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The influence of Chinese culture and civilization on the animation <Nezha(哪吒之魔童降世)>

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Abstract

In July 2019, the animation<Nezha（哪吒之魔童降世）> was released in China. The animation has earned a high box office and reputation thanks to its mature special effects and novel storyline. There are nearly 10 Chinese animations about Nezha（哪吒）, but similar to each other in both character and story.<Nezha（哪吒之魔童降世）>, though still based on traditional stories, it has made great innovations and breakthroughs in characters, content, and special effects. It balanced the modernist civilization and historical culture and broke the limitation of Chinese animation in telling stories according to traditional culture. Also, the innovations and use of relevant historical culture is worth study. The animation Improves the situation that Chinese animations are only accepted by children and sets a new benchmark for other Chinese theme animations.

key word : Chinese animation, Chinese history, traditional culture, realism, modernism

The influence of Chinese culture and civilization on the animation <Nezha(哪吒之魔童降世)>

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Ⅰ. Introduction

1. Research background and significance

Chinese animation originated in the 1920s. In 1926, Wan brothers (万氏兄弟) Wan brothers (万氏兄弟) : Pioneer of Chinese art films. Including Wan Guchan (1899 ~ 1995), Wan Laiming (1899 ~ 1997), Wan Chaochen (1906 ~ 1992), Wan Dihuan.

produced China's first Animation <Studio Scene(大闹画室)>, unveiling the first page of Chinese animation history. In the 1940s, The first animated feature film of China <Princess Iron Fan(铁扇公主)> came out. which has a rich Chinese ethnic style and is one of the most influential works in the history of Chinese animation. <Princess Iron Fan(铁扇公主)> was spread to Japan and many countries of Southeast Asia, and it was so popular that it raised a furor among Chinese animation. The 1950s and 1960s is a fast-growing period for Chinese animation. A variety of animation forms such as color puppet animation, paper-cut animation, and ink-and-water animation came to earth one after another during this period. In 1961, China's first color animation<The Monkey King(大闹天宫)> won the Best Film Award at London International Film Festival. This animation was spread to more than 40 countries and regions. However, due to the influence of the Cultural Revolution, a larger number of animation talents were lost, which caused a limited development of Chinese animation in the mid-to-late 1980s. The development of Chinese animation entered a stagnation period, and there was not much innovation in production technology and story content. After the economic reform, the Chinese animation industry regained concern from the government. At the same time, Animation in Japan, the USA, and other countries developed rapidly. Due to the impact of various expressions and new technologies, China began to introduce a large number of foreign animations. In 2006, the Chinese government provided more support for the animation industry in terms of policies, funds, market, and personnel training. At present, Chinese animation has developed significantly both in quantity and quality, but it is still at a lower stage compared with Japan and the United States and other animation powers. The plot is tedious, the special effects are simple, and there is a lack of innovation. The animations designed for children still occupy the main body of the Chinese animation market. The animations designed for children The production of high-level, excellent animation with Chinese characteristics is the primary goal of the development of Chinese animation.

On July 29, 2019, an animation <Nezha(哪吒之魔童降世) > based on Chinese mythology was released in China. The animation cost 5 years from planning to release, and it has received extensive attention with mature production level and complete story content.<Nezha(哪吒之魔童降世) >" broke the record for the fastest

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Chinese animation to break the 100 million mark in 1 hour and 29 minutes after its release. It also set the record for the biggest single-day box office in China. According to Endata's statistics, animation <Nezha (哪吒之魔童降世) > set a total of 5.013 billion (RMB) of box office, setting a new record for China's film and television box office. China Box Office Statistics : http://www.endata.com.cn/BoxOffice/ The animation <Nezha (哪吒之魔童降世) > is based on traditional Chinese myths and stories and boldly innovates in the characters and the content of the story, while many details in the entire animation are very consistent with Chinese history. Cultural relics, clothing, and scenes full of Chinese historical culture Also add a lot of practical significance for the animation. The emergence of this animation has broken the sluggish status of Chinese animation and set a new benchmark for the Chinese animation industry.

The animation <Nezha (哪吒之魔童降世) > is a demonstration of how to tell a new story based on history and culture. By analyzing Chinese culture elements showed in <Nezha (哪吒之魔童降世) >, this work investigates how Chinese animation is affected by Chinese culture and civilization influence. I hope it can make more people notice and understand the connection between Chinese animation and Chinese culture. Although the <Nezha (哪吒之魔童降世) > comes from Chinese traditional story, it made lots of innovations on contents and character designs. The animation promotes anti-discrimination and self-pursuing, which provides the traditional story with modernism elements. Moreover, many details in the animation show its respect to the original story while the theme of justice and love meets Chinese culture, so it's a balance of traditional historical stories and modernism. China is a country with a long history. Inheriting and innovating historical culture in the animation industry is not only conducive to the export of Chinese culture but also conducive to the formation of animation styles with Chinese characteristics. I hope this research can provide some references for animators and Chinese culture lovers.

