

게임 요괴 캐릭터 디자인에 관한 연구 - 한국, 중국, 일본 비교를 중심으로

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Study on the character design of monster in game - Focused on the comparison with Korea, China and Japan

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[요 약]

중국, 한국, 그리고 일본은 모두 이웃 국가들이지만 요괴문화에 있어서 상당한 차이가 있다. 본문은 한국 게임의 대외 수출 대상 중에 비율이 가장 크게 차지한 두 나라, 즉 중국과 일본 ‘요괴문화’의 역사 기원, 발전에 대한 분석을 연구함으로써 중국, 한국, 일본 세 나라 간의 요괴문화 발전의 공통점과 차이점을 분석한다. 이런 공통점과 차이점을 결합하여 그리고 ‘요괴문화’와 관련된 게임 작품의 연구를 통해 중국, 한국, 그리고 일본 각국의 요괴문화가 현대 생활문화에 주는 영향 및 현대문화 배경 하에 각종 요괴문화의 발전 특징을 찾아냈다. 또한, 위의 분석을 바탕으로 3개국에서 가장 인기 있는 요괴 캐릭터를 비교하고 결합하여 3개국에서 공감대를 형성 할 수 있는 요괴 캐릭터 디자인을 제작했다. 마지막 목표는 풍부한 고대 문화의 매력과 모든 사람들이 사랑하는 게임 요괴 캐릭터를 만들어 요괴 문화의 발전을 촉진하는 중요성과 가치를 보여주는 예가 되도록 하는 것이다. 이 연구의 결과는 향후 게임 제작에 있어서 요괴 캐릭터를 디자인하는 데 도움이 될 것이다.

[Abstract]

China, Korea and Japan are all neighbors, but there are quite a few differences in monster culture. In this article, through studying of Korea games highest export countries--China and Japan, as well as analysis on their historical origin of development of "Monster culture", so as to explore the similarities and differences between development of monster culture. In addition, combining these differences and similarities, through the study of "monster culture" related game works, it aims to explore the impact of these countries' monster culture on modern life culture and the development characteristics of all kinds of monsters under the background of modern culture. Besides, based on above analysis, developed a monster character design that can form a bond of sympathy in three countries by comparing and combining the most popular parts of the monster characters in this three countries. The final aim is to create a game monster character that both in rich ancient culture charm and loved by all people, so as to being taken as an example to illustrate the significance and value of promoting the development of monster culture. The result of this research will help to design monster characters in game production in the future.

색인어 : 캐릭터 디자인, 문화, 모바일게임, 요괴게임, 요괴

Key word : Character design, Culture, Mobile game, Monster game, Monster

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1. Introduction

Monsters are living things besides human beings and gods in the universe. Actually, they are phenomenon or things hard to explain with scientific knowledge because of cognitive limitations. In ancient times, people called these strange things "monster", which have been recorded in books. For example, in the section Zhijie of The Kong Family Master's Anthology, it is written that monsters in valleys are unfortunate signs. And in the biography of *Gong Sui*[1] (a righteous officer in Han Dynasty) of Book of Han, there is a recording that the emperor asked him about the strange things in the palace, and he thought that there would be a very terrible event that the palace would be destroyed.

Apart from that, the so-called monsters were regarded as fairies which plants and animals changed into. Different from their original appearances in reality, these Monsters existed in people's mind.

There is just a narrow strip of water between the three countries of China, Japan and the South Korea, so since long time ago the three countries were connected with each other closely and the study and research among them was nonstop. Among the three, Japan, as an island surrounded by the sea with frequent natural disasters like earthquake, seaquake and volcanic eruption, the crisis awareness is rooted in people's mind at the same time of their birth, which is closely relevant with the cultural edification of the country.

In modern society, games are the core contents of digital narrative. My research is based on the setting of the monster figures in the game. The game industry is the biggest market in digital content markets and according to the data [Fig. 1]



Fig.1. Comparison on proportion of Korea games export to other countries[2]

China and Japan occupy a large proportion of the export ratio of the game industry of the South Korea in recent years. Therefore, this thesis mainly talks about the common grounds of the game monster figures of the three countries through the

origin of the monster culture and the development of modern monster culture to design new game figures favored by people of the three countries according to the analysis of their similarities and differences.

