



The Art of
THE MAGIC TRAIN

奔向梦幻旅程的列车

——动画电影《梦幻列车》创作揭秘

张振兴 于瑾 常虹 著

Written by Zhang Zhenxing, Yu Jin, and Joe Chang

ZHEJIANG UNIVERSITY PRESS

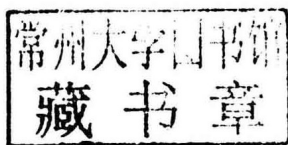
浙江大学出版社

梦幻列车

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序 | Preface

动画电影《梦幻列车》是由一群比较特殊的人在一个比较特殊的时间段内创作出的一部比较特殊的影片。所谓“一群比较特殊的人”是指这些创作者和参与者心怀理想且秉持共同的理念而聚集为一个创意团队。他们分散在不同的工作单位，没有一个人任职于专业的动画创作公司，其中大部分的人员是浙江省省属高等院校的教师和学生及技术人员，另外还有动画服务公司的创业者和工作于影视公司的设计人员。就是这样一群人在“一个比较特殊的时间段”（2009年至2015年）里走到了一起。大家利用各自的业余时间，创作出了一部专业的影院动画电影《梦幻列车》。这部影片从开始创意到制作完成，历时六年时间，这其间的风风雨雨和酸甜苦辣，相信只有亲自参与的人才能切身体会到。说这部影片是“一部比较特殊的影片”是因为她不但给创作和参与者们带来了困难与挑战，而且也带来了更胜于此的重要内容，那就是大家在影片创作过程中绝不抄袭和模仿，以及坚持原创的过程中所收获的自信和快乐。在六年的创作过程中，没有一位创作者拿过工资，但是整个团队还是无怨无悔，全心投入，直至把影片圆满完成。正所谓“阳光总在风雨后”，目前影片已经在国内院线上映，也在国内外的电影节上获得了七项大奖并入选了几十项国际电影节和比赛。这些足以让影片的创作者们感受到了艺术创作所带来的愉悦，并引以为自豪。

当然《梦幻列车》这部影片所带来的不只是精神和情感方面的体验，同时她还带来有关艺术、科技和市场方面的宝贵经验和收获。大家会从这本书中有所了解。

我作为这部动画电影的发起者和策划人，在此十二分地感谢团队的同仁们，因你们的卓越努力和坚持才让《梦幻列车》横空出世。此外还要特别感谢中共浙江省委宣传部等相关单位、机构和个人对这部影片的大力支持与帮助。

常虹

2017年5月1日于杭州城西



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第一章 | 《梦幻列车》简介

动画电影《梦幻列车》不仅是中国大陆，也是浙江省第一部高等院校独立创意并制作完成的影院动画长片作品。这部带有强烈时尚气息和高雅艺术品质的动画电影不但为高校和市场相结合的模式闯出一条新路，而且也为影院动画长片创作不同形态和类型的艺术形式做了一次十分有益的尝试。

这些故事中有表现山村教师与学生情感的《梅花》（导演：于瑾、方建国）；有表现伟大的民间二胡演奏家阿炳戏剧性一生的《阿炳》（导演：张振兴）；有表现少年与鱼灯神奇遭遇的《小鱼灯》（导演：沈一帆）；有用荷花来寄寓爱情故事《雨·荷花》（导演：常虹）；有表现乡间儿童梦幻想象的《月牙五更》（导演：郑方晓、钱博弘）；有表现妻子对丈夫思念的《春闺梦》（导演：常虹）；有表现种树人生活哲理的《园丁》（导演：金煜、许新国）；有表现人与自然关系的《蝴蝶》（导演：张振兴）；也有表现保护地球家园主题的《复仇的靴子》（导演：曾青青）；以及表现华裔女孩在梦中游历中国园林美景的《清园梦》（导演：常虹）；等等。总之，把经典的传统音乐和现代故事及高科技的动画制作手段相结合是这部影片的最大亮点，也是最具魅力的看点。

I Introduction

The Magic Train was the first animated film that was made by universities independently in Zhejiang, as well as in Mainland China. With a strong fashionable breath and elegant artistic quality, it was not only a new way for universities to combine the animation industry and the market, but also a useful experiment of different animation art forms.

