

ABILITY TO ANIMATE PERSIAN TYPOGRAPHY IN COMPARISON WITH ENGLISH TYPOGRAPHY

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Abstract: Text is the main component of the animated typography. Moving typography works primarily focus on the visual aspects of the work, but the visual aspect of the text also allows the rules of the text to form which ultimately influence the transmission of the concept of the verbal dimension. The foundations of the visual arts in animated typography, as in other arts, exist in the sense that if the text were to make a structural change, it would undermine its visual dimensions. Understanding the features and dimensions of Persian text in accordance with English text for the purpose of forming animated typography is one of the essentials for acquainting with the visual and visual principles of Persian animated typography. Understanding these rules is effective in creating powerful and dynamic compositions and prevents text alienation in the animation, text was not

intrinsically animated, the next move being added to the text. Accordingly, it is necessary to know the principles and principles of animation. The general question of this research is whether from the visual arts perspective, the visual aspect of Persian writing has a place for use in the design of animated typography. If so, what are the differences and commonalities of Persian and English animated typography? This research is a comparative study based on the principles and principles of typography and deals with the similar function of animating English typography. The purpose of this study is to identify the diversity of Persian typography structures for animating and to compare their visual function with English animated typography in order to emphasize the existence of completely different possibilities in the creation of

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compositions in these two types of writing for animation. It is expected that the study of Persian and English typography and their function in animated layout conclude that attention should be given to the effect of how text is used, the types of face types and their function in the structure of Persian animated typography, as in English animated typography. Also, it affects the power of conveying meaning and sense to the recipient. Overall, the works typified by Persian typography appear to be more structurally diverse than English letters, enabling them to be more dynamic, resulting in a greater variety of sensations in composition and animation.

Keywords: Animation, Persian Typography, English Typography, Motion Graphic

Introduction

When written in a work, both Persian and English text immediately carry both visual and verbal aspects simultaneously. The alienation of the common components between the text and the morphology of the letters causes them to not interact and form a

mismatched morphology. In the basics of the visual arts the line is different visually and emotionally. The text has different meanings and uses in terms of the types of lines available in different structures and by changing the type of these lines and their directions, and as a result of their visual circulation, the shape and feel of the moving text is also affected.

Understanding the types of letter structures in moving typography can be examined in several aspects: 1- The basic and constituent lines of the letters. 3. Visual representation of letters and visual capacities of letters. 4. Applying punctuation; in all these modes, the presence of text, visual appearance and types have a direct impact on the visual sense and emotional charge of the text.

This article aims to answer the following questions:

1. Is the variety and visual appearance of animated letters influencing their composition and senses in conveying meaning and meaning?
2. What role do letters play in visual accentuation or stopping in

moving typography and eye orientation during message reading?

3. What is the visual representation of Farsi animated typography in English with regard to animation?

The place of animated typography in the field of graphics

Today, typography is no longer limited to simple definitions such as lettering, because typography in our age is boldly advanced, print, computer, and information networks in a complex, subtle, vast, profound, and potentially changing and affecting category. Has become. The text is no longer confined to static and spatial forms of communication but is controlled by time and motion. These added dimensions increase its communication power.

Animated typography consists of two words: typography and animated graphics. Animated typography is text that moves or changes over time. Animated typography can be seen as a tool to add some of the film's features to the text.

In moving typography, time has provided a different approach to logic in dealing with letters. Statically designed

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letters cannot be inherently moving. Animated typography, text that has recently emerged as a new form of communication by means of shifting or other temporary changes, capable of conveying the feel and image of important characters and direct visual attention to the strong textual features. Although animated typography is an important option for extended communication outside a small range, it is having problems due to the lack of suitable tools for creating animated text. In moving typography, it should be noted that unlike dance, typographic music is not inherently animated. The letters must be of the time design. This dimension adds time to new possibilities in the use of letters, for example quality such as dance and acting or even dance music. The most important task of the animator is to convey the essence of the message without any distortion or distortion. The next move the designer adds is to create a new whole that is not part of the essence of typography. Therefore, letters in moving typography are similar to those in typography on paper and require criteria for aesthetic examination and alphabetic function. (Darwish, 65: 2007)
The designer should not allow

movement to overcome the message. The message has to be understood and communicated in a special way.

