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Research on Different Expression Ways of Emotional Design in Japanese Cartoon and Animation

Xin'ge Zhang*
College of Art, Guilin University of Technology, Guilin, China
*Corresponding author, e-mail: 363348210@qq.com

Abstract: *In this paper, the Japanese cartoon "Naruto" and the adaptation of the same name animation as an example for comparative analysis, to explore the emotional design and adaptation animation in Japanese cartoon different expression way in emotional design. This paper analyzes the design of Naruto's anger in the tool named ninja, explores and summarizes the factors influencing the cartoon character's emotion and reader's emotion, and then summarizes the excellent characters in Japanese comics emotional design and the method of guiding readers' emotion provide some ideas for the creation of domestic comics.*

Keywords: *Japanese cartoon; Diffuse animation; Emotional design; Artistic expression*

Introduction

Japanese cartoon has gradually become a part of the world animation history that can not be ignored. Japanese cartoon have gradually expanded to all parts of the world, even impacting the dominant position of American cartoon in the world. The reason why Japanese cartoon can conquer many readers is the emotional design of Japanese cartoon. Japanese cartoon affect readers' emotions through the emotional design of characters, which makes readers immersed in the emotions of comic characters.

However, according to the current domestic research situation, most of the scholars who study Japanese cartoon mainly focus on the development history, narrative skills, plot design and creation of Japanese cartoon themselves, the expression of relevant voices in Japanese cartoon, and the appreciation and comparison of different works of Japanese cartoon. For example, the comparative analysis of Japanese cartoon "slam dunk master" and "volleyball boy", the secret of the success of Japanese cartoon -- Analysis of the richness of Japanese cartoon narrative technique, and the expression of voice in Japanese comic art creation. Few studies have been made on the emotional design in Japanese cartoon for specific plots.

This paper takes the section named Ninja's tool in Naruto as an example to analyze in detail how the cartoonist Kishi Kishimoto designs the character mood and affects the reader's emotion in this Japanese comic book Naruto. At the same time, through the way of comparison, it analyzes the different expression ways of emotional design and cartoon emotional design.

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Emotional Design in the Tool Named Ninja in Naruto

There are two kinds of emotions: one is role emotion; the other is reader emotion. The ultimate goal of comics is to release emotions through the performance of characters' actions and expressions, stimulate readers' reading emotions, and let readers be attracted by comic stories; lead the audience into the comic story situation, feel the same, and let the readers have an excellent reading experience. Then, how to arrange the emotion of the character and stimulate the reader's emotion is the main content that cartoonists need to study and design. It is also the main content of the fourth segment of Naruto.

Role Emotion

Cartoon characters need to convey their emotions through the performance of actions and expressions, and the expression is the most direct embodiment of carrying emotions. Taking the segment named Ninja's tool as an example, this paper analyzes Naruto's emotional design in this event, and tries to understand how Kishi's emotional design is based on the role performance. The play is about Naruto, Sasuke, Kakashi and Sakura helping the village build the hero bridge and fighting Baihe no longer. "The tool named Ninja" is the most emotional part of the play. It mainly talks about the content of Naruto's indignant rebuke for not cutting Bai Yin's body after he saw his body being kicked and beaten by cardo. In this clip, Naruto's inner emotions change from anger to sadness, and stimulate them a little bit without cutting off the loss and sadness in his heart. It can be said that Naruto is a classic of character emotional design in Japanese cartoon.

(1) Cardo arouses Naruto's anger

In this clip, the trigger for Naruto's anger is cardo kicking the white body. Cardo broke a hand because of white, and released his anger to Bai's body, and kicked Bai fiercely. Naruto because of seeing the poor white trampled, the heart rose with anger. Here, Kishi Kishimoto uses a very exaggerated expression to express his emotions: wide eyes, wide mouth, clenched fist, plus the explosive dialog box and divergent effect line to assist the outbreak of emotion. It can be said that Naruto's anger to beat people's mood is designed very well, all the picture elements are expressing anger.

Then, Kishimoto Masashi used Naruto's action performance to further demonstrate the anger of rushing to beat Kado. The turning point of the matter is that Kishi ishimoto skillfully arranged Kakashi in front of Naruto. When Naruto was about to rush up, he was caught by Kakashi, paving the way for the latter to transfer his emotions to Momochi Zabuza. As shown in Figure 1.



