

Analysis on the Integration of Traditional Culture and Network Animation from the Perspective of Media

-- Take The "Five Elements of Misty Mountain" for Example

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Abstract

The innovation of new media provides suitable soil for the development of network animation. With the deepening of media integration, the advantages of network animation continue to expand. The animation industry contains not only economic benefits, but also an important representation of a country's confidence in its national culture. Technological innovation, ideological liberation and the increasing distance between audiences and traditional culture, The development of network animation faces new problems and challenges. This article takes "Five Elements of Misty Mountain", a Chinese cartoon broadcast on Bilibili, as an example, Analysis on the application and exploration of traditional cultural elements in network animation under the background of new media era.

Keywords

New media horizon, Propagation path, Traditional culture, Network animation.

1. The Internet platform to help the diversification of network animation communication

New media mainly relies on Internet technology, combines multi-dimensional network platform and audience aesthetic demand to produce new media forms, including network platform, mobile phone computer application software, radio and television, mobile devices, etc. At the beginning of 2019, the State Radio and Television Administration made an adjustment on the recording of audiovisual program information -- Notice on Upgrading the Network Audiovisual Program Information Recording System. Before the official broadcast, two rounds of publicity should be made and the record should be made. Then Nie Chenxi publicly called in May that online audiovisual programs should actively undertake social missions, create quality programs, and serve the spiritual needs of the public. From the standpoint of network platform, more attention is paid to program quality. Tencent Film and Television established the "100 Fen Plan" of Chinese animation in 2017, and then in 2019, based on the reality, put forward two innovative cooperation strategies, namely "seed plan" and "red envelope mechanism", actively support high-quality original animation, and introduced a supporting reward mechanism. At the end of 2019, Bilibili organized and planned the "2019-2020 Bilibili National Animation Works Conference", at which it publicly proposed that more than 40 national animation works would be released by stages in 2020, and the "Small Universe New Star Plan" would be implemented targeting college students. In order to share the employment pressure of college animation graduates, B Station launched the "Bilibili Small Universe" activity together with many universities as early as 2016, opening the door of B Station for graduates to provide the opportunity to show animation works. In 2019, in response to the policy spirit, B Station actively implemented the slogan of "mining and strengthening

animation talents" and further expanded the scope of "Small Universe Nova Program", which was open to all original Chinese comics including school students, animation studios and independent animation artists. At the same time, expert groups were invited to evaluate the works. The winning works would receive a generous bonus. Also can get the opportunity to contract B station to continue to develop IP. As the "fifth media" of information dissemination, new media has broadened the channels for the communication and development of network animation. Especially in the post-epidemic era, the "home economy" makes online animation show a thriving posture. Due to the timeliness, convenience and extensiveness of new media platforms, the transmission path of animation is not limited to movies and TV. Greatly meet the needs of the audience, for the audience to obtain content anytime and anywhere. The strong support of national policies and Internet platforms provides soil for the root and germination of network animation, which greatly promotes the diversified communication efficiency of network animation.

2. The innovative expression of traditional cultural symbols in network animation

As one of the four ancient civilizations in the world, China is the only civilization that has not been interrupted and has been passed down to the present day. It has a 5,000-year long cultural history and a profound artistic conception. As the most precious spiritual wealth of the Chinese nation, the excellent traditional Chinese culture, based on the new historical orientation, deeply excavates the excellent cultural characteristics rooted in the genes of the Chinese nation, combines the excellent traditional Chinese cultural elements on the basis of modern social and cultural values, creatively transforms and develops them, and constructs a Chinese-style animation world. "Five Elements of Misty Mountain" is the most incisive display of Chinese traditional cultural symbols.

