



Research on Animated Films Incorporating Elements of the Original Family and Audience Feelings

Qiyun Li *

Shenzhen University, Shenzhen 518060, China

*1472516782@qq.com

Abstract. Original family has deep influence on the psychological, emotional and social adaptability of an individual. In animated films, the original family usually has much influence on the plot, and when the original family exists, it also can help viewers find the motivations or emotional crises and interpersonal relations between characters better. Meanwhile, people's general opinion can be digged out by film reviews better. Animated movies that contain content from the original family can remind people of the original family, and exploring people's psychology of the animated movies that contain content from the original family is possible. This paper will take sample online review data as the research method. And according to the existing online review data and the emotion tendency of the online reviews with the help of the sentiment dictionary, a result on people's psychology of the animated movies that contain content from the original family will be obtained. Through online review sampling to gather data information, we investigated the original family's performance in the animated film. By conducting online review data to illustrate the social problem of original family, how this topic of theme aligns with the audience, what effect can animated film value influence to society, find the emotional type of response to people which is included animated film on the original family aspects from the research. And analyze data to study how original family elements-added animated films deepen people's emotional effects and how to make original family elements-added animated films deliver more positive emotional effects.

Keywords: Animated movies, Family of origin, Audience experience

1 Introduction

The Significance of the Issue. Mental health issues are receiving increasing attention in China. Mental health is an important part of health, and China is in a period of social transformation, with mental health problems becoming increasingly prominent. Data shows that [1] in recent years, the prevalence of mood disorders and anxiety disorders, mainly depressive disorder, has been on the rise in China. The prevalence of depression is 2.1% and that of anxiety disorder is 4.98%. According to the first blue book on mental health in China, the Report on the Development of Mental

Health of Chinese Citizens (2017-2018), released by the Institute of Psychology of the Chinese Academy of Sciences, 11% - 15% of people have poor mental health conditions and may have mild to moderate psychological problems; Two to three percent of people have poor mental health and may have moderate to severe mental problems. In addition, the Internet movie review function is more closely connected to the audience, with participatory, interactive and popular characteristics, no longer confined to artistic analysis.[2]Therefore, typical Opinion Mining of user comments on animated films is highly necessary, and it can be accomplished through data analysis for the relevant integration at both scientific and artistic levels. (Wu Ting 2022)

2 Research Background

Family of Origin, refers to the initial field of emotional experience acquisition and personality development. Meanwhile, animated films are also closely associated with this sort of emotional experience. [3] (Dai Wenke, 2021). [4] The Family system function model proposed by Beavers and Hampson(2000) emphasizes that defective original families may also exert a negative influence on an individual's psychology. [5] It is notable that psychological imprints from the original family are projected onto patterns of interpersonal interaction. Clinical observations by scholars Yang et al. (2024) suggest that individuals from dysfunctional families often exhibit Self-deprecation and value deficiency (Unworthiness), forming a cognitive schema of "Unworthiness" [Yang, Wang Shishi, Li Jingwen. 2024]. [6] In the contemporary media ecosystem, animated films as a new form of art, The psychological compensatory function of Animated characters has formed a theoretical dialogue with the study of the original family (Tocatly Karen2023), arguing that Animated characters can bring people a loving experience. [7] This mechanism for constructing Artistic Authenticity is deconstructed in Yu Yingyi's (2023) audience research as the "double authenticity rule" - satisfying both artistic falseism and the need for emotional authenticity [8] Animated film characters provide entertainment, The function of generating emotional resonance (Chen, Ye 2022) et al. have studied the entertainment and educational nature of animated film characters from the perspective of positive psychology. So as to make better use of the entertainment and education of animated film characters to enhance the positive [9] At the same time, animation new media has an indispensable and important position in shaping the character of the people With the progress and development of the society. animation art, which is closely related to social life, applied economy and rapid development of new media technology. Provides the spiritual aspect unceasingly for the populace the Youdaoplaceholder0 and the cultural aspect edification. (cited in Yue Zhou 2009: s85) The role of animation is becoming increasingly important. This mediated psychological intervention mechanism provides a new compensatory path to make up for the lack of function in the original family. The psychological effects of animated films cannot be ignored. At the same time, as a medium of mass culture, animation, with its visual symbol system and narrative structure, can trigger the audience's emotional projection, cognitive reconstruction and metaphorical expression of intergenerational trauma.

