Japanese Cultural Gestures in Animation

analysis of how social status and Japanese seniority system are illustrated in

Japanese animation

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### Table of Contents

List of Tables ................................................................. v
List of Figures ............................................................... v
Abstract ................................................................. vi
1 Introduction ......................................................... 1
2 Research Question ..................................................... 3
3 Literature Review ...................................................... 4
    3.1 History of Japanese Anime ................................. 4
    3.2 Japanese culture .............................................. 6
    3.3 Factors influencing Japanese Animation ..................... 10
    3.4 Japanese Culture Presented in Animation .................... 15
4 Approach ............................................................... 20
    4.1 Scene .......................................................... 22
        4.1.1 Composition ............................................. 22
        4.1.2 Character Design ........................................ 24
        4.1.3 Workplace relationships as indication of status .......... 27
    4.2 Movement Analysis ............................................ 29
        4.2.1 Day to day movement, habitual gestures ................. 30
        4.2.2 Minute gestures, minor gestures ........................ 31
        4.2.3 Partial gestures, Isolated gestures ....................... 33
    4.3 Camera ........................................................... 33
        4.3.1 Camera Angles ............................................. 34
4.3.2 Camera Shots ................................................. 36
4.3.3 Camera Movement ......................................... 38
5 Practical Analysis .................................................. 42
  5.1 Composition in Three-dimensional Space .................... 42
  5.2 Camera Angle .................................................. 46
  5.3 Multiple Techniques .......................................... 50
6 Implications ....................................................... 53
Bibliography ......................................................... 54
## List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>Western Comics vs Eastern Comics</td>
<td>19</td>
</tr>
<tr>
<td>4.1</td>
<td>Composition of anime <em>Neon Genesis Evangelion</em></td>
<td>23</td>
</tr>
<tr>
<td>4.2</td>
<td>Composition in <em>Neon Genesis Evangelion</em></td>
<td>24</td>
</tr>
<tr>
<td>4.3</td>
<td>Character Design of anime <em>Lupin III</em></td>
<td>25</td>
</tr>
<tr>
<td>4.4</td>
<td>Character Design of <em>Spirited Away</em></td>
<td>26</td>
</tr>
<tr>
<td>4.5</td>
<td><em>Grave of the Fireflies</em></td>
<td>28</td>
</tr>
<tr>
<td>4.6</td>
<td>Different workplace for husbands and wives</td>
<td>29</td>
</tr>
<tr>
<td>4.7</td>
<td>Habitual gestures in anime <em>Neon Genesis Evangelion</em></td>
<td>30</td>
</tr>
<tr>
<td>4.8</td>
<td>Habitual gestures in <em>Summer Wars</em></td>
<td>31</td>
</tr>
<tr>
<td>4.9</td>
<td>Minute gestures in <em>Spirited Away</em> and <em>Princess Mononoke</em></td>
<td>32</td>
</tr>
<tr>
<td>4.10</td>
<td>Minute gestures in anime <em>Summer Wars</em> and <em>My Neighbors the Yamadas</em></td>
<td>32</td>
</tr>
<tr>
<td>4.11</td>
<td>Partial (Isolated) gestures in <em>Neon Genesis Evangelion</em></td>
<td>33</td>
</tr>
<tr>
<td>4.12</td>
<td>Camera Angles used in anime <em>Kiki’s Delivery Service</em></td>
<td>35</td>
</tr>
<tr>
<td>4.13</td>
<td>Camera Angles used in anime <em>Neon Genesis Evangelion</em></td>
<td>36</td>
</tr>
<tr>
<td>4.14</td>
<td>Camera shot in anime <em>Neon Genesis Evangelion</em></td>
<td>38</td>
</tr>
<tr>
<td>4.15</td>
<td>Camera movement in <em>Ponyo on the Cliff by the Sea</em></td>
<td>40</td>
</tr>
<tr>
<td>5.1</td>
<td>Composition in <em>Neon Genesis Evangelion</em></td>
<td>44</td>
</tr>
<tr>
<td>5.2</td>
<td>Composition Demo</td>
<td>45</td>
</tr>
<tr>
<td>5.3</td>
<td>Camera Angles used in <em>Kiki’s Delivery Service</em></td>
<td>46</td>
</tr>
<tr>
<td>5.4</td>
<td>Camera Angles Demo A</td>
<td>48</td>
</tr>
<tr>
<td>5.5</td>
<td>Camera Angles Demo B</td>
<td>49</td>
</tr>
<tr>
<td>5.6</td>
<td>Camera movement in anime <em>Ponyo on the Cliff by the Sea</em></td>
<td>50</td>
</tr>
<tr>
<td>5.7</td>
<td>Multiply Techniques Demo</td>
<td>52</td>
</tr>
</tbody>
</table>
Abstract

Japanese Cultural Gestures in Animation
analysis of how social status and Japanese seniority system are illustrated in Japanese animation
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John Andrew Berton, Jr.

Through the analysis of Japanese animation, the research question of this project is: How are seniority systems represented in Japanese animation? Examples will be documented of how Japanese animation artists successfully incorporate Japanese seniority systems into their animation in order to add depth and life to their story. The purpose of this research is to provide people interested in animation examples to help them understand the use of cinematographic language in animation. Through the research of the seniority systems in Japanese animation. This research will also help the audience understand the seniority system culture in Japanese society.

The first part of my research looks at the development and history of Japanese animation and provides analysis of the cultural elements inherent in Japanese animation. This part analyzes existing animation examples and identifies examples of the seniority system expressed in the animation. The second part provides a detailed plan to design three dimensional scenes that recreate the two dimensional animations in order to analyze the animation techniques in the three dimensions. After recreating the scene in three dimensions, the three dimension scene reconstruction is used as a demo to showcase how the various animators expressed the social status of different characters.
1. Introduction

Japan has a long tradition of design that goes back several thousand years. However, after the Second World War. The Japanese animation industry grew rapidly and became one of the primary entertainment for Japanese children [4]. It was a some time before animation and motion picture graphics became established art forms in Japan. By the 1980’s, Japan had become the largest produces of commercial animation for children.

Over the past 20 or so years, without much fanfare, animation has become a ubiquitous part of daily life in the postindustrial world [36]. By the 90’s, there were around 25000 individuals engaged in the Japanese animation industry, most employed by the major Japanese animation studio [9]. In Japan over the last decade, Japanese animation has been increasingly seen as an intellectually challenging art form, as the number of scholarly writings on the subject attest. Furthermore, Japanese animation is a popular cultural form that clearly builds on previous high cultural traditions [30].

Known increasingly by the Japanese term ”Anime”, Japanese animation is gaining recognition as a medium that appeals to children and young people. In Asia, Japanese comics and animation have been very popular and influential from the 1980s to the present. Now, almost all Asian nations have their own editions of Japanese comics and their broadcast channels show Japanese animated series on a daily basis. Different forms of Japanese comic and animation culture, such as comic caf (manga kissha), comic rental, dojinshi (amateurish manga) and cosplay (costume play), have also penetrated the consumer culture in major Asian cities [40].
Today, Japan is a great mecca of animation, a paradise for "Anime" enthusiasts. More and more Anime fans around the world are flocking to Japan for an animation pilgrimage [13].

