

An Analysis of the Violent Transmission of Cartoons Based on Children

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Abstract—As an important carrier of children's entertainment, cartoon is very popular in the market. But in order to chase capital profit and cater to the audience, the animators often add a lot of violent scenes and special effects to the film. These violent elements, disguised as personified cartoon images, are very concealment, which makes the children's groups and the social values gradually confused with the unguarded situation. Based on the violent content in the animation market, this paper makes a discussion on the existing problems, causes and impacts on children's groups, and tries to put forward a reasonable solution strategy.

Keywords—animation violence; children; genesis; influence; strategy

I. INTRODUCTION

The animation is a non-realistic genre film that depicts characters and plot scenes in pictures, and deeply loved by children because of its bold application of artistic creation techniques such as exaggeration, symbolism and personification. [1] But in recent years, the commercial nature of animation has become more and more strong. In order to pursue high box office and high profit, producers constantly add violence content such as fighting, blood and vulgar language to attract audiences. Under the impact and temptation of capital, the market is gradually reduced by the sense of responsibility of the society, and the education purpose that the animation should have is also gradually missing [2]. Relevant government departments and media organizations should attach great importance to this phenomenon, implement and refine the review system of cartoons as soon as possible, regulate the animation market order, formulate corresponding solutions, guide the correct social values, and purify a "blue sky" for children's animation.

II. CURRENT SITUATION OF CARTOON VIOLENCE CONTENT

In recent years, with the rapid development of economy, people's cultural and recreational life has gradually enriched. Since August 1, 2006, the Chinese broadcasting regulator has decided to cancel domestic TV animation plans for the approval system, and have implemented a domestic TV cartoon production of the public display management system [3]. This means that the development space of animation industry becomes broader and more free. As a result, more and

more animation works are appearing on TV, video and movie theater. But under the stimulus of market capital, more and more cartoons have been infiltrated into violent and bloody images. In March 2017, the New York Post reported the toxic animation "Aisha Gate" incident, which aroused strong social concern again. A large number of "toxic" animations are found to be eroding vulnerable groups of children. "Aisha Gate" is a new term referring to the so-called "video" controversy that is uploaded on YouTube and YouTube Kids. Most of these video topics are not suitable for children, such as violence, sex, fetishism and toilet humor, as well as situations and activities involving danger or destruction [4]. For example, when we search for the words "Princess Aisha" on the YouTube video website, we can see the bloody scenes of Princess Elsa giving Piggy, Paige tooth extraction and Princess Aisha to the skull. In addition, like Superman, Spiderman famous cartoon characters are also changed to vulgar blood and abnormal ugly image. In fact, the 62 animated films released in 2017 contain a lot of violent horror plots and bloody scenes. In terms of its box office income, the author randomly selected eight samples from the top 10 animated films. As shown in table 1.

TABLE I. STATISTICS OF SAMPLE SURVEY RESULTS OF CARTOON VIOLENCE

District	Film Title	Number of Violent Scenes
China	Bear Haunted Fantasy Space.	30
China	One Hundred Thousand Bad Jokes 2	21
China	The Unfortunate Bear Of David Baken	26
America	Coco	16
America	Despicable Me3	48
America	Sing	33
America	The Smurfs: Search For The Mysterious Village	31
Japan	Doraemon: Da Xiong's Antarctic Ice Is A Great Adventure	15

From this, we can clearly see that, although there are huge country differences, both domestic and imported cartoons contain a large number of violent scenes which are not suitable for children to watch. The film with the lowest number of violent episodes is Japan's Doraemon, which is 15 times, and the most violent film is the American "Despicable Me3", 48 times. There are a total of 220 violent images of these eight animated movies, the average number of violent images in each of the movies is 27.5. The total length of each film is

about 90 minutes. If it is calculated in 90 minutes, there would be a violent scene every 3.3 minutes. Of course, the statistics of these violent times only contain the visual violence and bloody scenes, and the violent factors are more complicated and immeasurable for the animations that show the violent factors of justice or aestheticism, through the images of fantasy and tension, which are implicit to the audience. Therefore, the impact on children's social cognitive development is even worse.

