

Research on the Application of Metaphor and Visual Metaphor in Animation Creation and Performance

Introduction

The study of metaphor and visual metaphor can be dated back in ancient Greek, but it is relative new for bringing them into animation research. Today, the formation of the "Metaphor Study" which is focused on metaphor and widely infiltrating many other areas begins to decode metaphor intrinsically and essentially through cognition and thinking.

Visual metaphor is considered as a cognitive phenomenon as well as metaphor and commonly applied in the field of visual art. Animation, as a component factor of visual art, should also be studied and developed from the perspective of metaphor and visual metaphor, thereby its inherent improvement being as the essential driving force of the development of animation. This thesis, the cut-in point of which is the interrelations between metaphor, visual metaphor and animation creation and expression, is devoted to exploring the application of metaphor, visual metaphor in the creation and expression of animation and also attempting to explore the creative thoughts and expression techniques applied in animation art from cognitive aspect by means of induction, illustration and comparison, etc and combining the characteristics of animation itself as well.

The application of metaphor and visual metaphor in animation creation and expression are studied in two aspects: narrative and artistic expression. First of all, philosophy and cognitive science have realized the essence, significance and value of metaphor as a basic cognitive tool. We can better perceive and describe the world through metaphor thinking. Animation narration, as the incarnation of the creator's conception, needs metaphor thinking to understand and describe stories, and create a visual expression of the conception through visual metaphor. Analysis of the settings of timing, spacing, camera shots and suspension in animation narration revealed the indispensability of metaphor and visual metaphor in conception and description. Secondly, apply metaphor noumenon and vehicles to understand the formation of visual metaphor and the visual transformation of metaphor. To find out the application and effect of metaphor and visual metaphor in animation, we relate some successful animation examples to those important views and theories in the fields of philosophy, cognitive science, semiotics and linguistics, etc.

There is a discussion about the implementation of metaphor and visual metaphor in animation from both angles of creator and audience following by a conclusion of the significance of both of them in the creation and expression of animation. Finally, the

author provides an elementary discussion about the functions and principles of application of metaphor and visual metaphor in animation; we expect that the result of this research has some contributions for the improvement of animation creativity.

Key word: metaphor; visual metaphor; animation; creation; expression

Main Body

1. Put forward the research background and motivation, formulate the research purpose and significance, formulate the paper structure, and plan the research method.
2. Summarize the theoretical research on metaphor, visual metaphor and animation, recognize related concepts, and make a distinction between the three by the similarity of symbols, symbols and metaphors. And by arranging and analyzing the research and application of metaphor and visual metaphor in the field of visual art, it is pointed out that metaphor and visual metaphor can also be applied to animations that are part of visual art.
3. Combining the relevant theories of metaphor research in various disciplines with animation examples, it proves that metaphors and visual metaphors can deepen the narrative and artistic expression of animation. The artistic expression part analyzes the visual metaphor in animation. The conversion process analyzes the specific application of metaphors and visual metaphors from five aspects: animation conception, characters, scenes, dialogues, and shots.
4. Discussion and summary of the third part, pointing out that metaphors and visual metaphors can enrich the creative space of animation and leave the audience's imagination space. This paper discusses the application value of metaphor and visual metaphor in animation creation and performance from the perspective of creators and audiences.
5. Summary. Draw the conclusion that metaphors and visual metaphors can be applied to animation, and summarize the functions and usage principles of metaphors and visual metaphors in animation.

The goal and purpose of research

The purpose of this study is to:

- (1) Understand the related theories of metaphor and visual metaphor, analyze the application of metaphor and visual metaphor theory in different disciplines, and find out the application basis of metaphor and visual metaphor in visual cultural expression.
- (2) Analyzing the transformation process of animation from text to visual form by discussing the composition and expression of visual metaphor, and find out the relationship between visual metaphor and visual representation of animation.
- (3) By studying the relevant element characteristics of animation audio-visual language corresponding to visual metaphor, analyzing the composition of animation visual metaphor from the perspective of metaphor ontology, metaphor and interrelationship, and discussing the function of visual metaphor in animation.
- (4) Combining the visual metaphor theory to analyze the animation concept, animation character, animation scene and shot language in the existing classic animation works, discuss the realization method and application principle of visual metaphor in animation creation, and its effect on animation performance important impact. The contemporary animation industry is entering a period of vigorous development, and the development of the animation industry needs the support, promotion and guidance of the corresponding animation theory. Especially in recent decades, animation research has mainly focused on the technical level or the realization of pure visual effects, and little theoretical research has been carried out from a deeper cognitive level, which makes the construction of animation theory particularly necessary. Based on this, this paper hopes to have a beneficial discussion on animation creation and development from a theoretical perspective, and propose more valuable ideas and directions:
 - Understand and study animation art from a new point of view. Metaphor is a kind of cognitive thinking, and visual metaphor is a means of expressing visual images with rich connotation based on metaphor theory. This project hopes to explore animation creation with the help of the universal applicability and importance of metaphor and visual metaphor theories, and to think about their inner connection with animation creation and visual performance.
 - Explore how to apply metaphor and visual metaphor theory to the actual creation of animation. It organizes and summarizes the relevant research of various contemporary disciplines, seeks guidance and experience from the commonality, and aims to make certain explorations for enriching the theoretical connotation of animation creation and improving the artistic expression of animation.

