

Representing Religious Contents in Animation * Through the Study of the Practiced Methods in Japanese Works

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This article aims to examine features in Japanese comic books and animations (Manga and Anime) that can be identified as religious elements. An attempt is made to explore what factors can lead to the production of religiously-themed animations which at the same time are entertaining and educational. Through the animation production process, artists and directors express their ideas that undoubtedly embrace social or personal ideological values. Although stories can indicate a great deal of the authors' intention, excessive focus on the authorial intent downplays the active role of audiences in reception and interpretation of the content. In fact, authorial intent does not always match audience's reception as audiences can interpret the content in various ways. Despite the fact that Japanese society is religiously deficient, based on the recent studies of scholars in the field of manga and anime, an extremely wide variety of potential religious dispositions exists in Japanese manga and anime. Analysis of religiously themed manga and anime shows that deploying religious contents in these media can be divided into two main approaches. First, proselytizers of specific religious group that use media such as manga and anime to present their formal manifestos. In this case, the commissioned artists should follow specific doctrines to shape the transmitted messages. Yet, proselyte based products can be greeted with apathy by audiences because of their didactic religious content. In the second approach, artists and directors may borrow religious vocabularies and imageries in the service of creating reasonable and entertaining stories. So, artists can liberally pick and mix

images and concepts from a variety of religious contents for the mere entertainment, while their primary interests could be making art or money. These kinds of products may elicit religious responses in audiences despite having little content that can be considered as religion. Analyzing the methods for the representation of religious concepts in Japanese manga and anime indicates that as the statement of religious views in these works take a more pedagogical and didactic approach, the anticipation of the events of the story and therefore the message of the work becomes easier. As a result, the entertainment aspect of the story can be considerably reduced. On the other hand, works that have been produced with the goal of entertainment have been successful somehow to make a balance between the author's intention for education and the audience's demand for entertainment. In recent years, animation has established itself as one of the most important aspects of cultural policies in Islamic republic of Iran due to the recognition of the dominating power of this media toward young generations. The Iran's approach is set to produce religious themed animation in order to convey Islamic and national values to the audiences. But this kind of products has always suffered from the lack of appeal and as a result, the animation industry in Iran has come across various problems regarding its development. The goal of this study is to explore what options animation industry of Iran can learn from the Japanese experiences.

Keywords: Animation, Manga, Anime, Religion, Japan.

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Analyzing Song Scenes in Musical Films Based on Structuralist Narratology*

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This paper studies the relation between song scenes and story elements in musical films. In most musical scenes, some of the codes and conventions of narrative prose pertaining to the rest of the scenes are violated. Rick Altman believes that in these musical scenes the conventions of narrative realism and the causality framework of the story are withdrawn so that the characters are free from the restrictions and responsibilities they have within the story, or at times their identity alters altogether. This paper argues that musical films, like other narrative genres have a clear and comprehensible narrative that demands stability of narrative elements and the presence of causality in the chain of events. This seems to be in contrast with the musical scenes rupture from the realist conventions of the rest of the scenes. Such contradiction – this paper proposes – may be resolved by using the concept of Genette's 'narrative levels' and Chatman's 'cinematic narrator' within the realm of structural narratology. First, it establishes some criteria to determine the narrative elements of song and dance scenes, on which a base of typological musical performances are suggested. Musical scenes are divided in diegetic and non-diegetic categories. In diegetic musical scenes, the cinematic narrator represents the event of song or dance, performed by characters in story world. In non-diegetic musical scenes, the event of dance and song is not taking place in story world, but in the upper narrative layer, called narrative discourse. In this case, actors can be a representative of character's look, but not his/her acts. Having the required codes and intertextual connections, it can be understood and

