Comic Strip Design of Qajar History with Emphasis on Tea House Paintings

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Abstract

Structural similarities and differences in the visual expression of two artistic methods, i.e., tea house painting and comic strip art as new and emerging branches in the contemporary world are very significant. Comic is the art of narrating themes via images. Comic strips are parts of history, momentary memories and without an extensive burden of semantics that helps the reader's or viewer's imagination to go through in the desired directions. It is actually an art that highlights the story and executes it according to its own taste with sounds, whistling and self-made sound effects. Folklore or tea house paintings are parts of peoples' culture which contain the affection of people. This school has been established in tea houses, which is a meeting place for the poor and middle class, and has gradually become popular. It is not very clear when the first tea houses were established in Iran, but they certainly existed during the reign of Shah Abbas Safavid. In these tea houses, all classes, public and official people, and sometimes the king himself, would attend. In the field of tea house painting, the beliefs and boundaries of iconography as well as religion and traditions are the main forms of the image. On the other hand, the illustrated story is analyzed separately with the topics in terms of lack of spiritual thinking and only by the functions of two areas in recognizing visual relationship for the audience and the society. This study performed a comparative study method by collecting information through library.

Keywords: Tea House Painting; Comics, Comic Strips; Audio Effects

1. Introduction

Man's interest in the artistic production of illustrated stories led to the creation of illustrated chronicles in the early days of human civilization. The Greek, Iranian, Roman, and Egyptian

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carvings to record some of the war scenes, capture the soldiers, and bring them to the court of the kings are a kind of sequential visual narrative. The date at which the comic strip started is as old as the start of the caricature. Unfortunately, no stamp has been published with comic and humorous designs in our country. However, in 1977, on the occasion of Children's Week, some works by children's book illustrators and a number of children's imaginative paintings were published. Thus, humorous and comic designs are lacking among a mass of published Iranian stamps which appears to be quite tangible.

Comic book is a type of printed storytelling that tells stories by combining word-images. The art in the Qajar era, has escaped the attention of historians and thinkers in most cases, especially tea house painting, and not received much attention until recently. In this research, through a social and cultural approach, attempts are made to compare the visual designs of comic strips signs with tea house painting. The reason for choosing this subject is to investigate the social, cultural, artistic approaches and to measure the impact of these paintings on thoughts and the community's behavior. In fact, the main problem of the research is that the tea house-style comic and painting design enjoys unique features in terms of form, so the researcher aims to use the mentioned forms in today's comic strip construction.

Sequential (strip) caricatures in newspapers compared to other graphic stories have the same relations as the best-selling novels to detective novels. The utmost success of this type of caricature is due to its popularity and the contents used in it.

Sequential caricatures are the result of the joint efforts by the cartoonists who create them, the groups that distribute them, and the newspapers that buy, print, and publish. Each of which needs the other, and the interests of all of them hinge on the continuation of a work with high quality in order to attract more and more readers. There is almost always a definite boundary between business and art, but today in the field of sequential caricatures, the commercial aspect of the subject has overshadowed its quality aspect (Yaghoubi, 2011: 3).

Various research has been carried out in the case of painting in a fantasy style and comic books, which their content and objectives are expressed in brief: Techniques on making images and creating attractiveness in comic have been addressed in the work by George Remy (Hergé) stories such as (Tintin and Milo) translated by Mohammad Ali Sepehr Afghan in 2011; (Illustration) authored by Farshid Mesghali in 2014, in which the author examines the types of illustrations and compares them in this book, concluding that they should guide illustrators and students in order to get acquainted with different audiences; (Comic Art 1) written by Scott McCloud and translated by Ramin Rahimi in 2015 where the author addresses the importance and method of implementation; (Comic Strip Analytical History) translated and compiled by Mehdi Torabi Mehrabani in 2009; (Iranian paintings from past to date) written by Rooein Pakbaz in 2011; (Painting in Tea House) written by Hossein Mir Mostafavi; a selected woks of Ahmad Khalili and Professor Mohammad Farahani in 2008; an article entitled (Painting and Painters in the Qajar era) by Reza Afhami, Ali Akbar Sharifi Mehrjardi in 2010, as well as an archive of manuscripts, Mehr book of the month, review of Qajar painting from three perspectives and that the reader can collect and understand the Qajar style. The production of comic strips in our country is very limited. The main objective of this study was to identify, review and implement comic strip design and tea house painting.

