



Color analysis look and mood in visual storytelling animation film spirited away

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ABSTRACT

It is said that color is the entrance to the world of imagination. Physiologically, color is produced based on the perception of a light that is reflected into the retina which is then processed to identify it. Other research states that the film's color can explain its philosophical value. In videographic techniques, color can be created through lighting, artistic, props, and costumes (fashion). This study aims to determine the effect of color in building visual storytelling, especially the look and mood of animated films. The look is what appears and is visible through the visuals, while the mood is the impact. The animated film that is the object of research is "Spirited Away" by Studio Ghibli from Japan. The research method used is descriptive qualitative using content analysis to find out the content and meaning of the visualization that emerges from the three-act structure in the film. The results of the study show that the application of color in building visual storytelling has a very important effect. Through the look shown, the audience can find out what stages the film's story is in so that the resulting mood strengthens the visual storytelling in this film.

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1. Introduction

Color is an element that cannot be separated in everyday life. Every day we always cross paths with color either directly or indirectly. Color can be seen through the environment we are in or through a work of art. Color is an important part of a work of visual art. Various forms of artwork include physical and digital works. One of the interesting digital works in the use of color is an animated film. Animated films are media that combine *audio* and visuals with stories that are packaged into animation (Fathurohman, I., Nurcahyo, AD, Rondli 2014). Animation is a film that is formed from a series of images that are processed in such a way that they are able to display moving images and tell stories (Cao et al. 2013). So animated films can be regarded as a very complex medium. In animation, *creators* can form visuals freely, and express unlimited imagination. *Creators* in animation can override real space into impossible space, and create their own space and time so that they can bring the *audience* into a series of visuals created imaginatively using the form, sound, and color (Blazer 2019). The colors presented in the animation are many and varied. Color has extraordinary storytelling power, so the color is able to express emotions, clarify motivations, and even be able to dictate all meanings in a story, especially in animated films. The use of color in animation is able to provide visual enjoyment that can enhance the visuals and aesthetics of a visual in an animated film (Wang



2017). In forming visuals, color is able to build the *look* and *mood* in animated films, which can indirectly affect the audience through the visuals presented in animated films. The definition of *look* according to the *Cambridge Dictionary* has many meanings, including directing the eye to see, something that appears or appears. In terms of visuals, especially in animated films, this *look* can be interpreted as a view that is visible to the eye, where what is seen in the film can be in the form of colors in animation. In addition, color can build *mood*. According to Kennedy, colors and lighting in an animated film are chosen very carefully to be able to describe a certain mood or emotion in a film (Kennedy 2014). The mood itself according to the Merriam-Webster dictionary has the meaning of *feeling* or feeling or *mood* which has the meaning of atmosphere. *Mood* refers to feelings that can refer to the emotional state of mind of both the characters and the atmosphere in the story. In a film, the *mood* is defined as an atmosphere that can be communicated through visuals (studiobinder.com). So the *look* and *mood* itself are closely related to each other in forming a visual unity, especially in terms of color.

One of the animations that are able to present this well is the animated film by Studio Ghibli. Ghibli, which is commonly known as Disney Japan, has a visual style that is typical of Japan and their animation is more uplifting, especially in Japanese folklore. The colors in Studio Ghibli's animated films have many differences, of course, because the colors are formed according to the needs of the story. The selection of animated films is based on high *ratings* from Studio Ghibli. One of the film rating agencies, *Rotten Tomatoes*, places the film *Spirited Away* as an animated film with a good rating from productions originating from Japan and an animated film that won an *Academy Award*. The film *Spirited Away* with a *rotten tomato rating* of 97% with 194 reviews. The role of color in animated films is very diverse. Color is known to affect people indirectly, it is a way to influence the audience, especially through animation to be able to feel visual forms, and stories in animation. The application of this color to each animation can also vary in forming visuals. The many understandings and color categories in color theory can make color translation in visuals, especially animated films, so complex. However, the *look* and *mood* in films are not widely known as important elements in animated visual storytelling. For this reason, this study aims to find out how to apply this color in building the *look* and *mood* in the *visual storytelling* of the selected animation.

