Individualism and Collectivism in Disney and Anime Drawing Styles

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Throughout my life as an art student, I have come across many styles of drawing. Some styles, such as one may label as the 'Disney' style, focus a lot on line (particularly the clean line), movement and volume. The Disney style is a lot about expressing yourself through the character that you draw, and is a lot about conveying emotion. Throughout the first stage of my life as an artist, I was quite content to stay with the 'Disney' style, it being the most 'authoritative' and widely-known style. But as of late I have been introduced to another style. The 'anime' style. This particular style, whilst based upon an entirely different set of values from the Disney style, is nonetheless, to me, just as appealing if not more appealing, than the Disney style.

I realized that there were two sets of values at work here. On one hand, there is a lot of movement and emotion. On the other hand, there is a lot of stillness and symbolism.

Another thing I noticed about drawing styles, was that the style of the older generation of Eastern and Western artists are a lot more different from one another, than the styles of the younger generation of Eastern and Western artists. A lot of Western values are beginning to influence Eastern artists, and vice versa.

During the process of creating my short film, "Seir and Dipity", I tried a number of different styles to represent my character, "Seir". I finally came up with a design that I liked, and showed it to my friends. What they said surprised me, "That looks just like the character that you drew for your previous assignment." And I realized that they were right. Even as I had tried many different shapes and lines to create my characters, in the end I opted for the set of shapes and lines that appealed to me most. And the troublesome thing was, I couldn't classify my style as being either 'Disney' or 'Anime'. It was more of a mix of both styles.

I began to suspect that your personal values influenced your style of drawing, and as the values of a group of people change, so do the tone of their drawings. This would account for a lot of the change in my style of drawing, over the years, as my own values changed. Therefore I set out to discover what was considered the 'Western' value (Disney), as opposed to the 'Eastern' value (Anime).
Definitions

**Individualism vs Collectivism**

In this paper I would like to examine the extent to which *collectivism* and *individualism* influences the style of character design in Eastern (Anime) and Western (Disney) animation respectively.

According to Geert Hofstede¹, on his personal website, 'Individualism prevails in developed and Western countries, while Collectivism prevails in less developed and Eastern countries.'

He defines an individualist society as a society consisting of individuals, where the interests of the individual outweighs the interests of the whole. However in collective societies, the interests of the whole outweigh the interests of the individual, and therefore collectivists are more inclined to make personal sacrifices in their choices, based on the demands of society, whereas individualists are more inclined to exercise their personal freedom, despite what others think.² Individualists seek their identity through their personal characteristics and interests, whereas collectivists seek their identity in relation to the rest of society.³

In Luca Raffaelli’s article, "Disney, Warner Bros. and Japanese animation" from 'A Reader in Animation Studies', he states that Disney’s philosophy is built on the concept of individualism. He terms this, 'One for All'.⁴

In a nation which extols freedom and openness and exalts the individual and his potential, one can see how Disney's philosophy manages to unite, in the same story, the success of the individual and the apotheosis of the group.

However, he argues, when it comes to Japanese animation, the tables are turned, and their philosophy is built on the concept of 'Collectivism', or 'All for One'.⁵

In a nation where loyalty to the group is paramount, animated cartoons have sought to exalt the actions of the individual, such actions always directed, however, towards collective success if not the salvation of that greatest group of all: the whole of humanity.

Scott McCloud states that there is a difference in Eastern and Western art, and that their art is influenced by their personal values. He says that Western art is influenced by a 'goal-oriented culture' (individualism) whereas Eastern art is more concerned with stillness and silence.⁶

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¹ Geert Hofstede is professor emeritus of Organizational Anthropology and International Management at Maastricht University, The Netherlands, and is co-Author of "Cultures and Organizations: Software of the Mind", and "Exploring Culture." His website can be found at http://feweb.uvt.nl/center/hofstede/index.htm
³ Raffaelli, 112.
⁵ Raffaelli, 112.
Histories and stories

From the beginning of Walt Disney’s animation career, a lot of his stories have had a very individualist theme to it. From *Steamboat Willie* in 1928, which is the story of a ‘little mouse, playing like a child, controlling his own world’ (p114) to *The Rescuers* in 1977, Disney storytelling is ‘egocentric, like a child.’

According to Rafaelli,

> It (Disney storytelling) concentrates, in fact, entirely on the main characters for whom all the world is ready to cheer at the end of their misadventures and in the unequivocally happy ending.

After Disney’s death, Walt Disney Animation continued in this individualist tradition with storylines, where in seeking out their personal freedom, the hero of the story would invariably bring good to his or her society. For the sake of clarity I have outlined a few Disney storylines in the table below.

<table>
<thead>
<tr>
<th>Film</th>
<th>Hero</th>
<th>Self-centered goal</th>
<th>Personal Song</th>
<th>Affects of goal on society</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Little Mermaid</td>
<td>Ariel</td>
<td>Freedom from ocean</td>
<td>I wish I could be part of that world.</td>
<td>Unites land and sea (by marrying prince)</td>
</tr>
<tr>
<td>Beauty and the Beast</td>
<td>Belle</td>
<td>Freedom from this ‘small provincial town’</td>
<td>I want adventure in the great wide somewhere.</td>
<td>Unites high society with low society (by marrying Beast)</td>
</tr>
<tr>
<td>Aladdin</td>
<td>Aladdin</td>
<td>Freedom from ‘low society status’</td>
<td>If only they’d look closer, would they see a poor boy, nosiree, they’ll find there’s so much more to me.</td>
<td>Unites lower class with upper class (by marrying princess)</td>
</tr>
<tr>
<td>Pocahontas</td>
<td>Pocahontas</td>
<td>Freedom from ‘rules and regulations’</td>
<td>To be safe we lose our chance of ever knowing what lies around the riverbend.</td>
<td>Unites east and west (by saving John Smiths life)</td>
</tr>
<tr>
<td>The Hunchback of Notre Dame</td>
<td>Quasimodo</td>
<td>Freedom from belltower</td>
<td>I’ll be content with my share, when I’ll have spent one day out there.</td>
<td>Unites gypsies with the bourgeois society (by saving Esmeraldas life)</td>
</tr>
<tr>
<td>Hercules</td>
<td>Hercules</td>
<td>Freedom from human society</td>
<td>I will go almost anywhere to feel that I belong.</td>
<td>Unites God and man (by marrying a mortal)</td>
</tr>
</tbody>
</table>

From these storylines, we can see, that in the pursuit of the individual’s self-interest for freedom from society, society is nonetheless, benefitted in the long-run. The main theme is, that the interests of the one outweighs the interests of the whole, and this is good for everyone.