Innovation

Combined with metaphor and visual metaphor theory, this paper makes a deep exploration of animation creation and performance in thought and theory. The innovation is reflected in three aspects:

- (1) The combination of theories. Link the creation and performance of metaphors, visual metaphors, and animation. Through thinking about the visualization of animation stories and understanding of metaphor and visual metaphor theories, it is found that the metaphor and visual metaphor theories which have guiding significance for many disciplines can also be applied to the field of animation.
- (2) Analysis of examples. The application of finding metaphors and visual metaphors in some excellent animation works confirms the fact that the two exist in animation. It analyzes and summarizes the examples with the relevant theories and viewpoints of metaphor and visual metaphor, and tries to provide reference and inspiration for the creation and performance of animation from individuality to commonality.
- (3) Methods and principles of application. According to the theoretical characteristics of metaphors and visual metaphors, combined with the characteristics of animation itself, and from the perspective of audience acceptance, it proposes the application of metaphors and visual metaphors in animation creation and performance.

Analysis of the application of metaphor and visual metaphor in animation creation and performance

By analyzing the research and application of metaphor and visual metaphor in visual art, it can be found that in architecture, film, advertising, design and other disciplines, the visual language established by metaphor theory has profound implications for artistic creation. . Similarly, if animation wants to improve the level of thought and the effect of the picture, it also needs to find strategies from metaphors and visual metaphors.

According to the characteristics of animation itself, the application of metaphor and visual metaphor in animation creation and performance is mainly carried out in two aspects: narrative and artistic expression.

1. Animation deepens narrative through metaphors and visual metaphors

Art related to time is generally inseparable from narrative, such as film, literature, drama, etc. Animation is also the art of time, so Nie Xinru identified the first characteristic of animation as "narrative" in "Introduction to Animation". Narrative, in its simplest sense, is the description of a story. In the theory of film narratology, the role of metaphor is particularly emphasized. In some influential film works, such as "The Shawshank Redemption", "No Country for Old Men", "In the Mood for Love", etc., scholars have conducted research on metaphors in film narratives, and believe that metaphors make film narratives more profound. Like movies, animations that use interconnected pictures to tell stories also need metaphors and visual metaphors to deepen the narrative. It should be said that metaphors and visual metaphors can be better and more deeply applied in animations with a high degree of freedom of pictures. Animated narrative.

Narrative is a process of selection and combination. What kind of story to choose and how to narrate it are two levels of narrative, and are also the key to the quality of narrative.

1) Selection of animated stories

Regarding the selection of animation stories, it can be said that a narrative tradition has been formed. Many animation stories come from famous myths, fairy tales, novels, etc., which occupy a large proportion of animation themes. Such as "Cinderella", "Howl's Moving Castle" and so on. The advantage of this is that the familiar classics ensure a relatively stable audience, and the story itself is already very good, and the rest is just "acting" good content.

Pixar, on the other hand, is unique in that its animated stories are basically original, and basically all take place in a modern or relatively futuristic narrative context. This is out of the "long, long ago" pattern of many old stories. The modern facilities in Finding

Nemo, Ratatouille, and Cars, and the trivial real life of Carl and his wife in Uptown are all very close to our present world, a reflection of our perception of the world around us. A normal response to perception and understanding. And philosophical research is that metaphor "is a tool for human beings to understand the perception and conception of the world around them".

Richards, in his book *Philosophy of Rhetoric*, links metaphor to the development of human society and the understanding of the world. He points out that human feelings about the world are metaphorical. The so-called knowledge of the world, the so-called cognition, is the process of communication between individuals and society, and the process of fusion of the subjective world and the objective world. The combined knowledge is a metaphorical feeling. And different times and different societies have different metaphorical feelings. In the American animation "Spider-Man", Spider-Man is a superhero who constantly fights and destroys evil forces with his special skills. The film reflects people's advocacy for unrestrained and free personal heroism. The spiritual feeling formed by the United States after the War of Independence is the pursuit of human liberation. It is precisely because the narrative background in these animations conforms to people's metaphorical feelings of reality that they can achieve strong repercussions at the time.

2) narration of the story

How to tell a story takes skill. Time, space, perspective, and suspense in an animated story are all part of the narrative and directly affect the narrative of the story.

● Narrative time

Animation as the art of movement, time and space play an important role in the telling of a story. Narrative time is divided into three levels in Gérard Genette's research based on the relationship between narrative time and story time: time sequence, time interval and time frequency.

