Windows to the Soul: The Type of Eye Modelling Shape Design in China Animation Film Market

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Abstract
Some studies highlight the symbolic use of "dead" eyes, such as button eyes in *Coraline*, there is limited research on how these design choices influence audience perception, emotional engagement, and character development across different animation styles and cultural contexts. An in-depth examination of eye modelling in animation can bridge this gap by providing insights into the aesthetic, emotional, and narrative functions of eyes, as well as their role in enhancing character relatability and visual storytelling. Drawing from historical Eyes have long been recognized as the "windows to the soul," playing a crucial role in conveying emotions and inner states in art and storytelling. In animation, eye modelling design serves as a powerful tool for enhancing emotional depth, narrative engagement and character development. Despite its importance, research on eye modelling as an independent design element remains limited, particularly regarding its technical, artistic and cultural implications. This study investigates the significance of eye modelling design in animated characters, focusing on how it influences emotional resonance and audience perception. Focuses on eye modeling design of animation characters in the Chinese animation market. Drawing on Chinese, Japanese and American animation films. The research highlights the symbolic and expressive role of eyes in visual storytelling. The research addresses a critical gap by examining eye modeling's role in emotional expressiveness and its aesthetic impact across diverse animation styles. The findings provide valuable insights for animators, designers, and researchers by offering a deeper understanding of the narrative and visual significance of eyes in animation. By emphasizing the nuanced role of eye modeling, this study contributes to the broader discourse on animation design and visual storytelling, paving the way for innovative approaches to character creation and audience engagement.
Keywords: Eye Modelling Design, Animation Films, China Animation Film Market, Japanese Animation, American Animation, Chinese Animation

Research Background

Eye Modelling Design of Animation Characters: The Importance of Eye Modelling Design

Throughout history, eyes have been regarded as the "windows to the soul," holding a profound significance in both ancient and modern contexts. Eyes convey emotional depth and fluctuations that words often cannot express, making them a central focus in visual arts and storytelling. In classical paintings, the eyes are frequently emphasized to reflect the emotions and attitudes of the subjects, as seen in *Leonardo da Vinci's Mona Lisa*, where the subtle expression in her eyes evokes a sense of enigmatic realism and emotional resonance.

Literary works across cultures also underscore the importance of eyes in character portrayal. For instance, Victor Hugo's *The Laughing Man* (Hugo, 2006) offers a powerful depiction: *"She had no eyes, yet her eyes shone brightly… others could see the soul inside her."* Here, the eyes transcend physical limitations to reflect inner light and spiritual vitality, symbolizing the character's profound strength amidst darkness. Similarly, Agatha Christie's *Murder on the Orient Express* (1979) uses eyes to evoke a sinister mood: *"As the man gazed for a moment toward Poirot, a strange malice showed on his brow, and a perverse tension reflected in his gaze."* Christie's description highlights how subtle eye expressions can heighten narrative suspense and reveal hidden malice. The French writer Stendhal, in *Red and Black* (Stendhal & Nanjian, 2005), reinforces this notion, stating that the eyes are the clearest reflection of a soul rich in passion: *"The beauty of them lies in their ability to express subtle meanings that words cannot convey, revealed in a fleeting glance."* This underscores the expressiveness of eyes as a medium for emotions beyond verbal articulation. Similarly, in ancient Chinese philosophy, Mencius proclaimed: *"There is no better way to observe a man than to look into his eyes… when the heart is upright, the eyes are bright; when the heart is corrupt, the eyes are dull."* (Jiang, Z.Y., 1989). Mencius' perspective reflects the belief that the eyes reveal one's moral and emotional state, serving as a mirror to the soul.