The ‘Lion King’ and ‘Mulan’, however seems to be an exception to this rule. For Simba, in seeking personal freedom from authority (‘I just can’t wait to be king’), he eventually finds himself in exile, but in discovering his identity through his father (‘Remember who you are, you are my son’), he brings peace to his homeland.

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Rafaelli, 114.
Rafaelli, 120.
Osamu Tezuka is widely known as the 'father of anime', and a lot of his early work was influenced by Disney and Fleisher (Betty Boop/ Popeye) (Kimba p 146). He created Japan’s first TV animation studio in 1961, Mushi Productions, which premiered its first animated series in 1961, 'Mighty Atom', later known as 'Astro Boy'. He later produced 'Jungle Emperor' in 1965.9

There has been much debate and controversy over the similarities of 'Jungle Emperor' and 'The Lion King', in storyline and characters.10 Even though 'The Lion King' could be considered a story with a 'collectivist moral' compared to Disney’s traditional storytelling, there are some crucial differences between the intrinsic nature of Simba and Kimda. Simba starts off as being self-centered, and desiring his freedom from authority (his father). Kimba however, starts off wanting to fill in his fathers shoes, and constantly derides himself for his inability to do so.11

This reflects the individualist nature of Disney storytelling compared to anime, where in 'The Lion King', Simba’s initial identity was separate from his father’s (who in being king, represents authority and the rest of society). Kimba’s entire identity however, depends on his father, from beginning to end.

10 Patten, 144.
11 Patten, 157.
Questions

I wish to propose that not only do the values of Disney and anime impact their storylines, but that it also influences their style of drawing. This paper seeks to answer the following questions:

- How far do the values of ‘collectivism’ and ‘individualism’ influence the style of drawing of anime and Disney characters respectively?
- Is there a technique for measuring the values of individualism and collectivism in a particular animation piece?

Scope/disclaimer

Raffaelli mentions a third world view, ‘Anti-Disney’ which is built upon the concept of survivalism. He terms this, ‘All Against All’. He classifies companies such as Warner Bros, Fleisher and MGM as being ‘Anti-Disney’, where most of the characters live in conflict with one another, living in a society with little structure. Chuck Jones backs this up in his book ‘Chuck Amuck’ by stating that ‘Bugs is simply, and only, trying to remain alive in a world of predators.’ However, for the purposes of this paper, I am only going to examine individualism and collectivism whilst leaving out survivalism, and companies associated with it.

Therefore, in sticking with the Raffaelli model, I will only examine Disney animated films, it being the dominant protagonist of individualism in Western animation, and mainstream anime (films and television series’), because what is accepted widely as being ‘mainstream’ has already gone through the mass audience test, and is more likely to represent the ideals of the nation as a whole, rather than the ideals of any one specific individual.

Method

In order to do this, I will look at various characteristics of facial designs for Disney and and Anime characters. The breakdown of the characteristics is as follows.

- Features
  - eyes
  - face
    - face shape
    - nose
    - mouth
  - mouth
    - lip synching
- Facial expressions
- Body
  - Proportions
  - Ornamentation
    - Hairstyles
    - Costume

I will analyse these characteristics separately, looking at similarities and differences between the eastern and western way of drawing them.

My rules of selection for which characters I included and why:

- Firstly, I selected characters of similar species, for the purposes of comparing features and proportions. ie: humans to be compared with humans, and cats to be compared with cats. This is because the rules for drawing the features of a human vary greatly from the rules for drawing the features of a cat. A human would have different proportions and arrangement of features than a cat. For example, a human’s eyes are generally closer together than the eyes of a cat, and humans have higher foreheads than cats.
- The time frame/date in which the animation was created, is of secondary importance.
- Thirdly, I do not limit my comparisons to only animated films, but to television series as well. This is because a large number of anime has its roots in television, and to exclude those would be to exclude the majority of mainstream anime.

My reason for selecting comparisons based primarily on theme and content instead of based on medium, is because I believe that the theme and content of an animation influences its drawing style, and not the other way round. As Chuck Jones said, “Character comes first, before the representation.”

The Eye

Theme: Discovery of Atlantis
Disney: Atlantis  Anime: Nadia

Theme: Space Opera
Disney: Treasure Planet  Anime: Captain Harlock

Theme: Cats
Disney: Aristocats  Anime: The Cat Returns

Theme: Child meets beast
Disney: Lilo and Stitch  Anime: Totoro

Figure 1
The Eye

Discussion

THE EYE: SIMPLICITY VS DETAIL

In Figure 1, I have chosen to compare 4 separate Disney films with their corresponding anime films. For example, for the theme ‘Discovery of Atlantis’, I have chosen to compare Disney’s ‘Atlantis: The Lost Empire’ (2001) with the anime, ‘Nadia: Secret of Blue Water’ (1989). Even though they were created more than 10 years apart, both have a strikingly similar theme, storyline and cast of characters, and there has been much debate and controversy over them on the Internet. Where possible I have tried to compare characters with their corresponding anime ‘double’. I have matched up ‘Milo’ from Atlantis in row (1a) with ‘Jean’ from Nadia in (2a), who are both scholarly and intellectual characters. I have matched up ‘Princess Kida’ from Atlantis (1b) with ‘Nadia’ (2b) from Nadia, who are both exotic/foreign lead female characters. Other films that I have paired up include Disney’s ‘Treasure Planet’ and the anime, ‘Captain Harlock’, Disney’s ‘Aristocats’ with ‘The Cat Returns’ and ‘Lilo and Stitch’ with ‘My Neighbour Totoro’.

