

Research on the Elements of New Two-Dimensional National Comics in Contemporary Chinese Film and Television

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Abstract

In recent years, two-dimensional works of Chinese style have become a new trend, carrying and reflecting the values and cognitive needs of young people to establish cultural identity and highlight cultural self-confidence. Taking the visual presentation of Chinese two-dimensional comic elements in the newly released animated film "Wishing Dragon" as an example, this paper discusses the generation mechanism and representation construction connotation of cultural self-confidence in young people from the perspective of the process of social representation theory. It is found that through the process of collage and isomorphism, the Chinese style quadratic gradually breaks through the subcultural framework of the traditional quadratic dimension and becomes an important part of mainstream culture. In the process of social representation of cultural self-confidence, the youth group finally formed four types of representational construction sets of cultural self-confidence through anchoring, concretization and communication strengthening, namely developmental cultural self-confidence, inherited cultural self-confidence, export cultural self-confidence and absorbent cultural self-confidence. These results show that contemporary youth are interpreting their own cultural consciousness with their cultural practices, which is of reference significance for establishing the values of young people and telling Chinese stories well to the outside world.

Keywords

Two-Dimensional; Film and Television; National Comics; Wishing Dragon.

1. Introduction

In order to explore how to mine and organize resources from today's Chinese culture to practice the "creative transformation and innovative development of Chinese traditional culture", find new element symbols of Chinese culture and achieve integration with Chinese traditional culture, take the visual presentation of the animation two-dimensional national comic elements in the newly released Chinese animation film and television animation film "Wishing Dragon" as an example, analyze the application status of new elements of Chinese culture in contemporary animation films, so that they have a unique visual presentation on the screen. Break the Chinese traditional culture-based national style animation market, present Chinese culture at a deeper level, broaden the expression of Chinese culture, make Chinese animation exert "cultural soft power" to promote national rejuvenation, and also contribute to the development of domestic and foreign style animation [1].

At present, there are 2,000 research articles on "Chinese animation film and television" and 300 research articles on "national comic elements", but the author conducted a literature search on CNKI with "Chinese animation film and television and national comic elements" as the keyword (the deadline is January 2023). It was found that there are few relevant studies on the elements

of two-dimensional national comics in Chinese animation film and television [2]. Most of the research topics involve fine art films, cartoons, Hollywood animated films, animation industry, animation creation, inheritance culture, animation art, Chinese comics and two-dimensional culture, all of which illustrate the close relationship between traditional Chinese art elements and Chinese film and television [3]. It can be seen that there is a great lack of research on the application of new elements of Chinese national comics in contemporary Chinese animation film and television.

Guofeng is an art form formed on the basis of traditional Chinese culture. The two-dimensional dimension in the Chinese context originally refers to the Japanese animation (Animation), comic (Comic), and game (Game). and other two-dimensional flat media and the virtual worlds and cultural spaces they create, which later expanded to novels, animated films and other peripheral derivative fields [4]. On the basis of these two definitions, the Chinese style quadratic refers to the ACG culture with traditional Chinese cultural elements, the world depicted in it, and the circle formed by this group of people. In recent years, a large number of Chinese style two-dimensional works have sprung up, which has greatly promoted the localization of two-dimensional culture, "China's two-dimensional culture", "national creation", "domestic animation" and "domestic comics" "Domestic games" have also become phenomenal concepts that can reflect the trend of youth culture. According to data from relevant industry surveys, the scale of China's two-dimensional users was about 332 million in 2019, and it is expected to exceed 400 million in 2021, which means that the two-dimensional culture has entered the "The post-subcultural era has become a pan-cultural phenomenon that can reflect the cultural life, aesthetic purpose and identity of hundreds of millions of Chinese teenagers [5]. At the same time, more and more scholars point out that behind the increasingly sought after national style, a more critical trend is the increasing cultural self-confidence of young people. The development of the phenomenon to a certain stage will inevitably trigger theoretical thinking, but as far as the current research status is concerned, there are still two obvious deficiencies: First, the current analysis of the quadratic phenomenon is still based on subculture as the basic theoretical framework, focusing on the characteristics and functions of the quadratic phenomenon as a niche cultural cyborg, and the negative social psychological processes of young people in the two-dimensional world, such as "Resistance", "escape" and "rebellion", etc., but specific to the phenomenon of the two-dimensional national style, it is no longer appropriate to analyze it completely from a subcultural standpoint. Second, as far as the study of cultural self-confidence itself is concerned, although there are many theoretical works, they mostly focus on the interpretation of concepts themselves or theoretical analysis, and it is urgent to use cultural phenomena in contemporary society as an "experimental shooting range" to carry out more empirical research [6].

From many literatures, research and a large number of commercial animation films showing Chinese national comic elements at home and abroad, we can feel that the application of Chinese traditional cultural elements has gradually matured, and even reached a certain stage of peak, and a large number of national style animation creations have been bound in Chinese traditional culture, and even some phenomena of distorting and ugly Chinese culture have appeared [7]. The new two-dimensional Chinese comic elements such as scenes of Chinese daily life, beautiful mountains and rivers and modern culture used in the newly released "Wishing Dragon" not only enrich the presentation methods and contents of Chinese cultural elements, but also convey the unique new Chinese culture to the world from a deeper level [8]. This inevitably leads people to ponder whether the application of new two-dimensional Chinese comic elements in Chinese animation films and television can bring better visual presentation and bring new ideas to Chinese original animation creators.

