

Application of Psychological Reflection Principle in English Film Animation

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Abstract

The principle of psychological reflection is a discipline that studies the psychological activities and behavior of humans and animals. It is a study of the mind and a reflection of the soul under the unconscious state. Psychological performance depends on brain conditions, and the principle of reflection is a sign of the existence of the mind. Gestalt psychology believes that people and animals solve problems by sudden "epiphany." In English film animation, it tries to explain psychological phenomena from the perspective of reflection theory. On the one hand, the inner biological lust of human beings is the most basic impulse; On the other hand, people's social customs, rituals, and morality constrain the venting of this primitive impulse and suppress it into unconscious reflex conditions. The content of consciousness is rational and conscious; The content of the unconscious is mostly contrary to reason and morality. The action design and image creation of animated characters is the soul of an animation. To this end, this paper first analyzes the reflection principle under psychology and the classification of the action skills of animated characters, discusses the connection between the reflection principle and the law of motion, and finally studies the combination of the action skills of English film animation and the existence of the reflection principle.

Keywords

Psychological ,reflex principle, awareness ,English film.

1. Psychological Reflexes

1.1. Operation Condition

First of all, mention a famous American psychologist, Skinner. Skinner discovered the new behaviorist learning theory, so he was the founder. In English animated movies, the basic requirement for the design of animated characters is to be able to use the artistic techniques of deformation, exaggeration, and anthropomorphic to design animated characters as visual images. Its purpose is to give appeal and vitality to each animated character. This creation has a strong imagination and a sense of humor. Its exaggerated, casual expressions and dramatic forms of performance are beyond the reach of ordinary works.

Skinner's experimental equipment designed to study operational conditioning is planned. The core content of operational conditioning is: If a person makes the behavior desired by the organization, the organization provides the factors that strengthen this behavior. If an organization commits an act that the organization does not wish, the organization should be punished, thus allowing the members of the organization to learn from the organization's desired behavior and urge the members of the organization to correct the behavior that does not meet the organization's requirements. The design of animated characters is the most basic and most important component of animation creation. It not only has high artistic appreciation value, but also has unlimited commercial value of development space. It is an important magic weapon to attract the attention of the audience. one. The action of animated characters is

mainly the operational behavior composed of operational reflections. The operational behavior is the behavior that acts on the environment and produces results. In cartoon plots, operational behavior is more representative. For example, in the English animated film "Finding Nemo", the small fish saw the fierce shark attack and immediately showed a frightening expression. The small fish also made a response to escape.

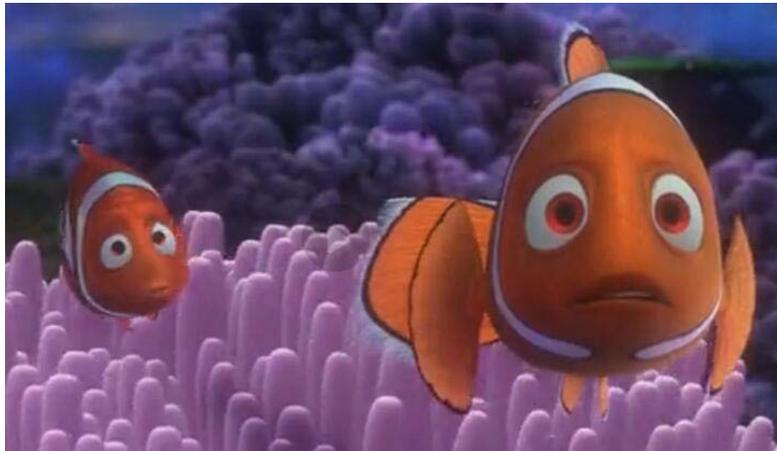


Fig 1. Finding Nemo

Operating conditioning is more focused on environmental conditions and stimuli. From the point of view of the process, from the stimulus under conditioning to the response behavior, the final result is the result of the behavior. What fully explains this view is an experiment conducted in Skinner's animal experimental instrument, the famous Sijinnaxiang. Using a mouse or pigeon as the object of the experiment, a lever is placed inside the box, and the box is constructed to eliminate all external stimuli as much as possible. The mouse or pigeon can move freely in the box. When it presses the lever, there will be a ball of food falling into the plate under the box. The mouse or pigeon can eat food. By observing the response of the subjects, the relationship between conditioned reflex stimulation and animal response was demonstrated, thus effectively controlling the behavior of the organism. The operational conditioning at the subsidence level, if there is no reinforcement stimulus after an operational activity that has been enhanced by conditionality occurs, its strength will gradually weaken. It can be seen that, like the formation of conditional effects, the key to retreat is also strengthening. If the pressure rod behavior of the mouse or pigeon is not strengthened, the pressure rod reaction will stop.