Analysis: Table 1: My analysis of Disney and Anime eyes in Figure 1.

<table>
<thead>
<tr>
<th>Element</th>
<th>Disney</th>
<th>Anime</th>
</tr>
</thead>
<tbody>
<tr>
<td>shape</td>
<td>More pliable, and more likely to change shape than the Anime eye</td>
<td>More rigid, and less likely to change shape than the Disney eye</td>
</tr>
<tr>
<td>iris and pupil</td>
<td>Generally smaller, simpler, and with less highlights than the Anime eye</td>
<td>Generally bigger, more complex and with more highlights than the Disney eye. Different anime characters have different ‘eye signatures’ or the pattern of highlights in the eye, which is consistent to the character.</td>
</tr>
<tr>
<td>eyebrow</td>
<td>Generally thicker than the Anime eyebrow</td>
<td>Generally thinner than the Disney eyebrow</td>
</tr>
<tr>
<td>line</td>
<td>The lines around the eyes are closed</td>
<td>The lines around the eyes tend to be open around the sides</td>
</tr>
<tr>
<td>texture</td>
<td>Lines tend to be streamlined, and less textured than the Anime eye</td>
<td>There is more detail, and texture in the anime eye</td>
</tr>
<tr>
<td>form</td>
<td>The form of the eyeball tends to be more defined and 3D than the anime eyeball</td>
<td>The eyeball tends to sit flat on the face, instead of being defined as a round form</td>
</tr>
<tr>
<td>eye spacing</td>
<td>The distance between the eyes tend to vary more, from being very close together, to further apart</td>
<td>The distance between the eyes are less varied than in Disney eyes, and more realistic</td>
</tr>
</tbody>
</table>

Discussion: SIMPLICITY vs DETAIL

From Figure 1 and the analysis above, we can see that the over-arching tendency for the design of Disney eyes, is simplicity, whereas anime eyes tend to focus more on detail. In Disney’s ‘The Illusion of Life’, Frank Thomas states that for Disney cartoon characters, the basic shape chosen for the eye was the early formula of a circle\(^1\). This can be especially noted for ‘Dr. Delbert Doppler’ (b3) and ‘John Silver’ (e3) from Treasure Planet, who are drawn in the more traditional Disney style, and most of the cats from Aristocats. I find that older Disney animations such as the Aristocats tend to conform more closely to this formula of the ‘circle’, whereas newer Disney animations such as ‘Lilo and Stitch’ and ‘Atlantis’ tend to be more varied in their eye shapes.

It may be true that not all Disney character eyes are perfect circles, and some anime eyes may indeed be round (f4 to j4), but I want to argue that the basis for the design of the Disney eye, is the simple circle, whereas the basis for the design of the anime eye, is ‘realistic’ detail. Disney begins designing from a circle, and adding detail to a simple design, whereas anime tends to start designing from life, and simplifies it from there.

Even though some Disney artists have tried experimenting with a more ‘decorative’ (or should I say detailed) type of eye design, Thomas argues that they tend to end up with ‘a lifeless, uninteresting personality that the audience can never quite believe’. For Disney animators, expression comes first, before decoration/detail, and the animator must make sure that he has not been lured into designing an eye that looks pretty but cannot convey the required emotions.\textsuperscript{14}

In ‘How to Draw Anime and Game Characters’, Tadashi Ozawa focuses a lot on the symbolic nature of the eyes, as an important facet in depicting personality in character design. For example, characters with ‘thick straight eyebrows’ are considered to be gallant\textsuperscript{15}. This is especially main protagonists in, ‘Captain Harlock’, (e4) and (a4). Thin eyebrows denote a ‘lack of assertiveness’\textsuperscript{16}, thus children and young characters in anime tend to have thinner eyebrows than children in Disney animations. Compare the child characters in ‘Lilo and Stitch’ with the child characters in ‘My Neighbour Totoro’ (f3 to g4). ‘Loneliness’ is expressed in the distance between the eyes\textsuperscript{17}. Solitary characters such as Totoro himself, whom is a forest guardian, has his eyes drawn wide apart (i4) and ‘insolence’ is indicated by the amount of eye whites showing\textsuperscript{18}. This is true for ‘The Cat Returns’ where the insane ‘king of the cats’ (j2) has more eye whites showing, than the sweet-mannered ‘future princess of the cats’ (i2). Eyes with some of the top concealed, gives the character a ‘faraway look’\textsuperscript{19}.

\textsuperscript{14} Thomas and Johnston, 447.
\textsuperscript{16} Ozawa, 54.
\textsuperscript{17} Ozawa, 56.
\textsuperscript{18} Ozawa, 66.
\textsuperscript{19} Ozawa, 58.
Common elements in the design of the eyes

Despite these basic differences in the make-up of the eye for Disney and anime characters, there are however some noticeable similarities between the designs. Females tend to have thicker eyelashes than males. Sometimes the eyelashes are drawn as a single thick line along the top of the eye, instead of being defined strand by strand. Females tend to have bigger irises, and more highlights in their eyes, and males have thicker eyebrows than females. Cute characters, such as in 'Lilo and Stitch' and 'My Neighbour Totoro' tend to have eyes that are further apart, and cat eyes, such as in 'Aristocats' and 'The Cat Returns' tend to have the eye-whites colored in.

These similarities, however have more to do with gender differences and species, compared to movement and stillness.

Discussion: Movement vs Stillness

The simplicity in Disney eyes, encourages movement and changes in eye shape, whereas the detail in anime eyes, encourages stillness and inflexibility in the shape of the eye.

The studying of photographs of real eyes revealed an obvious fact that was startling in its importance to us – the eye changes shape!

