

Visual Interaction of Characters and Communication: An Analytical Approach on Animation Movies

S. Dinesh Babu ¹

¹RGNF Ph.D Research Scholar,

Department of Communication, Madurai Kamaraj University, Madurai-625021.

Abstract

Technology rules a world with its advance level of ability to create interesting new things towards the community of people in the world. Among the recent technology, media get able to do many different things well with its change of content. Animation character and the story telling give more space to communicate with the public through non verbal and universal mode of movement and expression. Many ways of doing things are adapted to produce the animation movie to make their idea to get stronger to their audiences. Character and its recognition by the audience play a very important role in the worldwide animation market. Interactive visual content with emotions, expressions and dialogues will set an agenda on creating popularity to characters. “Mickey Mouse, Tom and Jerry, Nemo, Wall E, Kungfu Panda, Tin Tin are world famous animation characters which increased the global market with its performance and character motion in the movies. In truth, animation is used in a variety of industries away from the big screen or consoles. Computer animation is a very practical tool with useful applications in a variety of fields. Wherever the application tools of animation to the characters communicate to its receiver get more popular when it delivers its content to the public. This study purely compare and differentiate the animation movies impact and characters popularity and its platform of deliver the message with its expression from ten animation movies both east and west. This was studied and identified with an analytical approach of content of the movies and audience perception of the characters through cross sectional study of movies.

Keywords: Animation, expression, Character recognition, audience perception, Visual content

INTRODUCTION

Characters are the most important in transporting the content to the mass audience and their effort of motion through animators. Mostly these problems are associated with the plot and the structure of the story and producers. In Most of the countries rather than India, animation companies are giving out the reality through the pseudo human characters.

Problem of Research

As a researcher many questions get raised while watching over different kinds of animation visual from various countries which are listed below as a questions whether,

- Character motion and its communication play an important role in western animation movies?
- Are the characters getting popular among audience?
- How the semiotic representations are noted in the animation movies?

Related Works

Animation is a powerful channel for communicating messages and it has always been used with that in mind. Paul Wells, the most noted animation theorist of our time, has aptly asserted that ‘animation is everywhere. It is the omnipresent pictorial form of the modern era’ (Wells 2007a: 1).

The standard of emotions usually consists of happiness, sadness, surprise, fear, anger, and disgust (Ekman & Friesen, 1975). Ekman and Friesen (1975) suggest that there are three types of signals produced by the face. The first is Static, which includes many more or less permanent aspects of the face such as skin pigmentation, shape, bone structure, etc. The second signal is Slow, which includes facial changes that occur gradually over time, such as wrinkles. The third signal is called Rapid, which includes the temporary changes in facial appearance by the movement of facial muscles (Ekman & Friesen, 1975).

Concepts and Approach

To analyze the questions raised regarding the problem of research in visual interaction of characters in communication, qualitative and quantitative method of analysis has been followed by choosing five movies from eastern and five from western countries movies are follows Wall E (2008) w1, Kung Fu Panda (2008)w2, Avatar (2009)w3, Tangled (2010)w4, The Adventures of TinTin (2011) w5, Space pirate captain Harlock (2013)E1, Ramayana: the Epic (2010) E2,

Delhi Safari (2012) E3, Kochadaiiyaan (2014)E4, Boonie Bears (2014)E5 respectively.

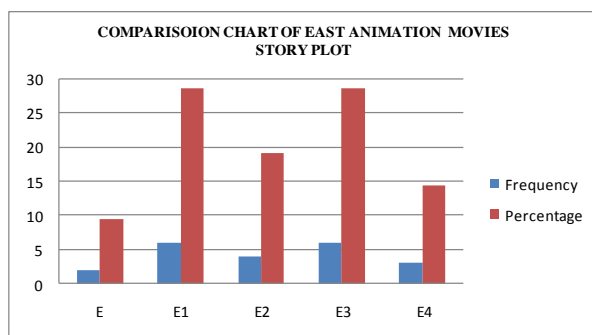
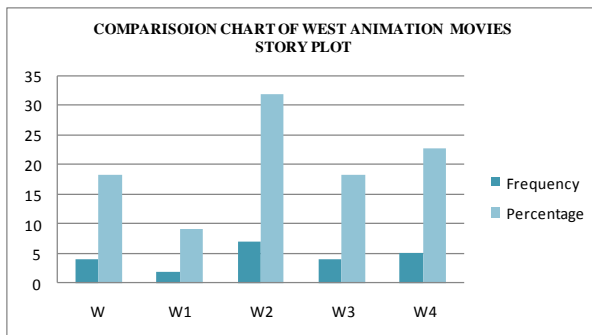
Coding sheet and questionnaire brings out the valuable structure to identify the problem of study associated with variables and the characters of animation movies. Coding Sheets are drawn to structure out the problems in developing a character and its structural motion in the east and west animation movies. Questionnaires give out the audience level of value and necessitate of animation movies.