Timing is the order of narration. In the Japanese animation "Rurouni Kenshin Memories", flashbacks are arranged. Every time Kenshin chops firewood, there will be flashes of bloody memories. Richards proposed that the essence of metaphor is "interaction", that is, the meaning of metaphor can only be grasped through the mutual influence and revelation of two corresponding things in the metaphor. Jianxin's chopping wood and killing people constitute two images in the visual metaphor. Through the interaction of the two time periods, the audience knows that he is disguised as an ordinary farmer during the day and sells firewood for a living, and at night helps the government's opposition to the Restoration. carried out covert assassinations. The constant interaction emphasizes the cruelty of the Swordsman Assassin's career and the huge damage to his body and mind.

"Time Lapse, also called duration, examines the relationship between the total amount of time contained by a story event and the total amount of time contained in the narrative describing the event. In "Flying House", Carl and his childhood sweetheart's wife They spent most of their happy lives in a few minutes of animation. Here the

narrative time is condensed, in line with the "root metaphor" theory proposed by American philosopher Piper. The root metaphor is a deep core concept in the human conceptual system. The metaphors used in people's daily life are all derived from the root metaphor, which is its external manifestation. The root metaphor often reflects human's early understanding and basic experience of nature and the world, which can be said to be the potential world view of human beings. Mastered physical experience to understand and explain more abstract concepts in other fields, such as emotion, psychology, culture, etc. It is this deep metaphorical concept that plays an important role in our daily thinking and discourse. For example, people are accustomed to abstract Take the concept of time as a specific thing, "time passes quickly", "time is wasted", etc. This is a root metaphor. "Flying House Travels" uses the visual root metaphor, through the aging of the characters Make the audience understand that many years have passed and happy times are fleeting. There are other animations that imply the passing of time by constantly tearing off the calendar, changing from young shoots to towering trees, etc.

In addition to time, root metaphors are often used in the process of expressing the abstract emotion of "love". People's most primitive understanding of love is contact and pairing. Therefore, love is often expressed in animation with things that go in and out of pairs, such as birds flying in pairs, flowers embracing each other, etc. In the French animated short "What Is Love", by showing several couples of men and women embracing or kissing in sequence, and then letting the protagonist appear alone, the meaning of the protagonist's not yet in love is well expressed. The intimate actions of several couples of men and women are repeated events, and the repeated events through repeated narration belong to the indefinite narration in time and frequency. Prominent things are in pairs, which means to emphasize the universality of love. Viewed at all levels of narrative time, the metaphors that exist in people's conceptual systems and the resulting visual metaphors provide a paradigm for the narrative of animation and facilitate the understanding of the audience.

● Narrative space

The narrative space is the stage where the animation story is staged. Röst believes that space is presented to the audience earlier than time, that space is "expressed in the frame", and "the frame always precedes the continuity of the frame". Therefore, a good space to create is conducive to the development of the story.

In the conception of the animation narrative space, Miyazaki Jun's "Spirited Away" arranges the main part of the story in an ancient Japanese bath. The reason that the space is shaped as a bathing place, rather than other places, is because the bathing place constitutes a cleaning process in the animation narrative, not only cleaning the body, but also the soul, which constitutes a double image. "The so-called double image refers to the abnormal collocation in the metaphor, which not only evokes the usual association relationship and corresponding image, but also induces the listener's imagination of the image formed by the new collocation." It is precisely because of the metaphor of dual imagery, the characteristics of things in one domain are transferred to

another domain with related imagery. The role of cleaning the bathhouse was transferred to Chihiro's heart, where Chihiro was refined and grown.

- Narrative perspective

Narrative perspective is a specific angle in the narrative language to observe and tell the content of the story, which serves the narrative of the story. The choice of narrative angle in animation affects the audience's perspective.

The American animation "Don't mess with the ants" looks at the world from the microscopic perspective of ants, which is an angle that humans cannot perceive and experience in the real world, but this does not hinder our understanding. Black (Max Black) pointed out: "Some metaphors can make it easier for us to recognize those verisimilitude situations constructed by metaphors." Stutman and Putnam more directly believe that the basic function of metaphor is "to construct verisimilitude (including our feelings and beliefs) and behavior. ." For example, in empathy, we assume that we look at the problem as the other party, so as to derive the actions that the other party will take when faced with the problem. Similarly, in animation, the creator's metaphorical expression creates a realistic situation for the audience, and the audience has a hypothetical understanding of the change of perspective through the metaphor, and thus has a more profound and personal experience of the narrative. "Beyond the Hedge" and "Bear Brothers" both adopt non-human perspectives, allowing the audience to re-examine the relationship between humans and non-humans from the standpoint of the "other", which plays a key role in causing people to reflect and wake up. At the same time, the virtuality of animation itself is also very suitable for the play of metaphorical function, so it has more diverse and real narrative perspectives than other narrative carriers.

