

A Brief Analysis of the Characteristics of the Application of Language and Literature in Japanese Animation

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Abstract: Japan is a powerful country in animation creation, and its animation development model has distinctive national characteristics, innovation and attractiveness. After a long process of development, Japanese animation has themes such as war and youth. As an art, Japanese animation has its own language, and the language and literature of animation has its own characteristics. Japanese culture is influenced by China, and has its own characteristics in religion, philosophy, and art. In common, there are differences between the language of animation and the language of movies. This article briefly analyzes the language and literature in Japanese animation, and clarifies the characteristics of the application of Japanese animation language and literature.

Keywords: Japanese animation; language and literature; application characteristics

1. Introduction

Japanese animation is the collective name of Japanese animation and Japanese manga. Japanese animation occupies an important position in the world with its innovative plot and fun. Animation is a powerful industry and an important industrial chain in Japan. Its development has gone through a budding period and an exploratory period, mature period and refinement period. A large number of language and literature phenomena have appeared in the process of Japanese animation. Animation language is imitated by animation lovers and used for daily communication. Japanese animation language and literature have their own application characteristics and are related to Chinese literature. At the same time, Japan Animation also has an impact on China's online language.

2. Features of Japanese Anime

2.1 Master the Subtleties

The influence of Japanese animation has penetrated into the 70s, 80s, and 90s. Some childhood animations, such as *Doraemon*, *Detective Conan*, *One Piece*, etc, have left us many good memories, some classical pictures also shine in the subtleties, which is due to the meticulous character of the Japanese. The Japanese pay great attention to the grasp of details in their work, so they also have this unique humanistic character in the creation of Japanese animation. This kind of humanistic personality is generally embodied in character shaping, plot weaving, dubbing and music. After character shaping pays attention to details, the characters and scenes can be infinitely close to reality, and the scenes are vivid and immersive; in plot preparation, Japanese animation pays attention to the subtle processing of the plot, which makes the whole storyline ups and downs; the soundtrack dubbing can also grasp the demand points of the plot, and hold the required soundtrack effects just right. For example, in Hayao Miyazaki's *Castle in the Sky*, we are presented with a straightforward and courageous, kind-hearted and capable young boy image Baru who has a firm determination to realize the dream in his heart; the plot itself is both storytelling and graphic; the soundtrack is even more perfect, making the whole story even more attractive because of the soundtrack of the Sky City.

2.2 Unlimited Imagination

The audience enjoys the visual experience brought by the animation, and at the same time the animation can arouse the audience's infinite imagination, just like *If I can Ride the Waves with You*, the

male protagonist is an imaginative character by the female protagonist, adding a lot of mysterious colors and imagination space, and that lets the whole drama shine because of imagination, so that the audience can be immersed in the imagination space and cannot extricate themselves, especially in the scene that as long as the female lead starts a song, the male lead will appear. It particularly attracts the audience to explore the love story of the two protagonists, and also makes the audience full of positive hopes for love.

2.3 Significant Local Characteristics

Japanese animation will more or less present the cultural imprints and customs of Japan, and also bring the animation language and culture with Japanese local culture to all parts of the world. In the animation *My Neighbor Totoro*, the audience can clearly feel through the animation Japan's unique "harmony" culture expresses the Yamato civilization in Japanese culture through Japanese kimono, Japanese cuisine, and Japanese room. At the same time, the attitude of the Japanese to respect and revere nature can also be confirmed by the inner character of the Japanese.

3. Language and Literature in Japanese Anime

3.1 Animation Language

Japanese animation language is a direct expression of the art form of animation. It is essentially a painting language. The content and form presented by the painting language are very important steps for artistic expression. Mastering this language, one can easily and freely understand the main thrust of the animation spirit. The development of Chinese animation has benefited from the study of Japanese animation painting language. At the same time, Japanese culture has been influenced by religion, philosophy, art and other fields of Chinese culture over a long period of time and has shown common ground. Japanese animation language has its essence worth exploring, including some techniques, forms and spiritual concepts, as well as understanding its essence from the ideological connotation of animation works themselves.

3.2 Animation Literature

Japanese animation literature refers to literary works derived from animation and manga. Through these animation works with literary characteristics, the audience can further understand Japanese culture, thereby exerting a subtle influence on Japanese language and literature. Animation literature works are mostly character-centered. Animation literature is analyzed from the set fantasy, plot and characters. The character image in animation literature attaches great importance to the depiction of details, and the main character's context will be clearly portrayed. The character image will also be portrayed in the main role and the secondary role. Animation literature has different themes and ideas, allowing readers or viewers to experience the integrity of the work and the central idea that the author wants to express.

