

Research on the Influence of China Traditional Folk Art on China Animation Industry

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Abstract: Culture reflects human life, records human activities, is rich in historical accumulation, is people's needs and aspirations for life, and is people's advanced spiritual life. Folk literature is the crystallization of wisdom created collectively by ordinary people and passed down from mouth to mouth for thousands of years. As a treasure house of cultural resources, folk literature is the source of modern animation industry capital. However, domestic animation is both amnesia and aphasia, and it is in an embarrassing situation of internal and external troubles, and the industrial development is not optimistic. At present, as one of the hottest cultural industries in China, animation is not only a way of leisure and entertainment in people's production and life, but also a means of artistic creation for artists, and it is also a cultural media. In the face of opportunities such as the supporting policies for the animation cultural industry and the intangible cultural heritage protection project, domestic animation should focus on content, reshape the folk literature tradition, highlight the national cultural characteristics, create a Chinese cultural brand, achieve the victory of cultural creativity, realize the creative transformation of folk literature resources to the capital of modern animation industry, and stand on its own in the world of animation art.

1. Introduction

With the rapid development of science and technology and economy, people's material living standards are constantly improving, accompanied by persistent environmental and social pressures, and people's thoughts are also changing quietly. In this new era of ideological changes, a modern phenomenon has become popular, which is that people begin to like to find a lovely cultural phenomenon that can keep childish language, objects and costumes in their lives[1]. China's folk art and traditional art have a long history, and all the art forms in Jiping have drawn milk from the mother of folk art and traditional art. Chinese cartoons were originally inspired by various art forms such as folk painting, opera, music, shadow play and paper-cutting, and were recreated, thus creating the world-renowned "China Animation School"[2].

The animation industry relies on the inspiration, imagination and creativity of creative people, takes the deep cultural foundation as the foundation, uses modern high-tech as the means, and takes the rich economic benefits as the purpose to integrate and improve cultural resources, organically combines art, science and technology, media, publishing, commerce, and so on, so that knowledge and intelligence produce huge social and economic benefits[3]. In a broad sense, "culture" refers to the total wealth created by human beings in the process of social and historical development, including material cultural wealth and spiritual cultural wealth[4]. Material culture refers to the material creation activities and results of human beings in social and historical life, including cultural relics, buildings, traces of human activities and various living objects, etc. It is a kind of visible dominant culture in physical state; Spiritual culture refers to the spiritual creation activities and results of human beings in social and historical life, including language, thought, knowledge, belief, art, morality, law, custom, etc. It is an ideological and invisible invisible invisible culture[5]. As early as the planned economy era, domestic animation made great achievements that attracted the attention of the world, created one myth after another made in China, and won many envious eyes for Chinese people in the world, thus being known as the "China School"[6]. However, due to

various reasons, China's animation art has not kept pace with the times and lost itself in the increasingly fierce market competition. On the other hand, animation has long been accepted by people because of its rapid spread and distinctive entertainment. It is one of the ways of people's entertainment and one of the active participants in cultural communication. It bears the responsibility of spreading and inheriting excellent culture, maintaining national cultural security and cultivating national cultural identity[7].

The research purpose of this paper is to take folk stories as the object of cultural resources and animation development, integrate and develop folk stories, promote the development of animation industry, and explore whether using animation as a means of transmission can promote the inheritance and dissemination of folk stories. And whether animation can provide “new thoughts” for its new development; It is necessary to comprehensively discuss the successful cases in the market, analyze the experience of the animation dissemination and inheritance of folk stories, and propose an effective solution based on the experience, so as to better inherit the traditional Chinese folk stories. He also proposed a way of combining tradition and modernity, which is “based on tradition and looking at the world”, which not only has the spirit of traditional development and innovation, but also has the flavor of modern culture and caters to the aesthetic taste of modern people.