3 In the Studies Conducted by Others

[10] (Feng Sha, 2017) Typical case studies show that there are two paradigms of presentation of the original family element in animation: symbolic healing: For example, "The Family" deconstructs the metaphorical resistance of war through "mirror narrative" (the interaction between real suffering and fairy tale metaphor) : [11] For instance, "The Boy and the World" reflects the collapse of the social system through the deconstruction of family order (father absence, child wandering) and completes the poetic critique of human alienation through the reconstruction of color order (tension between black and white reality and color illusion) (Yue Xi)Based on this, this paper centers on animated films that are invested with original family elements to explore their relationship with viewer's psychological feelings, starting from the cross-angle of data science and art criticism, and constructs an animated films theme value estimation system of the original family based on the bidirectional verification of audience reviews' emotional analysis and narrative's healing mechanism. Based on the narrative construct of the original family value system of animated films, this paper gradually traces back to the originality characteristics of the narrative, gives emphasis to the two types of narrative forms, which can be expressed as a deep analysis of a film's themes, the overall emotional inheritance and the literary quality and the cyclical genre as well as the importance.malysis of audiences' comments crawled by the web crawler (for example, the emotional strength of the word "family trauma" in "The Family" is 0.83), it is validated that, in the original family's story, the audience's sympathy and resonance for the history of intergenerational trauma (patriarchy oppression, war shadow) and individual self-redemption (fairy tale narrative, rebuilding home) are much likely to be stimulated; this analysis data also shows the slant of users' aesthetic preference towards the original family's story.e "trauma-healing" binary structure, but also identify the core elements that affect viewing satisfaction through the decision tree model.

Among the shortcomings of the extant research. The relevant papers on the original family and animated films mainly focus on the analysis of the film reviews of individual animated films, which is particular, or carry out an overall analysis of the entire animated films within a few years. This study remedies the deficiency in the review analysis of the type of animated films with the theme of the original family and explores the relationship between emotional tendencies and the elements of the original family in animated films.

4 The Goals of This Study

1. To investigate the correlation between animated films containing elements of the original family and people's emotional responses;2. To explore the types of psychological feelings people have after watching animated films containing elements of the original family;3. To explore what kind of animated films containing elements of the original family are more likely to trigger positive psychological feelings in people.In this paper, a view is made up to compensate the emotional feedback mechanism of the

original family animated movie by disclosing the correlation between viewing psychology and original family animated movies, analyzing the relationship between the aroused emotion types after watching and different original family animated movies, and offering reference for original family animated movie creation.

5 Literature Review

Existing literature on the study of Animated films containing elements of the original family Animated films containing elements of the original family can not only express ideas but also convey psychological feelings and empathy. [12] Zhang Juan and Huang Dadio argue that the expression of emotions in animated films stems from the natural and social attributes of human emotions and fully embodies contemporary diverse cultural thoughts and value discourses. [13] Film creation has increasingly focused on the exploration of issues related to mental health and social structure, aiming to delve into the viewers' minds through narrative art. At the same time, the scene art and color elements in the film also convey psychological feelings. Ren Yingying and Song Yuan believe that the use of color in animated films not only enhances the expressiveness of the story, but also makes complex emotional experiences visible, helping the audience better understand and resonate with the inner emotions of the characters. Therefore, animated films that incorporate elements of the original family have the potential to explore elements of the audience's emotional expression and cultural thought.

In conclusion, animation movies can manipulate the audience's emotions through the help of the emotion symbols. The emotion symbols are also frequent used in the narrative language of films. [14] And art is also the humanized emotion symbols creation, it often uses some subtle decoration techniques and symbolic techniques to add the level of emotion and further improve audience's viewing experience (Wong Namshan, 1996). Meanwhile, the growth process of animated characters in animated films also evokes resonance of viewers, and interactions of Riley with her family, friends and teammates are also the growth process of characters. In this growth process, character's self-consciousness and personality molding makes her a more vivid and life character, and also making the audience know the personality and inner world and so on, bringing her a profound resonance and emotional resonance. [15] Likewise, the growth of the characters in other animated films, which also take reference to the original family elements, are in tune with the audience and create emotional resonance. (Rong Weihang 2024)

6 Research Methods for Similar Subject Matter That Can Be Borrowed

Determine the research method based on sampling online reviews. First, collect audience reviews through the octopus crawler technology, clean them, and then classify and extract typical reviews through emotional keywords for qualitative research. [16]

Zhao Xiuhua and Zeng Yiguo used a combination of quantitative and qualitative analysis to conduct an emotional analysis of "Three Thousand Miles of Chang 'an".

