the adaptation process, the author must determine if the given fairy tale has the potential to be animated or not. "One of the key factors taken into account when deciding which literary work to adapt for the stage is how imaginary the piece is. Both the phases of dramatization and visualization are simpler and better in a book with a clear narrative and a defined plot line, and the visual version captures the interest of more listeners owing to the compelling nature of the tale (Pourshbanan, Abdi, 2013: 300).

The inclusion of incredibly thorough descriptions of objects, locations, people, and events is another instance of the presence of demonstrative talents in tales. By enhancing the animation capabilities and combining these parts in a logical and balanced manner based on cause-and-effect relationships, the general ambiance of the tale becomes more visual. The generalizability and attention to the needs of the moment, the changes that have taken place in the new way of life, as well as the intellectual beliefs of the new generation are additional factors that are taken into consideration in the adaptation and transformation of the legend into animation. Many subjects and situations that are broadly applicable are recreated in new ways that are appropriate for modern living. Because the audience is no longer separated from what transpired, there is a chance for identification and a more concrete understanding on their part (Arjamandi, 2018: 22). The author can combine different elements of legend and animation, give the characters a new identity, and place them in an appropriate setting for stage actions by being aware of the elements of legend and animation, writing in accordance with style and manner, and selecting the right angle of view. Everything should be done to accomplish the main objective, which is a potent climax and an impactful conclusion. "The author may occasionally mix two or three stories to make a single legend or may select a primary character and include him in a variety of legends with various experiences" (Jahazi, 2007: 41). The audience can picture and be shown a dream world full of fairy tale imagination because to the similarities between some fairy tale aspects and animation.

### **5. Methods of strengthening the animation aspects of Iranian legends**

After selecting a narrative or fable to adapt into animation, it's important to keep in mind that each genre or literary type has its own rules and structure. This is especially true of fables and animation. The majority of the adaptations made to fairy tales to make them into animation screenplays lack the originality and invention required to make fairy tales into animation, such as moving the story's setting, time, dramatic characters, etc.





The correct theme for the script, charmingly positive and negative characters, and thrilling occurrences are some of the most crucial steps in grabbing the reader's attention and adding visual elements to the text. Other elements that improve the text's visual appeal are many appealing themes, occurrences and adventures centered on action and response, numerous discussions, and precise and in-depth descriptions of the environment and its inhabitants (Porshbana: 2014. 60). The viewer is better able to engage with the animation by seeing the world, conflicts, adventures, and characters in their minds when the animation's elements are strengthened. As a result, the first step is to examine the legend's text to identify its distinct dramatic elements. The author will be able to reinforce the aspects that can boost the movement, tension, and picture in the animation by analyzing the fairy tale's text. In this situation, the adapter will be able to recognize the characters of the game and the subsidiary conflicts to bring them together if required. "It is only after the study of the plot that the core character and the key conflicts manifest themselves" (Hanif, 2010: 143). After researching the tale, the author becomes aware of its advantages and disadvantages. As a consequence, he may cut out the filler or add new, minor characters and events while still maintaining the story's major point and message. Therefore, the author should create a simple structure without dramatic coherence of the fairy tale by adding interesting adventures and events, as well as creating a causal relationship between the events and incidents, and transforming the descriptive and incident actions of the fairy tale into speech, behavioral and dramatic scene actions and embellishing the edges, expand and expand its original design to strengthen its animation aspects after identifying the topic, the main characters, and the main events. "The adaptor must focus on the various components of a dramatic work, such as characters, movement, dialogue, scene, harmony, conflict, crisis, suspense, conclusion, and landing, and create a dramatic conflict that includes qualitative elements during the dramatization of the work," according to the adaptor. The program tries. Additionally, by tying together the threads of dramatic occurrences, it draws the viewer into the narrative and subtly conveys the desired moral lesson through other elements like crisis and climax (Jahazi, 2012: 61).

### **5.1. Structure**

Making the script logical and connecting its component pieces to the whole is known as structuring it. The new work will be more successful and effective if the author can blend new forms and structures with fresh meaning. Naturally, these modifications shouldn't be random and shouldn't throw off the story's logic.