1.1 background and purpose

Though monster is featured in Japanese culture, the influence of Chinese culture is unquestionable. Japanese monster culture has absorbed much Chinese culture since ancient times. It is claimed that there are as many gods as 8 million in Japan, but the number of monsters there is still larger. According to folk legends and relevant literature, there are over 600 kinds of monsters in Japan, for which Japan has been called "the archipelago of monsters" [3]. As time goes by, the culture has developed into a specific disciplinary: studies on monsters from the primitive religions in the Jahiliyyah that monsters originate; this demonstrates the uncivilized thoughts of people at that time.

Since the agricultural times of community, monsters have been in people's mind as reasonable explanations for climate change, disaster prediction, social order and supernatural phenomena. More specifically, the origin of Japanese monsters might be in Jomon times. Most legends of Japanese monsters come from frequent natural disasters like earthquake and tsunami (because of special geographic location), incorrect and unscientific understanding of nature, as well as rich imagination plus Mysticism of Japanese people. The ancestors of Japanese people considered all strange phenomenon, which are unknowable, uncontrollable, invisible and untouchable, as monsters. In addition, as the country is surrounded by seas, water is indispensable to Japanese people. They have been in awe of water since ancient times, with a lot of folk stories and legends related to water. Those about Kappa (river child), the bean-washing granny and Hashihime are examples. Meanwhile, many mystery stories (i.e. those about Yukionna) are from mountains in this mountainous country. Therefore, it is believed that the reputation of "the archipelago of monsters" is due to the relatively closed location of this country, complex natural conditions and Mysticism.

This paper is aimed at according to the analysis and comparison of culture differences in different monsters to create the monster characters in RPG game. According to some detailed cultural elements, in combination with the comparison

of the characters of the three countries and the appropriate desire elements of the modern people loved, designed the monster characters with their own unique style.

Although the monsters are horrible, but in the legend it is rare to see the monster to directly take away human lives. The monsters often only disturb the lives of the people, causing a certain extent of "shock" or "deterrent". The appearance of a single-eyed monster means disaster and fire, this is because people's living environment is threatened, and there is no reasonable explanation for it, so they rationalize the inner restlessness and fear by weaving the legend of monsters. So the monster can also be regarded as an "external warning system[4]".

The "monster" is a powerful tool for self-reflection of a nation, through the "monster" we can "glimpse the life philosophy of the ordinary people, especially the development of faith". Through the window of "monster, we not only can understand the similarities and differences of primitive beliefs between the people of these two countries", but also can see one aspect of cultural communication between China and Japan, then add a new dimension and perspective for East Asian exchanges and culture exchanges.

From a certain point of view, the monster can be regarded as the communicator and regulator of human civilization and natural ecology. Modern people are actually using the monsters to think about the reality of the individual, economy, politics, environment and other social realities. The theoretical significance is the gods and the monsters of every country and nation is a important component part of folk culture, and gods and monsters is a folk beliefs which is originally developed from original religious.

It can be said that the deductive process of the Chinese monster concept is a process of gradual penetration process from the ruling class to the ordinary people, is a process from a vocabulary with a strong political color evolved to a vocabulary of daily life. During these processes, the ancient thinkers Wang Chong, Gan Bao, the Taosism school of thought, the Buddhism school of thought, and the folk literature story of Tang Monk have played a crucial character.

1.2 methods

Literature-analyzing method[5]. Literature analysis is also called historical literature, is the collection and analysis of various

existing related literature materials and choose the information to get the method of investigation and study purpose. What it needs to solve is how the select the materials that are applicable to the subject research in the vast area of literature, and make proper analysis and use of these materials.

