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The supporting character has been widely presented in animation cinema works and it is necessary to study the use of this kind of character based on its characteristics in the story and its relation to elements and other members of the story.

An attempt has been made to fully investigate the supporting character because the more the identification of these kind of characters in the creation of the animation cinema works and the more the narrative of the story will help as effective as possible.

In addition to studying the basic principles and types of supporting characters in this series, the focus is on horse's character as a supporting character in the stories and works of animation cinema and in which supporting character plays as a close friend or companion in the hero of the story is more to be addressed.

Keywords: *supporting character, horse, horse's character, animation character.*

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The Role of Supporting Character in Animation with an Emphasis on Horse's Character Design

Mohamad Eslami[α] & Mohsen Nafar[σ]

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The existential significance of this animal along with human throughout history is to a degree that has been mentioned in mythical stories more times and in various forms and in special position. Therefore, the study of the presence of horse during the history of Iran as well as the rewriting of an article entitled "Horse and the role of this animal in all the stories of Shahnameh" seems necessary.

Keywords: supporting character, horse, horse's character, animation character.

I. Introduction

In many stories, along with the character of the hero, there is a companion that is introduced as the Side kick (patron character). There are many texts about the hero and his characterization, but as we will see, although the effective presence of the supporting character is, to a large extent, the narrative of the story is obvious, has been studied less independently. Particularly in the case of supporting characters in animation media, there is no systematic and comprehensive text that has been devoted to this issue in an independent and widespread manner due to the importance of the presence and role of the character supporting or supporting the narrative of the story and its study in cinematic animation films as essential it seems.

For this reason, in this research, we have tried to examine the nature of characterization and the role of effective role models in the narrative structure of these films by examining examples of cinematic animation films. For this purpose, films were first selected based on what was described in the case-chapter, and simultaneously with the study of various books, it was tried to select the cases that should be studied in films for answering questions and assumptions, and in each film, they will be examined. The purpose of this research is to examine the character of the character as well as the evolution of supporting characters in cinematic animations in order to determine whether the characteristics for these characters are defined or can be defined? And do you think the structure of character and the field of action is similar, or can they be grouped into several simple groups? What is the relationship between the character of the supporting and the hero? What role does it play in the narrative structure of the story? What is the importance of being present in the story?

Character and narrative structure of the story depend on many facets. The study of the principles defined for characterization helps us to understand and create any character, including the patron's character.

The supporting's character, as its name suggests, does not have an independent character, or it may be better to say that there is no independent purpose, and that its character and actions depend on the main character and help him in achieving his goal, but in fact, the scope of action, the supporting character can be wider than its initial definition, and it can be combined with other types of characters and become more relevant and more relevant.

In the introduction to the 9th character, usually used in the legendary genre, Pullman described the character of the supporting or best friend in the second title, after the anti-hero, and this signifies the importance of the presence of this kind of character in the story, as well as in many of the story types are present. The supporting's character is sometimes considered a mystery or mystery, and the main character relies on his loyalty.

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The process of using animals in the animation becomes more and more so in the way that many films were made in this regard, Fantasia's film is from the insignificant works of Walt Disney full of animal and mythical characters. One of Disney's most important advantages is her predecessor in the physical and psychological design of animal characters who have acquired human qualities.

a) Research purposes

1. Investigating the design of the horse's character in terms of the aesthetics of its shape and its conceptual position in the story.
2. Analyzing the horse's design and its character in the story.
3. Examining the human characteristics used in the characterization of the horse.

b) Key questions and hypotheses Questions

1. What is the relationship between horse design and its role in the story?
2. What is the cause of using a horse as a supportive role?
3. What are the human characteristics of horse character design? (In the desired animations).

c) Hypotheses

1. Horse character design seems to fit into the animation stories according to their role as supporter.
2. The horse seems to have specific features that can play alongside the main character.
3. It seems that in the design of the horse's character in the animations studied, the same features as the design of human states have been used.

d) Research method

The research method is a combination of descriptive and analytical methods and is based on library studies, observation and objective observations. The selection of indicator animations is based on the subject of the research and will be analyzed.

e) Definition of supporting character

Sometimes alongside the protagonist or hero of the story, there is another person he goes through and is referred to as Side kick. The character of Side kick can be described as a supporting, supporting, accompanying person or hero, etc. In this text, in most places, we use the character or supporter character as Side kick.