- Narrative suspense

Suspense is undoubtedly one of the most powerful techniques in a narrative, making the telling of the story more interesting and allowing the audience to be willingly drawn to the fictional fantasy in front of them. Suspense can easily be created by omitting. In the Japanese animation "Tokyo Godfather", the three protagonists are sitting in the car of the gang boss and arguing fiercely. Because they did not pay attention to the truck coming in front, a car accident was about to happen, and the following content was omitted. Immediately afterwards, the screen shifted to the hotel entrance, a car stopped, and the gang boss got out of the car. The animation narrative is left to the audience to release the horror just now. By telling only superficial things, mobilizing the audience's experience and participation to the greatest extent, and filling out the whole picture of things, this process is the process of metaphor. Metaphorical thinking enables the telling of the story to be appropriately weakened or deleted without affecting the audience's understanding, but rather arouses the audience's curiosity and makes them enjoy the pleasure of participation.

The audience interacts with the creator through visual metaphors established by metaphors, and the animation narrative is more suitable for the audience due to the

existence of metaphors and visual metaphors, which is richer and more varied, and has more depth of thought.

2. Animation deepens artistic expression through metaphors and visual metaphors

Animation is an integral part of visual art and a visual artistic language. From the perspective of expression, another major feature of animation is undoubtedly "artistic". The research and application of metaphor and visual metaphor in visual art have proved that both can make art more expressive.

1) Visual transformation process of metaphor in animation

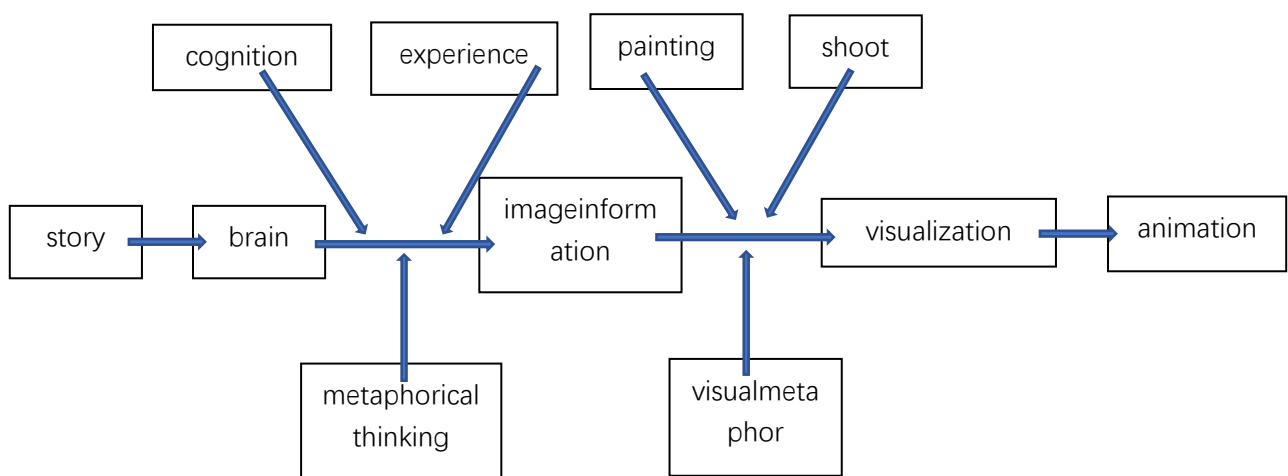
To understand the visual transformation process of metaphors in animation is helpful to understand how metaphors and visual metaphors exist and function in the visual representation of animation.

In linguistics, metaphor is composed of ontology, metaphor and metaphor. The noumenon refers to the thing that is metaphorized, the metaphor refers to the thing that is metaphorical, and the metaphor refers to the word that expresses the relationship of the metaphor. For example John is a lion. "John" is the noumenon, "Lion" is the metaphor, and "is" is the metaphor. Through metaphorical thinking, people can express abstract concepts with concrete things, for example, the lion corresponds to John's bravery and supremacy; at the same time, they can associate thinking with real experience, such as the feeling of John and the lion, the king of beasts, are similar. Therefore, in the process of understanding metaphor usage, ontology and metaphor interact. The metaphor is relative to experience and concrete, and the ontology is relative to thinking and abstraction. The process of metaphor reflects the two-way interaction of "thinking-experience" and "abstract-concrete". The process of visual transformation of metaphors in animation is the process of this two-way interaction. Animation ontology corresponds to the creative concept of animation, including animation creativity, story content and corresponding script creation, etc. Animation metaphor corresponds to the visual representation of animation, including the characters, scenes, and the plot formed by the connection of shots. Wait. The conversion of thinking and text to vision is completed through two stages, so that the audience can experience the connotation and theme of the animation.

In the first stage, image ideas are formed in the brain based on visual experience. The constant changes of real life provide an opportunity for the generation of metaphoric ideas. Thinking is the process by which the brain reflects reality, and the constantly expanding real experience makes the thinking actively change between concrete things and abstract information. A large part of the accumulation of real experience comes from visual experience, so people are good at linking cognition and images. Just as people read a story, they will feed back image information that is close to the

description in their brains. Animation creators also use this metaphorical way of thinking to find suitable objects for animation stories.