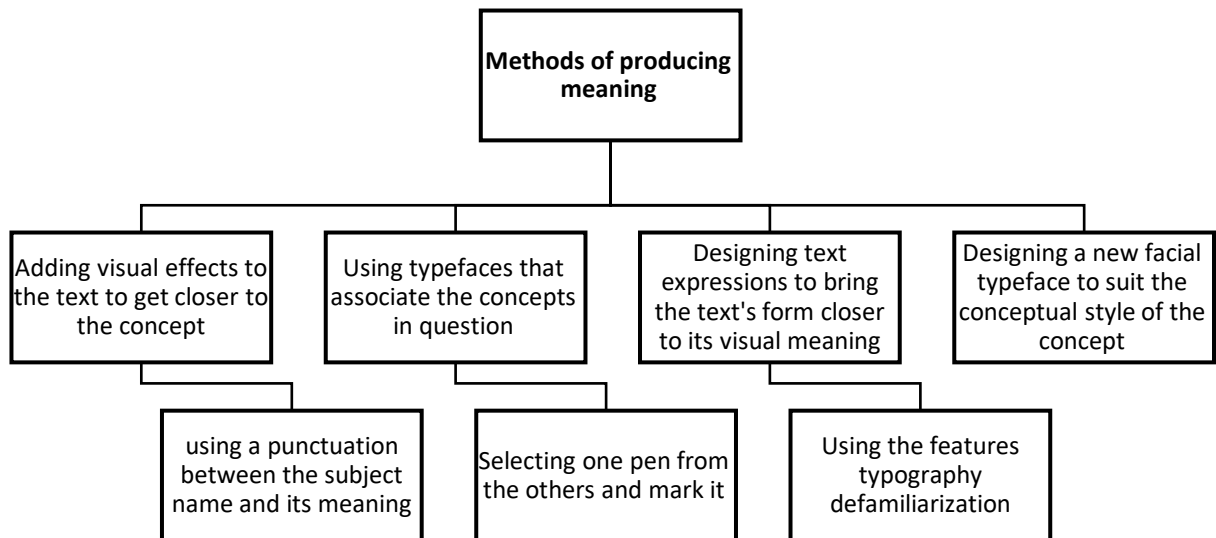
One thing to note in animated typography is that form and content are never separated; text words can be transformed into images or associations. In these works, the letters should be seen as well as read and There are two kinds of sight and read (Rezaei Nabard, 2010: 47).

In animated typography, creative work is important, which means that our basis should be design, not form; that forms are geometric or free, sometimes the letters of each letter can help, for example, the alphabet number of a letter may be very helpful. On the other hand, if the spirit of the subject can be partially incorporated into letters and words, the final work is done; For example, the lead letters used for titles and headlines have a warning and alert character, which is very appropriate for bold headlines while lacking in spirituality and spirituality, and is more of a propaganda spirit, narrowing the gap. There is also an incident state where the line is thickened, in which case it is very appropriate to write the original title of an incident or an alert slogan or

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propaganda. Mood and culture is something that can be shown to the viewer by choosing the type of line and the shape of its design, which is one of the capabilities of letters in animated typography.

Purpose of Animated Typography

The purpose of mobile typography is to send messages and communicate effectively, create meaning, influence more than ordinary writing, and visual appeal. Animated typography is nowadays transformed into a very broad, complex, delicate and pervasive category that has infiltrated a myriad of aspects of human life. Animated typography, using the visual aspects of text and the visual values of letters to express the concept, helps to clarify and facilitate communication, as well as the fact that the alphabet is not only an alphabetical representation of letters and always carries a specific semantic burden. It does. Animated typography attempts to enhance the visual characteristics of letters and bring the text closer to the visual aspect of the concept (Demirchillo, Sojoodi, 2011: 93). In animated typography, the words of the letters are visual symbols that have



gained alphabetical validity and function.

Methods of producing meaning

Animated typography seeks to enhance the visual properties of letters and to approximate the text visually to the concept in question, and to do so by altering the letters to bring it closer to the concept that this requires changes in color, size, Shape, proportions, intervals, positioning (up, down, left and right) positioning (tilting, flat, curved) and even choosing the right type for any particular subject (Demirbilek, Saicedi, 2011: 1).

