The Emotional Drive of Characterisation in the Claymation 'Love Me Fear Me'

Yijie Sha

Zhengzhou University of Light industry, Zhengzhou, China.

2804415799@qq.com

Abstract

As an art form of stop-motion animation, clay animation has simple artistic characteristics, rich in primitive texture and exaggerated expressive movements, and presents visual effects that are incomparable to other forms of animation. This paper aims to explore the link between the design of clay material characters and emotional expression, and discusses the effective promotion of emotional expression by the shape and movements of character settings.

Keywords

Claymation; Character; Emotion.

1. Introduction

The animated short film "love me fear me" is the graduation project of the Babelsberg University of Film and Television in Potsdam, Germany. Directed by Veronica Solomon, the film has no monologue, no dialogue and no name for the main character. The little man is constantly changing in order to chase the light, to get the cheers and the attention of the audience, searching for himself and losing himself for a while. Doubt, confusion, entanglement and determination are the paths it takes along the way, and throughout the story are its never-ending psychological changes. When faced with a multitude of voices, the question of whether to change in response to the voices of others or to stick to oneself is a profound one. As the vehicle for conveying emotion, the characters are also the heart of the animation. The famous director Lange once said that all characterisation (the task of presenting the nature and structure of emotional and affective activity) that is difficult to express in words can be accomplished through works of art, which are an elegant way of expressing our emotions and avoiding the regret that we cannot express them directly.

2. Symbolic style of character styling for emotional advancement

In the animation "love me fear me", the main character's shape is obtained after a high level of generalisation of the image by the designer and belongs to the symbolic style category of character shapes. The most basic features of the character are captured in the setting, and the image is deformed and exaggerated, so that the shape is more distant from the natural form, and some of them are even close to abstraction, similar to signs and symbols. The shape of the protagonist is closely linked to the development of the plot, from the initial rounded shape to the sharpness, the angles on the body represent the development of the character's confused psychology, and gradually all kinds of shapes are interwoven, in the process, the protagonist's emotions advance with the plot, from innocence to the loss of self in the conflict to the realization of self, using the The change of form expresses the conflicting emotions. Colour, as part of a shape, is rich in symbolic meaning, and the combination of colour with image can convey a deeper visual experience for the audience; through the visual stimulation of people, it leaves a deep impression on the audience.

(1) The main character expresses the creator's view of creation through the expression of his five senses and his witty, confused, frightened and lost demeanour - whether he should keep chasing after the attention of the public and change himself or lose his creative ideas in order to get attention.

(2) A strong sense of symbolism: the colour setting of the protagonist uses blue, red, black, white and flesh colours in a strong colour palette; blue gives a timeless, subdued colour feeling and is reflected in the audience as the initial colour setting of the protagonist. As the plot continues to advance and the protagonist is neglected by the audience, the blue colour at this point matches the plot more closely and the protagonist has a strong sense of melancholy. The intense red colour brings a sense of physiological experience of increased blood pressure and pulse rate, which subsequently reflects an anxious psychological feeling of the protagonist. The absence of colour in black and white also reflects, to some extent, the lost self that is at the heart of the story's setting. The body's colours change from monochrome to a confluence of five colours, reflecting the shift in emotion, from simple thoughts to a breakthrough of doubt in the self to a determination of the self. The audience deepens their feelings as the story progresses and the colours have a strong symbolic quality. The modelling forms, aided by colour, exaggerate to a great extent, transcending reality and rendering emotion, which is the appeal of animation.

(3) Character sublimation and resonance: Based on the storyline, characterisation in animation is even more important, expressed through the shape of the protagonist, from a more rounded form representing the rounded self, midway through a constant process of experimentation and modification, fission and integration, to finally find the true self. The variation in the shape, through the interplay of varying degrees of emotion such as apprehension, confusion and determination, establishes a memorable characterisation that is more thought-provoking and sublimates the value of the work. In the use and expression of light, the initial four forms with overhead lighting render the atmosphere and pull the viewer's visual focus to the centre, and as the climax approaches, the scene goes all white and the protagonist's form begins to fracture, the complex emotions of "who am I and who should I be" swarm over me and the emotions are sublimated.

3. Emotional advancement through staccato and shifting character movements

Character action settings include body language, expression language and character language, all of which are important elements in expressing the character's emotions and work in conjunction with character modelling to catalyse them. The character settings mentioned in this article include, in addition to the static character shapes, the movement settings that drive the emotional changes. In the animation Love me fear me, the protagonist's movements are designed by the designer to closely follow the plot. The smooth and concise movements express the protagonist's emotions in many ways, and control the rhythm of the film.