2. Method

The research method used is a qualitative research method using content analysis. According to Vredendrecht, Content analysis is an analysis related to (content) communication where this communication has a relationship involving three components, namely: a) who is speaking, b) what is being discussed, and c) what effects it causes (Vredendrecht 1962). The analysis step in this study is to group the samples based on the three-act structure. Then the sample is identified and the look and mood are described, then after that, the content is analyzed. This method is used to obtain in-depth data with the results of the data to be analyzed in the form of film dissections. This is done to find the role of color in building look and mood in an animated film, and how color functions in building visual storytelling in an animated film. In collecting data the writer uses purposive sampling. Purposive sampling is a technique for determining the sample with certain considerations (Creswell 2016). Purposive sampling is a sampling technique used by researchers to conduct research which includes considerations in taking the sample (Kozleski 2017). Sampling was carried out in the form of taking sampling data from each film based on the narrative structure of the story in a film which is categorized into three story chapters, namely exposition, conflict, and resolution.

3. Results and Discussion

The film is dissected based on the narrative structure first. The narrative structure uses three chapt, conflict, and resolution. The shot is determined by purposive sampling from each round. Sampling is done by taking screenshots of animated films. Then these screenshots are organized according to the narrative structure.

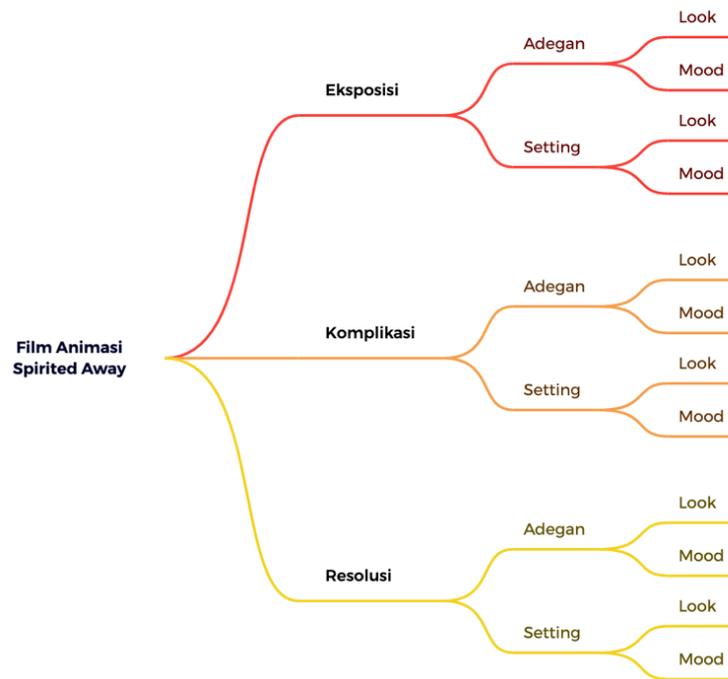


Fig 1. Film dissection based on narrative structure

3.1. Dissecting Animated Narrative Structure

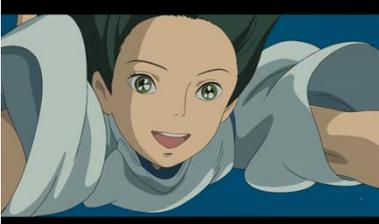
This narrative structure dissection is used to make it easier to see parts of the look and mood when doing analysis. At this stage, the shot is selected using a sampling method to summarize the visuals and stories from the animated film. This sampling was chosen based on the researcher looking at the entire series of films and determining which scene is the main key of each story structure. In the form of classic Hollywood cinema, there is a system that regulates events, space, and time in the story. The system is known as a three-act structure, namely the first round which is called the *opening*, the second or middle round which is usually called the *middle*, and the third act which is called *the ending* (Kristianto and Goenawan 2021). Sampling that has been grouped based on the three-act structure is coded to make it easier to describe and analyze the dissection process. The exposition stage sampling is coded E, while the sampling is numbered sequentially. The sampling stage of the conflict is coded C, then the sampling is numbered sequentially. The resolution stage sampling is coded R and the sampling is numbered sequentially. The following is a sampling dissection in the narrative structure stage of the film to be analyzed.