Japanese Animation contains many traces of local culture. As Japanese animation spreads its influence globally, people all over the world are beginning to gain knowledge about Japan through its animations. For example, in America, Anime has had an undeniable effect on American popular culture [24]. Since the success of the animated series "Pokemon" in the late nineties, Japanese animation has been enjoying greater popularity and recognition in the West. Another Japanese Anime classic, Astro Boy from the 50’s, has also enjoyed commercial success and recognition both in the East and the West. Astroboy continues to be remade and shown worldwide [4].

Through Anime Japan has become an increasingly significant player in the global cultural economy. Indeed, one scholar has gone so far as to label Anime Japan’s "chief cultural export" [31]. Japanese literature and culture researcher Susan Napier also asserts that Anime contains traditional and modern Japanese culture elements such as Kabuki, woodblock print, and other contemporary issues. Dr. Napier further states "Anime clearly appears to be a cultural phenomenon worthy of being taken seriously, both sociologically and aesthetically" [30].
2. Research Question

How are seniority systems represented in Japanese animation? What techniques are used by animation artists and how can audiences identify these themes to increase understanding and recognition of these themes?
3. Literature Review

3.1 History of Japanese Anime

In 1906, American film producer, J. Stuart Blackton, directed a film called *Humorous Phase of Funny Faces* that closely resembles concepts of modern animation. Through endless revision and drafting, the end result achieved was very similar to what we would call an animated short [9]. Even long after the works of J. Stuart Blackton were made, animation was practiced for a long time as a type of craft and technique. In 1928, the American animation artist Walt Disney produced the first animated short film with sound, *Steamboat Willie*, and followed up in 1937 with the first color animated feature film, *Snow White and the Seven Dwarfs* [14]. Disney and his studio pushed animation to new heights. They advanced the process of producing animations, and realized the market value of the animation industry. This is why Walt Disney is often regarded as the Father of Animation. 1928 was a historical year for animations studios were transformed to resemble factory models of the time and cartoons were seen by same as industrial art [17].

While the American animation industry had an advanced production and business model in place in the 1930s, animation was still in its infancy in Japan. In the 1920, Japan was only beginning to learn about the newest animation techniques and had not begun producing feature films. The early development of Japanese animation, both from the industrys and the creators standpoint, seemed to have progressed mainly due to the influence of foreign factors. In *Understanding Media*, McLuhan asserts change only occurs through the introduction of new standards, which forms new relationships in society [26]. Commercial
animation was a product of such change. Japan did not produce what might be labeled as animation until the 1960s. This lag in animation development was partially due to Japanese audiences love for shadow puppet plays and other traditional drama plays.

After the World War 2, Japan was under the control of the United States. Japan has always been a nation thats quick to adopt other cultural elements. During this time period, the Japanese absorbed large amounts of American culture. Whether its economy or daily life, Japan learned from the United States. In terms of animation, many Japanese animators stopped producing traditional Japanese puppet animation and instead started imitating Disney's hand drawn animations [9]. Acclaimed animators Hayao Miyazaki and Isao Takahata began their illustrious animation career during this era. Miyazaki works like Hols: Prince of the Sun and Spice and Wolf were heavily influenced by American animations in terms of character design and storytelling and then they found Ghibli. Japanese Anime studios such as Ghibli, Madhouse, and Gainax have all taken USA techniques along with universal storytelling and added Japanese culture to their work. Only after the 60s, when American culture had been heavily adopted in Japan, did the animation industry evolve further [9].

In Japan, Studio Ghibli became the most famous film studio for Japanese animation. In 2014, the animations of Studio Ghibli are amongst the highest regarded in the movie industry. Their films rank alongside the most popular non-English language films ever made, with each new release eagerly-anticipated and a guaranteed box-office success. This highly profitable studio has remained strongly independent, producing a stream of imaginative and individual animations. The studios founders, long-time animators Isao Takahata and Hayao Miyazaki, have created timeless masterpieces. Although their films are distinctly Japanese their themes are universal-humanity, community, and a love for the environment. Few other
film studios, animation or otherwise, match Ghibli for pure cinematic experience [43].

3.2 Japanese culture

Samurai swords are one common symbol of Japan and has become an element that is recognizable worldwide [2]. The Bushido culture aka Samurai, has permeated and represented Japanese culture for over a thousand years. Humility and sacrifice are important values in the Samurai culture and these concepts have all become major themes in Japanese cinema. Later, in animation like ”Seven Samurai” and ”Samurai Deeper Kyo”, the main characters endure many trials such as walking barefoot in snow, brutal kendo training, and many other harsh tribulations. These examples embrace the spirit of Japanese Bushido completely and reveals the spirit of sacrifice within [32]. Beyond influencing Samurai animations, the Bushido culture element can also be seen in animations such as ”Summer Wars”, ”Porco Rosso”, and ”Princess Mononoke.”

In addition Bushido culture, Japan do widely adopted Buddhism from China in the 7th century. With Buddhism, a seniority system also arrived. Unlike China, though the seniority system in Japan is passed down from generation to generation. This created a gap between the upper class and lower class that remained evident in Japan through the 19th century.

Aside from Bushido, Japan has had a tie with the Shinto religion for a very long time. Shintoism has two fundamentally different viewpoints when compared to Western religion. One, the line between good and evil is very blurry in Shintoism. Two, death is considered an honor in Shintoism, especially where sacrificing for a cause is concerned [33]. The first point is seen in many of Hayao Miyazaki’s features. Unlike Disney, these films usually
do not center around a clear cut good guy versus bad guy rivalry. Miyazaki has said: “I’ve produced many animations, and each time I tell myself “there are no real bad guys in films.” No matter how the story develops, bad guys will always have a kind hearted side to them. I believe all bad guys can be transformed into a good guy through plot development. Without exaggeration, I believe I can turn any bad guy into a good guy within three scenes” [27]. For example, Yubaba in Spirited Away was initially portrayed as a greedy old witch, often transforming humans into animal slaves. However, as the plot developed, the main character Chihiro was able to free her family by exposing the kindness in Yubaba.

In everyday family life in Japan, a strict seniority system is followed. Every member has their own place when interacting with another member. When considering the relationship between two people, there are many factors to consider such as rank, sex, age, family ties, and past relationships. For example, the father occupies the highest position within the family. Then follows the eldest son, second son, and third son. The position of a woman is often ignored. When greeting an elder sibling, father, or someone of a higher position, the level of courtesy and respectful tone in language varies. Both behavior and communication are heavily regulated in the Japanese society. When compared to the U.S., people generally interact with a looser social guideline. People are generally considered equals and show common courtesy to one another.

With regard to the international community, Japan has consistently seen itself on the top of a global pyramid. Other countries are spread throughout the lower sections of the pyramid. When Japan entered World War 2, they believed that they were maintaining order and fighting for righteous reasons. The U.S. on the other hand, believed that they were
fighting for the equality of all countries [2]. World War 2 was not only a conflict between nations, it was also a conflict of ideals and culture.

