

## **The growth of the Creative role of animation through percussion translation An animation show, with an animated TV interval**

**Dr. Ali Hassan Abd ullah Mohamed Eldaly**

**Lecturer Department Of Animation – faculty Of Fine Arts –Minia University**

[ali.mohamed@mu.edu.eg](mailto:ali.mohamed@mu.edu.eg)

### **Abstract:**

The Art of Animation is always moving towards creativity and distinction, and as long as animation artists succeed in drowning joy and happiness on the faces of adults and children of the audience of that beautiful art through different types and works of art with its multiple techniques whether two - dimensional or three - dimensional animation technology, clay ,cut out techniques or moving the puppet technique of moving frame by frame, its production forms vary between long and narrative films, short films, serials, promotional advertisements, or animation breaks displayed on satellite channels , we here in this research to shed light on a short animation separator shown on satellite channel during the holy month of Ramadan. Animation is a Tow - Dimensional animation technique to implement rhythmic interval animation.

The research also addressed in this rhythmic interval to shed light on the growth of the rhythmic and creativity role of tow - dimensional movement through a rhythmic musical piece that was played with strings, which is a song, and vocalist. The Egyptian. who is full of many traditional songs that have been stuchin the minds and hearts of the Egyptian people old and young. That song was composed by (Ahmed Abd El-Qader from 1916th aged), the Egyptian artist and singer who accompanied the opening of the Egyptian Radio in 1934, he was one of the first singers who participated in singing in its programs since the first week.

The rhythmic musician has a role in highlighting and intensifying the dramatic event in animation films, so there must be a dynamic connection between what appears within the frame of the picture and what the recipients hear, as the music that is not synchronized with the movement may lead to a dramatic negative result in the breaks or animated films, from here this must be translated. The inter connectedness of rhythmic movement and music makes the animation to the dramatic through the perception of the animator.

The research, through the artistic segmentation, reviews how rhythmic music influences animation. An important dramatic dimension is to highlight the Arab and Islamic heritage of the customs and traditions that we see during the holy month of Ramadan in our beloved Egypt, it is reviewed through the Arab and Islamic heritage, what shows the light during Ramadan and the Islamic month in beloved Egypt, those cultural books of the peoples. Animations in the hearts of Egyptians in particular, so it became obligatory on us. The researcher also indicates, through this separation, the importance of choosing characters that match the general atmosphere of movement through the rhythmic music and backgrounds within this artwork.

### **Characters Design inside the TV separator**

The cartoon characters within this Ramadan interval varied in terms of the external shape of the characters and their movements inside the cadre to create a gentle rhythmic atmosphere that brings these characters together in one scene characterized by the warmth that emanates from our beautiful Arab Islamic heritage, and the Ramadan atmosphere from which the spiritual

atmosphere of the holy month of Ramadan. Between the character of Ramadan lantern, the cannon, the character of the crescent, then the character of the child, who represents the hero of the cartoon separator, as well as the character of the kunafa maker, which is one of the most important features of the month of Ramadan.

### **character design of the Lantern**

The Ramadan lantern is one of the most important and famous symbols of the month of Ramadan, and it is an integral part of the decorations and aspects of the celebration of the advent of the blessed month, from the beginning of consistency through the design of characters tending as mentioned in the spatial boundaries to the Egyptian popular environment, where the Egyptian culture is consistent with the emergence of the Ramadan lantern until now, the Fatimid era, the Ramadan lantern has been taken as the centerpiece of the musical separation for animation. Nevertheless, a link has been made between the simple form of the Ramadan lantern and the culture of the Egyptian child, which tends to have simplicity and symbolism.

The close-up details were not taken so that the character tended to the human figures, but some symbols and simple details were placed in proportion. Some features of the recipient's childhood were drawn and there, for example, the eyes appear in the oval form, the mouth in the form of a smiling line, the nose in the form of a curved line, all of that was an emphasis on the focus and its tendency to attract more young recipients and their interest in the Ramadan interval. This is the character of the Ramadan lantern.