In the second stage, the connections involved in metaphors are transformed into visual information using visual media that people can feel intuitively, that is, visual metaphors. The visual interface established by visual metaphors enables people to better and deeper cognition of information. Because this object of expression carries information and emotions, it is not necessarily loyal to visual experience, but is a re-creation of visual experience. According to the needs of expression, the associated real images are fused, superimposed, spliced, etc., thus giving birth to the objective world that does not exist but does not exist Another reality-based visual object. This conversion process can be represented by the following diagram:



As a process and embodiment of visualizing a story, animation includes the producer's understanding of the text and grasp of the story, and relies on the cognition of the real world and the accumulation of life experience to convert it into a virtual environment in the brain, and then through painting, shooting and other means to visualize the virtual environment. Transfer ideas or meanings from one field to another, completing the process of visual transformation of metaphors.

F. Jameson pointed out: "In the traditional concept, any story is always associated with a certain ideological content. The so-called metaphor means that the surface story always contains another hidden meaning." The audience is watching the video At the same time, some things on the surface arouse the audience's independent thinking and interpretation, so as to achieve the purpose of metaphorical visual transformation. Animation utilizes the common cognitive and thinking modes of human beings to mobilize the audience's experience and participation. In addition to meaningful story content, it also includes various visual elements and the organization and control of visual elements, so vivid animation images, unforgettable animation scenes and bright and smooth audio-visual language have become essential for excellent animation. . Metaphors and visual metaphors are extremely important ways to achieve this effect.

They play an important role in deepening the narrative of animation and also in deepening the artistic expression of animation.

2) The connotation of animation concept

Animation means the motivation of animation creation, which is the core and foundation of animation. The ultimate goal of animation is to successfully convey the inner meaning of the creative motivation to the audience in a visual form.

Reddy, the pioneer who introduced metaphor into cognition, pointed out that the origin of metaphor is thought, and it is our metaphorical understanding of experience that constructs our daily concepts and affects our daily behavior. He describes the Conduit metaphor in which the speaker places objects in a container, transmits them to the listener, and then the listener extracts the object from the container, which provides theoretical guidance for the idea of animation transmission. The animation creator corresponds to the speaker, and the audience corresponds to the listener. The animation is equivalent to the container that is put in and taken out, and the animation creator and the audience are connected by the things in the container. The key to a good animation lies in the successful transmission, injecting ideological meaning into the animation, and smoothly enabling the audience to extract the connotation of the story from the image. An empty container is equivalent to an animation without depth of thought. A container that cannot take out objects or contains unnecessary objects is an animation that expresses unfavorable expressions and cannot achieve the purpose of communication. The transmission of intention is reflected in the following three ways in the animation.

● The idea required for transmission

American cartoons "Tarzan of the Apes", "Dinosaurs" and "Prince of the Forest" are all about the protagonists who were abandoned due to various reasons. They were adopted since childhood, and their common experiences and hardships have made them establish a deep bond with the adopters. feelings, and thus have a story of a warm "home" that truly belongs to them. In today's fast-paced and high-stress society, indifference or neglect of children has become a common social phenomenon. The growth of children lacks the real care of "home", and there is a desire for care and warmth in the hearts of contemporary people. The animation not only reflects this social reality in the creation, but also gives a warm and complete ending. The emotion and warmth experienced by the audience from the animation comfort and compensate for their psychological needs. The speaker successfully delivered the desired object to the listener, which is why the theme of this story has been brought to the screen in recent years, and the audience still takes the trouble to watch "The Return of the Homeless" performed by different people. At the same time, the animation praises the greatness of true feelings, makes people realize the importance of caring, and is a container filled with profound thoughts.

- The concept of step-by-step transmission

The American animation "Mulan" is also an example of successful transmission. Unlike the former, the messenger transmits step by step to achieve gradual acceptance by the hearer. Although the animation stories refer to Chinese classical themes, they are quite different in conception. The original story emphasized the idea of loyalty and filial piety, with individual interests subordinate to collective interests. In the animated version of "Mulan", many details are used to pave the way for the theme. After Hua Mulan was accused by the matchmaker that she would never honor her ancestors, Mulan's figure was reflected in the water in the manger, in the reflection of the river, and on the stele of the ancestral hall. These three images, together with Mulan's singing, describe her heart, and Mulan did not know. How to face the self, hope to hide the true self, but at the same time hope that the self can be released.

It can be seen that when the image in the mirror appears as a visual element in the film, it is a visual metaphor for the character's heart. In "Mulan", after Mulan made up her mind to join the army in her father's place, three consecutive mirror images of Mulan appeared in the water vortex, on the stone tablet, and in the sword body. At this time, there is no need for verbal explanation, and the audience already understands that this is an innuendo to Mulan's heart. The visual metaphor is constructed between the image in the mirror and Mulan, showing the character's face to face. At the same time, the audience extracts from the emphasis on constantly appearing in the mirror image that the animation is intended to encourage self-focus, and Mulan's noble behavior is a response to the true inner self. Whether the animation has a relatively clear and meaningful creative motivation and can guide the audience to enter and understand the theme is a criterion for judging the quality of animation. Through the grasp of people's way of understanding, it is undoubtedly a bonus means to transmit information to the audience subtly.