The stories in the animated film included: *The Plum*, a story to tell the relationship between a rural teacher and a student; *A Bing*, a story to tell the dramatic life of A Bing, the Chinese *erhu* master; *The Light of Friendship*, a story to tell a magic journey of a boy and a fish lantern; *Rain Lotus*, a story to embody romance with lotus; *The Moon Is High in the Heaven*, a story to tell the fantastic imagination of a rural child; *Madame Zhang's Dream*, a story to show a wife missing her husband; *Gardener*, a story to tell the life philosophy of a man planting trees; *Butterfly*, a story to show the relationship between human and nature; *Revenge of the Boots*, a story to tell that people should protect the earth; and *The Mandarin Garden*, a story of a girl who traveled to a Chinese garden in her dream. The combination of the classic music, the modern stories and high-tech animation production was the highlight of the film, which was the most attractive point, too.

一、剧情简介

动画电影《梦幻列车》以在海外长大的华裔女孩琳琳的中国之行为主要线索，通过她在行驶的列车车厢内的所见所闻，衍生出来一些十分神奇的故事。每个故事都展示出独特的艺术形式，并运用动画特有的艺术和技术手段传达了一种中国传统文化与现代生活相结合的人文情怀。这些特点使整部影片具有强烈的娱乐性和浓郁的艺术感染力，也能让观众感受中国文化的魅力。

整部影片由十个小故事有序相连而成，全长约86分钟。影片中的人物对白不多，背景音乐基本采用中国传统的名曲为主调元素。影片如歌，如画，如诗，如梦，足以让海内外不同年龄段的观众都能产生共鸣。

Synopsis

The story of *The Magic Train* was based on a trip to China of a girl called Linlin, who was a Chinese brought up overseas. The film derived some amazing stories from what she saw in the carriage of a traveling train. Every story revealed a very unique art form which showed the humanistic feelings from the combination of Chinese traditional culture and modern life, by using the special artistic and technologic methods of animation. Those features made the whole film highly entertaining with an intense artistic appeal, which would also make the audience feel the charisma of Chinese culture.

The whole film consisted of ten different little stories in sequence, running for about 86 minutes in total. There was a little dialogue and the background music was adapted from well-known Chinese traditional music pieces. The film was like a song, a picture, a poem and a dream, which could touch deeply the heart of the audience from different age groups both at home and abroad.



梦幻列车驶入 | The Magic Train Is Arriving



奇幻的旅程 | Magical Journey

一部如诗、如画、如歌的动画影片

A Poetic Animated Film

中国梦幻曲

China Fantasia



《春江花月夜》
The Mandarin Garden



《二泉映月》
A Moon over A Fountain



《梅花三弄》
The Plum Blossom



《月牙五更》
The Moon is High in the Heaven



《小鱼灯》
The Light of Friendship

导演：常虹、张振兴、于瑾、方建国、沈一帆、钱博弘、郑方晓

Directors: Joe Chang, Zhang Zhenxing, Yu Jin, Fang Jianguo,
Shen Yifan, Qian Bohong, Zheng Fangxiao

总监制：张立彬、梅新林

Producers: Zhang Libin and Mei Xinlin

制片人：常虹

Executive Producer: Joe Chang

音乐：翁特更、陈少青

Music: Wen Cheng, Chen Shaoqing



浙江工业大学
ZHEJIANG UNIVERSITY OF TECHNOLOGY



浙江工业大学艺术学院
SCHOOL OF ART ZHEJIANG UNIVERSITY OF TECHNOLOGY



小山动画研究中心
Xiao He Shan Animation and Comic Research Institute



辉煌时代动画制作
Huifeng Times Animation Production

由栗建波设计的《中国梦幻曲》海报 | The Poster of *China Fantasia* Designed by Li Jianbo

二、电影介绍

《中国梦幻曲》

《梦幻列车》是一部低成本动画电影，是整个创意团队共同合作完成的一件艺术品，是集体智慧的结晶，又是“小和山动漫创作模式”从理论到实践的载体；她还是独立制片的动画电影，是探索动画艺术发展道路的先驱。

起初，动画电影《梦幻列车》的创意缘于常虹教授希望把现代动画技术与中国传统乐器结合，将中国文化的意境通过动画的艺术手段表现出来。所以，这部电影的原名叫作《中国梦幻曲》，其中包括《梅花三弄》、《二泉映月》、《月牙五更》、《灯月交辉》和《春江花月夜》五首中国古典民乐。这五首民乐分别对应了五种中国传统乐器，分别是笛子、二胡、板胡、柳琴和古筝。在音乐方面，这五首民乐有着广泛的群众基础，都是耳熟能详的名曲，但是它们不适合直接加入电影之中。