distinguished as the diegetic and non-diegetic elements of the scene. This is also applied to other elements of cinematic narrator like props, locations, sound and light. Diegetic scenes are divided in mediated and non-mediated categories. The former has non-diegetic elements like non-diegetic music accompanying diegetic songs, while the latter feels like a pure mimesis of a performance in the story world. The non-diegetic musical scenes are also divided in two categories: intermissions and interpretive. The intermissions are like pauses and brakes in the course of the film, where the story time is stopped and a song relating to story or characters is performed. On the contrary, story time continues to pass in interpretive scenes. They are rhythmic representations (translations) of a non-rhythmic event. The event is diegetic, but the rhythmic features belong to the extradiegetic level. It will be argued, then, that in song and dance scenes the nature of the story, elements and causality framework do not change; rather, the cinematic narrative elements find a new function. In diegetic song and dance scenes, the whole act of performing song and dance is limited to the defined casual and physical framework of story world; but in non-diegetic scenes, only diegetic elements are submissive to such rules and other elements are free to represents qualities beyond the story world. Thus, it is demonstrated that the causality agenda and physical elements of the whole narrative are equally present in these musical scenes.

Keywords: Musical Film, Narrative, Structuralism, Altman, Cinematic Narrator.

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An Analysis of Literary and Philosophical Origins in Wagner's Operas

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This article aims to examine the philosophical and the literary origins of Wagner's operas. The importance of this topic is that Wagner's operas are his most prominent musical works, so much so that despite his other compositions, the world of music still knows him with the operas and the achievements that ensued from them. It is recognized among musicologists that Wagner's operas are each viewed as a turning point in the evolution of this musical genre. For example, based on the Norse mythology, the *Der Ring des Nibelungen*, a fifteen-hour-long musical performance, is considered to be the most dramatic work of musical achievement in history, taking Wagner almost twenty five years to complete. Initially, when dealing with the history of the composer it is somehow possible to acknowledge the roots of Wagner's interest in dramatic arts. Further to being brought up in a quite artistic environment, he was also a child of an era of political and philosophical transformation, which gives reason to his tumultuous artistic life. Wagner was always influenced by many of these transformations and experienced different and diverse manifestations about life, society, religion, art and so forth. In order to find out why and how Wagner utilized different musical elements, we are bound to study items that have formed the intellectual foundations of this artist. For example, by comparing and contrasting the characters in Wagner's operas with the ones in the mythological and epic stories of the world, we can discern the profound and extensive impact of mythology, especially the Norse mythology, on his thought and viewpoint. In general, literature and philosophy are among the most important

things – such as politics and religion – that specifically shaped his perspective and the foundations of his worldview. Essentially, Wagner appraised all artistic materials in order to achieve his conceptual ideals, since he had found out that music alone cannot help him attain his goal, and that is why, besides using elements of music, literature, and philosophy, in their entirety, he also brings in mythology. Likewise, that is what helps us understand his unique musical inventions, such as creating and using leitmotif, singing lines, original harmony, and even the planning and building of a special theater hall for his superfluous opera productions, and how he undertook deconstruction of most of the operatic musical elements in order to reach his intellectual ideals and to portray his philosophical and aesthetic concerns. Bringing these transformations about may have been the reason why he is generally regarded as the greatest composer of the Romantic era and that of all the history of opera. Undoubtedly, in this regard, the role of significant figures, such as Arthur Schopenhauer and Friedrich Wilhelm Nietzsche in philosophy, Christian Johann Heinrich Heine in literature, Johann Sebastian Bach and Ludwig van Beethoven in the realm of music, is undeniable. Using philosophical, literary, and mythological effects, plus modern musical structure, he has tried to portray a new world inspired by old stories, and, in a general sense, a foundation combined from the semantics or logic of mythology in collaboration with synchronic and diachronic perspectives.

Key Words: Wagner, Opera, Philosophy, Dramatic Literature, Myth.