Analysis of results

Creation of Characters for animation movies

Character is what drives the story and breathes life into a film. The connection of the audience to the character is the primary goal when designing a character. Imbuing the characters with humanity and focusing on their humanity is vitally important to

creating this connection. The process of animation is long and complex. Films are visually developed, meaning their process is one that celebrates visual presentation rather than narrative. Real challenge of animator is to get the audience to believe in the idea of character development and see the possibilities in it. This can only be possible when the story and the idea get developed in order to find the right balance between solid ideas and open possibilities to create a character. This research has a thirst on identifying the genres and plots of the animation films of east and west. Ronald Tobias 20 master plots are taken into research to identify the involvement of story plots in animation movies. One or more than one plot will helps in creating a diverse characters and its physical and personal role in the movie. This diagram shows out the level of adoption of story plots in east and west animation movies.



Story Plot takes more effort in creating a visual screenplay to the movie with the characters. Among ten movies from east and west, Most of the movies are engaged with the three important plots in their respective films which are Love, rescue and revenge. This show out each and every movie was structured with a love which has a chain with the rescue of love with the revenge. This was mostly seeing well in all animation movies. Avatar from western and Ramayana from eastern are both the movies has some similarities in handling a story plot with all favorable things which make a audience to get more attached to the movie.

Influence of Characters Popularity Among Audience

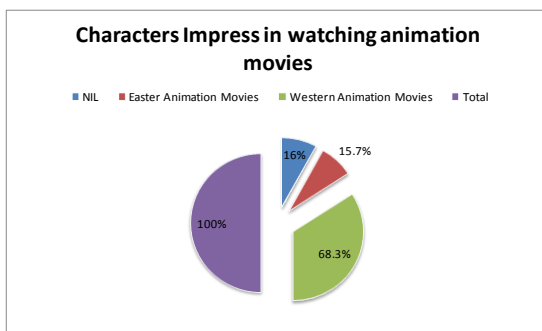
Think of a robot or a heavysset man, which are often represented by rectangles in caricature, and note the correlation of sturdiness to each one. This was noted in the character development of wall E with its visual language through its motion and animation to propose its love towards the female protagonist. Western movies are more popular in studying all these four reasonable factors in creating characters. The color theory and its

visual semiotic language reveal its content on Chinese culture to the audience. Colors have a similar unwritten effect on our visual interpretation. Creating characters with an appealing and suitable color palette can make an immediate impact in grabbing and holding a viewer’s attention. Western animation movie characters were mostly liked by the respondents in the research for its depth in development and execution of motion to describe the meaning of content. The result shows out that antagonist characters in western animation movies are more popular among global audience because of its character development to the story. A very outstanding example to discuss about antagonist character and its success as a important is Mother Gothel character in the movie tangled, the observation and analysis of character shows the need of facial expression relate to aging, when this was studied in eastern movie like Ramayana the characters depth was missing in its facial expression which fails in admire the audience with its characters in the role of the movie. In the study many negative characters are taken to discuss and compare both east and west for the perfection of making a character. To strengthen the movie story plot with a protagonist

mother Gothel character was created more cruel and selfish. Even as same mother Gothel in Ramayana the female antagonist character was developed according to the novel, but it has flaw in character motion and expression of motion. Many protagonist female characters was handled in western movies of the film which taken for research. Character popularity in the movie of the research was given out the output on audience expectation on creation of character. Here 66.7% of the responds are seen in the character of content analyze by the researcher shows out the importance of creating a human character to define out the content with a social message. Mostly both eastern and western movies handled human characters to exhibit the content.