2. Definition of the Concept of China's Animation Industry

2.1 Folktale Overview

Folk stories are an important part of folk literature, and one of the ways to promote good and punish evil, and promote the vision of a better life. It comes from life, is higher than life, and returns to life. In a broad sense, folk tales are one of the oral traditional art cultures that are passed on, spread and shared in the life world[8]. In a narrow sense, folk tales are oral literary works with fictional elements created and disseminated by the working people. Folk stories have different names in ancient China. In the pre-Qin period, it was called “saying”. When we emphasize some special values of folk literature, we cannot ignore its aesthetic characteristics as literature[9]. “Folk stories come from people's practice, and their contents are people's strong desire for a better life, expressing a beautiful fantasy and expectation of the social situation at that time, a spiritual sustenance of the people at the bottom of society, and the enjoyment and yearning of ordinary people for beauty. That is, this expectation of life has prompted the emergence of new themes in folk stories. We are familiar with fairy tales, which are the earliest stories spread from human mouth, so when I was a child, I heard the most fairy tales, such as The goddess patching the sky, Jingwei Reclamation and so on[10]. Fairy stories were born in ancient times when people's living utensils were single, their productivity was low, and their understanding of nature was not enough. Therefore, the plot of fairy stories would show the dominance of nature, the creation of Pangu, immortals, ghosts and so on. There are several reasons for the emergence and development of fairy tales. One is the combination of fighting against nature.

Primitive humans can survive by nature, which is inseparable from nature, so the background of the story is mostly around heaven and earth. At that time, the productivity was low, and people faced the nature with fear in their hearts, including the sun and moon replacement, water and fire disasters and other natural phenomena, which made the ancient people very confused. They were eager to know the internal secrets of everything in the world, including their birth, aging, illness and death, which threatened them. They had no way to solve these problems, but they could only place their inner beauty on the myth. Because the content of the story is mainly based on people's real life, it reflects the actual life of life, and is a visual expression of the ideas of the people at the bottom. It has rich and diverse content, involving a wide range of aspects, authenticity and typicality. Of course, because people have subjective initiative in life stories, the corresponding life stories also contain fantasy elements, but because the stories are made up according to the logic of life, rather than pure fiction, people will ignore the fictional part, so that it is true, and then seek spiritual comfort in the stories, reflecting people's ideal and desire to pursue a better life. At the

same time, in the global world today, economic globalization has brought about cultural globalization, and western cultural products have become more and more popular, resulting in a sense of emptiness and loss for traditional culture, especially folk tales. This is also one of the reasons for the low cultural identity of folk tales.

2.2 Inheritance and Reference of Domestic Animation to Traditional Art

On the world animation stage, China animation has attracted wide attention and enthusiastic praise from the international community for its unique charm, beautiful artistic atmosphere, exquisite skills and profound ideological content. It is a fine tradition of China's animation to emphasize ideological content and attach importance to guiding the audience with healthy content, which is beyond the reach of any other capitalist country. Adhering to traditional culture and art and absorbing nutrients from the profound national cultural traditions are the remarkable artistic characteristics of Chinese cartoons. In Japan, South Korea and other developed countries, the animation industry has become a cultural pillar industry, forming the country's cultural "soft power" and playing an important role in expanding the country's comprehensive national strength. The products of animation industry are mainly divided into three categories: core products, subsidiary products and derivative products. In 2004, the output value of global digital content industry reached \$222.8 billion, and the output value of derivative products related to games and animation exceeded \$500 billion. Globally, the animation industry has become a huge industry. In China, the economic benefits of animation industry mainly depend on its subsidiary products and derivative products. "Vigorously developing the national animation industry is not only conducive to the ideological and moral construction of young people, but also will explore a huge economic field and form a huge animation market.

In the 1990s, with the popularity of television, the demand for cartoons increased significantly. The previous "less but better" animation production route has been unable to meet the market demand, but the weak foundation of the animation industry, insufficient capital investment and the lack of production personnel have made China's animation encounter a bottleneck that is difficult to break. China's animation industry has gradually attached importance to scale and marketization, and the pursuit of traditional art forms has not been continued. It has begun to blindly imitate foreign animation styles. However, such simple patchwork and imitation has lost the most important core, which is artistic originality. Once the domestic audience can not feel the sense of cultural identity, is this not the artistic retrogression of animation creation? This industry has ignored the defects and misunderstandings gradually formed in the creation and the role of "lovely culture" in the development of contemporary animation industry. In modern cities, many things can become "cute". Cute has become an omnipresent fashion culture. Cute has become a big bamboo basket, containing humorous, market, whimsical and even strange things in life. The animation industry can produce a large number of woolen toys, clothing, shoes and hats with the image of "cute culture", while the followers of "cute culture" use the bags, stationery, digital products and accessories of these brands. Today's animation market has been built into a "loveable world" by smart businessmen.

