The Research on the influence of traditional Culture on the Role Shaping of Chinese Local Film and Television Animation

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Abstract: With the continuous development of The Times and society, people's pursuit of spiritual civilization is increasing, which puts forward new requirements for the development of film and television animation industry. As an important part of the cultural industry, film and television animation is closely related to the daily life of the public, and high-quality film and television animation works depend on good role modeling. Chinese traditional culture is extensive, profound and has a long history, which can provide rich artistic elements for local film and television animation character shaping and improve the artistry of film and television animation. It can better convey the cultural connotation of film and television works and highlight the artistic style of film and television animation. This study mainly summarizes the role building of Chinese local film and television animation, analyzes the influence of traditional culture on the role building of Chinese local film and television animation, and introduces in detail the application of traditional culture such as paper cutting art, ink painting art, costume art and opera art in the role building of film and television animation. It hopes to clarify the idea of role shaping in local film and television animation, improve the production level of local film and television animation, promote the inheritance and development of traditional culture, and promote the innovation and development of film and television animation industry.
Keywords: Traditional culture; Film and television animation; Character building; Localization design

1. INTRODUCTION

In the modern society with increasingly close international exchanges, the role shaping of film and television animation also presents a diversified development trend, which greatly promotes the development of domestic film and television animation. At present, the creation of local film and television animation is largely influenced by Western culture, and the lack of integration with traditional culture makes it impossible to create a role image with strong national cultural implications, which restricts the sustainable development of local film and television animation. Under the

background of the new era, in order to obtain greater development space for local film and television animation, it is urgent to solve the problem of separating the role shaping of film and television animation from the traditional culture, integrate and penetrate more traditional cultural elements into the role shaping of film and television animation, create a distinct role image and highlight the aesthetic connotation and artistry of traditional culture (Zhou, 2022).

Therefore, it is of great significance to study the influence of traditional culture on the role shaping of Chinese local film and television animation, which can create excellent film and television animation characters, arouse the resonance of the audience, improve the overall creation level of film and television animation, and accelerate the development of local film and television animation industry (Baker, 1990).

2. ROLE SHAPING OF CHINESE LOCAL FILM AND TELEVISION ANIMATION

2.1 Definition and Function of Film and Television Animation Role Shaping

As the key content of film and television animation modeling design, animation role shaping refers to the use of different artistic skills and techniques, through the form, composition, color and other diversified artistic language and forms of expression, to design the occupation, language, modeling, identity, action and character of the character, to highlight the character's personality, personality charm and spiritual world and convey deep meaning and emotion (Chen et al., 2022).

Characters are the core and soul of film and television animation. They can present humor, truth, loveliness, wisdom and other personality characteristics by means of exaggerated, realistic or strange shapes, relying on film special effects, props, scenes and shots, and convey the core content, thoughts and feelings of the creators. Early role shaping is directly related to the success of film and television animation. It needs to take into account the integrity of film and television animation story, environmental changes and other aspects of content, and plays an important role in promoting the development of the story, leading the style of film and television animation works, revealing the theme of film and television animation, and strengthening the appeal of film and television animation art. Film and television animation characters that fit the theme of the work, fit the actual life of the audience, and have strong vitality and good aesthetic

value can create eternal and classic film and television animation art works, present perfect visual effects, trigger psychological resonance of the audience, and leave a deep impression on the audience (Heng & Wan, 2021). Film and television animation characters not only have profound artistic connotation and humanity, but also have great commercial value, which can generate a series of peripheral products, such as toys, decorations, books, etc., It could bring endless profits, realize the further extension of film and television animation culture, and promote the development and progress of the entire industry (Bentham, 1962).

2.2 Chinese Local Film and Television Animation Role Shaping

The Wan Brothers, pioneers of Chinese fine arts, advocate the excavation and utilization of national characteristics, emphasize the inheritance and development of national and folk culture, and have made outstanding contributions to the development of local film and television animation, creating the first in the history of Chinese film and television animation, effectively promoting the national development of film and television animation, and successfully shaping many characters with Chinese local characteristics.

Influenced to a large extent by traditional painting, folk art, handcraft and opera, Chinese local film and television animation effectively absorbs and integrates excellent elements of traditional national art in the process of shaping characters. The characters created in the works have a strong sense of rhythm and rhythm, presenting a characteristic style with full and vivid images (Si, 2021). Among them, Nezha is a slave to the Sea, Race between the Tortoise and the Hare, Uproar in Heaven, Magic Brush Ma Liang, Three Monks and the Deer of the Nine Colors are adapted from folk myths, literary classics and allusions. The characters are lifelike, showing a distinct national style and containing a certain national philosophy and cultural essence. It fully interprets the charm of traditional culture and becomes an indelible memory among generations of audiences (Chen & Liu, 2023; Wang, 2016).