The traditional cultural elements in the animation "Five Elements of Misty Mountain" are not only reflected in the art picture, but also create a magnificent world of Oriental martial arts style. In the thick martial arts atmosphere, there is no lack of fantasy color of the second world. The core of the story script is selected from the Classic of Mountains and Seas, which implants traditional cultural thoughts such as the theory of Yin and Yang and the five Elements of Taoism, the theory of the five Poisons of Buddhism and the Five Constants of Confucianism. In the beginning of the story, in ancient times, demons and beasts were all around the world. The mystic Taoist respectively granted the special abilities of Yin and Yang and five elements to the five families of gold, wood, water, fire and earth to resist the demons and beasts. They drove the monsters into the hidden mountain of Mist and set up a boundary. The powerful unicorn in the mountain of fog often attracts those who want to improve the demon power to break through the boundary of the demon beast, so voluntarily sealed in the Juque God shield. Fire exercise Yi hanging to save his mother privately opened the Ju Que shield, Kirin holy beast and the five elements messenger fighting, small Kirin took the opportunity to steal out, fire and water walker relatives were Kirin holy beast back to Ju que shield, to threaten the five elements will be back to the Kirin young son. In three short episodes, many Chinese characters are outlined, including guardians representing Yin and Yang and the five elements; Representing eight human brothers in the village of Bajun; On behalf of auspicious holy beast Kirin; The three monsters, representing greed, delusion and hatred, blend these traditional cultures into the aesthetic consciousness of contemporary audiences, which is director Lin Soul's innovative exploration of the development of Chinese animation. In the animation, the Kirin is used as the plot clue, because the Kirin is a auspicious animal in the eyes of the Chinese people since ancient times, and the appearance of the Kirin means auspicious omen. In the traditional Chinese cultural etiquette, the Kirin is also made into various decorations and ornaments and placed at

home, which means blessing and peace. The Kirin is also said to be a symbol of Confucianism and is closely associated with Confucius. Before Confucius was born, or before his death, there were Kylin. In Chinese culture up to now, the Kirin is an auspicious thing that Chinese people have been expecting to appear, and its appearance also represents the happiness of a generation. In Chinese folklore, there are few records about the Kylin, but people believe that such a deity exists. According to historical records, after the rise of bronze culture, people became more fond of the bronze Kylin. The bronze Kylin's existence was accessible to everyone, and the image of the Kylin became more noble in people's hearts. Originally, Yin-yang and the five elements were the most basic way for ancient people to understand the world. Philosophers said that the significance of the five elements lies in the process of developing five forms through Yin-yang. Since ancient times, people usually use the five elements to describe the changes of everything in the world. Since ancient times, Yin and Yang have been very metaphysical things. People also calculate everything in the world according to Yin and Yang. According to their own understanding of the five elements, later generations put forward the theory that the five elements complement each other. The elements of Chinese style in each place make people sigh at the extensive and profound Chinese culture.

The production team's use of Chinese culture does not stop there, and the naming of the characters is also worth careful exploration by the audience. For example, at the end of the animation, the three strange animals sent by the Nchi are named Jiao Wei, Jiao Ying and Shan Chu respectively. In ancient China, Jiaowei generally refers to Jiaowei Qin, one of the four famous qin. According to the Biography of CAI Yong, The Book of the Later Han Dynasty, there was a man in Wudi who used wutong wood for cooking. When he heard the sound of burning wood, he decided that it was a good material for making a qin. This instrument is called "Jiaowei Qin". Like the harp, the beast, named Scorched Tail, had burn marks on its body. The second beast was sent with an irregularly proportionally shaped head similar to a bow, and its name was Jiao Ying, from the Book of Jin · Yue Guang Biography, which means the shadow of the horn and the shadow of the snake. As the main plot of the site, Dishan village administrator brothers eight names also have a unique source - "Mu Wang Ba Jun", the legend of King Mu of Zhou has eight horses to travel thousands of miles a day, respectively corresponding to the name of the eight brothers: The red Steed, stolen Li, white Yi, over the wheel, mountain, Qu Huang, Hua Liu and green ear, and the different characters are also set according to the characters of horses. Among them, the elder brother Chi Ji's character is a tribute to the Romance of The Three Kingdoms red-faced Guan Gong wearing a green brocade robe. At the end of the series, the mysterious woman who returns to the village with Akgong and his group is Zawa Lacquer, whose name is derived from a Chinese medicine name. At present, the names of the main characters are known as the envoys of the five elements. Their surnames are compound surnames, such as the surname of the fire executor, the surname of the water executor, the name of the slaughter, the name of the earth executor, the name of the wood executor, and the name of the gold Executor. Each emissary has its own unique abilities and weapons in battle. The former fire runner is known to use "Huhuan" in the battle with Kirin. The word "Huhuan cloth" comes from the "Nanhuan Jing", and in the "Lietzi · Tangwen", it is mentioned that "Huhuan cloth must be thrown into fire". The magic is that when the fabric gets dirty, you can use a flame to make it clean again. Recombination of traditional cultural elements, especially the use of mythological content, is a common technique in domestic animation creation. Animation as a comprehensive art, like other works, all reflect the unique style of our nation.

