

Domestic Animated Films and the Psychological Mechanisms of the Audience

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Abstract: In recent years, as an important form of film and television art, animated movies appear more and more frequently in Chinese cinemas, which is closely related to the rapid development of animated film and television industry. However, some audiences have some misunderstandings about domestic animated movies. One-sided view of animated movies is that they are special theme movies, even designed for children. Because domestic animated films are not sure of the audience's psychology, the rhythm is not compact and stimulating enough to arouse the public's desire to watch. Therefore, domestic animated films are not widely accepted by the public. Therefore, this paper will focus on the rhythm design of animated films and the psychological impact of the audience to provide some theoretical reference for the development and improvement of domestic animated films.

1. Research background

1.1 Literature review

At present, domestic animated films have entered a new stage of development. The design of domestic animated films is of great significance to the psychological grasp of the audience and the improvement of the quality of the films (Yi, 2018). Compared with the previous domestic animation films, it is not difficult to find that contemporary domestic animation not only conveys the original ideas and ideas to the audience, but also meets the audience's aesthetic needs, self-esteem and Carnival psychology. At the same time, it also accelerated the design rhythm of the whole film, which was strongly recognized and accepted by the audience. A good work is often inseparable from the grasp of rhythm (Chen and Chen, 2016). The grasp of film rhythm can well resonate with the audience and create a feeling that the audience wants to see. Grasp the audience's psychology, bring the audience into the plot of the film well, and create emotional resonance with the film, thus giving the audience space to think and imagine (Fu, 2014).

1.2 Purpose of research

Animated film is considered as one of the most promising types of film and one of the important forms of expression in film and television art. Nowadays, animated movies have rich and colorful themes, can constantly surprise people with artistic expression, and have a relatively large consumer market in China. Domestic animated films have gone through nearly a hundred years of development. Although they have experienced a period of artistic loss, they have also made brilliant achievements that attracted worldwide attention. With the continuous penetration of domestic animated movies into people's lives, the audience groups at different stages have also appeared the problem of differentiation. At present, the audience orientation of domestic animated movies is generally narrow, and now it has become a more and more important issue. However, combing the relevant literature found that the current domestic animation film research is less, the analysis of the audience's psychological mechanism is almost blank. In this regard, based on the current pattern of Chinese art and culture, this paper analyses and explores the manifestations and audience psychological mechanism of domestic animated films. It is hoped that domestic films should choose

appropriate artistic manifestations according to audience psychology, so as to achieve effective dissemination and influence.

2. The current situation of the lack of psychological demand of domestic animation

In recent years, with the development of China's social economy and culture in many aspects, the diversified aesthetics of the masses has led to the fragmentation of the aesthetic psychological needs of domestic animation. At present, there are many reasons for this psychological deficiency caused by domestic animation. But the main reason is still the “supply” and “demand” of psychological supply and demand. The relative lag between them directly causes the lack of psychological demand (Li and Huang, 2018). Therefore, in order to solve the problem of lack of psychological needs, the key is to analyze and clarify the current situation and reasons of the lag between “supply” and “demand”. According to the analysis of the current situation of domestic animation in China, it can be divided into two major categories: children and adults. Simply speaking, they are “unable to understand” and “unaccustomed to seeing”. At present, the domestic animation for the audience classification is still basically the traditional concept of children and adults (Mu, 2016).

Firstly, as far as the classification of children is concerned, it can be divided into three stages according to the normal growth and development stages: infants, children and children. Because of the actual differences among different age groups, the level of psychological needs is not the same, and the psychological characteristics are also quite different. For example, in the early childhood stage, there will be no delicate experience of emotions, the feeling of animated movies basically depends on intuition, facing the complex plot can not understand (Yi, 2019). For example, the domestic recognized excellent work “Pleasant Sheep and Grey Wolf” to children aged 1-3 years old to watch, children's main psychological work will be observation, imitation, simple curiosity, for complex plots and subtle emotional changes are incomprehensible. In fact, this is the fact that “do not understand”, such animation works do not in essence arouse children's psychological response.

Domestic animated movies have gone through a long process of development. Although there have been some good works during this period, domestic animated movies have almost formed a fixed psychological orientation in the eyes of domestic audiences for a long time - “not good-looking”. The main reason for this phenomenon is that domestic animated movies do not really meet the audience's psychological needs and appreciation level. Domestic animated movies ignore the needs of adults and are still oriented towards children, which makes domestic animated movies in a stagnant state. The audience has gradually formed a huge consumer desire for animated movies. Although this desire is not obvious, there are still psychological needs and expectations for excellent animation works in the hearts of most people. The audience's psychological needs are a kind of “missing” psychological state. In fact, people's psychological needs for animation works have already been shown for a long time. For example, foreign works such as “Avatar” and “Toy Story” deeply reflect the practical significance, and integrate the culture of our country and other countries into the works, highlighting human values. The treatment of the works was highly praised, and it also won the box office (Cai and Zhang, 2018).

These works are not only popular with children, but also for adult audiences. In these works, children's needs are met, and adults take the initiative to appreciate these works. In recent years, there are some deficiencies in the overall quality and sophistication of domestic animated movies. The general psychological feeling of adult audiences after watching is “not good-looking”. There is a lack of psychological needs of audiences in the works, which is simply “not used to seeing”.