7 Method

Research Subjects. This paper takes four animated films reviews on Douban as the text data source. The review on Douban must be long enough. The film is one of the following: "Life of Zucchini" (2016), "The Breadwinner" (2017), "Boy and the World" (2013) and "I Grew Up in Iran" (2007).

I grew up in Iran has an 8.6 rating. The long reviews cover multiple dimensions such as character development, social metaphor, and artistic style. Secondly, all four works have been certified by international awards (such as Oscar nominations, Annie Awards, etc.) and have cross-cultural communication value; Third, the themes of the works cover children's psychological trauma (the orphan group in "Life of Zucchini"), women's survival predicament (the Afghan woman's perspective in "The Breadholder"), urban-rural conflicts (rural urbanization in Brazil in "Boys and the World"), and individual growth in a political context (the Iranian revolution background in "I Grew Up in Iran"), forming a diverse sample of research.

Subject matter uniqueness. Life of the Zucchini, which showcases the trauma healing of children in orphanages through clay stop-motion animation and wraps the issue of marginalized groups in society with "French innocence", is compared to "the animated version of Manchester by the Sea"; The Breadowner is adapted from a real interview, the Boy and the World explores the cost of urbanization in third-world countries, and I grew up in Iran is hand-drawn in black and white, revealing individual identities amid political turmoil through autobiographical narratives.

Artistic innovation. All four works break away from traditional animation forms, such as the craftsman spirit in Life of Zucchini, which can only complete 3 seconds of clay shooting each day. The Breadwinner uses paper-cutting art to present the survival wisdom of women in war; Boys and the World, with its minimalist abstract style I grew up in Iran, deconstructs serious issues through black humor and punk elements, creating a unique audio-visual language system.

8 Research Methods

Data collection and cleaning. Short review data of four movies were collected using the Octopus frame, invalid symbols (such as AD links, emojis) were filtered through regular expressions, and a structured database containing text content was constructed.

Quantitative analysis. Use gooseeker for semantic network analysis and generate high-frequency word clouds by combining custom word libraries (such as "trauma repair", "empowerment of women", "urban-rural metaphor", etc.); And use gooseeker to calculate sentiment tendencies and draw a comparison map of positive and negative sentiment distributions for the four films.

9 Data

Source time period of the data, statistical values. The data for the interviews were sourced from online comments on Douban. The data were obtained by counting short reviews of related animated films before April 2025. In terms of data collection, in this study, the complete short review data of four films on Douban (up to April 2025) were collected using a crawler software called "gooseeker". After cleaning, 1,460 valid texts were retained to ensure that the sample covered different emotional tendencies and interpretation perspectives. gooseeker was used to integrate the corresponding 400, 400, 280, and 380 graphs of sentiment to the data.

Preliminary processing of the data. Important results in the data: including the frequency of key words in short comments and the number of different types of emotional tendencies. As well as word cloud maps and sentiment proportion maps.

10 Results

Sentiment proportion and semantic network analysis. Through the gooseeker sentiment analysis module, construct positive and negative sentiment proportion graphs, and use colors to distinguish sentiment polarity. Firstly, collect and sort the online comments, and then extract the employed sentiment keywords through the Gooseeker sentiment analysis software for the classification of words of different sentiment tendency types. Each positive sentiment word in the sentence is assigned a score of one, and each negative sentiment word is assigned a score of negative one. When there is a word indicating the degree before the sentiment word, the assigned value of the word will be multiplied by two. Sentences are respectively classified as positive, negative or neutral based on the total score of each single sentence being positive, negative or zero. Finally, integrate and summarize the sentences.

Emotion distribution characteristics.

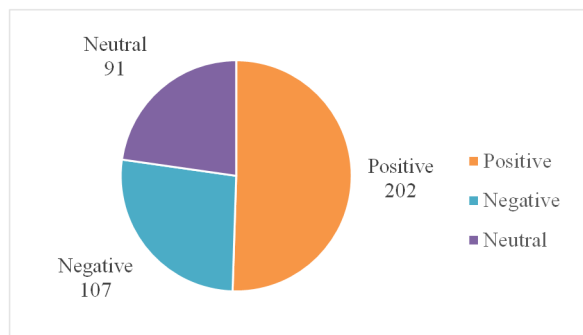


Fig. 1. Audience emotion data for Boys and the World.