2. Research Content

2.1. The characteristics of the two-dimensional dimension of national style and the generation path of cultural self-confidence

Although the quadratic dimension has always appeared as a "subculture" identity, as early as the 80s of the 20th century, cultural researcher Redhead proposed that because of style, musical interest and identity Links with the same have become increasingly fluid and unstrong, and the distinction between subcultures has thus become ineffective. In the specific context of the national style two-dimensional dimension, the government implements industrial support, capital injection in the commercial market, mainstream ideology actively absorbs, and 5G, cloud computing, and AI Under the influence of emerging technologies being maturely applied, the two-dimensional element as a subculture and the national style elements as the mainstream culture have moved from the competition of resistance and inclusion to inclusive and coordinated development. In this process, the underlying mechanisms and processes by which subcultures can be constructed are changing the established cultural divisions, making them gradually move towards post-subculture or pan-culture. Therefore, this paper will continue to use the two classic concepts of subcultural research, "collage" and "isomorphism", to analyze the specific manifestations and characteristics of the national style two-dimensional breakthrough of subcultural boundaries. and two possible paths for youth to build cultural self-confidence. Cultural scholar Blake has pointed out that "subcultures arise from attempts by people to resolve the contradictions that exist in the social structure, which are shared by people and can lead to a form of collective identity". Two-dimensional culture originally appeared as a "space of escape", that is, through the establishment of a series of characters, scenes and language symbols that are completely different from reality, providing a space for the young generation to express their true desires, relieve the dissatisfaction of reality, and then complete the self-construction of differences. In the process of quadratic sinicization, the implantation of traditional culture and contemporary cultural elements expands the original boundaries of quadratic culture, and helps by establishing a series of diachronic representations It has helped the young generation recreate and review China's cultural traditions, and realized the spiritual extradition of historical traditions to contemporary society, virtual space to the real world. From the perspective of the psychological mechanism of cultural self-confidence, past successful experiences are conducive to individuals building initiative and confidence at the individual level, and this successful experience can be either a direct experience of the individual or an alternative experience. Under the cultural representation of the above-mentioned collage characteristics, the cultural self-confidence established by the younger generation is inherited, and its objects include not only the essence of traditional culture, but also the values and philosophies of different generations in contemporary society, through the narration of "how do I understand Chinese culture" and "how do I inherit and carry forward Chinese culture" to build your own cultural identity, build and express cultural confidence.

2.2. Collage on content and inherited cultural confidence

The word "collage" comes from the French anthropologist Lévi-Strauss's proposed technique of repair the concept originally referred to a way in which primitive people who had no literacy or expertise responded to the world around them. Later, it was widely used by cultural researchers to describe the phenomenon of superimposing and integrating seemingly incongruous elements to obtain new meanings. In recent years, there are two different forms of cultural collage in the two-dimensional works of Chinese style. The first is the collage of tradition and modernity, that is, the transplantation of elements and symbols that can reflect traditional Chinese culture, such as folk literature, works of art and aesthetic design, into two-

dimensional cultural works, so as to realize the modern dissemination of traditional culture. For example, the animated film "Journey to the West: The Return of the Great Sage", "The Origin of the White Snake", "Nezha's Demon Child Descends", "Qin Shi Mingyue" and a series of other works are based on ancient Chinese myths and historical events as the story, the comic "Under One" takes Chinese Taoist thought as the soul of the entire work, and the title, plot and dialogue of the episode accurately borrow and transplant Taoist allusions, such as in the fifteenth episode of "Under One Person 2", the author uses "The allusions to the five elements of the human body in Journey to the West explain the respective characteristics of the "Yang Five Thunders" and "Yin Five Thunders", as well as "Wukong" and the deep meaning of the "Eight Precepts", so that many young people can reflect on themselves and "realize" in the animation. It comes to philosophical ideas that solve practical dilemmas. The second is the collage of reality and virtuality, that is, the implantation of realistic elements of contemporary Chinese society in two-dimensional cultural works. For example, the animated work "Assassin 567" integrates the physical space and life scenes of daily life in Guangdong into the animation work, whether it is Vientiane next to the Dabao J hair salon, or the vermilion beer on the table, the Assassin Stone Gate, or the "world map" with Cantonese food as a place name All based on real city life; In terms of character dialogue, the animation adopts broad-style dialect-style dialogue and slang, and pays tribute to the classic bridges in Stephen Chow's movies in many places, allowing the young generation to have a strong sense of reality. In terms of character setting, the protagonist Wuliqi is a double marginal character, which is quite similar to the marginal position of the young generation who like two-dimensional culture, but the nonsense and kindness he shows in dealing with various "assassination missions" well reflects the gentleness and wisdom of Chinese, and also allows young people to see another way to solve the real dilemmas in the adult world.