为了使音乐与动画画面结合得更加紧密，作曲组的音乐家们将这些名曲进行改编。在保留音乐主旋律的基础上，音乐家加上电子音效和混音效果。这使观众在聆听改编完成的名曲时，既能感受到传统旋律的韵味，又能感受到一股创新的力量回荡在耳边。同时，改编后乐曲中灵活的旋律和变奏能够更好地与动画的节奏点对应。这在另一方面也能使动画角色表演更戏剧化，强化电影故事的情节结构。在经过编导组反复讨论和修改之后，音乐部分先于动画部分完成。

Film Introduction

China Fantasia

The Magic Train was a low-budget animated film and a work of art from the collaboration of the whole creative team, a wisdom crystal which was a bridge leading the theoretic Xiaoheshan Animation Creation Model to the practical world. It was also an independently-made film, a pioneer of exploring the possibility of the development of animation art form.

At first, the idea of *The Magic Train* was originated from Professor Joe Chang, who hoped to combine modern animation techniques with Chinese traditional musical instruments to visualize Chinese culture through animation art forms. Formerly named as *China Fantasia*, the film included five pieces of Chinese classical music, which were *The Plum Blossom*, *A Moon over a Fountain*, *The Moon Is High in the Heaven*, *Moon Shining on the Lantern*, and *Blossoms on Spring Moonlit Night*. The five music pieces represented respectively five Chinese traditional musical instruments, which were *Flute*, *Erhu*, *Banhu*, *Liuqin*, and *Guzheng*. The music pieces were familiar to the audience with a worldwide reputation, but they were not suitable for the animation if applied directly into the film.

In order for the music to match the animation more closely, the composers recomposed the music. The theme of music was retained, and then some electronic and mixing sound effects were added. While listening to the recomposed music, the audience could feel both the charm of the traditional melody and the innovation power echoing in their ears. In the mean time, the recomposed music could better match the rhythm of the animation with its flexible melodies and variations. On the other hand, it could also make the performance of the animation characters more dramatic with the plot structures of stories strengthened. After a lot of discussions and refinements, the music was completed ahead of the animation.

在音乐的基础上，影片的动画部分也在不断的探讨、调整、修改和预览中一步步制作。在动画制作过程中，编导组对故事内容进行反复斟酌，希望以最佳的动画形式来诠释中国古典民乐。由于每首乐曲所表达的情境不同，所以每个故事内容都是相对独立的，艺术风格也不尽相同。例如，二胡所表现的《二泉映月》是一首悲伤而又悠远的乐曲。在不同版本的录音中，导演发现音乐家阿炳用钢丝录音机所录的乐曲最为真实地折射了他全部的音乐人生。所以，在《二泉映月》的动画形式上，导演结合原始版的录音，以传统二维手绘动画风格描绘音乐家阿炳的一生。

可以说，《中国梦幻曲》中的所有动画短片不管是动画风格、画面细节，还是音乐内容、配音音效，都追求完美。但是，追求完美不仅要求个人和团队付出辛勤的劳动，也意味着动画制作成本的增加。尽管《中国梦幻曲》在制作资金上始终是捉襟见肘的，但是整个编导组还是克服了资金不足困难，付出智慧和汗水，在十分艰苦的条件下完成了这部影片。

Based on the music, the animation part was produced by continuous discussions, refinements, modifications, and previews. During the animation production, the director team wanted to find the best way to translate the Chinese classical music, so they perfected the stories repeatedly. Because every piece of music was describing a different situation, every story was independent in content and art style. For example, *A Moon over a Fountain* was a sad and elegant piece of *erhu* music. Among the several versions of the record, the director found that the version of the music performed and recorded by A Bing on a wire type recorder was the most suitable one to truly reflect the life of A Bing. So, based on the original version of the record, the director chose the traditional two-dimensional hand-drawing style to depict the life of A Bing on the animation form of *A Moon over a Fountain*.

From the animation styles, the image details, to the music contents and sound effects, everything needed to be perfect in all the animated shorts of *China Fantasia*. However, the pursuit for perfection meant not only extra hard work for individuals and the team, but also an increase in the budget for animation production. *China Fantasia* had always been lacking in funds, yet through the investment of intelligence and hard work by the director team, the film was finished under very tough conditions in spite of insufficient funds in animation production.

