The Application of Chinese Cultural Elements in Animation and Film Creation

Yawei Li

Media College, Shanghai Donghai Vocational & Technical College, Shanghai, 200241, China

Abstract: Chinese culture has a long history, and the national cultural elements condense the spirit of Chinese traditional culture. Each national cultural element symbol is an important carrier, which has unique and distinct national characteristics. Creation and innovation are the life of culture, and animated films have natural advantages in the creative transformation and innovative development of culture. At the same time, culture is the soul of animated films and the natural fertile ground for the creation of animated films. Although the application of Chinese cultural elements in animation modeling is widely recognized, it is still necessary to pay attention to the artistic and commercial characteristics of animation in the specific implementation process, and absorb and learn from it properly and reasonably, instead of going to rigid and deliberate copying of tradition. The ultimate goal of learning tradition lies in innovation.

1. Introduction

As a brand-new literary form, media content and visual communication system, animation has become an aesthetic object with unique advantages and far-reaching influence in the new era [1]. Since Chinese animation embarked on the industrial road, its self-awakening and wide scale in creative achievements and market results have shown immeasurable economic and social benefits. Traditional arts, such as shadow play and puppet show, provide profound humanistic details for the development of modern animation art in China. In today's fierce competition, as a big cultural country, China should enhance the competitiveness of domestic animation as soon as possible, which is related to the inheritance of our national cultural tradition [2]. On the basis of grasping the presentation form, application characteristics and deficiency of cultural elements in current Chinese animated films, this paper puts forward feasible and specific development strategies of cultural elements, which has a certain reference role for the development of China's animation industry.

2. Composition and characteristics of cultural elements

Cultural elements refer to the cultural achievements that reflect the humanistic spirit and national spirit of a country and a nation and have their own characteristics through the evolution of a country and a nation [3]. Therefore, it can be said that cultural elements are the cultural achievements left over from the national development or self-creation, which can reflect the national spirit and characteristics, including material cultural elements and spiritual cultural elements.

2.1. Basic composition of cultural elements

Cultural elements are the basic units of culture. Cultural elements consist of three parts. First, natural cultural elements. Such as territory, climate, race, topography, etc. Second, Chinese cultural elements. Such as Chinese traditional paintings and Chinese knots. Third, modern and contemporary cultural elements. This part is full of times, and it is a cultural element that appears with the change of different times. Because a country has a long history, most people don't fully grasp its own history, and the most familiar cultural elements must be the representative cultural elements of the times, so this part of cultural elements is closer to people.

Cultural element is a kind of cultural symbol with cultural spirit and connotation. It can be said that we live in a symbolic world, and people inherit culture by creating and using symbols. As we all know, symbols include signifier and signified, that is, concrete things and their meanings, which

become the manifestation of externalization of spirit and the subjective form that can be perceived by people. To sum up, cultural elements are the external manifestation of a nation, a region and a country's culture, and when they have certain specific meaning and spirit, they can play the role of bearing and spreading culture.

2.2. Integration of nationality and modernity

From a cultural point of view, nationality refers to the cultural quality which has distinct characteristics and can represent the cognitive style and value orientation of a nation in a specific geographical environment and in the long history of transforming nature and creating civilization [4]. Nationality is associated with national existence, which is not only an indispensable inner spirit and foundation of culture, but also a prerequisite for the generation of national concepts and thoughts. Modernity is the key element of people's cultural cognition and social identity, and cultural elements can be accepted by audiences in different times without barriers.

Nationality and times are not explicit in cultural elements, but penetrate into cultural roots, and are expressed in a hidden or present way. The nationality of cultural elements can be reflected through specific creation, which distinguishes different cultures. People can directly distinguish the national characteristics of this cultural element through some external forms. However, in other nations and cultures, the symbolic meaning of yellow is different, and yellow may become the symbolic color element of modern fashion after adding the ideology of the times.

3. The significance and concept of the application of Chinese cultural elements in animation, film and television creation

Implementing localization design in cartoon character design can integrate the cultural elements of local ink painting with characters. Together. With the development of the times, ink painting has gradually evolved into the representative of traditional painting, and the structure based on artistic conception has been formed through the superposition of different colors. Applying Chinese traditional culture to cartoon character design can effectively enrich the expression forms of cartoon design. To better inherit the traditional culture of the Chinese nation, the details are as follows.