III. CAUSES AND EFFECTS OF VIOLENT CONTENT OF CARTOONS

The development of computer science and technology has brought a great deal of scientific and technological means to the animation field, especially for the development of digital rendering technology. A lot of special effects work has been used in animation to create a more spectacular visual effect. However, the reducing of the economic cost of producing violent scenes, people can complete this process only by making simple video editing in the animation. Therefore, in order to attract the audience's attention, a series of "toxic animations" and "violent animations" begin to erode the animation market, and many children became to be potential victims. The cartoon is based on children's culture, and it's also a kind of precious spiritual culture, which should have a sense of social responsibility and cultural significance. However, driven by huge profits, people are caught in a craze for capital. Due to excessive emphasis on their "profits", cartoons are becoming more and more humanized and violent, making animated films that should have education meaning gradually become scarce resources.

The entertainment culture pursued by the media is more like a catalyst to satisfy the desire of the audience. It is also a way for some media to win the competition in the same industry by playing violent cartoon and other vulgar culture to get the click rate and market attention. The media organizations, as an important social cultural spread, are supposed to be the role of the education audience and disseminate the positive energy of society. However, in order to obtain the advertising and capital infuse, the media constantly cater to the market, as long as the audience likes to watch. Even the content that the animation promotes has obvious flaws in the moral level, which is not limited to broadcast on the platform, and some even put these violent animations on the most prominent section of the webpage. For example, the adaptation of the princess Aisha's violent animated series can still be found on sites such as YouTube. According to the Southern Metropolis Daily, by January 23, 2018, SoHu video and other websites can still successfully upload such animated films. Zhou Xiaozheng, a sociology professor at Chinese Ren Min University, once said in the *International Herald Tribune*, that cultural entertainment should be based on certain values and resolutely resists vulgar, parochial and exaggerated art forms. However, some media organizations seem to have forgotten their social responsibility and professional ethics in the fierce competition.

At the same time, the anthropomorphic cartoon characters in the cartoon give the animation plot more deductive space. Because there is no real social cost, it's also easier to add the

violent images of fantasy and conflict to the narrative. For example, the 2014 animated film "Rio 2" begins with a carnival in Rio, where the blue parrot lights up the image with flames and explosives. Although it gives people a lot of sense of satisfaction, it can also be misleading to children that gunpowder and fire are safe. Released in 2016 "the mysterious world adventures 2" is a long string of adventure of characters Wang Yuguo opened the film, although content plot to stimulate nervous with the high risk, it could become a children's entertainment in real life a mock object. On March 9, 2016, a 10-year-old girl who imitated a cartoon character Guangtuo Qiang sawed in the face of her sister, a five-year-old sister who had no life in danger, but was almost disfigured. [5] Thus, it can be seen that by modifying and beautifying the content of violence through artistic means, the explicit description of covert violence means that children can produce a kind of "real and safe" imagination. Let the language and behavior of violence in the cartoon subtly move into the consciousness of children and rationalize these behaviors, thus causing serious social consequences. Of course, not all children will be affected by the violent scenes in the animation. But it will reduce their sensitivity to the violent plot, increase the recognition of the violent concept in children's subconscious, and cause their feelings of numbness and apathy [6].

In this atmosphere, children's curiosity and desire to explore the unknown world have increased their enthusiasm for such animated films. In the long run, the violence that lurks in the human gene will be reactivated. Maslow's hierarchy of needs suggests that the most primitive human needs are physiological [7]. In the original primitive society, people had to survive by hunting animals and drinking blood. With the development of historical civilization, the violent behavior has been gradually desalted by human beings under the restriction of social civilization. But the violence that's introduced in modern cartoons, for children with no "immunity", is certainly a physical trauma in the process of growing up.