2. Theoretical Foundation of Research

2.1. Comic Strip

Nowadays, reading a sequential comic story with an impressive number of eye movements is done to get across images and content, and since these images require the participation by readers, its designers act in such a way to help the audience to communicate more easily with the images on a regularly structural and graphical system. At the same time, some artists utilize a kind of cinematic approach to present their designs, and are inspired by cinematic views when presenting the shape and composition of the interludes, as they add to the attractiveness of the designs by using different angles, such as camera angles. Comic strips are a part of history, momentary memories and without the extensive burden of semantics that cause the reader's or viewer's imagination to go through in the desired directions. This is an art that, by making sounds, whistling and making sound effects, highlights the story and executes it according to its taste. The comics were founded on humor at the beginning of their arrival in the United States and in the United Kingdom. After a while, all kinds of adventures came forward and gradually including different themes, with different genres finding their way into comic book (Richardson, 1994). Today, comics are accepted in the West as an art form in parallel with novels, films and TVs. On the other hand, in Iran, some researchers, relying on the history of book illustration in Iran, consider examples of old books' illustration as the starting point and comic boom in Iran (Ziaei, 2004: 56). But regardless of such perceptions, the first comic examples appeared at the same time as the Constitutional Revolution and the dissemination of the press in Iran (Eghbali, 2010). The first comic strips in Iran were generally humorous and released for children and their special publications. With the passage of time and access to American comics, translating adventure genres began to take shape in children's and adolescents' magazines, and following their success, efforts by Iranian artists were made to create new Iranian comics, and also children comic as its audience were initially addressed. It was also welcomed by adult audiences and led to the formation of a few other genres (Ghaeini and Mohammadi, 2002; Tarhandeh, 2011).

2.2. Art and Painting in the Qajar Era

The Qajar era is one of the most amazing periods of the life for the Iranian art, especially in the field of painting. This era was named by artists as the era of Westernization. The works left from this era bestowed a new existence to the Iranian art in terms of performance style and understanding of the concept of aesthetics.

Qajar's art and artist also had a lot of conflict in the meantime. He was no longer able to return to his golden age due to the declining trend of the visual arts pertaining to the Zandieh era in a society close to industrialization, with all the attachments he had to the valuable versions of previous era. Thus, with a combination of European art and pure Iranian painting as well as the Zandieh tradition, a new visual arts stye emerged that first became Zand and Qajar art and then, in the middle of the 13th century, it became a Qajar art" (Javid, 2009: 7).

In fact, Qajar-era painting dates back to the time of Fath Ali Shah. Fath Ali Shah (1212-1248 AH) gathered some of the most prominent artists in the capital (Tehran) and appointed them to paint large-sized curtains to be installed on newly-constructed palaces. In fact, all the efforts made in court painting were to revive the glory of the Achaemenid, Sassanid and Safavid eras (Pakbaz, 2005: 114). Painting in this era becomes a success with a wide and comprehensive use of the tradition of centuries-old paintings and mixing of the traditional field of European landscaping with

symmetrical and uniform assembly and the consciousness of brilliant Iranian color painting and the addition of a rich decorative factor as well as the creation of a new style in Iranian painting; this is a method with rules, standards, logic, and principles that is completely new, alive, and original (Aghdashloo, 1992: 41). The presence of artistic thought indicates the way of thinking, aesthetic vision and dynamic attitude of Qajar era's painters. In this approach, non-senssual fantasy encounters visualization and human illustration versus divine encounter. It was in such a way that the art of the Qajar era was set out for humanism (Jalali Jafari, 2003: 22-23).

The first point to see in the study of Qajar's painting is the multiplicity of paint and oil curtains in relatively large sizes. The use of paint and oil was not prevalent in ancient Iran, and was first reported among European painters in the Safavid era in the 11th century, but it may have lasted about a century for this method to become popular among Iranian painters, with other methods of painting becoming more common little by little. In Qajar's art, paint and oil painting, so-called zir laki painting and enamel work were the most common types of painting. If one wants to choose the most exquisite Qajar paintings, one has to mention the images of the king and to pay attention to several pictures of Fath Ali Shah in the form of oil and paint curtains or enamel works on dishes. Fath Ali Shah encouraged the artists, and some of the best surviving examples of Qajar's art can be seen during his long reign. An example of this is the image of the princes and the officials painted by Qajar's painters. Another type of Qajar's painting, especially in the early part of this era, is the curtains that depict scenes of famous Iranian stories, and in fact they are closely related to miniature paintings depicting exquisite linear books. Curtains such as "Shirin swimming in the spring" and the stories of Yusuf, Zuleykha, etc., are famous stories that were depicted many times during the Qajar's era, but the early painters of the Qajar period did not have much skill in landscaping.