As shown in Figure 1, "Boys and the world"'s happy sentiment is 46.5% (186), neutral is 31.25% (125), and negative is 17.25% (69), so the light-hearted happy envi-

ronment of the whole film creates a comfortable pleasant watching experience for the audience.

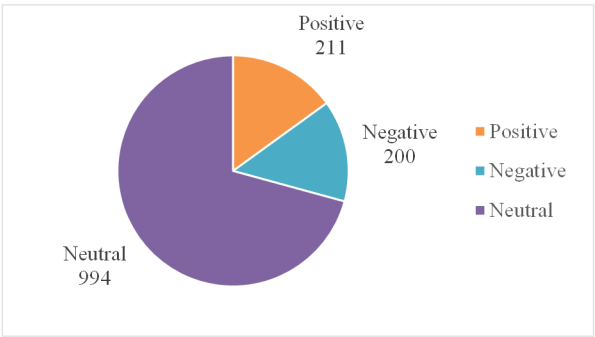


Fig. 2. Emotional data from The Breadwinner audience

As shown in Figure 2, "The Breadwinner" had 21.1% (211) of positive emotions, significantly lower than other films, and 49.6% (992) of neutral reviews, reflecting the complex emotional experiences of the audience triggered by the war theme. A major source of negative sentiment.

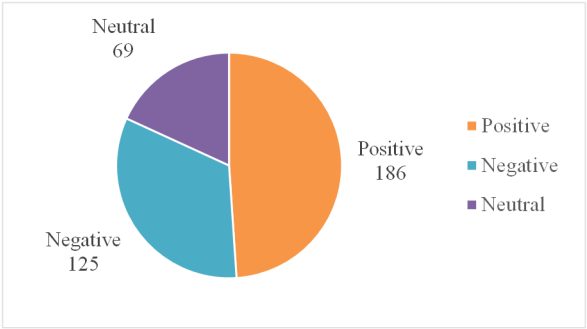


Fig. 3. Emotional data from the audience of I Grew Up in Iran

As shown in Figure 3, In "I Grew Up in Iran", positive emotions accounted for 50.5%, reflecting the free spirit in the film and the hope for a better life that drives the audience's emotions, while negative emotions accounted for 26.75% (107), reflecting the audience's common reflection on individual destinies amid political turmoil.

As shown in Figure 4, The Life of Zucchini accounted for 54.75 percent (219) of positive emotions, the highest among the four films. The "warm" moments, "touching" (15 times), and "happy" (11 times) appeared frequently, confirming the emotional mobilization effectiveness of the healing animation.

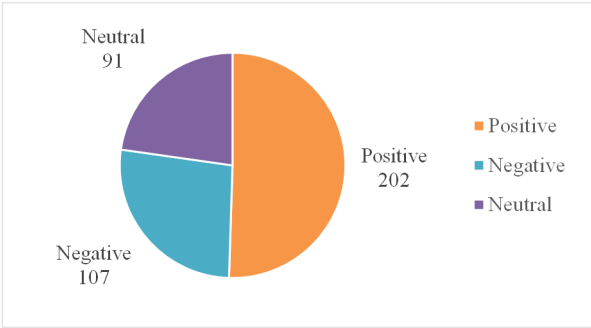


Fig. 4. Emotional data from the audience of The Life of Zucchini.

11 Word Frequency Analysis

The long reviews of four animated movies of Douban in this research were segmented micro-word clouds and the list of the high frequency words generated after being sorted combined custom word bank (such as “childhood metaphor”, “women empowerment” etc.), the word cloud is drawn by online tool micro-word cloud, in which the font size corresponding to the word frequency, the audience’s attention point is intuitively expressed.