As for the colors in the character of the lantern, the appropriate colors were chosen for the character of the Ramadan lantern, as he deliberately used cartoonish colors, which the Egyptian child is also attracted to, so his choices were between violet and light yellow, and he did not choose the colors that the child would not accept, they are expressive for his choice of lines for simplifying the character and not for its tendency to exaggerate, and the colors were only two colors reduced to violet and yellow.

### **Character design of the Cannon**

The shape of the cannon was reduced to an oval shape preceded by a cylinder, which is the muzzle of the cannon. He also created an attraction for young recipients by drawing two oval eyes outside the cannon block in order not to interfere with the general shape of the cannon so he placed the eyes outside the mass frame of the cannon's body. We found that the researcher reduced the legs of the cannon character to the calf of the cannon and reduced the character's mouth to the cylinder that represents the barrel of the cannon. All this was through a study to choose the character design.

Non-confused for young recipients who tend to symbolize and explore the characters through some symbols, whether the eyes or the mouth that represents the mouth or the wheels that represent the feet.

As for the colors in the figure of the cannon, the colors that do not tend to the many details were chosen and were reduced, so that the audience of recipients would harmonize with him, so he chose only two colors to color the figure of the cannon, the majority of the cannon's body is in light yellow color and the legs for the realistic shape, the wheel is in light red color. He did not use a few more details until the receiver indulged in how well the character moved with the rhythmic music of the Ramadan interval.

### **Character design of the Crescent**

Attention has been paid to designing the crescent figure by its approach to the design of the characters that we mentioned above, which is the Ramadan Lantern figure or the cannon figure using the same details and the same artistic method in reducing the eyes to an oval shape and the mouth to a line shape inclined to the appearance of the smile, but those details did not appear until they took us out of the general shape and the accepted general framework for the shape of the crescent, which did not lead us to a shape that disturbs what we see of culture on the well-known shape of the crescent, which is the circular shape.

As for the colors of the crescent, it was also shortened, as only two colors were chosen for the crescent character, namely the white color and the light blue color, so these details were complementary to the character of the crescent and were not disruptive to the general shape of the character, and what we will talk about in terms of movements was not confused with the design of the crescent character because of what is known of the movement of the crescent in the middle of the sky, we know very well that the crescent does not move except slowly in outer space in moving from one place to another, however this was confirmed by the movement of the eyelids and eyes only and the smile of that character and the crescent wasn't moved from as its general shape in our culture is known to be always fixed in space.

### **Character design of (the hero):**

The character of the hero, who is the (little boy) who dances with his right hand, the Ramadan Lantern. If we analyze that character, we will find that the design of that character has been taken care of and the shortened simplification that we mentioned before in the design of the previous characters was forgotten, yet he did not shorten many details, but on the contrary he emphasized the approach of this character to the reality of children, it was started from the drawings of the outlines of the child, so it was an approach to the realistic form from the proportions and distribution of blocks to the realistic shape of children, so he was inclined to exaggerate some parts of the body without the other parts, so it tended to the realistic anatomical proportions, This is to confirm and attract children to the shape which is close to their normal life. If we dissect the child who moves in the interval, we will find him inclined more to realistic proportions than to sarcastic cartoon. As for through the distribution of lines, it was more detailed than the previous secondary characters, so the ear was close to the realistic design and the hands tended to have details through the presence of the five fingers and through the presence of the anatomical value of the mass, as the researcher emphasized in the design of that character on its consistency with the aesthetic shape of the child, so he took the circular shape of the face with the presence of the athletic body of that character of balance and movement until he makes movements.

An aesthetic that corresponds to the musical rhythm of the research problem and its translation into artistic movements within an interval of no more than thirty seconds.

As for the color of the character of the hero (the little child), she tended to the psychological atmosphere of the child from the purity of the bed in the white color and from the aesthetic form in the absence of details, whether in the costumes or in the clothes or in the headdress or even in the shoes, all of this to emphasize the purity and simplicity of that character that it may be a translation for most audiences from the general public of Egyptians, so that all children are attracted to what the hero does.

### **Character design of the Kunafa Maker**

This cheerful character in its ironic and cartoonish form was more than what was mentioned in the design of figures such as the cannon and the lantern because of its significance. We will address it by moving the movement that he makes with the arms and the smile that appears on his face. If we touch on the choice of lines for the mass of the head, we will find that all the details in the design, the figure of the head tends to be round and oval only, sharp lines are not chosen in the character's design to emphasize the children's love for curved lines and not for sharp lines.