2.3. Tea House Painting

Tea house or folk painting is a branch of the pure and freestanding culture of people and has the purity of a pure heart. The art school was based in tea houses, a community of the poor and middle class, and slowly gained popularity.

One of the most important and clear motives for the emergence of epic and religious roles was the increasing popularity of narration and Shahnameh-reading and the warm and captivating words of the narrators in the tea houses in the capital. Some of these narrators did miraculous narrations in creating an atmosphere of heroism and interpreting Ferdowsi's moral advice. The painters valued the tea houses more than the narrators did. It didn't take long for the tea houses' walls to be covered with battle, banquet and religious signs. That's why tea house owners were the first to order tea house signs. Among tea house painters, Hossein Ghollar Aghasi and Modabar were among the forerunners of this art who had learned designing painting impressions on tiles and painting on garments and walls at the Tile-making and Designing Workshop by Alireza, thus joining their traditionalist painters.

Fig 1 Yousef and Zuleikha court, oil paint on canvas, Hossein Ghollar Aghasi cultivar. (Source: Seif, 1990)

In terms of subject matter, a number of curtains are included in the epic group and show the heroic stories in the Shahnameh, and a larger number of those curtains belonging to religious themes are dedicated to the tragic events of Karbala.

Fig 2 Kaykhosrow's move to Iran with his mother, oil paint on canvas, Hossein Ghollar Aghasi's figure, Haj Hossein Arab's order, Reza Abbasi Museum (Source: Seif, 1990)

In tea house painting, miniature themes can also be found, and arguably there can be found a connection between Persian poetry and prosaic stories. In the same quality, storytelling reached its peak in tea houses, received help from poetry and sometimes with a tea house finding a miniature grandeur.

Fig 3 Kikaus's revenge on Siavash, oil paint on canvas, Hossein Gholler Aghasi's figure, Reza Abbasi Museum (Source: Seif, 1990)

The most prevalent and distinctive feature of tea house painting is face construction (painting), where the pictures, along with the flourishing mystical and theosophical aspects, show hair-sprayed dervishes, while holding halberd in the armpits and Kashkool (cup) at hand, with some of the paintings representing ancient sultans and nobles.

Tea house paintings and the interesting curtains created by the artists in the Bazaar and maybe anonymous folks in this field are the full picture of the taste and thought as well as tthe art of its creators. These curtains, which suggest our traditions, beliefs and customs, are now a spectacular phenomenon in the traditional art of Iran, and therefore, for the preservation of these works of art that represent the beliefs and culture of the people, there are people who tried to collect such them. Tea house painting, first of all, tells of a story of the painter's world, as this type of painting knows no rules, and never does any of its examples prove to be a definite judgment about another example.

In regard of tea house work, first of all, the work style and the goal of the painter as well as the preservation of tradition are raised. And this can only be achieved through experience and observation. For example, one wants to write about the bazaar, but the author no longer uses his memories alone, but goes to the bazaar and sees it and explains the story. Thus, what a painter does in a tea house who spends a lot of nights there talking to the narrator is very different from the painter who sits in a well-equipped workshop and only creates a picture with the help of his mental perception.

In tea house painting, composition/arrangement and colors are ideal. Painters of this style work based on the imaginary nature of the images, because they are more about showing goodness and evil and that moral themes are taken into account. The size of the images is related to the role played by characters in the story. The major points or characters are placed in the center of the canvas, and smaller people are placed in the margins. According to this, the viewer is fully informed about the story. In coloring, the same method of composition/arrangement exists wherein people and painters enjoy green stable colors as colors are not used for entertainment, but each color has respect and dignity for itself (Hossein Mir Mostafa, 2008: 29).

3. Research Method

The present research is of descriptive-analytical type, the method of data collection and statistical population of the present study include visual artists and the remaining works are from narrative curtains and tea house paintings and comic books. Tea house paintings and comic illustrations as well as books and resources are available for the designs.

According to the dissertation subject, sampling method is based on the design of narrative curtains in a tea house painting and comic strip style. Works are available. Tools for collecting data were library access information to credible sources and collecting field-based and interviewed samples.