3. The uniqueness of ink painting techniques

Traditional ink painting has long been endowed with the characteristics of film and television communication, and ink painting animation, as a unique form of animation expression in China,

was born in the world. The ink painting animations represented by Shanghai Art Studio, such as "Little Tadpole Looking for his Mother", "Deer Bell" and "Landscape Situation", were introduced to the world. However, due to the continuous loss of talents skilled in the combination of traditional techniques and animation technology, and the monotonous plot could not make it reach more audiences, the breakthrough only in the technical level made this special form of animation encounter faults later. Ink painting is the representative of Chinese painting, and ink animation is a unique animation art form of China. Because it is derived from Chinese ink painting, ink animation has a particularly profound and beautiful artistic conception. However, the complex and complicated production process was gradually abandoned. The whole painting style of Five Elements of Misty Mountain was also in ink painting style, blending traditional ink painting style with modern aesthetics. The landscape painting scroll of villages was slowly developed, trying to break the traditional style of contemporary animation scenes. The collision gives a different sense of reality. Drawing on Zhang Daqian's artistic expression technique of splashing color landscape, it is simple and freehand, and interprets vividly and incisively the animation of splashing color landscape of Chinese painting. Instead of the western spatial perspective, it adopts the scattered perspective of Chinese painting and the freehand and beautiful dyeing of ink painting to express the vast realm of "miles apart" in the limited painting, which makes the picture have a strong Chinese classical flavor. Every frame of the picture embodies the painstaking efforts of the producer, and a whole set of mountain scenes are empty and magnificent, showing the unique and incomparable artistic conception of Chinese landscape. The tall buildings in modern society, the starry sky in the science fiction world, and the painting style of Japanese comics have already made people feel tired of vision. Watching this animation makes people's eyes bright, calm down and taste carefully, and it is easier to indulge in the implication of mountains and rivers and the marvelous Chinese culture.

In recent years, more and more novel and interesting domestic animated films have appeared in the audience's vision, which makes people see new hope in this field. Most of these animations are the result of the new generation of animation creators absorbing the experience of excellent foreign animations and constantly trying to find animation styles with Chinese characteristics. Among the many two-dimensional and three-dimensional animations, the Five Elements of Misty Mountain quickly caught everyone's eye with a unique ink style. In the animation, the creators did not use the uniform lines of the previous animation industry to outline the characters, but used digital painting equipment to imitate the fine brushwork of different thickness in traditional Chinese painting. In the aspect of scene, it mainly uses the technique of splashing ink, combining with the realistic light and shadow of western aesthetics. At the same time, inheriting the aesthetic feature of "planning white as black" of ink painting, Chinese ink art pursues the beauty of artistic conception of "blank space". Although the blank space is empty, it also vaguely creates the hazy atmosphere of mist-filled mountains. In the picture of the protagonist Wen Yi hanging fighting with the peacock on the beast, in order to highlight the fierce battle, the author deliberately uses the minimalist black and white ink to show, and at the same time adds wrinkle technique to show the sense of speed. In terms of color, the production team of the Five Elements of Misty Mountain took color from mineral pigments in the ancient Chinese landscape painting A Panorama of Rivers and Mountains, and even made traces formed by ink on rice paper on the canvas texture, which has quite a sense of spreading out a beautiful scroll. In addition, the animation also combined with post-synthesis technology to produce effect transitions such as ink halo dyeing, and added the effect of water extension painting in the opening song. As a new domestic work expected by many young people, the Five Elements of Misty Mountain makes a bold attempt on the basis of traditional animation, breaking people's inherent impression of ink and wash animation, and its appearance provides experience for more forms of innovation in domestic animation.