Literature method is an ancient and vigorous scientific study method. No matter which kind of social activity wants to leave a permanent trace, it is inseparable from literature. The limitation of human activities and cognition and limitation of individual life and cognition determine that we must resort to literature when we study the facts of the past. For thousands of years, the rich education literature documents have accumulated countless relevant education facts, data, theories, methods and scientific assumptions and fantasies, which have become the precious spiritual wealth of mankind. The basic steps of literature study method are literature collection, information extraction and literature analyses. These steps are indispensable in the study when the literature method is independent or major. In other study with survey method, the literature method generally refers to the first two steps. The sorting and analysis of literature documents should be carried out with other survey documents at the same time. The literature analyzing method not only is a main analyzing method of literature, but also a independent and complete scientific study method.

Through the existing literature documents from the Chinese and foreign scholars to study the traditional monster cultures of China, south Korea, Japan, such as the "World Monster Allusions"of Mitsuki Shigeru, the "Monster study"of Jingshang Yuanliao, and the novels of later generations. The films and animations summarize and integrate these original materials to analyze the differences of traditional monster cultures of these three countries and the differences of monster characters of these works. Comparative study method[6]. This method is also called as "functional sociology"which is a branch of sociology. It is a branch of sociology of illuminating the conditions and rules of social development trough the comparative study of two or more sociology time materials and discussion of their commonness and difference. The comparative sociology study has two methods of horizontal comparison and longitudinal comparison. The longitudinal comparison method is the comparison of social phenomena for different historical periods, which can be used to compare the same society, community or group, horizontal comparison method is the

comparative analysis between different objects at the same time.

Study on the monster culture of China, Korea and Japan can not be separated from the comparison study of the monster cultures of these three countries. When studying the culture of three countries, the differences of the three countries' histories, culture and ethnic characteristics were compared to understand the similarities and differences between countries. The vertical comparison is to compare the Japanese monsters in shape, psychology and other aspects and explain the variability of their circulation and analyze the characteristics of the monsters in the related works from the development to today's monster culture. According to the personal knowledge to create and design a living character with national cultural color and personal characteristics, and breed their world.

Studying for the monster cultures of these three countries from objective angle and analyzing the origins and concepts of them base on the promotion and inheritance for traditional culture, thinking on the development way of monster culture to create.

The study of monster culture in three countries of China, Japan and South Korea is inseparable from the contrast. When I study, I compare horizontally the similarities and differences between three countries in terms of history, culture and national character, trying to fully understand the three country's monster cultures. Vertically, I compares the similarities and differences between the monster images in the ancient and modern works of the monster culture, so that we can have a deeper understanding and comparison of the development of the three countries' monster cultures.

II. The concept and analysis of China, Korea and Japan

At first, we will talk about one of the monster, foxes. In the prehistoric period rock paintings discovered in ancient South Korea, the foxes, leopards, wolves and other animals were carved together, which proves that fox has a long history in ancient South Korea. In oral literature, the image of fox is very diverse and powerful, The "The Tomb of Lady Hu" in the "The Tales of Mysteries and the Supernatural" is the literature origin of "fox bead[7]" story [Fig. 2].

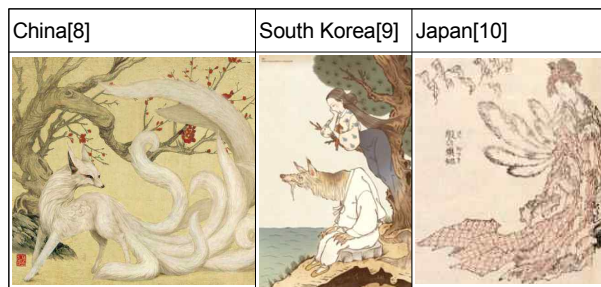


Fig.2.The fox spirit

Even though the story of "fox bead" is not appear in the Korean literature, it has collected by the nine cities of Korea as the folk tales. Compared with the kind foxes who help people, the evil fox image in Korean literature is relatively large. In order to cultivate to a human, the evil foxes search for the suitable objects to deceive and then eat them, so the evil fox image has deeply rooted in Korean. This is enough to say that this story appeals to the Korean public. The same story has a different mass base in China and Korea that because of the different close relations of the mass psychology of the two countries, so it can be widely spread.