In the book *The Chrysanthemum and The Sword*, Benedict compares the difference between American culture and Japanese culture. She asserts that the Japanese’ their reliance upon order and hierarchy and (the American’s) faith in freedom and equality are poles apart and it is hard for us to give hierarchy its just due as a possible social mechanism. To illustrate this point further, Benedict expands on her research regarding Japanese customs, family, country, religion, and economy.

Benedict asserts that the seniority system has seeped into the Japanese culture and is widely accepted by its citizens. When placed under the caste system, the Japanese exhibit peaceful and hospitable behavior. However, once the caste system is taken away, the Japanese exhibit aggressive behaviors both as conqueror and the conquered [2].

"Seniority (from Latin ”senex”, old man) is the concept of a person or group of people being older or in charge or command of another person or group, or taking precedence over them. Seniority is present in the most common relationships, between parents and children, siblings of different ages, and workers and their managers” [41]. Human relationships can be classified into vertical and horizontal hierarchies. The vertical includes relationships between parents and their children, while the horizontal involves classmates or colleagues. In Japanese society vertical rankings of human relationships have developed to a great extent [5].

In daily life, Japan adopts a strict seniority system. Every member has their own place when interacting with another member. When considering the relationship between two people, there are many factors to consider such as rank, sex, age, family ties, and past
relationships [2].

Traditionally, the most representative seniority system is the Sempai-Kohai. Sempai-Kohai values permeated Japan centuries ago, and still live on strongly in society today. Sempai refers to one that is "older" or "superior" in skill. Kohai means "one who comes after", or simply "junior" [10].

Another traditional relationship exists between man and woman in Japanese society. Animators often show this relationship between spouses and between mother and offspring. Married women are expected to be a "good wife and wise mother". In Japan, it is called ryosai kenbo meaning Japanese wives need to be gentle and graceful; they must serve the husband and they must diminish their own desires and ambitions [19] [22] [21]. The term ryosai kenbo came into use with the conclusion of the Sino-Japanese war in 1895, promoted particularly by powerful men both within and outside the Ministry of Education [8].

In traditional Japanese society, the most classic relationship is built between man and woman. This can be seen in examples like husband and wife, brother and sister, and son and mother. In these relationships, the female is often in a position of inferiority. This status did not change until the Meiji period. Only then did the female status rise and begin participation in everyday social activities such as reading and getting paid for work. Since then, gal culture or shoujo culture began to emerge. More and more media became centered around the perspective of female workers. This included the magazine series Shoujokai, and novel series Hana Monogatari [20].

Japanese culture also deeply concerned with aesthetics. This is shown in Japanese animation examples such as Hayao Miyazaki’s My Neighbor Totoro and Ponyo On The Cliff by The Sea. I believe this pursuit of aesthetics and perfection is a key element of
Japanese society. However, due to societal changes, many elements have become twisted and evil; American scholar Ruth Benedict asserts from an anthropology standpoint in *The Chrysanthemum and the Sword* that there are two conflicting sides to the Japanese nation. Benedict writes that the Japanese have never officially admitted naval defeat and Japan continued to self delude in fantasies of victory throughout the war [2]. This viewpoint from the Japanese was maintained even while its navy was all but eliminated. The Japanese seem to impart this sense of control in its animations. For example, in Nausicaa of the Valley of the Winds and Castle in the Sky, the hero is in total control of their destiny and achieves total victory despite the collapse surrounding them.

### 3.3 Factors influencing Japanese Animation

Since the Middle Ages, there has been a womens culture in Japan, and this kind of culture has always influenced Japanese animation. In recent years due to the rise of the social status of female and along with Japanese "gal culture" (shoujo culture), there have spawned other culture such as the kawaii culture, which had an immense influence on Japanese character design for anime, manga, toys, and, of course, video game, among others. The term "kawaii" appears in dictionaries printed in the Taishou to 1945 period as "kawayushi", later changed into "kawayui". Kawaii is a derivation of a term whose principle meanings were "shy" and "embarrassed", and whose secondary meanings were "pathetic", "vulnerable", "darling", "loveable", and "small". In fact, the modern sense of the world kawaii still carries some nuances of "pitiful" in the term "kawaisou", derived derived directly from "kawaii" [20].

Due to the influence of cute culture, we can see that many Japanese animations have
been infused with elements of cuteness, especially regarding character design. For example: Japanese animation *Chibi Maruko-chan*’s character design. In this animation, no matter the age of the characters, all of the character designs include large heads and eyes with respect to their body sizes and have short stubby limbs. This kind of character design is called Kindchenschema [34]. This is a set of facial and body features, that make a creature appear ”cute” and activate (”release”) in others the motivation to care for it [29].

The kawaii style dominated Japanese popular culture as a whole from the 1980s to the end of the 1990s. In 1971, the Japanese company Sanrio began to produce cute stationary and in 1974, Sanrio’s female designer Shimizu Ikuko developed its most famous cute character Kitty-chan(Hello Kitty) [20]. This character is a staple of the ”Kawaii” segment of Japanese popular culture [39]. At age 36 as of 2010, Sanrio has groomed Hello Kitty into a global marketing phenomenon worth five billion U.S. dollars a year [37]. In the following period, Japanese animation along with cute culture have arrived and has become world renowned.

However, in Japanese society, there is still a huge gap between the social status of man and woman. This gap can be considered a societal class system. The system that female are raised by females in a female culture and males in a male culture was very strong in the Heian era and survived in some form or other until today. In recent years, Japanese womens status has been increasingly rising [3]. This change is also reflected in Japanese animation. The portrayal of women in Japanese animation is no longer restricted to the role of a housewife. Instead, female characters are now portrayed with a multitude of identities previously unseen in both Japanese society and animation.

For example, animation *Kodomo no Omocha* (1996). In this animation, the Sana and
her mother have been portrayed as strong female characters. Both have strong voices and strong wills. This is representative of modern women in Japan and the animation offers an insight into the modern Japanese woman as having the capacity to be strong, yet gentle and compassionate [3]. The second animation is *Dragon Ball Z* (1996) and in this animation the role of women is subservient/secondary at their core. This represents another aspect of females in Japanese society, one of female life being male-centric [3]. The third animation is *Mononoke Hime* (1997). In this film by Studio Ghibli, there are three principle characters - San, the Wolf Princess, Lady Eboshi and Prince Ashitaka. San and Lady Eboshi are two female characters who exemplify strength and power. Lady Eboshi could be interpreted as a new woman of Japan, proud and strong of will. This is comparable to many modern day female leaders in Japanese companies. On the other hand, Sans character lives in the forest of the Deer God and she is dedicated to preserving the forest and the creatures that dwell within. San represents the capacity of women to be strong in the dwelling of the traditional [3].