(1) Smooth and concise movements: Throughout the animation process, smooth character movements are used throughout, and on top of this, the movements need to be concise. Concise character movements are a distillation of complex movements, making them more concise and straightforward, making the storyline easier to understand, making it easier for the audience to understand the plot of the film and enhancing their sense of immersion, thus causing them to have emotional and spiritual resonance with the film. Most of the protagonist's movements use internal movements, influenced by psychological changes, from the end of the dance of the blue body did not ring the audience's applause and cheers, the protagonist's hands clasped to his chest, facial expressions further reflect the character's entanglement, panic, promote the change of the character character's psychological emotions, reflect the character character's

apprehension, and make the story continue to develop. The smooth yet concise movements do not overly distract the audience, but allow them to focus on the emotional shifts brought about by the changes in movement.

(2) The rhythm of the action is not simply set at a fast pace, but is arranged according to the needs of the plot. In "love me fear me", the action is gradually accelerated as the protagonist's psychology changes; when there is initial attention, the action is soothing and graceful; after the audience gradually loses interest, the action accelerates, constantly changing body forms, and the once various body forms begin to struggle and differentiate. The increased rhythm of the movement also represents a further deepening of characterisation and a sense of expressiveness and layering.

(3) Moderate exaggeration: In the process of character movement design, appropriate exaggerated movements can highlight the character's emotions and make them more vivid. In the movement design of the clay animation Love me fear me, the high plasticity of the material and the random change of movement frame by frame are used to achieve a visual effect of stretching, reshaping and exaggeration. The mechanical head, beak and feathers are in constant conflict, intermingling and fracturing to achieve a surprisingly high degree of plasticity. The movement design is exaggerated but feels extremely real to the audience. Even though the boundaries of reality are broken, they are still vivid enough to make the viewer believe and think. The use of clay animation materials can express their texture and give life to everyday objects, but they can also be used to a large extent to exaggerate and magnify things, not exactly imitating reality, but more refining and exaggerating real life. Therefore, when creating through exaggerated deformation in the process of character shaping, the form needs to have reasonable structural characteristics, supplemented by the creator's brainstorming and skyrocketing creativity. At the same time, emotion is an extremely important part of artistic creation, a necessity and the most valuable asset of the creator. In the process of creation, the audience is influenced emotionally through the visual and audio senses, bringing them a profound experience in the expression of emotions. Through exaggeration, the creator can better attract the audience's attention, pave the way for the audience's interest and close the distance between the audience and the plot, thus further influencing the audience's inner world and triggering deeper thoughts and emotional resonance, and exaggeration also gradually enhances the emotional interaction between the work and the audience. The emotional expressions complement each other, and the richly layered emotional expressions better enhance the connotation and quality of the work, gradually sublimating the values at the ideological level and bringing more surprising and rich emotional feelings to the audience.

4. Deeper promotion of emotional expression by characterization

From being noticed to being unapplauded, the story is developing, the audience banter in the background to being unapplauded and silent, just the main character's own performance, unasked for, its psychological changes bring us a great shock; each of us can deeply appreciate its feelings, a character character whose personality is clearly expressed in joy, anger and sorrow is shaped more three-dimensionally and fleshed out, as if it is ourselves. The expression of emotion in animation begins with the creation of the storyline, and it continues throughout the story, as the emotions and feelings within the animation collide. It is the highs and lows, the joys and sorrows that make the story more appealing to us, the vivid and meaningful storyline that connects the audience and gives a deeper emotional experience. The animation lends itself to emotion-led creation, based on layers of emotion that sublimate the characters. To quote a producer at MGM Studios, "Without a good story, you don't have good characterisation, and even with the best technology you can't achieve great animation." Story is a metaphor for life, an indispensable element of animated shorts. Authentic and vivid emotional expression

through story is what makes clay animation most appealing and is an important part of what makes clay animation an irreplaceable form of animation art.

5. Conclusion

The animation "love me fear me" has a vivid and three-dimensional symbolic shape and natural and fluent movements, enabling the audience to truly feel the soul and tension of the character's life, and to express the feelings of a "human being" through the character's shape and movement language, creating an emotional, rhythmic and emotional life. The characters are always focused on the question "What will you do? The question "How far would you go to be loved?" is always around. The question of whether to get the audience's attention or to be determined and work hard to shine is explored.

References

[1] Tian Zilin. Research and exploration of character modeling design for stop-motion animation [D]. Hebei Normal University, 2016.

[2] Davies. Clay animation under the influence of game demand psychology[J]. Journal of Jingdezhen High School,2013,28(02):117-119.

[3] Ma Yang Yang, Wang Bao Zhen. The charm of alternative animation of clay stop-motion animation [J]. Jiannan Literature (Classic Education Court), 2012(05):156.

[4] Lu Jingrui. Research on the application of clay animation character design[D]. Donghua University, 2010.

[5] Li Lu. Research on animation character action language [D]. Qingdao University, 2017.