The Japanese monsters are quite similar to those in China in terms of appearance for 70% of them originate from China. The Hone-onna[11] (bone woman) and Rokurokubi[12] (monsters with separable heads) are examples. In addition, as women were in lower status in both two countries, there are many female characters which led a tragic life and became monsters after their death, such as Yuki-onna[13](snow woman) and Hashihime[14](the maiden of the bridge). Yet some characters, like Tengu and ghost, have formed their own special appearance as a result of long evolution, although their origins are Chinese ones. And thanks to development of technologies, people are not afraid of these monsters gradually. The proof is that there has been an apathy period for three countries. Nonetheless, later, there are significant differences in the propaganda of such cultures in the three countries.

The specific understanding of the common points and differences of the development of the monster culture among the three countries is as follows:[Fig. 3]

III. Changes in the development of the monster culture

Nowadays, the monster culture is inherited with the development of times. Because of promoting national culture, the effect of promoting national spirit becomes more and more obvious gradually. By the rich story content, the exquisite picture annotation and the profound implication fusion, the cultural spirit is showed fully when the people's rich imagination is displayed in the monster culture. There into, because of the large-scale application of the monster element, the artistic works such as animation games are endowed with unique charm and characteristics, and their colorful themes are

of the monster culture among the three countries

provided with constant inspiration. In this regard, starting from the analysis of the monster image in the monster animation game works, on the basis of studying the reason why the monster image originates in historical culture, the effect of the application of the monster element in the modern cultural development is recognized to interpret the brand-new cultural art with modern social characteristics by the use and interpretation of the monster culture in the cultural development, in order to interpret the artistic value of the application of the monster culture in the artistic works about monsters.

On the basic background of more and more frequent cultural exchanges, the social influence of the animation game industry is being gradually expanded. It spreads the traditional spirit to the whole world effectively, and builds a good atmosphere of cultural acceptance in the society, whereby the influence of Japanese monster culture is great. The Japanese monster culture with the same ideological root of the Chinese monster theme affects its origin, China successfully and adversely.

Headed by various animation works such as "Onmyoji", "Shounen Onmyoji", "Nuramag", and "Spirited Away", the atlas of Japanese Shin - Hyakkiyakou has been deeply imprinted in the hearts of the people around the world.

Thereinto, in the name of "Onmyoji", Chinese NetEase Mobile Games even launches the same-name online game "Onmyoji", containing some famous Japanese monster images such as Hachimata, Shuten-douji and Dai Tengu, so as to create Chinese Mobile Games with strong Japanese style.

Therefore, it is not difficult to see that the Japanese monster culture has deeply influenced the Chinese and Korean cultural foundation through animation works like[Fig. 4]. The success of the cultural influence and penetration is the key point which is worth paying attention to in the cultural communication and promotion.

Under the premise of understanding the basic constitution of monster images, analyze the origin and meaning of their naissance. And by the success of the works about monsters, explore the future road of cultural innovation and development, which is conducive to the modern cultural creative reference,

	Common points	Different points
China	These three countries are very similar from the historical and cultural point of view. The formation of the monster is rooted in the fear and awe of the ancient people for the phenomenon which they cannot be explained reasonably. Also, Taoist thought absorbed part of Confucianism and Buddhism thought, which had great influence on the culture of the monster.	China has complex nationality and her landform is different. so it extends a lot of complex regional cultures. All with mainland style, broad and profound, mingles different fields of good or bad kinds. It also has the most ancient culture and traditional culture, causing the culture of monster formed earlier, but by the influence of Confucianism, people keep a distance from the monster cultures . The monsters in the traditional works are generally shows the good-versus-evil feature.
Korean		The nation is relatively single, with small land area, and their culture is relatively unified, most of which are the culture and aesthetics of the Ming Dynasty in China. The culture of the monster advocates natural tragedy, simple and elegant, and advocates Taoism and Confucianism, which has the style of the peninsula state ,stimulating, sensitive and positive. The character of the monster is more modesty and stubborn, but it also has the characteristics of humility, gentle, traditional and conservative. Which also shows good-versus-evil feature.
Japan		The nation is relatively single, with small land area, and the culture is relatively unified. Most of the reservations are the culture and aesthetics of the Tang Dynasty in China. The culture of the Japan island, worship the tragic beauty, the time fleeting, the spirit of nature, the spirit of the monster (such as the Taoism). It inherits the aesthetics of the Tang Dynasty, which advocates magnificent atmosphere, and also has the style of the island state, meticulous and delicate. The role of the general evil monster is not clear.