Table 1. “The Boy and the World” Word frequency

Word	Frequency
simple	36
beautiful	19
Sad	18
Cruel	15
Like	15
Childlike	15
Real	15
Innocent	14
Destroy	14
Beautiful	12
Fantastical	12
Colorful	11
Heavy	10
Loneliness	10
Complex	9
Boredom	9
Hope	9
Loss	9
Richness	8
Unique	8

Good	8
Freedom	8
Cute	8
Happy	8
Impressive	7
Beautiful	7
Critical	7
Stunning	7
Exploitation	7
Pretty	6
Profound	6
Smooth	5
Fresh	5
of truth	5
Harmonious	5
Leave	5
Sad	5
Return	5
Reflect	5
Creative	5
practical	5
emotional	5
vagrant	5
modernization	5
warm	5
pleasant	4
a pity	4
ironic	4
obtain	4
Dictatorship	4
Sentimental	4
Fairytale	4
Pastoral	4
Unemployment	4
Masterpiece	4
Monotone	4
Rainbow	4
best	4
pollution	4
moving	3
feelings	3
interest	3
garbage	3
highlight	3
fantasy	3

helplessness	3
darkness	3
Eternal	3
Peaceful	3
affectionate	2
Genius	2
Good Samaritan	2
carefree	2
high-speed	2
one-sided	2
bad	2
very good	2
fast	2
unique	2
stereotyped	2
lost	2
splendid	2
nostalgia	2
breakthrough	2
contradictory	2
fantastic	2
serious	2
matchless	1
tearless	1
well-arranged	1
just right	1
break the mold	1
original and creative	1
complement each other	1
calm and composed	1
rich and colorful	1
seamless	1
lacking in ambition	1
valuable and rare	1
where to go from here	1
engaging	1
affinity	1
deliberate	1
casual	1
full marks	1
inevitable	1
not necessarily	1
thought-provoking	1
really	1
intensifying	1

a place in	1
irrelevant	1
like a mantis trying to stop a chariot	1
just what one wants	1
ruthless	1
confused and ignorant	1
irrelevant and far-fetched	1
without a doubt	1
sleepy	1
lightweight	1
gloomy	1
Full of fun	1
Scanty	1
In a muddle	1
Impact	1
Neat	1
Revolution	1
Collision	1
Aesthetic	1
Peaceful	1
Lucky	1
Pain	1
Rapid	1
Smooth	1
Effort	1
Impressive	1
Biased	1
Many	1
At ease	1

In Table 1, The high-frequency words cluster around “simple” (36times), “beautiful” (19times), “sad” (18times), forming a two-pole semantic field: “childlike innocence”, “innocence” and “freedom of imagination” on one hand, express the appreciation of the work’s animation techniques; “demolition”(14times) and “cruelty”(15times) represent the audience’s critical attitude to the cost of urbanization. In the word cloud, “lonely” was listed ten times, and “hope” was listed ten times, referring to audiences’ interpretation to the story-telling strategy “solving social contradictions in the eye of children” presented by the film.

Table 2. “The Breadwinner” Word frequency

Word	Frequency
Cruel	44
Heavy	40
Fairy Tale	40

Brave	38
Hope	34
nourishment	28
Peace	27
Warfare	24
Courage	22
Moving	20
Happiness	18
sonorous	18
simple	16
like	16
talent	16
suppressed	16
touching	16
extreme	16
oppressive	14
real	14
rant	14
freedom	13
kindness	12
sorrow	12
beauty	12
sad	12
abuse of power	12
war	12
miserable	10
encounter	10
powerless	10
real	10
easy	8
flimsy	8
good	8
important	8
terrifying	8
cherish	8
pursuit	8

explosion	8
Relieve	8
Shocking	8
Moving	8
Moisturizing	8
Moving	8
Touching	8
Powerful	8
Painful	8
Fear	8
Darkness	8
Effort	8
Horrible	8
Beautiful	7
Resilient	6
Stupid	6
Cruel	6
Pitiful	6
Struggle	6
Persistence	6
shed tears	6
hell	6
emotion	6
vanish	6
tragedy	6
mind	6
climax	6
must	6
profound	6
tears streaming down one's face	6
Weakness	4
Ideal	4
Affinity	4
Necessity	4
Normal	4
General Idea	4

