Research on the Cross Cultural Communication Strategy of Japanese Animation -- A Case Study of the Attacking Giant

Zheyi Wang

Taiyuan Normal University, Jinzhong, China
wzy13100001898@outlook.com

Abstract. With the maturity of Japanese comic industry, its cultural communication trend is booming. This paper studies the cross-cultural communication strategy of Japanese animation by taking the phenomenal cartoon "the attacking giant" as an example. Using field theory, this paper studies many aspects of its cultural field. This work interacts with audiences from different cultural backgrounds through a variety of media forms, making cultural communication across the boundaries of culture and national boundaries and accepted by audiences around the world. In this process, it has been interpreted and evaluated by audiences with different cultural backgrounds. At the same time, this work attracts audiences worldwide through the cross media visual pleasure mechanism, as well as the emotional structure to trigger the emotional resonance of the audience. The author's cross-cultural awareness and the audience's cross-cultural interpretation make the works have universal value of cross-cultural. Through a series of studies, it is found that the cross-cultural communication strategy of Japanese animation uses the interaction between cultures and visual influence to trigger the emotional resonance of the audience and combines with the pleasure mechanism of the media to enhance the effect of cross-cultural communication.

Keywords: Japanese comics, Field theory, Intercultural communication

1. Introduction

In the context of globalization, cultural exchanges between countries are increasingly frequent, and cultural diversity has become the focus of global attention. Cultural transmission, cultural integration and cultural globalization are irreversible trends. In recent years, the cross-cultural communication trend of Japanese animation in China has been showing a thriving state, and there are also a large number of fans in China. Japan's animation culture industry is mature, and there are places worth learning in production, communication and the surrounding economy. As a unique cultural form, Japanese animation has successfully crossed national boundaries and spread around the world, becoming a typical case of cross-cultural communication. Japan's animation industry is developed, with high-quality works, rich themes, unique artistic style and profound cultural connotation, attracting a large number of international fans. Its global influence urges scholars to pay attention to the mechanism and influence of its cross-cultural communication. As an important overseas market for Japanese animation, China is representative of the spread and acceptance of Japanese animation. Studying the cross-cultural communication of Japanese animation in China not

only helps to understand its global communication strategy, but also provides a reference for the development of the Chinese animation industry [1]. China and Japan are close to each other geographically and have many similarities in culture, but there are also differences. This cultural proximity and difference have had an important impact on the spread of Japanese animation in China and has become a hot research topic. The development of the Internet and digital technology provides a new channel and platform for the spread of animation. Japanese animation is widely spread in China through the Internet, social media and other channels. It is of practical significance to study its cross-cultural communication strategy. Japanese animation has a wide influence among Chinese teenagers and has an impact on their values and aesthetics. Studying cross-cultural communication is helpful to understand the impact of cultural communication on teenagers and coping strategies [2]. The main content of this paper is the strategy of cross-cultural communication of Japanese comics. Taking the attacking giant as an example, this paper studies and discusses its strategy.

2. Analysis of works

2.1. Background of work creation

The historical background of this work is like a reflection of World War II. The world war in the story may refer to World War II. The conflicts between the German nation and other countries in the world reflect the pattern of World War II. The use of nuclear weapons implies the destructiveness of war, which is similar to the nuclear explosion in World War II. The second is the enmity between Eldia and Malay. The long-term rule and oppression of Malays by the kingdom of Eldia led to deep hatred between the two countries. This historical contradiction is an important background of the conflict in the story. At the same time, this work is also inextricably linked with myths and legends. In the story, Emil obtained the power of the giants, which is similar to that in Nordic mythology. Both are ancestors of the giant family. The legend of Emil and the mother of the earth provides a mythical explanation for the origin of the power of the giants. Amir's giant power is divided into nine giants. This setting combines mythological elements and increases the mystery of the story. In the structure of race and society, discrimination against other races in the wall reflects the racial problems in reality. The opposition between the Eldians and the Malays explores the theme of racial hatred and revenge. At the same time, there is a strict hierarchy in society inside the wall, and the opposition between nobles and civilians exacerbates internal contradictions. This social structure affects the fate of the characters and the development of the story. Finally, in the context of technology and war, with giants as weapons, giants may have been created initially as weapons of war, but out of control led to disaster. This setting explores the consequences of technology abuse. In military strategy and tactics, the battle between humans and giants involves complex military strategies, such as the use of three-dimensional mobile devices, which reflects the cruelty of war and human wisdom. The author's creative inspiration is also inextricably linked with his experience. The author Jianshanchuang combines a variety of elements in the creative process, including historical events, myths and legends and personal experience. He drew inspiration from works such as MUV luv alternative and created a unique giant world. The roles such as Allen, Sandra and Amin reflect the author's profound insight into human nature. Their growth and changes reflect the theme and thought of the story [3].