In Bandura's social learning analysis, it stresses that the violence in the media is negative for children, which makes it impossible to distinguish between reality and virtual world [8]. In particular, young children are really bad at recognizing the virtual reality of cartoons, and children of this age are the golden age of observation, memory and imitation. And teaching and observing is an important way to acquire knowledge, and once the violence and the plot of the cartoon is shown, it will be watched and imitated by children. When there is a similar plot in life, the information in the memory is connected with the real life. In the long run, the violent factors in the animation can subtly influence the social cognition behavior of children, and it increase the violence and social behavior aggression of their characters, and even they go on the road of crime, and it lead to serious social problems. The author conducted a 2-week simulation observation record of 20 children, of course, after obtaining the consent of their parents, then conducted psychological counseling immediately after the experiment, so as to minimize the adverse effects on children. The author gives them at least 20 minutes of violent animation every day. The results showed that 13 children had nightmares and were more likely to experience anxiety and physical

conflict in their daily lives. In addition, because children are young, their physical and intellectual developments are immature, it is impossible to understand the fictional art form of the cartoon plot. Children are stimulated to watch violent content, prone to stress and fear. When a similar situation is encountered in life, this kind of psychology they will surface again and it will cause social disorder. The famous psychologist Piaget once said that children's intellectual development cannot without that their early action mimic [9], and violent animation has already provided the misunderstanding model for children, which affect their cognitive abilities and mental health in the future.

IV. STRATEGIES FOR THE VIOLENT CONTENT OF CARTOONS

As an important regulator, the government and the national broadcasting administration should strengthen the management of the violence in cartoons. For cartoons with violent content, it is necessary to effectively control their communication channels, and prohibit such animations from playing in prime-time and TV channels with high ratings. In addition, the network broadcast platform also should increase the management strength and the warning reminder. For example, before the film is shown, "This cartoon contains images of violence and blood, which are not suitable for children to watch or young children should be accompanied by parents to watch." etc.

It should build a perfect classification system and identify animation slice level of violence, for different ages of children and adolescents with different levels of animation works. In 2013, the state administration of press, publication, radio, film and television (sarft) issued a notice, but because of the limits of violence is difficult to identify and late implementation is difficult to execute, until now there is still no any relevant laws and regulations can draw lessons from. However, considering the adverse effects of the cartoon violence, the relevant departments of our country should put this issue on the agenda as soon as possible. Such as the five - level film classification system of United States in 1990, which can be used for reference. These films are) divided into G, PG, PG-13, R, NC-17. The G-class is also known as the popular film, which is suitable for all ages. PG grade refers to films that can be watched by parents accompanied with guidance, which may not be suitable for children to watch alone. In this kind of film, there may be occasional scenes of horror and violence, but it not beyond the appropriate range. PG-13 films require parents to be particularly cautious because some of them may not be suitable for children under 13. R-rated films point out those audiences under the age of 17 must be accompanied by parents or adults because this kind of film definitely contains blood and violence. The NC-17 rules prohibit anyone under the age of 17 from watching such films. This kind of film has strong violence, drug abuse or abnormal content [10]. The system is still widely recognized and welcomed by American parents, so it does have a good social effect.

Parents under the condition of the contemporary lawlessness, the first thing is to deeply understand the dangers of violence on children's physical and mental health development in the animation. As parents are busy with their

work and do not have spare time to accompany their children, animation has become an important role during their life and study. As the first guardian of children, parents should know clearly what kind of animation their children are watching, whether they contain the content that is not suitable for children, and they can also select animated series which have education meaning for children. Under the condition of time permitting, it is better to be accompanied by parents, and can be actively guided by the cartoons when children are watching.

In fact, whether it is television broadcast or network client communication, media organizations should set up correct social values. When chasing profits, we should use cartoon as the medium to spread more information with education significance. As the most important part of product promotion, media practitioners should undertake the responsibility for spreading advanced culture, and promoting the noble mission and social responsibility of human civilization. Therefore, it is necessary to strengthen the positive guiding for the animation market, stick to the professional ethics and professional principles, not to cater to the low tastes of violent animations, and to create a cultural environment conducive to the healthy growth of minors, which is the fundamental way for the long-term development of cartoons.

V. CONCLUSION

The growth of the animation market is the result of social economic, and people made new demands on the spiritual cultural life after their material needs are met. People have been watching cartoons more than just TV, phone clients and apps, and more and more families are starting to walk out of their homes and go to movie theaters. Under this payment mode of capital operation, animation market should regulate their own behavior; trying to keep the benign social competition, and makes effort to produce more educational animations. It should give back to society by creating works with education meaning and promoting the development of children's physical and mental health.

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