At the same time, mens status have been lowering in comparison to that of the women’s. While female status have been rising, the role of the men has been changing and new culture elements have developed because of these changes. Along with the development of the comics and gaming industry, more and more Japanese are falling in love with animation, comics, and games, creating a new type of culture: Otaku. In recent years, otaku culture has emerged as one of Japan's major cultural exports and as a genuinely transnational phenomenon. In the English context, the word otaku is best translated as ”geek” - an ardent fan with highly specialized knowledge and interests [12]. Since the 1980s it’s been used to refer to people who are really into Japanese pop-culture, such as anime, manga, and
videogames [7]. Due to the overly formal form of address, otaku becomes a very witty reference both to someone who is not accustomed to close friendships and thus communicates in a clumsy way with peers, and to someone who spends most of his or her own home [20]. Now Otaku culture also appearing outside Japanese society and many Anime fans in the United States and elsewhere have identified themselves as otaku.

Following the popularity surrounding the otaku culture, many fans and academics have shown further interest in studying specific and niche cultures spawning from Japanese animation. For example, Yaoi is another animation subculture that has increasingly attracted fans to Japanese animation. Yaoi, also known as Boys Love, is a Japanese genre of fictional media focusing on homoerotic male sexual relationships. Yaoi express the frustration experienced by young people who have found themselves unable to relate to the opposite sex. Specifically, Dr. Lippe states that Yaoi is a culture phenomenon reflecting the "young generation of women (who) have become increasingly unwilling to accept relationships with men who cannot treat them as anything other than "women" or subordinates” [20]. Furthermore, Kinsella argues that there is a profound disjuncture between the expectations of men and the expectations of women in contemporary Japan [35].

Now, Japanese animation has increasingly become more influential worldwide. There are two main reasons for this. One is our current climate of intense globalisation. Another one is the dynamic practices of cultural production which anime fans engage in [18].

Firstly, the reasons why Japanese Anime has become popular in American culture. I believes that Anime is a product of 'hybridity’. It combines many aspects of western culture. Many early creators of anime in Japan were heavily influenced by American and European animation. For example, the acclaimed Japanese animator Tezuka Osamu, hailed
as the pioneer of Anime, acknowledged the influence which Western animators like Walt Disney had on his work. This influence not only is apparent in character design, it also appears prominently in storytelling.

In the paper Reviewing the 'Japaneseness' of Japanese Animation: Genre Theory and Fan Spectatorship the author Leong uses the word ”mukokuseki” to describe the characters of Japanese Anime [18]. Mukokuseki in Japanese literally means ”something or someone lacking any nationality”. Leong then quotes the perspective of Susan Napier who believes ”mukokuseki characters is not that they look Japanese or Western, but rather that they have been created in a ‘nonculturally specific anime style’”. In terms of character design, Japanese animators will often create mukokuseki characters in order to appease the likes and dislikes of the audience. These characters both encompass the traditional elements of Japanese culture and more contemporary Western elements. One of the main examples that Leong uses is the character of Usagi Tsukino, the main protagonist of the series Bishjo Senshi Sr Mn (Pretty Soldier Sailor Moon, 1992-93).

Due to the use of mukokuseki in early Japanese Anime, Anime as a whole can be easily absorbed by multiple cultures. In the West, Japanese animation is often written as ”Anime”. Leong analyzes the use of the word of Anime in this article. According to the Oxford Dictionaries Online Website, the term Anime embodies: ”Japanese film and television animation, typically having a science-fiction theme and sometimes including violent or explicitly sexual material”. Through this definition, many western critics have an antagonistic attitude towards Anime. This definition implies the underlying message that Anime is meant for a younger crowd. However, Leong believes that Anime audiences can include adults as well. Secondly, this definition is not exactly succinct in defining
Anime as a whole. Lastly, Leong believes that Japanese Anime is pop-cultural, a type of Japaneseness. The popularity of Japanese Anime is inseparable from Japanese Anime fans. Many fans are no longer merely enamored with the simple product of the animation. They have started to incorporate elements of Anime into their daily lives and seek to increase the popularity of Anime through other means and habits of their lives.

3.4 Japanese Culture Presented in Animation

Animation is similar to literature, it is a tool that can be used to share culture and thoughts. And the animation characters can be seen as they are in literature. Animators use characters to tell their story much like how writers use characters to express their thoughts. Different cultures can also lead animators to give their character unique traits and gestures to express each characters unique cultural background. Japanese animation artists have instilled unique cultural qualities to their characters.

Also, animation is able to reflect problems that exist in reality to an extent that other media cannot. Susan Jolliffe Napier pointed out ”Anime texts entertain audiences around the world on the most basic level, but, equally importantly, they also move and provoke views on other levels as well, stimulating audiences to work through certain contemporary issues in ways that older art forms cannot” [30].

When we are watching Anime, the viewer may concentrate on the visual effects or the content, and neglect or mis understand the deeper hidden message of the Anime. This is partly because many audiences do not know how to react to the messages. To many of the Anime fans, although they are attracted to a film, they may not understand what certain scenes are about. In some cases, they will surf on the web on related film critics to get a
better idea of the details, then go back to watch the film again. This allows them to discover new details and appreciate the film even more.

I believe this confusion is caused by cultural differences between the audiences and the animators. In Japanese animations, many animators will include unique Japanese cultural elements in their animation works. For example, in Miyazaki’s films, although many of his works include European castles as sceneries, the Europeans animation characters portrayed often have Asian features. Moreover, Miyazaki pointed out in an interview that when he is creating his animations, he does not take other peoples work as references. He is instead influenced by his natural day to day interest in European fairy tale and stories. These influences naturally blend into his work and is combined with Japanese elements into his production [27].

In an article of Miyazaki’s interview on Spirited Away, Miyazaki mentioned that ”according to Japanese, the luxurious lifestyle consists of living in a house with mixed elements of Japanese palace, Western mansion, and Chinese dragon palace; living the Western life while enjoying Japanese hot springs. This kind of lifestyle already existed in the Muromachi period and Edo period” [28]. In order to distinguish Yubaba’s high social ranking status, Miyazaki designed Yubaba’s house as the way Japanese favors. He also pointed out that this design is Japanese’s ideal habitat. Therefore, Yubaba’s bathhouse can be seen as luxurious and prestigious. For audiences who understand the Japanese culture, Miyazaki’s design is accepted in their perspectives.

As for sound effects, Japanese animations apply many traditional cultural elements. For example, in the animation Mezon Ikkoku, there are often odd whistle sound effects played outside of the main character’s home. To the Japanese audience, they understand what the
sound effect means. It means that the Tofu shop is closing. Using this sound effect, people who understand Japanese culture understand exactly what time it is in the story. People who do not understand the sound effect can only guess at the time by the images shown on screen [6].