Figure 1. Segment 1 in "Naruto"

(2) Naruto turns his anger to Momochi Zabuza

Naruto couldn't move because he was caught by Kakashi. Then he turned to Momochi Zabuza again and asked why he was not angry. However, if you don't cut down and say lightly: "shut up, kid, Bai is dead", which makes Naruto more angry and cold-blooded to his companion.

At this time, Kishimoto Masashi used the close-up lens to show Naruto's anger, so that the audience became a direct object, and the audience could feel Naruto's anger very clearly. With the help of concentrated effect line and explosive dialog box, the dialog box is like a language bomb rushing in front of the audience. Naruto's angry expression is more intense than the previous one.

In the next frame, Kishimoto Masashi prepared for the role of Naruto to suppress his anger and then to release his anger with a low voice. However, compared with the anger in the front close-up, the audience's emotion is not so fierce. At this time, the audience is the spectator's point of view. For behind Naruto mood step by step to do a good groundwork.



Figure 2. Segment 2 in "Naruto"

(3) Naruto's mood gradually rose

It is also the design of suppressing first and then lifting, followed by the picture of the previous grid. Next, there are 10 frames of Naruto's speech, and Naruto's mood is progressive one by one.

- In the first frame, close-up of the angry look. Eyebrows wrinkled, mouth open, face some sweat.
- In the second frame, the expression of anger at three quarters of the angle in close range, together with the emotion of the explosion dialogue box and the movements of arms and hands, strengthen the anger emotion.

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- In the third frame, close-up of the angry side expression. The explosion dialogue box blocks half of the face, but the eyes glare, and there are angry veins on the face, which sublimates the emotion. The second and third frames match the content, because it is the objective statement implementation, and Kishimoto Masashi weakened Naruto's emotion from an objective point of view.



1st frame *2nd frame* *3rd frame*

- In the fourth frame, close-up of anger and looking directly at the expression, at this time, a little tears can be seen on the face, and the emotion turns from anger to sadness. Combined with the exception processing of the white box, let the anger reach the peak and break through the effect of the picture. This is a small burst of emotion in the first two squares, and the emotion is further upgraded, from no tears to tears, from anger to indignation. Express Naruto for white and not worth, poor white sacrifice.

- In the fifth frame, the scene is further narrowed, which is equivalent to the camera advancing. The reader approaches Naruto closely and sees the angry eyes and sad feelings of Naruto. At this time, the effect line turns to the front of Naruto's face, and the sound seems to rush towards the audience from Naruto's mouth.

- The sixth frame is a close-up, direct eye view and monocular lens. The eyes contained tears, the eyes were half closed, and the eyebrows were tight. This shot only uses one eye to lock the reader's emotion in the character's mood. Slowly push Naruto's mood to the climax. At this time, the character has not yet completely cried out, but it gives people the feeling of being ready to come out. The fifth and sixth grid with the reduction of the grid, the scene becomes smaller, but the mood is gradually upgraded.



4th frame *5th frame* *6th frame*

- In the seventh frame, close-up of the sad side of the long shot. Through the change of the lattice and the

effect line, let the character have movement. Let the emotion that originally just tears burst out in an instant and burst into tears. In this case, the skillful use of motion makes the character's sad and painful mood upgrade, and also infects the audience.

- In the eighth frame, the camera turns to the front again, and the close-up of the first four, five and six frames are all direct viewing, while the close-up in the eighth and ninth grids is to bow his head, and the tears have gradually increased, rendering Naruto's degree of sadness and sobbing.

- In the ninth frame, compared with the eighth frame, although the facial expressions are all sad and sad, and the content of the picture is only tears and snivel, the emotion in the ninth grid is stronger than that in the eighth frame, which is the role of micro expression in comics. Readers through the lattice of reading, let the time stay for a short time, so that this sad mood more intense.

- The tenth frame, close-up, one eye lens, at this time the one eye direct viewing lens is the end of the whole emotion, tears have been crying. Compared to the close-up shot in frame 6, the emotional outburst is nearing the end.