中国梦幻曲

《中国梦幻曲》标题 | The Title of *China Fantasia*

高清数字动画片集《中国梦幻曲》于2013年完成，片长40分钟。影片先后获得中共浙江省委宣传部第十二届“五个一工程”奖和第八届中国国际动漫节“金猴奖”动画短片单元的“优胜奖”，并在中国、美国、比利时等国家和地区展映十余次。虽然《中国梦幻曲》取得了非常好的成绩，但是由于该片属于中等长度电影，有很多比较重要的电影节都无法参加，所以编导组商讨之后决定将影片扩充成90分钟左右的动画电影。

The high-definition digital animation collection *China Fantasia* was completed in 2013 and was forty minutes long. The film had won the 12th "Five One Project" Award of the Publicity Department of CPC Zhejiang Provincial Committee and Best Animated Short of Golden Monkey King Award for the 8th China International Cartoon & Animation Festival. It had been screened at different countries and areas over ten times, like China, the USA and Belgium. Although *China Fantasia* was well received, it was a mid-length film that could not take part in many major film festivals. After considering the possibility and competency of making a feature film, the director team decided to expand the film into ninety minutes.

春江花月夜

作曲 孙建因

Musical score for the first system of 'Spring River, Flower, Moonlight Night'. The score is in 2/4 time and includes parts for Piccolo (picc), Flute (Fl), Oboe (ob), Clarinet (Cl), Bassoon (Bsn), Harp (Hp), Pipa, Violin I (Vin), Violin II (Vin), Viola (Via), Violoncello (VC), and Contrabass (Cb). The Harp part features a prominent arpeggiated pattern. The strings provide a rhythmic accompaniment.

Musical score for the second system of 'Spring River, Flower, Moonlight Night'. This system continues the orchestration with various instruments including strings, woodwinds, and the Pipa. The score shows a continuation of the arpeggiated harp pattern and the string accompaniment.

Musical score for the third system of 'Spring River, Flower, Moonlight Night'. This system features more complex rhythmic patterns in the strings and woodwinds, with the Harp continuing its arpeggiated accompaniment.

Musical score for the fourth system of 'Spring River, Flower, Moonlight Night'. This system shows further development of the musical themes, with active parts for the strings and woodwinds.

《春江花月夜》曲谱 | The Scores of Blossoms on Spring Moonlit Night

90 分钟的动画电影与 40 分钟的动画片集有很大的区别。《中国梦幻曲》中每个动画短片的故事内容比较独立，艺术风格也各有不同。如果要将动画片集扩充成动画电影，我们就得利用《中国梦幻曲》的特点，即运用中国文化和古典音乐，形成风格各异的独立故事，并将这些特点在电影中加以强化。

编导组最初讨论的一个大方向就是这部动画电影必须要有一个完整的故事，而且需要一条串联所有故事情节的线索。其次还要保持影片的艺术特点，展现不同的动画艺术层面，体现动画片的故事结构的优势。在电影大方向确定之后，编导组试图从现有的动画片中挑选一些类型与《中国梦幻曲》相似的影片加入整个框架中。经过仔细的筛选，编导组挑出了五部动画短片加入动画电影，分别是《雨·荷花》《春闺梦》《蝴蝶》《复仇的靴子》和《园丁》。新增的这 5 部动画短片风格各异，有水墨的、传统二维的、真人定格的以及三维的。编导组之所以挑选这些动画片，是因为它们能与之前的动画片形成艺术风格的互补，而且能够展现不同的故事内容和题材。

此外，动画电影的音乐也进行了重新编曲。音乐家们在保留乐曲主旋律的基础上，对乐曲进行了大胆的改编。改编后的音乐能够与动画片结合得更加紧密，突出故事情节的戏剧性，强化动作节奏的变化，适应电影的要求。这十首乐曲系统地连接在一起，从乐曲的配器和旋律，到节奏和混音方式都各有不同。其中，一些乐曲是由亚洲爱乐乐团的演奏家们演奏的。

There was a huge difference between a forty-minute animation collection and a ninety-minute animated feature film. The animated shorts in *China Fantasia* were independent stories and had different art styles. If the film was going to be expanded, we must take advantages of and highlight the Chinese culture, Chinese classical music to create various styles and independent stories that distinguish *China Fantasia*.

The initial idea of the director team was that the film had to tell a complete story, which should have a clue connecting all the plots, keeping all the artistic features of the film to show different aspects of animation art and the advantage of story structure in animation. After the general orientation of the film was determined, the director team tried to pick out some animations that were finished and similar to the *China Fantasia*. The director team sorted carefully and picked out five animated shorts. Those were *Rain Lotus*, *Madame Zhang's Dream*, *Butterfly*, *Revenge of the Boots* and *Gardener*. The styles were ranging from ink wash painting, traditional two-dimensional, live stop motion and three-dimensional animation techniques. The reason of selecting those animated shorts was that they were able to complement the art styles of the previous ones, and show different story contents and themes.