Characters importance in communication

Communication involves with the motion and expression of characters with its physical and biological structure in the movie. Communication practice gets most success with these factors building in animation movies. According to Hanna Ekström "Character design is a challenging and exciting process; how a character is perceived may vary from person to person, but there are many common conceptions and tools that character designers have used successfully for a long time. However, the participants' varied interpretations of my character designs show that a character can be very deceiving when judged only by their appearance. Adding further information such as value, colour and light can definitely re-enforce characteristics too". Both protagonist and antagonist characters get popular when it has a right path in the movie with a high level of motion and expression which give a pressure to the content to impress the audience. Characters are getting more popular to a global audience. While comparing eastern animation movies in the study, most of the respondents are known to the western animation film characters. Sometimes to some of the respondents they are out of the place where the animation films are not release.



The pie diagram shows characters which admires the respondents from east and west animation

movies. Here of 68.3% for western animation movies impress the audience with its character development and 15.7% for eastern animation movies.

Characterization in Western and Eastern Animation Films

Various types of characters are developed by the animators according to the story content, target audience with animator's perception with creativeness. The physical appearance and the motion of the character will define its characters in the movie as an antagonist or a protagonist. Animators have strived to find a way to resolve this issue through their character design and an awareness of how to deliver narrative information through their characters. The key to successful characters is their believability. Believability can be achieved through physical and psychological design.

Mickey Mouse is an animated anthropomorphic mouse created by Walt Disney in the year 1928. Mickey and Walt grew together and were mirrors of each other's personality. President Jimmy Carter once said; "Mickey Mouse is the symbol of goodwill, surpassing all languages and cultures. When one sees Mickey Mouse, they see happiness. This shows the popularity of the Mickey Mouse and its characterization in several Television series and in movies.

If the viewer is to accept the characters shown before them, the characters themselves must be presented as believable. This is why animators rely on exaggeration of individual features to suggest certain character types. Halas and Manvell describe this in their book 'the technique of film Animation. Characterization is achieved by the distortion of shapes and forms big eyes, big mouth, big nose, large head small body, etc.... Adolf Hitler (April 20, 1889 – April 30, 1945) was an Austrian-born German politician and the leader of the Nazi Party. He appeared in many Disney shorts during and about World War II. This characterization was developed to show his attitude towards the public and in World War II. Each Character was developed according to their social need in the mass media.

In Some movies like Wall E the non human object has created to tell the story on global warming with the perfect love between Wall E and Eve in the movie, here the wall E appearance will be as Small robot, goggle eyes, ochre cube-shaped body, two small arms and conveyor belt feet, interior that acts as a trash compactor. It makes the audience feel it love to Eve with its emotions in the non human face. Tangled movie from Walt Disney Animation Studios was famous for its characterization of Flynn Rider, Maximus, Mother Gothel and Rapunzel. Here Rapunzel

characterization and her appearance with long golden hair frame a new look at the movie with the rose color dresses of Rapunzel make girl children's to like this character.

Professor Jenna Spevack, Associate Professor at the New York City College of Technology, City University of New York suggested the structure for creating a character for animation movies.

Characterization is how we impart personality into our animations. The key to successful characters is their believability. The animation and soundtrack will help develop the performance of the character. The temperament of the character is expressed via the pace and tempo of the action and overall scene

Semiotics Increase Narrative Depth and Communication in Animation Movies

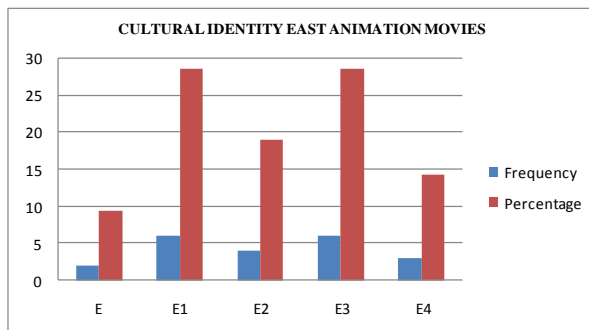
Semiotics deals with messages and tries to reveal the processes of meaning making. In eastern animation movies the semiotics in color of dress and character is to represent the form of religion. Most of the animation movies from India are Epic, while in Japanese movies the audience is well active to manga characters that even become an icon of semiotics in describing the content. Cultural semiotics is more in Indian movies when compared to other animation movies from east and west.