The Nature and Benefits of Animated Typography

The letters each have their own distinct form and sound, but the decoration of each emphasizes each of the elements of the highly meaningful visual world that have created the language, line and words. (Bayat: 2006, 4) In other words, the content and context of the subject should be expressed in some way in the text, in

Diagram 1 - Conceptual Model of the Meaning Generation Method (Authors)
 e text evokes meaning and guides the viewer to

some extent on the subject, culture, and content of the text. The nature of animated typography is the translation of spoken language into visible forms (animated typography). In fact, with moving letters a literal emphasis becomes a visual emphasis. Animated

typography converts spoken expressions into image expressions in a variety of ways and experiences different features such as how to align the size, the distance between letters and words and lines, colors, thickness, and so on.

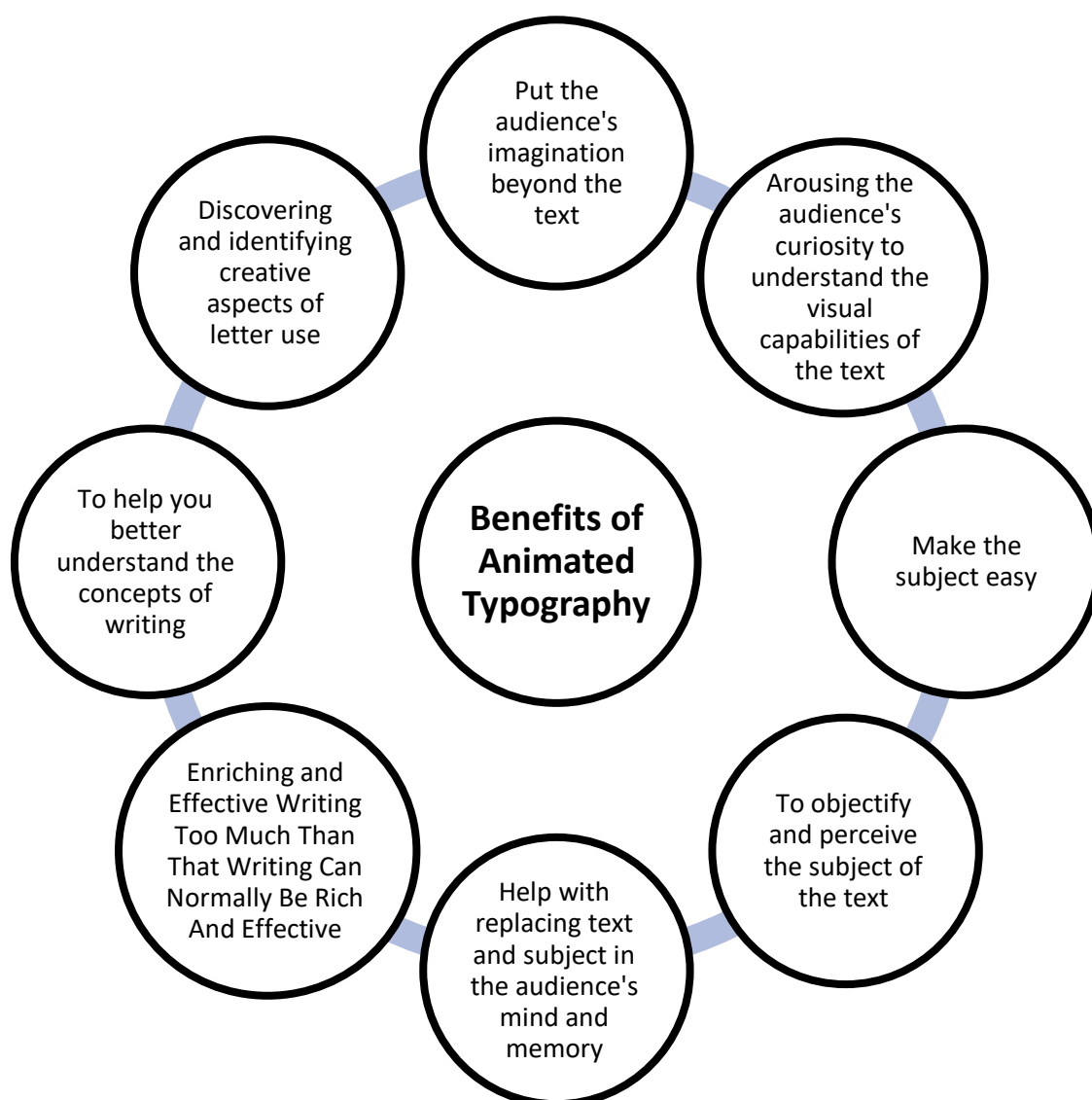


Diagram 2 - Benefits of Animated Typography (Authors)

Successful, logical and successful use of text in an animated typography requires knowing and recognizing the different visual capacities of the letters and other factors, having different lines of organization and visual contexts, with common visual elements and criteria. They are specific to assessing that they are quite different from the aesthetic values of letters; although they have some common visual elements, the practical value of writing in moving typography depends on its proper use. Each line is of the highest importance when it is in the most appropriate state of affairs regarding the form of the content of the work.