In the book of creation of believable personalities, Pull man defines the protagonist's character as follows:

"The protagonist is the person who narrates the events of the story along with the characters of the story. He is also the deputy and the main character. "He goes on to say that supportive character may be a friend or student, or a colleague, a supportive person in every one, supporting the main character in achieving his goals, as the doctor Watson, Sherlock Holmes, helped find the criminals. (Pullman, 2008: 12).

The best example for a patron character in the Hercules animation is the winged horse or Pegasus. He is always at the side of Hercules and helps him attain his goals, or at least he has such an intention.

In the definition, the supporting's character, as its name implies, does not have an independent character, or perhaps it would be better to say, that it does not have an independent purpose and its character and actions depend on the main character and help him in achieving his goal, but in fact, the domain of the supporting character can be wider than its original definition, and even be combined with other types of character, and the significance and scope of action can be found.

In the introduction of the nine types of characters that are commonly used in the legendary genre, Pullman names the protagonist or best friend in the second title, after the anti-hero, and this signifies the importance of the presence of this type of character in the story.

The definition of two other types of character, which Pullman named them other than traditional types of characters, helps us in defining and understanding the supporting character better. One is confidant and another foil.

Confidant is the trusted friend of the first role. Who is the first person to share his secrets with him? Most secret writers use the discourse of two or more personalities as a way to provide the context for transferring information. Occasionally, the confidante confesses to other characters such as the patron character and the foil character (different), and so on.

Perhaps the opposite or different character, or substitutes, is an appropriate substitute for the term foil. In the following, Pullman describes the opposite person as someone whose characteristics are contradictory to the main character, in order to emphasize the quality of the main character, and to develop those qualities much more than when there is no contradiction. Sometimes a different person may also be a secrecy or supporting (Same13)

The point to be noted about the foil (contradictory) is that the contrast that the character of the foil has with the main character. It is not antagonism to the hero or purpose, but rather to the difference in some character traits that helps to better capture the characteristics of the core character.

McKay divides them into several categories in the story structure under the name of supporting characters. In classifying himself, McCoy mentions the secrets and the opposite character, as previously defined, of a variety of supporting characters. For some of the supporters, in terms of the function and role they

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play, there are some types that are briefly describe that here it refers to:

- Secretary or Confidant
- Action or reaction factor: The person who provides the necessary information and initiates an event in order to encourage the hero to engage in activities.
- The background screen, hero, and hero give us a glimpse of how important the story is, such as guards, security guards, drivers, assistants, and so on.
- Funny Relaxation (Fun Leisure): To light the story stress and reduce audience tensions like R2D2 and C3PO in the Star Wars
- Different or opposite character

Now, given the definition of a mysterious character and antagonistic character, I define another, and this time more fully, the patron character.

The supporting's character, heroic or companion character is always beside the hero and sympathizing with the main character in helping her guide. Usually, her character is defined in such a way that at least in some cases it is different from the main character, so that the character is best represented and the dynamics of the relationship between them.

In describing the supporter character and overlapping of his role with mysterious and opposing character, Pullman says that the supporting character or best friend is present in many stylistic types. The patron character is sometimes considered a mystery or mystery, and the main character or hero of the story shares his secrets with this character. The hero relied on loyalty to the supporting character with the best friend is always close to the hero and at the same time different with her. (Pullman2008: 24).

The presence of the supporting's character helps in expressing the best and the most attractive of characters and story.

As you can see, the supporting character allows you to:

- Hero and patron, describe and characterize both.
- Describe the past (background) or enlightening and explanatory information.

The supporting character helps the original character in reaching its goal or even its fate, the supporting character can also carry out many supporting roles.

Provide emotional and moral support for the hero Defending support by explaining the actions of the original character.

Supporting a sub-story (sub-plot) when the main character is mourning or completing the actions and actions of the main storyline.

The best friend supports the original character in completing and doing his part. (Pullman, 2008: 24).

The hero or the main character is sometimes chosen as one, usually the individual is selected to take on a particular mission from a higher power, the chosen individual is chosen for a great and great cause, his actions and actions usually benefit a lot. Ordinarily, there is a supranational human being, or it is assisted by someone who has such a power.