- Conducting hidden ideas

In addition to the obvious animation concept that the audience can see intuitively, there is also the hidden concept of animation, which requires the audience's own cognitive level and thinking ability, and also fascinates the audience. Umberto Eco in *Semiotics and Philosophy of Language* uses semiotic theory to analyze the interpretation process of metaphor, and points out that the process of interpretation mirrors the process of creation in reverse. That is to say, if the opposition between ontology and metaphor is unified at the higher level of knowledge base classification, the metaphor will be more interesting. This is likely to be the criterion for determining the quality of a metaphor: the more ambiguous the opposition, the more novel the metaphor. People need to mobilize a wider range of cognitive associations to interpret. One of the advantages of animation is its rich imagination. The impossible in the real world becomes possible or even normal in the animation world. Therefore, if more novel metaphors can be used, the animation can be more appealing and fun.

3) Designation of animated characters

Animated characters are the soul of animation story interpretation. People remember an animation because of its unique characters, such as Avanti, Huluwa, Nezha, etc. in China, Mickey Mouse, Transformers, Garfield, etc. in the United States, and Saint Seiya and Doraemon in Japan. , Conan, etc., the list goes on.

The creation of animated characters is inseparable from the story's requirements and settings for the characters, as well as the creator's processing and refinement, often using people's recognized or familiar experience and concepts to make the audience recognize the characters. Richards points out in interaction theory that the reason why two components can interact is that there is "common ground" in their concepts. This commonality is the connection between two things. For example, people form concepts and map to the surrounding things through the knowledge of their own body structure. There are table legs, chair backs, door handles, etc. Although the "legs" of the table cannot walk like animal legs, they have the same feature as animal legs: support. In animation, the common points in metaphorical components are often used to realize the process of visual metaphor that converts textual description into visual image.

One is to use the common point of external images. The classic animation images of Pixar and Hayao Miyazaki are all cases that can be analyzed. For example, the villain in the animation "Monster Power Company" has the same feature as a chameleon: "color changing". The protective color can make the blue road well integrated into the environment, so as to achieve the purpose of stealth. Here, the elements of discoloration invisibility and the elements of character behavior interact to generate new meanings, suggesting the character's character. Discoloration reveals the character's inner cunning and fickleness, while invisibility shows that the person is not upright and conscientious.

Second, in addition to the common points of appearance, there is also the use of common points in the character shaping of the characters. Such as the greed and selfishness of Chihiro's parents, and the fascination with money and spoiling children of Granny Yu, all correspond to some representatives of human nature in the real field, making the image more realistic and full.

Third, the purpose of character building is not only to use common points, but also to use common points in different fields, so that the audience can obtain the real reference of the image through viewing and association, so as to understand the deep-level purpose of animation performance. Lakoff and Johnson consider metaphors to be "correspondences across conceptual domains". Indurkha gave a more detailed explanation: "A metaphor is a description of an object or event (real or imagined) by using concepts that cannot be applied to this object or event (real or imagined) in the traditional sense. The described The object or event is called 'target', and this traditionally unavailable concept is called 'source'. The process of metaphor is to interpret 'source' in the domain of 'target'." Metaphor makes an unusual juxtaposition of things in different domains, Part of the characteristics of the described thing is

referred to by another concept, so that from this to the other, we have another level of understanding of the described object.

In addition, in the American animation "Zombie Bride", the parents who use their children's marriage as a transaction, and the fake dukes who use false feelings to defraud money are relatively rare in the real world, but the ruthlessness and cunning they show are also true to reality. The refraction of the crowd, the world they live in is a concentrated expression of the lack of belief in modern society. Therefore, through metaphors and visual metaphors, referential animated characters are formed.

4) Suggestions of animation scenes

The animation scene is the environment for the activities and performance of the animated characters, showing the background, social culture, and geographical environment of the story. In some cases, the scene can also become the main "role" in the interpretation of the storyline, and become the key to highlight the theme and promote the plot.

Color cues are used in animation scenes. For example, in the French animation "Mia and Migu", when Mia's father Pedro looked up at the starry night sky at a construction site far away from home, the sky showed a deep blue. Blue represents melancholy, which is a good interpretation of Pedro's lonely and lonely state of mind. When Mia's smiling face appeared in Pedro's mind, the sky instantly turned into a bright light blue, which was also blue, but the change from low lightness to high lightness implied a change in the character's mood, forming an extension of meaning, a visual metaphor for Pedro's open heart when he thinks of his daughter.