In terms of dialogue, Japanese Animation contains many culture specific details. This is in part due to the fact that "the Japanese language has a 'formality(literally respectful language)' system" [23]. "It is often considered rude to sound too friendly to a person who is older than you, has higher social standing, or is someone you have just met. I mean, Japanese people like people who have friendly personalities and the same is true for people of other countries. However, it is generally preferable to be formal and polite when talking to acquaintances until you have developed a closer relationship that allows for more friendliness. Does this make sense?" This style of language system has been used frequently in Japanese animation, for example, 

Cowboy Bebop, "The story takes place in the year 2071, largely on the spaceship Bebop, and follows the adventures of a group of bounty hunters (two male and two female): ex-yakuza Spike Spiegel, ex-cop Jet Black, sexy con-woman Fay Valentine, and teenage computer hacker Radical Edward. In the years following its release, the show became extremely popular overseas and remains one of the most popular anime series outside Japan today; the movie version was subsequently released in 2003 and Hollywood announced the making of a live-action version in 2009". In the Japanese version of this animation, the animators uses four different ways of speaking and body language to differentiate the characters’ social ranking and identity. Spike and Jet speak idealized rough men’s language. Faye, has the body of a model and speaks in feminine forms. Due to their difference in ranking, the Japanese version of 

Cowboy Bebop
uses word choice, tone, and pronunciation to differentiate amongst the characters. This level of minute differentiation is sometimes lost in translation [11].

In terms of production standards, many Japanese animation characters will enter the scene from the right hand side. Western characters will often enter the scene from the left hand side. For example, the animations *G-Force* and *Super Friends* are similar animations coming from Japan and America, respectively. Both titles revolve around five super heroes battling super villains and both casts involve four male characters and one female character. When these animations are compared, we can see that the heroes in *G-Force* enter the scene from the right hand side, no matter if they're running or flying. And the same goes for *Super Friends*, just reversed. This difference might be due to the reading habits of the respective cultures. Japanese manga is read from a right to left sequence between the panels and American comics are exactly the opposite. Thus, the animators in Japan are used to making the characters enter the scene from the right hand side. For Western audiences, this might be an unfamiliar presentation style and plot understanding might be affected depending on familiarity with Japanese culture.
Figure 3.1: Western Comics vs Eastern Comics
4. Approach

In this research, I have selected exemplary Japanese commercial animations to analyze and discuss. The criteria for what qualifies as an exemplary animation includes outstanding local Japanese box office and exceptional overseas box office performance. Due to these requirements, I have elected to use Japan's Eiga Rankings. The Eiga Rankings is an authoritative website on Japanese films. On this website, it has the past box office results of Japanese animations. Also, Box Office Mojo and IMDB ratings are taken into consideration. From these two sources, the number of Japanese animation audience viewership and total box office per film can be extracted. These three lists show that four animations are consistently with the top five rankings. Spirited Away, Howl's Moving Castle, Princess Mononoke, Ponyo on the Cliff by the Sea. These four animations have gained wide praise for anime fans. From the site Rotten Tomatoes, we also see the aggregate film critic scores of these movies. This site combines the ratings of the film critics and we can see all four animations have earned average scores of ninety percent or higher. Thus, these four animations will be the center focuses of my research.

Due to the potential limitation that might be caused by the fact all four animations were produced by Studio Ghibli, this project will also select many other additional research subjects from animations made by other Japanese studios. The method for choosing additional research subjects is derived by the examples found in the four animations and finding similar examples from other animations. By using a wide range of examples, this project hopes to help the readers understand how Japanese animators use specific cinematographic
language to express different characters.

Concurrently, I collected and analyzed first hand information and second hand information such as storyboards, project proposals, production notes, speeches, and interviews. These information was analyzed to glean the original intent of the creators of the animation. By combining the intent of the animators and the examples analyzed, the audience will be presented with a clearer picture of how animators use different cinematographic language to express different characters.

In this project, I analyzed the animations I chose based on the three categories. These three categories are scene, movement, and camerawork. These are fundamental topics discussed in works by Japanese animator Hayao Miyazaki [27] [28], Kyoto University Gesture Researcher Michitaro Tada [38], and Richard Williams [42], author of The Animators Survival Kit.

In Miyazaki’s two books Starting Point and Turning Point, he emphasized the importance of composition and characters in animation. Animators must pay attention to both elements in order to make a good animation. Therefore, composition and animation is a key topic in my research.

In The Animators Survival Kit [42] and Drazens Anime Explosion! The What? Why? Wow! of Japanese Animation [6], these two work both analyze the minute details of animation character movement and gestures. Their analysis led me to research in depth into habitual gestures, minute gestures, and isolated gestures. In the last category, works such as Film Directing Shot by Shot was a big inspiration for its analysis of camerawork in movies. In this project, I also chose to use camera shots, camera angles, and camera movements as ways to analyze animations. These nine categories are the categories in which my
animation examples are labeled with.

4.1 Scene

In scene analysis, this project will focus on three categories to analyze the various examples of Japanese animation: composition, characters, and workplace. The animations examples will be collected and analyzed to help the readers understand how Japanese animation showcases the difference in social status amongst the characters.

4.1.1 Composition

Scene composition is a major focus of this research. In many Japanese animations, animators will use scene composition to showcase the gap in social status between the characters [27].

The person with the most seniority is often placed in the center of the screen, to signify their importance. This example is seen in *Neon Genesis Evangelion*, whenever the commander appears. The deputy command is always shown as a secondary, minor character in the corner of the frame. And when the commander is reporting to even more senior military, he is placed in a lower position on the screen to denote his lower status. In many Japanese animations, when expressing a high level or the important status of a meeting or a serious environment, the scene is composed to be very large. In these scenes, we see that the characters size are very small in comparison to the environment. In most of the animation, the characters are given a lot of screen space and close ups. However, when there is any depiction of power or status, the characters become very small in comparison to the structure or commanding post.
Figure 4.1: Composition of anime *Neon Genesis Evangelion*

The characters of high status will often occupy the important location of the scene. For example, in the first example scene, the senior officer is placed in the center of the screen. And in the second example, the shadow on the left hand side is very faded, and the two characters on the right is deep in the shadow, attracting far more attention and showing contrast.
4.1.2 Character Design

In terms of character, the production designers, art directors and visual development artists will design different costumes, accessories, and environment for the characters’ specific social status. This is prominently showcased in the animation *Lupin the 3rd*, a highly popular animation series in Japan. This animation series has hundreds of episodes and thirty-eight movies. In this series, based in Japanese culture, the director through the history of this series Lupin takes on two separate personalities.

In the 1960’s, when *Lupin the 3rd* was originated many new things entered into Japanese culture. To satisfy the audience’s desires, the character design of Lupin had many elements of a ”successful man”. Lupin was a well known thief who inherited his grandfather’s wealth and reputation and had high social standing. To show this social status, animation designers designed many luxuries props to this role. This included the trendy Benz SSK car, expensive watches, name brand lighters, and a military grade automatic handgun. However, as Japanese culture evolved, animation designers updated the character to maintain
the audience’s interested [27].

They modified Lupin’s background to that of a poor man who had to fight his way to success. His car was changed from a Benz SSK to a FIAT 500 and his living quarters were also downgraded. In the 1980s Lupin series, Lupin had become a character living in poverty, he has continued to keep this characterization to this day [27].