Fig.3.the common points and differences of the development



Fig.4.The monster mobile games

the successful innovation on the cultural artistic form, and the promotion on the cultural artistic concept.

With the gradual development of the technological age, all kinds of technological means have ensured the people's production and life gradually. However, in this case, monster images don't disappear, but their number increases with the development of the times gradually.

These monster images based on people, appear in the urban life. The continuous development of modern society erodes the survival space of lots of science which is originally attributed to the natural phenomena. However, although science and technology are developing, the scope of influence of the monster culture is expanded constantly, which is just like that games, movies, literature, comics and other entertainment activities, attract the people's psychology. Therefore, the development of the monster culture will be more related to the people's daily life, and the basic living conditions in modern cities will be reflected in the monster culture in the future.

And the emergence of monsters is also in more line with the scientific principle. The temperament of monsters is consistent with that of the urban extreme crowd.

In today's society, the novels, the comic books, the movies, and the TV series about monsters appear constantly. There are more and more disciplines and scholars about the monster culture. All kinds of dazzling monster images appear in the people's daily life in mysterious and interesting forms. There are even humanized vivacity and loveliness sometimes.

Probably because of this, most monsters are not hated by people now, but very popular with them. The ancient monster culture is rich and abnormal, which is closely related to the ancient people's uneasy psychology.

Due to the frequent occurrence of natural disasters, people have more profound and complex feelings about the supernatural power contained in nature. It is only "awe" that can be used to accurately summarize this complex emotion. It is also the awe that makes the legend about ghosts and gods widely spread so as to form a kind of unique "monster culture".

The monster world is the projection of the human world. Many people like studying monsters, which is not because of superstition, but the desire to pry into the secret psychology hidden deeply in the thought of people through these unique and strange imagination in fact. For example, it is valuable and sentimental for people, as tiny living organisms in the vast world, to keep in awe of the world.

It is more possible for a person who is always full of awe, to realize his own shortcomings, have a broad mind, and be compassionate, introspective, charitable and grateful.

Perhaps, it is exactly the colorful monster culture that doesn't make people forget the awe of nature and life. In a kind of special expression of the awe of everything, the strong will and the relaxed and romantic attitude towards life are revealed. In addition, in the enduring monster culture, people are reminded not to forget the awe of nature and life.

IV. The design method and analysis of monster characters in game

After the analysis of the three countries' monster cultures, the designation of monster characters in game is added the times culture elements to the monster images and characteristics of traditional Chinese monsters, and combined with the loved elements of modern people. The representative monsters were selected from birds, beasts, fishes, insects and plants to design as the representative monster characters with Chinese characteristics. In the process of specific creation, choose favorite one from the shadow outline and deeply design according to the reference elements, and then match the best colors according to the 3D view and characters' characteristics, finally complete the final design drawing of the characters.

About the birds, it has the characteristics in Chinese monster

culture. The well-known monster is inseparable king birds[18]which also called as Jianjian, Manmanin Chinese ancient legends. This birds are monogamous and fly together, so it is often used to describe a loving couple, as well as friends who are on very good terms with each other and inseparable with each other. So during the designation, the inseparable king birds are designed close together just like one bird, with two male and female bird heads on one head[Fig. 5].