"The selected character is assisted by the person or patronage person. His character usually manifests itself with the contrast of the opposite person (foil). "(Same, 29)

II. Making Character and Narration

The character and making character of the supporting character, although first and foremost, are not as important as the hero of the story, but its importance is indisputable. Also, given that the supporting character goes beyond its own identity and plays a role in the hero's tone, and even more popular from him, the significance of his characterization becomes more apparent. In any case, the protagonist's character is either a character, and the person's character traits follow the same principles of character.

One of the supporting functions of the character is to help establish a better relationship between the audience and the hero, the supporting's character is usually closer to us, he also has strengths and weaknesses. This lack of perfection makes us closer to him, and as a result, with the hero of the show, his presence is a bond between us and the hero.

III. Humor in the Supporting Character

In this article, which studies the character of the supporting character in cinematic animations, humor and humor are an important element of the narrative structure of these animations. If the story is not a comedy, then the effective presence of satire is clearly seen. What is certain is that the presence of humor and humor has a great effect on attracting the general audience, so it is clear that the audience has been tried to meet such films.

"There are two basic principles for Carton: first, narrative and the presence of humor and humor in animation," says Norman Klein, in seven minutes (1998), in the importance of humor in the animation story. "The story is often defined in both directions." (Klein,1998: 32).

IV. Horse Character in Mythical Stories

One of the topics discussed in the analysis of the hero's heroine is its link with the world-famous "hero horse". In epic traditions and myths and ancient myths involving the events of hero and its events, the horse is the most widely used symbol of the animal, which, like all the non-human elements of the world of mythology, has been the owner of human identity, and its

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symbolism should only be considered in relation to the ancient hero's model. Because of the role of this animal in the evolution of the heroic hero, the position of the symbolic and legendary horses in the mythical heroic traditions of life - found in many different cultures and tribes - are similar to many or similar examples - has always been the opinion of the researchers. Among the works written by Western scholars specifically about the symbolic role of the horse in literary works and epic traditions, myths and legends, one can mention the horse in the myth and magic of Howey (1923), an ancient pattern and a picture of a cluster: a horse In West American literature, Kett (1985) and the mythology of horses: horoscope legends and narratives throughout the ages of Hausman (2003).

One of the most important symbolic animals in human mythology is "horse" in various cultures, including in Iranian mythology and Ferdowsi's Shahnameh, as a tatami animal and symbolic owner of my own mythology. This essay examines the symbolic role of the horse in the evolution of the heroic, a manifestation of epic works, with a mythological approach focused on the text of Ferdowsi's Shahnameh.

V. The Role of the Horse's Symbol in the Evolution of the Champion's Avatar

Most of the traditions of the Shahnameh are about the epic stories of the clan churches and the brave warriors whose lives are "horse" and the horses are the most widely used symbolic animal in the stories of Shahnameh.

In the Indo-European legends, the horse is named as a special symbol of the sun goddess, the moon, which sacrificed only horse against some goddesses. In Avesta, the sacrifice of the animal against the goddesses, including the victims of Keikhosro, against the goddesses, has been spoken to Afrasyab (AbanYasht, paragraph 49-50, and in VaspYasht, paragraph 21-23). In the folklore myths and folk tales of these tribes, there is a lot of talk about human transformation into horse and semi-horse-half human beings. Some guessed; perhaps India and Europeans have been the first ethnic group to have domesticated this animal. An animal that the Greeks attributed to its creation to Nepton (the goddess of the seas and oceans). According to the belief that was spoken in various nations, there was a special occasion between the horse and the sea, and the same idea in Iranian legends, between the white horse and the black horse [day and night], in the oceanic crust, for access to fertile waters Is reflected (Christinas, 2535: 22). In Tiryat, we see that Tishtr descends into a beautiful white horse and landslides it into the sea of fire and draws the sea (Tireysht, clause 30). Horse transplantation with water - a symbol of life and a symbol of material life - plays an important role in the mythical workings of this symbolic beast. The horse is equated with rapid, swirling waves of the sea due to the speed of overturning, glory and capability and rushing it, and even because of its curvature in the head, chest and neck, and the prehistory of this animal, derived from The Ocean was biconchant. Thus, the first meaning of the mythology of the symbol of the horse is the role that symbolizes the material and worldly life (with the symbol of water), against the spiritual and the heavenly life, and the beautiful and magnificent, and the magnificent and magnificent power of the earthly life as a compound for the divine soul Man (Rider / Hero) is showing. In this connection, it can be seen that the Greek myths Pegasus or Pegase, the Bellerophon winged horse, is also derived from the Greek Pegès, meaning "springs", and its glider next to the Pirene in the Corinthe (Yahaqqi, 2007: 692).

