

## Construction of Regional Cultural Dimension of Chinese Animation Creation in the Context of Cultural Globalization

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**Abstract.** In the context of the globalization of animation, Chinese animation needs to find the root of animation from the cultural point of view, think about how to establish a cultural mechanism in the regional cultural context of China to regulate animation for a long time, regulate and construct animation creation with the dimension of regional culture under the global cultural background, and move from the logic of cultural intervention to the logic of active expression on the basis of a high degree of recognition of its own culture. Pay attention to the construction of animation text ecology, eliminate the shortcomings existing in the current Chinese animation creation, improve the character of Chinese animation and its cultural tolerance and global communication power.

**Keywords:** Culture, Globalization, Chinese Animation, Creation, Cultural Dimension

### Introduction

In the global context of animation, one of the urgent things facing Chinese animation creation is to find the root for animation from the cultural point of view, and to find cultural support for the specific animation text in the specific regional environment where the culture can be produced. The present situation of cultural globalization cannot rewrite the regional attributes of culture. For Chinese animation, it is necessary to regulate and create animation creation with the dimension of regional culture under the global cultural background. On the basis of the high recognition of its own culture, it is necessary to move from the logic of cultural intervention to the logic of active expression, pay attention to the construction of animation text ecology, eliminate the shortcomings existing in the current Chinese animation creation, and enhance the character of Chinese animation. And its cultural tolerance and global communication power.

### 1. Cultural Choice and Cultural Identity

At the level of psychoanalysis, there is a clear continuity between identity, ideology and culture. Therefore, the threat to ideology or culture is a threat to identity; similarly, the improvement of ideology or culture can also improve identity. In order to avoid the threat to a certain regional culture and its art under radiation, an effective way is to first avoid the threat of identity or ideology corresponding to it, win the identity, improve the ideology, and obtain the acceptance of a certain culture and the art under its radiation. This statement is also applicable to animation art.

**The importance of cultural identity to Chinese Animation creation.** Said proposed that "imperialism integrates culture and identity on a global scale."<sup>[1]</sup> With the cross-regional development of animation communication, the globalization and diffusion of animation makes the strong area in the high position inevitably form the cultural connotation to the weak area, the life style of the strong area, the value concept will deeply affect the audience in the weak area through animation. For the weak region, the unbalanced pattern of animation communication makes the weak region try to find the fastest creative path in the harsh competitive environment. At this time, the most effective way is to imitate the strong animation area in the field of culture and technology. The mentality of eager to achieve makes this stage of imitation show very utilitarian and blind, not to do cultural discrimination and choice, but mixed harvest animation strong regional technology, but at the same time their own culture is also the strong cultural region.

At this time, for the creation of animation vulnerable areas, self-identification is very important. In order to realize the unique artistic value and charm of animation art, it is necessary to break through the weakness that it is closely related to the culture in its own region in the creation. Behind the seemingly discrete collection of various national cultures, there is a complex and complete system of culture and art, which has unique aesthetic and cultural value, which should undoubtedly become a rich creative treasure house and cultural resources for Chinese animation creation. Under the background of the spread of animation globalization, Chinese animation creation not only needs to absorb the advanced factors of his region to arm itself and enrich itself, but more importantly, to make clear its cultural foundation, make clear cultural choices, recognize its own culture, identify with its own culture, and take root down in its own cultural soil, so as to grow upward in its external communication.

**Identification and Expression of Local Culture in Chinese Animation Creation.** Chinese local culture is based on the diversity of ethnic groups, often showing a variety of forms, with the characteristics of diversity. Some American cultural geographers belonging to the Berkley School divide the cultural districts in the United States on the basis of "the identity of the culture within the cultural areas."<sup>[2]</sup> Chinese culture is pluralistic, but the pluralistic cultural form shows a high degree of identity in the scope of Chinese regional geography. In response to the problem of regional diversity, Western cultural geographer Mike Krone put forward that "belonging to a certain group depends on which of the many characteristics is selected as a 'defined' identity."<sup>[3]</sup> Animation creation based on Chinese local culture

requires that the artistic aesthetics and artistic practice of the creator must show the cultural characteristics shared by the great tradition and the small tradition of Chinese culture. The common part of this culture has become the key to the formation of cultural identity, which is the characteristic that can "define" the cultural identity referred to in Mike Krone's theory. In animation creation, the expression of local culture has profound cultural connotation and vast excavation space, taking into account the above aspects can be called the effective expression of Chinese animation to Chinese local culture.