1.2. Classic Reflexes

It is of great value and significance to realize the innovative animation industry by applying the classical conditioned reflex principle in English animated films. From the angle of motion capture of animation image, this paper discusses the realization method of classical conditioned reflex and English animated film based on the working mechanism of animator. The characters in the animated movie may change the initial neural activity route because of some kind of external stimulus to it, and thus change the thinking in response to sudden situations. The application of the principle of conditioned reflexes, the acquisition, retreat, and obstruction of classical conditioned reflexes can explain the behavior of animated characters in English animated movies and the development of animated plots. Classic conditioning also reflects Jiaobafuluofu's conditioning. When one stimulus is linked multiple times with another unconditional stimulus with reward or punishment, the individual can learn to induce a conditional response similar to unconditional response when presenting the stimulus alone. Dog salivary reflexes are a representative example of classic reflexes. An excellent English animated film comes from life. At the same time, the principle of reflexes is closely related to

our lives. In the mental state, not only can fear be learned, but all kinds of mental states can be. For example, in Cat and Mouse, the hostess rings a bell to give the dog a bone. After a period of stimulation and reaction, the bell dog will secrete saliva to think that there is a bone, and when the hostess puts the cake and fish in the refrigerator, Cats and mice are far away to see their mouthwatering and think they have food to eat. For example, talking about Tiger color change, Wang Mei quenching thirst is a typical phenomenon caused by the launch of conditions. These are examples of the vivid application of classical conditioning in animation.

2. Classification of Motor Skills

2.1. Three Stages of Motor Skills

In the process of animation character design and production, the formation of motor skills is at a stage, first of all the cognitive stage of action. In English animated movies, the connection between characters and character movements must be coordinated, especially the tension and relaxation of character muscles. Drawing performance, In the English animated film "Aladdin's Lantern", when the protagonist plays chess, the facial muscles are rich and varied, and they can be called vivid. In space and time, redundant actions must be discarded because the action of the animated character must be accurate. At this stage, the animation artist mainly uses visual observation to demonstrate and imitate the action, and uses more vision to control the action. The application of action technology in conditioned animation characters has gradually matured. Sometimes, the sensibility of animated characters is not obvious in animated movies, and animation artists do not have strong control over character movements. The second is the contact stage of the action, which connects individual actions in the contact stage of the action. The excitement and suppression process is more accurate in space and time, the internal inhibition process is strengthened, and differentiation, delay, and retreat inhibition are all developed. The scope of attention has been expanded; Reduced tension and less interference between movements; The excess movement tends to eliminate and the accuracy of the action is improved; The ability to identify erroneous movements has also been strengthened; The initial formation of certain skills. Finally, the stage of improvement of the action, the excitement and suppression of the neural process are more concentrated and accurate, and a series of actions have been mastered to form a complete organic system. Each action can be expressed in a chain form and the degree of automation can be expanded. Consciousness only regulates individual actions.



Fig 2. Aladdin's magic lamp

2.2. Building Capacity for Coordinated Campaigns

It is necessary to integrate the psychological reflection principle into the English animated film. During the physical movement of the animated character, the original painter regulates and synthesizes the movement capabilities of each part of the animated character's body. This movement ability is a comprehensive ability that integrates various physical qualities such as sensitivity, speed, balance ability, and flexibility. One, Reflects the dominant and regulating function of muscle activity. Under the comprehensive control of reflex psychology, animation designers give animation characters vitality, and motion coordination can be divided into muscle coordination and action coordination. Action coordination refers to the state in which different stages and different links of the action cooperate and connect with each other. According to the close relationship between the animated character coordination ability and its sports special relationship, it can be divided into general coordination ability and special coordination ability. The general coordination ability refers to the general coordination ability needed by the animated characters to complete various sports activities under the creation of the original painter. The special coordination ability refers to the specialized coordination ability required by the animated characters to complete the special campaign. When receiving a conditional response to victory, the animated character often uses a montage effect.

2.3. Motion Programming under Psychological Activity

Excellent English animated movies are indispensable for the strong contrast between motions and static. The relationship between motion and static is to use the strong contrast in the rhythm of the action, causing people to pay attention to an action purpose or animation character. The original painter integrated his own psychological activities when creating animated images. There are many kinds of psychological activities in people, and each person's psychological activities are different under different circumstances. It can be said that psychological activities are not exactly the same, are more similar, or have a common starting point. Because people do not have the same emotional experience, which means that everyone's psychological activities, there is absolutely no common psychological evolution history. The characteristics of individuals in their psychological activities are often and steadily manifested. This is mainly the ability, temperament, and character of people. In the animated film *Crazy Animal City*, the rabbit police went to arrest the robbed mole. While the mole was still complacent about his speed, he suddenly encountered a rabbit policeman who came out of the pipe. The expression of the mole was frightened. Thus the animated characters are vivid and interesting. The running speed is very fast under the condition of being chased, so it is important to control the time of the action program.