In addition to the color cues, "Zombie Bride" has formed its own metaphor by using the visual cues in the Gothic style. As one of the symbols of the Gothic style, the Gothic church itself is full of metaphors. The Gothic church has an aspect ratio of 1:3, which creates an amazing vertical effect, which is a metaphor for connecting heaven, while the stained window at the height of the altar implies the sun, and the many side windows introduce sunlight into the dim hall, which is a metaphor for heaven. The light shines from here, and the story paintings inlaid on the stained glass become the condensed of the Bible. It is such a Gothic building that is rich in religious language and breaks through the tradition, making people bathe in a bright and elegant atmosphere that is different from the past. People pursue ideas of light, sublime and freedom. The Gothic church became an intermediary between the populace and Christian thought and belief, and as a metaphor "built a bridge between religious belief and the real world, matter and spirit, substance and nothingness, god and hope". The architectural modeling in "Zombie Bride" is derived from Gothic architecture, but it is extended on it. In the animation, the church that is separated from the town by a bridge, without a trace of light, blends into the cloudy night. Although it has the basic features of Gothic church steeple windows, pointed arches and pointed bell towers, it looks low and cumbersome in appearance, and does not have the momentum of the Gothic church ascension, as if it is an empty shell that has removed the lofty beliefs, and seems to be deliberately

highlighting the "sharp" feature, giving people a sense of sharpness and inaccessibility. Fits the priest image in the animation. The priest had a pointed back, a thin nose, and a long chin. He was meant to preach doctrine, defend truth, and be merciful and submissive, but he was mean, arrogant, and sanctimonious. The implicit intention here is that the church that connects faith has lost its meaning, and the dark soul cannot be influenced.

In addition, most of the animation scenes are to touch the similar experience of the audience's psychological feelings to achieve a hint of the connotation of visual performance. Piper found that what constitutes a metaphor is that there should be similar parts in the two domains that are connected. This is consistent with Richards' view of "common ground", and this exploited similarity is based on people's initial perceptions of the world. More contains similarities in psychological feelings, such as happiness and up, sadness and down. In the animation "The Lion King", the glory stone is a main scene, and the beginning, development, climax and end of the story are all unfolded in this scene. This scene is not set in stone, but different processing methods are used according to subjective consciousness. At the beginning, the bright colors, sunshine and vigorous scenes are similar to the strong and warm psychological feeling, which makes the audience feel the praise of life and hope; when Mufasa died and Scar usurped the throne, the scene Arranged on a night covered by heavy cool tones, the emptiness around the Glory Stone corresponds to the gloomy and depressing psychological atmosphere, and the audience realizes the meaning of the disappearance of the beautiful world; when Simba returned to the Glory Stone with a heavy responsibility, the scene was even more lifeless Bare rocks, withered trees, and corpses are all over the place, showing the despair and sadness of the state of mind well, suggesting the purgatory life of animals under the rule of Scar. The reason why the audience's psychology can be affected by adjusting the atmosphere of the picture is that the similarity between the physical properties of the displayed things and people's psychological experience constitutes a visual metaphor in animation.

In *Zombie Bride*, the similarity is no longer used for a single scene, but two scenes correspond to two connected concept systems, and the animation world is built with concepts that are already well structured and defined. The plot of "Zombie Bride" unfolds in two big scenes, the earthly world and the underground ghost world. The above world is full of gray buildings with straight lines and long and narrow doors and windows. The contrast between them and the empty space seems to be telling the impersonal, serious and rigid life status, without emotion and temperature; the black of the underground ghost world The old castle, on the other hand, is full of dynamism with its sloping lines, twisted doors and windows. The supposedly creepy ghosts hustle and sing in the festive bar, full of humor and energy. The real world should be full of vitality, but it is full of death and despair; after death, it should be reduced to bones, but it is full of enthusiasm and beauty. The inversion of similarities creates a subversion of common sense. The reason why it does not hinder the understanding of the audience is precisely because the concepts that make up both worlds are an extreme refraction of our

cognitive experience. Metaphor is like a shuttle that connects and superimposes these two images, dislocating people's imagination of life or death to construct a seemingly new scene, and enables the audience to obtain a reasonable explanation: all unknowable things such as death ghosts are not. It is not the source of the real horror, the real horror and sadness is the lack of human emotion.

In animation, metaphors with new connections are often created to reflect indescribable ideas. For example, there is a piece of water in the story of the Dutch animation short "Father and Daughter". After the father rowed out and never came back, the daughter waited on the shore year after year. When her daughter got old, the mysterious waters turned into a tidal flat where she could see the whole picture. She found her father's boat, as if she had returned to her father's arms, and lay down contentedly. Through animation, the water scene and death create a similarity between two disconnected things. People place their thoughts on their loved ones who were taken away here, and rest here. When we are young, death is unknown to people, like unfathomable waters. When the surface of the water recedes one day, revealing the complex terrain, we have been able to intuitively die and welcome the reunion with our loved ones in another world. The passing and drying of water is like the dwindling and ending of life. The proposition of life and death is made intriguing and poetic through a new connection between the two intentions.

5) The performance of animation dialogue

Animation dialogue is the language in animation, which can be dialogue, inner monologue and narration.