-Frank Thomas

From this, I would like to argue that Individualism promotes movement, whereas collectivism promotes stillness. Hofstede states that 'people in more individualist cultures are more active in trying to get somewhere'. This can be observed through their walking speed. Individualists tend to have a faster walking speed than collectivists, whereas collectivists tend to often emphasize 'being there' over 'getting there'. Where the west is very much 'goal oriented' and focused on 'movement', the east is equally concerned with the role of stillness. The eye-designs for their respective animated characters, reflect this so.

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20 Hofstede, 59.
21 Hofstede, 97.
22 McCloud, 81.
23 McCloud, 82.
### THE FACE: VARIETY vs CONFORMITY

<table>
<thead>
<tr>
<th>Theme: Discovery of Atlantis</th>
<th>Theme: Space Opera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disney: Atlantis</td>
<td>Disney: Treasure Planet</td>
</tr>
<tr>
<td>Anime: Nadia</td>
<td>Anime: Captain Harlock</td>
</tr>
</tbody>
</table>

Figure 2
In this section, I will examine how the face shapes (minus the hair), noses and mouths of anime characters tend to conform to one another, whereas in Disney characters, it tends to vary more, from character to character.

The screengrabs in Figure 2 were taken from the same films as in Figure 1.

**Analysis**

My analysis of Figure 2:

<table>
<thead>
<tr>
<th>Feature</th>
<th>Element</th>
<th>Disney</th>
<th>Anime</th>
</tr>
</thead>
<tbody>
<tr>
<td>Face</td>
<td>shape</td>
<td>More varied than anime faces. Faces tend to be long and oval, and slightly angular (a1, b1, d1, a3)</td>
<td>Less varied, with face shapes tending to conform to ideal round shapes, compared to the disney oval shape. (a2, b2, a4, d4)</td>
</tr>
<tr>
<td></td>
<td>elasticity</td>
<td>More likely to squash and stretch, compared to anime faces. The jaw moves up and down when the character talks, changing the squash/length of the face with it. (a1, b3, c3, e3)</td>
<td>Faces are less likely to squash and stretch in the course of acting or talking. The mouth moves independently of the jaw on many occasions. (a2, b2, c2, d2, e2, a4, b4, d4, e4)</td>
</tr>
<tr>
<td>Nose</td>
<td>shape</td>
<td>Noses are more varied from character to character.</td>
<td>There is not much variation in the shape of the nose for anime characters.</td>
</tr>
<tr>
<td></td>
<td>size</td>
<td>Ideal/heroic characters may have both small and large noses. (a1: Small nose (hero) b1: Small nose (heroine) a3: Small nose (hero) b3: Large nose (hero) c3: Large nose (good guy/comic relief))</td>
<td>Ideal/heroic characters tend to have small noses instead of large ones, and supporting characters tend to have comparatively bigger noses. Heroes with small noses: a1, b1, a4, b4</td>
</tr>
<tr>
<td></td>
<td>distinctiveness</td>
<td>Each nose can be identified as belonging to a specific character</td>
<td>Ideal/heroic characters tend to have the same small, idealised ski-jump/button nose shape. This even applies spanning different animes (Jean in a2 has the same type of nose as the boy in a4)</td>
</tr>
<tr>
<td>Mouth</td>
<td>distinctiveness</td>
<td>Character mouths can be identified easily as belonging to a certain character. The shapes that the mouth makes as the character speaks, are also distinctive to the character.</td>
<td>Characters cannot be identified by their mouths, because different characters tend to have the same idealised, small mouth shape, which consists of a single, short dash with maybe a bit of definition for the lower lip.</td>
</tr>
</tbody>
</table>
Discussion: Variety vs Conformity

Disney characters can be identified in their differences in face shape, nose and mouths, whereas anime characters tend to have the same idealised, round face shape.

There is a common Asian expression that goes, "The peg that stands out is pounded down."24

According to Hofstede, people from collectivist cultures learn to think of themselves in terms of ‘we’ instead of ‘I’, whereas people in individualist cultures, have a separate sense of ‘I’-ness from others. For collectivists, ‘identity’ is dependent on society, or ones ‘in-group’, whereas individualists maintain their identity not through other people but through ones individual characteristics such as personal preferences (ie: what I like and dislike).25

Collectivists owe loyalty to their own in-groups, and breaking this loyalty is a grave offense. We can see this style of thinking being reflected in anime face shapes, noses and mouths, where the shape of the face tends to conform to an ideal ‘round’ face shape, a small ski-jump button nose and a small mouth for ideal and/or heroic characters. Supporting characters and comic-relief characters such as in d2, e2 and c4 tend to shy away from this ideal by being comparatively large-mouthed, or having different face shapes from the heroes. Therefore, even if there is some form of variety in anime faces, this variety tends to be attributed to those characters that are less than ideal, or one might say, less acceptable to society.

In Disney faces, however, heroes may have any number of different face shapes, mouths and noses. For example, in b3, John Silver, a main character in ‘Treasure Planet’ has an abnormally large nose, whereas Jim Hawkins has a more ideally proportioned, small nose. In ‘Treasure Planet: A Voyage of Discovery’, Glen Keane states that he modeled the design of Silver, after the proportions of a bear, and for this reason he gave him a large, meaty nose.26 This seems to conform to the individualist style of thinking, where ones identity is dependent on individual characteristics instead of ones ‘in-group’. John Silver is an anti-hero type character, whom is ‘essentially a good guy’27. He is drawn to be likable, yet he has a dark and obsessive side (for gold and riches). In order to balance the good and bad aspects of this character it makes sense that Keane chose to model his character design after a bear, which is both cuddly yet dangerous at the same time. Captain Amelia (d3) is modeled after a ‘cat’ to denote female grace, Dr. Delbert Doppler (c3) is modelled after a dog, to denote his loyal nature as a side character, and the second-in-command (e3) is modelled after a rock, to denote his stable, trustworthy nature.

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25 Hofstede, 75.
27 Kurti, 104.

