

Reflections on the Nationalization and Personalization of Chinese Animation

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Abstract: Since its birth in the 20s of the 20th century, Chinese animation has gradually fallen into a trough and entered a period of confusion after experiencing the initial glory. In the past decade, with the development of the animation industry and the continuous progress of network communication technology, Chinese animation has shown a vigorous development trend. Starting from the discussion of nationalization and personalization in animation creation, this paper analyzes the current situation of Chinese animation by expounding the main types and characteristics of Chinese animation, and discusses the future development direction of Chinese animation.

Keywords: Chinese animation; Nationalization; Personalize

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Introduction

The development of Chinese animation has its own uniqueness, and China's animation originated in the 20s of the 20th century. The Wan brothers created animations such as "Havoc Studio", and later integrated ethnic elements into animation, creating a series of cartoons with the theme of "Journey to the West", which are deeply loved by the Chinese people. By the 60s of the 20th century, China's animation creators created a number of excellent cartoons, such as the ink cartoon "Little Tadpole Looking for Mother" and so on, during this period, the development of animation in China reached a peak. In the 80s of the 20th century, after the end of the "Cultural Revolution", China's animation entered a small climax period, and after the 90s of the 20th century, under the impact of animation in Europe, America, Japan and other countries, it gradually fell into a trough. However, with the development of the Internet and the animation industry, Chinese animation has re-emerged and is booming.

1. The main types and characteristics of Chinese animation

1.1 Characteristics of Chinese ink cartoons

Chinese ink animation was first trial-produced by Shanghai Fine Arts Film Studio in the early 60s. Compared with general animation, ink animation has the characteristics of the fine tradition of Chinese national painting, that is, ink painting. The characters in the ink animation have neither edge lines nor flat paintings, but the characteristics of ink painting can be seen in the film. Ink animation is welcomed and loved by the audience for its unique artistic style and national style, which has opened up a new way for Chinese animation to achieve nationalization. In the early 50s of the 20th century, Chinese animation art entered a new historical stage and achieved remarkable results. According to statistics, in the 60s, China produced a large number of excellent cartoons, including "Little Tadpole Looking for Mother", "Shepherd Flute" and other excellent works with a strong national style. These cartoons have obvious innovations and progress in ideological content and artistic techniques, and have distinctive national characteristics.

1.2 Characteristics of Chinese shadow puppet cartoons

Shadow puppetry is a unique art form in our country, the earliest appearance of shadow puppetry can be traced back to the Western Han Dynasty, it is one of the ancient folk art forms in China, it is a kind of folk opera that is made of leather by artists to perform stories. In the early 50s of the 20th century, China had the first shadow puppet cartoon "Monkey Fishing for the Moon", which impressed people with its exaggerated, humorous, novel shape and witty and beautiful music. Chinese shadow puppet animation is a unique form of animation in the field of animation in the world, its biggest feature is that it has a national style and Chinese characteristics, it not only has a wide audience in China, but also has a high reputation overseas.

1.3 Characteristics of Chinese puppet cartoons

The characteristics of puppet animation are: based on folk tales or traditional operas, with actors as the prototype of the characters, puppets as the means of modeling, the use of exaggerated artistic techniques to shape the image, the performance is vivid and natural, with distinctive national characteristics. Such as "The Emperor's Dream", "Song of Long Hatred" and so on. Puppet animation works are mostly expressed in the form of actors performing on stage, and puppet performances do not require many complex props and sets like other animations, so the production requirements are very delicate. The puppeteer and the animation director are two different systems in terms of creation, and therefore completely different in terms of expression^[1]. For example, there are few Chinese puppet animation works like the United States and other Western countries using computer technology to produce, China's puppet animation is first through the puppet show the shape of the change, make the corresponding action, and then shoot frame by frame, so as to realize the visual expression of the cartoon, so that the puppet to obtain a fresh art of life.