Based on the traditional national culture, Chinese local film and television animations introduce characters with full charm of traditional culture to shape the characters, which can not only make the film and television animations truly enter the hearts of the people, but also help to effectively publicize and carry forward the traditional national culture, realize the effective integration of film and television animation with traditional art, and promote the sustainable development of local film and television animation (Andersen & Arenfeldt, 2023; Bueno de Mesquita &

Downs, 2005; Zhou, 2020).

3. THE INFLUENCE OF TRADITIONAL CULTURE ON THE ROLE SHAPING OF CHINESE LOCAL FILM AND TELEVISION ANIMATION

As the foundation and symbol of the nation, traditional culture is profound, rich and colorful, close to the daily life of the public, and is a precious treasure. The integration of traditional culture into the role shaping of local film and television animation can create characters with diversified images and enrich the styles and types of film and television animation works. Opera, paper-cutting, painting, folk craft, shadow play, clothing, etc. all belong to the traditional national culture with profound aesthetic connotation, which can arouse the resonance of the public and provide sufficient reference for the role shaping of local film and television animation (Eickelman, 2003).

3.1 Current Situation of Domestic Film and Television Animation Role Shaping

With the continuous development of new industrial civilization, film and television animation art has gradually entered People's Daily life, bringing new development opportunities for the development of local film and television animation. In view of the current development status of domestic film and television animation, the characters created are not innovative enough, and they pay too much attention to the application of modern technology, showing the situation that the role building is separated from the traditional art. In addition to the invasion of foreign film and television animation, the role shaping of domestic film and television animation is increasingly inclined to American and Japanese animation, such as Marvel characters, Disney characters and Japanese monster characters, lack of penetration of traditional culture, and many people have little understanding of domestic film and television animation characters, which leads the development of domestic film and television animation industry into a bottleneck. In this context, local film and television animation must excavate traditional ethnic elements, create roles with national characteristics and styles, take the road of national development, and maintain the local character of film and television animation. Traditional culture embodies the spirit of the Chinese nation. It is deeply rooted in the blood of the Chinese nation, and has a variety of

cultural characteristics (Sun, 2021). In the face of the current trend of global integration, the integration of traditional culture into the role building of local film and television animation is of great significance to carry forward and promote Chinese traditional culture, and make the export channels of Chinese culture more diversified. In the creation of modern local film and television animation, the integration of film and television animation language and traditional culture can make the characters have strong Chinese characteristics, meet the development needs of film and television animation industry and meet the aesthetic needs of the public.

3.2 The Influence of Traditional Culture on the Role Shaping of Local Film and Television Animation

The expression forms of traditional culture are very diverse, with rich film and television animation character shaping materials. Many excellent local animation works use traditional cultural elements to create characters with unique charm and national style with the help of artistic expression techniques such as New Year pictures, shadow puppets, clay sculptures, ink paintings and paper-cuts, so that the characters of film and television animation can be better accepted and recognized by the public and reflect the profound implications of local film and television animation. Traditional culture provides rich artistic elements and creative ideas for the role shaping of local film and television animation, which helps film and television animation to form its own characteristic role style and highlight the theme and connotation of film and television animation (Donovan, 2021).

Take traditional painting as an example, in which the use of pen, ink, paper, inkstone traditional painting tools can draw smooth, smooth lines. First of all, under the superb skills of the painter, the brush can make the whole picture more changeable, with strong traditional cultural charm and unique Oriental aesthetic feeling through the action techniques of lifting, pressing, stamping and applying. Secondly, as a key feature of Chinese painting, brush and ink can fully outline the outline and shape of objects, and pay more attention to the transmission of inner spirit and implication. The integration of these traditional painting tools with modern film and television animation design technology can make the actions and shapes of the characters more vivid and flexible, create a good artistic conception of film and television animation, highlight the spiritual connotation of traditional culture, and bring better visual experience to the audience. Finally, the ink and brush applied in the ink painting form a flowing painting style with the help of the adjustment of ink color and the art form

of ink and brush, which brings the visual feeling of calmness, elegance and tranquility (Ding, 2020). However, in local film and television animation, the introduction of ink painting art can create novel and unique roles with artistic beauty, so that the roles have vitality and can really move on the screen, giving the audience a feeling of being in the scene. Local film and television animation creators draw lessons from ink painting art, with the help of repeated shooting and layering techniques, get rid of the shortcomings of the previous single-line flat painting role shaping, make the film and television animation role style take on a new look, more attractive to the audience and deepen the audience's impression.