4. Close to the reality of moral resonance

The cartoon "Five Elements of Misty Mountain" takes Little Kirin as the main line, touching on the universal moral issues in the current cultural context. On moral issues, there is a saying in the Analects of Confucius: "The will is based on the Tao, and the moral education is based on the virtue", and there is also a saying in Lao Zi: "Tao is born, and moral education is based on..... All living things respect the way and honor the virtue ". Since ancient times, good morality has always been the object of people's pursuit, but people are also always faced with the struggle between moral rules and their own desires. Many choices people make may eventually go against the original intention of morality. Most anime has obvious pros and cons, but watching the Five Elements of Misty Mountain can not help but have a deeper reflection on good and evil. Is fire on the right side? He defeated the beast peacock saved the villagers, but also he for selfish salvation mother opened Juque shield led to small kirin lost; Is the peacock an evil party? He had swallowed only a few villagers who had taken small kirin scales and made them into pills; Are the villagers the weak party? Villagers also only because the plague found that Kirin scales can heal and strengthen the body to persecute small Kirin. So who's good and who's evil? How do we divide it? She Su Xiao An to steal the small kirin move is the human nature of good and evil and struggle to show the full, one side is born her parents to nurture her neighborhood, one side is innocent by the small Kirin, how should she choose? Good thoughts and evil deeds need to be judged from the actual situation. In Mencius · Gongsun Chou Shang, there is a saying that "the side hidden heart is the end of benevolence; The heart of shame is also the end of righteousness ", "look at the body of a person, if you look at the body" in Mozi · Universal Love Zhong ", both show that "good and evil" is not an abstract thing, a person's pursuit of good "does not start from formulating and learning some rules of conduct, but from discovering one's own heart, through internal search to find one's benevolence is the first step to seek good". Aristotle said, "The kindest man is not only virtuous towards himself, but also virtuous towards others." The value concept and moral standard of the good on the human side obviously do not accord with Su Xiao An's understanding of the good. The audience in real life must have encountered similar choices, one side is the form of persecution, the other is the persistence of the heart, as if everything is wrong, but also as if everything is right. Su Xiao An's kindness comes from her heart. The process of her awakening of the self in the later journey is also the reflection of the audience to explore the true self in reality.

5. Conclusion

Chinese network animation experienced the growth of nearly ten years, has become an irreplaceable existence in the animation industry. Network animation can occupy a place in many forms of animation culture communication. First, the government's attention and support promote the development of domestic animation, providing a good external environment for network animation. Secondly, make full use of the characteristics of network platform, such as extensiveness, convenience and rapidity, broaden the audience of network animation, and enrich the communication efficiency and forms of network animation. Third, to meet the diversified aesthetic needs of the audience, the whole animation of Five Elements of Misty Mountain amazed the audience from its story, soundtrack and painting style. Before that, we have felt that every frame cut from Mr. Miyazaki Hayao's works can be used as the wallpaper of computer and mobile phone. At present, these three episodes are only a brief outline of the whole story. The birth of this cartoon makes people see the infinite possibilities of domestic animation, and at the same time feel the love and effort of every Chinese cartoon artist for animation. The quality of the animation itself breaks through the traditional network animation and gradually tends to the commercial style. Pure Chinese elements are everywhere in the animation, and you can really feel the unique charm of Chinese culture while watching. In the

future, by integrating new media to optimize and integrate various resources, the online animation industry will be promoted to accelerate the pace of change and achieve sustainable and healthy development.

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