3.1. Applied significance

(1) Enrich the expression forms of animation design

It is an important trend to integrate Chinese cultural elements into cartoon character design to promote the development of Chinese cartoon industry. China is rich in traditional culture and art, which contains more national culture and philosophy of life. Traditional culture is combined with modern aesthetics in cartoon creation. Make more interesting cartoon works created.

(2) Inherit the traditional culture of the Chinese nation

With the development of China's information technology, China's cartoon industry has also been effectively promoted. In order to promote China's traditional culture, combining it with animation can further enhance the popularity of traditional culture. Achieved the purpose of inheriting traditional culture [5]. China has a history of thousands of years. The ethnic background is heavy and the cultural connotation is rich, which embodies the concept of "harmony between man and nature" in terms of value orientation, mode of thinking and aesthetics. Help the animation industry in China to develop better.

3.2. Application concept

Using Chinese cultural elements in cartoon character design can enrich the artistic image in character design and promote the spread of national culture with a long history. Through the application of Chinese cultural elements in China, the characters can be enriched, and people's cognition of traditional culture can be improved under the processing of traditional art, so that they can be better integrated into roles. Make the characters more three-dimensional and vivid.

Traditional culture is profound, and the use of traditional culture in the design of animation characters in China can promote the better development of national culture and make it fully

developed and inherited [6]. The use of Chinese traditional elements in the design of animation characters can fully stimulate people's love for traditional culture, form national pride and self-esteem, and lay a vital foundation for the development of China's animation industry.

4. Application of Chinese cultural elements in animation, film and television creation

4.1. Application of Chinese traditional symbols in animation modeling design

If Chinese animation wants to get rid of the backwardness and lack of cultural sense of belonging, it must absorb the essence from traditional culture, take the road of seeking the root of national culture, and try to connect animation language with the aesthetic language of traditional symbols and the essence of thought in many aspects, in order to form a brand-new expression form and method with cultural roots.

Figure 1 Data map of "The Heavenly Palace"

There are many excellent works created by Chinese early animation for the inheritance and development of national culture, as well as the docking of the two forms. Even after many years of social ideological and cultural development and changes, it is still a classic work that people like to see and hear and can resonate with ideas, and it has produced a strong response in the world animation art at that time and even now, and it also occupies an important position in the world history of animation. For example, many cartoons such as Proud General, Make a scene in Heavenly Palace and so on can draw lessons from and explore the artistic form of Peking Opera Facebook. The Monkey King's appearance in "Make a Big Trouble in Heaven" is to directly implant the symbolic elements in Peking Opera through artistic processing again (Figure 1). It not only makes the expression of the film accurate and vivid, but also expands the expression style of animation, and shows the broad and concise Peking Opera culture in front of the audience in a way that is easier to communicate [7].

4.2. The application of Chinese cultural elements in artistic form

Chinese cultural elements are an important symbol of the development of a nation's culture, and they embody various artistic forms in Chinese film and television animation. In the early stage of the development of animation in China, film and television animation was called art films, which absorbed and used for reference the traditional Chinese art forms such as painting, carving, shadow play, paper-cutting, folk crafts, local opera, etc.

Ink animation is the only animation form that is absolutely exclusive to China. Compared with the big concept of "Chinese painting animation", the narrow sense of ink animation should be non-colored, and it uses the black and white ink shade ratio and the virtual and real changes it creates to describe characters, shape stories and build atmosphere. This seems to have abandoned the biggest advantage of animation art (visual perception brought by color), but actually opens up new effects and new internal contrast, which constitutes the most interesting part of ink animation.

Figure 2 Ink animation "Love of mountains and rivers"

For example, the ink cartoon "Love of mountains and rivers", produced by Shanghai Fine Arts Film Studio, has absorbed a lot of nutrition from Chinese painting art and accumulated valuable experience in creating artistic conception and conveying verve (Figure 2). The charm of ink and wash elements in the film is brought into full play, and the natural freehand brushwork, splash-ink landscape painting, Taoist imitation of nature and Zen insight make the whole film have obvious Chinese customs.