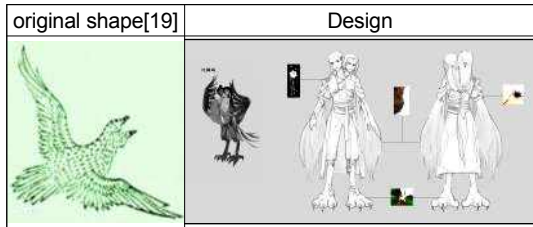


Fig.5. The concept of the inseparable King Birds

The next one is the beasts. Selecting fox spirit and Heavenly Hound[Fig.6]from the beasts because fox spirit is the most popular one in Chinese ancient monster culture, while the dog, has different manifestations in different monster cultures, so it is more reasonable to select it for comparison creation. For example, Heavenly Hound has many differences not only on the images but the functions between Chinese and Japan cultures, in Chinese culture, Heavenly Hound in ancient China represents the "meteor", "comet" and so on with the symbolization of disaster. But in Japan this kinds of symbolization for Heavenly Hound do not be accepted. The prototype of Heavenly Hound was "chi bird" in ancient Japan, which can make people degenerate. In the middle ages, it symbolized that the people who dead with resentment would be a Heavenly Hound. This design is according to the story of "sky dog eats moon[20]" and relating to the God of Er-Lang.

In view of the image of Tiangou, China and South Korea all consider it as a very large dog, which was originally from Shan Hai Jing. While for Japanese, it was seen as one of the three big monsters, which has a large red face, a long nose, walking with a pair of feet and holding a fan.

As for the fox spirit, there have thousands of years' history in China for worshiping fox, the origin is from the concept of "everything has a spirit" that the ancient test worshiped it as a totem, a spirit, can be immortal, the so-called "when a object becomes enough old to be a fine and change to a human".



Fig.6. The concept of the heavenly Hound

There have a record about the nine-tailed fox in Pre-Qin manuscript of *Shan Hai Jing*[22]. The folk legend said the fox can refine and form to a human with a great power, if the human is disrespectful to it, it will uses hex to hurt them. To avoid disasters and pray for peace, the fox was worshiped as a fairy and sacrificed in folk.

The nine-tailed fox[23] [Fig. 7]can be transformed into a beautiful human and confused sentient beings, it is said that its each tail has different supernatural power. Mister Lv's *Spring and Autumn Annals*[24] records that when King Yu reached to Tu Mountain during taming the flood, he met a girl named Nv Jiao transformed by a nine-tailed fox and married her. In Xia Jie Dynasty, the queen was a nine-tailed fox according to the legend, the imperial concubine of emperor Zhou of Shang Dynasty was also a nine-tailed fox. So the designation set the nine-tailed fox with a power of transforming into a beautiful and enchanting lady.

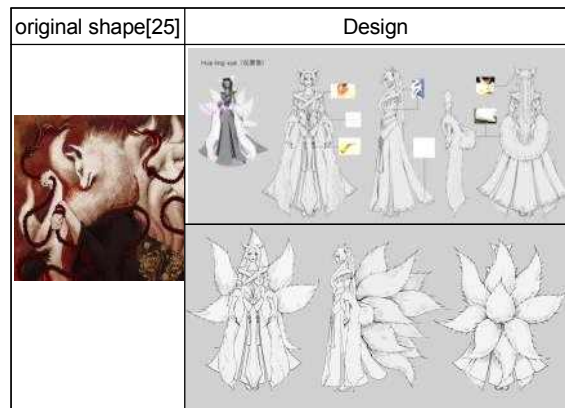


Fig.7. The concept of the nine-tailed fox

In water, the mermaid[Fig. 8]is used as the design object. The mermaid is a sea race in legend. Some studies said that mermaids may have been a branch of life in the water during the evolution of ancient apes into early humans. In the course of

evolution, mermaids have been forgotten by humans and just existed as a myth. In current, scientists are also claiming that mermaids are creatures from the ancient sailors.