The animation technique and its precision level was analyzed with the quantitative analyzed method with the selected movies which shows around most of the western animation movies are 50% indefectible with the motion and movements of all characters in the movie, which was low in eastern

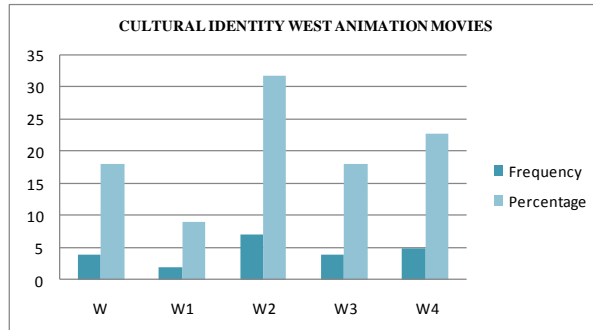
animation movies. Mostly animation film viewers like to watch western animation movies for its reality in making animation movements to the character.

Cultural identity in animation films

Among cultural variations and its study animation film making bring over a diverse cultural reflection through characters, locality, semiotics, etc...According to the tabulation of cultural identification in east and west animation movies, cultural influence and its significance was equally scattered in their movies through characters, semiotics, and its projection on visual. While studying on culture on japans animation it has one of the richest cultures in the world. Japan has been made accessible through Japanese popular culture. Japanese popular culture is not only the reflection of the present but also heavily relies on the past. The cultural extent was more popular next to Japanese culture was Chinese culture and its global market in animation films, One of the most praised concepts of the Kung Fu Panda franchise (particularly the films) is its faithfulness to Chinese culture. Indian animation industry has tremendous role in animation industry growth and its cultural influence and the impact of among audience on animation films are analyzed in the studies which bring over and that around 117 of the respondents agree over the influential structure of culture in animation movies. Animation film has an influential and constructive structure in building a cultural identity through characters. Here in both east and west animation films has its maximum level with the cultural identity with characters and story plot.



This chart shows around 28.57% of cultural identity was seen in two movies namely E1 and E3, 14.7% was stated in E4. When come across the chart of western movies the cultural identity was seen in 31.81% in W2 Sample and 22.72% with W4 was been noted.



situation, the characters shall expose various expressions with varied body language. Before discussing about the facial expression system and action unit (AU) of facial animation parameter units we have to study out the expressions of the human face and its biped structure of movements. In animation facial expressions one has to deal with the dichotomy of reality versus representation. This study discusses the parts of the face and bodies that change to express emotion.

Evaluating Emotive Character Animations Created by Procedural Animation

The animation film, the action of the character is the result of its thinking process. Depending on the

Age

Age is the most important thing to notice while structuring the character according to the movie. If the animator is creating an object, it is not a big problem to think over the age of that expression to the object, but while the animator is creating a human character he must want to note each and every structure of growth in

the body of the character according to the travel of the story in the movie. Genetics, race, living conditions, works/ life habits, health, exposure to sunlight and wind, exercise or lack thereof. While looking after the boy and girl until puberty there will not be a more differentiated, adolescence marks the beginning of serious differences in face and body.



These Images Represent the Character Creation of Child (Age) for the Movie Kochadaiiyaan (E3) And Tangled (W3).




Age	Movie Images for Analysis	
	West Animation movies	East Animation movies
12-17 Month		

As Studied with the principle image 16 Indian producers and director of the movies they are much concentrating in creating a model for the movie. But the only disappointment in this photo realistic character movie, which produced in India, was they failed in creating a life to the model by making it eyes to be more active. Here at this table the research wants to describe in detail about the character and its eyelevel of motion. While looking over the TinTin eyes it has something that communicates to the audience as an image. While coming towards the image from the movie E3, it represents the character development and miscarries in connecting the eyes with the audience according to the scene. Animators should notice while creating an adult character, here the eyes get larger. The

bone structure in the chin will be large, but still the place will be softened

Old Age

Mostly the Indian movies they did not think over the most adventure movies with a human animation, while the western movies they get success with applying a character of old age in the movies. The animators they worked creatively to make the animation work real to the audience. The table below shows the characteristic factors involved in aging from the image 18, which should be noted in creating a character model with the upper eyelid may droop to permanently cover the outer corner of the eye, giving it a triangular shape. This happens to population of western and north Europe.

Age	Movie Images for Analysis		
	West Animation movies		East Animation movies
Old Age			

Eyes

Facial muscles can be consciously controlled in all areas of the face except the eyes. Because the eye muscles are not as readily controlled, the ocular response reveals not only the truth but also much about a person’s individual personality structure. Eye contact is an aid to social interaction.