2. Research method

Although it is not necessary for animation creation to copy the history, Animations which based on historical culture should be encouraged and recommended in the era of new media with information fragmentation and shallow manifestation. The production of excellent, meaningful animations with national characteristics should be a trend. This research mainly adopts the method of literature investigation and comparison to make discussions. The literature includes thesis, books and media reports on Chinese animation, as well as materials on Chinese history and culture. Trace the historical and cultural details in the animation <Nezha (哪吒之魔童降世) >, and explore the flexible application of the animation to Chinese history and culture. This research also used the method of

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comparison. By comparing other Chinese-theme animations, the influence of Chinese culture on animations is investigated and wrong interpretations of Chinese culture are pointed out.

Ⅱ. Principal Argument

1. The innovation of Chinese culture and civilization in <Nezha (哪吒之魔童降世) >

"Nezha (哪吒) " is a character in the fairy tales in China, Mainly recorded in the《Three religions and gods (三教搜神大全) 》which is a religious mythology of Chinese Yuan dynasty (1271-1368), then Is repeatedly mentioned and described《the Investiture of the gods (封神演义)》and 《Journey to the West (西游记) 》and other classic literary works of Ming dynasty (1368-1644) .The story of "Nezha (哪吒) " has been popular among Chinese people since the end of Tang dynasty (618-907).Although it is a legendary fairy tale, the image of "Nezha (哪吒) "did not come from nowhere. The character evolved from the Dhammapala of Indian Buddhism, and the earliest records dated back to the eastern Jin dynasty (317 ~ 420) in China. In this fairy tale, father of "Nezha (哪吒) " is called "Lijin (李靖) ". The character "Lijin (李靖) " is based on a famous military strategist in Tang dynasty. His military ability was outstanding and he made outstanding achievements for the Tang dynasty. By Ming and Qing dynasties (1368~1912), "Lijin (李靖) " was also respected by the emperors and enjoyed the highest standard of sacrifice, "Nezha (哪吒) " and its myths are well known and influential in China.
Up to now, there are more than 30 movies, TV series and animations about "Nezha" in China. In 1979, Shanghai Animation Film Studio produced China's first large-scale colorful wide-screen animated feature film <Prince Nezha's Triumph Against Dragon>. Since then, "Nezha(哪吒)" in all Film and television works has continued to use the character in this Animation (fig.1).



[Fig.1]From left to right:<Prince Nezha's Triumph Against Dragon(哪吒闹海), 1979> ; <The Legend of Nezha (哪吒传奇) , 2003> ;<Lotus Lantern prequel (宝莲灯前传) , 2009>

Not only has the character "Nezha (哪吒) " not changed much over the years, but

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the storylines in the related animations are similar. Unlike the individualism shown in American animation, Chinese animation has always promoted collectivism. In the animation <KongFu panda>, panda PO is always trying to find out who he really is. Such philosophical and humanist plots are rarely seen in Chinese animation. Single characters, mostly based on traditional fairy tales, and lack of innovation and breakthrough have always been weaknesses of Chinese animation. However, in animation <Nezha(哪吒之魔童降世)>, the production team made subversive adaptation to Nezha although its impression is stable among people. (Fig.2).The little hero in traditional Chinese culture became a small monster with smoky makeup, freckled face and violent tendency in animation<Nezha (哪吒之魔童降世) >.



[Fig.2] Nezha(哪吒)in the animation<Nezha (哪吒之魔童降世) >

“The eight diagrams (八卦图) ” derived from the ancient Chinese book《Hetu (河图) 》and《Luoshu (洛书) 》, represent the sky, the earth, thunder, wind, water, fire, mountains, and marshes. The eight diagrams (八卦图) symbolize changes and cycles in the world and are the oldest ancestor of binary and electronic computers. The animation <Nezha (哪吒之魔童降世)> Combining this ancient culture with the "fingerprint unlock" of modern society(Fig.3) to create a humorous story, which also becomes the most impressive part of the animation.