Table 1. Dissecting the Narrative Structure of Spirited Away Animation

<i>Exposition</i>		
<i>code</i>	<i>Visual</i>	<i>Description</i>
E.1		A flower bouquet given by Chihiro's friend as a farewell memento for Chihiro to move to his new place.

E.2		The scene of Chihiro sleeping in the back row of the car accompanied by some luggage and Chihiro holding a bouquet of flowers from his friend.
E.3		The sky is blue and green trees and a row of housing on the hill along with the title of the film "Spirited Away".
E.4		The scene of Chihiro's family car which had stopped because it was thought that the road to the forest was a shortcut, by seeing a gate leaning against a large tree.
E.5		The scene of Chihiro's family car which had stopped suddenly in front of the red gate.
E.6		The scene of Chihiro's father being impressed by the old but still sturdy gate building, which made him want to wonder what was at the end of the tunnel
E.7		The scene of Father, Mother and Chihiro trying to find out the place on the hill with lots of buildings
E. 8		The scene of Chihiro's father and mother when they arrived at a shop or place to eat looking for the owner of the place to eat.

E.9		The red building is a bathing place for ghosts, with a chimney that emits smoke and clouds that are already dark gray
<i>conflict</i>		
C.1		Haku, who saw Chihiro in that place, wanted to drive him away
C.2		It was Haku who pushed Chihiro to run away from the bathhouse, and the weather immediately changed to the night sky
C.3		The place to eat that his father and mother were about to visit, now his parents have turned into figures of pigs showing the clothes of his father and mother.
C.4		Chihiro, who was trying to escape, screamed quickly to leave the place
C.5		The scene of Chihiro being pulled by Yubaba to come closer to his room
C.6		The scene of Yubaba being angry with the things on his desk flying around

C.7		Chihiro who was crying and Haku who started sitting next to him comforting Chihiro
C.8		Kamaji tells Chihiro that Haku has a deadly thing inside him
C.9		Chihiro who is trying to resuscitate the badly injured Haku
Resolution		
R.1		Chihiro immediately hugged Haku's head because he was happy that Haku was safe and unharmed.
R.2		The scene of Chihiro thanking Zeniba for helping her
R.3		Chihiro was surprised to see a figure helping him when he drowned in the river.
R.4		Haku who changed form back into a human who was diving with Chihiro and the others.

R.5		<p>Chihiro who met Yubaba at the bridge that connects the hot spring building and the island to renounce his human promise.</p>
R.6		<p>Haku accompanied Chihiro walking back towards the door where he entered this astral world.</p>
R.7		<p>Chihiro's parents were already waiting at the gate where they came.</p>
R.8		<p>Chihiro who stared at the gate of the building where they entered the spirit world.</p>

3.2. Look and Mood analysis

The results of scene dissection based on this narrative structure will be analyzed for the contents of how the look and mood of the visual appearance of the selected scene will be. This analysis is carried out to see how color or other visual elements are related based on what appears and the mood that appears or is felt from a visual unit.

Table 2. Look and Mood Spirited Away

<i>code</i>	<i>Look</i>	<i>Mood</i>
	Expositions	
E.1	<p>The look that can be seen from this shot is the display of a flower bouquet that Chihiro's friend gave as a token of farewell to Chihiro moving to her new place. With a bouquet of pink flowers</p>	<p>The mood that is awakened in this shot gives the impression of affection and love because the color displayed in this shot tends to be pink</p>
E.2	<p>The look that can be seen from this shot is Chihiro who is bored because she doesn't want to leave her old place, she is lying in the back row of the car with a series of supplies she has brought. The colors seen in this visual tend to be neutral in color.</p>	<p>The mood that awakens from this shot does not give a color mood that matches Chihiro's bored condition. But the color of the entire shot can at least help a little into an atmosphere that looks a lot gray.</p>
E.3	<p>The look that is visible from this shot is the color of the blue sky and green trees and a row of housing on the hill along with the film title "Spirited Away".</p>	<p>The mood that is formed in this shot is the blue and green colors that form cool colors that can give a calm mood, and of course beautiful.</p>

