An Analysis of the Impact of Publishing Media on the Use of Comic Shots

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Abstract—In the comic creation of story type, the composition and combination of comic lens have a unique form for language expression. As the most important form of expression of comic picture and narration, comic sub-mirror is the language conveyed by creator to his creative intention, and it is also the key to the success or failure of the expressiveness of work. This paper mainly discusses the direct or indirect influence of different publishing media on comic creation at the present time of diversification of comic publishing media. Especially, the creation of comic lens should be combined with different publishing media modes to carry out more creative strategies that meet the needs of various media, so as to provide reference for the development of comic creation of different publishing media.

Keywords—Comic lens; Publishing media; Paper media; Network media; Diversification

I. INTRODUCTION

In recent years, comic publishing media in China have become more and more diversified. The development of traditional paper media and network PC and mobile terminals has made comic reading more and more diversified. However, different publishing media have different requirements for comic creation, so contemporary comic creation must adjust its creative forms in time to meet the development needs of the pluralistic era [1]. Especially in comic creation, the comic sub-lens creation which can convey the intention of the creator and express the narrative rhythm and visual expression of the picture should keep pace with the times in the sub-lens language and pursue constantly so as to take the lead in the development of comic in the new era [2-3]. Therefore, combined with different publishing media, it is of great significance to study the lens application of modern narrative comics.

II. THE IMPORTANT ROLE OF COMIC SHOT LANGUAGE IN CONTEMPORARY COMIC CREATION

comic market demand is the highest, the largest commercial value is always able to be long-term serialized, coherent plot of narrative comics. Especially story comics and new strip comics are the most prominent. Both of them rely on the use of comic lens to narrate the plot of the picture, highlight the role performance, foil the atmosphere of the picture, and form a continuous picture by the link between the lens and the lens, thus forming a unique comic lens language, to narrate the story rhythmically, with its continuity and storytelling to achieve the purpose of attracting readers to continue reading. Excellent comic sub-mirror not only improves the readability of the work, but also makes the work more popular because of its strong adherence to the readers. The works with large readership and high reputation will gradually form a brand effect, that is, "IP". The cross-border development of animation, games, movies and TV, peripherals of a high-quality IP will spread word of mouth and attract more audiences. Only when multiple high-quality IP work together can the animation marketing industry chain be truly formed and the comic market be nurtured back. It can be said that comic lens is the cornerstone of comic creation, and the language of comic lens formed by the use of high-end comic lens is an important part of the comic work that is really possible to create an excellent brand.

China's comic market has developed rapidly in recent years. Compared with the comic powerhouse Japan and the United States, more and more distribution channels and more convenient distribution forms have greatly reduced the entry threshold for comicists. These young comicists have played an important role in increasing the number of Chinese comics. However, the accumulation of quantity does not represent the improvement of quality, especially the use of sub-lens of comics by most comicists is more influenced by foreign comics read from childhood. However, Japan and the United States have their own unique publishing environment and reading context, and China's comic market is different from them. If we copy them mechanically, we can only reduce the quality of the work. Most of the Chinese comic writers lack the support of the theory of comic lens segmentation, can not design comic lens flexibly according to different publishing media, and lack the conscious initiative research on the publishing media with Chinese characteristics. As a result, the creation of comic lens segmentation in different media can not maintain the visibility of the work. The lack of comic lens use can not be completely remedied by excellent painting skills. Therefore, Chinese comic writers must make a thorough study on the diversified use of comic sub-lens, and study the impact of comic creation according to different publishing media.