[Fig.3]The“fingerprint unlock”in the animation

Although the animation is based on traditional fairy tales, the innovation of the characters changes the audience's inherent impression of the traditional stories, and they are attracted by the new character design at the beginning of the animation. In the animation, modern civilization and Chinese history and culture are combined repeatedly, which adds a lot of unexpected joy to the process of watching the

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movie. Meanwhile, the theme of the animation still echoes the story of "Nezha (哪吒) " in traditional Chinese culture, showing heroism, but the new character design endowing Nezha (哪吒) with a more rich character :rebellious, irritable, self – pursuing, unyielding, etc. Although the theme is familiar to the audience, the character design is rich, and it no longer continues the single character of "black or white, good or bad" in Chinese animation. In theme and content, the animation still shows the traditional themes of filial piety and the triumph of good over evil in Chinese culture, while it also has more modernist labels: breaking stereotypes, self-pursuit and anti-discrimination.

2. Inheriting of Chinese culture and civilization in <Nezha (哪吒之魔童降世) >

The mythological story of "Nezha (哪吒) " is set in the late Shang dynasty (c.1600 BC – c.1046 BC). According to the legend, Nezha helped King wu of Zhou (周武王) defeat King Zhou of Shang (商纣王) in the last years of the Shang dynasty. <Nezha (哪吒之魔童降世)> is rooted in Chinese traditional magic culture, while many details in the animation are closely related to Chinese historical facts. The costume of the Shang Dynasty in China was designed separately in the upper part and lower part according to hierarchy. Most of the aristocratic men's clothes were made of pure blue, red and yellow, and were always made of heavy material. The collar and cuffs are decorated, mostly with flowers and geometric designs. The sleeves are tight and narrow for ease of movement. Legs are wrapped up in the calf and shoes are raised at the front.[1)]The clothes of the characters in the animation <Nezha (哪吒之魔童降世)> all meets he historical costumes of Shang Dynasty in China (Fig.4) .



[Fig.4]The costume in the animation

The Shang dynasty of China was in the Bronze Age. In 1980, archaeologists unearthed the "Ancient ruins of Sanxingdui (三星堆遗址) " in Sichuan province,

1) Ancient Chinese Articles of Clothing : https://baike.baidu.com/item/%E4%B8%AD%E5%9B%BD%E5%8F%A4%E4%BB%A3%E6%9C%8D%E8%A3%85/10673500?fr=aladdin

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China. It is also called one of the greatest archaeological finds of the 20th century. More than 20 bronze masks from the early Shang dynasty were unearthed in this site (Fig.5). The character "Border beast" in animation is based on the bronze mask. Even the grain of the ears highly meets the historical relic (Fig.6).



[Fig.5]The bronze masks from“Ancient runins of Sanxingdui”



[Fig.6]The"Border beast" in animation

The prototype of the wine can used by Taiyi (太乙真人) in the animation is the Painted pottery from "The horse home kiln culture (马家窑文化遗址) " excavated in 1924 in Gansu Province, China. Because people's daily living items were placed on the ground at that time, eyes were concentrated on the upper part of the utensils, and the lower part was not decorated. The wine pot that appears many times in the animation is exactly this Painted pottery (Fig.7)



[Fig.7]The wine pot in the animation and the Painted pottery in China

"Gu(觚)"is a kind of drinking vessel in ancient China, as well as sacrificial vessels, a symbol of the user's identity, rank and power. Gu is long with narrow middle and trumpet-shaped top and bottom, which became popular in the early Shang dynasty. The wine glass that appears in the animation is Gu. "Nao(铙)" is one of the earliest bronze percussion instruments used in ancient China. It was first used in military camps to transmit orders, and later used for sacrifices and banquets. In the animation, the instrument used at Nezha's birthday party is the Nao. Since "Nao(铙)"cannot play a complete repertoire, it needs to be used in cooperation with other instruments, so a scene of multi-player ensemble also appears in the animation (Fig.8).[2)]

2) https://baike.baidu.com/item/%E9%93%99/490833

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[Fig.8]The “Nao（铙）”that appears in the animation.

Besides, in the animation, Nezha and Taiyi travel through the wonderland of "Land Community Map（江山社稷图）", where they surf in the air on a raft. The scene is a reference to the "Flying fairy by wood raft（仙人乘槎）" from ancient Chinese art. It comes from 《Natural History（博物志）》written by Zhanghua（张华）in Jin dynasty (266 ~ 420). Later, ancient Chinese literati often used the theme of "Flying fairy by wood raft（仙人乘槎）" in paintings, sculptures, and poems. Left of Fig.9 is an ivory sculpture of the Flying fairy by wood raft from the republic of China is now in the museum of Haikou. The shape of the wood raft in the animation Nezha is more delicate than that of this collection. Blooming pink florets can be observed behind the wood raft in the animation (right of Fig 9), which shows the efforts of the production team.