E.4	The look depicted in this shot tends to be a lot of green, with other colors such as gates, asphalt, etc.	The mood that is formed in this shot is the mood that appears from green, in terms of color that is in the middle area with a slightly lighter green color, giving the impression of a beautiful, calm, and soothing color, but for the background area which has a greener color Darkness makes the mood of the color seem eerie.
E.5	The look depicted in this shot is the red color of the large wall of a gate, with a dark color at the entrance and there is still a green area to show the part between the forest and the gate.	The mood depicted in this shot is that the red color on the gate is able to provide a warning sign or a barrier between the inside and outside. the color of the dark entrance gate gives a dark and mysterious atmosphere so that it can give many questions, what's inside this gate.
E.6	The look that is illustrated from this shot is the nuances of the color of the forest that look slightly brighter and clearer, and the difference in dark colors at the entrance makes the difference between the outside and inside areas.	The mood depicted in this shot does not seem to form a dramatic atmosphere, it just shows a forest and a dark entrance.
E.7	The look that is depicted in this shot is a green view of a stretch of grass with large stones and a clear blue sky and large clouds but there is a little gray in the clouds, in contrast to the clouds in the previous shot, they are bright and clean white, but in this shot the color of the clouds is a little bit darker. gray color.	The mood depicted in this shot is blue from the sky and green from grass where these colors include cool colors that can form a calm and safe mood, but because the clouds have a little gray or dark color maybe this color can indicate something less good.
E.8	The look that is depicted in this shot is Chihiro's parents who visited a place to eat but no one was there, the color of this shot is more towards warm colors and tends to use red on the food and the cloth attached to it.	The mood depicted in this shot is showing the atmosphere of a place that is warm and full of delicious food from the red color shown in this shot.
E.9	The look that is depicted from this shot is the color of the red building as a bathing place for ghosts, with chimneys emitting smoke and clouds that are already dark gray.	The mood depicted in this shot is more towards the grandeur of the bath building and the dark clouds, which from the whole picture are able to form a mood that indicates that the place is dangerous, coupled with the gray color of the clouds.
Conflict		
C.1	The look that is depicted in this shot is Haku who sees Chihiro there who wants to chase him away, the color of this shot tends to be darker in red, because it indicates the time is starting in the afternoon.	The mood depicted in this shot is able to support Haku's acting who wants to drive Chihiro out of the place because it is dangerous for humans, with red color that can give a feeling of anger, and is dangerous.
C.2	The look that can be seen from this shot is Haku who encourages Chihiro to run away from the bathhouse with a dominant color of red and a little dark with a blue sky background and clouds starting to turn orange indicating the time in the afternoon.	The mood depicted in this shot is Chihiro running from Haku who warns him not to approach that place. Shades of red and slightly darker indicate anger and fear.