4. THE APPLICATION OF TRADITIONAL CULTURE IN THE ROLE BUILDING OF LOCAL FILM AND TELEVISION ANIMATION

Under the background of the new era, the role building of local film and television animation must be integrated with traditional culture and art, adhering to the creative ideas of traditional culture, giving full play to the value of traditional culture in role building, improving modern aesthetics, creating local film and television animation works with distinctive Chinese variety, and improving the market share of local film and television animation (Cook, 2013).

4.1 Paper-cut Art

Paper cutting is a unique folk art form, which can use tools such as carving knife and scissors to reflect the art of character image in the plane. The shaping of local film and television animation roles also needs to present the characters to the audience in front of the screen, which has the same essence with the traditional paper-cut art. Therefore, paper-cut art form can be integrated into the process of role shaping, creating a new role modeling and innovating the art form of film and television animation. "Pig Bajie Eats Watermelon" is China's first film and television animation using the traditional paper-cut art. The success lies in the fact that the role of Pig Bajie fully integrates the paper-cut culture of window art and shadow play art, so that the audience can feel the two-dimensional visual effect, based on the side and front view of the film and television animation, so that the different movements of Pig Bajie, more vivid and lifelike (Yang, 2020). Through exquisite hollowing process, simple lines and diverse colors, this work flexibly uses the staggered and white space technology between

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papers in paper-cut art, and breaks down the movements of the character Zhu Bajie with the help of the well-spaced paper points distribution. This helps the audience to fully grasp the character characteristics of Zhu Bajie, so that the modeling of Zhu Bajie and the scene can be effectively connected, so that the whole film and television animation works more smooth. Traditional paper-cutting techniques are also applied in the animation works of "Gourd Brothers". When shaping the actions, shapes and personalities of different roles of the seven Gourd Brothers, paper-cutting art is used to profile the character images. The Gourd Brothers effectively integrates paper-cut animation and hand-drawn animation, making the characters of the Gourd Brothers have multiple features of puppetry, shadow puppetry and paper-cut. With simple modeling, the characters of the seven Gourd Brothers are fully expressed, and the pictures are clearer and clearer. In addition, the consistency of roles and theme background is also taken into account. It makes the whole film and television animation with strong local characteristics and integrity.

4.2 The Art of Ink Painting

Chinese ink painting has a long history of development and carries profound traditional national culture. It also plays an important role in the role shaping of local film and television animation. It is a very important form of role shaping. In the process of role shaping, local film and television animation can fully draw on and refer to the color application of traditional ink painting art, optimize and adjust the color intensity ratio of characters to improve the visual expression effect and deepen the audience's impression on the characters. When the ink painting art is infiltrated into the role building of film and television animation, attention should be paid to highlighting the fun meaning of the role in the ink, so as to realize the perfect integration of the character's charm and the artistic conception of the whole work. When connecting different film and television moving pictures, it is necessary to shoot independent ink and wash pictures, flexibly exert perspective, color conflict and other painting skills, achieve appropriate distance, complexity and simplicity, and fully show the characteristics of the characters. "The Shepherd Flute" is a classic Chinese ink painting animation. It fully draws on the ink painting technology in the creation of film and television animation, presenting the picture of happy fish swimming freely in the water, and also reflecting the sense of movement of cattle. The whole picture is very vivid and aesthetic, showing the charm and characteristics of local film and television

animation to the audience (Yang & Jia, 2020)。 The animation "Little Tadpole Looking for his Mother" also effectively permeates the artistic elements of ink painting. With the help of the flexible and soft characteristics of ink painting, the characters in the painting are highlighted. Although the activities of the characters are shown only by outlining the vague outline, the movement rules, characteristics and rhythm of the characters are very clear, and the "meaning" and "environment" are effectively integrated. In contrast to the scientific application of ink and wash, this work presents tadpoles, goldfish, turtles and other characters, and plays the role of color conflict in the shaping of the scene, so that the audience can better grasp the character characteristics (Chan, 2007).

4.3 Costume Art

As a special component of traditional national culture, costume art has accumulated and precipitated a unique style of costume art after thousands of years of development, which embodies the connotation of traditional culture, art and philosophy. In the form of costume art, it involves various elements such as lines, layout and modeling. It pays attention to the continuity between links and the whole, contains local aesthetic concepts and artistic expression techniques, and can create a sense of space beauty, providing certain materials for the role shaping of film and television animation.