III. THE IMPORTANT RELATION BETWEEN COMIC PUBLISHING MEDIA AND COMIC LENS CREATION

A. The Impact of Traditional Paper Media on the Use of comic Lens

Traditional comics are published on paper media, and the current market based on comic sub-mirror creation of the course is also derived from the Japanese-dominated paper media release context construction of comic sub-mirror creation techniques. Up to now, Japanese comics are still published in the form of paper media journals serials, and periodically assemble and publish single-line editions. All Japanese comics are based on this mode in lens use and expression. The technique of split lens and the formed comic lens language are developed in combination with the physical book requiring page-turning. This model is the first true story comic "New Treasure Island" created by Takeshi Takashi, the father of Japanese comics. This comic reflects the use of Takeshi Tezuka's novel comic lens form, which combines the composition of the comic with the film lens, and is recognized as the starting point of modern Japanese comics. Since then, more than 70 years since the development of Japanese comics, it has developed very mature, even mature enough to directly apply the creation template. For example, the number of comic pages in each publication restricts the performance of the narrative rhythm of the comic segmented narrative. According to the number of pages, there should be several turning points. In the event or climax of the page, the turning over of the comic book has a mature application mode for the turning point of the comic plot and the performance of the segmented form, and has been applied to today. These paper comic sub-mirror creation modes are very practical knowledge for Chinese comic fans, and have also been studied and studied by many creators.

B. The Impact of Network Media on the Use of comic Shots

The advent of the Internet era has opened the way for reading on PC and mobile terminals. In the early period, there was no special comic creation for the internet, only the existing paper media comics were uploaded to the Internet for people to read. In the computer screen, the reading of traditional story comics brings the trouble of moving every page. On the mobile phone, it shows a lot of drawbacks. comic mirroring with plot and rhythm on the paper media has become the biggest obstacle to reading on the mobile side. If you want to see clearly, you have to zoom in, zoom in and move on a certain grid from time to time, which adds a lot of trouble. During this period, the reading experience of comics on the mobile side was very poor. The demand of comic book readers is the driving force of creators' innovation. Story comics based on large-screen mobile phones begin to simplify the use of sub-frames, which will reduce the richness of pictures in paper comics. And less lines, bigger fonts and clearer reading. At the same time, four comics were found to be suitable for mobile phone reading, and began to rise again. Combining the short and succinct of four comics, the expression of story comics and the demand of mobile phone reading, the strip comics born in the era of new media have been gradually developed. With the continuous development of smartphone functions, accompanied by the birth of mobile phone APP, a number of comic strips for mobile phone reading appeared, which not only greatly enriched the market, but also from a variety of

perspectives on the use of the lens of the strip comic strips, making the still immature strip comic strips in the continuous development and progress, develop into a real one. Comics in the Internet Age.

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IV. THE RESPONSE OF COMIC LENS IN DIFFERENT PUBLISHING MEDIA IN THE INTERNET AGE

With the growing prosperity of China's network, the focus of comic publishing media has gradually shifted from paper media to online media. Nowadays, most Chinese comicists are deeply influenced by Japanese comics. Whether the use of comic lens or the form of picture expression, they are deeply influenced. But at present, China has a special diversified publishing form, which has a natural impact on the creation of comics. If we can not combine different publishing media in the new era in comic creation, it will inevitably affect the performance of comics.

A. The Manifestation of Comics in Different Network Publishing Modes

At the beginning of the rise of China's network, paper comics were uploaded to the network for readers to read on the computer. If a page wants to be fully viewed, it has to move up and down, especially on the comic sub-mirror, which draws readers' visual streamline in the form of pages, showing great disadvantage on the computer screen. In the movement of the picture, the reader becomes only looking after the plot of each case. The original smooth reading of the comic in the entity book is interrupted repeatedly, which greatly affects the sense organs. Reading comics on the Internet has become an inconvenience.

With the increasing freedom of individuals to publish comics on the Internet, a group of comicists who take the initiative to upload their works to the Internet have created more and more self-media; with the growing popularity of self-Media comics, regular comic websites have begun to appear, and gradually become the main body of network publishing; with the increasingly comprehensive functions of smartphones, the development of APP for comics has gradually risen. In the development of computer and mobile terminals, in order to make the works more readable, the creators of comics have gradually studied the existing forms of comics combined with different publishing media. At this stage, the narrative rhythm of story comics is combined with the page number requirements issued by the network media to create, and the screen segmentation is also explored and studied in accordance

with the computer reading mode and the restriction of the computer screen. Because of its short and concise content, the four-format comic has renewed its vitality in the network era. The original freely arranged reading form is fixed to the vertical arrangement for screen movement. comicists gradually explore the advantages of four-frame comics and story comics, and develop strip comics for mobile phone reading characteristics. With the further development of the research, dynamic comics combined with the development of new media also emerge as the times require. Since then, comics have more flexible creative space in the diversified development of the network age, and the forms of comics are more and more diverse.