3. Relationship between Motion Skills and Reflection Principle of Animated Character

3.1. Motion Capture under Reflection

Cartoons are often based on the observation, thinking, and performance of the artistic perspective of real life. They are performed through the conditioned reflection principle of the animated character, which causes the audience to reflect and attracts the audience to the animation story step by step. The image of the animation is psychologically bound up with the audience through the "active" mirror world, so that the audience's deep psychology and the personalized private dream world communicate with each other, thus psychologically expecting the next development of the animated characters, from the perspective of the conditioned reflex principle., This is one of the power of animation artists to constantly surpass themselves. An excellent cartoon not only needs to achieve the clever design of the character's movements, but also realizes the organic unity with the character's psychological modeling. The image of the character is shaped by the expression, rhythm, and various body languages of the

action. In this way, the animated character image can leap above the silver screen, win the audience's appreciation, and convey a kind of self-confidence to the viewer. In the English movie "zootopia", the facial expressions and action features of all kinds of animals are active on the screen, so that the audience, like the Buddha himself, can walk into the animated film.



Fig 3. Zootopia (The source of the picture is Baidu.)

3.2. Movement Law under Motion Skills Conclusion

Good animation works can reflect the beauty of action skills in artistic creation. From the external design form to the internal factors such as the animation movement law. To study the laws of animation motion, we must first understand the concepts of time, space, number of tensors, and speed and their mutual relations, so as to master the laws and deal with the rhythm of motion in animation. There are various characters in the animated film. We want them to live. We first want them to move. When it comes to motion, we must move reasonably, naturally, smoothly, and in accordance with the rules. It should be emphasized that every link in the creation of excellent English film animation shows the rhythmic beauty of action skills.

At the same time, life experience tells us that the environment has a great influence on the laws of animation. For example, when a person walks on the ice, the center of gravity of the person will subconsciously decrease, the speed of movement will slow down, and the space of movement will be reduced. Therefore, when an animated character walks on the ice, it will give a cautious feeling.

The mood of the animated character under conditioned reflexes is inseparable from the attitude of the action. In the animation scene, the characters are happy, angry, calm, disgusted, sad, etc., which can cause changes in the line. The animated characters under the happy mood reflex conditions walk briskly when walking, the body is obviously up and down, and there is vitality. When such people walk, they stand up and look up, and the span between the two steps is large. The tall head is the characteristic of such people walking. For example, in the animated film "101 Spotted Dog", the image is vivid and full of children's fun. The protagonist and spotted dog are stepping forward with inertia. In the process of walking, the height of the top of the head must be wavy. When you step on the ground, your head is slightly lower, and when your other

foot is lifted up and bent forward, your head is slightly higher. In addition, during the walk, the stepped leg, from the ground to the advanced extension of the ground, the middle knee must be curved, the ankle and the ground into a curved line of movement. The height of the movement law is related to the movement skills when walking.

3.3. Complete Scientific Mechanismdeep Psychological Digging

English animated film, from a deep point of view, cannot leave the reflection principle of psychology, it is a complete scientific mechanism. Through scientific means to convey the expressions, language, and movements of various animated characters in animated movies, these animated characters are endowed with personality charm, and the audience will locate various comments and labels for them. In the process of shaping the animated character image, we must fully take into account the audience's viewing psychology, and from the perspective of the psychological reflection principle, vividly express the motion laws of the animated character. The formation of audio-visual language design concept centered on the audience experience and the idea of animation product development from the perspective of life form are of positive significance to the animation industry. In the English animated film "Rapunzel", the witch did not share with the world after receiving the unexpected arrival of the sun flower. Instead, she used the precious sun flower to help her reverse her time and return her appearance to her youth. The transformation that took place in the dark, based on this conditioned reflex principle, the witch became extremely excited and greedy, giving the viewer a horror, greedy animated character image, and brought a sense of suspense. Make the viewer involuntarily look forward to the development of the animation story.



Fig 4. Rapunzel

3.4. Deep Psychological Digging

With the vigorous development of English animated films today, the society has paid more and more attention to the growth of audience groups. A large number of English animated films have jumped to the media and faced with such an objective and huge information impact. The viewer has unknowingly produced cognitive and emotional needs, and at the same time is affected by its many aspects. From the perspective of the core life of English film animation, the final destination is whether the film can transmit positive energy to society and even the country. Excellent animated character images sometimes lead to commercial progress. The character images in animated films often affect the viewer's animation. Cognition and preferences. Explore and excavate from the perspective of psychology, understand the