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THE MOUTH: LIP-SYNCHING (Silence vs noise)

Theme: Child meets beast
Disney: Lilo and Stitch

Anime: My Neighbour Totoro
CHILD MEETS BEAST

In Figure 3, I have chosen to compare Disney’s ‘Lilo and Stitch’ with Miyazaki’s ‘My Neighbour Totoro’, for the sake of examining lip-syncing. Both films have a similar theme, that is ‘child meets beast’, and befriends the beast. I have chosen specific scenes from the film, where the child meets the beast for the first time.

In scene ‘A’ from ‘Lilo and Stitch’, Lilo and her big sister are at the dog adoption agency, and Lilo is required to choose a dog for herself. She chooses a strange-looking blue-colored ‘dog’, not knowing that it is actually an alien from outer space (Stitch). In this scene that I have chosen, she is replying to her sister’s question on whether she’s sure she wants this particular ‘dog’. She says “Yes, he’s good.”

In scene ‘B’ from ‘My Neighbour Totoro’, Satsuki and her little sister are waiting at a bus stop out in the rain, when they bump into Totoro, whom is a large grey-colored furry beast. She sees that Totoro is getting soaked in the rain, and she hands him an umbrella. In this scene, she urges Totoro to take the umbrella quickly, because her sister, whom she is carrying on her back, is slipping off. “Hurry, I’m going to drop Mai.” (translation from Japanese)

Both scenes have similar elements, namely the protagonist and the protagonists sister, as well as the ‘beast’ are all included in the scene. Incidentally we can see the ‘individualist’ and ‘collectivist’ ideologies reflected in the storylines as well.

In scene A, for example, Lilo chooses Stitch to be her dog or personal playmate. She adds Stitch to her personal identity based on individual preference. In scene B, however, Satsuki is portrayed as being the responsible big sister, taking care of her little sister. Satsuki’s identity is based on her relationship with her sister, whereas Lilo’s identity is based on her individual characteristics or preferences.

Furthermore, she is depicted as *giving* to the beast instead of *taking* from him (as Lilo does). For Satsuki, the interests of the people around her prevails over her own interests, whereas for Lilo, her individual interests prevails over the interests of others. She receives Stitch as her personal playmate despite her sisters disapproval, and the disapproval of the lady who oversees the dog adoption agency. Satsuki is more concerned with virtue (putting others needs before yourself), whereas Lilo is concerned with integrity (being true to yourself).

LIP-SYNCHING

I have chosen the frames from each scene based on ‘key frames’ whilst leaving out ‘inbetweens’. Each frame for each scene is more or less 3 to 5 frames apart from one another, for both anime and Disney scenes.

**Analysis**: Analysis of mouths in figure 3:

<table>
<thead>
<tr>
<th></th>
<th>Disney</th>
<th>Anime</th>
</tr>
</thead>
<tbody>
<tr>
<td>size</td>
<td>Lilo’s mouth size is noticeably larger than Satsuki. Incidentally she is a much louder person than Satsuki is.</td>
<td>Satsuki has a smaller mouth size than Lilo</td>
</tr>
<tr>
<td>Shape/elasticity</td>
<td>Lilo’s mouth tends to change shape and stretch drastically in the course of acting, with each shape noticeably different from one another</td>
<td>Satsuki tends to have more rigid mouth shapes, and certain mouth shapes are repeated:</td>
</tr>
<tr>
<td></td>
<td>- The ‘open’ mouth shape is repeated in b3, b6, b11</td>
<td>- The ‘half closed’ mouth shape is repeated in b2, b4, b10</td>
</tr>
<tr>
<td></td>
<td>- The ‘closed’ mouth shape is repeated in b1, b5, b7, b8, b9, b12</td>
<td>- The ‘closed’ mouth shape is repeated in b1, b5, b7, b8, b9, b12</td>
</tr>
</tbody>
</table>

This repetition of mouth shapes could be an economical strategy for saving expenditure, yet the animators for ‘Totoro’ have chosen to spend their resources on detail, where the animators on ‘Lilo and Stitch’ have chosen to simplify detail, and spend their resources on ‘action’.
Discussion: Silence vs Noise

Hofstede states that people in individualist cultures, have the need to talk, and communicate a lot, even if all that is communicated is banal small-talk. Silence is considered to be abnormal. However, in a collectivist culture, there is no need to talk unless something needs to be communicated. He classifies this as high context communication, where little has to be said, because most of the information has been conveyed through the "physical environment", or is just supposed to be known by the persons involved. In low context communication, such as that typified by individualist cultures, everything needs to be stated in explicit detail, even those things which are obvious without words.28

On a personal note, after discovering this, I have concluded that much of my struggle in writing this thesis, is influenced by my collective upbringing in an Asian culture. I have frequently assumed that my readers would automatically observe the differences between anime and Disney characters, by the simple juxtaposition of images (i.e.: A picture says a thousand words). However, after much consultation with my lecturer Jeremy, I have discovered that everything needs to be explicitly stated.

This train of thought follows through to character mouth designs, where anime characters tend to have small, and stereotypical mouth designs, and Disney characters tend to have proportionately larger mouths, which move and stretch a lot. Japanese animators tend to downplay the size of the mouth for ideal characters, conciously or unconciously, because for the Japanese, ‘Silence is Golden’, and those characters which are less than ideal in anime, tend to have bigger mouths.

Character or actor?
At this point it may be interesting to note that the animators from ‘Lilo and Stitch’ did try to make Stitch into a silent character, existing only in pantomime.29 However, they decided to sacrifice the integrity of the character for the sake of the voice actor, who did such a superb rendition on Stitch’s voice using speech, that they modelled the character after the voice actor instead, and Stitch ended up being able to speak.

This happens a lot in Disney films, where characters are designed based on the actors facial features and idiosyncracies. For example, in ‘Treasure Planet: A Voyage of Discovery’.30 Glen Keane states that

When I listened to Brian Murray’s voice as Silver, I started to see a face for the character. Then, when I met Brian, he actually looked very much the way I pictured him. I noticed that when he talked, he showed his top teeth a lot. So I started to draw sketches with a gap between Silver’s teeth, which is disarming and so obviously shows a bit of imperfection. It’s always good to find a way to express character in a physical way.

