

Analysis of the pre-creation of non - cultural heritage animation

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Abstract: In the era of multi-screen juxtaposition, film and television media have increasingly become an important carrier and tool for record preservation and popularization of intangible cultural heritage. The theory of film and television anthropology on the construction of intangible cultural authenticity, as well as the creation practice of anthropological documentaries and cartoons, provides a methodological basis for us to discuss the application of animation in the productive protection and popularization of “intangible cultural heritage”. From the perspective of film and television anthropology, this paper mainly analyzes the content of early creation, in order to provide theoretical thinking for the practice of promoting the deep integration of animation and “intangible cultural heritage”.

Key words: intangible cultural heritage; Animation; Intangible cultural heritage; pre-creation

To some extent, the drawing of animation has something in common with the recording of images. The intervention of individuals in the environment enables us to reflect on the reality-image, from the form of writing with the ink pen in hand to writing with the camera on the shoulder, from obtaining the real material to mining the material in the computer. The exploration of the material in the computer of animation still comes from the material reality, and it is created based on the reality. The immaterial cultural images created by animation not only require us to accurately export and preserve the culture, but also need to be effectively disseminated. In terms of cultural identity, the creation based on social reality can conform to the aesthetic function of the masses, make cultural propaganda more effective and make cultural identity stronger. The preservation of culture by animation can not only conform to its authenticity, but also achieve the accurate output of culture. At the same time, whether the animation can arouse the audience’s high emotional call has become an important point for the author to search for the artistry and authenticity of the animation with intangible cultural heritage. “Folk animation, to a large extent, depends on whether the meaning value contained in the folk cultural image itself has modern potential, and whether the perceptual life modality conveyed by the folk cultural image can stimulate people’s different aesthetic functions.” From the presentation of intangible cultural heritage, it can be seen that whether the constructed intangible cultural image is persuasive and credible, and whether it can become the image data for the audience to understand the national culture, has become the first question that creators need to consider. This paper analyzes it through the means of animation creation. It is expected to provide some enlightening effects for future artists in the creation of intangible cultural heritage-themed cartoons.

1. Creation based on metacognition

Animation, as one of the important means of writing self-awareness, is a metacognition-based creation that can truthfully draw and present the emotional experience process of an individual in the cultural environment to the audience. “Metacognition” is a kind of cognition based on cognition, including thinking and evaluation of cognition, which can be simply understood as the expression of thinking logic such as reflection, examination, introspection and criticism in daily life.” The drawing process of animation is the creative activity of metacognition, which is realized based on the personal experience of the creator. The creator uses animation technology to write the process of cognitive activities of himself or himself to others, which is accompanied by the change of individual cognitive process and the expression of emotional experience. The creation of animation based on metacognition is actually the creation of reminiscence-image. In the animation of intangible cultural heritage, this creation mode can show the individual’s subjective state in the process of intangible cultural heritage, show the individual’s feelings in the cultural experience, and convey their own mood track in the non-body experience to the audience with a vivid and flexible visual feeling, arousing the audience’s curiosity and identity of intangible cultural heritage.

The creation mode of intangible cultural heritage animation based on metacognition can construct the authenticity of intangible cultural heritage. The most important thing is that the interpretation of intangible cultural heritage emphasizes the intervention of the individual, which can only be displayed after the intervention of the individual. The manifestation of intangible cultural heritage is inseparable from the subject’s emotional consciousness, which can only be visible with the help of material materials. As a material medium, animation can also convey the innermost emotions of the individual. In the constantly flowing images, it reveals the feelings of the individual in the non-body examination, and it is also the re-writing of the feelings of the individual in the cultural experience, constantly evoking the feelings and memories in the experience. Everything is true and real, and it is deeply touching.

2. Participative creation mode

Participatory creation refers to the creation of animation after the author conducts field investigation in the national cultural area. During the creation process, the author discussed with the local people constantly, and showed the original painting setting, conceptual design draft and dynamic image to them, and then made repeated revisions to the animation design draft according to the local people’s identification and feelings. This process of discussion and communication is also recorded as the content of the film itself, constituting the reflexive cognition of the localized national culture. This reflects the concept of the creation of ethnographic images of “sharing anthropology”, which was first put into practice in the authentic (truth) film movement in France in the 1960s. For example, Jean Rousche used this method of participatory

creation in his experimental documentary work “Summer Documentary”. Jean Rousche “felt the Socratic philosophical thinking, That truth and truth come out of a process of dialogue.” Although this is the creative practice of Jean Roush’s participatory ethnographic film, it can still be regarded as a powerful means to create ethnographic animation images by applying it to intangible cultural heritage animation. In this creation mode, the animation of intangible cultural heritage can not only show the reality, but also allow the audience to form a cognitive process and finally get authentic and credible cultural information. However, there are few animation works created completely in accordance with reflexive ethnographic method, but a series of animation called “Special Search Team of intangible cultural Heritage”, which tells the story of Shanghai’s intangible cultural heritage, has initially tried this participatory creation mode. The series features several fictional characters, a cultural scholar and two elementary school students. The scholar leads the two primary school students into the cultural world of intangible cultural heritage. At this time, the two primary school students seem to become children sitting in front of the screen watching. In the film, they keep raising their own questions, which are answered by the scholar, and the knowledge and emotions about intangible cultural heritage are conveyed through this dialogue. This series of cartoons is aimed at children. Each episode is short in length. In just a few minutes, vivid pictures and vivid images complete the popularization of intangible cultural heritage knowledge. Such narrative mode undoubtedly has a strong sense of inclusion in the audience and stimulates the thirst for knowledge. The audience is attracted by the childlike interest and imaginative animation images, and enters the world of intangible cultural heritage with children to feel the folk customs and national culture conveyed by the animation.