Since its first broadcast in Hangzhou in 2005, it has been broadcasted by nearly 50 TV stations in China, and it has been prosperous for several years. In Beijing, Shanghai, Hangzhou, Nanjing, Guangzhou, Fuzhou and other cities, its highest ratings reached 17.3%, which greatly exceeded the overseas cartoons broadcast at the same time. The film is also very popular in Hongkong, Taiwan Province, Southeast Asia and other countries and regions. Lu Yongqiang, general manager of Original Power, said, "The current script and image design are selected from 10 design schemes. Pleasant Goat and Big Big Big Wolf has blazed a creative path for China animation, so that more audiences in the world can share the laughter and tears of Pleasant Goat and Big Big Big Wolf, and feel the animation spirit and humanistic care in China animation culture. Through the successful cases of Chinese-style "cute culture", we can really see the gradual formation of Chinese-style "cute culture" in the animation industry market.

3. Research on the Influence of China Traditional Folk Art on China Animation Industry

3.1 Advantages of Animation as an Animation Media of Folk Stories

The space-time characteristics of animation as a medium of communication have the following meanings. First, animation has assumed space-time characteristics. Animation is the product of the subjective feelings of the creators of animation. They give life to inanimate things, create a specific time and space for them, and bring a work with time, place, and characters to the audience. What the creator presents to the audience is no longer the world in the real world, but the highly hypothetical time and space created by the creator. Second, animation has space-time characteristics. This feature is aimed at the technology of realizing animation, which can use 3DMAX and other technologies to realize the spatial perspective, structure and other relations of things, and also can express the rhythm and rhythm of time relations. Animation is an artistic way of combining audio-visual language arts. Its advantages are convenient preservation form, well-preserved content, and can be spread to all countries around the world at will. This online and offline cultural exchange method is relatively fast and convenient. Especially in terms of cultural creativity, the vast majority of animation works are often confined to traditional concepts, positioning them as children's toys, lacking imagination and creativity. (1) lack of creativity in topic selection and screenwriter. (2) The cartoon image lacks originality. Compared with American, Japanese, Korean and other countries, domestic animation is dejected. High-quality animation works are rare, the comic market has not yet developed, and the development of derivative products has just started; Moreover, the animation consumption market has long been squeezed by developed countries such as the United States and Japan, and the living space is getting smaller and smaller.

The domestic animated film “White Snake: Origin”, in a foreign language, WhiteSnake, is 95 minutes long, and is produced by the National Cartoon Group - Chasing Light Animation, which inherits the local culture and carries forward the traditional Chinese cultural concept. This is its new film, after “Little Gate God”, “Adventure of Tang”, “Cat and Peach Blossom Land”, and under the support of Warner Brothers. It is based on the Legend of the White Snake, one of the four major Chinese folktales and the Oriental classic IP. It tells the unforgettable love story of the white snake “Bai Suzhen” in the previous life. As shown in Figure 1.



Fig.1 White Snake: Origin

White Snake: The Origin is well-made, and every frame is as beautiful as wallpaper. Some netizens say that it can be compared with the Big Fish Begonia. This animation film with the help of American animation technology and rich China traditional cultural characteristics can refresh the box office record of domestic animation and bring us different new feelings. In the late Tang Dynasty, in order to gain the trust of the emperor, the Buddhist monk mobilized the people to catch snakes, and Xiaobai, a white snake turned into a human body, went to assassinate the Buddhist

monk. Unexpectedly, he lost his memory, but he was saved by the snake catcher A Xuan (Xu Xian's previous life, the word "Xu Xian" was linked together to read quickly). In order to solve the mystery of his identity, Xiaobai began to look for clues with the help of A Xuan. Later, in a series of adventures, the two gradually fell in love. Love turns abruptly, and the story is slightly thin. "