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A Comparative Study of Binaural and Surround Radio Drama's Mise-en-scène and the Means of Converting One to Another with Technical Approach *

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Three-dimensional radio dramas can be divided into several categories with regards to recording and reproducing techniques. Nevertheless, in all of these systems the audience is surrounded by the reproduced sounds. In these systems, the audience is located at the center of an imaginary sphere and audio objects are located with coordinates (x, y, z) with regard to the center of the sphere. The difference in reproducing three-dimensional sound lies in how to cover this imaginary sphere. The most popular 3D technique is the binaural technique and one of pseudo-3D techniques is the surround technique. In this paper, we first introduce the properties of binaural and surround systems and then will discuss their transformation techniques using an example. The binaural system is a system based on using headphones which has some distinguishable properties including a very realistic sound image and using only two channels to reproduce 3D sound images. But this system has some troubles; first, distinguishing between the front and the back of the audience due to front-back confusion; and secondly, it is not compatible with other audio reproducing systems. In the surround system on the other hand, which is based on using speakers, the sound image would not be reproduced with as much details as in the binaural system, but it is compatible with lower order systems. Knowing the methods of converting the binaural mise-en-scène to the surround mise-en-scène and vice versa, makes way for audience-centered 3D drama regardless of the reproducing system. The sound image in

the binaural system is an imaginary sphere with the audience at its center and surrounding them, while in the surround system it is a cross section of such a sphere. The mise-en-scène in the binaural system consists of a spiral based on zooming movements in the right and left ear of the audience and spiral movements in a particular point around him. It gives its place to a surrounding mise-en-scène where the exact location of the image shaping is not clear. Furthermore, in the surround system the role of height is ignored. In the binaural system, reproducing radio drama does not depend on the system in which it is reproduced, while in the surround system, it can cause the perspective to lose its realism due to the changes in the spatial scales of the place where is being reproduced. Overall, due to the mentioned differences between these two systems, first the role of height should be removed in converting the mise-en-scène from binaural to surround. The conversion would be a little more difficult should the height have a dramatic role in the drama. In such cases, imagining the correct height should be left to the audience imagination, or the story should not be considered for a radio drama in the first place. In addition, the mise-en-scène should be moved from the points near the audience to some points more far away from them and exact mise-en-scènes should be replaced with mise-en-scène regions. Studying such technical changes leads us to studying aesthetic changes.

Keywords: 3D Radio Drama, Binaural, Surround, Mise-en-Scène.

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A Glance at the Development of the Function of Music in Jewish Religious Life

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From ancient times to the present day, music as one of the earliest forms of art has had a significant role in religious ceremonies. Whether instrumental or vocal, music has been an inseparable part of rituals in almost all ancient religions. This research focuses on Judaism as one of the greatest religions in which music has always played a significant liturgical and ceremonial role. The aim of this article is to show how the religious Jews' attitude toward music has been related to the social-political conditions the Jewish society has gone through in different phases of its history. It surveys the transformations of the form of music in different phases of Jewish religious life throughout history. Applying a descriptive-analytical approach, this research covers the history of the music in Jewish community from the beginning to the end of the first millennium C.E. The Old Testament as the earliest existing document about the early Jewish communities contains useful information about the earliest forms of music in Jewish culture. Thus we have started our survey on music in Jewish community from the reports of musical events in the Pentateuch. We have shown that the earliest form of music in Judaism has been mostly vocal music. Although, some instruments such as shofar were also used by the time of Moses. As inferred from the other books of the Old Testament, the use of the instruments in religious ceremonies became more popular after the conquest of Jerusalem by David. However, it was after the foundation of the second temple that the instrumental music reached its climax in Jewish religious life. At

this time, a wide collection of ancient instruments were used in temple orchestras. Unfortunately, the grace of the music of this time started to become forgotten with the destruction of the Second Temple in 70 C.E. Since the beginnings of the great Diaspora, due to the negative rabbinic attitude toward instrumental music, the use of instruments in Jewish religious ceremonies and congregations was declared forbidden. Therefore, from that time on, music in Jewish religious life continued to exist in the form of singing in the synagogues. This occurrence led to a dramatic growth in the vocal music among the Jewish devotees. During this time, several methods for singing Biblical verses were proposed, and a few were abolished. This research shows that at any time that the Jewish community has lost its political grace, a negative attitude toward instrumental music can be observed among the devout Jews. On the other hand, at the times of glory and victory, an increasing significance has been given to the use of instruments in Jewish music. By focusing on music in Jewish religious life alone and its ebb and flow of popularity and presence in the religious settings and events throughout the noted timeline, we have attempted to provide a historical-critical outlook on the attitude of Judaism toward music. We have shown to what extent the religious attitude toward music can be dependent on different conditions the religious community has been facing throughout its history.

