

The Cultural Interpretation and Design Research of Female Characters in the Animated Film “Family Supporter”

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Abstract: The role is the soul of an animated film. Through the performance of the role, it conveys the theme of the animated film and the cultural values contained in the film. With the rise of the feminist movement in the 19th century, from gender equality to gender equality, women's status in the contemporary society has gradually improved, which has also affected many film and television works. In the cartoon, female characters are no longer weak and pitiful, but are endowed with masculine temperament such as self-esteem, self-reliance, self-confidence and independence. This paper starts with the female characters created in the animated film “the breadwinner”, analyzes the personality characteristics and cultural connotation of female characters, studies the design style and design techniques of female characters, and expounds the relationship between the personality connotation and design of characters, to reveal the social and cultural value of female characters in animation films.

1. Introduction

In today's animation films, the characters created are not just for children, but also for majority of adults. The audience who appreciate animation art is no longer a narrow group of children. The expansion of the audience group makes the role of animation films more the deep social significance shoulders the mission of spreading social cultural orientation and values. Gender factors and gender differentiation of the crowd in society are also reflected in the shaping and portrayal of animated characters. With the development of the modern feminist cultural movement since its inception, whether film and television works or even animated films can arouse the audience's identification and resonance with feminist characters has become a very important consideration in the process of creating animated characters [1].

2. The Historical Evolution of Female Characters in Animated Films

In a successful animated film, the characters created are all vivid and touching, with typical cultural characteristics of the times. Throughout the development history of animation films, we can clearly see the historical evolution of female characters in it. From 1937, the first feature-length animation in the history of world film “Snow White and the Seven Dwarfs”, the story uses female characters as the protagonist, and the production team successfully shaped a beautiful, elegant and pitiful, such as Snow White. The image, the female in the play has a helplessness that can't fight against fate, and has the bullying of forbearance. Although in the end Snow White lived a happy life, her success did not depend on her own resistance and rise, but only on Her inherently superior appearance conditions and kind personality, in the setting of the plot, Snow White was able to rise back to life, in fact, by virtue of excellent luck, and the bad guys were punished by the prince as a male power. In this film, the power and ability of men are in stark contrast to the characteristics of women's cowardice [2]. The princess in the play does not enjoy the same power as the prince. The whole plot, although dedicated to portraying the beautiful female character of Snow White In order to weaken the male role of the prince, the gentleness of the female protagonist's character is vigorously and vigorously rendered, and finally the culture and social recognition of the female character at that time are completed with the principle of good and good returns. In 1950's “Cinderella”, the image of Cinderella, which was oppressed by her stepmother, continues the setting

of Snow White. She still wins the opportunity of being loved by the prince by virtue of the fairy's magic, and finally leads to happiness. life. Women can only rely on the favor of men for their happiness. As early as in 1791, when the French Revolution's women's leader Olam De Gurge published the "Feminist Manifesto", the feminist movement had already begun. Judging from the release of these two animations and social reactions, it has not yet formed a general social awareness among the public as to whether female characters should have an independent character. Until the "Little Mermaid" released by Disney in 1989, the protagonist of the play, the little mermaid Ariel, set the role to become free, brave, rebellious, unruly, adventurous, and constantly relying on his own efforts to obtain happiness. In the fairy tale of Andersen, the fate of the role that carries the tragedy of the female class is turned into an independent woman in the new era of courageous pursuit of dreams and happiness. The independence of women was fully promoted in this animation work, and was loved by the public at that time, and received public recognition and resonance for the liberation of women. Almost at the same time, Japan's Hayao Miyazaki's "Valley of the Wind" was released in 1984. The play portrayed a girl, Nausica, who was more powerful than a boy, named after the princess in Homer's epic Odyssey. The play not only gives the girl a gentle and beautiful temperament, but also gives the character courage and confidence beyond ordinary people. Such a female character bears the mission of guarding the clan, and shoulders the responsibility of guarding the natural creatures [3]. Therefore, this character has been loved by the audience since its debut, and it has always ranked first in the list of the most popular animated characters. It can be seen the society at that time highly recognized women's self-liberation. In 1998, Disney's "Mulan" borrowed the image of Mulan from traditional Chinese folk tales, but did not copy the prototype. Instead, in the role setting, Hualan was given a modern female independent and self-reliant character. The characteristics, even the martial arts of Mulan after his army, are superior to the average male. Compared with Disney's previous works, women's image traits have made a big leap. The design of Mulan's image has changed the beauty of Disney's long-haired, soft and charming, but it has more mysteries and fusion of oriental women. Resolute and courageous in masculinity. Through the role of Mulan, women are better than men. Mulan's role strongly symbolizes the transformation of contemporary women's social status.