2.3. Cultural self-confidence as a social representation

In the context of social psychology, cultural self-confidence is the positive assessment and expectation of individuals or groups that can successfully deal with various social situations using cultural knowledge and cultural practices after focusing the source of self-confidence on cultural identity, which is an affirmation of their own cultural value. This paper argues that the social psychological process of cultural self-confidence generation is studied by selecting the framework of social representation, which has the fit between theory and reality. First, cultural self-confidence is a new conceptual term that has emerged in recent years, and its connotation and extension have not yet reached a complete consensus in the academic community. The core function of social representation theory is to help people understand an unknown and unfamiliar thing and integrate it into people's existing knowledge system, and finally form a social consensus process, so the use of social representation theory to examine the social psychological process of cultural self-confidence is helpful to deeply describe the phenomenon and help scholars grasp this concept more accurately. Second, social representation theory focuses on social cognitive processes or mechanisms, expounds the specific path of collective cognition being generated and transformed through communication, and provides a clear research paradigm for studying the generation mechanism of cultural self-confidence.

3. Research Methods

This study uses the recently broadcast domestic anime work "Wishing Dragon" as an analysis case. The reasons for its choice are twofold. First, the animation is a two-dimensional work of national style with great influence in recent years. As early as 2018, when the 16-minute trailer was launched, it had already entered the overseas market, because it was in line with the animation production level of the United States and Japan, and was called the "ceiling of Chinese animation" by the two-dimensional circle. Each update of its content can form an

unprecedented public opinion impact in the circle: the initial trailer refreshed the most viewed promotional animation (PV) of station B; When the tenth episode was broadcast, the number of views on station B had exceeded 200 million; As of June 2022, the first season has been fully aired, with a total of 440 million views. Bilibili website score 9.6 points, Douban score 8.6 points. Since the broadcast of "Wishing Dragon", the number of videos systematically analyzed on the Bilibili website has become popular, and it is a natural experimental range for testing cultural assertiveness and social representation. Second, although "Wishing Dragon" is a two-dimensional work of national style, it mainly shows strong Eastern philosophical ideas in the connotation of the story, and uses a lot of Western elements in the character background, scene, plot and painting style, and focuses on showing the collision of Eastern and Western philosophies, the choice of two systems, the combination of ancient culture and advanced technology, the swing of efficiency and fairness and other contradictions in the plot setting. In general, it is very different from other Chinese style works that are now based on Chinese cultural elements as the absolute main body. Compared with other typical Chinese style two-dimensional elements that "tell Chinese stories with Chinese elements", "Wishing Shenlong" is undoubtedly a "Chinese story told with Western elements" Atypical domestic animation, thus potentially revealing another possibility for constructing cultural self-confidence.

As mentioned above, since the social representation process of cultural self-confidence has a process from the intellectual elite to the public, the focus of this research will also focus on the intellectual elite group in the two-dimensional culture. After comprehensively examining the number of fans of Bilibili UP owners, the number of videos related to "Wishing Dragon", the average number of views, the average number of likes, the average number of coins obtained and the average number of favorites obtained (the relevant information is shown in Table 1). In the end, 6 of them were selected and 116 related video contents released by them were used as field data for case analysis.

Table 1. Summary of the Main Basic Information of Bilibili

Up	Number of followers/10,000	Number of videos/pchs	Average views/10,000	Average number of likes/10,000	Average number of coins/10,000	Average number of collections/tenthousand
ID-01	49.9	22	36.98	3.31	0.99	0.42
ID-02	39.3	43	40.1	2.89	1.32	0.46
ID-03	41.2	4	95.32	9.12	7.56	2.53
ID-04	38.4	8	36.24	2.68	1.34	0.36
ID-05	9.2	11	62.12	3.62	1.78	0.43
ID-06	6.7	22	24.32	1.34	0.48	0.34

4. Conclusion

China has a long history and tradition, as well as a splendid culture. However, the manifestation of historical traditions should not stop at mechanical exhibitions, or superficial manipulation, stacking, or simply fashionable packaging, but should combine the shape and soul of "tradition" with the values pursued by modern civilization, and seek dialogue between "tradition" and the present to make civilization "Past" vs. "Present" Blend and dance together. In this sense, the reflection behind the new national tide points to the question of how to look back and continue the tradition from the perspective of contemporary China. Because the traditional elements that constitute cultural resources and media are the background color of the work, its form and essence must enter the modern time and space and enter the heart of modern people, in order to obtain lasting vitality and shine with new luster and power. We believe that this is the core

meaning of the new national tide, and it is also the artistic realm that national comics should pursue.

In the context of the new national tide, we must be committed to the "tide taste" of "national comics" To inherit and protect the long and splendid cultural traditions, we should also attach importance to the integration of modern concepts and the spirit of the times in the works, so that they can attract more audiences, especially young people, re-understand the nation and the world with a confident and open mind, so that the works convey cultural self-confidence at the same time, produce more positive infection and inspiration to the audience, and become an important medium for inspiring self-reflection and caring for society.

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