Due to the difference in audience needs and zeitgeist, animation designers sometimes have to update characters and change certain designs. Even with the characters that retain similar outward appearances, minor differences in the details can change how the audience perceives the characters identities. In *Spirited Away*, Yubaba and Zeniba are twin sisters with very similar appearances. When they are first introduced to the other characters, no one can immediately tell the difference between the two. However, as the plot develops, the audience along with the characters realize that the sisters are two different characters. They have completely different personalities and social statuses. Miyazaki points out that
Yubaba is representative of a highly successful business person. She occupies a high social ranking and is often shown in the animation as a boss speaking to underlings. Zeniba, on the other hand, is representative of a regular household female. In this animation, she is largely portrayed as a kind and common woman. Miyazaki originally intended to differentiate the two sisters apart through character design. However, as the films production lagged behind, he was forced to use the same design [28].

![Figure 4.4: Character Design of Spirited Away](image)

In order to set the two characters apart, their relative homes were designed to represent polar opposites. Yubaba lives in a Japanese Castle with Western embellishments, draped with luxurious details that many Japanese animations portray as decadent. Zeniba looks very similar to Yubaba, with a pudgy physique and draped with jewelry (reminiscent of
royalty), but she lives in a very ordinary household. Their difference in habitat is one of the only key differentiations between their social standings. If production time was not so strained, perhaps Zeniba would have been given a redesign to remove her opulent outward appearances. Miyazaki had said that if possible, he would have liked to design Zeniba as a skinny and lanky character [28].

4.1.3 Workplace relationships as indication of status

Workplace does not only refer to a place where one works. Workplace can also mean the station in which one often appears in. For example, a students workplace or station can be the classroom or gym, and not an office cubicle. American anthropologist Ruth Benedict asserts that Japanese society is primarily focused on “Taking Ones Proper Station”. Everyone has a specific social position they are supposed to occupy. The items and environment you interact with will vary greatly depending on your status.

In the traditional Japanese society, female social status has always been lower than the male social status. Women must obey the male family members, including her own son. In a typical traditional Japanese family, the husband acts as the master of the house. When the husband passes away, the oldest son will inherit the responsibility as head of the family. The mother must in turn be equally obedient to her son as she would to her husband [2]. This phenomenon lasted until the end of World War 2. In addition, the phenomenon is represented in many animations of traditional Japanese society. For example, in Japanese animation master’s, Isao Takahata, magnum opus, Grave of the Fireflies, Seita Yokokawa is the eldest son in the family. Setesuko Yokokawa is his sister, and Mrs. Yokokawa is their mother. The story is set in World War 2, where the father was sent to the front line of the
war, leaving his wife and two children at home. When the air strikes hit the family's house, the mother takes the daughter aside and makes her understand that she must be obedient to the elder son. In the scene, we can see the mother kneeling and waiting to see what the eldest son has to say. And when the eldest son expresses what he wants his mother to do, she exits the scene.

![Image](image_url)

**Figure 4.5: Grave of the Fireflies**

As time progressed, many new doors were opened for young females. For the first time, they were able to study and find paying jobs in society [25]. However, these new opportunities were only available for single women. During their bachelorette years, young women are granted the freedom to choose how to live their life. However, marriage changes their social status dramatically. Upon marriage, they must immediately become subservient to their husbands and live in service of their offspring [16]. This drastic shift in social status is often presented in many set composition of Japanese animation. When Japanese animators depict wives at work, the scene is often set in the kitchen. The husbands rarely make appearances in the kitchen. And when depicting the husband at work, the workplace is often in an office place. And the females that appear in the office are often young and
unmarried.

![Image](image-url)

Figure 4.6: Different workplace for husbands and wives

### 4.2 Movement Analysis

In Japanese society, the interaction between people contain many gesture movements that hold specific meanings in their body language. Some of these meanings are dependent on the specific conversation, some others have formed from daily life and work [38]. Many gestures might be completely foreign to Westerners. Therefore, when viewing Japanese film and animations, certain plot elements might be lost in translation to the audience due to the unfamiliarity with specific gestures. There might even be cases where the audience completely misinterprets the plot due to the gesture.
4.2.1 Day to day movement, habitual gestures

In movement, the most classic example is bowing. However, when expressing different status, the degree of bowing is different. One example is when Misato is promoted, the boys as senpai all bow when speaking to her, On the other hand, her co workers only salute to Misato, then stand up and speaking to her.

![Habitual gestures in anime](Neon%20Genesis%20Evangelion)

When an senpai expresses a gesture of politeness to a kohai, not only does the kohai need to return the gesture, they must return the gesture in a much greater degree.
4.2.2 Minute gestures, minor gestures

Sometimes animators will use subtle gestures to distinguish each character’s social status. It is common to see these behaviors occur in the Japanese society. For example, in *Spirited Away*, Lin and Sen, even though they are co-workers, their statuses are not equal. Due to Sen’s inexperience, Lin looks down on Sen during their conversation and Sen also keeps her head tilted down. Another example we can see in *Princess Mononoke*, Kaya is a little girl from Ashitaka’s village. She refers to herself as his little sister. When Ashitaka leaves their village, Kaya is saying goodbye, her hands are held together, almost as in prayer. This gesture can be seen as a blessing for Ashitaka.
Figure 4.9: Minute gestures in *Spirited Away* and *Princess Mononoke*

In anime *Summer Wars*, we can see when responding to a senpai’s question, the kohai often has to raise his or her hand before speaking.

Figure 4.10: Minute gestures in anime *Summer Wars* and *My Neighbors the Yamadas*

When expressing thankfulness, the kohai must bow, sometimes even when they are on the phone, and the sempai can not see them.
4.2.3 Partial gestures, Isolated gestures

Sometimes animation artists will put emphasis on one particular body language detail and make that the focus of the scene. For example, in *Neon Genesis Evangelion*, when a kohai visits a senpai, they sometimes click their heels together almost as if they are in an army.

Figure 4.11: Partial (Isolated) gestures in *Neon Genesis Evangelion*

4.3 Camera

Camera is another important tool that Japanese animators use to differentiate the social status of the different characters. Using Camera Angles, Camera Shots, and Camera movement, the animator can quickly establish the social rankings of each character.
4.3.1 Camera Angles

In Japanese animation, animators will use low angle and high angle to differentiate the social status of each character. "Low angles can be used to show someone or something as superior, something that is very significant, or to show intimidation. High angles can be used to show someone or something as inferior or insignificant" [44]. For example, Miyazaki pointed out that in his anime *Kikis Delivery Service*, Kiki’s character arc was created to convey a little country girl entering a big city and meeting all kinds of people with different social statuses. Miyazaki wants to show the different sides of Kiki as she is interacting with other people [27]. Miyazaki also pointed out that he did not want to portray Kiki as a worldly character. He wanted to express Kiki lost in a metropolis. Kiki has to constantly adapt in terms of how she interacts with others. At the same time, she treats each person differently. Miyazaki said that this is best shown when Kiki is managing the store, and reactions to the people walking outside the window are different for each person [27]. This is so important that this scene is on the poster for *Kikis Delivery Service.*
In the beginning of this Anime, when Kiki starts to travel alone, she meets a stranger who she thinks is a witch and considers her as a senior. To express Kiki’s interaction with this senior witch, Miyazaki uses low angle and high angle to differentiate their social status. This specific example can be seen in the second practical analysis demo video, Camera Angle. When kiki is speaking, the audience can see that the shot is using high angle. On the other hand, when the young senior witch is speaking, the shot is low angle. During their conversation, there is a panoramic angle. The audience can notice that Kiki’s flying altitude is higher than the young senior witch. Therefore, when expressing close up shots conversations, animators purposely use this kind of camera angle to differentiate the characters social status.

