

Integration of Tradition, Rebellion and Innovation— Innovative Expressions of the Narrative of "Yao-Chinese Folktales"

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Keywords: Yao-Chinese Folktales, narrative, rebellion, emotional resonance

Abstract: From New Year's Day in 2023, "Yao-Chinese Folktales" was broadcast on Bilibili. As soon as it was launched, it ushered in a great degree of attention and topic discussion. This article starts with narrative learning, with traditional classic IP as the basis of narrative, inherit and carry forward the subject matter and style, and through the postmodern rebellion of the postmodernity, highlight the expression of ugly and bad fun, as well as vomiting and black -style languages Expression, which causes young people to resonate with the emotional resonance as the main audience and build common values in order to explore the innovative expression of the narrative of Chinese animation.

From January 1, 2023, the 8 -episode animated short film "Yao-Chinese Folktales" jointly produced by Shanghai Animation Film Studio and Bilibili website was officially launched. As soon as it was launched, it ushered in a great degree and topic. By February 21, with the playback of the last episode of "Jade Rabbit", "Yao-Chinese Folktales" officially ended, and eventually the number of online playback volume of 210 million online playback. , Douban 8.8 points, becoming a dark horse in 2023, ushered in a good harvest of play and popularity.

"Yao-Chinese Folktales" chose to start with themes of traditional myths, monsters, legends, folk myths, etc., and created eight stories with different styles and different technologies. , Stories of traditional style such as ink and ink, paper -cutting, etc., also have the content of high -tech methods such as CG short films, three rendering and secondary high -tech.^[1] Explore deep themes such as individual survival, human and nature, and time changes with diverse painting styles and technical means. This article will start with the narrative of "Yao-Chinese Folktales" to analyze and explore the innovative expression of its internal theme content and external presentation methods.

1. Basis based on traditional classic IP

The traditional Chinese classic IP is the essence of Chinese traditional culture. It is purified and condensed from generation to generation. It is the value concept of the general recognition of the Chinese nation. Collective unconscious wake-up relies on the presentation of the media's presentation of traditional cultural content. Therefore, in the process of creative creation, it should be based on the excellent culture of the Chinese traditional culture, showing the spiritual core with

Chinese characteristics, and evoking the unconsciousness of the general public hidden in the heart, and can attract widespread attention.

1.1 Continue classic theme

Most of the themes of "Yao-Chinese Folktales" are mostly selected as the traditional classic mythology, spirit legends, classical masterpieces, etc., which are familiar to the audience. These IPs are the essence of traditional Chinese culture. The ancients gradually formed in long-term practical labor. It is the crystallization and wisdom of the Chinese people's thoughts.^[2] It is the reproduction of these classics through the Internet media that once "Yao-Chinese Folktales" is launched, it has attracted the attention of the general public and awakened their collective unconsciousness.

The second episode of "Yao-Chinese Folktales" "Goose and Goose" is based on "Mr. Yang Xian" in the mythology of Wu Jun in the Southern and Southern Dynasties. The story tells that on the way to sending goose, a delivery of a person who happened to meet a fox son who was injured in the leg, and experienced a strange day in the going mountain. "Goose Goose" reappears this story as a whole, presented in the way of ink, especially the expression of many landscape images, which is implicit and beautiful, and returns to the most authentic theme in Chinese text.

"The summer of the little monster" borrowed from the Chinese classical masterpiece "Journey to the West". Although the little monster Pig Demon as the protagonist, the setting of the four masters and apprentices in the "Journey to the West" in the story will continue to be set. The story of the Pig Demon is nested in one of the experiences of the monster on the way to take the monster. In the story, the character image still continues the classics. Sun Wukong is also courageous and conspired, raped, and punish evil. In "Birds and Fish", the theme of the girl's myth "river snail Girl" is also incorporated into the theme of the girl. "Jade Rabbit" also combines the theme of the jade rabbit in the mythical story "the Goddess Chang's fly to the moon".