2.2. Artistic style

The artistic style of this work is also very distinctive. The first is the design of characters and scenes. Its realistic character painting style makes the character modeling more realistic, and the expression and action are real and natural, which is in line with the character and story background. The Gothic giant image makes the giant ugly and grotesque, with rough skin and protruding veins. It has a religious sense of Gothic art and enhances the visual impact. There is also a depressing scene atmosphere, which makes the scene design dark and depressing. The towering city walls, crumbling cities and distorted giants set off a tense atmosphere. The second is the use of color and light and shadow, mainly in cold tones. The overall tone is cold, highlighting depression and despair. And the light and shadow contrast is strong. The strong light and shadow contrast enhance the layering of the picture and creates a dramatic effect. There are also action and battle scenes. The smooth action design of the work makes the action of the character smooth and the battle scene fierce, showing the bravery of the Investigation Corps and the threat of giants. There is also the element of bloody violence, which makes the fighting scenes bloody violence, highlighting the cruelty of war and the fragility of life. Finally, the unique flight equipment, a three-dimensional mobile device combined with a hook and cable and jet power, makes the character shuttle freely in the air, bringing visual stimulation and pleasure. The artistic style of the whole work has a strong impact. Its unique style has left a deep impression on the audience and triggered extensive discussion. Its style has also affected subsequent animation works, providing new ideas in the design of roles, scenes and battle scenes [4].

2.3. Social metaphor

The metaphor of the whole work for society is also thought-provoking [5]. The first is the social structure and oppression. The society inside the wall shows obvious class differences. The upper class enjoys privileges and controls resources and power; The middle class maintains its position by flattering the upper class and squeezing the lower class; And the people at the bottom live in poverty and danger, struggling for survival, and class contradictions are serious. There is also oppression and exploitation. Giants symbolize all kinds of oppressive forces, including war, class, capital, bureaucracy, etc. These forces pose a great threat and harm to ordinary people, making them in a state of exploitation and oppression. Secondly, in terms of human nature and survival, people's will and desire for life. Allen in his works, represents the subjective will and desire of life. This force is not only the driving force to promote human progress, but also may lead to extremes and madness. There is also the cruelty of survival. In a cruel world, people have to make sacrifices or even lose humanity in order to survive. The mutual crushing and calculation between the people at the bottom and the brutal war in the face of the enemy all reflect the difficulty of survival and the complexity of human nature. Thirdly, it is the inheritance and forgetting of history. The ancestor giant and the King blood symbolize the inheritance of history. People who are familiar with history have deep memories of the pain caused by violence and war, which affect their views and choices about the future. Reflecting on the past, the work explores how human beings face the trauma of history and how to find a balance between peace and security and freedom and development by setting the covenant of no war and three walls. Finally, freedom and power, people's desire for freedom. Although the people of the PA island in the works live in a relatively safe environment, they lack the right to understand the world and pursue freedom. Their desire for power reflects their strong desire to change the status quo and gain freedom. In the double-edged sword of power, the power of giants

symbolizes power, but it also brings destruction and pain. In the process of pursuing power, people are faced with the dilemma of becoming oppressors or oppressed.

3. Strategies of intercultural communication

The strategy of the cross-cultural communication of the attacking giant is very meaningful [6]. I have used the field theory to study its strategy, which is mainly reflected in four aspects of the cultural field.