"Recreation and renewal may be effective and successful when it depends on the foundations and depth of the stories being recounted. Applying arbitrary structural modifications to the tale may lead to disrupting the logic of the work. In other words, one of the most important requirements for such recreations and experiences is fidelity to the fundamental ideas and intricate structure of the stories as told. In reality, if someone chooses to narrate a legend in a new way, they should do so in keeping with the historical preferences of the individuals who originally developed the legends (Jaafari, 1967, p. 45).

The plot of the script really follows a linear pattern of occurrences, events, and linked events that build to a dramatic conclusion and resolution. The author may occasionally need to adjust the parts and message of the story while dramatizing the fairy tale for the animation to communicate his ideas and produce new work. Sometimes these alterations are so significant



that they cause the original structure of the narrative to vanish. The author adds an aesthetic element to his work by providing it with a creative framework. "The tale must go through a few steps before it can become an animation; it cannot do it in its unprocessed and original form. Particularly significant in this regard is the unique cinematic structure of animation, especially its universality (Rumiani and Bagheri, 1993: 69).

To give the work a suitable construction, the author's talent, imagination, knowledge, awareness, and acquaintance with the framework of old kinds are absolutely important. The components of the original tale can be used to make these alterations. An original idea, an occasion, a location, or one of the legend's characters might all be chosen as the component. "In fairy tales, there may be occasions when you have to add new characters and eliminate old ones, make up new episodes or events, and maybe modify the book's overall framework" (Field, 2013: 350). It's crucial to strike a balance between the script's characters and events while yet upholding the narrative's integrity. "To adapt a fairy tale for animation, we must first alter its structure. When the framework is altered, the relationships that are connected to it are also altered. In addition, personality, language, connections, movement style, topic, and overall concept are all structural components that are altered and reshaped to fit the new framework (Arami et al., 2008: 35).

The main character's circumstances and those of other subordinate characters should progressively become increasingly challenging or intricate in animated stories. To put it another way, the plot of a movie should advance via straightforward, novel occurrences, fresh problems, or the revelation of facts and riddles, and from the beginning to the finish, it will encounter more and larger tensions and conflicts, increasing its appeal. The animation tale can begin and conclude in a variety of ways. In animation, it is important to have a variety of highs and lows as well as conflicts from the beginning to the conclusion. If we regard the script as a mixture of events, episodes, and linked occurrences, the best method to build a strong framework in the screenplay is to follow the three-act structure. The first act, the second act, the third act, the first turning moment, and the second turning point are the essential components of the script's three-act structure. The animation script should have a three-act structure, with turning points that can entice the audience to follow the adventures from the beginning to the finish of the animation by building essential suspense. The primary characters are introduced, and the objectives and challenges that the hero must overcome are laid out in the first act. The second stage starts once the first stage is completed. The growth of the conflict and crisis is the second stage. After the second stage, character conflicts and acts reach their pinnacle. The knot is untied in the third act, which is when the hero arrives at the climax or final confrontation, and it is then decided whether or not the animation will end on a positive or negative note.

The fulcrums of a story's plot are its milestones or accelerators, which keep the plot on its intended course. The tale is advanced, the dramatic adventures are strengthened, and new facets of the fictitious characters are revealed through milestones, which mark the new course of the narrative and direct the hero toward it. There may be multiple turning points 1 in an animation script, but the majority take place in the second act. The tale enters the second act at the turning point, and the third act follows at turning point 2.

## 5.2. Plot

Plots are typically included in the storyline, which seeks to support the story's main point. When adapting a fairy tale for animation, "what is important is to get a good understanding of the basic structure of the story and to be able to piece it together so that the story is logical, dramatic, and



emotional, and the humor is placed in the right place and more," according to the Hollywood Reporter. "But above all, it should be fun." (Scott, 2013: 72).

The outline should have a clear structure and move at speed appropriate for the created primary and supporting tales. A fairy tale's one-line storyline has no subplots. Without modifying the plot or twisting it for variety, the author of the script sticks to a topic and a tale from the beginning to the conclusion. It is possible to incorporate their storylines and sub-plots into the story by keeping a little distance from the main characters after establishing the primary structure and identifying the turning points of the animation screenplay, and by expanding the script. One strategy for strengthening the primary narrative of a legend is to use one or more parallel subplots.

