

# Role Of Drawing And Urdu Language In 2d Animation

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## Abstract

This study will investigate the role of drawing in the 2d animation industry of Pakistan. The study aims to identify the importance of drawing as it is a key component of traditional animation practice. How does new technology replace drawing, as some animators find problems in animation by using digital tools? The article will evaluate the present status of drawing in the digital animation world. A drawing by an artist's mind gives liberty to think and imagine conceptually. This study also aims to investigate Pakistani animations story line along with the technique. How the art script writer encompasses Urdu language in Pakistani animation industry. As, in contemporary times, animation techniques adopted a truly open and all-encompassing resource to harmonize with the demands of the 21st century. The study was conducted through structured interviews and semi-structured interviews of academic teachers and industry professionals. And script analysis to understand the Urdu language and tradition in the existing Pakistani animations. Data reveals a diversification. This article views the process of drawing in the light of animation. Since technology is evolving and new possibilities in software are embraced, giving relaxation towards drawing; we can ask the following questions: what is drawing? What constructs a drawing? What are the rules and parameters to evaluate a good drawing? Is drawing still safe in its status in the technology world? Which good drawing skills help animation? Why drawing is compulsory for the 2d animation? Living in an era of technology, everything is in computer, USB, drives, hard, and microchips. The practicing artist shows how drawing evolves into their animation. As they are not bound to draw. They think and draw it on a paper and animate it.

**Key Words:** Drawing, Urdu Language, Art, 2D Animation, Technology, Academia, Industry Professional.

## Introduction

### Drawing:

There is no agreed-upon definition of "drawing" in the literature, there are several terminologies (such as sketch, diagram, external representation, external model, visualization, illustration, and image) used in different studies with different ways. We embrace a broad

concept of drawing to promote drawing-to-learn as a complement to other pedagogical initiatives like writing -to-learn.

### **Drawing as Media:**

Pen and ink, charcoal, chalks, pastels, metal point, silver point, graphite point, colored crayons, graver, burin, or etching needle for incised drawing styles, are some of the drawing instruments available. Wax or Conte crayons, markers, graphite sticks, and many sorts of inked pens are also options. Paper is clearly the most common support (the material on which the image is drawn), but other alternatives include card, board, papyrus, cardboard, canvas, leather, vellum (calfskin), fabrics, and even plastic or metal. Drawings created with a combination of these elements are known as mixed-media drawings.

### **Categories of Drawing:**

Drawing can be divided into three categories in general:

- Unfinished and frequently rough compositions are denoted by a casual drawing (doodling, sketching). These drawings serve no purpose in the long run.
- Preparatory drawing: this refers to the development of a specific image or set of images that make up the entirety or a portion of a composition that the artist plans to finish with pigment color (paints, colored inks etc.)
- A completed stand-alone autonomous work, such as an illustration, a cartoon, a caricature, or graphic design, is referred to as a finished drawing.

### **Types of Drawing:**

- Portrait
- Landscapes
- Figurative Genre Works
- Still life's
- Fantasy Drawings
- Illustrations
- Caricatures

### **Drawing and graphics:**

Drawing is a graphic art that emphasizes form or shapes above mass and color, as opposed to painting, which emphasizes mass and color. Drawing is distinct from graphic printmaking procedures in that, while a drawing might serve as a template for replication, it is, by definition, unique.

### **Drawing as Movement:**

This sort of drawing exists when, in addition to the functional types of drawing employed in the development of an animated film, aspects of it can be seen in the finished animated film. Individual drawings are joined together as frames to produce something new and different from

each other in the process of drawing as a movement. As it evolves over time, initially different from the other three styles of drawing.

