Animation Effect on the Spread of Western China Ethnic Minority Culture

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ABSTRACT

China is a country with 56 nationalities which has rich national culture resources. In China, the western has more than 40 ethnic minorities. As a unique way of cultural transmission, animation can well combine the characteristics of western minority culture and play its role of communication. Animation can demonstrate the western minority natural style, fairy tales, spiritual value and unique art. In addition, we can combine the summary interpretation of western minority culture with new techniques, making the western region national culture has a new development by animation.

KEYWORDS

China ethnic minority culture, animation, cultural transmission.

INTRODUCTION

Among the 56 ethnic minorities in China, ethnic minorities such as Tibet, Mongolia, Miao, Yi and Qiang, have long lived in the western part of the motherland. The western region is also the major locality for ethnic minorities in China, with considerable excellent ethnic culture. National culture is a culture with national characteristics created by the long-term historical development of many ethnic groups. It is the result of the material and spiritual civilization of all ethnic groups. [1] From ancient and modern time, Examples of the widespread use of traditional art in the form of animated art are commonplace and well known throughout the country.

Animation is a cultural symbol and a medium of cultural transmission, which shoulders the mission of cultural transmission. The real national animation born from the western native culture shows the natural style, spreads the myths, carries forward the spirit and shows the unique arts of the western ethnic minorities.

A SHOW OF THE NATURAL FEATURES OF WESTERN ETHNIC MINORITIES

In the course of human history, man and nature are closely linked, and different natural conditions lead to different regional cultures. "However, each regional culture often has the inevitable formation of a harmonious cultural aesthetic psychology that is compatible with the geographical environment, so as to leave its own unique password in the artistic tradition and enter the collective unconscious layer of the ethnic organism. The cultural features of a nation's culture, artistic heritage and aesthetics in a certain regional culture evoke a specific role that plays a common role in shaping the cultural and aesthetic psychological structure of literary artists and aesthetic accepting groups in each age. In this regard, due to its geographical location, economic conditions, living customs, ethnic languages and other reasons, the cultural and artistic expressions in ethnic minority areas are particularly prominent. "[3]

People in the western minority areas use their wisdom to showcase their unique natural style through various art forms. Myths and legends include the Kazak's "Gesar Gan creation", which originally interpreted the laws of nature and maintained ecological balance. Yugur "Mora" uses imagination to transform nature, conquer nature, and create a better living environment. Songs have a Tibetan "multi-layered song" interpretation of the law of crustal movement, and advocate harmony between man and nature. As well as the Mongolian "Jianggel" reflect the quiet, peaceful and prosperous life scenes of ethnic minorities. Although these art forms have a wide range of influence on ethnic areas, they cannot be well-known by people across the country.

Animation not only has played its role as a medium, also has infused fresh blood into the animation of ethnic minorities with the theme of this special natural landscape. The "Bizarre Mongolian Horse" made by the Shanghai Art Film Studio is an animated feature of the Mongolian theme. It mainly talks about a Mongolian wild horse that connects the distant England with the prairie in Inner Mongolia, giving people a stylish modern feel from the perspective of video audition language, and changing people's understanding of the prairie. In the film, there is a large number of similar use of large aerial camera and low overhead view camera lens. For example, British doctor took a helicopter to the Inner Mongolia steppe to track this fragment of wild horses at the beginning. There are many multiple tilt-patterned, large-throw shots simulating the drone's perspective on the airplane, so that the audience deeply feel the new look of the modern grassland. Horseshoe galloping, grass flying camera settings, have refreshed visual experience. The film is very wonderful when it comes to depicting exotic homesickness in Mongolia. A wild horse’s quiet homesickness is particularly touching, and it also reflects the prairie people cannot leave the grassland profound implication.

If we say that the "bizarre Mongolian horse" brought us the atmosphere of prairie region in the video audition language, another Mongolian cartoon "warrior" fully demonstrates the rich and vivid vast expanses of grassland and original Mongolian national culture. Combining two-dimensional hand-painted and three-dimensional technology in the production, makes the picture quality, audio-visual language is
unique. In the scene where the characters are talking in the prairie, the yellow-green grass swing through the wind and has the real texture of fluff, which is rarely seen in the other ethnic minority animated themes. Similar to the aerial camera in the snow-covered palace of the royal palace, the lens of Battle and Master chasing is magnificent. Just as the researchers said, the meaning of "warrior" lies not only in insisting on the character of national animation, but also in carrying out the conscious modernization, following the path of conforming to the international trend and the needs of the modern audience and developing and innovating in succession[4]" Outstanding "Warriors" finally lived up to expectations, won the 2007 China (Changzhou) International Animation Art Week "Best Chinese Long Movie Award", the twelfth Chinese movie Hua Biao Award for outstanding cartoon award, the 16th China Golden Rooster Hundred Flowers Film Festival Good Art Award, receiving fame and fortune.