The method of analyzing was qualitative and technical information analysis.

3.1. Creation of a Comic Strip

The one who is interested in this important way of illustration, i.e., comic strip, should have an organized way to collect everything deemed necessary to know in order to develop into a complete creator of a story. To design an illustrated story, the designer requires being familiar with the information of literary expression and knows the composition within a theme, its synthesis, and the concept of graphic continuity of the story. So it's not enough for one to just design well with a brush or a pen, rather one has to be able to express a theme graphically. An illustrated story also has a

graphic aspect that changes according to the subject. Each subject requires a specific type of artistic expression, and to design an illustrated story, one must use all his/her design knowledge: perspective, color evaluation, framing, composition/arrangement, and so on.

A creative person should consider the following issues when implementing his/her plans: Complete knowledge of typology, state expression, movements, cutting, results from a work space, and continuity.

It is very easy to find and pay attention to all the issues raised while reflecting on the performances of the primary creators of the illustrated story. Even themes-playing, which is commonly referred to as suspense in cinematography, is arranged in such a way that each band should in itself be a small sample of the whole work. It is clear that presentation of this form of the illustrated story is related to its subject, or more precisely, to its scenario; that is, the presentation of a small part of the work that shows the foundation of a story. Today, as seen in most cases, the creator of an illustrated story only plans and divides the images related to the scenario, while s/he has to be exclusively engaged in the graphic part of the illustrated story. It is useless to say that the illustrator of an illustrated story must be a good designer. To claim to be a creator of an illustrated story without knowing all the possibilities of designing with a pencil and finishing it with a pen or a brush is like someone wanting to start building a house from the ceiling. Therefore, these questions must be asked.

3.2. Creation of Characters

The first rule for a good illustrator to always keep in mind is to design simple forms without much searching for features in a natural way and always tailored to the first effects. An illustrated story is nothing but a commercialization of illustration, so it is necessary to consider an issue called production; i.e., the production of the largest number of images in the shortest possible time. In this way, everything will be possible with simplicity and speed, and the designer's imagination will become a mental archive of a large number of images over time. It is not possible for a designer to create a mental role without having seen something like it before. Gathering ideas and frequent observation improves the designer's ability, while natural drawing always helps the designer impressively. To design the characters in an illustrated story, one must utilize the product of the special natural state one has achieved in the design. Because the main forms in practice will be repeated many times, and there is a likelihood that if one is not careful enough, s/he will slowly change them. So, one has to keep their uniformity, and this uniformity of character plays an important role throughout the illustrated story.

3.3. Framing Illustrated Story

Illustrated stories are like a movie in which the content is described and expanded through a series of images. In an illustrated story, this continuity seems to be interrupted, but it clearly retains all that is necessary for a basic understanding of the theme. This method is related with combinations and simplifications that remove unnecessary movements and speech, as well deals with the analysis of a problem arisen over time. In an illustrated story, the theme is explained in two ways:
A. Through speech
B. Through image

What the movement itself cannot express is expressed in words, but the image helps to place the story in an appropriate setting. This is exactly what is being done in cinema. The scenario is a problem that is resolved and reconciled with a very close connection of words and images.

3.4. Scenario

In a simple design, one can pay attention to the states that are critical so that the illustrated story enjoys an appropriate support and the reader is attracted to see and read it. From now on, one can visualize the issues more graphically. As a result, our simple design will rely on illustrated story designs.

The screenwriter prepares his/her scenario by following the rules of a real cinematic scenario. That is, s/he numbers the designs, writes the pictures, plans them, and presents them in detail. By determining the views, he sets the general plan, places the characters in relation to a certain point of view, and so forth.

In short, instead of a painter, the screenwriter imagines the subject in such a way that the painter's work is nothing but to draw according to the description set in the screenplay. When the painter takes over the script, s/he can start his/her work, which is based on giving a graphic shape to the illustrated story.

3.5. Sound Design in Comic Strip

Another element of illustrated story design is to illustrate sounds, such as explosions, objects colliding, gunfire sounds, etc. All these sounds can be applied along the text to represent the semantics of the story as much as possible, and to design them from the graphic design of the fonts to fit the situation and to add to the charm of the story.