Intangible cultural heritage in the participatory animation creation mode can form a true and accurate transmission of culture, but this is not only a simple direct production of cultural information, but also enables the audience to form a cognitive and reflexive process in the process of constant communication between the characters in the film, and finally acquire the ability to perceive culture.

3. Fictional animation creation

Intangible cultural heritage is a kind of culture mixed with technology and folklore, often involving folk myths and legends in the form of oral or written literature. The vitality and creativity of intangible cultural heritage can realize a kind of innovation and inheritance through the use of different materials by the creators, and in the audience, it is in line with the aesthetic of The Times, and it is in line with the aesthetic function of people belonging to the era. As one of the art media used to spread culture in modern times, animation is also a technological media constantly updated with The Times. The use of animation to display intangible cultural heritage is conducive to its taking root in contemporary soil. Therefore, it is a very suitable medium for animation to adapt some folk customs images in intangible cultural heritage. The creation of fictional animation is mostly to adapt folklore, mythology and other folk literature into animation, which is not only an important source of intangible cultural heritage themes, but also an important form of expression of intangible cultural heritage animation. Fictional animation is an adaptation of fictional literary texts, a “remake” of the animation of ancient Chinese legendary characters, deconstruction and reconstruction, destruction, segregation and recasting in the process of recognizing character archetypes, and integration of content more appropriate to the contemporary audience’s aesthetic taste and subjective imagination. However, in the process of re-creation, what remains constant is the historical accumulation of national spirit.”

The Story of the Gods is one of the most representative ancient Chinese myths and legends known to the people, in which the family-named character Nezha constantly brings us new visual sensations through innovation and innovation from short animation to cinema animation. The legend of Nezha Naohai has been “sung” with the passage of time. In 1979, Shanghai Art Film Studio takes the strength of the national animation industry to create a classic animation work Nezha Ne Zha. In this version of the film, the actions of Nezha reflect the text theme of the struggle between justice and evil, which is defeated in the end. Nezha himself is brave, fights injustice and works for his friends. The sacrifice made for his parents and the people of Chentangguan reflects his tenacity and justice, which is why the people of Chentangguan love Nezha. The film also faithfully presents the interpretation of this legend, written in the text, the widely spread myths and legends of the folk are displayed in the form of intelligent animation. The audience, whether children or adults, are inspired by the justice, The righteous Ne Zha is moved by him.

The 2019 animated film Nezha comes out with a bold reimagining of the mythical character. No longer a simple good Samaritan, Nezha is a dandier. Although his parents fight hard for the people every day, Nezha becomes rebellious and ununderstanding due to their lack of love and affection, and the people of Chentangguan dislike and fear him. But in the end, Nezha realizes self-growth when Chentang Guan is in crisis, unleashing a powerful force that subdue the evil forces and gives the people of Chentang Guan peace and happiness. The people are moved by Nezha and have a new understanding of him. The 2021 Spring Festival theatrical animated film The Gods: The Rebirth of Nezha, once again re-creates the legend of Nezha’s Naohai in line with The Times. The film’s fictional world is no longer a single shape, but a combination of the modern and the ancient, a multifaceted landscape of high-rise towers soaring into the sky, damp, dark alleys, and people dressed in Republic of China costumes. In the beginning, a child is running in the street, selling newspapers in his hand. The moving image shows the picture of this city, including the old rusty pipes, the neon lights on the street, the Chinese-style hospital inset in the rock wall, the shapes of motorcycles, bicycles and cars give us a sense of “mixing and matching”. The fragmented characteristics of The Times are indirectly reflected in this film. Of course, the definition of pluralism really lies in the multiplicity of the identity of the hero Li Yunxiang. The film begins with a definition: everyone’s identity is multiple. Li Yunxiang is the son of his father, the younger brother, the best friend of those around him, a motorcyclist, a smuggler at work and, more importantly, Li Yunxiang, the reincarnation of Ne Zha, the guardian of his family and friends, as well as the savior of Donghai. The identity of the polysemous thinking is the theme of thinking in this era, and plainly

speaking, it is the burden and responsibility of the world we live in. These three works are the “singing” of classical folklore, a kind of inheritance. Each re-creation reflects its own modernity, and is the product of a specific era, a specific value and the spirit of The Times.

In specific cases, it is enough to prove the creativity of animation in non-legacy images, and the intangible cultural heritage of folk literature can constantly get “new life” with the help of animation. As intangible cultural heritage flows in the long river of time, it is necessary to construct and preserve its vitality through the medium of animation. Animation, on the other hand, can give full play to its strengths. It can not only construct the real temporal and spatial structure of intangible cultural heritage, but also create intangible cultural heritage such as folk literature with the fictional characteristics of animation to become popular works of art.

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