Animated typography is visual language processing to enhance the clarity and power of writing. Spoken language has components related to rhythm, song, and loudness, and other speech and audio qualities: for example, banging on a table indicates anger. Visual representation of text can also include components in moving typography; for example, changes in letter width, spacing, location, and lettering style can help convey the message.

There are various important factors in the field of moving typography such as readability. Therefore, it is vulnerable to transmission, and only a designer's sense of responsibility in dealing with the audience can provide their sensitivity. The most important task of the animator is to convey the essence of the message without any distortion. (Mehdi Darvishi Thesis) Movement is a stunning factor in itself and can neglect to receive the original message. (Sepehr, 2009: B). The designer should not just delight the viewer by moving him away from understanding the essence of the message. The ease of working with the software available today has allowed designers to master the technique before they have a clear understanding of creativity. For a successful design, the need to use creative techniques and acquire talent and an understanding of the tools came to fruition. The tool should serve to convey the central theme. The availability of software to inexperienced individuals eliminates the in-depth sensitivity and thinking of the audience in dealing with the visual effects presented. The initial ideas of the designer must, apart from the visual appeal, ultimately retain their loyalty to

the essence of the message. In animated typography, images contain alphabetical symbols, which convey the message in addition to their abstract expression, and must be fully recognizable and recognizable by the viewer. In many cases these alphabets are not readable as text but are understood as physical forms that generate complex experiences through metaphor. The aesthetic principles of design work in a fixed framework are different from those that can be expanded over time. That is, in an animated typography work, all the cadres are formed together and it is impossible to examine them in detail and to consider the effects of what the viewer has observed. It is essential to know the principles of editing for a mobile essay designer. The designer is aware of the volume of the image, the text, and how the visual impact of the lettering and subtraction changes and the gender and dimensions of the letters, as well as changing the spacing of the letters in vertical and horizontal proportions can create exquisite spaces. To achieve.

In the art of moving typography, the designer can make letters and words round or close, lower or uppercase, separate the letters of a

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word, uppercase or lowercase, and even delete the dash. When used in typography, images are actually created with texts. (Maroufi, 31: 2006) Word and writing is a tool used in a number of interactive works. The words and letters in these works are transformed by They lose their permanent meaning, and with the constant changing of their order, a new concept is created. When used in interactive works and virtual environments, text becomes a different function and is no longer used only for reading, but also as a means of communicating and promoting the work of art (Dehghani, 128: 87).

Reading Quality in Animated Typography

To achieve the art of animated typography, one must have a thorough understanding of typing and the ability to analyze and apply correct and correct modifications according to the seat and drawing of Persian typography. From the science of designing letters it is not possible to make any slight changes to the sizes and proportions of the letters already designed and as a material at the designer's disposal. The most important and at the same time the most difficult

branch of animated writing is to create a space that, by letters and words, can bring the audience closer to the subject and engage the viewer in the designer's perception of the subject.

There is a need for a more realistic approach to the process of making transparent typography forms, because the forms are meaningful, the aim being to promote constant and one-dimensional reading in multilevel reading (with multiple layers) to motivate the reader to have him / her active in the creation of a participatory message.

Morphological categories in animated typography

What is important in animated typography in the aesthetics is not the style or morph of the characters, but the visual concept that carries the message of the main concept. That is to say, in any language at a glance, what the message or meaning of the letter or concept is all about, dry and serious, humorous, educational and scientific, fashionable or traditionalist or classical. Written in Persian and English, when placed in an animated typography, it immediately

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encompasses both visual and verbal aspects.