The Chinese oldest natural literature *Shan Hai Jing-Haineinanjing* records the merman which appearance was fish-body with human-head, four foots, later spread to Japan and became the original image of mermaid. In *Shan Hai Jing*,

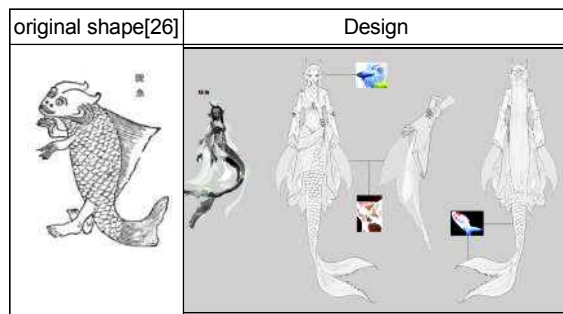


Fig.8. The concept of the mermaid

there are some other description of cryptobranchioidea, giant salamander, eel, catfish with scaly skin, which looks like a mixed body of human and animal. There are records of the South Sea merman in God Slayer and natural literature.

The legend of mermaid in Korea is that a fisherman came back from the Dragon Palace in the sea and brought a specialty given by the mermaid which just like a Corea ginseng, he did not eat it and hide it because of doubt, but his daughter ate it and became very beautiful, she disappeared in the mountain after 300 years.

In Japanese folklore, there is also a kind of monster like the mermaid, called "Jiji" whose lower body was a fish like mermaid, but her face was different that the mouth is bigger spread to the ears with sharp tooth, on her top head was two objects like antlers, the whole body looked like a sea monster, she hid near the shore where has storm waves, once a human closed, she will attack him and turn his body around from head. Her body was about 20-30 meters, so even a strong man attacked by her was no use.

Most of the images of mermaid are half-human and half-fish, so the characters design of mermaid are also full of fun with the construction of fish and human-body and other detailed adornment ornament.

During the process of studying the character design of the monster, various fields have been taken into account, for the

monster of the vegetation category, the peach blossom banshee[Fig. 9] was chosen. It was due to its beauty and my own love for peach blossom. For insect category, the scorpion essence was chosen. They all were appeared in Journey to the West this Chinese classical fantasy novel. Compare of these two monsters, they are all belong to non-common kind, this is why it is more meaningful to make for design. Details please see the figure.

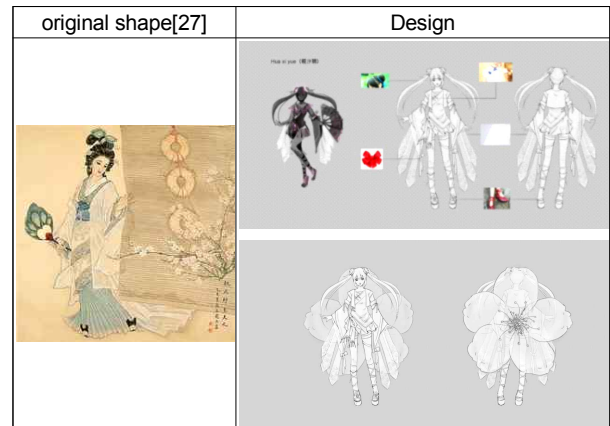


Fig.9. The concept of the peach blossom banshee

The Queen of the Flower [28] is the god of flowers. According to Huai Nan Zi, she is the god who lead the flowers and grasses and control the blossoming season. The 12 floras are the name of flowers for twelve months in a year according to social customs and the natural rule of blooming. Since Ming Dynasty, Taoist school had the theory of "the god of flowers", but there was no figures representing the names of flowers. Until the middle age of Qing Dynasty, the "Queen of the Flower" series first appeared in the Yangliuqing New Year Pictures and the name of the god was determined to be legendary figures of Tang and Song Dynasties and historical characters to represent the Queen of the Flower for each month. Ms Xi, as the Queen of the Flower for peach in March: Pink face with eyebrow painted with Cuidai paint; with tears in eyes to be silent in spring. It is the day for blossom; while being the sign of her death. But I want to add some elements which are the vitality and loveliness that peach blossom shows us to the creation of the Peach Blossom Monster to give people a feeling of girls who are full of anima.

Scorpion Monster [Fig. 10] is the demon in the classical novel called Journey to the West, who is beautiful and highly skilled

in military drill by using a three iron forks with fire coming from her nose and smoke from her mouth. In the novel, she was basically considered as a vicious villain. There are still lots of things need to be decorated for the design according to her characteristics while throwing off the nature of the figure.