Keywords: Music, Ancient Music, Jewish Culture, Jewish Art.

Cinema Aesthetic View Point of Plato and Aristotle *

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The aim of this paper is first to compare Platonic and Aristotelian view on imitation which is reflected in cinematography and film. Secondly, in this article we examine the possibility of elaborating a philosophy or a theory of film with regards to Plato's and that of Aristotle's writings on aesthetics. Our method of research is that of analysis and description. In the ancient world and also among philosophers essentially of ancient Greece, what today is called fine arts or performing arts in particular, imitation or representation, surely artistic production was based upon proclaimed frameworks seemingly agreed upon by the great philosophers. Cinema can be considered as an art of imitation. It, too, resembles literature because of its narrative structure, and painting because of its representative structure. However, it is similar to theater, by its dramatic nature. In this paper, we examine the views of Plato and Aristotle. Plato in *politic dialog* talks about scales for acceptance or rejecting imitation art in his Kalipolice. In order to better understand the explanations about Plato's ideas in this dialog, one can use Sophist and Timaios dialog. Basic reference for conscience of Aristotle's thoughts about art and imitation art is Butiqua which analyses and evaluates epic and especially tragedy. In Aristotle's book without any direct inference to fantasy and its function in creating artwork, he says that there is no way except using fantasy in order to reach imitation better than reality. When Plato and Aristotle talk about structuring art they are working on the nature of imitating, they don't want to copy or reference exactly

with reality. Desirability for Aristotle, is searching for representation such that it is better than reality and it is reached by function of fantasy. Plato wants to represent fact of objectivity. One of the innovative aspects of this survey is correlation of Plato's and Aristotle's thoughts about perception of the spectators. While Plato claims that knowledge is necessary for making art work, Aristotle searches the notion of the intelligent spectator. Other innovating aspects of this research is that from Aristotle's thoughts about fantasy. He proclaimed that it should have a relation with reality and art works should use facts as well as fantasy since fantasy helps art works to reflect better than pure reality. Also in regards to Aristotle's views on comedy, it isn't lower imitation of drama. In fact it is an augmentation of sorts giving an acquired viewpoint of reality. We believe Plato's aesthetics offers not only a value for evaluating film productions, but also a definition of perspective, reality, fantasy and most importantly, imitation of what one perceives to be reality. We can define the character of a kind of cinema agreed by Plato and Aristotle through their writings and comparison of cinema. In the ancient world and also among philosophers essentially of ancient Greece, what today is called fine arts or performing arts in particular, imitation or representation, surely artistic production was based upon an understood framework and point of aesthetic discourse.

Key Worlds :Cinema, Aesthetics, Fantasy, Mimesis, Poesies.

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The Search for Identity of Puppet by a Philosophical Approach*

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The widespread presence of puppets in all ages of human history, since the beginning of human existence to today's postmodern world, can prove the existence of the puppet as a historical identity. But this claim is based on addressing the puppet by a diachronic approach and it seems that there are not enough studies about aspects of its identity by a synchronic approach. While the puppet always has a lot of philosophical metaphors in regards to God, human existence, and the world, aspects of identity of the puppet has not yet been studied from a philosophical perspective. For this reason, it seems that the identity of the puppet as an independent entity has not been documented as such and therefore has not been viewed with this perspective. Also sometimes the boundaries between scene props, puppets, and actors in the time of performance are blurred in such a way that it is hard to identify puppets as the independent objects that they can be. Opinions of philosophers are the first and most obvious methods to determine the question of identity for objects or entities. Thus, we can adapt this perspective for puppet features in regards to the idea about identifying and determining the dimensions of puppet identity. In this article, by investigating the concept of identity and considering the way in which the Philosophers (especially Mulla Sadra) use that in order to identify all entities, we attempt to determine three aspects of puppet identity. They are: the objective existence, subjective existence, and behavioral aspects of puppet identity. The figure of the puppet represents the objectivity of it so we study the figure of the puppet as a