4.3. Animation shows folk art elements of Han and Tang culture

In addition to creating cartoons with unique forms of expression, "Chinese School" also applies folk art to animation modeling and background design to make it have Chinese characteristics, and intersperses folk music and opera as background music in animation to set off the atmosphere [8]. Using rich and long-standing traditional cultural resources as a strong backing for the development of animation, we should have a strong sense of national pride and not be influenced by western cultural concepts in our hearts. Nowadays, with the rapid development of science and technology, even if animation is replaced by endless new technologies, we cannot underestimate the power of original animation culture. Art is the life and soul of animation's continuous development.
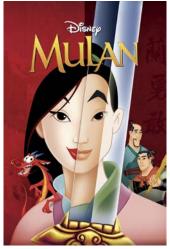

Figure 3 "Mulan" animation

The reason why "Mulan" is welcomed by modern audiences (Figure 3) is that the theme of the story has been deeply excavated and modernized by the intervention of Western cultural values in the process of Disney's animation adaptation, and Mulan has a new image connotation in the traditional sense. Folk stories can provide rich materials and good story plots for animation creation, but the theme of the times at that time may not be recognized by modern people. Only by excavating the modern theme in the story with modern aesthetic consciousness can animation impress the audience. Traditional folk art paves the way for national culture, and the innovative cartoon has unique charm.

4.4. Application of Chinese literature and art in animation

Chinese literature and art are various, including poetry, prose, novels and other genres, which are extremely precious cultural heritage of our country, and many famous articles are told by people.

Classics and myths and legends are all part of Chinese literature and art, and they are extremely precious cultural treasures for animation designers. Myth stories with a long history can be expressed in the form of animation after people's transformation. These famous works and myths have accumulated through history, including the Chinese nation's pursuit of spirit and inheritance of culture. The characters in many stories are full and vivid, so it is a very suitable cultural element for animation.

To use literature and art in animation, we should take its essence, that is, absorb the positive and reasonable parts of literature and art thoughts, and eliminate the parts that do not conform to the development of the times according to the requirements. In this way, traditional cultural thoughts and spirits can be expressed through animation.

5. Conclusions

In the sharing of materials between domestic animation and national Chinese cultural elements, Chinese traditional painting, as the ancient art closest to animation, shows great potential for audio-visual transformation in form and content, which is enough to contribute to the continuous nutrition of domestic film and television animation with national style. The application and presentation of Chinese cultural elements in animated film design makes the story, character modeling and scene of animated film full of distinctive characteristics of the times and unique national personality, which greatly enhances the artistic quality and artistic appeal of animated film works, and also endows the film works with distinctive national artistic charm with the spiritual connotation of national culture.

References

[1] Zhang Xiang. (2017). On the application of 3d ink animation in film and television advertising. Journal of Anhui Water Resources and Hydropower Vocational and Technical College, vol. 017, no. 001, pp. 84-86.

[2] Shuangmei, M. (2017). The application of interactive animation in the film and television industry under the background of digital media. Agro Food Industry Hi Tech, 28(1), 1578-1581.

[3] Kang, K. A, Bok, H. C. (2018). Development and application of English teaching·learning model utilizing animation film in elementary school. Studies in English Language & Literature, vol. 44, no. 3, pp. 197-219.

[4] Li Yi. (2018). The application of minority cultural symbols in contemporary film design. guizhou ethnic studies, vol. 039, no. 005, pp. 140-143.

[5] Chia-Ling Lin. (2018). From novel to film: the adaptation of the borrowers in the japanese animation arrietty. New knowledge of state religion, vol. 65, no. 2, pp. 1-26.

[6] Anggara, I, Santosa, H, & Udayana, A. (2019). Character education and moral value in 2d animation film entitled "pendeta bangau". Capture Jurnal Seni Media Rekam, vol. 10, no. 2, pp. 57-70.

[7] Torabian, A, & Tajadini, M. (2017). Fostering efl learners' reading comprehension&58; animation film technique. Advances in Language & Literary Studies, vol. 8, no. 2, pp. 55.

[8] Anggara, I, Santosa, H, & Udayana, A. (2019). Character education and moral value in 2d animation film entitled "pendeta bangau". Capture Jurnal Seni Media Rekam, vol. 10, no. 2, pp. 57-70.