In animation, the depiction of eyes is not merely aesthetic but a critical tool for conveying life, dynamism, and emotional realism. Replacing expressive eyes with "dead" objects, such as buttons, can strip characters of vitality and evoke a sense of imprisonment or dread. For example, in *Mother Ghost*, the antagonist's button eyes reflect the loss of humanity and life. The fragmented, textured surfaces of the eyes create a surreal and eerie tone, emphasizing the character's otherworldly nature. Through partial close-ups, the button eyes serve as a constant visual metaphor for danger, objectification, and the threat of transformation. This is further exemplified in *Coraline*, where the protagonist risks becoming a lifeless "rag doll" whose eyes are replaced with buttons—a common design choice that symbolizes captivity and the loss of identity.

Despite the extensive emphasis on the symbolic and expressive nature of eyes in visual arts, literature, and classical storytelling, there remains a significant gap in the study of eye modelling design in contemporary animation. Existing research often focuses on overall character design or stylistic choices in animation, but little attention has been given to the nuanced role of eyes as an independent design element. The unique ability of eyes to convey emotions, narrative subtext, and thematic depth has not been sufficiently explored in terms of their technical design, stylistic variations, and cultural interpretations in animation. Furthermore, while some studies highlight the symbolic use of "dead" eyes, such as button eyes in *Coraline*, there is limited research on how these design choices influence audience

perception, emotional engagement, and character development across different animation styles and cultural contexts. An in-depth examination of eye modelling in animation can bridge this gap by providing insights into the aesthetic, emotional, and narrative functions of eyes, as well as their role in enhancing character relatability and visual storytelling.

To address this gap, this study aims to explore the design and significance of eye modelling in animated characters, analyzing how technical and artistic choices impact narrative expression, emotional depth and audience engagement. This research will provide a comprehensive understanding of the role of eyes in animation, contributing to the broader field of animation design and storytelling.

Introduction

The Chinese animation market is characterized by a variety of styles, including American and European animation represented by American animation, Asian animation represented by Japanese animation, and local animation created in China. Each of these works has its own characteristics in terms of narrative expression and motion design. In the design of animated films in various countries, visual design preferences can be found in the design of animated characters (human characters). Taking eye modelling as an example, in American animation works, a larger number of character's eyes can be found in a round or near round form, such works as "The Brainiacs", "Frozen" and "The Incredibles"; In Japanese animation works, the eye design of animated characters follows the typical Japanese style, i.e. clear upper and lower eye lines, and the upper and lower eye lines are separated, and the structure of eyeball shape is close to that of the human eyeballs; such works are for example, "Your Name", "The Garden of Words", and" Child of Weather", The eye design preference of Chinese characters in animation works is that the upper and lower eye lines are closed, and the tail of the eye is tilted upwards, such as in "The Hulu Brothers", "The Descent of Nezha's Devil Boy", and "The Rise of the White Snake". In addition, Chinese characters with upward-sloping eyes also appear in animation works produced in the United States that are based on Chinese stories, such as the protagonist of Hua Mulan in "Mulan", which is characterized by such an eye shape. Therefore, from the design of animation works in different countries, some specific design style preferences can be obviously reflected, or in the eyes of animation designers, there are some established design rules, and some eye modelling styles have been symbolised as the representatives of certain regional cultures.

Literature Review

Cultural Symbolism in Eye Modelling: A Comparative Study of American, Japanese, and Chinese Animation Design

Eye styling studies related to art and design are mostly carried out with the whole face features. Liu, Chang & Liu (2022), in their project, 100 and 100 facial feature images were randomly selected from the official website of the U.S. Congress and the official website of the Japanese Senate. Based on the results of the correlation analysis, the relationship between anime characters and real human faces was discussed and summarised, and the patterns of exaggeration and reduction of Japanese and American anime character designs compared to real faces were derived, in which the characteristics of the eye shapes of anime characters in the two regions were summarised. Hyde et al. (2014), took samples of 40 characters from Disney's animation history and measured the positive character and antagonists' facial features and used these data to quantify their differences in the seven

characteristic points that define "hero" and "villain" figures, which also encompass eye design (Zhang & Yun, 2018). analysing the five sense organs in animation success and the characteristics of positive and negative characters from the perspective of phrenology, using the five senses theory and phrenological characteristics to help cartoon character design. There are cross-disciplinary studies on the eye, as well as studies in the field of painting art and design. Animation design research on eye modelling has mostly been studied as one of the character's facial features, less from a symbolic point of view, and no research has been done on regional groups' perceptions and aesthetic preferences for symbolic eyes.