As for the choice of colors for the character of the kunafa maker, the orange or light yellow colors were chosen for the headdress and the white color was chosen for the character's uniform and also the light brown color was chosen, which does not indicate the psychological atmosphere that tends to evil, the choice of those colors is selectively not attached to the mind. Children have the psychological atmosphere of the character, and so that they are attracted to what is going on in their imaginations, to translate those colors through psychological translation of them within the framework of the dramatic interval.

### **Backgrounds**

The background was divided into two parts, two thirds of the background tends to be bright blue (dark), which is represented by the sky and has some white dots, which indicates the presence of many stars that light up the sky of the universe with joy by the holy month of Ramadan, as the researcher made the last third of that background as if it were a mirror that shares these characters with their joy and shows how much they helped it by reflecting all those characters on it, to see that the lower part of those backgrounds is of the light color that merges and harmonizes with it, which is a reflection of those characters from their light colors to see a harmonious atmosphere and a link between the bright atmosphere of the sky and between the last and bottom third of that background. The researcher disagrees with them in choosing inconsistent colors, but he would rather choose from the one color school, which is the light blue color.

### **Animated**

It is the important element and the translator of the semantics of the scientific research. If we talked about movement in this interval of animation, we would have found the researcher's interest in applying the theory that animation is a translation of the audio tape with the artist's direction for his personal opinion and how it contrasts with the motion with the stability of the sound tape. If we started from the beginning of the technical interval, we would find the emergence of the cannon character, or the character of the lantern attached to the crescent because we found them to move with simple movements that do not reflect the growing rhythm of the music, this confirms that the movement is a mental image that gives rhythm to the recipient.

### **Audio tape**

The audio tape in this artwork is divided into two parts:

#### Part 1: Rhythmic Music

The soundtrack or the rhythmic music of this interval has wonderful acoustic connotations, as it is due to a kind of authentic Egyptian music, and it was a wonderful instrument of the law machine. He did not choose that song through a performance by a specific singer or a performance by its owner Ahmed Abdel Qader so that this song does not distort the aesthetic form. For the rhythm of the movement within the interval, but a tape of music performed by a wonderful instrument was chosen which is the qanoun instrument to translate that song, so that instrument was an expression of the method of performing the musical words as if it was speaking to the viewers, speaking in a wonderful and joyful language expressing those unspoken words. This is all emphasized through the visual image that does not separate and is not cut off from the audio tape or the music.

#### Part 2: Sound Effects

Sound effects in this interval, with a scientific and technical analysis, it was confirmed that not many sound effects were chosen in this short interval, and that many sound effects were not chosen in this short interval. If sound effects were added to emphasize the characters' movements and reactions, there would be some kind of auditory jamming for this harmonious rhythm audio tape.

### **The effect of rhythmic music on the aesthetics of Animation Art**

The soundtrack and rhythmic music has an effective effect on the beauty of the dynamic rhythm of the characters within the animated films and may have the largest share in the audience's interaction with the events of the film, as the music represents an important element to confirm the dramatic event within the picture frame by automatically translating that rhythmic music into the movements of the characters. Coordinated in terms of the artistic formations you make to the rhythmic music. Perhaps we have seen many films that contain some spectacular scenes that confirm that concept, and here we mention, for example, a scene from the movie "Snow White and the Seven Dwarves", produced by (Disney) in 1937. Where it is considered one of the wonderful scenes in the film, which combines the seven dwarves during their return from the mine near sunset, as they walk in a coordinated rhythmic movement closer to the rhythmic dance, where we see the reflection of their shadows while walking on a mountain wall and the column of dwarves made their actual size at the starboard of the picture, as for the shadow that reflected on the mountain wall, it was large in size, filling the area of the shot in a movement in harmony with the movement of the dwarves, but it took an opposite direction to the left of the image, which is dramatically expressive despite the actual smallness of the dwarves, but they are dramatic, they carry within them a great heroism, as its reduction in the size of the dwarves and its distribution of the space around them had a dramatic significance for their exit into the wide outlet after their hard work inside the mine.

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