Communication involves both verbal, or spoken, and nonverbal, or unspoken, ways of making sure our message is heard. When communicating Nonverbally with others, we often use facial expressions, which are subtle signals of the larger communication process



In the which shows the afraid and sad expression in the movie Delhi safari in which in express it feel on his father death by the man who shoot his father. The second image denotes the angry of the tiger which focus the man who ready to shoot him. These images itself express the meaning to the audience.

animation movies. Psychological research has classified six facial expressions which correspond to distinct universal emotions: disgust, sadness, happiness, fear, anger, surprise [Black, Yacoob, 95]. Moreover east and west animation films the animators concentrated in a high level to bring out the reality of emotion in crying. Here even in Indian animation movies the character monkey from Ramayana it express a well performance in the scene of climax in which seetha cries to the monkey and it cries on seeing the suffer of seethe. Here the animators visualize the audience to realize the feel of a small animal on a human. Time line animation has an in depth breathe with its motion. At the same time as like the Hollywood animators go beyond one step created an emotion through lights in the movie Wall E to the character Eve. They created that motion level in the form of light. It gets a wonderful applause among the global audience. At the same time here in Tangled and Adventures of TinTin the animators worked a lot to differentiate the sad and cry from the characters of Rapunzel in Tangled and Captain Haddock in Adventures of TinTin.

While analyzing the Delhi safari the character expression in the code D2, the expression get valuable in the scene which get an applause among the audience for the good work.

Transmit of Emotions and Expression in East and West Animation movies

The characters which get more appeal to the children to get impressed. In each and every part of animation film making there was the biggest challenges faced by the animators was the characters need to communicate emotions and actions clearly without being able to rely on traditional dialogue. According to Joumana Medlej expression are many types which are discussed and analyzed with the sample to identify the parameterization of facial expression in east and west



Both a and b Pie diagram represents the animation motion and expression which are adopted in both east and west animation film productions. Here in the pie chart a) shows 71% of the respondents were admired with the reality of motion in western movies while this was not seen in the eastern movies in the percentage value of 29%. This level of percentage was also seen in the pie chart of b) with 71.2% of western films are delivered a movements and expression with accuracy this was lack in eastern movies with the percentage of 28.8%.

CONCLUSION

The impact and influence of the animation industry as well as its principles and techniques pertaining to character portrayal and story conveyance today permeates every facet of our daily lives, at times in ways that many people least suspect. Animation has always occupied a special space in the hearts and minds of those that have consumed the media by making it possible to bring to life what would otherwise be impossible. Animation's development went hand in hand with the development of the movie or motion picture which captured real life and this interdependence is displayed through the development of shared technology that both mediums utilize. An animation movie transmits a huge number of audiences into theatres with a diverse of content and character which was accepted by adults too. Animation allows the viewer to be submerged in another world altogether. It is limited only by human imagination, boundless in its ability to recreate reality. It brings us back to our youth which express the value of art. Animation is moving the use technology and storytelling further with

the application of sound, visuals, and design. The only medium which made us laugh and cry simultaneously. A character has its special emotional contact with the audience about a characterization and the film. It has a remarkable role in articulate the religious and social ideologies into the audience through its motion and expression. The directors and the animators must have a more conscious in bring over the purpose of content to the audience through the characters. Global market has a thirst in making valuable thoughts in animation films with a unique character. Western animation movies doing its successful making of animation characters and it was well popular among global mass audience. Physiological reactions and emotions of the human have to be noted according to the theoretical approach on emotions to the characters in the movie.

REFERENCE

- [1] Chandler, D. (2007). *Semiotics: the basics* (2nd Ed.). London: Routledge.
- [2] Darwin, C. (1998). *The expression of emotion in man and animals*. New York: Oxford University Press. (Original work published 1872)
- [3] Ekman, P. (1973). *Darwin and facial expression; A century of research in review*. New York: Academic Press
- [4] Ekman, P., & Friesen, W.V. (1975). *Unmasking the face. A guide to recognizing emotions from facial clues*. Englewood Cliffs: Prentice-Hall.
- [5] Ekman, P., Friesen, W., & Hager, J. (2002). *Facial action coding system investigators guide*. Salt Lake City: A Human Face. Retrieved from <http://face-and-emotion.com/dataface/facs/guide/FACSIVTi.html>
- [6] Friesen, W. V. (1972). *Cultural differences in facial expressions in a social situation: An experimental test of the concept of display rules*. Unpublished doctoral dissertation, University of California, San Francisco.
- [7] Webster, C. (2005). *Animation: the mechanics of motion*. Oxford: Elsevier Focal Press.