Because most art, design, and architecture projects made with this medium take a more static approach, this concept of sketching as a technique to convey or generate action is unique to animation. Drawing is typically used to transfer an object or image, rather than an action or movement across time, in these types of undertakings. Stanchfield's lectures were based on life sketching, which Paul Wells also supports, albeit from a different perspective:

“The emphasis on observation in drawing for animation cannot be over-stressed in the sense that it is important to draw from life, and not from an imagination that would have been already colonized by established image forms.” (Wells, Quinn, & Mills, 2009)

### **Historical Relation of Drawing and Animation:**

Almost 50,000 years ago, Drawing was used as a tool of communication in caves. Our ancestors use drawing not only as a medium or technique of communication as well for decoration. Jerry Beck claims that early drawings in caves were one of the early forms of animation, they were drawn on rough textured walls of rocks and give the effect of movement in flickering canthe dleight. (Beck, 2004)



From southwestern France, archaeologists found a bone disk. Azema claims that the disk was depicting animation. To prove, his hypothesis Azema passed a wire from the center of the disk and pull both ends of the string rapidly. And the disk shows an animation of an animal sitting and standing. (Kabil, 2018)

Everything around us is in visuals. Some are solid and some are opaque. From prehistoric to date, drawing has been a rich and complicated journey. If I particularly talk about the sub-continent it has a history dating to Ajanta and Alora caves. Where Hindu mythological figures are seen. All is communication and registration of culture around.

Later it moves to Aryans and shifted to Buddhism. Showing art in the form of relief, sculpture, and architecture mainly. The construction of the great Taj Mahal, Jahangir's tomb, Badshai mosque, and many others are dependent on the proportionate drafting drawing. From the achievement of mosaics to reliefs and sculpture, the first step is drawing.

But what do you believe where is the status of drawing in all? I believe drawing is the key to every expression and medium. Whether it's visual arts or multimedia.

Living in the 21<sup>st</sup> Century where everything is digital and after corona lockdown everything is digital. Things evolve from paintings to digital paintings, from sculpture to 3d modeling, from flip books to moving animations on software. Here is my question comes that where does drawing stand in animation now?

The research takes animation as a reflective practice of visual arts. It follows a structure from script writing, planning, storyboarding, and character designing to other planning. it involves full artistry skills. Critical thinking and self-reflection of the artist in animation is a prominent feature.

“Spfeaturesf of your time in planning your scene and the other half animating it”

Frank Thomas and Ollie Johnson author of the illusion of life

The notion of John Dewey in art as experience, this study believes drawing gives you the freedom to express your thoughts and then animate. The struggle to find the balance between animation and drawing skills is important. Having good drawing skills will not bound your creative thinking.

What is 2d animation? Well in two- a dimension animation object is designed in a 2d space. So, it creates an illusion of movement by arranging the sequence in such a manner that, it gives an effect of movement.

### **How 2d Animation Works**

Traditionally 2d animation consists of a series of drawings and played in quince so it creates a sense of movement. there are many ways to play 2d animation.

- Flipbook; multiple drawings in a booklet form and when flipped together with thumb creates a Simu create movement.
- One can capture drawings with a camera and plan y on a projector with a constant speed.
- Animation can be done by recording with a video camera and playing on any meplayingplayer.
- Or drawings can be scanned and then played on the computer.

### **Frame Per Second**

To create animation understanding of frames per second is required. 24 frame per second can create smooth animation. What are in the frames? They are still images and you give birth to that image in life, space, and movement through animation.

In the middle east, Africa, and Europe they play animation on 25 frames per second as their tv system play at 50 frames per second so 25 frame is compatible with PAL. If one plays an animation with 24 frames per second on tv a black line roll on the screen. (roberts)

The power of an animator is not restricted because what he thinks in his mind, he can bring to life. But if he has no understanding of drawing, he will not achieve that in animation. Animation is an expression of arts in which you can think, feel and experience through simple or abstract visuals. Animation gives new realities beyond than camera as the camera capture the existing think.

About the strength of animation John Hubley says “We're confronted with such massive, serious problems as a society, on a world level, that animation as a medium of communication can deal with the abstractions of these problems that a camera can't.” (“Animation Introduction”)

### 1.2 Objective of Study:

- To study the present status of 2d Animation
- To evaluate the role of drawing in 2D Animation
- To highlight the scope of drawing in 2D Animation
- To find out the problems where the 2D Animation industry is lacking

### Literature Review

A drawing's basic ingredients are strokes or marks which have a symbolic

relationship with experience, not a direct, overall similarity with anything real. And the relationships between marks, which embody the main meaning of a drawing, can only be read into the marks by the spectator, to create their own mode of truth (p. 40).”