[Fig.9]The “Flying fairy by wood raft（仙人乘槎）” in the animation.

The Chinese history and culture in the animation are Far more beyond that. For example, The lotus flower which imprisons the soul of Nezha at the end, which described the famous traditional Chinese porcelain "Celadon lotus（青瓷莲花尊）".The flying pig that Taiyi（太乙真人） ride is a reference to "The pig jade grip（猪型玉握）", which symbolizes strength and wealth. Also, the "lotus" element appeared everywhere in the animation, because lotus symbolizes beauty, practice, and achievement in Chinese culture. It is recorded in <Ode to the Lotus(爱莲说)> of the Song dynasty(960-1127) as the Lotus comes from the mud but it is not contaminated, washed in clean water but not coquettish.

It is natural for Chinese costumes and culture to appear in an animation set in a traditional Chinese story, but it is rare for animation like Nezha to have a high degree of historical and cultural restoration. A series of historical and cultural elements appear in the animation, which adds realistic significance to the fairy tales. Compared with other low-age animations, the story has also broadened the audience and alleviated the phenomenon of low and uneven box office distribution in China. This animation was released in North America on August 29, 2019, It

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also plays an important role in promoting Chinese culture.

3. Chinese culture and civilization in other animations

In 1998, Disney released the animation<Mulan>. The character of Mulan comes from 《The ballad of Mulan (木兰辞)》, a long narrative poem of North Dynasty in China. The poem mainly promotes the "culture of filial piety" in Chinese Confucianism. The ballad of Mulan is one of the most outstanding literary works in ancient China, which is popularized in Compulsory Education[3] in China.

Mulan's story occurs in the Southern and Northern Dynasty (420-589) in China. This was a period of great division and national integration in Chinese history. In this period, due to the prevailing Buddhist thoughts, the clothing design was made to be relaxing and natural. Women's clothing had wide sleeves and the hemline was long to the ground. The style was elegant and casual. However, the white face, red peach lips, and high bun characters in the animation meet the costume characteristics of China's Tang dynasty more (Fig.10).《Tang Palace Ladies (唐宫仕女图)》, painted by Chinese painters ZhangXuan (张萱) and ZhouFang (周昉) in Tang dynasty, is one of the "Ten Most Famous Paintings Handed down in China". It can also be seen from this painting that the low neckline was an important feature of women's clothing in this period (Fig.11).



[Fig.10]The Costumes in animation <Mulan>



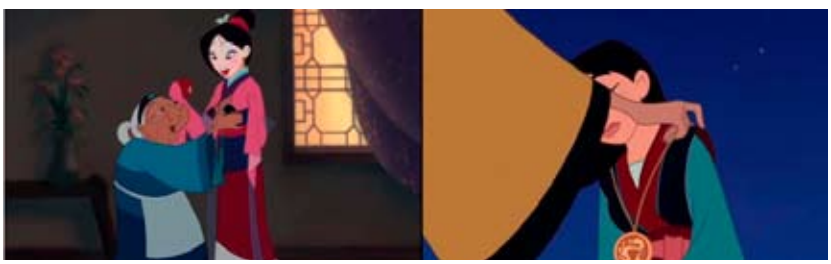
[Fig.11]Part of《Tang Palace Ladies (唐宫仕女图)》

Different from the Dragon in western mythology, "Loong (龙) "has been a mythical beast in China since ancient times, symbolizing power and wealth. In《The Book of Rites (礼记)》, The Loong is listed as one of China's "four spirit beast". In 《Word and Expression(说文解字)》, written by Xushen (许慎) in the

3) Compulsory Education : Compulsory education is the education that all children of school age and adolescents must be uniformly implemented by the state.

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Eastern Han Dynasty, it recorded that "Loong, the most powerful of the scaly worms, can be dark and bright, can be small and giant, can be short and long, ascend to the sky during the spring equinox, and dive into the abyss during the autumn equinox."Emperor's robes in Chinese history are all printed with Loong patterns, which represent the highest honor of the emperor. In the animation <Mulan>, the emperor only wore a yellow robe, not only without the Loong pattern but also shaped the Loong as a joke that has fun, which caused great controversy in China and also caused the dissatisfaction of some Chinese audiences. Besides, the animation <Mulan> used the Chinese element "jade pendant" many times. Jade pendants are a symbol of wealth and identity in China. In ancient China, the jade pendant was hung around the waist to represent one's identity and also served to keep balance. However, in the animation <Mulan>, the jade pendant was worn incorrectly many times. At the beginning of the animation, jade is worn on the chest, and in the end, jade is even hung directly on the neck (Fig.12). This conflict with totally conflict with Chinese culture.