Bad	4
Helpless	4
Difficulty	4
Warm	4
Best	4
Inherited	4
Self-reliant	4
Idiot	3
Hard to move an inch	2
Travel-worn	2
In imminent danger	2
Mutual slaughter	2
Heart-stirring	2
to scratch the itch through the shoe - to give superficial relief	2
to make concessions and seek a compromise	2
to be in such pain that one wishes to die	2
as usual	2
to start something with great enthusiasm and then lose interest	2
to gossip	2
to touch lightly on the surface	2
to grow day by day	2
to treat something lightly or perfunctorily	2
to find pleasure amidst hardships	2
The fox borrows the tiger's awe	2
Hard-won	2
Stealing the bell while covering one's ears	2
Indomitable	2
Slow	2
Improper	2
To the best of one's ability	2
Chaotic	2
Satan	2
Outstanding	2
inevitable	2
upright	2
indeed	2

undoubtedly	2
based	2
persistent	2
corruption	2
harmonious	2
trouble	2
lucky	2
peaceful	2
sloppy	2
tearful	2
pale	2
naked	2
splendid	2
shouting and screaming	2
idiot	2
from beginning to end	2
unique in its own way	2
Make a comeback	2
Aesthetic	2
Impact	2
Victory	2
Illumination	2
Practical	2
Triumphant	2
Magnificent	2
Look down upon	2
Prosperous peace	2
surplus	2
gun	1

In Table 2, The word cloud presents semantic tension in the context of war: "cruel" (44 times), "war" (24 times) form an adversarial network with "brave" (38 times), "peace" (27 times). The distinctive appearance of the high-frequency word "nourishment" (28 times) validates the audience's understanding of the motif that "women use stories to resist violence." The distribution of words such as "oppression" (14 times) and "extreme" (16 times) reflects the audience's deep empathy for gender issues in Afghanistan.

Table 3. “I Grew Up in Iran” Word frequency

Word	Frequency
Freedom	81
Like	41
Revolution	39
Pursuit	19
Decent	18
Loss	18
Foolish	17
Self-esteem	16
Love	16
Fear	16
hurt	15
profound	15
happy	14
loyal	14
revenge	14
honesty	13
simple	13
bastard	13
humorous	11
leave	11
Malicious	10
Suppressed	10
Inferior	10
Upright	10
Lucky	10
Complex	9
Affected	9
Heavy	9
Real	9
Worthy	9
painful	9
genuine	8
unique	8
petty	8

real	8
naive	7
moved	7
dictatorial	7
elite	7
cruel	6
Loneliness	6
Important	6
Cute	6
Dictatorship	6
Talent	6
Ideal	6
Warfare	6
Coward	6
Democracy	6
War	6
Happy	5
Intense	5
Relaxed	5
Oppression	5
Hope	5
Desire	5
Criticize	5
Sacrifice	5
Power	5
Geographical advantage	5
Faith	5
Soul	5
Whining without illness	5
Necessary	5
True to one's word	5
Empathy	5
Not Bad	5
Peace	5
Integrity	5
Powerful	4

Masterpiece	4
Justice	4
Extreme	4
Interest	4
helpless	4
interesting	4
contradictory	4
vivid	4
confused	4
hardworking	4
not as good as	4
really good	3
exciting	3
difficult	3
Westernization	3
Dull	3
Darkness	3
correct	3
baptism	3
kindly	3
terrifying	3
many	3
know nothing	2
Turbulent	2
suffering greatly	2
Scratching the itch with	2
A complicated story to tell	2
World-devouring demon	2
Inspid	2
Charming	2
Casual	2
Appropriate	2
Inevitable	2
No Other Choice	2
Eternal	2
Warmth	2

Danger	2
Blessing	2
Pale	2
Cowardice	2
Candid	2
Fragrant	2
Superiority	2
cut to the chase	1
beat around the bush	1
resolutely	1
at a loss	1
compare apples to oranges	1
born in the wrong era	1
rich and colorful	1
self-pity	1
neither humble nor arrogant	1
neither here nor there	1
Reluctantly	1
Benefit	1
Anytime, anywhere	1
Unrealistic	1
Simple and clear	1
Boring	1
Nothing special	1
Tears streaming down	1
Hard to say	1
Melancholic	1
Pretentious	1
Safety	1
Restraint	1
Revive	1
Breakthrough	1
Lesson	1
Whimpering	1
Confused	1

In Table 3, The word-cloud illustrates the entanglement between politics and the individual: simultaneously, “freedom” is pronounced 81 times, and “like” 41 times, namely the film promises to place the audience into the state of yearning for a better life. “Freedom” (81), and “revolution” (39), are key nodes that generate semantic contradiction to “fear” (16), and “hurt” (15). Among all pairs of phrases, there’s a very high co-occurrence frequency “self-esteem” (16 times) and “revenge” (14 times), which shows that the audience took this strong identification towards the narrative of protagonist Mazan's struggle “defending identity by black humour.” There is a weak relationship between “Love” (16 times) and “honesty” (13 times) and it implies that audience was worried about the emotional difficulty that lies in the characters’ growing-up process.