Bert Dodson (1985) purported that ‘drawing is primarily a process of seeing rather than strictly an application of principles’(p.8). Common people assumes drawing as one of the utmost art practice that every single person on earth possibly could have made it once in a lifetime, everybody make it, even the blind who have no vision could draw up on some scratthes. Tania Kovats (2007) goes further by stating that drawings are a direct form of communication, it belongs to everyone.

“Acts of drawing occur all the time—someone applying eyeliner, doodling whilst on the phone, or making someone a map on the back of an envelope. We are all mark-makers (p.7).

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The relation between Animation and drawing has tangled history dated to Walt Disney. from the beginning. We heard of Sidney Smith who created three “Old Doc Yak” cartoon in 1913 which were released in newspapers. (Shendan, 1971).

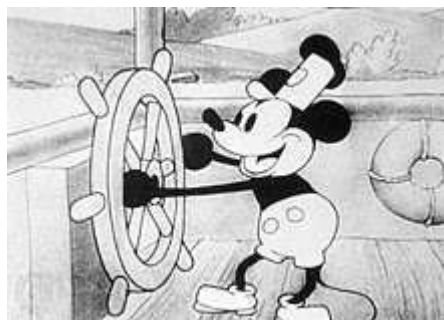


Mccay and John Bray are considered to be the early animators and both did comic strips and then moved to the animation industry later.

According to MacLaren:

“Animation is not the art of drawings that move, but rather the art of movements that are drawn. What happens between each frame is more important than what happens on each frame”. (Solomon, 1987: 11)

Animation and drawing are back and forth. If we study Walt Disney animations they were performed through pencil before cell, and then add colors and inks in those images. One cannot deny the power of drawing. Sean Cubitt states that “Mickey is born to act of drawing” (Cubitt, July 2008)



Manual creative expression is emerging with new technologies. How can arts be part of the new technological age? Stephen Wilson of San Francisco State University answered in 1993: He says that technology is growing faster than culture. Art is a place where integration, exploration, experimentation, understanding, and future knowledge take place. There are many thoughts about how an artist integrates with technology; I believe that treating it as new media, construct and deconstructing theory applies here, involved in the process of extension and new ideas (Wilson:1993)

Drawing for animation (2008) states that drawing is a vital part of animation from concept making, designing, and planning of the CGI animation process. The pre-production all depends on good drawing skills. It also involves storyboarding and character design, props, and environments. (Paul Wells, 2008). Although the outcome is digital a fine animation depends on how well you conceptualize it and how creatively you put it on paper. You can replace the feel of a pencil with a Wacom pen but the ability to think and draw proportionately is built. No one can replace the skills little evolution is required. As Jim Rohn says:

“you must either modify your dreams or magnify your skills”

Joanna Quinn is one of the animators whose practice is from life observation. She supports drawing by highlighting the use of a sketchbook to draw life ideas for characters, and scenes. It is the method of data collection by noting details around, and movements from life scenes it creates a new visual language.

### **Animation Industry and Urdu language in Pakistan**

The scenario of animation in Pakistan depends on circumstances. Ahmad Bilal who is a 2D animator once said,

“Animation is an expensive process. At a small level, people are doing well in animation and there are people in Pakistan who can work on animated films.” Pakistan’s animation industry is diverse but slow. We see small animations in songs e.g “freestyle Dive” by Zeeshan and Sajid, “Woh Lamhay” by Atif Aslam, “Gallan and Teri Parchaia” by Ali Azmat, and a few others. (tribune, 2011)

If it is accepted that all creative arts spring from the same center, then there is only a difference that stays is between the poet and the painter. Considering, the whole universe is a kind of dynamic image exhibition. Considering, the whole universe is a kind of dynamic image exhibition. While the form of poetry and prose presents such an expression of color and color that the theory of the common source of all sciences and arts seems to be correct. While the form of poetry and prose presents such an expression of color and color that the theory of the common source of all sciences and arts seems to be correct.