3.6. Applying Image and Dialogue Description

Using image and dialogue description in manga is followed by a significant percentage less than Western style indicating that communication with the audience in the manga style is done more by image than writing. So, the audience can receive the message more easily and quickly. Of course, the image language is the international language that is understood by everyone. So, obviously, an audience that is not familiar with the desired language will also benefits the content of the story to some extent, and this alone is a great privilege for this method. While in Western style, writing plays a significant role alongside the image.

3.7. Applying Phonetics and Letters Design

Use of phonetics and letter design is more common in light manga comics, and this is because in manga, due to the lack of writing, phonetics and design of letters is more important and includes part of emotional concepts and the mood of the story, which helps to express the story. However, in the Western style, the use of special letters and phonetics is less used due to the high volume of writing, unlike the manga method in which Bofur is found. Obviously, the work in which the design of more letters and phonetics is used frequently will be more attractive to the audience and lead to a closer communication.
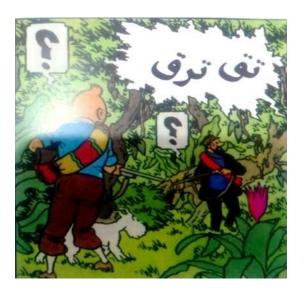
Fig 4 Tintin and Milo. The technique of illustration and creation charm in comic (source: Sepehr Afghan, 2011)

Fig 5 Sonic Image (source: Mesghali Farshid, 2014)

3.8. Use of Different Views

There is not much difference in using these two views in these two methods, and the only obvious difference being the use of very far views and very close views, both of which are evident in the manga style. The reason for this is clear. In order to explain the story more accurately and use less writing, it is necessary to show an off and on general space so that the viewer becomes more familiar with the story setting and is given more time to see and know.

3.9. Use of Frames

When comparing frames in these two ways, one can understand that the frames in Western style originate from a logical style and based on the basics of forms, i.e., with regards to the sections of the image that are followed by a text, generally rectangular squares and sections wherein the story becomes action, frames will apply which are mixed with irregular shapes based on what the designer has chosen. However, in the manga style, there is more diversity in the use of frames, and it usually does not follow a framework and rules, and they also take shape based on the mentality of the frame's designer. So the manga designer designs much more freely and has no limits in this regard.

3.10. Use of Deformed Faces

Here, deformation represents exaggerated states and changes in facial expressions. The characters in the story alone can be shaped completely out of design. For example, they can be an imaginary creature, and what is meant by deformation is the secondary changes that happen in the designing the characters throughout the story. For example, what changes occur in the same characters as a result of punching or shouting, and the purpose of the measurement could be to measure the level of change. This situation is much less common in Western comic strips than in

the Japanese style. This denotes that Western-style images are much more realistic and logical, and deformation in them usually does not exceed the norm and is more in line with reality. However, in the manga style, deformation is much more intense.

Fig 6 Ismaili Sehi Morteza Literature and Languages Technical Features of Comic Strip Research Journal of Children and Adolescent Literature

The manga style has more tendencies to show emotion, especially exaggeration. For example, a state of fear is represented by an intense deformation of the face, in which the eyes are very large and circular, and the pupils of the eyes are depicted as a dot in the middle of it, and this is a feature to attract the audience's attention as much as possible. This could also yield humor in a manga.

3.11. Use of Different Facial Expressions

Facial expressions in light manga paintings have more diversity, balance, gentleness and freshness. However, there are more states of anger, screaming and shouting in the Western style than in any other mode, and because of this, the Western style appears to be more violent, harder, and inclement, and in comparison with the manga method, it evokes a more serious state. This is the exact opposite of the Japanese way of doing things.

Fig 7 Facial Expression

4. Comparative Study of Tea House Painting and Comic Strip

It appears the color theme of tea house painting and the type of composition of this style as well as the way characterization is made in tea house painting can be used well in comic strips.

4.1. Characterization in Tea House Painting

The way in which the characters in national and religious stories are portrayed also follows conventional signs, so that their identity can be understood from their visual form. For example, the image drawn from Rostam or Sohrab and their characterization follows contractual patterns; the patterns known to the audience due to their contractual nature, however, the same familiar characters are sometimes reconfigured with writing and their names are written in a corner. But the important point to note is that in most of these works, the existence of writing in the corner or bottom of the painting does not exceed the introduction of characters and places, and in some others they serve a short description of the general narrative, which later became the title of the work (Kheiri, 2008: 36).

