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소속기관 조회

소속기관명을 입력하세요. 🔍

DBpia 구독을 원하시는 기관 관계자신가요? 고객센터로 문의해 주세요.

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회원가입

Study on the character

- Focused on the comparison

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북마크

북이

초록

중국, 한국, 그리고 일본은 모두 이웃 국가들이지만 요괴문화에 있어서 상당한 차이가 있다. 본문은 한국 게임의 대외수출 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 3 개국에서 가장 인기 있는 요괴 캐릭터를 비교하고 결합하여 3 개국에서 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.

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.

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이 논문을 인용한 논문 (0)

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리뷰 (0)

도움이 되었어요. 0 도움이 안되었어요. 0

첫 리뷰를 남겨주세요.

리뷰 작성하기

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Mine has left the game but the meter is full .. How do I get the motor box for snowdream motor, it keeps saying the origins are .. Why is my friends profile picture blowing hearts? I'm stuck on the main quest when I talk to mai sakatoku when she's on the rooftop .. Can the player love someone in the game? How do you make orange juice in dragon raja? What collage anjou study in Cambridge university? While the previous volume concentrated on modern media representations, this work focuses on how Western art historical concepts and methodology might be adapted when considering non-Western works, introducing traditional monster art in more detail, while also maintaining its links to post-war animation, sequential art and Japanese cinema. The book aims at a general readership interested in Japanese art and media as well as graduate students who might be searching for a research model within the fields of Animation Studies, Media Studies or Visual Communication Design. Categories: Art\Graphic Korea: Between China and Japan. A. Introduction. 1. Most profoundly influenced, for longest. D. The Sinification

of Korean Elite Culture. 1. Aristocrats. a. studied in Chinese schools – some took tests. 1. but family connections still more important than test scores. b. artistic pursuits/entertainment. c. favor Buddhism over Confucianism. 2. Art. a. Artwork/monastic designs reproduced Chinese Buddhist work. b. Outdid teachers for pottery. 1. porcelain/ black stoneware. V. Between China and Southeast Asia: The Making of Vietnam. A. Introduction. 1. Vietnam – rice-growing area. Geography on the grid: “Sekichiku City” on the Game Boy screen 211 38. Pokémon epistemology: guidebook entry for Go`su 214 39. Pokémon ball: weapon for catching and technology for containing pocket monsters 220 40. A Godzilla Americans find cool: Matsui Hideki, nicknamed Gojira 273 Foreword GARY CROSS Those of us who work in the often uncharted jungles of American and European popular and commercial culture are continually encountering the “monsters” of Japan—those often cute and cool critters that, especially of late, seem to have crashed onto the scene. They make us wonder: Where did they come from? Why have they so captured the imagination of children and adults on a global scale? The geographically close Japanese and Korean languages share considerable similarity in typological features of their syntax and morphology while having a small number of lexical resemblances and different native scripts, although a common denominator is the presence of Chinese characters, where kanji are part of Japanese orthography, while hanja were historically used to write Korean (marginally for limited academic, legal, media, stylistic and disambiguation purposes in South Korea today, while Mine has left the game but the meter is full .. How do I get the motor box for snowdream motor, it keeps saying the origins are .. Why is my friends profile picture blowing hearts? I'm stuck on the main quest when I talk to mai sakatoku when she's on the rooftop .. Can the player love someone in the game? How do you make orange juice in dragon raja? What collage anjou study in Cambridge university? While the previous volume concentrated on modern media representations, this work focuses on how Western art historical concepts and methodology might be adapted when considering non-Western works, introducing traditional monster art in more detail, while also maintaining its links to post-war animation, sequential art and Japanese cinema. The book aims at a general readership interested in Japanese art and media as well as graduate students who might be searching for a research model within the fields of Animation Studies, Media Studies or Visual Communication Design. Categories: Art\\Graphic Korea: Between China and Japan. A. Introduction. 1. Most profoundly influenced, for longest. D. The Sinification of Korean Elite Culture. 1. Aristocrats. a. studied in Chinese schools – some took tests. 1. but family connections still more important than test scores. b. artistic pursuits/entertainment. c. favor Buddhism over Confucianism. 2. Art. a. Artwork/monastic designs reproduced Chinese Buddhist work. b. Outdid teachers for pottery. 1. porcelain/ black stoneware. V. Between China and Southeast Asia: The Making of Vietnam. A. Introduction. 1. Vietnam – rice-growing area. Geography on the grid: “Sekichiku City” on the Game Boy screen 211 38. Pokémon epistemology: guidebook entry for Go`su 214 39. Pokémon ball: weapon for catching and technology for containing pocket monsters 220 40. A Godzilla Americans find cool: Matsui Hideki, nicknamed Gojira 273 Foreword GARY CROSS Those of us who work in the often uncharted jungles of American and European popular and commercial culture are continually encountering the “monsters” of Japan—those often cute and cool critters that, especially of late, seem to have crashed onto the scene. They make us wonder: Where did they come from? Why have they so captured the imagination of children and adults on a global scale? The geographically close Japanese and Korean languages share considerable similarity in typological features of their syntax and morphology while having a small number of lexical resemblances and different native scripts, although a common denominator is the presence of Chinese characters, where kanji are part of Japanese orthography, while hanja were historically used to write Korean (marginally for limited academic, legal, media, stylistic and disambiguation purposes in South Korea today, while