Moreover, the music was recomposed. The composers kept the melody and adapted some bold changes in the music. The recomposed music was able to connect with the animation more closely, highlight the dramatic story plots, strengthen the variations of action rhythm, and meet the requirements of the film. Those ten pieces of music were connected together systematically. They were different from each other, from the musical instruments and the melody to the mixing styles and the rhythm. Some pieces of the music were performed by the musicians from Asian Philharmonic Orchestra.

《梦幻列车》

动画电影的最后一个难题，就是如何找到一条串联所有故事情节的线索。编导组在经过几次讨论之后，初步确定了以列车为线索的方案。这个方案是通过各个动画角色加入列车旅行来引出每一段故事情节，而电影的名字也改为《梦幻列车》。但这个方案有一个很明显的缺点，就是列车只能作为故事的载体出现。它能将所有动画角色装在里面，但是难以与他们互动而产生故事线索。电影故事需要一条主要线索来连接各个动画角色，从而保持故事之间的连续性。

在一次讨论会上，于瑾老师提出来可以创作一个角色，用这个角色在列车上的所见所闻来连接整个故事。这样，观众可以和这个角色一起经历这段神奇的旅程。这个想法与常虹教授制作的动画短片《清园梦》的开头部分不谋而合。《清园梦》讲述的是一个小女孩在回国的飞机上读到一本描绘中国宫廷艺术的书籍，然后做了一场宫廷游园梦的故事。这种故事结构非常适合动画电影。如果让一个角色与列车上的其他动画角色产生互动，就可以使故事剧情更为连贯，各个故事之间也将结合得更加紧密。此外，如果用一个华裔小女孩作为《梦幻列车》的主角，就能够使观众产生更多的认同感。这不仅能够扩展市场潜力，也能够为以后进入国际电影市场做准备。

The Magic Train

The last problem was how to find something to connect all the stories of the film. The director team discussed several times and settled on a plan of using a train as the clue, which was to reveal each story plot by getting each animation character into the traveling train, and the name of the film was also changed to *The Magic Train*. But there was an obvious disadvantage of the plan that the train could only act as a carrier of the stories. Although it could load all the animation characters within, it was hard to interact with them to generate a story clue. The film needed a main clue to connect all the animation characters to keep the continuity between the stories.

During a discussion, Ms. Yu Jin came up with an idea of creating a character who could connect the stories by watching and listening to everything on the train. In that case, the audience could run through the magic journey with the character. Coincidentally, the beginning part of the animated short *The Mandarin Garden* made by Professor Joe Chang was similar to the idea. The animation told a story about a little girl traveling back to China on the plane and read a book about the art of the Chinese palace. Then she had a dream in which she went on a journey to some Chinese palace. The story structure was very suitable for the animated film. It could make the story plots more flexible and connected more closely, if there was a character interacting with the other animation characters on the train. Besides, if there was an ethnic Chinese girl as a leading role of *The Magic Train*, it could generate more acceptances from the audience. That could not only expand the potential market, but also pave the way for the international film market in the near future.



《梦幻列车》题字 | Inscription of *The Magic Train*

经过几次讨论，动画电影制作方案最终确定。编导组分别对这十部动画短片进行修改和整理，摄影组对实拍角色部分进行拍摄。十部动画短片经过排列，最终顺序为《梅花》、《阿炳》、《小鱼灯》、《雨·荷花》、《月牙五更》、《春闺梦》、《园丁》、《蝶》、《复仇的靴子》和《清园梦》。尽管有关排列顺序的讨论一直在进行，但是编导组认为这个排列是最合适的。排列顺序的原则是试图将动画的风格和题材加以区分，使相同类型的故事段落隔开。这样能够使影片更加统一，加强节奏的变化，也能使观众自然地跟随动画角色进入每一段独立的故事中。

The production plan was settled after further discussions. Ten animated shorts were reedited by the director team and the live action part was shot by the film crew. The final order of the animated shorts were *The Plum*, *A Bing*, *The Light of Friendship*, *Rain Lotus*, *The Moon Is High in the Heaven*, *Madame Zhang's Dream*, *Gardener*, *Butterfly*, *Revenge of the Boots* and *The Mandarin Garden*. Although the order was discussed throughout the production process, the director team thought the final order was the best option. The principle of the sequential order was trying to distinguish between animation styles and themes, and make the similar story parts separated from each other. That could be able to make the film more unified, strengthen the rhythmic changes, and let the audience follow the animation character through every independent story naturally.