Concerning the size of the image surface and its relationship with the hero, when looking at the paintings of Rostam and Sohrab, one can see that most of the space in the painting depicted by Rostam, this is the reason for the painter's interest in the hero's character (Nabavi, 1974: 66).

The painting style was an artistic tea house based on religious symbols and a kind of "primitivism" dominating society and popular traditions.

1. Attention to cultural, ethnic and religious originality
2. Avoiding the alien culture
3. Doing things as a group and avoiding individualism
4. Imagery and avoiding objective facts
5. Humility and lack of effort to gain fame
6. Showing beauty in the works and avoiding showing ugliness
7. Using limited oil paints with symbolic meanings
8. Using Islamic motifs
9. Magnifying images and shapes that have been the main subject of the text
10. Matching form and meaning, and thematic and content communication
11. Using all the tableau's space
12. Focusing on the elements that make up the work around a center or central core of the work
13. Resentment of empty space and therefore, filling the work's space with dense elements of the composition
14. Orientation for particles, which means that the composition of each element is composed of very fine and harmonious elements and is homogeneous and harmonious with the elements that fill the empty spaces.
15. An induction of height of the space and the depth of the space by showing the elements of the face-to-face composition, top and sides of the composition at the same time (Taghavi, 2015: 17-18).
16. One of the features of this type of painting is that it lacks a model. In a tea house painting, the faces are basically beautiful, because the painting must be beautiful. The faces of the characters, positive or negative, are both beautiful. But the positive faces are drawn beautiful characters (Khavari, 2008: 19).

5. Analyzing Comic Genres by Design

It seems that the classification of the genre in Western comics is based on the content of the narratives. The genre is a means for studying and better understanding the narrative in different media. Many of the known genres in cinema and literature have the same characteristics. But few genres were born out of comics and found their way into other media, e.g., the superhero genre that started with Super Man and comic books.

Despite the remarkable diversity of the Western comics related genres, in a general perspective so far, comics in Iran have often been created in four major genres, including religious genre, epic genre, war genre, and folk genre.

At a glance, one can find similarities and differences between the Iranian and Western genres. On the other hand, due to the small number of Iranian comic genres compared to Western genres, it is possible to find equivalent types for some Western genres among Iranian genres, both in terms of subject matter and content characteristics. According to the table of genre contracts (Table 1), despite the different characteristics between the two species (Western and Iranian), one can find common components, despite dissimilitude.

From a general point of view, it seems that among the Western genres, the genre for which one can find an alternative with the maximum possible thematic similarities among the Iranian genres is the war genre.

Table 1 Component of Iranian and American Comic Genres and Iranian Epic Comic Genres and American Super Heroism

Components	Iranian war genre	American war genre	Epic	Super heroism
Time	1980 to 1988	1914-1945	Ancient time	The present
Place	The country's border areas	Country	Iran	The world
Male hero	Fighter	Soldier	Pahlavan (hero)	Superman
Female hero	Nurse	Young woman	Female hero	Super woman
Anti-heroes	Iraqi soldier	Enemy	Non-Iranian	Super disturbing
Scheme	Repelling the enemy	Repelling the enemy	Repelling the enemy	Repelling the enemy
Theme	Defending the country	Defending the country	From justice to openness	Saving the world
Clothing	Military uniform	Military uniform	Armor	Cape
Vehicle	Car	Tank	Horse	Supercar
Weapon	Mortars and guns	Mortars and guns	Archery	Supernatural forces

Table 2 A Comparative Study of Tea House Visual Drawings with Sequential illustrated Story

Characteristics	Tea house painting	Sequential illustrated story (comic)
Figures	- Dry and formal figures - Army ranks are usually drawn in one position -Contractual method	- Drawing statues with different modes
Faces	- Similarity in faces - They are clearly marked on the screen; they are either in the center of the screen or larger	- Diversified faces
Protagonist		-They are marked in the picture
Emotional facial	- Faces without emotional states - Drawing heroes with determined faces and	- Faces have emotional states - Draw a superhero with a variety of