4. The Application Characteristics of Language in Japanese Animation

4.1 Common Use of Acronyms and Compound Words in the Comic Language

Japanese manga is a manga produced or distributed in Japan. It is composed of many pictures. After the highly developed manga, a genre with unique style and great influence has been formed. Manga also has the same characteristics and becomes unique. The Japanese-style manga has been welcomed by many countries, and its most important role comes from the application of manga language and text. There is a certain difference between manga language and orthodox Japanese. Manga needs fullness and vividness in the creation process, so manga artists will create many manga languages such as acronyms and compound words, such as: "アスパラ"(asparagus), "コンビニ"(Convenience Store) and "スマホ"(Smart Phone). Japanese language also use a large number of onomatopoeias and mimetic words, the onomatopoeias used in Chinese are still slightly inferior to the onomatopoeias in Japanese comics, so when one translate some Japanese onomatopoeias into Chinese, one will possibly find no corresponding word in Chinese.

4.2 Common Use of Special Vocabulary in Vocabulary Application

The vocabulary in animation generally uses some special vocabulary. Special vocabulary is often popular among young people and spread to different countries through the Internet. The vocabulary is mainly embodied by synthesis, abbreviation, meaning extension, meaning specialization, etc. Compound words, for example: the title of an animation 「ぼく、オタリーマン」 (I am a predator) contains 「お宅」 and 「サラリーマン」, オタリーマン is generally used to describe the image characteristics of a specific person, and the use of compound words also reflects some microcosms of Japanese society and culture. At the same time, a word can also mean multiple meanings, for example: 「萌える」 (Moe) means a person's extreme affection and love for another person or thing on one hand, and can express the cuteness of people or animals on the other hand. The use of abbreviations, such as 「BL」, refers to Boys'love, which is similar to Danmei, which means pure love between men and men without reproduction. 「GL」 means Girls' love, which is the opposite of 「BL」. 「ACG」 is the abbreviation of Animation, Comic, and Game. For anime enthusiasts, they are equal.

4.3 More Artistic Language Expression

Generally speaking, the language used in cartoons is exaggerated and has vivid emotions. The general expression of animation is different from the expression of life, and it is often more artistic. In order to enrich the character and atmosphere of the characters in the animation language expression, exclamation points are used to improve the character, so as to achieve the readers' impression of the characters through the rich language. First of all, language form is the final expression of thought, language can drive the correct play of thought. Japanese animation language formally draws on the advantages of Eastern and Western painting language and movie scene language, and combines animation themes for flexible use; secondly, Japanese animation language his painting language has a strong "line modeling" charm and strong artistic conception under the common influence of Japanese traditional painting and Western painting.

4.4 Various Forms of Language Composition

There are more applications of katakana in the animation language, but less use of Chinese characters. The principle of this application is to facilitate the Japanese to read or watch anime and manga. The more applications of katakana can facilitate the oral needs of Japanese. Various Initials and mimics, as well as some words that indicate transition and emphasis are expressed in katakana, such as 「ケド」, 「カワイイ」, 「バカ」, 「ホント」, 「コレ」, 「ソレ」. Katakana can not only mean emphasis but also play a role in a certain circumflex and frustration. In addition, covenants, accelerating sounds, and diacritics are also often used because of the need for spoken language and expressing emotions and tone. For example, the accelerating sounds and the long tone in 「ほんっと何様ってカンジだよねー」 both convey a feeling of helplessness. Another example is 「馬鹿!いい...一人で...つ」, the prompting tone here means the situation where the other party preempts you before the words are finished. Without the subsequent prompting tone, the effect of the panic situation at that time will not be realized. Furthermore, onomatopoeia and mimetic words are more subjective in use, and more flexibly used. Some vocabulary is also fixed to express a certain mood. Some vocabulary, such as: Zhai, Yujie, Fuhei, Zhengtai are the language in Chinese understanding formed after the spread of animation vocabulary to China, and the influence of Japanese animation can be clearly felt.

4.5 Individuality in Animation Language and Popularity with Teenagers

The main audience of animation is a large number of young people. In the process of growing up, young people are mostly in an age that is active, creative and innovative. Therefore, the choice and use of language tend to pursue individuality, ridicule and conciseness. Animation language is full of individuality, it is easy to arouse the curiosity of young people, thus triggering them to imitate and use. In addition, the production of animation language also has some social factors. Language is a dynamic development process, and various changes will occur with the development of society. Animation language reflects language variation. It is a language form used by animation fans in mutual communication.