## **2. From Cultural Intervention to Active Expression**

The culture has the direct and spontaneous intervention on the animation creation, and the cultural form and the cultural spirit of a certain region have a wide and profound influence on the animation art, which is internalized in the creation of the artist. From the artist level, the direct and spontaneous intervention of culture to animation creation first affects the artist itself. The culture of a certain area interferes with the artist's cultural character and artistic accomplishment. In the creation, the cultural elements of the local region always consciously fill the artist's material library at the first time. From the artist level, the direct and spontaneous intervention of culture to animation creation first affects the artist itself. The culture of a certain area interferes with the artist's cultural character and artistic accomplishment. In the creation, the cultural elements of the local region always consciously fill the artist's material library at the first time. Therefore, whether from the cultivation of artists' personal literacy or the creation of animation works, a certain culture is directly interfering.

Cultural intervention is an indisputable fact in animation art creation, but being intervened will often make animation creation show greater passivity and randomness, lack of clear creative orientation, artists will be interfered with some unformed cultural information, follow the flow of a large number of cultural information, cannot achieve the extraction of core concepts and the selection of effective materials, so that the original rich cultural soil continues to lose. It also results in the transformation of the works in the cultural context. Therefore, animation artists should turn the creative logic passively interfered by culture to the logic of active cultural expression.

Chinese animation artists have always been in the positive cognition and artistic construction of Chinese local culture, and are still making efforts to establish the cultural stand of creation on the fixed cultural reality. This positive self-cognition of culture has formed a clear direction of Chinese animation creation. However, the cultural model of Chinese animation creation is still in the stage of passive intervention, which is still confined to the dilemma of fragmentation and superficial.

Rigid, passive creative status should be changed. This requires animation artists to maintain such a logic in their understanding of culture in their creation, that is, to know their own culture and understand their own culture in animation creation, so that their own culture can be accurately expressed. At the same time, in the deep excavation of the local culture, the clear definition of his culture is realized, and the cultural expression in the animation is no longer a closed self-cultural expression, which is beneficial to the realization of cross-regional cultural reciprocity.

## **3. The Construction of Animation Text Ecology**

In the current Chinese animation creation, we must think deeply about why historical, cultural, local, national and even main theme film and television animation works cannot cause more aesthetic recognition and value recognition in the audience acceptance. Is it the problem of the audience or the problem of the work? How to get the current Chinese animation completely rid of the boring, preaching, the lack of infective mud? To solve these problems, we need to build a healthy animation text ecology with a global view, so that Chinese animation can draw on the basis of Chinese traditional cultural nutrient, can take into account the cultural acceptance and aesthetic acceptance of the audience in his culture system.

**The Transition from Nationality to Universality.** In the case of Chinese animation "going out", we are facing the problem of "cultural discount". There is no barrier to cultural cognition in the dissemination of Chinese animation based on the cultural identity of the Chinese mother. However, in the dissemination of other regions, because of the different cultural backgrounds, the audience values, outlook on life, behavior patterns and so on, Chinese animation will always be "discounted" to varying degrees, rejected by aesthetic acceptance and cultural identity.

The study of cross-cultural psychology suggests that individuals and groups in different sociocultural backgrounds always have some common, same or similar rules of conduct, and there are always some differentiated, different and incompatible rules of conduct. Those common, identical or similar laws of conduct can generally be applied to individuals or groups in any sociocultural background, while those that are differentiated, different and incompatible apply only to individuals or groups in a particular cultural background. In the diffusion of Chinese animation to his cultural region, the absorption of new audiences should be based on the expression of the core of Chinese mother culture, relying on the relevant cultural ties, positioning the aesthetic purport, ethical emotion and psychological acceptance in creation on the level of universal human proximity, realizing the transition from culture to universality in creation, and breaking the "cultural discount".