3. The expressive form of the rhythm of animated films

3.1 The plot rhythm

For animated films, the most important link is the narration of the plot. Through the narration of the plot, the film grasps the rhythm of the whole film, and gradually expresses the views that the author wants to convey to the audience. The soul of an animated film is its plot rhythm. The plot

rhythm mainly serves to show the central idea and theme of the film. When the director designs the plot rhythm of the movie, he usually does not have too big difference or too ordinary rhythm in the grasp of the rhythm. Therefore, in the whole film, the director is particularly important in the overall design. He grasps the rhythm and plot development of the film through the development of the plot, the state of the actors, the language action, the modeling color and so on. A good sense of film rhythm must be comfortable and appropriate.

3.2 Visual rhythm

Visual rhythm is a form of expression that presents the content directly to the audience through the way of picture display. In the same picture, different visual effects leave different connotations and feelings for the audience. Usually, the part of domestic animated film display is generally through screen design, character modeling, overall tone and so on. Different from other movies, animated movies have their own styling structure. In the plot design rhythm of domestic animated movies, special scenes need a variety of unique styling design and scene coordination. In order to grasp the visual rhythm of the film, it is necessary to match the tones of the film as a whole after the shape is determined.

3.3 Auditory rhythm

Animated films are mainly composed of pictures and sounds. Sound is also the main factor to control the rhythm of films. Sound can directly show the emotions of characters in animated movies. Especially when domestic movies have completed the evolution from silent movies to sound movies and gradually become a complete audiovisual art, sound is no longer indispensable, and has an obvious important position. At the same time, sound plays an important role in the rhythm and speed of animated movies. Compared with visual rhythm, auditory rhythm can stimulate and stimulate the overall mood of the audience. The use of sound can enable the audience to arouse emotional resonance with them in the process of watching the film. At present, most of the characters of domestic animation are made by computer. In the later stage, through music display and dubbing to express the emotional changes of characters, such as joy, anger, sadness and so on, the animated characters are more full, so as to constitute the complete character setting of animated characters.

4. An analysis of the audience psychological mechanism of domestic animated films

4.1 Demand for defamiliarization

From the aesthetic point of view, the main reason why audiences can accept art is that animated movies can truly meet the psychological needs of audiences in audio-visual strangeness. Things in animated movies are often not realistic of real things, but objects processed in the later stage, which attract the attention and love of the audience in a unique and novel state. The animated film art itself has a sense of alienation from the familiar daily life of the audience. The animated film has unique advantages in this respect. The freedom of animated film creation can, to a certain extent, let the creator defamiliarize things or mutate familiar things, so that the audience can have psychological cognitive activities such as curiosity and surprise. Taking "Big Fish and Begonia" as an example, the film simply establishes an abnormal world. Movies show that there is a parallel space with the real world. In the whole movie, novel concepts and exciting plots, as well as powerful visual scenes, completely break the audience's original fixed cognitive structure. This kind of animated film can give the audience a sense of novelty and strangeness. It can greatly make the audience enjoy the psychological setting of imagination, and make the film look like it won't bore the audience.

4.2 Carnival psychology

The contemporary public will actively seek the satisfaction of entertainment needs. In animated films, audiences will automatically bring themselves into a three-dimensional, lively and colorful scene. It is easy to place their attention and emotions on the protagonists. Keeping a certain distance from the sad and confusing things in reality is an alternative satisfaction for the audience. It is not

difficult to see the audience's satisfaction with carnival psychology. In domestic animated films, with exaggerated characters and breaking the realistic framework, the hero's pursuit of good things can often be realized, which is in line with the audience's pursuit of spiritual release. Once the boundary between reality and fiction is broken, the audience can get pleasure from the protagonist. In addition, some amusing settings of domestic animated films also largely satisfy the audience's Carnival psychology. This is an alternative satisfaction for the audience's psychology.

4.3 Self-esteem psychology

Since 1990s, more and more attention has been paid to audiences' psychology in domestic animated films. The early domestic animated movies in China had a strong educational significance. Contemporary audiences are under pressure from various aspects in the fast-paced social life. It is also because of various reasons that people apparently do not vent. In this case, domestic animated films provide a new outlet for the audience. Films usually design an antagonistic relationship in the narrative. First, the protagonist is generally in a disadvantaged position at the beginning of the film, and then, there is a antagonistic role with the protagonist. The protagonist never gives up his resistance in the film, and in the end, the protagonist always wins. This just satisfies the audience's rebellious mentality and enables the audience to penetrate into the role of the protagonist, thus gaining pleasure in the confrontation. Let the audience get recognition and performance opportunities in the film, which also satisfies people's unsatisfactory self-esteem in real life. In reality, can people give full play to their potential and realize their own value in society? It belongs to the highest demand, which also reflects from the side that it is difficult for people to realize it. Before the birth of domestic movies, people transferred this self-fulfilling self-esteem to heroes, which satisfied the audience's self-esteem.

5. Conclusion

To sum up, at present, there are still some deficiencies in domestic animation works in meeting the psychological level of different audiences. At present, many excellent works have appeared in domestic animated films, some of which have been recognized by the audience and received a lot of praise. Domestic animated movies should find out the reasons for their success and analyze the factors for their success, find the important connotation to be conveyed by the successful domestic animated movies, resonate with the audience's values and emotions, and correctly handle the relationship between the domestic animated movies and the audience's psychological needs. Really take the domestic animated film to a new height, and lead the domestic animated film to a better future development.

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