B. Response and Change of Traditional comic Shot Language in Internet Media Publishing

An excellent comic can make the reader read smoothly, can affect the mood of the reader, and can make the reader be willing to wait for the next release of the author because of the expectation of follow-up development. These are not only brought about by beautiful pictures and beautiful characters, but also by the use of story comics. Excellent lens use can form a kind of lens language to express the comic plot rhythm and scene atmosphere. These comic lens languages, which have already matured in the paper media era, need to be flexibly coped with by different publishing media in the network era, so as to highlight the expressive power of works in the network era more pertinently.

One of the biggest differences between web publishing media and paper media is the screen. Once the comic page is fully displayed, the reader can't see the details and lines of the picture as well as the physical book. So all the comic pages opened on the computer web pages are enlarged and need to be moved to see the whole picture, which leads to some of the commonly used methods in paper media comics are not easy to display on the computer and mobile screen. If there is a long and narrow lenses with moving effect, in paper media comics, you can turn your eyes back to read other lenses on the side of the long and narrow lenses, while on the computer, you need to move up and down pages twice to see the full picture. This causes reading trouble. Horizontal format is more suitable for reading on the network media, so the use of narrow format should be abolished in today's network comic creation. In order to express the rhythm of the plot, the number of pages and emotional releases will increase when the camera group is connected. The increasing number of pages makes it very difficult for network users, especially mobile phone users, to read. Therefore, the number of single pages of comics released in the network media should not be more and less, and consciously control the transmission of picture information. This control will make reading more smoothly, but at the same time, it will also reduce the amount of picture information in the network comics. When it comes to the publication of physical books, the picture expressiveness can not be compared with the traditional comics created for paper media. In the single-line book, the shocking emotional release of the full page and the opposite page lens appears after page turning. This important comic split mode on paper media loses the pleasant feeling of complete reading in the computer screen, and the opposite page lens is especially unsuitable for mobile

phone reading mode. These golden rules in the era of paper comic creation should be revised according to local conditions in the network era, so as to better meet the characteristics of publishing media and the needs of network comic readers in the network era.

Paper Media comic Mirror focuses on page-turning reading, all pages are based on page settings. The same page of the lens in the grid size, length, primary and secondary have a clear use and combination of ways, together to form a complete lens language. But now whether it's a computer or a mobile phone, the way of reading is nothing more than downward pages combined with clicking pages, and different websites or APPs have different forms of reading. This makes it impossible for the creator to install the page-to-page lens combination in the era of paper media, instead of the rolling lens page combination ignoring the page size. Several comics are arranged and docked vertically, or a vertical bar picture is formed between them. Move to the end and click on the page. This kind of moving form, whose sub-lens application is totally different from the inherent rules of paper comic, will make the reader feel completely different from the fluency of paper media comic reading, so the speed of browsing will be fast, but at the same time, it will lead to the comic in the sub-lens focus can not be as obvious as paper media comic lens application, and it is not easy to cause paper media comic to be seen by readers. The control of stay time makes the current network comics far inferior to the paper media comics in the depth and expressiveness of the picture and the connotation of the work. This is an unavoidable defect of network comics, but it is also the characteristics of the network era of shallow reading and fragmented reading.

V. CONCLUSION

In short, contemporary comic creation must combine the characteristics of different media in the new era to create targeted, reader-oriented reading experience, in order to have greater competitiveness in the comic market. But at the same time, we should also see that the convenience of the network era brings about the reading malpractice of shallow fragmentation of comics. Therefore, the research on the impact of the use of comic creation lens in the new era only aims at the differences between different publishing media of comic, so as to make it more in line with the needs of the times of diversified development.

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