This technique can be seen in many Japanese animations. Some may are more in-depth. For example, in Anime *Neon Genesis Evangelion*, for the same person, when expressing
different status, the camera angle is different, we can see when display the relationship between commander and senior military, animators use high angle to display the lower status commander, and use low angle to display the higher status senior military, but when the commander meet with his son, the animators use low angle to show the commander, and use high angle to show his son.

![Camera Angles used in anime Neon Genesis Evangelion](image)

Figure 4.13: Camera Angles used in anime *Neon Genesis Evangelion*

### 4.3.2 Camera Shots

In Japanese animation, the audience can sometimes notice when a shot is concentrated on a specific character or a character’s action. Using this kind of camera shot, the author tries to communicate a deeper meaning about the content of the story. This content does not necessarily relate to the current scene or story, but it might be a turning point in the entire story. For example, in the animation, *Neon Genesis Evangelion*, the way Rei wrings
water out of a towel reminds Shinji of his mother. This is the first time Shinji relates Rei to his mother even though their age is the same and they attend the same class. From the story, we know that Rei is a clone and is a spiritual combination of Shinji's mother and perhaps God. Therefore, Rei is absolutely similar to Shinji's mother. An article pointed out that married woman in Japan wring towels inwards and is a more elegant way of wringing towels [1]. Therefore, this connection to an elder female might have led Shinji to think Rei is similar to his mother. Later in the story, Shinji also said that he thinks Rei seems to be just like his mother. The reason Shinji thinks so is because of Rei's posture when she is twisting a towel. In terms of the camerawork, the director repeatedly jumps between focusing on Shinji's reaction and Rei's wringing of the towel. This sequence of focused shots may seem inconsequential or mundane, but actually carries a deeper meaning in its shot selection and progression. Thus, in Japanese animation, the author uses these specific shots to tell the audience more content of the story. When the audience understands enough of the Japanese culture, they can find even more information in the animation.
4.3.3 Camera Movement

Camera movement is also a way animators frequently use to express the different social status of the characters. Animators will base off each character’s social status and their environment to move the position of the camera. This allows the audience to understand more easily the relationship between each character.

In animated film *Ponyo on the Cliff by the Sea*, the relationship between Ponyo’s mother Granmamare and father Fujimoto is a good example of the portrayal of the Japanese Seniority System. In the book *Turning Point*, Miyazaki speaks about the music memo that was given to composer Joe Hisashi in which Miyazaki outlines the story of Ponyo. He points out many elements that reflects the male and female relationships. This goes beyond just human characters, it also includes other objects and ideas. Miyazaki points out that the
ocean in the story represents the female and the land represents the male. Miyazaki wanted the harbor town to showcase a sense of decay and include as little of the land scenery as possible. Only the house on the cliff and the daycare center was shown. He wanted the ocean to give a feeling of gentleness and consideration to and have it envelope the few pieces of land. This kind of scenery also reflects the relationship between man and woman. "Men sail on fishing boats and busily toil on the waves, but have lost respect from much of the world". This specific setting for the men is a commentary on how men are still working tirelessly in modern society, but their social status is on the decline. Sosuke, a boy who Ponyo had befriended, also has a mother that showcases Miyazaki’s description of female representation. Women like Sosuke’s mother are described as "seemingly filled with energy, but still gets upset while waiting for her husband to return from the sea”. This is a commentary on how wives have risen in status in society, but are still primarily focused on their husbands [28].

In the animation, there is a scene where Fujimoto is kneeling at the pier talking with Granmamare. In production notes for this animation, there is a line that states: "Fujimoto, Ponyo’s father, person who used to be of the land. Currently living in the ocean as a water dweller. Granmamare, Fujimoto’s wife, mother of the ocean.” Both the ocean and filled with human personality. These two descriptions symbolizes the marital relationship between the two. Granmamare has strong magic powers. Fujimoto is a much less powerful character. Granmamare can change Ponyo to a real human by herself. But when she decided to change Ponyo to a human, she must obtain her husband’s consent [28]. When this happened, the animators moved the camera to one side, which also changing the size of Fujimoto.
When Ponyo’s mother starts to ask about Ponyo’s situation, she is portrayed as a goddess who owns a powerful magic. Because of her superiority, her dimension can be seemed larger than normal in the front angle. In addition, she is surrounded by the rays of angel’s light. Furthermore, Ponyo’s father is considered as a small and humble character, kneeling and facing away from the camera shot. Later on, the camera angle changes the moment when Ponyo’s mother transforms Ponyo. The camera turns from front view to side view. Ponyo’s identity turns into a wife. She needs to be portrayed as an obedient wife in the Japanese society. By this camera change, audience can see the character’s switch of identity. In addition, during the process of the change in camera movement, it shows the differences of the characters’ social status in the Japanese society [28].

Figure 4.15: Camera movement in *Ponyo on the Cliff by the Sea*

Miyazaki also discusses a few other characters settings. He points out that while this animation does not have a clear cut ending, he had very specific settings for the characters that appear. Firstly, in the character setting, Ponyo should be the pure representation of a girl. She resists all oppression and seeks out what she wants without hesitation. However, in the animation, Miyazaki says that ”she showcases the characteristics of a child. And
the kind of woman she comes is largely dependent on the men she meets”. From this description of Ponyo, we can see that Miyazaki is in agreement to the idea that Japanese women have their futures shaped by men and that female characters are subservient to the male population. This is true despite the fact that the male social standing is on the decline [28].

Secondly, Miyazaki also has clear settings for the male five year old Sosuke. Miyazaki states that in Japanese society, five years old represents a threshold. It is when boys become men. Miyazaki hopes that Sosuke does not grow to become a macho man like Sosukes father. At the same time, he also doesn't want Sosuke to become a man like Ponyos father, who is constantly avoiding contact with other men. These two types of men are the most representative of the men in Japanese society. Miyazaki hopes that Sosuke can become a well rounded man who treats everyone with equality. However, this setting was not fully fleshed out in the movie due to time constraints [28].
5. Practical Analysis

From the previous analysis, I listed nine techniques Japanese animators use to showcase differentiation in character identity. Examples were shown and listed so those interested in animation can better understand these techniques. The majority of these example and of Japanese animation is created using two-dimensional techniques. While 2D Japanese animation seeks to reproduce a three dimensional look, 2D often has difficulty in reproducing completely accurate three dimensional proportions. The examples selected from these animations are often difficult to completely showcase the animator’s techniques in three-dimensional view. This is especially true when it comes to scene composition and camerawork techniques. Therefore, in this project, three-dimensional software is used to recreate two-dimensional animation scenes. By using 3D examples, the audience can better understand the different techniques animators use to differentiate the social statuses of the characters.

