

Under the "Guoman" Boom, Improve the International Communication Power of Domestic Animation Films

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Abstract: Domestic animation is responsible for spreading China's excellent culture, enhancing cultural self-confidence and helping culture go abroad. In recent years, the upsurge of "National Difficulty" has risen, domestic animation has taken root in national cultural resources, the level of creation has been improved, high-quality products have appeared constantly, the awareness of IP development has been enhanced, and the industrialization ability has been improved. However, in terms of international communication, there are still some problems, such as weak overseas distribution and marketing, prominent cultural differences and cultural discounts, and insufficient IP operation.

Keywords: "Guo Man"; Domestic; Cartoons; International Influence

Introduction

In recent years, there have been a lot of domestic animation masterpieces, and there have been a win-win animated film at the box office. Driven by the upsurge of "national popularity", domestic animated films began to go abroad and become a new force for culture to go out to sea. This paper sorts out the present situation and advantages of domestic animated films in international communication, analyzes the existing problems and challenges of domestic animated films in international communication, and on this basis, studies and puts forward strategies for domestic animated films to enhance their international communication power.

1. Domestic animation film international communication status and advantages

1.1 Develop national resources and seek differentiated expression.

Animation works are mostly rooted in national cultural resources for creative development. American animation and Japanese animation are quite successful in the development of national resources, but they have taken completely different paths in specific development forms and expressions. American animation is good at mixing national culture and folk stories, and then it is interpreted and recreated by using American values. For example, the animated film "The Lion King" adapted the story of Wang Zi's revenge into a carnival in the animal world, from a heavy tragedy to an inspirational comedy, and told a heroic story with a boiling passion. Japan's dynamic man, on the other hand, shows the cultural characteristics of advocating nature, fearing spirits and lamenting "sadness" (sadness) through natural and delicate hand-painted style. Japanese anime master Miyazaki Hayao's works such as Spirited Away make boys and girls coexist with many monsters and elves. The pictures are beautiful, colorful, delicate and realistic, which embodies the concept of "everything has a spirit" and the symbiosis between man and nature. The long history and traditional culture of the Chinese nation also provide a huge and valuable resource bank for Chinese animation. From China's first animated film Princess Iron Fan, which was shown overseas, to the early stage of domestic animation development, such as making a scene in the Heavenly Palace and making a scene in the sea, and then to the recent explosive animated film The Return of the Great Sage and Nezha, etc., most of them are based on Chinese fairy tales and folklore, blending Chinese martial arts spirit, Confucian culture and feelings of home and country, and adding opera, ink painting and other cultures into the expressive forms. Chinese animation, from ideas to values, from narrative methods to expression forms, is characterized by oriental artistic conception and differentiation, which has a strong attraction to the international market and created a brand-new international expression way.

1.2 IP operation awareness is enhanced, and industrialization is gradually formed.

That is, IP intellectual property, its meaning includes two levels: first, it refers to the adaptation and re-creation of content production level, that is, IP source; Second, it refers to the copyright development and management at the market level, that is, the diversified development and serialized operation of the copyright value of an IP source work to maximize the commercial value. In recent years, the awareness of IP operation in the film and animation industry has been greatly enhanced. IP works mean the value of existing fans, while IP operation means the future profit space. At present, classic stories, online literature and games in traditional culture are important IP sources for animation adaptation, and *The Journey to the West* is a well-deserved super IP among them. *The Monkey King* is a classic representative of Chinese traditional culture, from the early "The Great Hall of Heaven" to "The Return of the Great Sage" in recent years. With its oriental magic color, it has a high popularity and influence abroad, and has become a representative image of overseas communication. The development and operation of IP value has effectively promoted the rapid development of animation industry, and animation peripheral products have become an important industrial income.