2. Reflections on the Nationalization and Personalization of Chinese Animation

Since the 20s of the 20th century, Chinese animation has been summarized by the Wan brothers under extremely difficult conditions and experienced hundreds of failures, and finally created China's first cartoon. After that, in 1940, the Wan brothers created and completed China's first feature-length animation "Iron Fan Princess", in which the portrayal of animated characters is very ethnic elements, emphasizing the path of their own national traditions, and it is this animation that has set a milestone in Chinese animation. In the past decade, under the background of the vigorous development of the global animation industry, China's animation industry has also made great progress and development. At the same time, Chinese animation related production personnel should also see that the development of Chinese animation is also facing a series of problems, mainly manifested as: national characteristics are not distinct; Lost in the trend of internationalization; Lack of artistic innovation ability, etc. To solve these problems, in addition to continuing to develop traditional culture, it is also necessary to think deeply about the issue of nationalization and personalization in animation creation. How can we make Chinese animation both ethnic and personalized, first of all, we must figure out what personalization is? As we all know, personalization means that everyone has their own unique thoughts, personalities, and styles, but that doesn't mean everyone is the same. Just as everyone has their own different voice and unique personality, Chinese cartoons should also have their own personalized characteristics ^[2]. Secondly, let's analyze what is nationalization? According to the traditional understanding, nationalization is localization, and Chinese animation should be based on national culture and national spirit in the conception of themes, and it should also be selected and borrowed, developed and innovated with the continuous changes of the times. Starting from the history of the nation and the cultural background of the world, Chinese animation should also introspect, select, and deepen foreign culture, and take its essence and dress into its own creative concept, and further combine the creation on the basis of China's local culture, so as to make Chinese animation works have strong Chinese characteristics and national characteristics.

3. The basic cultural connotation of Chinese animation

3.1 An important cornerstone of Chinese animation aesthetics: the idea of the golden mean of the unity of nature and man

Chinese animation aesthetics, from the aesthetic essence, is the harmony and unity of the spirit of traditional Chinese culture and contemporary aesthetic consciousness. Based on traditional Chinese philosophy, it starts from natural life and expresses the interdependence, mutual influence and mutual integration between man and nature. As an important part of Chinese culture, this kind of middle-of-the-road thinking of the unity of nature and man has profoundly influenced the way of thinking and behavior of China's animation producers. It is this philosophical thought that has laid an important cornerstone of Chinese animation aesthetics, so that Chinese animation has absorbed rich nutrients from traditional culture and formed a unique artistic style in its creation.

3.2 The important cultural connotation of Chinese animation aesthetics: attaching importance to education and emphasizing ethics

The Chinese nation is not quite the same as the Western culture that advocates freedom, and since ancient times, the ideas of "filial piety, loyalty, courtesy, righteousness, and honesty" have been deeply rooted in the hearts of the people, and China has emphasized and attached great importance to education and ethics from the heart. "Little Tadpole Looking for Mother" is one of the earliest animation works in China, based on the images of fish and shrimp created by painter Qi Baishi, known as the "cradle of Chinese animation", which fully embodies the aesthetics of Chinese ink painting "between the similar and the unlike", and the artistic conception is extremely far-reaching. It is written and directed by the artists of Shanghai Fine Arts Film Studio, and tells the story of a tadpole who went through a lot of hardships to find his mother and finally found his mother. Why is this anime still so vital today? I think in addition to its own excellent qualities, it also has to do with its profound cultural connotation^[3]. This animation tells people a truth, "where there is a will, there is a way", the little tadpole in the film finally found his mother after a lot of hard work, the little tadpole in the picture is as innocent as a child, very artistic style, it can be said that each sub-shot is a moving picture, in the animation character modeling and plot design have distinctive national characteristics, in the Chinese animation at that time is also unique. So, in general, China's attitude towards indoctrination and ethics is more respectful and emphasizing than that of other countries.

4. Concluding remarks

After continuous exploration and development, Chinese animation has gradually come out of the confusion and shown its due charm and vitality. With the continuous development of China's animation industry and the continuous progress of Internet technology, China's animation creation will also usher in a new spring. This is because China has a rich cultural heritage and a huge market, and the relevant staff can face up to the problems between the nationalization and personalization of Chinese animation, have the courage to face challenges, continue to innovate in exploration, and continue to grow in practice, and Chinese animation will surely usher in a more brilliant tomorrow!

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