3.1. Interactivity of cultural field

The first aspect is the interactivity of the cultural field. As a cultural work, the attacking giant interacts with audiences from different cultural backgrounds through various media forms such as comics, animation, movies, etc., meeting the needs of people's companionship, overcoming loneliness, self-awareness, environmental awareness, social choice, etc. The cross-cultural communication of this work also has a certain inevitability. F. Graebner, a scholar of communication theory of German cultural anthropology, believes that there is a "cultural wave" between culture and culture, and cross-cultural communication is inevitable regardless of geographical distance [7]. It is through the spread of this "cultural wave" that the attacking giant crosses the boundaries of national boundaries and culture and is accepted by audiences around the world.

3.2. Tendency of cultural field

The second aspect is the tendency of the cultural field. For the evaluation and observation of cultural value, each culture tends to use its own cultural values to evaluate and observe the culture of the other. In the process of cross-cultural communication, the attacking giant will inevitably be interpreted and evaluated by audiences with different cultural backgrounds. For example, European and American audiences may interpret the works from the perspectives of freedom, war and ethnic issues, while Asian audiences may interpret the works from the perspectives of family, loyalty and sacrifice. In the process of cultural conflict and cultural exchange, each culture will raise its own value to condense the beliefs within the group. By depicting the conflict and reconciliation between different races and countries, the attacking giant triggered the audience's thinking about cultural conflict and communication. For example, the contradictions and conflicts between the Eldians and Malays in the works reflect the problems of racial discrimination and ethnic hatred in the real world, and urge the audience to reflect on how to build understanding and trust between different cultures [8].

3.3. Aesthetic form and technical system of the cultural field

The third aspect is the aesthetic form and technical system of the cultural field. The visual pleasure mechanism of this work is through the cross-media visual pleasure mechanism, such as the oppression of the giant body, the dynamic performance of the war scene, and so on, attracting audiences around the world [9]. This visual impact not only comes from the tradition of Japanese feature films, but also integrates the lens scheduling of modern films, limited animation techniques and virtual motion experience of video games, meeting the needs of audiences for visual stimulation in different cultural backgrounds. Another important point is the resonance of the emotional structure. The attacking giant evokes the emotional resonance of the audience by describing the growth of the protagonist Allen and other characters, as well as their exploration of the themes of

freedom, survival and sacrifice. Regardless of cultural background, people's emotional experiences such as growth, struggle, love and friendship are common, which makes the attacking giant resonate in different cultural fields [10].

3.4. Creators and audiences in the cultural field

The fourth aspect is the creator and audience of the cultural field. The first is the creator's cross-cultural awareness. Jian Shanchuang, the creator of the attacking giant, was born in a peasant family. He has a deep love for comics and unique opinions. In the process of creation, Jianshan Chuang not only drew on the elements of Japanese culture, but also integrated the profound thinking of history, reality, human nature and other issues, making the work have universal value across cultures. The second is the cross-cultural interpretation of the audience. The audience of the attacking giant comes from different cultural backgrounds. They interpret and evaluate the work according to their own cultural experience and values. For example, European and American audiences may interpret Allen's behavior from the perspective of individual heroism and free will, while Asian audiences may understand Allen's behavior from the perspective of collectivism and family responsibility [11].

4. Conclusion

In view of the research on the cross-cultural communication strategy of Japanese comics, "the attacking giant" shows the interaction between different cultures in terms of cultural interaction and understanding, and reminds people to avoid preconceived prejudice when understanding different cultures, and perceive their uniqueness and value through interaction. In addition, in the integration of visual impact and media, visual elements such as the oppression of the giant image and the innovation of three-dimensional mobile devices, combined with the cross-media pleasure mechanism, have attracted global audiences. At the same time, it deeply resonates with the theme, explores universal themes such as human nature, freedom and ethnic conflict, and arouses the resonance and thinking of audiences from different cultural backgrounds. Finally, in the aspect of role building and emotional resonance, the complex character relationship and growth process are used to make the audience have emotional resonance and enhance the effect of cross-cultural communication.

This strategy of cross-cultural communication promotes cross-cultural communication. As a bridge of cultural communication, it promotes the understanding and communication between different cultures. It also reflects on practical issues, reflects on issues such as race and politics in reality, and causes the audience to think about issues such as peace and coexistence. Its successful cross-cultural communication strategy provides a reference for the animation industry and promotes the expansion of the international market. It enriches cultural diversity, displays diverse cultural perspectives, enriches the global cultural landscape, and promotes the development of cultural diversity.

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