By lengthening the storylines and generating tension, subplots and subplots in animation bring the script's material and tale to life. The appeal of side tales should equal that of the main narrative. The middle of the script and the progression of the tale along the primary plot will experience crises if there is an efficient link between the major and subsidiary plots of the story. The animation's subplots mirror each other and the story's major and central narrative, which enhances the appeal of the piece. In animation, the side plot develops depending on the characters and complicates or obstructs the progress of the protagonist or antagonist. This difficulty is great if it is one person or multiple people because it is generally these people that make the narrative more complicated. Just like in the main plot, the main character encounters a challenge in the side stories.

The storyline of legends is typically straightforward and devoid of causal connections. A logical and dramatic framework will be created from the original design by adding the proper cause-and-effect relationships between the various occurrences. Despite the presence of fiction and imagination, events in a dramatic work must have causes and affect relationships since the audience is not content to watch random happenings. In fairy tales, there are no causal ties, and everything happens at random (Jahazi, 2007: 42). In actuality, the author breaks apart the legend's straightforward and original storyline and introduces significant, dramatic modifications to the entire.

### **5.3. Subject**

One of the key components in transforming fairy tales into animation is their dramatic and transformable nature. The essential core and concept of the story should be acceptable for animation so that it may be dramatized by making adjustments. The unity of the theme is less frequently seen in legends because they typically include a variety of subjects. Thematic coherence is crucial when adapting a fairy tale into animation. Additionally, the straightforward and uncomplicated ideas of fairy tales should be converted into challenging, significant, and nuanced subjects in animation that are appropriate for today's audience's sensibilities and tastes. You have reached a level of preparation when you may extend the elements of structure and story when you can succinctly define your subject in terms of the event (plot) and tale character. (Field, 2013: 53). To present these issues in accordance with the circumstances of the time, the author should make use of themes like love, magic, jealousy, extraordinary creatures and events, and other subjects that are frequently found in fairy tales. The author should also apply changes to the social structure and norms of the society depicted in the legend.

### **5.4. Theme**





The story's central concept or message is known as the theme. Animation is more suited to fairy tales with interesting ideas and illustrations. The theme benefits the narrative and gives it new depth. One of the most important criteria for selecting a tale to be made into a movie is having great substance. The topic is the outcome of the audience's investigation while viewing the film, which may consciously satisfy him to keep watching (Mohseni and Pourshanasan, 2009: 135). The theme, which supports the script's characters' messages and emotions, is the overarching idea that permeates the primary storyline. Depending on the demands and objectives of the hero, the animation script may include a variety of subjects. Never communicate the message or content of an animated film as a question; it must be appropriate for the target demographic. It is preferable to incorporate the message in the form of the main character or one of the animation's characters, whether it is said explicitly by one of the characters or implicitly.

### **5.5. Characterization**

Characterization in animation is one of the key responsibilities of the scriptwriter. In animation, character development should be done subtly by defining the look and displaying actions, behavior, conflicts, and dialogue. Although the tale and the animation screenplay have many similarities, the characterization or mental imagery in animation is more true. Without the use of any visuals, the narrator in the narrative expresses the characters' inner thoughts, sentiments, emotions, and recollections. The screenplay, however, may be thought of as much broader, grander, and more sophisticated than a tale because all of the characters in the animation script are turned into graphics.

The characters in the animation must be distinctive, logical, and entertaining, and their motives and goals must be entirely obvious and intelligible to capture the audience's interest. Characters in animation can be straightforward or complicated. The spectator should be able to reason rationally with and believe in the character. Characters can be positive or bad, but they shouldn't be wholly either way. The audience may more easily relate to and identify with the animated characters when there are some bad traits present in good ones, or vice versa. One of the key elements in strengthening the dramatic elements of tales and fostering conflict and struggle between characters is accurate and multidimensional characterization. Due to the presence of heroes and other sorts of simple and complicated characters that must overcome several challenges to accomplish their objectives, legends are regarded as a good source for the creation of animation works. Characterization, description, and introduction of heroes and superheroes, along with all of their personality and behavioral traits, as well as the first connections they make with other characters—including friendships and enmities, conflicts of all kinds, and associations—are thought to be signs that the dramatic potential of legends is growing. In legends, the narrator describes all of the characters' thoughts and deeds, regardless of whether they are good or harmful. However, in animation, a scene's words, conduct, and actions decide whether a character is nice or bad. " There are just two methods for figuring out someone's character: He communicates first and foremost via his words and actions. So, we can only discern a person's character by their words and deeds. As a result, a character is defined by their language and actions. (Scott, 2013: 162). The author should focus on the unique needs and desires of the fictional characters while also keeping in mind four key elements: the dramatic need of the fictional characters, their unique and special point of view, their unique attitude and way of thinking, and the change and transformation of the fictional characters.