C.3	The look in this shot is red, which comes from the color of the food and place to eat, as well as the figure of a pig incarnated by Chihiro's father.	The mood depicted in this shot is human greed. Seen from the red color which is quite dominant.
C.4	The look in this shot shows Chihiro trying to run away which is seen from a <i>blurry background</i> . The dominant color is brownish black and red.	The mood that is created from this shot is panic and fear that emanates from the dark brown and black colors.
C.5	The look shown in this shot is Chihiro who is being pulled by Yubaba to get closer to his room, the color in this shot is yellow gold then red, blue and green in the paint accents on the urns and carpet.	The mood depicted in this shot gives off a mood of grandeur and power due to the gold color of the urn and the supporting red, green and blue accents on the urn and carpet.
C.6	The look shown in this shot is Yubaba who is angry with the things on his desk flying around, the color in this shot is dominated by red as the background and supported by other colors such as white, blue and yellow on the items in table and curtains.	The mood depicted in this shot gives a mood of anger and chaos due to the red color as the <i>background</i> of the room and other colors scattered on the table.
C.7	The look shown in this shot is Chihiro who is crying and Haku who starts sitting next to her while comforting Chihiro, the color in this shot is dominant using green on the plants in the garden.	The mood depicted in this shot is beautiful and safe, even though Chihiro is crying, this bright green color gives a sign that there is a beautiful hope for what is happening, and the scene of Haku calming Chihiro gives a calm mood.
C.8	The look shown in this shot is Kamaji telling Chihiro that Haku has a deadly object inside him. The dominant color in this shot uses a warm brown color and there are black spots around the drawers in the room.	The mood depicted in this shot is one of anxiety and chaos from the brown and black colors of the spots around the room.
C.9	The look shown in this shot is Chihiro trying to revive Haku who was seriously injured. The colors used in this shot tend to be inconspicuous, such as white, brown, black and gray.	The mood depicted in this shot is dominated by the color brown which identifies the warm and intimate relationship between Chihiro and Haku.
Resolution		
R. 1	The look depicted in this shot is Chihiro who immediately hugs Haku's head because he is happy that Haku is safe and unharmed. The color used in this shot is predominantly dark blue to indicate it is night.	The mood depicted in this shot is an atmosphere of happiness which is reflected in Chihiro's happy expressions and actions and is supported by the cool color blue in the shot.
R.2	The look depicted in this shot is Chihiro who is thanking Zeniba for helping him. The colors used in this shot are predominantly dark blue for the sky and turquoise for the surrounding trees.	The mood that is depicted in this shot is an atmosphere of emotion and happiness that can be seen from Zeniba's expression and the blue color that can support the creation of this atmosphere.
R.3	The look that is depicted from this shot is when Chihiro was surprised to see a figure helping him when he drowned in the river. The color used in this shot is a combination with a turquoise color to show the state in the water.	The mood depicted from this shot is an unexpected and surprising atmosphere, this atmosphere is shown from the expressions issued by Chihiro.
R.4	The look that is depicted from this shot is Haku who changes form back into a	The mood depicted in this shot is Haku's emotion when he remembers who he is.

	human who is plunging. The color in this shot is dominated by white and blue as the background.	
R.5	The look that is depicted from this shot is Chihiro who meets Yubaba on the bridge that connects the hot spring building and the island to break her promise as a human. the predominant colors are red with warm tones and green in plants.	The mood depicted in this shot is a warm feeling because in the end Chihiro will return to his world, besides that the red color on the bridge and the faded red color on the building identify the energy of the existing creatures.
R.6	The look that is depicted from this shot is the scene when Haku accompanies Chihiro walking back towards the door where he entered this astral world. The background in this shot uses blue for the sky, and green for the trees and buildings	The mood depicted in this shot creates a touching and happy atmosphere. This atmosphere is supported by the use of bright colors and the use of cool colors, namely blue in the sky.
R.7	The look that is depicted from this shot is Chihiro's parents who have been waiting at the gate where they came. the colors used are dominated by green and pastel colors on old buildings.	The mood depicted in this shot is warmth and serenity which is reflected in the dominant green color and a very bright atmosphere.
R.8	The look that is depicted from this shot is Chihiro who is staring at the gate of the building where they entered the spirit world. The color used in this shot is green which dominates from the trees and weeds as well as the dark black color on the gate.	The mood that is depicted in this shot is the serenity and warmth that radiates from the green color of the trees and grass and the fear and mystery of the black color on the door of the building.

4. Conclusion

From the results of the analysis, it can be understood that look and mood become one unit in an animated film visualization, especially for building visual storytelling. The results of the analysis show that the look in the three-act structure has different emphases. At the exposition stage, visualization reveals a soft, calm look, and shows a natural impression. Meanwhile, when entering the conflict stage or the turning point look phase, it seems to change drastically. This shows that the look that is built gives an overview of the stages in the film, where this animated film will start the conflict or the beginning of the problem. At the complication stage, what begins to appear is a tense, tense, and frightening atmosphere. This can be seen from the atmosphere shown in the visualization. Entering the resolution stage, the look in the film turns calm. This is shown from the intensity of the colors that appear to appear calmer with the use of blue because it appears a bluish color even in night conditions. This decrease in tension is very visible from the emergence of colors that are dominantly soothing, such as gray. It can be understood that the look displayed at each stage greatly influences the resulting mood, so this condition greatly influences the visual storytelling in this film. The mood generated at each stage encourages the audience to get carried away with an interesting story so that it is in accordance with the stages it should be. This research still needs to be developed further, especially other elements that strengthen visual storytelling. So it is hoped that the understanding of visual storytelling in animated films will be much deeper (Pracihara 2017).

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