1.2 Renewal artistic style

In the book "The Theory of Chinese Art Article", Pu Zhenyuan mentioned: "Artistic conception is the core category of traditional Chinese aesthetics, and it is a specific artistic image symbol and its artistic interest, artistic atmosphere, and the rich art associations it may trigger. With the sum of the fantasy, it shows a distinctive national art."^[3] In the "Yao-Chinese Folktales", the beauty of the mood is especially in the story of the two episodes, one is the ink of "Goose and Goose", and the other is the ink, and the other is Paper-cutting of the New Year's "xiao man".

In "Goose and Goose", the ink technique is used to present the entire story, creating a scene of reality and reality. With a few strokes outline the scenes of the distant mountains, the innocent and simple ink fun outlines the character scholars and the demon fox. The bottom of the country's pens, especially the depiction of the expression, exudes a strong Chinese traditional cultural charm as a whole. In addition, the full-film no-character dialogue shows the specific plot in the form of text. When watching the audience, if you read an ancient text, the text is concise, the charm is vivid, and the artistic conception is long. "Xiao Man" is drawn in the form of paper-cutting art and shadow play, vivid paper-cut expression, and folk custom style. At the same time, the scattered perspective structure of "Han Xizai Night Banquet" — is the way to make scenery everywhere. The entire story is full of Chinese style, forming a dual vision effect with color and form.

2. Innovative expression of rebellion narrative

The audience of animation film and television is dominated by adolescents, so animation has a distinctive adolescent and subcultured attributes. Youth subcultures are based on the cultural forms

unique to the social environment, physiological characteristics, and group attributes of the youth. Among their many cultural attributes, they have to mention the attributes of rebellion, confrontation, and resistance. ^[4]With the development of the Internet and new media technology, at present, the youth groups can participate more freely through the Internet to participate in social and cultural activities, express their self, highlight the individual consciousness, and the rebellion also has more expressions. In animation, ugliness and bad tastes are often shown, and they are more prominent in narrative and visual carnival and spoofing, as well as spit and black language expression.

2.1 The ugly and cute Settings: Alternative shaping of narrative

In the shape of the role of "Yao-Chinese Folktales", the ugly and cute settings have been repeatedly prominent, especially in "Goose Goose", pay tribute to the role of the fox in "The Legend of Sealed Book". It is no longer similar to the gentle and positive shape of the previous animation, but the addition of the evil side. On the basis of the ink color, the slogan of cinnabar red has made the image of the fox demon more demon. It is more visually highlighted to the evil side of the monster. It has gradually blurred the boundaries of beauty and ugliness.

The seventh episode of "Seller" jointly constructs the style of the entire story in the form of watercolor painting and three-dimensional models. Each character in the story also has an ugly and cute setting. A pair of exaggerated pair of white eyebrows, all kinds of old objects and small animals also maintain the style of hand-painted children's hand-painted paintings, using exaggerated colors and concise tones to complete. These unconventional operations, with ugly style and bad taste, more in line with the attributes of young people's rebellion, and can also win the favor of young audiences.

2.2 Make complaints, self-black language expression

Make complaints and self-black lines presentation not only played a funny and spoof effect in the spread, but also played a role of irony, ridicule, and humor in the semantic expression. Dissatisfaction and criticism all show the rebellion attributes in youth culture. ^[5]

The image of the little pig demon in "The Summer of Little Monsters" is more towards the image of the current social migrant worker. Times are not worried. Also in the first episode of "The Summer of Little Monster", the phrase "Are you taught me to do things?" And in the seventh episode of "Selling Department", "Go You" and "Bye You", all are Nowadays, the spoken expressions unique to youth culture, and this type of spoken expression is not only born from the context of the present, but also places the audience in the story, showing the use of language that is in line with modernity, which is more likely to make the audience emotional Resonate to output common values.

Rebellion is a very typical characteristic in cultural symptoms in domestic animation. Through post-modern technology and traditional art processing, behind the form of ugliness, bad tastes, vomiting and self-black, on the one hand, it has reached entertainment. The purpose, at the same time, also found a community with a common language, realized the identity of the self-group, on the other hand, expressed criticism of the real society. The style of painting is ironic and metaphors, which has built a rebellious discourse system in young people's culture.