Animation Character Eye Modeling Design for Chinese Animation Market
Luo (2017), Points out that Chinese animation character design has a stylistic tradition that draws on theatre faces. With the introduction of Western and Japanese cartoon-style animation design concepts, a large number of exaggerated animation design techniques have emerged in Chinese animation character design, especially in the industrialisation of animation design. This introduction has changed the design of animation, improved the sense of humour and character of animated characters, and supported typical animation character design. At the same time, because of the global influence of excellent Japanese, European and American animation works and their extremely successful commercial value, Japanese, European and American animation character design also occupies an important position in the Chinese animation market. Many Japanese, European and American animation characters are very popular, and Chinese creators have also created a large number of animation characters in the same style. Therefore, in the character design of Chinese animation works, the eye modelling covers the three mainstream forms of Chinese classic eye modelling, Japanese style eye modelling and European and American style eye modelling. These three eye styles are the result of the symbolic and visual presentation of regional culture. It shows that international animation design styles coexist with Chinese local animation design styles.

American Character Eye Design Features
American culture stresses individual freedom, independence and self-realisation, which has fostered the American character traits of pursuing freedom, independence and self-expression. The shapes, colours, movements, voice-overs and storylines of American animated characters are all designed to highlight the characters' personalities, and animated characters often have distinctive character traits. American culture usually emphasises a positive and optimistic attitude and encourages people to remain optimistic in the face of challenges. This cultural value fosters optimism and resilience in Americans. This optimism is also reflected in people's state of confidence during social interaction.

Rutherford (2023), states that shared experiences and sounds become an intrinsic part of a group's identity and culture, while uniting people with the same pronunciation and distancing groups with different accents from each other. English is one of the most popular languages in Europe and an internationally spoken language for socialising. The United States is a country of immigrants, with about 75 per cent Caucasian population and the common language is English. The confidence in American culture is also reflected in the pronunciation of the language. When American English is pronounced, mouth movements are more exaggerated and mouth shape changes are large. This pronunciation characteristic is obviously different from the pronunciation characteristics of people in other countries where the English language is spoken, such as India and Malaysia, etc. When English is pronounced,

the mouth shape changes are obviously smaller. All of these also reflect the fact that people in the United States of America have richer facial expressions and emotional characteristics when they are socialising.

In the American animation character design also all continue these characteristics, animation character expression of emotion is a big part of its charm, animation character expression are richer and more distinctive. The optimism of American culture also makes the animated character images have attributes such as wit and humour. The eye exaggeration of animated characters is an exaggeration based on their rich expression design, which aims to make the character's emotions fuller and their expressions more vivid in order to convey the character's emotions and inner world.

Liu et al. (2022), pointed out that American animated characters are much more exaggerated than real people, and some have been exaggerated to the extent that the basic shape of a person cannot be seen. This extreme exaggeration of the five senses inherits the characteristics of western satirical cartoons, which are unconventional for the purpose of being funny and humorous. Americans like to boldly and freely exaggerate according to their looks, and American animation character design takes the exaggerated route of diversification, innovation and differentiation. American animation character eye modelling exaggeration and Japanese animation character eye modelling exaggeration is a completely different style. The eye shape of American animation characters further simplifies some structures of the eye in the exaggeration, so that the characters can perform their expressions more intuitively. Complex eye styling design is obviously not conducive to the presentation of rich expressions of the characters.