(falsafah we shere kee aur haghghat he kia  
harf tamanna jase kahah nah sakin roh bah roh)  
What is the reality of philosophy and poetry?  
What you can't say is the letter

One of the most innovative of these resources is the art of sketching, according to Disney animators, which should be encouraged to create a source of employment. The harmony of drawing and Urdu language can promote the education of children like in the neighboring country.

Muqem Khan is one of the finest Pakistani animators who is working with Hollywood and Walt Disney. He worked on Final Fantasy, George of the Jungle, Deep Rising, and a few others. So why Pakistani animation industry is not as flourishing as other industries? Majid Khan who is working on iPhone Applications in Pakistan as an animator claim that we outclass animators in Pakistan and abroad who are working with international clients. To blame them is unjustice because the people in the industry never contact them. (tribune, 2011)

There are animation studios in Pakistan some are on a big level and many are on small. But the main issue is that very few are willing to finance them. The old method of filming is still alive in Pakistan and is one of the factors that the animation industry is not developed as others. (Farheen Bano)

### **Methods and Materials**



The main source of data collection was official websites, books, published articles, and featured animated films. The researcher used a qualitative research method for the study, which use semi-structured interviews with animation teachers belonging to Lahore and Rawalpindi universities of Pakistan.

The current study is conducted among animation teachers. First, a questionnaire is created. The idea was to take semi-structured interviews but all ended up with conversations. Online mode was used to conduct interviews. The length of each interview was between 30 to 40 minutes.

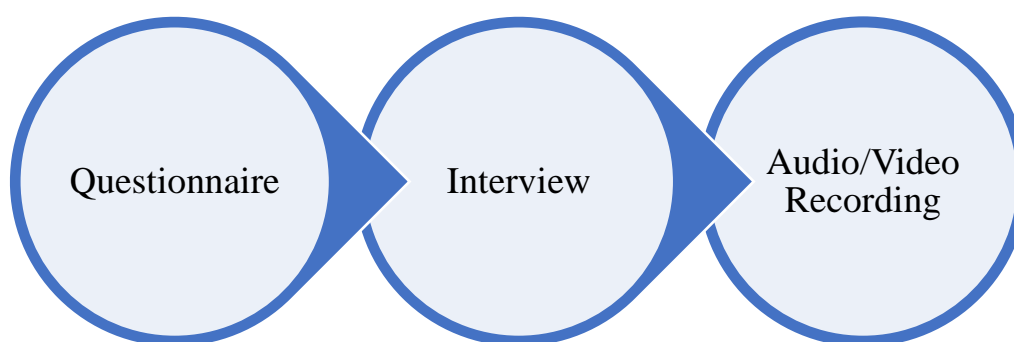


Figure 1: Data Collection Infographic

Interviews and audio/video recording were used to gather qualitative data. The second phase involved assigning codes to the data, categorizing concepts, connecting and combining (integrating) abstract notions, creating theories out of emergent themes, and writing an understanding.

### **Discussion Analysis**

In conversation with interviewees one and two following discussion is analyzed:

Interviewer: What is the role of drawing in animation?

Interviewee 1: professor claims that if you don't have skills in drawing you cannot animate. Because the ideas you have in your brain can only communicate through sketches. Instead of telling your idea in words. The best way is to give them a visual form. You have thousands of thoughts rotating in your mind. The animator is writing and sketching at the same time.

Interviewee 2: Drawing is key to producing any art. I believe it provides a base. Drawing gives confidence to the maker. but with the development of technology, everything now is so advanced. There are many software's on which we can draw and they fix your issues.

Interviewer: What is the role of the art director in the industry then? Art direction and animation are different posts?

Interviewee 1: If an art director has the expertise of drawing, he should have to draw characters and environments. But if you want to animate those characters, the art director will provide you with keyframes and gives you instructions in written form. Now, who will apply in-between frames? Animators have to draw for this.