7th frame *8th frame* *9th frame* *10th frame*

Comparing these expressions, we can see that Naruto's expression is very rich from anger to grief and then to sadness. The emotional span is not particularly big. The expression changes between each frame are only subtle changes, but the emotion of the character is fully released through the performance of one grid. The position of each frame of eyes is kept at a flat position in the picture, which provides convenience for the smooth flow of the audience's sight, combined with the changes of scene type and grid size. Kishimoto Masashi makes full use of all the elements of the cartoon to play the role's emotions to the extreme.

Readers' Emotion

Kishimoto Masashi not only makes the character's emotion design incisively and vividly, but also makes the reader's emotion fluctuate with the character's emotion.

The reader is originally an objective existence and a bystander. However, when we look at this cartoon, we do not seem to put ourselves out of the picture. Instead, we feel that we are the people in the story, and we are the object of Naruto's reprimand. Both sad for Bai and angry for Bai. Kishimoto Masashi skillfully uses the

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method of role emotional frame and composition to bring the audience's emotion into the development of the story.

- The first frame is the direct object. By looking directly at the camera, the audience becomes the direct interlocutor of the comic characters. Kishimoto Masashi directly pulls the audience into the story, and the audience becomes the people in the story. The audience is therefore brought into the character's mood.

- The second frame objective description is used to ease emotions. The camera lens is an objective angle. The audience is guided by the direction of finger movement and the effect line, so that their eyes are focused on the white body, and Naruto's angry mood attacks his face.

- In the third frame, objective description, the scene becomes larger, and the audience's focus moves on Naruto's angry eyes and white body. The mood of the audience gradually improved.

- In the Fourth frame, the audience becomes the direct object again. At this time, the use of comic language, focused lines, explosion box, enhance Naruto angry degree, the audience's mood is also high, as the object of anger, the audience's heart is a little sad.

- In the fifth and sixth frames, the sad readers approach Naruto slowly with the camera, as if they are going to help Naruto wipe the tears on his face.

- In the seventh frame: a vertical speed line and a side action of lowering the head make the audience feel that Naruto has thrown away his hand and cried bitterly. At this time, the audience's heart is affected, and they feel sorry.

- The eighth and ninth frames, Naruto's sobbing, and then to the last frame, looking directly at the camera, the audience's emotions were completely conquered, and they felt that they had become the culprit. Looking at the last frame of sad eyes, the audience seems to have been trapped in it, unable to resist.

Under the careful design of the camera, the reader's emotion can not extricate itself from the ups and downs of the character's emotion.

The Factors that Affect Emotion in Cartoons

The language of cartoon, like the audio-visual language of animation, has a lot of factors that affect emotion. For example, the size of the grid, the shape of the dialogue box, the composition of the picture, visual wire, expression and micro expression, etc.

(1) The size of the grid

Grid is the main feature of modern multi frame cartoon. It is different from the neat four frame cartoon and the six frame cartoon, but according to the development of the story plot, it appropriately reduces the grid and enlarges the grid. The grid in each page of the cartoon is not the same size. The grid of multi frame

cartoon is just like the lens of animation and movie. But the difference is that the animation and movie shots are the same size. There are not only different sizes, but also different scenes. Small grid is generally the compression of readers' emotions, and its role is to accumulate strength. It's like a reader looking at things outside a small hole, trying to curl up and try to see what's outside. Large grid is generally the expansion of readers' emotions, and its performance effect is more shocking. As if the wall fell in an instant, everything in front of me was clear at a glance.

The same emotion of a character in a cartoon can affect the reading speed of readers through the form of grid. For example, Naruto's content of the fourth, fifth and sixth lattices makes readers slow in reading as a whole and makes people feel that the character's emotional development is long.

(2) Dialogue box

Dialogue box is an indispensable element in cartoon language. According to the different emotions of the characters, the shape of the dialogue box will also change accordingly. One of the normal emotions, will use the ordinary oval dialogue box. If it's anger, you'll use an explosive dialogue box. If you are thinking about a problem, you will use the cloud dialog box. For example, Naruto's angry expression corresponds to a dialogue box that explodes. The dialogue box without cutting is a general ellipse.