The second is the mythological meaning of the horse's symbol in relation to the particle which is in the mental pattern of the transcendental (hero) person. Such a horse - not as a mere compound, a powerful and humane person - has played a complementary, assertive, and supportive role in the part of the material and spiritual forces of nature. This meaning should be stated in the continuation of the first meaning: the grafting of the horse with water and sea is a sign of the power of the surging of the worldly life, and his companion to man, in the form of a compound and rider, is the embodiment of the suppressive force of his unconscious and his restrained instinct, The path to perfection helps.

VI. The Hero Horse and his Position in Epic and Mythical Narratives

In ancient Greek and Roman mythology, the existence of symbolic and magic horses is one of the traits of epic and mythical heroes. Many horse hunters, including Xanthos, Achillies horses in Iliad Homer have the power to predict and speak (Martin, 1989: 199, and Kelly, 2007: 89). In many of these mythological myths, the heroine child is protected by his horse (Rank, 2008: 63). Some horses, like Pegasus, have the power to fly. The winged steed is one of the most famous examples of heroes in ancient Greek mythology (Eliot, 1979: 169). In Japanese skyscrapers, heroes are only hovering over magnificent horses to complete their character (Kawai 1995: 38) In Chinese mythology, the horse also has a symbolic value (Li, 1995: 38). In the Vedic myths, horse is a desirable star for the heroes of the sun (Gubernatis, 2003: 283). The horse's symbol is seen in some of the tools made in the form of a horse and the flags in which the image of the horse's totem is inscribed. The most famous of these symbols is the famous Trojan horse in the Homer's Iliad Epic, which, in the wake of the Greek and Trojan War, is a deterrent to the Greeks and their

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influence on the Trojan fortress. About this unrealistic horse even said that this giant creature was not only a wartime warfare that contained a long-standing mythological meaning associated with a mythical example of Grani, the Sigurd's horse in the Scandinavian mythology (Lord Raglan, 165; 2003).

In Iranian mythology, even the symbolism of the horse is highlighted to some extent, and its horses have their own backing and feature, which is called Dervasp (a term which later became a lethargic one), and it means "thirsty horse", and Yashtiin the Avesta (DarespYasht) is named after him.

VII. Mythological Interpretations of Horse Racing and its Depiction in Shahnameh

Overcoming the power of this magnificent animal, and grabbing it, was an important conquest of which human beings were so pleased that it had come out of battle with the Divan and the demons; in many cases, in mythological cultures, the man's overflowing of devils And the Divan, is like to steal the horse and control its force. In Avesta, we see this sign that TjmvrZainavand is the goddess "Andrew" (the name of the god of the god who is also called "Ram"), and he wants him to make it cheap at a cheap price, And the wizard brings Ahriman into a horse and thirty years old, riding on him, to overtake two terrains of land. The wish that the God of the Rames fulfills (see Romans 12-13).

VIII. Horse Totem and Shahnameh Dynasties

One of Kish Totem's manifestations is the selection of the name of the totem as part of the name of the tribe and the naming of the human name and totemic animal. Freud, a tribe in Australia, describes the name of the tribal Totemianimal as part of the name of a group of men, and this name is the essential part of the character and even his soul. According to Freud, the issue of being equally familiar with the animal made primitive humans preserve the spiritual and mysterious link between the character of the person and the kind of mummification that their name implies (Freud, 1856: 185). In Shahnameh, in addition to drawing the role of animals on the battlefields and the means of battle, the naming of some animals 'names on some human characters in Shahnameh can be another evidence of the role of the animals' totems in the forefront of these characters. The existence of such names as "Gargsar", "Dogsar" and "Hogh" among the fighters of Shahnameh's stories, have been indications of the role of the totemi of these animals for a group of ancient warriors.

IX. The Horses which Symbolized Charisma

Charisma's myth (besides xvarreh and in the xvarenah), in addition to happiness and glory, that each person, from every tribe, and in full respect of one's own body, is cultivated by virtue of the cosmic powers and the gods and the burning hills. It is brilliant that the Divine base forms power in the ancient beliefs of the Iranian people. A part of the symbolic beings in Shahnameh are animals that are sent as divine signs to the person who is chosen to represent him.