He further elaborates his point that there are two ways to animation. Traditional and nontraditional. And if a person says I will skip traditional and goes to non-traditional. And if the animator has no such drawing skills in his animation there will be mistaken.

Interviewee 2: Claims that art director and animator are two different positions. The art director should be the one who has to think creatively and behave smartly. Having good drawing skills leads the art director to more innovative person.

Interviewer: What is the present status of the 2d animation industry in Pakistan?

Interviewee 1: In Pakistan, the 3d animation industry is flourished and comes up with feature films. But if I talk about 2d there is no film. Universities are producing 5 to 10 minutes of 2d animations. And some studios like puff ball studios, white rice, and a few others are working in 2d animation but they also produce 30 minutes short films.

The main reason for not producing 2d animated feature films Rahman claims that drawing is the main issue. For 2d pure artist is required. The ability to think, visualize and sketch is important.

Interviewee 2: Time is changing and the Pakistani animation industry is growing day by day. I believe it will take some more time to flourish. The 3d animation industry has feature films, like legends of the markhor, 3 bahadurs, etc.



(agha, 2018)

We have no 2d animated feature film yet. Looking for two see sheesha ghar.

Interviewer: How can we solve this problem? Because there are institutes who are giving animation as a course?

Interviewee 1: The main issue is the selection of students. most students are not willing to draw. And when they have no drawing skills. They think of sugar. Then thinks will be in problem.

He further says that in most universities drawing course has no value. Mostly it ends in the 3<sup>rd</sup> semester. Through drawing skills, they can move any character in 360.

The beauty of animation is what you think you draw. But there is some software like Moho and others that have built-in programming and features that stop your visualization. Adobe Animate gives you the freedom to animate the way you want.

Interviewee 2: Institutions need to restructure the pattern of classes and courses. As in most universities, they didn't focus on drawing and animation as integrated subjects. Or teaching animation as a minor subject. They need to build the interest of students by showing already done works.

Interviewer: Where do Pakistani animators lack?

Interviewee 1: there are many things. Other than resources, the main problem is the storyline. Most writers create by mixing 2,3 stories and creating a new one.

Secondly, mostly in Pakistan, the project lead is a foreigner. So, the image portrayal is western it's not local.

Interviewee 2: Content creation is the main problem here. We need original and local art directors. Systems and technology are also the main hurdles.

Interviewer: Do you know any person who is working on 2d animation?

Interviewee 1: I don't know any person who is doing a film single-handedly. But some studios are creating inspiring works. Like Rohan studio of Peshawar works in 2d animation. They work on Pepsi songs and other government projects. Puffball studio also works in 2d animation they created Shehr e Tabassum and swipe in 2020.



(Masood)

Interviewee 2: As an animation teacher I encourage my students to work in the field. They are going for small animations or real estate projects.

### **Findings:**

Drawing is as important for computer animation as well as computer animations. We are in the world of digital media. Now it's the time to show case our Urdu language through advance media which is accessible on wider audience.

Today, the world has turned to digital expressions and discourses from the limited scope of poetry, prose, canvas and paint for children and adults to choose the art of expression. According to Mirza Ghalib: "Something else is needed to die for."

### **Conclusion:**

The knowledge of Urdu language is the core to create original and strong content. To promote and highlight the Urdu language it is important to understand its importance. Drawing plays a significant part in conventional animation from pre-production to production, covering the majority of the process of making an animated picture. There is a shift from traditional animation to computer animation. Yet with a slide knowledge of drawing, it is not possible to create a smooth 2d animation. Digital art gives a readymade product to facilitate the animator such as a software animator can re-create the existing assets.

Along with technique and medium the story line for a good script as as important as drawing and technique is. Today, software like Moho, Toom Boom, and many others have been programmed which are designed by someone else. They can bound the creativity of what you think you cannot achieve without your creation.

So, I come up with the thought that with a blend of strong drawing and original story line focusing on Urdu language and our traditional values the creator can come up with marvels.

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