DISSEMINATION OF THE MYTHS OF WESTERN ETHNIC MINORITIES

Marx said: "Greek mythology is not only a treasure house of Greek art, but also the soil of Greek art." Myths and legends tell stories of ancient and modern creatures such as gods, ghosts, demons, demons, God, angels, dragons, phoenix animals. Myths and legends are also a precious spiritual wealth of a nation and a country, and have a very important position in the history of literature. Its subject content and various mythological figures have various influences on the literary creation of all ages and the formation of various national epics. In particular, its rich and imaginative imagination and the illusion of visualizing natural things are closely related to the artistic fiction and the formation of romantic creation methods. It provides a rich theme for the creation of animation. The most famous myths and legends are the "Gesar King Biography" of Tibetans, the "Gesle Biography" of Mongolians, the story of Balagan, the Huguas Biography of the Uyghur ethnic group", Zhuang" MoYi King "and so on.

Numerous myths and folk tales are known by more and more people by the form of animation. For example, the animation "Barakan Cang Legend" is based on the story of Barakang Cang, an animated cartoon produced by Inner Mongolia. The use of Humai reflected in the film is also unique to the Mongolian music. Thanks to the Mongolian Humai, national music can be perfectly used. The background of the story is the end of the Qing Dynasty. The main feature of the Mongolian culture during this period is the integration of grassland culture and the farming culture of the Central Plains. There are two contrasts in the scenery of the " Balaganan Cangzi ", one is the grassland and the small town, and the other is the majestic palace and the royal highness's living room - the yurt. Although some of these scenes appear at the same time uncoordinated, but the Mongolian culture and the Central Plains culture more intuitive show in front of the audience. Another example is the animated cartoon "Redstone Peak", which is an adaptation based on the myth story "Mora". It tells Yugur people suffer from snow demon year-round perennial. In order to keep folks away from the demon of the snow demon, young Mora goes to Sun Palace to look for the sun god, and ultimately use his own live as the exchange for the Yugur people's happy life. The theme of the cartoon "Nine Colors Deer" comes from the mythical story of "Deer Wang Bunsen" in Dunhuang Art. It tells nine color deer save the mortal but are betrayed by the mortal. Nine color deer finally tell the truth to the world, and the mortal rescued has been due retribution. Jiu Selu is the prototype of the deer king in the Dunhuang murals. This cartoon fully respects the prototype in myths and legends.
Animated short film "A Tong Jin" use an art form of Guangxi ethnic folk - Zhuang Jin as a carrier of narration, legendary folk myths as a blueprint for the story, showing Zhuang folk brocade skills. These traditional knowledge and skills cannot be learned in school education, but we can rely on this animation to familiar it and broaden our horizons. It reflects the people's love and respect for life, nature and national culture, permeates the optimism of national culture, embodies the people's beautiful yearning, and expresses the sincere emotion. It contains a deep brotherhood, mother and child love. The film won the honor of the 12th Karlovy Vary International Film Festival in Czechoslovakia.

PROMOTING THE SPIRIT OF THE WESTERN MINORITY

National culture is unique. It shows its own style in literary works or cultural phenomena, and shows its own flavor in the ethical and aesthetic orientation of this minority. From this point of view, regardless of the form of art, no matter what form the ethnic culture is, the art culture including ethnic minority animations must be based on the cultural traditions of the nation, then they can represent the thoughts of their own nation more purely feelings, and close to the masses of life and the performance of their artistic aesthetic taste.