(3) Picture composition

The picture composition mentioned here refers to the different picture compositions caused by different scenes. For example, in Naruto's sad and angry mood, the scene gradually shrinks, and the character's mood gradually strengthens. The visual focus of the audience will also be focused.

(4) Visual wire

The visual wire is the invisible connection between the dialogue and the content of the picture when the reader reads a cartoon. This invisible line makes readers have different reading feelings. When the visual line of the cartoon itself is very smooth, readers will have a very comfortable reading experience when reading. But if the cartoon itself is not smooth enough between the picture and the text, between the case and the case. The rhythm of reading is disordered, which will affect the reading experience.

The character's emotion will be quickly aroused under the smooth visual wire, but will not be excited under the chaotic visual wire. At the same time, the visual wire will also affect the speed of comics. The speed of comics is what kind of time readers will feel when reading comics. The time spent in feeling represents the speed of comics. Readers influence their thinking through emotions and have a sense of time. They provide a timetable for readers to adjust their emotions according to the whole schedule.

(5) Expression and micro expression

Expression is the direct expression of emotional content in character performance. Characters convey emotions through their expressions, and readers feel their emotions by reading their expressions. Micro

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expression is the expression of character's emotion in a certain rhythm. Subtle expression changes can make readers feel vivid and delicate role performance, without appearing in a hurry.

The Difference between Animation and Cartoon Emotional Design

Animation sub shot is not completely designed according to the cartoon sub shot, and the transmission mode of animation is different from that of cartoon. In particular, sound design for animation is more emotional plasticity.

Cartoon and animation audio-visual language is different, the audience to the story content, the role of emotion stimulated by the viewer's emotions will be different. Comics convey information to the audience through static pictures and words. In terms of sound, comic readers will not passively listen to sound, sound effect and music to feel the atmosphere like watching animation. Instead, they should look at the onomatopoeia symbols of cartoon pictures through their own eyes, and actively feel the sound with the common cognition of human beings to sound. In terms of pictures, animation leads the audience to understand the story through the moving lens. The rhythm of each shot has been divided by the director, and the audience passively enters the character's emotion according to the arrangement of the director's shot rhythm. Cartoon is a kind of performance that readers need to actively watch the expression and action of the character in the picture, and feel the character's emotion one by one. At this time, the rhythm is both passive and active. Passivity refers to the cartoonist's own division of the number, size and composition of the grid to guide the audience into the plot; the initiative lies in the different rhythm formed by each reader according to his own reading speed and the amount of information received in each grid. But the rhythm is different, also can affect the reader's mood.

Animation is a kind of audio-visual comprehensive art, which also pays attention to the performance of sports. When the audience watch the animation, a shot will not stay too long, otherwise it will cause visual fatigue, even boring. Therefore, the same shot, in the cartoon can use a shot and a lot of dialogue to express. But in animation, when the dubbing actor dubs, the picture will not stay on one shot. The animation director will add some motion shots and music such as memories, empty shots or push-pull and shake to render emotions.



Figure 3 "Naruto", "Tools Called Ninja"

For example, it is also the situation after the white death of the tool named ninja. What is shown in the picture

is the explanation of the role of the ninja. The dialogue in the cartoon is very long, but only one picture is used. But in the animation, the director uses the way of pushing the lens to show, so that the audience will not feel tired of the fixed picture. At the same time, through the slow push movement to render the sad atmosphere.

Conclusion

The emotional design of Japanese Duoge story comics focuses on the content of the story. It deepens the character's emotion through the expression performance of the characters, thus driving the reader's emotion and letting the reader immerse in the story content and character emotion. The most important thing is that when the reader picks up the cartoon and reads it, the reader is no longer a reader, but a part of the cartoon. This is the emotional design of the day. In the design of single frame cartoon, Japanese cartoon integrates the character's emotion into expression and action, and mobilizes all the cartoon elements in the picture, such as dialog box, effect line, sound effect word and the size of grid to show the character's emotion. In the interaction of case and case, Japanese comics use continuous micro expression instead of animation push lens to render emotions and strengthen the time rhythm of comics. At the same time, fully cooperate with the readers' visual habits, and put the focus of each grid through all the grids according to the visual dynamic line, so as to ensure the readers' fluent reading experience.

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