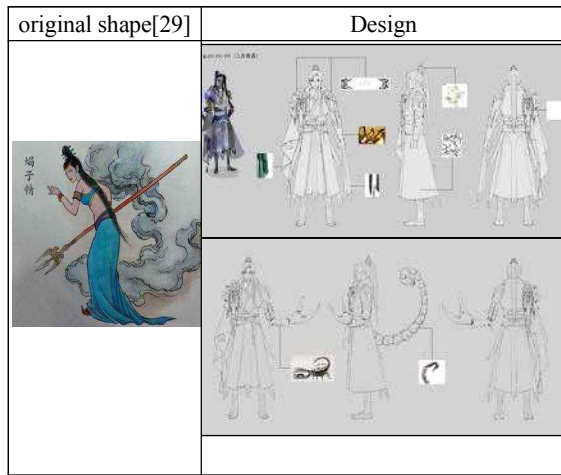


Fig.10. The concept of the scorpion Monster

V. Conclusion

The character range includes an abstract person, a simulated person, a real person, a non-existent person, and a protagonist who appears in a comic book[30]. Monster is also an important part to be studied in the character design. The monster culture is not just interesting, but also is an important part for a country's culture, after all the monsters was in the process of history development and inheritance, which was developed and grown along with other cultures.

I believe that most people do not like monsters and they think monsters are terrible, which could be shown in some film and television works. For modern people, these monsters are still evil enough to be avoided. But in Japan things are different, most Japanese monsters appear in lovely, beautiful and kind images because of the development of film and animation industry in Japan these recent years, which makes people start the trend of loving monsters. And the Ghost Tai series produced by Shigeru Mizuki who is considered as one of the three national cartoon idols in Japan played an important role in

promoting the trend of favoring monsters and monsters in his cartoons are more lovely than terrifying.

Surely, the monster culture is not all about teaching people to be good and it is not scientific indeed but we could not judge that the unscientific things are bad and meaningless. As part of the folk faith, the prosperous and strong vitality of monster culture comes from folk all along the time. It remains many precious things as well like the essence of reverencing life and maintaining the relations among social groups.

The world of monsters is just the extension of human world just like religion, myth and legend explaining the world by their own ways. The monster culture roots in self thinking of life, the acquired wisdom by getting along with others and the pursuit of simple faith contained in ancient culture. Through the above analysis of the genes in China, Japan and South Korea, it is easy to see that the most representative feature of genes in the three countries is "human nature", that is, most of these genes have human spirits, wills and virtues. These genes not only have the unnatural forces that we humans can not understand and possess, which make them always have a mysterious color, and they also have certain human characteristics as well as human emotions.

Except the "human nature", the genes also have "monster nature." As for the genes model of the three countries, there are humanoid genes and genes that are completely different from human. But even if they are completely separated from human shape and are different from mankind, they are absolutely not created out of thin air. Therefore, in the design of genes characters, there must be a real reference for referring. The origin of the genes is mentioned above, most of the genes are transmogrified from animals and plants, and they must have the characteristics of animals or plants, so that their identities are obvious for people. Otherwise, they are not genes, but thorough monsters. Although the model design is fictive, their shape should be imprinted in minds during the design process ,so as to constantly analyze the design elements and genes

characteristics that need to be highlighted in different styles. This design law provides reasonable basis for the genies model design. It can not only play a guiding role in the model design, but also can bring more convenience to let the follow-up model design integrate with the local culture, so that the model design is not just learn and imitate, but owns its unique things. In addition, a set of drawing method of genies model design are sorted out. Finally, through a series of researches on genies model design, the shortcomings and enlightenment of the model design of the modern Chinese animation are found out. Works are often combined with ethnic cultures. As a carrier of culture, they are embodied in stories and paintings. If there is no cultural element in the design work, then it will be like "water without a source" that can not be sustained.

In general, this article provides a genie model design idea through the integration of many factors. From the initial theoretical analysis and the actual investigation to the final design practice, the subject has undergone a complete learning process, hoping that this article can provide help for similar cases in the future.

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