Disney animators tend to record the voice actors first, and animate to the voice, whereas the opposite is usually the case for anime, where the animators would animate the characters talking first, and then the actors would fill in the voice-overs.31

This difference in production process, reflects the individualist and collectivist ideals of each group, in that for anime artists, the character is more important than the actors. However in Disney, the individual actors are more important than their representative characters.

In collective cultures, business is usually done with a representative that one has learnt to trust. In individualist cultures, business is done with a company. For collectivists, to insult the representative is to insult the whole company, whereas for individualists, to insult one individual in the company, does not impact the others in the company.32

I would like to argue that for Japanese animators, the animated character becomes a representative of the group, whereas for Disney animators, the animated character becomes an avatar of the specific voice-actor. Thus, the representative takes precedence over the individual in anime, whereas the individual takes precedence over the avatar, in Disney.

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28 Hofstede, 89.
29 From, ‘The Making of Lilo and Stitch’.
30 Kurti, 101.
32 Hofstede, 74.
FACIAL EXPRESSIONS: EXPRESSION vs SYMBOLISM

The screen grabs in figure 2 were taken from ‘Nadia: The Secret of Blue Water’ (left column) and Disney’s ‘Atlantis: The Lost Empire’ (right column). The character in the left column is Jean, an inventor, and the character on the right is Milo Thatch, whom is an expert on Atlantis.

Michael Hayden has argued that these two are basically the same character. One’s an inventor and the other is a scholar, and they are both nerdy yet sweet in personality, and both are ‘sandy haired, with round oversized eyeglasses and a red bow tie.’

Therefore, seeing that they are similar in personality and looks, I’ve decided that they are a good candidate for analysing subtle differences in facial expression.

Analysis

From figure 2, we can see that Jean’s expressions are more iconic than Milo’s expressions. Many of Jean’s expressions resemble the typical smiley face icon more closely than Milo. For example, in row (a), Jean’s smile is straight and curving upwards at the sides, a generic smiley icon smile. But Milo’s smile is more characteristic to his particular personality. His mouth dips upwards slightly in the middle, and his lower lip is more defined.

Similar things are happening all the other rows. Where Milo’s expressions are more suited to his character, Jean’s expressions sometimes exaggerate themselves out of what should be possible for a ‘normal human being.’ For example, in row (e), his mouth opens and exaggerates a lot wider in proportion to his face, compared to Milo. In row (f), his mouth makes an exaggerated ‘o’ shape (this is the typical icon for the ‘surprised’ expression), whereas Milo retains the original shape of his mouth. Something interesting happens in row (g), where Milo’s mouth is drawn faithfully from a side-on view, to fit his character design, whereas Jean’s mouth is altered to fit the general symbol of what is accepted as a mouth. Therefore, although his face is drawn side-on, his mouth is drawn almost front-on. In row (h), both characters display the emotion of embarrassment, but Jean’s eyeglasses suddenly turn opaque, where Milo’s glasses retain their realistic transparency. The symbol of the eyeglasses turning opaque, has also been used in other anime such as ‘Ranma’. It usually symbolizes a loss of mind, and loss of common sense. For example, one character in ‘Ranma’ would frequently become uncharacteristically idiotic, whenever his girlfriend walked past, and his glasses would turn opaque at the same time. Since the Japanese believe that the ‘Eyes are the window of the soul’, a severing of the eyes from the head could symbolize a severing of the soul from the mind. Thus a character becomes guided purely by his (idiotic) emotions instead of his head.

Milo’s expressions generally stay within the boundaries of the design of his mouth, whereas Jean’s expressions become more iconic in representing emotion. Where Milo’s emotions are specific to his individual character, Jean’s emotions are specific to a more widely accepted symbol of the emotion.

http://www.newgrounds.com/lit/atlantis/
Facial Expressions

Discussion: Expression vs Symbolism

According to Frank Thomas, in order to convey emotion, the animator must be aware that he is working with form, and not line. Every feature of the face from the eyes to the mouth, and the cheeks and nose are all made up of ‘cartoon flesh’ that is moved around with a purpose.\textsuperscript{34} However, in ‘How to Draw Anime and Game Characters’, in the chapter on ‘Making Facial Expressions Distinctive,’ Ozawa lists all the different facial expressions as recognizable icons, that can be replicated for any given character. For example, he says that for a ‘happy face,’ the eyebrows are pointed upward and arced slightly, and the corners of the mouth are turned up. For an angry face, the far ends of the eyebrows are raised and the corners of the mouth are turned downwards. He takes the same approach for every expression, such as pleasure, anger, sadness, confusion and affection\textsuperscript{35}.

I would like to argue that this difference in expressing emotions in anime and Disney characters, reflect the collectivist and individualist nature of each style. Hofstede quotes Hazel Rose Markus, and Shinoby Kitayama, two US psychologists, who argue that the Asian identity is read within the context of society, whereas Americans seek to maintain their individuality from others by expressing their unique inner attributes.\textsuperscript{36}

In anime, emotions are expressed in a more iconic way compared to Disney animations. Icons are symbols that have been accepted widely by the collective society, whereas Milo retains his individual identity more so than Jean does. Milo typifies the ‘individualistic’ representation of emotion through the animator’s faithful adherence to his character design, where Jean would frequently ‘lose his identity’ in the expression of emotion, in favor of a more widely accepted, iconic style.

\textsuperscript{34} Thomas and Johnston, 453.
\textsuperscript{35} Ozawa, 23.
\textsuperscript{36} Hofstede, 93.
Anime Left to Right: Dr. Ban, La Mimay, Mimay, Queen Emeraldas, Captain Harlock, Toshiro Oyama (short guy)
Disney Left to Right: Jim Hawkins, John Silver, Dr. Doppler, Captain Amelia, Ben
For the sake of examining proportion and ornamentation in Disney and anime character designs, I have decided to compare the character charts for Disney's 'Treasure Planet' with the anime, 'Captain Harlock' in figure 5. The character chart for 'Treasure Planet' was put together from separate drawings of the characters from 'A Voyage of Discovery', and does not reflect as accurately the actual heights of the character, but is still nonetheless useful for comparing proportions. 'Captain Harlock' was released in 1982, whereas 'Treasure Planet', in 2002. However the themes and characters are somewhat similar to one another, although not to the same extent as 'Atlantis' and 'Nadia'.