3. The Cultural Analysis of Feminism in the Animated Film "Family Supporters"

The animation "Family Supporter" was released in 2019, and the story tells the story of women's self-struggle. In Afghanistan under the rule of the Taliban, people lived in dire straits, the father of the little girl Pavana was illegally arrested, the sick mother, sister and wailing brother at home, the young heroine minus the hair disguised as a boy, Embarked on the life path of going out to support the family with uncertain life and death. This animated work is adapted from the novel "Guardian of Pavana". The original author of the novel is a feminist himself. Li Yinhe, a well-known female sociologist and liberal feminist, pointed out in the book "Feminism" that the root cause of women's oppression is the lack of opportunities for fair competition and education with men. This cartoon of realism shows the picture of Afghanistan, where people live in a humble life. Women are subjected to extreme gender oppression and various unfair treatments. Under the language of unpretentious animation lenses, women's rights are liberated and women's mind and body are full. Free cry. In the face of the fact that women cannot go out alone without male companionship, or "stores cannot sell to women", and so on, women who have lost their fathers have no financial resources for work, and women in the family can only wait. Dead. The survival dilemma faced by the heroine Pavana's family is also faced by all women in Afghanistan. In the current Afghanistan, women do not have the right to education and cannot go out to work [4]. They are covered in hooded robes and cannot reveal any of their bodies. The location, even the persecution of men, suffered various domestic violence and nowhere to declare, and women's rights were brutally trampled. The little girl in the play can only pretend to be a man in order to go out to work and support her family. Although the young girl has a heavy family burden, she has no complaints and discouragement. She resolutely cut her hair and dressed up as a boy. Her strong determination made this the character is more contagious.

In the play, brave and longing for free female characters are formed. As a boy, Pavana can finally live freely like a normal person, go shopping on the street, and go out to work to earn money to support her family. Also pretending to be men's clothing, as well as her friend Trevor, the two girls are sympathetic. What they have in common is that they are all dressed as men, longing for freedom, making money by their own power, and living by their own power, but the goals of the two roles are designed to be different. It is to make money to support the family, and to see the father imprisoned in prison through bribes. Trevor expects to make money to see the sea and discover the beauty of the world. The two female characters echo each other and complement each other, successfully shaping the image of women's independence and fullness. In a war-torn social environment, they are brave and fearless, do not bow their heads to their destiny, fight for their freedom, and spread the cry for women's rights to the world. Through the setting and interpretation of these two female characters, the play deeply explores the significance of women's existence in society, and promotes the values that women no longer exist to please men, but to self-independence [5].

For the equality between men and women advocated by feminism, the play also reveals the self-struggle of these two female characters through the heroine Pavana and her friend Trevor. By disguising themselves as men, they seemed to be reborn because these two women had the same rights as men. The concept of equality between men and women conveyed in the film makes the audience sympathize with the Afghan women living in hell, which is also the goal of feminists. At the same time, the pursuit of equal rights for men and women, that is, equal rights for men and women to education, equal rights for men and women to work, equal rights for men and women to live in equal status, and the right to enjoy the same social status, are the main themes of the film.

4. The Design of the Female Characters in the Animation “Family Supporter”

For the character shape design of the protagonist Pavana of the animated film “Family Supporter”, the character shape still follows the American-style character body proportion relationship, and the girl's length and head-to-body ratio are in line with the age setting of 11 years old. From the perspective of Pavana's styling design, she has the thin body of the girl who has not yet developed, the big and smart eyes, long hair, and the character's clothing, with the Afghan women's classic dress headband as the head embellishment.

Judging from the portrayal and shaping of Pavana's face, the thick black eyebrows set off the firm and strong femininity of the girl's eyebrows. Turquoise-colored eyes are as precious as treasures, conveying the expression of the character's self-improvement. The dark hair retains the unique characteristics of Afghan women. The design of the yellow-black skin also retains the healthy complexion of Afghan women. In the design of the details, the girl-like Pavana is designed as a strand of hair hanging down from the forehead, which highlights the color of the black hair, allowing the audience to fully understand the appearance of the Afghan girl and adding details to the character's face. The design is in stark contrast to the Parwana that appeared later in menswear. Pavana, who looks like a man, wears a white hat and an Islamic costume. Because the hair is cut short, the short broken hair in front of the forehead makes the hair look like a boy. And Pavana's friend, Trevor, who is dressed as a man, looks like a boy at the first appearance. Her hairstyle is designed differently from Pavana, and it is designed as a short but curly hair, which is in contrast Pavana's straight hair. The thick eyebrows make the girl reveal the characteristics of rebellion and maverickness. The design of thick lips is also different from the protagonist Pavana's mouth shape.

From the character's costume design, a bright design is the design of Pavana's green turban. The green color echoes the pine green of Pavana's eyes. Green also represents vitality and hope. The green turban here breaks the dull sense of the single color on the character and forms a strong visual contrast with the broken scene displayed in the entire scene [6]. It symbolizes Pavana's hope for independence and freedom as a woman. Corresponding to Pavana is the design of her friend Trewa's costume. When the green headscarf is not on her body and the heroine turns into a boy, Trevor, who is also dressed as a boy, wears a pinkish green vest. The ground echoes Pavana's unique green eyes. The successful design of female characters in the film promotes the concept of

feminist freedom and equality, and expresses humanistic care for Afghan women in war through the works.

5. Conclusion

Feminism, as a social and cultural trend of thought that has developed so far, is currently influencing the creation of numerous literary and artistic works and film and television works in the contemporary era. The successful shaping of female characters in the animated film “Family Supporter” has spread to the public the cultural values of equality between men and women, emancipation of women, independence, and self-reliance. In order to obtain the right to compete fairly with men, female characters in the film dress up as men. Because of differences in country, social environment, and culture, including faith, the world the struggle of women in the region has become more difficult. Their struggles are worth pondering for every audience, especially female audiences. At the same time, they also let us understand the differences between people, whether women or men. Just as the female sociologist Li Yinhe as emphasized in the book *Feminism*, the identity of the two genders of men and women eliminates the gender identity of men and women and preserves the differences between individuals, so that such a society will be more inclusive.

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