By analyzing the dialogue metaphors in the animation of *Ratatouille*, Tong Shan believes that the use of metaphors in animation language will make animation works more attractive. Metaphor has been paid much attention in linguistics research. It is believed that metaphor is an important way of language development and change, and the composition of speech depends on the metaphor of thinking. Richards points out that a metaphor may appear in almost every third sentence in our everyday conversation. British linguist Switzer believes that speech and intellectual activities are usually produced through metaphors for material behavior. Meaning comes from people's cognitive experience, including various experiences in culture, society, spirit and material. The creation and use of language follows a cognitive pattern from the real world domain to the cognitive domain to the speech act domain. So language reflects human behavior and psychology. The mastery of metaphors can better control language, and with the help of rich lines and monologues, it is possible to peek into the inner world of characters, and to reveal themes and connotations.

6) Arrangement of animation shots

Animated shots are presented directly as what the audience sees. Through the control of scenes, selection of angles, similarity transitions, montage techniques, etc., the purpose of expressing is achieved and visual metaphors are formed.

- Scene control

Scenes are used to control the content area of the screen and the visual distance of the audience. In real life, people tend to be closer to familiar people and stay away from unfamiliar ones. Based on this, the close-up view of the picture will form a sense of intimacy and communication, while the distant view will have no emotion, which is easy to cause the audience's reverie and speculation. For example, there is a large close-up shot outside the chicken coop in the American animation "Chicken Run". Under the light of a flashlight, the guard's hand is holding a lock on the iron gate. The close-up scene is very rare in our visual experience, and people rarely get close to see the details of an object, except for extremely special or noteworthy moments. It is precisely by using this psychology that the large-scale features in the animation force the audience to look closer, prompting the audience to search for meaning. The place where the chickens live is like a prison, and the intention of banning copper and suppressing is expressed.

- The choice of angle

The space revealed and implied by different scenes will have an impact on the audience's understanding, so as to guide the audience's psychology. Similarly, looking up and looking down also connect people's inner emotions. The choice of the angle of the picture will change the perspective relationship, which can imply a certain emotional tendency. An elevation shot of the farm hostess in "Chicken Run", combined with backlighting, reveals her aloof centrality and eerie presence.

- Similarity transition

From the perspective of metaphor of human thinking, Lakoff and Johnson believe that metaphor is the so-called "imagined reason" that combines reason and imagination. They put forward the third principle of human understanding of the world: experientialist. Arguing that both subjectivism and objectivism ignore our interactions with the world. Human conceptual systems are inherently metaphorical, imaginative understanding of one type of thing through another, but the most imaginative understanding is also based on conceptual systems. This philosophical view can be used as a guide for animation creation. When animation converts textual information into specific images, the creators need to give full play to their subjective initiative and rely on imagination to complete. Imagination is the soul of animation creation, but this kind of imaginative imagination is not without reason. The establishment of the connection between abstract and figurative things is inseparable from the similarity obtained by covering, categorizing and reasoning in rational thinking. A certain objective reality and logic. The birth of animation comes from the interaction of objective and subjective, neither purely objective narration nor purely subjective non-shared experience. A good metaphor should make appropriate use of the similarities between things, drawn from things that are related, but the relationship is not too obvious. It doesn't make the audience unable to find the right kind of thing to understand the image they see, and it doesn't feel too straightforward and uninteresting.

In the American animation "The Prince of Egypt", there is a small passage showing Moses' dream. Instead of cutting directly to the image that came to Moses' mind, the camera cut advances the camera to Moses' eyes. The eyes are considered the window to the soul, and through this resemblance, the viewer is guided into the heart of Moses. And use the similarities to transition, turning Moses' eyes into the eyes of the frescoes. Through the frescoes, the audience can understand that Moses is witnessing the history of the Pharaoh killing Hebrew babies in the past. When Moses himself appeared on the mural, the audience followed him to transform the space and experienced the scene when his mother put him into a bamboo basket to escape. The audience does not act as a bystander, but participates in the flow of Moses' consciousness in the interlaced time and space, which is achieved through imaginative expression techniques and rational connections.

- Montage technique

Purcell Mardan once explained the metaphor in the film as follows: "The so-called metaphor is to juxtapose two pictures by means of montage, and this juxtaposition will inevitably produce a psychological impact on the audience's mind, and its purpose is to It is easy to understand and accept the thoughts that the director intends to express through the film." Montage is a way of lens assembly and transformation, in which metaphor montage is to connect shots with similar meanings but different contents together to form an analogy effect, thereby implicit and vivid. to reveal the potential relationship between shots and express special meaning. It can be said to be the perfect embodiment of empiricism. This "imaginary rational" shot arrangement technique has more freedom of imagination and creation in highly hypothetical animation than live-action movies. For example, in the Japanese animation "One Piece", another unrelated scene was inserted three times in the plot of a character dialogue, forming a metaphorical montage. The two episodes develop in parallel. When Robin was asking Rayleigh about the confusion that had been hidden in his heart, the picture suddenly changed to a cloud covering the sun. When the conversation reached its climax, the camera changed again to the cloud that completely covered the sun, and the conversation ended with the cloud. Robin smiled when he left. The juxtaposition of the two images here is to use clouds as a metaphor for Robin's haze and emotional changes. The disappearance of the clouds indicates that the confusion in her heart has been eliminated and her heart has regained clarity.

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