The structure elements, color elements and decorative elements of traditional costume art can be applied in the role shaping of film and television animation, so as to reasonably design the style structure, color collocation and pattern of the role's clothing, so as to integrate the national aesthetic experience and traditional culture of the role's clothing, and highlight the character's personality through the costume style with Oriental charm, so that the audience can understand the spiritual culture under the color of traditional costume through the role (Lai, 2020). Taking the Hani animated film Fire Boy as an example, traditional costume art elements are applied in the process of role shaping.

The clothes worn by the characters are applied to the traditional five colors, highlighting the people's worship of black and white and respect for red. The color characteristics of the clothes reflect the deep aesthetic culture of the Hani people. In the key plot of the film and television animation story, the black dress worn by the Minza character is illuminated in the process of grabbing fire, and the color of the dress changes. The red dress better sets off the character's great spirit of striving and fighting for

the people and the dedication of bringing hope to the people. Through the transformation of characters' costumes in film and television animation works, audiences can deeply understand and comprehend the characteristics and personalities of Mingza characters and grasp the spiritual culture under traditional colors. The film and television animation Monkey King: Monkey King Is Back attaches great importance to the costume design when shaping the characters such as Jiang Liuer, Chaos and Sun Wukong in combination with the development of the story plot and scene changes. Costumes corresponding to different roles are constructed to highlight the character characteristics of the roles, convey the traditional culture and aesthetic cognition to the audience, and arouse the audience;s resonance (Cao & Chen, 2021).

Among them, in the process of shaping the character of Sun Wukong, the costume color is mainly yellow to highlight the sense of status and dignity, to express the hope and light that Sun Wukong can break the predicament, and to highlight the character's perseverance and defiant spirit. With the development of the plot, Sun Wukong's clothes also change. Dressed in beige and blue, Sun Wukong is closer to the life of ordinary people, showing a helpless and demoralized image. However, at the end of the film, Sun Wukong's costume is a combination of red, yellow, gold and black. The main color of black gold highlights the rebirth of the character after a difficult experience, which is further sublimated and reveals the theme and connotation of the whole film (Bradsher, 2012).

4.4 Opera Art

When the traditional opera art reflects the role image and character, it will design different facial makeup and costumes through gorgeous and conspicuous graphic patterns and exaggerated lines, and match the corresponding actions. Take Peking Opera facial mask as an example, which corresponds to the character of the role, in which blue symbolizes insidiousness, gold symbolizes nobility, white symbolizes conceit, black symbolizes integrity, and red symbolizes loyalty. These bright labels can convey relevant information about the role to the audience (Lai, 2020). When shaping characters, local film and television animations will also refer to the opera art to design the role modeling, referring to the appearance and personality of the characters, showing the characters' wisdom, ingenuity, humor and other characteristics, so as to make the characters more deeply rooted in people's hearts.

When shaping the role of the general, the animated work of The Proud General fully applies the facial makeup elements of Beijing Opera, imitating

the facial makeup of the Peking Opera to design the general's face. Under the angular facial lines, the high eyebrows are matched with the thick beard and the disdainful eyes, which exaggerates the general's fierce, firm, stubborn and thoughless character. The animation "Uproar in Heaven" also draws nutrients from opera art, combining opera facial makeup to set Sun Wukong's face.

Through the adjustment and change of facial makeup, the head of Sun Wukong is designed to change color, the eyebrows are designed to be crescent shaped, the eyes and nose are red peach heart suit, and the overall hair color is brown. The traditional opera cultural elements are vividly displayed. The generous and simple shape highlights Sun Wukong's liveliness, generosity and naughtiness (Berelson, 1952).

5. CONCLUSION

It is not only an inevitable trend to promote the development of local film and television animation, but also a fundamental demand for cultural publicity to integrate traditional culture and fully exploit and utilize traditional cultural elements in the context of the continuous improvement of film and television animation. In the process of promoting the development of local film and television animation, it is very necessary to integrate traditional culture and regional characteristics into the role shaping, transmit and reflect excellent national culture through vivid and evocative roles, carry forward the excellent traditional Chinese culture, explore the path of nationalization suitable for the development of local film and television animation, and help realize the dream of China's film and television animation power.

While emphasizing the application of advanced technology and theoretical knowledge, and focusing on the embodiment of the national spirit and the spirit of The Times, the local film and television animation should fully explore and utilize the traditional culture, creatively shape and design the role with the national style and traditional culture. We should give full play to the role and value of traditional culture, improve the public's understanding of traditional culture and art forms, and clarify the development direction of local film and television animation industry. Under the support of traditional culture, it is believed that in the future development process, the role shaping of local film and television animation will become more mature, have better artistic visual effects, create a unique national style, and highlight the charm of traditional culture

to the world.

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