One of the most important animal manifestations of Farah, seen in Shahnameh, is ewl or ewl or ram (ghost). As in Rostam's seven rites, she's an Ahoori who is a symbol of God's favor and divine favor to him, when Rustam is thirsty and desperate, it appears on him and leads the valiant head to the eyes.

X. Horse Character Analysis as an Accompanying and Supporting Character in Animation

This character has not been an independent character in the animation cinema, and as a character or side-kicker, he is dependent on the main character and helps him to reach his goal.

The domain of supporting character and character can be broader than the definition, and in combination with other types of characters, one can find more scope.

In the introduction of the nine types of characters that are commonly used in the legendary genre, Pullman mentions the protagonist's or best friend's second title after the hero, and this is due to the importance of the character's presence in the story.

The companion person and the supporting are considered secrets as the confident, and the main character relies on his loyalty.

From the emergence of human beings and other creatures on earth, they have always lived up to each other and are necessary and mutually supportive. In ancient literature, in stories and myths, this is a great deal of correlation.

XI. Summing Up

Pegasus in the animation of Hercules and Maximus in the animated tangled character as a supporter of the hero of the story, designed to characterize this animation in the light of their clever and clever role. Pegasus in the Hercules animation, according to mythological mythology, is a horse-winged winged legendary power that can quickly help the hero of the story thanks to the power of the flight.

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The reason for the use of the horse lies in the ability of the patron character in animated works in the characteristics of this animal.

There are many historical reasons for the role and value of this animal in human life and in the presence of various nations, and have therefore used it as supporting characters in various animation works around the world.

The existential significance of this animal has led to its recurrence in mythological works and mythologies.

Since recognizing and understanding the mythical symbols in the culture and literature of nations is essential for the creation of a work of art, fiction and animation, it is necessary to mention the role of the horse in the ancient evolution of the championship pattern in the Shahnameh. It is a collection of articles collected in this speech. Has been able to be used to those who want to create animated works and to use the resources of our country's richest culture and literature of the richest in the world to attract many audiences and viewers around the world and attract.

XII. Practical Work Report

The animation titled Uber-Turner is presented as a practical work. The process of forming the original idea of the animated film animated the one-month-long, followed by paying changes and stories that took about two months. Finally, due to the changes made to the plan, the story and the decoupage changed until it was confirmed in the current form. The original plan was about a man who was captured in everyday life and suffered from it. In his daily routine, he is shooting objects without purpose, each symbol of something in his life, and a sign of his disregard for the individuals and objects in his life. With the changes that took place in the process, the story became wider and deeper, which is briefly described.

XIII. History Synopsis

A working man suffers from a recurrence and has lost some vitality and motivation. One day of his life is fully depicted, and the rest of the days is repeated on the basis of summarized plans, and is shown promptly and transiently. In a scene, Garychi flies his horse, which he also tired of repeating the tired and annoying things of the day, trying to get rid of it. In this hide and seek, one of the horse's legs is dumped from the grip and goes to the man's head an employee who pedestrians crossing and going to work is struck.

XIV. Horseshoe is a Sign of Luck, According to Beliefs

Hitting a horseshoe into a man causes a spark in the mind. He brings him to a dream where he sees his dreams. When he is out of his dreams, he sees Garych in front of him, who has not paid much attention to him until that day. The other one, like him, has been tired of repetitive daily life.

The horse is like a dream man who considers himself a knight horse at the peak of power and glory and freedom. The horse and man make a quarrel over their dream, and each one wants to have a Horseshoe (chance) and do not give it to the other. Ultimately, they come to the understanding that together they will bring them to their shared vision and can be peacefully and peacefully together and be happy with each other.

XV. Steps of the Work

After identifying the work of graphic art, which uses Catech and Minecraft graphics technology, as well as finalization with the Story Rolling Stroke characters, some of which were approved after the modifications, and the Sheet and Posit mode for them were designed, then the scene objects designed with backtrack were designed. In the next step, modeling the characters in the software was done and the work of the animation began. After completion of this stage, the composite section and the corresponding effects were placed on each plan, and finally the work was done and started for music and sounding.

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