

# Analysis of Cultural Symbols in "White Snake 2 - Green Snake Hijacking"

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**Abstract:** In the work of Chasing Light Animation, "White Snake 2 - Green Snake Rising", there are very rich typical symbols, which are inextricably related to Chinese traditional culture. At the same time, the director has ulterior motives to express some symbols in specific texts, which will have deeper meanings. Therefore, based on these typical symbols, this paper will analyze the meanings that these symbols refer to in specific texts and the Chinese cultural connotations behind them.

**Keywords:** Semiotics; Chinese Traditional Culture; Shan Hai Jing (The Classic of the Mountain and the Sea).

## 1. Introduction

In recent years, Chinese animated films have achieved unprecedented development, and in recent years, animated films have skillfully made use of 3D animation technology to make the special effects more realistic. Animation directors have changed the traditional Chinese stories to give them a deeper meaning, to keep pace with the times and to respond to the thoughts of the Chinese people. Among these means of expression, the symbolism of images is of irreplaceable significance, such as the "Kun" in *Begonia* and the design of the bibs in *Ne Zha's Descent into the World*. The use of these symbols makes the film more colorful in terms of traditional Chinese culture. Therefore, the purpose of this paper is to discuss the typical symbols in another typical modern Chinese animated film, *White Snake 2 - The Rise of the Green Snake*, and to explore the cultural significance of the symbols appearing in the film.

**Literature Review:** In recent years, typical images in Chinese animated films are often displayed in the form of specific symbols, so the concept of "image symbolization" is increasingly worth exploring in depth. Chen Maotao mentioned the value of symbols to film and television animation in "Research on the Industrial Value of Symbols in Film and Television Animation": 1: 1 [1].

Film and television animation identifies with the consumption of symbols: when users pay for film and television animation, they are also paying for the cultural symbols embodied in them; 2. Symbol consumption drives the film and television industry: directors can combine the related cultural symbols to create film and television works related to them; 3. Symbol consumption drives the related industry: The popularity of a certain movie or television symbol can lead to the development of related industries such as handbags and costumes. Therefore, on the basis of the previous work, this article mainly explores the connection between the typical symbols in *White Snake 2 - The Rise of the Green Snake* and traditional Chinese culture, and hopes that by analyzing these symbols, it can provide some development direction and guidance for similar films.

### 1.1. The Significance of Adapting Ancient Chinese Stories

Different eras will give different cultural connotations to

the same story, and in the storylines of different eras, the authors will relate the story to the concerns and social issues of the time.

In the storylines of different eras, the authors would relate to the concerns and social problems of the time, such as Li Bin's detailed analysis of the changes in the image of the White Snake in different eras and the social problems reflected behind it in the *Modern Interpretation of the White Snake Table1*, which is more typical [2].

For example, Li Bin's "Modern Interpretation of the Legend of the White Snake" 1 analyzes in detail the changes in the image of the Legend of the White Snake in different eras and the social problems reflected behind it.

The more typical topics are the glorification of love: the May 4th youths used *The Tale of the White Snake* to promote the modern concept of love, criticize the oppression of the people by the old social rites and criticize the darkness of the society; the duel between law and love: Li Qiao's long novel *White Snake*.

The long novel *Bai Suzhen Yituan* has a strong Buddhist philosophy, placing "love" on the same level as "law" and reflecting on human nature:

Basho's adaptation of the novel *White Snake and Green Snake* tells the story of the reincarnation of the main characters in a modern society, and in the wake of various conflicts, he reflects on human nature.

reflections on human nature. In "*White Snake 2: The Rise of the Green Snake*", Xu Yuhui emphasizes the innovative and contemporary significance of the film [3].

In "*White Snake 2: The Rise of the Green Snake*",<sup>2</sup> Xu Yuhui emphasized the film's innovations and contemporary significance, such as the clever combination of a strong post-apocalyptic ruin style and traditional ink and watercolor styles, which attracted the audience's attention.