Both films are set in outer space, and are concerning pirates. In the 2002 release of 'Space Pirate Captain Harlock: The Endless Odyssey', there is young boy character, Tadashi Ozawa, who resembles Jim Hawkins from Treasure Planet in many ways. Both have lost their fathers, both are reckless, and where Jim Hawkins seeks to prove himself to the memory of his dead father, Tadashi seeks to avenge the death of his father.

The term 'ornamentation' covers both costume design and hairstyle, those elements which are not intrinsic to the proportion or build of the character, but nevertheless serves to differentiate one character from another. The line-of-action is an imaginary line that can be considered similar to the spine of the character, but flows from the tip of the head to the toes, following the directional movements of the body. I would like to propose that the focus for anime character designs is 'ornamentation', whereas the focus for Disney character designs is 'proportion'.

**Analysis:** Below is my analysis of Figure 5:

<table>
<thead>
<tr>
<th></th>
<th>Disney</th>
<th>Anime</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Proportion</strong></td>
<td>Characters differ markedly from one another in terms of proportion. For example, Jim Hawkins is short and has an adolescent figure, John Silver is large, fat, and has the figure of a bear. Dr. Doppler is tall, skinny and gangly, with the countenance of a dog, Captain Amelia is tall and graceful like a cat, and Ben is short, angular, mechanical and unwieldy.</td>
<td>Characters are similar to one another in terms of proportion. The ideal proportion applies to La Mimay, Mimay, Queen Emeraldas and Captain Harlock, who are all relatively tall and slim with oval faces. The secondary characters are less idealized but nevertheless resemble one another in terms of proportion, and the only marked difference in proportion is the comic relief, Toshiro Oyama.</td>
</tr>
<tr>
<td><strong>Ornamentation</strong></td>
<td>Hair</td>
<td>Hair</td>
</tr>
<tr>
<td></td>
<td>Tend to be more directionally streamlined than anime hair, straighter and more angular, and tends to wrap around the head, more so than anime hair. Lines are carefully chosen and streamlined for animation. There seems to be less volume in Disney hair.</td>
<td>Hair seems to be a separate entity that is added onto the character, like a wig, instead of being an intrinsic part of the character, such as Disney hair is. Texture seems to be fluffier than Disney hair. Lines are applied gratuitously, and with less streamlining than Disney hair. There seems to be more volume in anime hair.</td>
</tr>
<tr>
<td><strong>Costume</strong></td>
<td>Tends to follow the lines on the characters bodies. The flow of their cloaks (Amelia), jackets (Doppler) and aprons (Silver) tend to follow the flow of their line-of-actions or movement lines of the body. Collars tend to follow the direction of the chest lines, or neck lines.</td>
<td>Their cloaks seem to be a separate moving entity from the body, instead of being an intrinsic part of the character. Collars tend to stick out more, instead of following the lines of the body.</td>
</tr>
<tr>
<td><strong>Line of Action</strong></td>
<td>Disney characters tend to look like they are moving, or in the process of moving, or in the process of stopping from a movement, even though they are standing completely still. Their line of action tends to follow an 'S' curve (Amelia and Doppler) or a slight 'C' curve (Jim, Silver and Ben).</td>
<td>Anime characters tend to stand up straighter and stiffer than Disney characters, with the line-of-action being a single straight vertical line, for standing poses.</td>
</tr>
</tbody>
</table>
The Body

Discussion: Proportion vs Ornamentation

From the table above, it can be deduced that the main element which separates one Disney character from another, is proportion, whereas the main element that separates one anime character from another, is ornamentation. Gilles Poitres highlights the importance of the hair, in making characters recognizable, in 'Anime Essentials: Everything a Fan Needs to Know'. According to Poitres, the design of the hair (straight, curly, clumpy) is important, because in its origins in black and white Japanese comics, characters can more easily be distinguished by hair shape, instead of color.

Disney animators place a high value upon the overall shape/proportions of the character, compared to the decorative trappings of the character. For example, Glen Keane modelled the shape of John Silver after a bear, Captain Amelia is modelled after the grace of a cat, and Dr. Doppler is modelled after a dog.

I did drawings of bears as if the bear were Silver, noting that in the proportions of a bear's body, the torso is long, and the legs are a lot shorter. – Glen Keane

Disney animators place a high value upon the overall shape/proportions of the character, compared to the decorative trappings of the character. For example, Glen Keane modelled the shape of John Silver after a bear, Captain Amelia is modelled after the grace of a cat, and Dr. Doppler is modelled after a dog.

I would like to propose, that it is the Disney/western ideal that all characters are intrinsically different, and it is the anime/eastern ideal that all characters are ideally the same, with differences in outward trappings. These 'outward trappings' or 'ornamentations' become status symbols for the characters, much in the same way that an expensive car or a large house are considered status symbols in eastern culture.

Main characters in anime, tend to have higher status symbols compared to those that are only in a supporting role. For example, the commanding characters is 'Captain Harlock' tend to have capes, whereas a lower character like Toshiro wears a ridiculously large hat. The 'hero' is usually drawn with very detailed and well-designed hair, whereas the supporting characters tend to have less hair, or no hair at all.

People in eastern countries are more likely to buy a bigger house or car to show increased status, compared to people in western countries, because 'status' is very important in countries where there is a large power distance between authorities and subordinates. Hofstede states that collectivist cultures tend to have a high-power distance level between boss and employee. For example, in eastern countries, the ideal boss should be a 'benevolent autocrat' or a 'good father' figure, whereas in western countries, with a much lower power distance level, the ideal boss is a 'resourceful democrat'. In countries with a high-power distance level, priviledges and status symbols are normal and popular, whereas they are normally frowned upon in low-power distance cultures. The greater the status symbol, the less the anxiety about entering a new social sphere.