3. Emotional resonance and value construction

"Yao-Chinese Folktales" breaks through the narrative form of traditional classic IP, serious expression mode, and traditional creative methods that focus on education guidance. National destiny is intertwined. In the process of watching the audience, during the process of commentary

and barrage interaction, the life experience of the audience and the fate of the characters in the plot, the social changes and the harmony of nature are alternative, and realize the resonance of emotions in the process of continuous recognition and sublimation of emotions. ^[6]At the same time, it is also constructing the values of adolescents.

3.1 Satisfy the popular emotional narrative

"Yao-Chinese Folktales" abandons the lofty and beautiful narrative of the traditional classic IP and a magnificent proposition, focusing on individualized narratives rather than collective narrative, and pays attention to the self-perception of the individual destiny and the public of the current general public. Pay attention to the authenticity of the authenticity and humor and irony emotional expression, and shows the popular creative trend as a whole. The transformation of this type of emotion and creative method meets the current public's narrative needs, so that the audience can experience and resonate with emotion in the viewing process of the plot, promote social reforms and changes, the intertwined and contrasting of the fate of little person and individual emotions Essence.

In the first episode of "The Summer of Little Monsters", the fate of the little pig demon expresses the real state of fighting workers in modern society, whether it is the suggestion of the leaders, the vomiting between colleagues, and the leadership to the little demon various work arrangements show the living conditions of workers in real life, making the story closer to reality, more temperature and real sense. In the third episode of "Village Bus takes away the children and the fairy" and the seventh episode of "Seller", it highlights the social background of urbanization and demolition and transformation. After seeing what you have seen through social changes, we will explore what the public has gained in the process of local urbanization, and at the same time, what is lost, and deeper to preserve and carry forward the deeper expression of traditional culture in the process of modernization.

3.2 Construction of values that are connected with adolescents

In "Yao-Chinese Folktales", more themes and connotations that meet the development of the current era into the story, give it the meaning of the current context, and more in line with the current audience's aesthetic and values. As the core of the entire story, the character, on the basis of traditional narrative, by set up new characters and values of the characters, has the same values as modern teenagers, thereby reconstructing the connotation and extension of the work, breaking the fence of traditional narrative, giving it to the fence of the traditional narrative, giving it to the fence of the traditional narrative, and giving it to the fence of the traditional narrative. ^[7]The new cognition and expectations of the audience realize the common ideology of the audience.

In terms of character creation, "Yao-Chinese Folktales" deconstructs the role of animated characters in the traditional sense. The setting of the image of "Pig Demon" in "the Summer of the Little Monster" is no longer just a little demon, but also the ancient performance of modern workplace, from it to many modern workers, the true status quo of modern workers. In the "Sellers", the owner of the small sales department in the "Seller" has nothing to do from the beginning, and only play the game to look at the small sales department all day. Later, with the transformation of the old temple, more and more tourists came. Essence Completing the change of characters, this also shows that in social changes, ordinary people are also regaining personal value and highlighting the spirit of the owner.

The settings of these contents are important issues of the main audience adolescents that are prominent in animation today. Through the choice of themes and characters, and based on the integration of traditional classic story subjects, they can also output the values that consistent with

modern adolescents, and they are even more than modern adolescents, and they are also more. It is easy to make the audience a consensus emotion and resonate with the audience, which will cause greater attention and discussion.

4. Conclusion

Although there are only 8 episodes of "Yao-Chinese Folktales", each episode shows different themes, styles and styles. Through the reconstruction of narrative, it explores the innovative transformation and creative development of Chinese traditional classic IP. There are more possibilities for creative methods, and new attempts are made for the future development path of my country's animation.^[8]The traditional Chinese culture is profound and long, and has a long history. It has created many classic traditional IP. In future creation, the creators of Chinese animation should take root in the excellent traditional culture of China, draw nutrition from it, and deeply excavate and explore the classic IP in traditional culture in traditional culture. The essence and crystallization, combined with the current social modern and contemporary cultural characteristics to create creatively, create a national animation work with oriental cultural mood charm, and use various media through targeted communication strategies to make domestic animation more extensive go to the public.

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