The foundations of the visual arts in Persian typography are, like other visual phenomena, meaning that if the text makes a structural change, the visual aspects of it will be impaired. Understanding the visual rules in animating text is effective in creating dynamic and canonical compositions. The line is divided into three main types: straight, curved and broken. These three types of lines are different visually and emotionally. Just as the types of visual lines in the structure have different meanings and uses, the text has the same principles and meanings in terms of the types of lines in its structure (Daneshgar, Taheri, 2007: 91). 1- Type Right 2- Curve 3- Broken. Straight lines include: Stretched or horizontal lines 2- Vertical, standing or occupied lines 3- Slanted lines (AyatollahI, 2006:25)

The capabilities and limitations of Persian and English typography

The performance of any medium requires recognition of its capabilities and drawbacks. Familiarity with the capabilities and limitations of animated typography in Persian writing

allows the artist to be more successful in expressing his ideas to his audience. Understanding the features and problems of Farsi text can be used correctly and can create interesting tasks for optimal use of them. Using Farsi text features such as correct use of dots, links, visual features of Persian characters, Rotations, repetition of letters, beautiful use of shapes and finesse, order and placement, symmetry, proximity, moderation in pen, length of pen, moderation in thickness, and thinness to give the designer a high and meaningful use.

One of the important features of the Persian line is its fluidity and interconnection. It may be possible to separate the letters and get closer to the English classified system, but what is certain is that the connection of the letters in Persian is one of the most important and almost unique features, although in the eastern lines such as this one, but this character is a character. Unique to the Persian script. (Lotfi, 1997: 43). Farsi letters are written along the horizon from right to left. This conjunction is used not only in word, row and page but also on walls and other areas such as pottery, cloth, metal and so on. Persian writing is one of the most

difficult alphabets in the languages of the world due to its connections and also the presence of dots.

Persian typography is more sophisticated and diverse than English, though both are similar in form and image, but differ in terms of possibilities and variety in layout. Persian typography is highly fluid due to the association of letters with English, while English text seems more consistent. The directions of the letters in Persian text are much more varied than in English typography. Understanding the structure of letters and their role in the layout of the text is a visual aspect of animated typography. Through this knowledge, we can greatly understand the capabilities of Persian animated writing and its similarities and differences with English typography. Hence the visual challenges and variations that come with animated typography through Persian writing create many possibilities for the artist due to the variety of lines and shapes in each of the letters and words in the composition.

The major difference between Farsi and English text is the strong presence of the horizontal line in Farsi text, whereas the uppercase or lowercase

letters in English text do not connect horizontally. Farsi typography lies in a harmonious relationship between the three evolved vertical, horizontal, and rotational motions. Vertical motions that give the letters special dignity, the horizontal motion (surface) that links the letters together in a continuous process, and the rotational motion.) Which doubles the beauty and causes the eye to rotate between two horizontal and vertical movements and creates a kind of visual pleasure in the viewer.

In Persian, there is a variety of lines, connected motions, the presence of dots and indentations, which add to the visual pressure, which is balanced by the curved motion of some letters. According to the point mentioned, although Persian text is a combination of various lines, almost all types of lines are involved in the formation of letters and Persian text. (Taheeri, 1391: 125)

Farsi typography is connected and English letters are separated, with the resulting morphology approaching the horizontal line, but the centrality and dynamics of the horizontal line are more pronounced in Persian writing. The horizontal alignment of the letters in Persian text plays an essential role in

modulating the force, emphasis, and concentration of the motions, perhaps because it seems that the placement of the English text in the overall composition of the works is less challenging than the Persian text. As all the forces entered in Persian text move to the horizontal line, as a result, the horizontal line in the Persian text results in more visual stress, meaning that the letters are separated during word formation, with the presence of vertical or diagonal curves or lines. They have an effective role in discharging this pressure. How the letters come together in Farsi and English texts are different, in Persian text the letters are interconnected in some parts and the letters are made up of several types of lines. The Persian letters have an almost unified axis due to their interconnectedness, whereas in English text these linear groups form separate and separated groups. In Persian, less can be achieved in a geometric form, while in English, this is much easier. In the Persian line, it is less possible to achieve a geometric form than to fit into a square or rectangular form, while in the Latin script is much easier to do.

English letters are more letters that fit geometrically, the letters spaced closer together and less space between them. Rows are also relatively short. In English fonts, the spacing between words is determined by font thickness, letter size, and usage; But in Farsi language, and in particular the Nastaliq calligraphy, the concept of spacing is more complex. On the Nastaliq calligraphy, the calligrapher decides how to draw distances. The spacing between the letters one second to one third the words. If letters and words are considered to be small and large stains, the accumulation and division of stains into a linear texture, the white stains inside the letters and between the words, are the same value as the black stains, that is, the letters. It can be said that Persian words are the product of visual emphasis as well as visual relaxation, and this linear variation in Persian writing creates a dark and clear visual.