Table 4. “Life of Zucchini” Word frequency

Word	Frequency
Warm	39
Simple	38
Lovely	31
Like	26
Gentle	22
Beautiful	21
Sad	18
Innocent	15
Moved	15
Warmth	14
sadness	13
heartache	12
abandonment	12
lonely	11
terrible	11
happy	11
misfortune	11
hope	11
sunny	11
delicacy	10
worth	10
Childlike Innocence	10
Moving	10
Heartwarming	9
Romantic	9
Decent	8
Cruel	8
Touching	8
Emotional	8
Explosive	7
Friendship	7

kind	6
ugly	6
sensitive	6
responsible	6
believe	6
abandon	6
angel	6
interesting	5
happy	5
lose	5
Understanding	5
Suitable	5
Smelly	5
Disadvantage	5
Responsibility	5
Intolerable	5
Haha	5
Pitiful	4
Sorrowful	4
Oppressed	4
beautiful	4
abuse	4
lover	4
tears	4
touching	4
heartbreaking	4
bad	4
best	4
effort	4
Lucky	3
Correct	3
Not as good as	3
Fantasy	2
Concise and pithy	2
Real	2
Undoubtedly	2
Colorful	2
Particular	2
Positive	2
Blissfully harmonious	2
Utterly devoid	1
just right	1
Sympathy in suffering	1
Fitting together seamlessly	1
Waste of resources	1

Mild and painless	1
Direct and straightforward	1
Appalling	1
Fragmented and broken	1
cannot help oneself	1
picturesque	1
make the best of a bad situation	1
unrestrained and dissolute	1
cynical about society and its ways	1
turn a blind eye	1
add icing to the cake	1
really good	1
resigned	1
equivalent	1
casual	1
necessary	1
profound	1
perfect	1
excellent	1
advantage	1
stealthily	1
light	1
lukewarm	1
Fear	1
Exciting	1
Rushed	1
Decisive	1
Stand by as a spectator	1
Thought-provoking	1
Interesting	1
Idiot	1
Happy	1
Disregard	1
Advanced	1
Dominant	1
Horrible	1

In Table 4, High-frequency words have "warm" (39 times) and "lovely" (31 times) as the visual center, "gentle" (22 times) and "sunny" (11 times) as the healing semantic field. But the presence of marginal words such as "abandonment" (12 times) and "misfortune" (11 times) reveals the audience's acute awareness of the hidden trauma of the orphan community. The juxtaposing of "delicacy" (10 times) and "sadness" (13 times) validates the film's emotional tension of "reconstructing painful memories from a childlike perspective."

12 Conclusion

Significant correlation between the original family and the audience's emotional experience. Although the proportion of audience emotions varies in all four films, However, from the high-frequency keywords "warm" (39 times), "free" (81 times), "like" (41 times), "cruel" (44 times), "brave" (38 times), "simple" (36 times), and "beautiful" (19 times), it can be seen that viewers have a significant emotional experience correlation with movies that contain elements of the original family. It was confirmed that films containing elements of the original family were significantly associated with the audience's emotional experience.

Research on the positive empathy effect of emotional projection and intergenerational trauma. shows that animated films containing elements of the original family can trigger viewers' projection of their own family experiences through character development and narrative structure, thereby generating positive emotions. For example, the traumatic experiences of the orphan group in "Life of Zucchini" and the family separation under urban-rural conflicts in "Boys and the World" both evoke empathy for "dysfunctional families" from a child's perspective. Data show that "**Life of Zucchini**," "**I Grew Up in Iran**," "The boy and the World" both have a positive emotion ratio close to 50%, confirming that the traumatic narrative of the original family can be transformed into an emotional healing path through artistic processing.

Emotional vocabulary shows remarkable differences in various cultural backgrounds. For example, in "The Boy and the World", high-frequency emotional words such as simple, beautiful and sad are extracted from the cultural background of urban-rural contradiction. In "The Breadwinner", high-frequency emotional words such as cruel and war are extracted from the cultural background of the Middle East war. In "Persepolis", high-frequency emotional words such as freedom and like are extracted from the cultural narrative of political changes in Iran. In "My Life as a Courgette", high-frequency emotional words such as warm are extracted from the cultural background of Western orphanages.