Japanese Character Eye Design Features
From early Japanese paintings, it can be seen that the way the eyes of Japanese figures are drawn is very close to the Chinese way of drawing, Mohanty, Dhal & Swain (2023), pointed out that traditional Japanese paintings or prints use thin or straight lines to portray eye shapes. However, in modern Japanese animation works the eye shapes of their characters have developed symbolic design features (Lu, 2008). noted that Japanese animated characters have more Western faces and features. Liu et al. (2022), noted that Japanese anime characters, on the other hand, are relatively conservative in their design, preferring to exaggerate only a few features. Although there are also designs that mimic the appearance of Westerners, they are more likely to retain the characteristics of the nation. The Japanese nation is a good learner. Japanese animation has a wide range of subjects, and when absorbing foreign cultures, the creators will selectively absorb them according to their own national characteristics. The design of its animation character roles has also absorbed the ethnographic characteristics of the western nation. This is reflected in the distinct and exaggerated eye features of the animated characters.

At the same time, the exaggeration of the eye shape compared to the simplification and weakening of other features of the faces of Japanese animation characters also reflects the aesthetic orientation of Japanese nationalism. Japan believes in animism and there exists a sense of reverence for nature and the environment. Li & Jiang, (2023) pointed out that Japanese culture is deeply influenced by Chinese history and culture, and its island shape makes the region relatively restricted and deeply affected by natural disasters such as

typhoons, so the Japanese people have gradually formed an aesthetic concept of serene beauty that is "sensitive and delicate". The exaggerated shapes of the eyes of the animated characters reflect the Japanese people's persistent pursuit of beauty and idealisation.

Chinese Character Eye Design Features
As the subjects of figure paintings in ancient China were mainly of the following types, the first type depicted the entertainment scenes of the aristocracy; the second type was the full-body portraits made for the members of the aristocratic royal family; and the third type was the paintings based on landscapes, where the figures played a role in expressing the theme, setting and embellishing the natural environment. In these types of paintings, you can see that most of the characters appear in the form of full-body portraits, and many of the characters in the paintings are even very small, so in the portrayal of these characters pay more attention to show the relationship between man and nature, the characters in the middle of the big scene of the action and so on, for the characters to pay more attention to the whole-body gesture of the design of the character's portrayal through the lines and animation to express the character's emotions. Religious portraits, murals, ceramics and other works of art appear in the portrait also have such characteristics.

Shengyang (2016), suggests that in the creation of figure painting, it is necessary to portray different unique images and character traits according to the different identities and personalities of the characters being painted, so that this is the most correct way of portraying the character's image characteristics, and only then can it be shaped into a distinctive and typical image effect. Ancient Chinese painter Li Gonglin was good at creating different types of characters, and his main technique was to portray the emotions of the characters and to accurately grasp their different inner activities. In such a situation, it is important for the artist to create a unique image of the characters and their character traits, which is the most correct way to portray the characteristics of the characters. In this case, the eyes of the characters in the works of art pay more attention to the expression of the eyes, and express the characters' divine colours with simple lines, and as can be seen in the ancient Chinese paintings, the lines of the eyes of the characters put more emphasis on the shape of the upper eye line. Artwork focuses on the depiction of the whole body figure, which determines that it cannotbe like a close-up shot, can be local in-depth portrayal, which directly leads to the artist in some cases on the depiction of the character's eyes will focus on the direction of the eyes of the exploration, which slowly formed a kind of tail up the eye form.

Alzahrani et al. (2021), in developing a decision support system for recommending haircuts and eyelash extensions, engaged a beauty expert to participate in building an image database. The eye types and eye specifications/attributes to be detected in the research work were defined as eye shape, eye position and eye spacing. In eye position, the shape of the eye was categorised into three morphologies: upturned eye, downturned eye and straight line. These are three positional forms generalised from real human eye forms. Undoubtedly, there are quite a lot of expressions of upturned eye tails in Chinese art works. It can be inferred from the data that the characters often show their eyes as upturned tails in their art works, which is an aesthetic preference formed by the Chinese people in their long-term art practice, and this aesthetic preference has been widely applied to the design of related animation character roles.

Conclusion

The literature review reveals notable differences in eye modeling designs across American, Japanese, and Chinese animation, shaped by unique cultural, historical, and aesthetic influences. However, current studies predominantly examine eyes as part of overall facial features, overlooking their symbolic and emotional significance as standalone design elements. A research gap remains in understanding how eye designs independently impact character perception, emotional resonance, and narrative depth, particularly within the cultural context of eye modeling design in the Chinese animation market.