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38 Kurti, 100.
39 Hofstede, 59.
40 Hofstede, in 'Exploring Culture', 124.
Case Study

Analysing Seir

Knowing these different values of individualism and collectivism, I set out to test how we could apply these values to a character, to determine the measure of which an animator’s ideology goes into individualism or collectivism.

In order to test these values, I have decided to examine my character, ‘Seir’, from my own short film, ‘Seir and Dipity’.

Figure 6.1 is my model sheet for Seir’s facial expressions. In the table below I have combined the analysis of all the facial elements examined in the previous sections, and categorised each element as being either ‘Disney’ or ‘anime’, in order to compare the number of disney elements that there is in Seir, compared to anime elements.

<table>
<thead>
<tr>
<th>Feature</th>
<th>Element</th>
<th>Disney</th>
<th>Anime</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eyes</td>
<td>shape</td>
<td>Elastic</td>
<td>Rigid *</td>
</tr>
<tr>
<td></td>
<td>iris and pupil</td>
<td>Simple</td>
<td>Detailed</td>
</tr>
<tr>
<td></td>
<td>eyebrow</td>
<td>Thick *</td>
<td>Thin</td>
</tr>
<tr>
<td></td>
<td>lines</td>
<td>Closed</td>
<td>Open  *</td>
</tr>
<tr>
<td></td>
<td>texture</td>
<td>simple *</td>
<td>Detailed</td>
</tr>
<tr>
<td></td>
<td>form</td>
<td>Round</td>
<td>flat *</td>
</tr>
<tr>
<td>Face</td>
<td>shape</td>
<td>angular *</td>
<td>round</td>
</tr>
<tr>
<td></td>
<td>elasticity</td>
<td>Elastic</td>
<td>stiff *</td>
</tr>
<tr>
<td></td>
<td>expression</td>
<td>Intrinsic</td>
<td>Symbolic *</td>
</tr>
<tr>
<td>Nose</td>
<td>shape</td>
<td>distinctive</td>
<td>Generic *</td>
</tr>
<tr>
<td></td>
<td>size</td>
<td>Medium</td>
<td>Small *</td>
</tr>
<tr>
<td>Mouth</td>
<td>shape</td>
<td>distinctive</td>
<td>Generic *</td>
</tr>
<tr>
<td></td>
<td>size</td>
<td>big</td>
<td>Small *</td>
</tr>
<tr>
<td>Hair</td>
<td>placement</td>
<td>streamlined</td>
<td>separate *</td>
</tr>
<tr>
<td></td>
<td>texture</td>
<td>simple</td>
<td>detailed *</td>
</tr>
<tr>
<td></td>
<td>volume</td>
<td>small</td>
<td>Large *</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>5</td>
<td>11</td>
</tr>
</tbody>
</table>

From the table above, out of 15 separate elements, Seir has 11 that are distinctively anime, and 5 that are ‘disney’. From this, we can deduce that the design for Seir’s face is roughly 2 thirds anime, and 1 third Disney.
Case Study

Table 6.2

<table>
<thead>
<tr>
<th>Element</th>
<th>Analysis</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proportion</td>
<td>Childlike and idealised, yet short and with large feet, and a ‘triangular’ shape, with the bottom being heavier than the top.</td>
<td>disney</td>
</tr>
<tr>
<td>Ornamentation</td>
<td>Clothes seem to be a separate the body, instead of being an intrinsic part of the character.</td>
<td>anime</td>
</tr>
<tr>
<td>Line of Action</td>
<td>Tends to stand up straight and stiff, with the line-of-action being a single straight vertical line, for standing poses.</td>
<td>anime</td>
</tr>
</tbody>
</table>

From the table above, we can once again deduce that the design for Seir’s body, is roughly 2 thirds anime, and one third Disney as well, as is the face.

Do these results reflect my personal values in collectivism and individualism?

Personal reflection

When I started out to create Seir for my short film, I was very much influenced by a certain anime, ‘Ranma _’, by Rumiko Takahashi. My aim was to animate Seir with limited anime-style movements in scenes that I did not consider important to the storyline, and to animate him using more fluid disney-style movements in scenes that I considered important. I wanted him to have a distinctive ‘anime’ look, and yet still be simple enough for fluid animation. I feel that the style that I have come up with, for Seir, is quite successful for these purposes.

As for whether his design reflects my personal values, my only answer for that is ‘maybe’. There are certain values of individualist culture that I hold strongly to, yet I still feel rooted in my collectivist background. Perhaps my personal background may shed some light on this.

I am 25 years old, and have lived in Australia, a very individualist country, for 7 years, and the rest of my life in Malaysia, a very collectivist country, for 18 years. You could probably say that I have adapted my lifestyle to each country that I have lived in, and have spent one third of my life as an individualist, and two thirds as a collectivist. This very much coincides with the two thirds anime influence that I have in my style of work, according to the analysis above.
From the studies conducted above, it can be concluded that western individualism and eastern collectivism, influence the styles of drawings for Disney and Anime characters to a very high extent. Where individualism is very much concerned with movement, loudness and ‘proving your worth’ to others through personal characteristics and preferences, collectivism is more concerned with fitting in, being silent and reflective, and uses more of the language of symbols to communicate its differences, instead of personal characteristics. Even then, symbols are a widely accepted form of communication, and the level of one’s identification with a symbol or a status symbol depends on the extent to which one obtains one’s identity from society, as opposed to obtaining your identity from your intrinsic values.

According to Kandinsky, in 'Concerning the Spiritual in Art'\(^4\), art is very much influenced by the culture that it comes from. Even though it may be true that some artists may be able to replicate the works of art of another culture, still these works of ‘art’ lose their meaning, in their mimicry.

Works Cited


My Youth in Arcadia. Roman Album #52: Yamato Books.