[Fig.12]Wrong wearing of jade pendant in animation <Mulan>

Of course, animation is a product of human imagination and creativity, and it doesn't have to be completely consistent with historical facts. However, in the modern society of information globalization, animation has also become an important agent of cultural communication and popularization. When adapting important Chinese cultural works, we should respect historical facts more and avoid misunderstanding of Chinese culture by audiences, especially foreign audiences. <KongFu panda>, released in the United States in 2008, better reflects Chinese culture in details. The scenes are almost entirely based in Sichuan province, China, where the pandas lives. In addition, compared with the using of opera that appears many times in the animation <Mulan>, <KungFu panda> uses many traditional Chinese music and retains many Chinese pronunciation in language. In the animation, the image of "Loong（龙）" is also sacred."Taiji against nosy map（太极八卦图）", which appears many times in the animation, comes from 《Zhouyi(周易)》, the oldest divination book in China. It represents the balance between Yin（阴） and Yang（阳） and many other ancient Chinese cultures, and is of great significance. The team also gave the "Taiji against nosy map（太极八卦图）" philosophical meanings in the animation. However, the "warrior dream" advocated by panda Po in the animation is more like the "American dream" advocated by Americans. The American humor reflected in the whole animation conflicts with the seriousness and

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prudence of Chinese KungFu. <Table 1>These animations on Chinese cultural themes are actually promoting their own culture under the cloak of Chinese culture, which has caused discomfort among many Chinese audiences. Of course, they also play some positive roles in promoting Chinese culture.

<Table 1> Comparison of Chinese culture in animations.

Animation	<Nezha（哪吒之魔童降世）>	<Mulan>	<KongFu panda>
Country	China（2019）	United States（1998）	United States（2008）
Source	《The Investiture of the Gods(封神演义)》	《The ballad of Mulan（木兰辞）》	China Panda
Time/Place	Shang Dynasty	Northern and Southern Dynasty /Jiangnan Area	Sichuan province,China
Time rationality	Reasonable	Unreasonable	
Place rationality		Unreasonable	Reasonable
Misrepresentation of Chinese culture in animation	The details, content and theme of the animation are consistent with the historical original.	①. The emperor robe without Loong（龙）pattern and misuse of Loong(龙) characters ②.The wrong use of jade pendant and details such as walking barefoot in the palace and Hugging with the emperor are not in line with tradition. ③.The filial piety culture in the historical original was replaced by individual heroism.	Conflict between America humor and rigorous Chinese KongFu.

Ⅲ. Conclusion

In 2006, the General Office of the State Council of China issued《Several Opinions on Promoting the Development of China's Animation Industry》 (hereinafter referred to as《Opinions》). The《Opinions》pointed out that it would take five to ten years for the original Chinese animations to increase significantly and the quality to improve significantly. The production capacity of China's animation industry ranks among the world's animation powers. After then, Chinese animation began to develop in a diversified way, and domestic animation began to occupy a major position in the Chinese animation market. In 2014, the Chinese government canceled the subsidy for the animation industry, hoping to form a development mechanism of Chinese animation with quality as the core through a market way. Although the current Chinese domestic animation has made great breakthroughs in production, content, and market, it still tends to be of a low age and lacks an

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excellent hit. Since 2016, the number of domestic animations in China has even dropped significantly, which shows that the transition from quantity improvement to quality improvement is not easy.

In the era of the rapid development of digital media, film, and television works not only meet people's entertainment needs but also become an important cultural symbol. Chinese colorful traditional culture and civilization provide ideas and creativities to animation production, excellent animation works in turn act as promoters of Chinese culture. As《Opinions》implies, it is encouraged for animation workers to create animations with Chinese features, Chinese stories, and Chinese characters. How to apply Chinese culture to animation production is a very important project in such a digital, diversified, and fusion world. Strictly, Nezha is not such a success, but it still breakthroughs the limitations less of innovation and direction to a younger audience. Thus, if one wants to create outstanding animations on the theme of Chinese history, he must pay efforts to learn Chinese history and Chinese culture and show great respect to the first. Then innovations are needed to make such as on character description which should keep real and be colorful to arouse the audience's affection. In all, an animation only which is full of innovation and aiming to promote traditional culture can tell a story of a nation with its language. While making use of the culture of other countries, we should also fully understand their culture and adapt it on the basis of respecting historical facts.

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