characteristics of the inner activities of the viewer, and just use psychology to rise and fall, the inflection of the animated plot, and seize the characteristics of the English animated film market, create and design. With a sense of the times and innovative animation character image, creative grasp of the animation character movement laws presented. Starting from the original cognition of the viewer, to create a character image that goes deep into the mind, the art comes from life, and the creation of animated films is also the same. In the creation, we experience happiness and appreciate the taste of art in viewing. In the state of aesthetic consciousness, the most primitive artistic creation is pursued tirelessly. Meet the real needs in the viewing image, and feel the stimulation of the combination of virtual taste and reality. In the English animated film "The Zombie Bride", in the face of Fandu's wedding, the attitudes of the two families are completely different. Under the conditioned reflex principle of psychology, the attitude at the beginning of the film is different, and the viewer will have a great deal of curiosity. Looking forward to the next wedding animation. The animated character's expression is fascinating.



Fig 5. The Zombie Bride

4. Animation Character Design Practice

Expression and modeling are essential elements of English movie animation. The principle of reflection under psychology is applied to the motion laws of animation images. In the process

of animation designers 'creation, the surrounding things or environments often give people an enlightening role. By observing life, inspiration quietly entered the creation of English animated films. The creation of the appearance image is the first visual impression of the animated character to the viewer. Certain artistic processing is indispensable. Based on the character and action of the animated character, the principle of reflection under applied psychology, in the expression design of the animated character, makes the expression inject the soul of the animator, which has a metaphorical feature and adds to the overall score of the English animated film.. Therefore, the reflection principle of applied psychology plays a very important role in English animation expressions and movements. At the same time, animation designers need to constantly acquire knowledge, continue to innovate, constantly break through themselves, pay attention to the details of life, and collect the reflection of conditions under reflection psychology. To enrich and innovate the creation and practice of English animated films. In the English animated film "The Dragon Master", when the Lambs saw the dragon flying in the sky, their expressions showed horror and fear. There was a trace of fear in the docile animated character character. After watching the Dragon Show, the people of Bok Island cheered and cheered, adding a joyful atmosphere to the English animated film.



Fig 6. The Dragon Master

5. Problems of the Combination of Animated Characters and Psychology

An excellent English animated film, must be a design thinking presentation, with a sense of the times and art. Starting from the theory of psychological reflection, combined with the historical evolution of animated characters and the analysis of the current situation in the animated plot, the fantasy character design thinking breaks through the appearance and laws of reality, breaks

the habitual psychological tendency, and subverts the traditional value evaluation. Three major characteristics. Here we have to mention a reverse design thinking that can suddenly make a dramatic change in the story of an English animated movie, so that the animated character image will produce more powerful changes in movement patterns and changes in expression. Make the viewer's design thinking more active and integrated into animated movies. Taking the example of the alien character design in the English animated film "Super Bad Man" as an example, when Mr. Good found himself accidentally in a rich family, his face showed a happy expression. Subtle art observations can often bring us unexpected results. However, in contrast to the actor in the animation, his newly born fate was in the Metropolitan prison, showing the viewer two animated heroes with very different facial features.



Fig 7. Super Bad Man

6. Observations and Recommendations on Animation Design

Nowadays, the continuous development of social science and technology, in the new media technology environment, the animation character image design is extremely artistic expression, using the psychological reflection principle, making the animation character shaping more image and touching. With the help of digital media, English animated films can carry various artistic features and impact traditional art forms. At the same time, it can also draw on some traditional elements, integrate them, take their essence, and get rid of their dross. From the perspective of the continuous advancement and development of the times, the artistic creation of English animated films has a qualitative change through quantitative changes. It has

historical significance across the times, and in English animated films, the dissemination significance is far-reaching. We should continue to study the problems related to the inspiration of psychological reflection principle to animation characters. Through the deep fusion of psychological reflection principle and animation innovation thinking, we should improve the fixed mode in English animation film projection and effectively improve the quality of animation industry.

7. Conclusion

Today, through the increasingly updated technical support, the liberation of social thought has promoted the artistic style at different times. With the Advancement of history and the improvement of productivity, the method of technology permeates the new information network. The English animated film connects the animated characters with the audience's psychology, gently swings the audience's emotional nerves, and allows the viewer to receive a spiritual ascension and heart baptism. The facial muscles and expressions of the animated characters are rich in changes. Under the principle of conditioned reflex, the typical representative screen of the computer production of the typical hand-painted part is rich in detail, and the scene is magnificent. The level has reached the level of lively production of English animated films. Height. The unique animation image created in the excellent animation film applies the reflection principle appropriately and reasonably to the animation design. The conditioned reflex principle believes that excitement and inhibition are two basic processes of nerve activity. These two basic neural processes can be transformed into each other under certain conditions, and thus can be presented in English animated movies. I believe that the application of the more mature reflection principle in the future will allow the animation industry to set sail and sail for a more brilliant tomorrow.

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