Methodology

This a conceptual qualitative research rest on an Evolution, Symmetry, and Perception framework.

Aesthetic and Symbolism in Eye Shape Modelling Design: A Darwinian Perspective on Evolution, Symmetry, and Perception

Charles Darwin, best known for his revolutionary contributions to biology and the theory of evolution, also ventured into the realm of aesthetic theory. Darwin suggested that human aesthetic sensibilities evolved through natural selection, where traits like symmetry and balance were favoured because they are often linked to health and fertility. This led to the emergence of aesthetic preferences that could be passed down through generations, forming the foundation of his concept of sexual selection. According to Darwin, these preferences significantly influenced mate choice, which in turn increased the prevalence of certain attractive features within populations.

Aesthetic Theory and Evolution

Darwin's investigation into aesthetics is grounded in the belief that our preferences for beauty are not merely subjective but have deep evolutionary significance. He argued that sexual selection operates on aesthetic grounds, where individuals develop a "taste for the beautiful." This perspective implies that certain traits may become desirable not just for their survival utility but also for their appeal in mate selection. For instance, characteristics such as facial symmetry or specific body proportions may enhance attractiveness, thereby boosting reproductive success.

Contrasting Darwin's views, some scholars argue that aesthetic standards are largely shaped by cultural and personal experiences rather than biological factors. Jean-Jacques Rousseau emphasized that our perceptions of beauty are influenced by social contexts and individual experiences, advocating for creativity and personal taste over rigid biological criteria. Similarly, Immanuel Kant highlighted the subjectivity inherent in aesthetic judgment, proposing that true beauty is appreciated independently of practical needs or biological functions. Kant argued that while aesthetic experiences can be universal, they remain deeply subjective, allowing for shared perceptions within society.

Contextual Influences on Aesthetics

Philosopher Theodor Adorno expanded on these ideas by asserting that art cannot exist in isolation from its social and historical contexts. He argued that understanding a work of art requires considering its background, as this context imbues it with meaning and value. Adorno emphasized the interplay between universality and particularity in art; universal themes

resonate broadly with human experience while particularity gives individual artworks their unique identity.

In summary, while Darwin's theories laid a biological groundwork for understanding aesthetic preferences through natural and sexual selection, subsequent thinkers like Rousseau, Kant, and Adorno introduced critical perspectives that highlight the cultural and subjective dimensions of aesthetics. This interplay between biology and culture continues to inform contemporary discussions on aesthetics and evolutionary theory.

Discussion

The Influence of Geometry and Realism: Eye Modelling in American Animated Design

American animated design has seen significant evolution over time, transitioning from naturalistic renderings to highly exaggerated geometric stylizations that reflect both artistic innovation and functional needs. Early American animation, exemplified by *Tarzan of the Apes*, featured character designs with realistic anatomy—robust limbs and expressive facial features that conveyed an adventurous spirit. This early focus on realism aimed to anchor animated characters in relatable human traits.

As American animation progressed, it embraced geometric simplification for both aesthetic appeal and practical considerations. Contemporary films like *Avatar, Ratatouille, Finding Nemo,* and *Up* showcase a range of approaches to character modelling. For instance: *Avatar* employs hyper-realistic proportions to immerse viewers in a believable visual world. *Ratatouille* and *Finding Nemo* utilize exaggerated features—particularly in eye modelling—to enhance emotional expressiveness and relatability. Enlarged circular eyes contribute to a character's cuteness while aligning with family-oriented narratives. In films like *Spirited Away*, simplified eye structures composed of basic shapes (circles, triangles) serve both narrative and functional purposes. This geometric stylization allows animators to create characters capable of exaggerated movements while effectively conveying emotions during dynamic sequences. By focusing on key features such as double eyelids or distinctive outlines, American animators successfully balance realism with abstraction.