2. Problems and challenges of domestic animated films in international communication

2.1 Weak overseas distribution and marketing

Weak overseas distribution and marketing ability is the biggest obstacle for domestic animation to go out to sea, which reduces the opportunities for overseas audiences to contact domestic animation. At present, the overseas communication of domestic animated films is mainly through overseas exhibitions, and few of them are shown in overseas cinemas. After a few shows, most of the viewers are overseas students and Chinese groups, and the means of publicity and distribution are not in place, which leads to the low attention and influence of domestic animated films overseas, making it difficult to form a good communication effect. According to relevant statistics, the overseas box office of the domestic animation "The Return of the Great Saint" in 2015 was only about USD 242,000 (about RMB 1.6 million). In 2019, the explosive animation "Nezha" was released overseas with great momentum, but the actual box office in North America was about USD 3.695 million (about RMB 24.4 million). Although this achievement has been a great progress, it is still obviously lower than expected compared with its domestic box office and popularity. It is difficult for domestic animation to go to sea. Apart from the cultural differences, it is necessary to continuously strengthen the distribution network and marketing methods in order to achieve a breakthrough. At present, the export markets of "Guoman" are mainly non-developed countries outside North America, but "Guoman" which has not yet opened the European and American markets still has a long way to go to sea. How to promote the development of domestic animation from "exhibition and screening" to "theater screening", and how to build an international distribution network system to enter the international mainstream market are the first problems to be solved to realize "going global".

2.2 Cultural discounts caused by cultural differences

The domestic animation released overseas faces the challenge of cultural differences between different countries and ethnic groups, and the resulting cultural discount problems emerge, which are mainly reflected in three aspects: values, story plot and subtitle translation. First, in terms of differences in values, take *Nezha* as an example. In the eyes of foreign audiences, this is just a common incident of teenagers rebelling against their fate. But in fact, *Nezha's* reshaping of traditional *Nezha's* image and character is its profound story connotation, which is hard for foreign audiences to understand. Secondly, in the plot and dialogue design, differences in cultural logic and language habits will also bring obstacles to understanding. Take *The Return of the Great Sage* as an example, "Does Erlang God really have three eyes?" "Are the four heavenly kings brothers?" "Does King Tota have a tower?" These questions are

difficult for foreign audiences to understand because of their lack of understanding. Thirdly, in subtitle translation, *The Return of the Great Sage* was released in North America in the form of no subtitles and English dubbing, while *Nezha* kept Chinese dubbing with English subtitles, but it didn't get good feedback in both subtitles and dubbing, and the literal translation of lines lost its original connotation, which affected the audience's understanding and experience.

3. Strategies for domestic animated films to enhance their international communication power

3.1 Establish cultural self-confidence, and open up the communication path of integration of east and west.

The international dissemination of domestic animation shoulders the important responsibility of spreading Chinese traditional culture, shaping the national image and enhancing the soft power of culture. On the basis of establishing cultural self-confidence, domestic animated films should base themselves on traditional culture, and appropriately learn from the IP operation experience of the United States and Japan to create the IP of Chinese traditional culture. After creating the top box office of domestic animated films, *Nezha* launched the animated film *Legend of Deification*, which belongs to the same mythical IP as *Nezha*, and has a great potential to create a "deified universe". Creating IP will help to form and show IP world outlook and values, and create a series of animated characters with the essence of traditional culture, so that they can be presented more systematically. The cultural resources of the Chinese nation not only include ancient myths, martial arts and kung fu, which have "oriental magic characteristics", but also broaden our thinking, broaden our horizons, boldly innovate the types of themes and narrative methods, and open up an expression style that integrates ancient and modern times and a communication path that integrates east and west. For example, *Nezha* transformed the "Dragon King", which appeared as a god in Chinese mythology, into the devil "Dragon" in western cognition, which made *Nezha's* story more understandable and acceptable to western audiences.

3.2 Attach importance to co-production cooperation between China and foreign countries and expand overseas distribution channels.

We should actively encourage domestic animation enterprises to establish stable cooperative relations with foreign publishers, and promote the construction of overseas distribution channels for domestic animation. Domestic animation enterprises can promote the overseas distribution of domestic animation through co-production with overseas companies and direct overseas investment. For example, CCTV Animation's international cooperation "Panda Plus" strategy has co-produced cartoons such as *Panda and Mole*, *Panda and Pistachio*, *Panda and Kiwi* with Czech Republic, Russia, New Zealand and other countries.

Conclusion

Domestic animated films, rooted in deep national resources, have good development soil, but because of the insufficient level of industrialization, they are weak in international communication of "going abroad and going to the world". In recent years, under the impetus of technological progress and policies, domestic animation has ushered in a period of rapid development, with the improvement of animation creation quality and production level, the continuous emergence of high-quality products and the steady improvement of industrialization ability.

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