deputy of its objective existence. After that, the behavior of the puppets are examined because it is intermediary between objective and subjective existence. In fact, the behavior makes the concept of the object transform into a puppet concept in the minds of the audience. The subjective existence of the puppet represents the form of the puppet in the mind of the audience and it assembles the concept of the puppet. In this part, an investigation into what is happening in the mind of an audience member when confronted with an object as a puppet. Whether this behavior is the essence of the object it indirectly infers to the animation and "acting" of the puppeteer. While these three aspects of identity are examined, we try to explore the similarities and differences of puppet identity against objects, scenes and actors because one of the most important things that form the identity of objects is finding their similarities among their groups and their differences with other objects. After examining the aspects of a puppet identity with regards to separation of the subjective existence from objective existence while the forma remain the same, we prove the puppet as an independent entity. Also, we point to audience psychological tendencies to animate an object. At the end, we consider three aspects of puppet identity and audience psychological tendencies for achieving a centralized model for identifying types of puppet identity aspects.

Key words: Puppet, Identity, Objective Existence, Subjective Existence, Puppet Concept, Aspects of Puppet Identity.

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Designing Music Tourism Packs*

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Tourists are somehow interested in traveling to witness events in mysterious lands. Event tourism has a central part in financial development of several cultures. Urban and folk musical events take place in various regions of Iran. However, the audiences of those events are mostly local people. In order to provide possibility of turning the local events to tourist attractions, several steps need to be taken. Every event tourism consists of three main essentials: time, place and audience. Designing and managing every package for event tourism is very much related to those three features. To have a successful event management we need first to look at the destination and its event from the point of view of visitors. It looks simple from first glance but the management of the details entailed in such events make every project a daunting task until the point that it is realized into action. That is why huge festivals need to be practiced on small scales before they take place on a larger scope. Activities that tourists expect to attend in music events are hugely varied. Some of the common activities music events include: attending concerts and musical performances, visiting with musicians, singers and bands, attending traditional workshops and ateliers of luthiers while they are making musical instruments, visiting the birth place of great musicians, visiting the graveyard of great musicians, visiting music museums, visiting houses and living places of great musicians, attending workshops and lectures of musicians, and participating in performing music and dance sessions with local musicians. Music events must meet several standards in order to succeed and have the chance of repeating such ideas in other occasions. Some of the most important essentials in such standards are:

1. Cooperation among various parts of city managements such as transports, hospitals and emergency centers, police

2. Managing dates in accordance to climate and national holidays

3. Providing audio visual packages of information and advertising the events in details

4. Designing additional attractions like bazaars and other side attractions for tourists

5. Considering a variety of preferences for tourists in regards to designing the events and programs in both the nature of performances and duration of events

6. Considering human rights and tourists' rights

7. Considering the rights of artists and performers

8. Considering rights of residents and locals

9. Respecting the environment and nature of the destination

10. Respecting the families and children

11. Insurance for safety of visitors and locals

12. Accessing the information in a proper time and condition

13. Providing the facilities of feedbacks and comments.

Since the national state TV does not support music performances and showing musical instruments are prohibited in television programs, music tourism may open a new opportunity for Iranian people to attend musical events. Moreover, Iranians usually choose to travel around using their own cars. This habit provides a possibility of easily accessing any corner of the country and discovering musical events in any part of the country. Since the 1979 Islamic revolution, many of the country's youths have had little of watching live musical events. Event tourism may provide a chance for relinking the younger generation to their musical and artistic aspects of their culture.

Key words: Music Tourism, Event Tourism, Economics of Music, Economics of Arts, Persistence Developments.

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