This evolution reflects deeper cultural values inherent in American animation. The genre often embodies wit, humour, and optimism—core elements of Western ideals emphasizing individualism and freedom of expression. Large, wide-set eyes with simplified lines have become stylistic hallmarks of American animation, enhancing "cuteness" to engage younger audiences emotionally.

The small mouths paired with exaggerated eyes in films like *Frozen* or *Zootopia* prioritize expressiveness over anatomical accuracy, catering to audience preferences for immediately recognizable characters full of emotional life. Moreover, American animation showcases stylistic diversity; films such as *Corpse Bride* or *Ghost Mother* draw upon Gothic influences where eye modelling deviates from classic geometric shapes to convey darker themes—long or hollow eyes representing life events steeped in melancholy.

Ultimately, American animation strikes a balance between realism and geometric abstraction in eye modelling and character proportions. While early animations leaned towards naturalistic forms, contemporary practices emphasize exaggeration, simplification, and

symbolism to enhance expressiveness. This adaptability reflects not only cultural values but also technological advancements within the industry. Moving forward, American animation will continue to navigate this balance between realism and stylization to create characters that resonate globally while remaining visually iconic.

The Universal Image of Large Eyes and Pointed Chins: Aesthetic Symbolism in Japanese Animation Character Design

Japanese animation modelling originally originated from western animation, and through its own learning and innovation, it has developed to have its own unique national characteristics. Daily famous animator Hayao Miyazaki embodies Japan's traditional folk customs, humanistic care and patriotic sentiment with unique vision. Fantastic aesthetic scroll in the modelling design contains a variety of expression methods such as semi-realistic, realistic and cartoon. The characteristics of Japanese character modelling are the main characters have large eyes, thin faces, small noses, a 9:1 body ratio, and long, thin arms and legs; the secondary characters are mainly short, round, and cute, to emphasise the temperament of the main characters. Cavalier & Chomet (2011). found that a series of manga characters created by Riyoko Ikeda and Tomoeko Hosokawa, among others, were responses to Western stories, all with features such as large eyes and pointed chins. These types of characters laid the foundation for later Japanese animation characterisation.

Hang (2012), pointed out after the study of European, American and Japanese animation modelling that the eyes of Japanese animation characters are reflected in the universal image of large eyes and pointed chin with exquisite hairstyles. The representative eye design features of Japanese animation characters are the eyes occupy up to one-third of the height of the head, the shape of the eyes is divided into upper and lower eye lines, the upper and lower eye lines are not closed, the eyeballs are huge, and the eye highlights are obvious. Li & Jiang, (2023), pointed out that female characters in Japanese animation, who are sweet, cute, and sometimes even erotic, have templated facial features. Such a phenomenon is also consistent with a male-oriented market. Characters have disproportionately large eyes (more than 1/5 the width of the head) and very large pupils or irises.

In Japanese animation character design, details such as nose and mouth are simplified, but the modelling design of the eyes is strengthened, making the design of the eyes the focus of the character. Such modelling is characterised by realism, emphasis on localisation, moderate exaggeration and a relatively weak three-dimensionality (Li & Jiang, 2023). Pointed out that the position of pupil highlights in the eye design of Japanese animation characters can reveal the emotion or state of the character itself. If a person is in a high mood, the pupil highlights are usually aligned at the top and occupy a large area, and the relative positions of the two eye highlights are even for one direction, which can also express the direction of vision. To indicate that a person is depressed or steeped in pessimism, highlights are usually drawn moderately; the absence of highlights indicates that the character's consciousness is being manipulated or not conscious at all.