In Chinese animation creation, we should pay attention to the absorption and application of local traditional culture is not simple, not simple cultural reproduction and loan, but should be constructed on the basis of the systematic study grasp and consider, of local culture and its regional culture in cultural spirit and cultural representation, from the coordinates of cultural diversity of human experience to find those cultural expressions that contain proximity factors

and universal value. It is necessary to look for the neutral imprint of image and value in local culture and other regional culture, to find the core of "Tao" suitable for human culture in the nationality of Chinese traditional culture, and to make "suitability" become an important index of creation. By adopting the cultural form of a special region or nation in Chinese culture to increase the sense of novelty, it is necessary to properly deconstruct and reconstruct the original cultural form, disassemble cultural factors, distinguish between nationalization and universality, and reconstruct the universal meaning of the theme on the basis of which the part of the core of culture is replaced by a theme that is acceptable to the audience all over the world.

**The Cultural Connotation and the Form of Expression are the Same.** At present, in some Chinese animation creation, there are some problems about the cultural connotation and external form of a certain region. In the creation, the cultural exploration of the object of expression is only superficial, and the exploration of the cultural connotation is only dabbled in the exploration of cultural connotation. The animation image expression is only a kind of superficial image writing compared with the cultural landscape characteristics of the relevant regions, which is fragmented and superficial in the expression of a certain cultural form. It affects the consistency of animation text in content and form.

The landscape which belongs to a kind of regional cultural type has a high degree of consistency of external expression form or internal spiritual purport. Whether the imported landscape can be treated strictly in terms of external form and internal purport basically determines the consistency of the style of art, narrative means and image structure of an animation work. The expression of external form cannot simply use graphic elements, but should understand the meaning of the inner spirit behind the graph. When drawing lessons from the modeling features or composition programs, we can not only take its hue, take its form, take its system, but also need to show its inner spirit and purport.

**Modern technology goes hand in hand with traditional culture.** With the development of computer technology, the American animation art has made the Chinese animation unbalanced in the development of traditional culture and modern technical means. Stimulated by the successful business model of American animation, the proportion of attention paid by some Chinese animation creators to art and technology in the category of animation art is changing. More and more animation creators attach too much importance to technical factors, which make Chinese animation move towards technical stacking and visual carnival, and lack of thinking on the origin of culture in the creation, resulting in the lack of technology and cultural tenon in Chinese animation films. The value of technology in animation has been improved, but then we will find that the value of technology may be on the opposite side of the cultural value of animation.

Oswald Spengler believes that the material media and means used by artists are just masks of real works of art. What is really valuable in artistic creation should be to dive into the deepest layer of artistic life to explore the details of its culture, rather than just haggling over technology on the surface.

Technology brings infinite possibility and convenience to the production and life of modern people, innovates the old life and concept, and promotes the change of society, but the self-growth of technology restricts the growth outside the material world of human beings. At the same time, technology has formed a standard with technology as the prescribed standard. In animation art, technology has created a strange visual perception, but as a human culture and soul, the level of culture and mind has been weakened by the achievements of technology layer by layer. Technology can make the picture more real and shocking, but without or weakening the cultural concept and emotional factors, the picture can only be equated with a cold and soulless decoration, without the abundance of content, animation art will lose its true.

**Epilogue:** The visual wonders of American animation have the magic of appearance, which makes the animation images approach visual reality infinitely, but the diverse culture of China has an inherent charm and is impressive. At present, the visual singularity of animation is popular. Chinese animation creation should get rid of the kidnapping of western cultural values and artistic aesthetics, overlook the local cultural foundation, and be based on the value of its own nation and regional culture, and can transcend the boundaries of different cultures and realize its own presence in the global cultural context of animation.

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