### **5.6. Dialogue**



Utilizing dramatic dialogues with deep thoughts to change the straightforward and dimensionless characters of the fairy tale into complex characters with unique spiritual, psychological, social, and cultural traits is another crucial stage in dramatizing the fairy tale for animation. A good and relevant dialogue will help create the mood, reveal the characters, and lend credibility to them. Animation dialogue differs from other types of discourse in that it is dependent on a variety of elements, including the genre, the genre type, the personality signals, the personality connections, and the character orientations and actions.

The dialogues should be age-appropriate for the animation's audience in terms of both vocabulary and subject. Since animation is primarily a visual medium, dialogue in animation should be concise, helpful, and serve to further the plot. The plot is slowed down by the characters' protracted dialogues, which discourages the viewer from continuing to read. In animated films, the dialogue should go quickly and keep up with the characters' movements. The background narrative or information about the primary or supporting storyline or characters of the screenplay should be revealed via dialogue for the audience. Animation dialogue should have terminology and subject appropriate for the audience's age. There is no room for lengthy, meaningless dialogues between the characters in the screenplay for the animation. Each character's speech should not be more than three lines, and if a character's speech is longer than that, it is possible to break it up into smaller dialogues by employing the right action.

### **5.7. Scene and sequence**

The way the scene is portrayed in the script text has an impact on the whole animation script. In the script, the scene serves as a unit of place and time. "A full animation script outlines a narrative that covers all the locations where the scenes are set; the areas where every action and every line of dialogue said by characters occurs." (Scott, 2013: 17). To maintain the primary plot, scenes may occasionally need to be removed, added, or modified. To visualize the narrative and advance the adventures, new scenes should be included, and certain scenes should be deleted while adapting the fairy tale to animation. By striking a balance between the characters and plot scenarios, it is crucial to keep the screenplay harmonious. Exaggerated, startling, and moving should all be included in the primary scenario of the animation script. The place, time, space, and position of the scene should all be taken into consideration when writing the script's key scenes. Places ought to be appealing, less frequented, and new.

The animation script has a consistent structure throughout every scene. Each scene has a start, middle, end, and climax that builds in intensity as it moves closer to danger. The setup plan required and fundamental scenes must come first, and these scenes must then be connected by intermediary sequences to establish a realistic and direct plan in the animation screenplay. It is preferable to display many scenes in a single scene to speed up the animation script. A script for an animation must have movement. The scenes' lack of movement will make the audience weary and uninterested. If the action or thrilling sequences drag on, they should be briefly cut short, and the audience should be given a chance to reenergize themselves since continuing such scenes risks making the plot and fictitious characters stagnant.

The best approach to create comedy, tension, and drama is to produce unexpected and amusing moments. The characters and their funny behavior should be the author's main emphasis in



every scene. One approach to add comedy to a situation is by altering it and giving it a fresh appearance.

The narrator of the legend uses the element of description to convey the characters' thoughts and actions as well as the event's time and location. However, in animation, the scene's action dictates the characters' conduct and whether they are good or bad. "A fictional character's actions are his basis; they reflect who he is." (Field, 2013: 102). The legend does not show the scenario in motion, and the narrator tells the tale and describes the exploits from a distance. In animation, the unity in accordance with the stage action will stop the topic from being dispersed or from having characters added and removed inexplicably. In animation, the viewer's interpretation of the events and conclusions are based on what they perceive in the scene. Stage action differs from legendary action. The author employs stage action to move the plot, introduce the characters, and set the scene in animation. By regulating the hurried movements and balancing the quick pace of the fairy tale, the author successfully transforms the fairy tale into animation, enabling the audience to comprehend the dramatic movements and events. To complement and support the dramatic discourse, the stage movement design should be suitable and based on sound principles.

In animation, each scene must make sense concerning the one before it. Things must go smoothly and make sense. Events should come to a dramatic, impactful, and funny conclusion. Since the time and unique characteristics of the animation medium do not allow for such complicated interactions, the creator of animation must steer clear of them to keep the audience's attention on the tale and its progression. Depending on the kind of narration used for the legend, events and adventures in the dramatization of legends may take place distant from the geographic locations, cultural needs, and customary relationships controlling the legend. The protagonist of the animation must actively and swiftly overcome perilous barriers to develop the plot's events and adventures.