The problems encountered in typing Persian faces in this area can be classified into two categories:

"structural" and "drawing". Another point of distinction between Persian and English texts is the letter and their dots, which are involved in creating balance, eye circulation and correct and logical orientation during reading.

The words of the Persian text are also very simple and varied in structure. Farsi letters are more capable than English, these letters and words can be designed infinitely. In Farsi, a fifteen-word sentence can be arranged and combined in different ways. If added to the graphic technique, it would be infinite, while English designers would not, but Iranian designers are experiencing a lack of font variability in animated typography design. One of the biggest limitations of Farsi writing compared to English writing in animated typography is the fact that letters and words apart from news media have visual shapes, for example the letters A can represent a mountain or a pencil. While the Font does not have this feature.

Table1: Differences between Persian and English animated

	Farsi	English
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Morphology	Fluid	Geometric
Product lines	Horizontal	Vertical
Letter fittings	Connected	Disconnected
Point and Rogue	Don't have	Don't have
Number of letters	32 letters	17 letters
Text direction	Right Writing	Left Writing
Araabs	Don't has	Don't has
distances	Diverse	Without diversity

Table2: The similarities of Persian and English animated

	Farsi	English
Multi-audio being the letter sound	has it	has it
Positive and negative atmosphere	has it	has it
Visual representation	has it	has it
Weight, fit, angle	has it	has it
Contrast, texture, rhythm	has it	has it

English typography is essentially a geometric structure, and has geometric, regular, and defined shapes.

Western characters can also be transformed into visual display systems, regardless of their specificity. The

English text lacks any horizontal orientation in its essence due to the discontinuity of its letters. In English text, especially in capital letters, the vertical line is dominant; Vertical lines are more important because of the lack of letters. English letters are more letters that fit very closely in geometric terms, and less space between them. Vertical alignment with equal width can be seen throughout the text. Rows are also relatively short, so there is no need for long rows. When looking at a few rows of these letters, it encounters a heavy texture in which the black and white spaces are evenly divided, and this pattern of compression evokes solidity and power. In Latin fonts, the spacing between words is determined by font thickness, letter size, and usage; the spacing is not very variable.

English typography essentially has a geometric structure. They put their alphabetic shapes on geometric shapes such as circles, squares, and triangles and used two horizontal lines to create the order. So, when the original form of the letters is geometrically definable, it will certainly fit in with the original forms of images and shapes that are definitely conceivable in geometric form and

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mathematical rules, and can be approximated (Letters and images) in a communication stream as a means of conveying graphic messages to the audience. (Tawfiqi, 1991: 81) The letters can easily be changed, merged and used. They can also be easily modified to accommodate their shape. Another reason designer tends to line up is to make it easy to work with, and it's much easier to type, seat, and line align than Persian type. English letters are single-lettered and have a neatly arranged structure and structure, whereas Persian letters have dots and they need letters to form a word or phrase, and the arrangement of Persian letters is more sophisticated than English.

Conclusion

In today's society, communication is essential to the existence of any society. From the beginning, mankind has sought to discover different ways of communicating and conveying the right message. Moving typography is one of the ways of communicating in today's society in a society that is witnessing a variety of technological advances and

multimedia arts every day. Animated typography is one of the newest graphic media in the field of graphics.

The performance of any medium requires the recognition of its capabilities and obstacles. Familiarity with the capabilities and limitations of animated typography in Persian writing allows the artist to be more successful in expressing his ideas to his audience. This study attempted to identify the structure and function of Persian typography and to compare it with English typography from the perspective of motion typography and to show the following results:

In Persian animated typography, such as English, the visual representations of letters and the variations of letters structure play a role in the orientation of the view and interaction, although it is noteworthy that the structure of Persian text is more diverse than English text.

In English type the role of the vertical lines and the geometric shapes of the letters are more important and the letters are separated from each other, while the letters in the Persian text are horizontal and the dominant line is horizontal and the presence of dots,

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revolutions, letter holes, curves The vertical lines of letters make the compositions more dynamic, while the English text is simpler in composition because of its geometry.

By recognizing the visual capacities of the typing and recognizing the features and differences of the Persian typing in English, they can be used correctly and create interesting works for their optimum use. The point, the connections, the visual features of the Persian letters, the rotations, the repetition of the letters, and so on can be used well in animated typography. With the advancement of technology and multimedia arts, typography has emerged in new fields that need to be recognized and nurtured, and carefully studied using Persian text.

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