5.1 Composition in Three-dimensional Space

In Japan, animators create and differentiate characters in multiple identities according to the Japanese society’s social status rank system. Before producing the demo, I categorized the animation examples I selected. In the production of the animation, the structure of the scene and placement of the animation characters are very important. There are also other important elements that an animator needs to take into consideration. Animation artists use many techniques to alter the scene or character through principles of traditional animation,
such as exaggeration, staging, appeal, etc., and specific techniques, such as transformations, dialog and action in order to let the audience have a clear understanding of the story’s content. This is clearly expressed in the Japanese animation *Neon Genesis Evangelion*. *Neon Genesis Evangelion* is a fictional war story. During war time situations, this social status rank system can be clearly seen in Japanese society, and in *Neon Genesis Evangelion*, many scene composition techniques were used to express the different ranks.

One scene in the animation is a conversation between a commander and a deputy commander, situating in a closed environment. The layout artists used two camera angles to express this scene; profile view and front view. First, in the side view, the audience can see that a conversation is happening in a closed cabin, and the characters are not far from each other. The height of the head of these two characters are clearly shown in the angle. Therefore, I used the height of the front man’s head as a standard. After measurement, we can see in the top view that the two characters are only 4-5 heads apart. However, from the front view, we can see that the two characters should be really far away.
In this demo, I replicated this scene in Maya and by copying the same camera angle and body proportions. In addition, I used the distance tool to measure the height of the head. We can see the height of this character’s head is 0.6 unit, so the distance between these two characters should not be more than 3 units. This is shown in camera one. Now when we change to the front view, camera two, we can see these two characters are very close, and the size of the second in command seems larger than he was in camera one. We see that the distances do not match up between the views. So then I moved the second in command farther back so that the composition looks like what is shown in the animation. However, when you go back to camera one, the second in command is now much farther away.
Figure 5.2: Composition Demo
In the structure of the scene, the main character is placed in the center of the shot [15]. Also, the composition weakes the secondary character [27]. In this example, in order to stress the importance of the status of the commander, the deputy commanders position is pushed backward and minimized in the front view. Through this technique, the audience can tell the difference in the characters identities.

5.2 Camera Angle

Another character identifying technique that is commonly used is camera angles. Like the previous analysis on camera angles, a low angle contrasted with a high angle is used to differentiate the social status of each character. "Low angles can be used to show someone or something as superior, something that is very significant, or to show intimidation. High angles can be used to show someone or something as inferior or insignificant" [44].

Figure 5.3: Camera Angles used in _Kiki’s Delivery Service_
In the beginning of this anime, when Kiki starts to travel alone, she meets a stranger who she thinks is a witch and considers her as a senior. To express Kiki’s interaction with this senior witch, Miyazaki uses low angle and high angle to differentiate their social status. When kiki is speaking, the audience can see that the shot is using high angle. On the other hand, when the young senior witch is speaking, the shot is low angle. During their conversation, there is a panoramic angle. The audience can notice that Kiki’s flying altitude is higher than the young senior witch. Therefore, when expressing close up shots conversations, animators purposely use this kind of camera angle to differentiate the characters social status.
Figure 5.4: Camera Angles Demo A
This kind of animation, with production and displays through 3D software, gives the audience to have a better understanding of animators’ choices and intention. I used 3D software, Autodesk Maya, to reproduce this scene of Kiki and the senior witch, imitating Kiki and senior witch’s conversational postures. Used three camera angles from the film.  

The first camera position is side view portrayal of Kiki and senior witch. Through this angle, the characters’ positions are the same. The second camera angle used is high angle, capturing Kiki’s facial expression from the top. The third camera angle used a low angle shot in order to capture the senior witch’s facial expression. In this demo, I did a 360 degree rotation centering on the two characters for Camera 2 and Camera 3. When expressing different social status between characters during a conversation, animators maintain the same angle for each character, no matter if it is the front, side, or back view. If the character’s social status is high, the camera angle is low. Conversely, if the characters social status is low, the camera angle is high.
5.3 Multiple Techniques

In the third demo, I want to present to the audience an example that uses multiple techniques to showcase character status. This example is found in another famous animation by Miyazaki, *Ponyo on the Cliff by the Sea*. The mother and father of Ponyo has a complicated relationship. Ponyo’s mother, Granmamare, is the goddess of the sea. On the other hand, Ponyo’s father, Fujimoto, is a mere human with slight magical powers. From a social status standpoint, Fujimoto ranks far below Granmamare. However, from a family hierarchy standpoint, Fujimoto is still the head of the family. Granmamare should be the one that is subservient. In the previous analysis, Miyamoto also states that he wanted to showcase the complexity of their relationship through this animation. This is especially seen throughout their conversations and Miyamotos expression of their change in status.

![Figure 5.6: Camera movement in anime *Ponyo on the Cliff by the Sea*](image)

In this scene, we are initially only shown Granmamare’s gigantic front view and Fujimoto’s small back view. We can clearly see that Granmamare’s face is even larger than the entirety of Fujimoto’s body. This is because at this point, Granmamare is assuming the
identity of Goddess of the Sea. She is questioning Fujimoto about Ponyo, not as a mother, but as a much more powerful being. However, when the conversation leads to Granmamare inquiring Fujimoto about what to do about Ponyo, their daughter, Granmamare is no longer asking as a Goddess. She has assumed her role as Fujimoto’s wife, asking for permission. At this point, the scene transitions into a side view and we can see Fujimoto and Granmamare’s size has become almost completely the same.

I recreated this scene’s settings in Maya. First, I recreated the environment and male and female characters sized and positioned to match the animation. The camera’s focus is initially on Granmamare’s face. When the characters’ identities begin to change, I centered on Granmamare and rotated 90 degrees as in the film. This leads to the second shot, which shows a large Granmamare shrinking as the camera moves forward, like the original animation.
By this camera change, audience can see the characters switch of identity. In addition, during the process of the change, scaling, and movement in the camerawork, it shows the differences of the characters social status in the Japanese society. These techniques all effectively help animators create characters with different identities.
6. Implications

In this research, my main research subject is on Japanese 2D animation. By focusing on as many Japanese animation examples as possible, this project attempts to explore and discover how Japanese animators use different techniques to represent different social statuses. 3D techniques were then used to recreate and analyze the various examples to help the audience see and understand what the animators’ intentions and production techniques.

This project focuses on scene, movement and camera angles as the primary research topic. Through these three ideas, and nine sub topics: scene composition, character design and change, character habitat, habitual gestures, minor gestures, partial gestures, camera shots, camera angles, and camera movement, discuss how animators use these various techniques to represent character status. In the future, animation researchers can also use these nine categories to analyze techniques of other animators.
Bibliography