13 Contribution

Establish a tripartite interaction model of cultural differences - narrative comprehension - emotional response. Emotional vocabularies in different cultural contexts exhibit significant differences, and these variations in emotional vocabularies can also influence the audience's narrative comprehension, thereby determining the emotional keynote of the film towards people. Meanwhile, the emotional keynote of the film is positively correlated with the emotional tendency of the audience's comments. This model discloses the systematic influence mechanism of the cultural background on the cultural differences - narrative comprehension - emotional response of the audience in interpreting the narrative of the original family.

14 Limitations

Single sample source: The data was collected only from the Douban platform and failed to cover fragmented comments from short-video platforms such as Douyin and Bilibili, possibly missing some cognitive characteristics of teenage viewers.

Time limit: The information of comments is based on until April 2025, thus we are unable to see the emotional effect change of long-term old movies, like “The Breadwinner”.

Granularity of sentiment analysis: Current tools cannot easily discover irony (i.e. double meaning of freedom in an Afghanistan political context), and cross-cultural metaphors (i.e. the meaning of nourishment in the Afghanistan context).

15 Future Studies

Multimodal data fusion: Combining eye-tracking and skin electrical response data to quantify the physiological-psychological linkage mechanism of viewers watching traumatic scenes.

Longitudinal test design: Pre-screening -Post screening-three month’s tracking tests for the same target audience to verify the persistence of the animation emotional effect.

Comparative cross-media study 3) When facing the same issues, compare the difference in stimulating emotions between animated films and live action films (for example, the audience opinions comparison between “What is Home” and “The Family”).

References

1. Institute of Psychology, Chinese Academy of Sciences. (2019). Report on the Mental Health Development of Chinese Citizens (2017~2018) . Social Sciences Literature Publishing House.
2. Wu Ting Mining and Analysis of Typical Opinions in Animation Film Reviews in the Context of Big Data: Film Appraisal (2022)
3. Dai Wenke, the relationship between original Family Function and Cognitive Bias in College Students: Multiple mediating effects of sense of security and interpersonal Relationship Behavioral Distress. Chinese Journal of Health Psychology 2021 (09)
4. Beavers R,Hampson R B. he beavers systems model of family functioning[J].Journal of Family Therapy,2002,22(2):128-143
5. Yang Rundong, Wang Shishi, Li Jingwen The Cocoon of the Original: What Bad Original Families Bring to People - A Network Ethnographic Study. Journal of Shaanxi Normal University of Preschool Education. 2024,40 (10)
6. Tocatly Karen With(in) Myself: Narcissistic Trajectories in the Animated Film “; The Snowman;” (1982) The Psychoanalytic Study of the Child. Volume 76 , Issue 1 (2023)
7. Yu Yingyi. Research on the Audience Demands and Development Strategies of Animated Films, Film Literature, 2023 (3)

8. Chen, Ye; Research on Positive Psychology Integrating Elements of Character Design in Animated Films (2022) Korea Science & Art Forum
9. Yue Zhou 2009: s85 The animated film creation concept based on the perspective of audience psychology *Psychiatria Danubina*
10. Feng Sha. Research on Sentiment Analysis of Movie Review texts on Douban - Based on Web Crawler data for the 2017 film "Ride the Wind" [J]. *Chinese Statistics*, 2017(07):30-33.
11. Yue Xinhai and Ye Youtian's Colorful Childhood: The Dance of Order and Metaphorical Poetry in the Film "Boy and the World" *Beauty and The Times (Part 2)* 2024(09)
12. Zhang Juan, Huang Dadio, Emotional Expression and Heterogeneous Personality: A Study of Maternal Love in New Century Domestic Animated Films, *Sichuan Drama* (2024) (06)
13. Color Narrative in animated films by Ren Yingying and Song Yuan - Taking Inside Out as an example, *Color* (2024) (04)
14. Huang Nanshan, Artistic Emotion Theory in Western Literary Theory of the 20th Century. *Literary Studies*. 1996 (03)
15. Emotional Narrative and self-awareness construction in Inside Out 2 by Rong Weihan *Film Literature* (2024) (19)
16. Zhao Xiuhua, Zeng Yiguo: An Emotional Analysis of Historical animated film reviews Based on Text mining - Taking "Three Thousand Miles of Chang 'an" as an example *Southeast Communication* 2024 (01)

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