5. The Application Characteristics of Literature in Japanese Animation

5.1 Focus of Setting in Animation Literature

The setting of literary works in animation is usually the environment in general novels, including the background of the times, main characters and main event venues. The application of the setting is mainly to promote the development of the plot or hint at the beginning of the story. For example, in *Spirit of Eater Halberd*, the main character is set as chef or cook, and the place is set as the world's top cooking school. This setting provides the main story line for the development of the whole story. All the events and stories of "Cooking" are unfolded.

5.2 Focus of Details to Portray Characters

Character portrayal includes the portrayal of the main characters and other characters. Some methods can be used in the animation. At the beginning of the article, the main characters are portrayed through some details and language plots, highlighting the image of the characters, leaving a first impression on the readers. With the plot development and the appearance of the characters, readers can also clearly realize the direct effect of the protagonist's character image on the later character image. For the descriptions of various characters in animation literature, character descriptions must pay attention to details in order to identify the different characteristics of the protagonist and other characters for the readers, thereby forming a detailed portrayal of the characters.

5.3 Clearer Theme

The application of literature in animation needs to consider that the theme idea is different from the novel. It is generally placed in the plot to express the theme idea, and the plot pushes the theme idea deeper. The distinctive theme idea occurs in the middle part of the story rather than the end of the story. And the theme will become more vivid in the middle part of the animation.

5.4 The Rich Composition of Dynamic Elements of Animation Literature

The difference between animation and novels is that animation takes literary things through the interpretation of the story and the promotion of the plot, coupled with the assisting role of the soundtrack and music, forming a sense of picture accepted by animation fans. Animation literature dynamics include the setting of the opening theme song. The setting of the ending theme song, the opening and the ending have a certain relevance to the theme of the animation literature and the plot of the relationship between the characters. At the same time, it can serve the theme clearly and deepen the theme, and it is also quite literary.

5.5 More Hot Words Generated in Animation Literature

Japanese animation literature has gradually become popular in the context of the all-media era. Not only has the theme of animation literature become more colorful, the scenes are also very beautiful, which can drive the audience to experience different animations. The popularity of animation literature can promote the generation of more hot words. Hot words reflect the unique connotation given to it by literature and the times, and are concentrated in the image of the characters. Different hot words produced by the language of different characters have a unique charm. For example: Lolita, Yujie, Daren and other words can express the image of a person; Fuhei, bad taste, healing, arrogant, brain damage, etc. can express a certain personality of a person; spitting, spoofing, throwing down, etc. are used to express behaviors; Danmei, rot girl and other words express homosexuality. The emergence of these hot words must be due to the prevalence of Japanese animation in China, but also due to the psychological phenomenon of the language and culture of the young people in China.

5.6 Naturalism Features in Animation Literature

Naturalism refers to the pursuit of absolute objectivity, the simple description of nature, the recorded reproduction of the surface phenomena of real life and the description of the original ecology. Japanese animation embodies the characteristics of naturalism. Japanese animation is naturally revealed by creators, expressing a true representation of real life. For example, *Mononoke Hime* describes the struggle between people, gods, and demons. It brings a lot of spiritual shock to the audience. Hayao

Miyazaki's philosophy is that man and nature are two extremes that will never compromise with each other. Hayao Miyazaki believes that people can only survive by destroying nature. In the film, Ashitaka circulates between the two in order to realize the harmonious coexistence of man and nature, but in the end it is wounded by both humans and gods, and finally comes to a tragic ending.

6. Conclusion

Japanese animation pays attention to the subtleties in character depiction, and through some pictures and soundtracks, as well as theme sublimation and character images, the animation is full of unlimited imagination. At the same time, Japanese animation is full of local characteristics. Both language and literature in Japanese animation have their own characteristics. Animation language is essentially a painting language. Animation literature allows viewers and readers to experience the literary nature of animation and gain a clearer understanding of the characters and themes in animation. The animation language application contains some acronyms, onomatopoeia and compound words, and the language expression can also add exclamation points. Katakana is used more frequently, and Chinese is less used. It is easy to be introduced into China and form a unique cultural language phenomenon. The application of literature in cartoons pays more attention to the setting of plots and the composition of theme ideas and literary dynamic elements. At the same time, literature will also promote the generation of hot words.

Acknowledgement

Fund Project: the Project of Guangzhou Huashang College of the "Second Batch of Tutorial Projects" in 2020: the Study of Miyazaki Hayao's Animation Works from the Perspective of Traditional Cultural Inheritance 2020HSDS22

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