The whole film is beautiful and exquisite, beautiful, and pleasantly surprised visually. The style is full of innovative ideas of oriental aesthetics, and the shape is also full of traditional Chinese classical style. The rhythm design of the action is very good. The fighting picture is exciting and exciting. In the scene, the modern 3D technology is combined with ink elements, whether it is from the green and quiet canyon, the foggy lake or the fishing village full of dandelion, Each frame is as beautiful as wallpaper, with a strong ink style. It can be seen from this that if domestic animation wants to go international, the key is to develop the connotation of traditional classic culture. We should grasp the fashion of the times and start new exploration with old stories.

3.2 Experience and Enlightenment from the Development of Chinese Folk Animation

As a special work of art, animation has the basic characteristics of all art forms, such as vividness, originality, aesthetics and emotion. Animation is a kind of film, which draws lessons from the audio-visual language and montage skills of movies, shapes images, tells stories and expresses certain thoughts and feelings. At the same time, it has all the production methods and narrative structure of film art, and also has the visual aesthetic experience of film art. For animation, folk stories can enrich the ideas and contents of animation creation, make use of the advantages of a considerable number of potential audiences of folk stories, promote animation works, enhance popularity, and make use of folk stories with regional characteristics to make animation works a force for regional cultural propaganda and promote the development of regional economy. Therefore, taking folk stories as the material of script creation and adaptation is a mutually beneficial and win-win process for the development of folk stories and animation. Folk stories bear rich local culture, rich philosophy of life and humanistic cultural thoughts, and have a long history, from which many influential cultural types of folk songs, folk activities, folk expressions and folk rituals are derived. These cultural carriers record the most basic life experiences and wishes in the development of human history since ancient times and reflect people's spiritual character.

On the road of China's animation development, the combination of nationalization and modernization has been the issue that Chinese animation personages have been discussing and studying. The combination of folk customs and animation is actually a representation of real life. The profound national culture has been integrated into the life of the people, leading the audience to think and discuss the national culture. There are many kinds of folktales, but they all come from the most simple life experience of the people. Although there are many exaggerated elements, the audience can accept them, which shows that the spiritual level contained in folktales is the concern of the communicator and the communicator. Publicizing the folk spirit is the inheritance of a folk culture. Animation reflects the spirit and thought of the traditional people through vivid and tortuous stories and clear characters. These folk spirits are the crystallization of people's wisdom and morality, and can also reflect the aesthetic concepts, moral values and spiritual features of modern people. With the national spirit, we have a strong soul. Use new media means to expand the network position of folk story propaganda, and pay attention to the infiltration and dissemination of mass media; Adhere to long-term and systematic guidance education, strengthen the construction of campus culture, guide students to deeply study and inherit the excellent folk story spirit, and explore the long-term mechanism of folk story internalization. Individuals should consciously learn and understand the knowledge of folk tales, and consciously perform the responsibility of inheriting excellent traditional culture.

4. Conclusions

Chinese traditional folk tales have a long history and are a valuable treasure that has been handed down for thousands of years. This article is mainly about the protection and inheritance of animation and the joint development between animation and folk tales, focusing on the combination

of the two to promote common and harmonious development. The process of animation development is a process of learning, learning and innovation. Domestic animation must also look around the world with an open eye and create animation with a high attitude. We should seek for cultural resources with high cultural taste, distinctive national style, full modeling form and suitable for animation creation and performance from national culture. Therefore, this paper holds that in the process of combining folk stories with animation, combining with relevant requirements, grasping the “degree” should not only reduce or avoid adverse effects as much as possible, but also play a promoting role as much as possible. The popular cultural attribute of Chinese animation determines its natural connection with folk art and traditional art, and the intuitive thinking mode and harmonious mentality of folk art and traditional art also permeate China animation, which makes China animation present a simple, clear, peaceful and optimistic artistic style different from other countries.

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