Willow Leaf and Upward-Tilted Eye Shape Design: Aesthetic Symbolism and Cultural Continuity in Chinese Animation

Chinese animation works from different animation periods, you can find many characters with eyes that are tilted upwards at the end of their eyes, and this eye style feature is found in a large number of art films from the classical animation period, including paper-cut animation, puppet animation, two-dimensional animation, ceramic animation, and other types of animation. For example, Making Havoc in Heaven (1961), although the story of the animation is based on a monkey as the main character, other characters in the show, such as the fairy, the Jade Emperor, Nezha and other characters, all appear to have eyes with upwardly slanting tails. Some other representative animation works are: the eye shape of the character of the little fisherman boy in the paper-cut animation Fisherman Boy (1959), the eye shape of the huluwa and the snake demon in Chinese first paper-cut series Gourd Brothers (1986-1987), the eye shape of the character in Po Lien Lantern (1999), the eye shape of the character in the indie animated short film Fox (2012), and the eye shape of the character in Ne Zha (2019) in the adult styling of key characters in postmodern animation works. According to many sources, the eye tilt upwards is a characteristic of animation character eye modelling that exists in both ancient Chinese art works and modern animation character design. This eye shape is less exaggerated than the American and Japanese eye shapes. The long and narrow Chinese eye shape is in the form of a willow leaf, and the larger proportion of the eye is presented as a diamond-shaped outer frame with clear eyeballs and eye whites. It can be judged that the upward tilt of the end of the eye is a non-negligible, Chinese-style characteristic eye shape.

Lam (2003) argues that the distance from the eyebrow to the edge of the upper eyelid is much wider in Asians than in Caucasians, and that the eyelid slit is also narrower. Ancient Chinese figure painting also formed some theoretical basis, such as the original Han people and the Tang people added and changed the "Jade Room Secret" pointed out that: "Silk hair and small eyes," the image of women, it can be seen that the beautiful and beautiful women's appearance requirements are small eyes, which is the standard image of the ancient Chinese ladies. The Qing Dynasty Ding Gao wrote "Fax Heart Collar" also points out the relative position of the five human senses. Jiang Ji (1714-1785), who was famous for his portraits, wrote a book entitled "Transmission of the Mysteries" in the seventh year of the Qianlong reign, in which he proposed that the eyes should be painted with upper and lower eye lines, and that attention should be paid to the transmission of the eyes (Xu Mo. 2009).

Conclusion

The findings and discussion demonstrate distinct aesthetic and cultural characteristics in the eye modelling and character design across American, Japanese, and Chinese animation, revealing their unique approaches to symbolism, realism, and artistic continuity. In conclusion, eye modelling design in animation serves as a visual and cultural marker, balancing aesthetic symbolism with functional expression. American animation prioritizes exaggerated features for emotional clarity and accessibility, Japanese animation highlights idealized beauty and emotional depth, while Chinese animation preserves traditional artistic influences with subtle, culturally significant designs. These distinct approaches showcase the interplay between cultural identity, artistic tradition, and technical innovation, reinforcing the role of eye modelling as a powerful storytelling tool across global animation styles.

Research Contribution
This study makes significant contributions to the field of animation particularly focusing on eye modelling design as an independent design element in Chinese, Japanese, and American animation. Previous studies have often integrated eyes into overall facial features, but this research uniquely emphasizes eye modelling as a standalone design element. By examining its symbolic and aesthetic roles, the study addresses a critical gap in understanding how eye shapes influence emotional expression, narrative depth, and audience engagement across diverse cultural contexts. By analyzing the evolution of eye designs—from realism to geometric abstraction—the study provides a technical framework for animators. It showcases how simplified geometric shapes in American animation, detailed highlights in Japanese styles, and diamond-shaped outlines in Chinese animation enhance character expressiveness and relatability. This research contributes to comparative animation studies by exploring how cultural aesthetics influence eye modelling. The findings deepen the understanding of how regional preferences and artistic traditions shape visual storytelling in global animation markets. The study offers valuable insights for animators, character designers, and researchers by showcasing innovative approaches to eye modelling. It encourages future creators to integrate cultural symbolism, emotional resonance, and technical simplicity to produce visually iconic and relatable animated characters.

In conclusion, this research advances the discourse on animation design by positioning eye modelling as a powerful visual and cultural storytelling tool. It fosters a deeper appreciation of the interplay between artistic tradition, cultural identity, and technical innovation in shaping animated characters globally.

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