### **5.8. Tension and conflict**

The existence of conflict and tension between opposing forces is the foundation of an animation script. A succession of acts and reactions will be generated in the screenplay by following each fictitious character's action with a corresponding reaction. Because animation is a visual medium, the creator must think of creative methods to depict different sorts of conflict. The descriptive and incidental acts of the fairy tale must be changed into speech, conduct, and dramatic scene actions to dramatize it for animation. The action of the characters in the script should be in accordance with their theatrical needs, as the action of the character against their situation will cause the fictional character to fade or fade, keeping in mind that the basis of the fictional character in the screenplay is the action and not the reaction. As a result, the connections and conflicts between the characters should be such that they heighten the work's dramatic elements.

One technique for changing the environment and generating conflict and tension between characters is to insert twists and shocks into the screenplay. "The change of situation is a condition in which the story's action manifests a consequence that is consistent with its intended meaning. In plainer terms, a situation changes when a character tries to obtain something and his activity results in an outcome that is in opposition to what he wants (Rumiani and Bagheri, 2013: 68). Placing the hero or anti-hero in a circumstance where he must carry out a certain task in a limited amount of time is another way to generate tension and conflict in animation.



This tool might appear at any point in the script. However, it is preferable to occur when the protagonist is nearing the conclusion of the second act and the story's climax.

The effects of the character's actions and their confrontation with one another cause tension in animated films. Conflict is the most crucial sort of tension because it makes the audience feel scared, excited, and sympathetic. Animation conflict should be based on movement and incidence. Animation adventures advance as diverse confrontations grows in intensity. If the protagonist achieves his objective without difficulty or struggle, the script will not be compelling on a dramatic level.

### **5.9. Style and genre**

The animation style, which is the primary structural component of the animation script, is made up of many established approaches. To achieve that look in an animated movie, the entire tone, plot, and structure must remain constant (Weber, 2012: 19). A division of styles is genres. In actuality, both genre and style look for recurring elements to distinguish works of art. The kind of these features is the only distinguishing factor between them. While styles focus more on the aesthetic qualities of the film and examine these similar elements, genres refer more to the common features connected to the distribution of films and are employed in the discussion of audience research.

The author must stay within the parameters of the selected genre after selecting it, taking into account the plot of the script. Of course, other genres may be employed in the script's secondary plot in addition to the major genre for the main plot. The incident, comedy-adventure, character drama, satirical romance, and dilemma animation genres are the most popular. In incident animations, the plot's development and conclusion are accomplished using animated event scenes. Characters in this kind of genre must overcome a variety of challenges by engaging in combat or fleeing. The comedy-accidental genre blends an accident with various forms of humor, puns, and character antics. The key is to strike a balance between diverse comedy subgenres and a variety of incidental moments. There is a storyline and compelling dramatic characters in the drama-personality genre. The emotional plot of the script serves as the foundation for the character-drama genre, although it can feature a wide range of events. Finding true love is the hero's need or objective in romance novels. The satire genre employs an appropriate storytelling technique to tell the tale of a renowned person or event. This kind of satire and comedy uses a legendary figure or a tale to create humor. The crossroads subgenre combines live action with animation. This genre can be combined with another genre to create a new tale.

### **6. Conclusion**

One of the methods that many animation screenwriters have been paying attention to today is by adapting from ancient literature, notably stories and legends, and uncovering the multi-layered links of legends with the expressive style and context of animation. Many tales require their unique setting, style, and texture to be understood by the audience. A fresh and significant work may be produced by adapting and fusing the dramatic and narrative aspects of fairy tales with animation.

This article provided an outline of the prerequisites for animating a tale as well as suggestions for how to enhance the animation elements of Iranian legends under societal norms. The approaches that reinforce the animation features of the tale are not all covered in what has been



discussed since animation is a diverse medium with a variety of presentation options. Whatever the case, it is undeniable that many Iranian tales may be animated in an appealing and enduring manner by maintaining their basic structure while making the necessary tweaks and adaptations.

**ACKNOWLEDGMENTS: None**

**CONFLICT OF INTEREST: None**

**FINANCIAL SUPPORT: None**

**ETHICS STATEMENT: None**

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