expressions	without a state, especially that of Rostam	facial expressions
Vehicle	- Drawing a horse is more like a half face. - In these pictures, Rakhsh is drawn with firmness and strength.	- A variety of modern vehicles are drawn.
Other animals	- They are really designed, but they are defeated by the greatness of the heroes. - They do not have a specific position.	- Absolutely good design in real and virtual animal design
Legendary creatures	-Their mythical state is greater, and these creatures are a combination of all beings in the material world.	-They are closer to real beings
The sky	- Drawn in the last plan. - Usually blue and cloudy. - It is separated from the ground by mountains or human buildings or groups of troops	- Use different colors in the sky (sometimes depending on the text of the story.)
Color	- Use a variety of colors; sometimes happy and bright and sometimes dark and opaque - Less transparency due to the use of paint and oil - Round styling to separate the positive from the negative	- Use a variety of colors - More coloring with computer software - Round coloring to separate positive and negative space
Architectural elements	-Trying to use the geometry of landscapes in drawing architectural buildings.	- Using the geometry of landscapes and objects in drawing architectural buildings. Real and virtual geometric features and shapes
The light	- Divide the light evenly throughout the image - Existence of bright shadows in the background and negative image space.	- Changing the source and creating a light shade
Composition	- Has a relative balance and symmetry	- Has a normal and unusual balance depending on place and time
Decorative element	- They have a lot of decorations on the clothes of the main characters- The decorative element is balanced everywhere in the image	- The decorative element is rarely seen
Writing	- The names of the main characters are written.- In some scenes, verses from the poem are related to the text.- The subject, signature and date of the artist's work and sometimes the orders are listed on the curtains.	- The names of the main characters are written - Usually placed without a box or inside a rectangular box - Writing in bold and black means to be important - capital letters mean shouting - The lowercase letter means whispering
In the picture	- The far view is drawn smaller than the close view. - There is no perspective	- Perspective (there is depth and dimension - Select the correct angle - Angle plus angle (eliminates flatness) - Convergent lines (convergent mode)
Perspective	- It is symbolically depicted	- It is very important and in most of them the place is recognizable.
Space	- Landscapes and natural landscapes have been used extensively to fill in the gaps in the image	- Natural spaces are used according to the text of the story and its coordination
Nature	- The images are expressed by the narrator.	- Narrated by sound effects - Balloons and word inducers

6. Conclusion

Comics have always enjoyed a set of typical patterns in design that have reached its peak in the Manga School. In the manga, there are many design patterns and identical elements that it is practically impossible to have a personal illustration style. In fact, the type of audience, the speed of storytelling, the high circulation of titles and copies, and the small gap between successive stories have made comics more of an industry than an art. Of course, it is obvious that the presence of personal styles of artists in the comic genre is not rejected, but in contrast to the mass and industrial production of comic books, it is very limited. This method can be reconstructed anywhere in the world, including Iran. That is, imaging teams have been set up to produce comics. Although the main barrier to forming such teams is the general weakness of design and technique, the main barrier is the lack of social and cultural opportunities. This denotes that comics face many barriers, both in terms of the text and the power of writing, in terms of the presence of capable illustrators relevant to this method, and in terms of socio-cultural contexts. The illustration of story books is related to imagination, and this is different from the imagination that we need with comic strip illustration. The comic strip illustrator goes to the cinema, but the story book illustration does not. There are points in the illustration of the storybook, and the audience has to go the rest of the way, but comic strip images benefit from the kind of interconnectedness and illusion of movement.

Two approaches can be followed in the field of tea house painting and comic book illustrations. One is the similarity and closeness of the narrative of the story and their goals, and the other is the differences related to the cultural and social issues of each field. In the field of tea house painting, iconography and religious beliefs and values are the main constructive elements of images, and on the other hand, the illustrated story with the themes of this world in terms of spiritual thinking and only with updated and materialistic functions in the form of "realistic" stories star to produce. In both cases, the narration of the story and drawing the attention of the audience are considered a general procedure and its key is to recreate a story to explain the subject and the story according to a specific goal. But the difference is in facing the image and the type of narration being the most important differences between the two fields. The forms of sculptures and spaces, the use of writing, the use of facades and different angles of view, and the use of several events in one image are common to both fields. But it is significant to note that some of these features and specifications differ in their usage and type of use, which cannot be ignored.

From the narrow boundaries of differences in both the field of fiction painting and sequential comic illustrated stories, one can find out that fictional painters have always taken into account the viewer's mind and awareness of the subject and narrative. In other words, the audience has always played a key role in completing the key narrative. On the other hand, this has kept the author and the audience away from the holy thing. But in comics, everything is always displayed in the fullest detail. Therefore, the audience can identify with the characters in the story. For this reason, even right now, visual works of most illustrated stories have great detail in the design of sculptures and the creation of space and bring it closer to the external reality.

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