For example, the cartoon "Little Sisters of the Prairie" tells the story of two Mongolian sisters. In order to protect the flock of production teams and reduce the losses of production teams, they chased the flock without fear of wind and snow, even fainted in the snow frostbite, but also persisted in the end, showing hesitant national spirit. The film won the second prize for the National Children's Literary and Art Award Committee. The cartoon "Diao Longji" taking the legend of the ethnic minorities in our country as the subject, shows the wisdom of our working people and the national integrity of the evil and the courageous people who struggle hard and evil. "Korla pear" describes the glorious deeds of a Uighur girl, which took the desire to make the poor folks eat delicious pear. It shows fearless, courageous national spirit. "God horse and waist knife" is a 20-minute animation, but it concisely described such a naive story. "Bao Andean inherit his father's bereavement to the source of the Yellow River to look for a white horse that can lead to clear springs, for the home attracting Qingquan." The image of the snow demon in the cartoon "Red Rock Peak" and the fight between the people and the snow demon reflect the local natural climate and the struggle between people and the bad weather in the world. These five minority animated themes all reflect the positive and progressive ethnic spirit of the ethnic minorities and are also recognized and promoted by the broad masses of the people in the country.

DISPLAY THE UNIQUE ART OF THE WESTERN ETHNIC GROUPS

"Cihai" states "the national character of art" as follows: "Using the unique artistic form of our nation and the artistic techniques to reflect the real life and making the literary and artistic works have the ethnic style and national style." The style of a nation's bones must be something that has accumulated in the long history of a nation.

The film "Miao Wang Chuan" was produced by Guizhou Zunyi Chili Company. It turned out to be the first of its kind in Hong Kong. It also included the first prize of Asian Competition Animation Program (China Region Production) and the Asian
Digital Content Contest. After carefully pondering this work, which has been able to perform so well, we will find its excellence is inseparable from its excellent communication of the ethnic minority culture and its distinctive ethnic artistry. The origination of "Miao Wang Chuan" comes from the traditional hand-batik art of the Miao people. As one of the three traditional hand-printing techniques in ancient China, the batik has very strong national characteristics. From the color of the costumes to the design of the scene, blue is used in a large area to truly reproduce the traditional Miao costumes and the simple quality of people. In the character modeling, the character images with white side form its own style. On the whole, this is a unique original work featuring the western ethnic minorities, which perfectly displays the diversity and uniqueness of culture.

In addition to "Miao Wang Chuan", there are many national films having their own unique artistic practices. The world-renowned "Avanti" series is a classic example of Chinese animation, making use of the vivid image of the cloth puppet to make the Uyghur unique local customs and practices. The hero Avanti's personal image is also through the national rendering. The character’s bear is in line with the characteristics of the Uyghur people, and dressing in floral patterns are ethnic unique decorative patterns. Even perform the singing and dancing Uyghur people vividly. The film won the 1979 Ministry of Culture Outstanding Art Award, the third Chinese film "Flowers Award" Best Art Award, the national minority theme film "Dragon Award" art prize. "Diao Longji" is also based on the Bai Arts produced by a type of animation in the short video. It won the silver medal at the 2nd Bucharest International Puppet Film Festival in Romania.

At the same time of choosing the cultural media of animation, we must take the perspective of vigorously carrying forward the cultural spirit of ethnic minorities and take the culture of ethnic minorities as the cornerstone to perfectly reproduce the cultural essence of the ethnic minorities in the western region in the form of animation. The national culture and the modern visual arts will be docked accurately. The animation industry in western China will continue to develop. With this unique cultural media, the culture of the minority nationalities in the west will be recreated, and more people will feel and perceive the culture of western ethnic minorities. National animation can take many forms. We can combine myths and legends and condense the main thread of national culture in cost. With the help of multiple myths and stories, we can create a national animated cartoon. This kind of cultural accumulation can also help western animation people do modern animation innovation and heritage of the national culture.

Now western animation is developing in a groping manner, and modern techniques are used to create national animation in keeping with the characteristics of the time. As an animated feature of SIGGRAPH, the world's first event in mainland China selected for computer graphic technology, "summer" expands the three-dimensional presentation language with three-dimensional ink and displays the sporting space that ink and wash can’t create. The national culture and art in our country has a special aesthetic significance for the development of our country's animation with its unique aesthetic features. The western part should start from me, start from now, speed up the pace and carry forward the national culture so that the animation in the west of China will firmly embark on a path of its own.
SUMMARY

According to the characteristics of the western minority culture and the profound historical background, combining with the current background of the time, using animate as an unique cultural media, we will interpret the western minority culture, and then find the point of convergence between the animation and the cultural transmission of the western ethnic minorities to summarize the role of the animation in the cultural transmission in the western minority nationality regions: presenting the natural dispositions of the nationalities in the west, spreading the mythological stories of the nationalities in the west, promoting the values of the national ethos in the west, art, making it possible for the ethnic minority cultures in the western region to spread more widely through animation as an art form of expression.

REFERENCES