In terms of thematic ideas, the movie changed the narrative structure of the previous *White Snake* series, which was mainly based on love, and in this movie, more of the sisters are shown, and more of the sisters are shown.

In terms of the theme, it changes the narrative structure of the previous *White Snake* series, which is mainly based on love, and embodies the ideas of sisterhood and female independence, which are all in line with today's social situation.

(Exploring Feminism and Gender Conflict)

In the film, there are a certain number of film texts and typical symbols emphasizing the idea of women's independence, so analyzing these symbols is also a very important part of the essay.

is also a very important part of the article. The movie is about Xiaoqing's gradual maturity after falling into the city of Xiuluo.

During this period, there is no lack of recognition of female identity and change of traditional female thinking. For example, Chen Kerhong in "White Snake 2: The Rise of the Green Snake": Feminism, Gender Conflict and Identity Anxiety [4].

In "White Snake 2: The Rise of the Green Snake": Feminism, Gender Conflict, and Identity Anxiety,<sup>3</sup> Chen Kohong explores the current situation of modern women's existence and self-perception in a patriarchal society, from the collapse of the mountain peak to the Leifeng Tower.

From the collapse of the mountain peak to the Leifeng Pagoda, it symbolizes the collapse of the traditional patriarchal order and the ushering in of a modern society in which both genders coexist in a balanced manner.

## 2. Symbols in the Movie

### 2.1. Flying Lian

Wind robbery in the monster that is Flying Lian, is an ancient mythological beast, the Yellow Emperor Chiyu period, Flying Lian is Chiyu's right-hand man, proficient in wind, wind collection of the strange art. Yellow Emperor and Chi You between the outbreak of the war of China Nine Li, Fei Lian and Yu Bo show spells, suddenly the wind and rain, so that the Yellow Emperor's congregation lost their way. Huang Di laid down a surprise formation, and the use of the wind queen made by the guide car, to identify the direction of the wind, before Chi You defeated. After being subdued by the Yellow Emperor, Fei Lian obediently do the gods in charge of the wind, from the demon into the wind god [5].

### 2.2. Bifang Bird

Fire hijacking in the appearance of the monster for the Bifang bird, according to the "Classic of the Mountains and Seas - West Mountain scripture" records: Bifang shape like a crane, only one-foot, green feathers above the red markings, long white mouth. Bi Fang red text, under the blazing sun Bi Fang bird drumming wings, the roof passes through the fire, the flame never burns upward. In the movie, we can see that the buildings below where the bird passes through are all on fire, with long curtains of fire under its wings, and the mountains are all roasted to a reddish-black color. The first shot: the bird breaks out of the clouds; the second shot, the bird flies forward and the buildings below explode into flames; the third shot: switches to a close up, the bird flies out of the burning buildings; the fourth shot: a medium shot, centered on the bird's flight, is full of murderous intent. These shots give a full account of the details of the fire robbery, with a strong sense of oppression.

### 2.3. Xuan Turtle

Legend has it that there is the river spirit Xuan Yu, and its messenger is the Xuan Turtle. Gleanings. YU", it is said that when YU ruled over the floods, excavated the mountains and dredged the rivers, there were often yellow dragons wagging their tails in front of him, and there were Xuan Yu carrying the green mud behind him. Jiu Ji is Yu's father, Father is Father,

Father is River Spirit, Father is Father. Jiu Ji is the father of Yu, Father Jiu is the river spirit, Father Jiu is the son of Jiu Ji. Jiu Ji is the son of Jiu Ji, Father Jiu. Jiu Ji is the son of Jiu Ji, Father Jiu [6].

### 2.4. Loach Fish

The Classic of Mountains and Seas mentions: further north three hundred and fifty miles there is a mountain named Zhuo Guang Shan, clamor water originates from this mountain, flowing westward into the Yellow River, there are many loach fish in the water, shaped like magpies, with ten wings, the fish scales are in the front of the wings, the sound of this kind of fish is similar to that of a magpie, people can use it for fire prevention, and consume it to cure consumptive diseases!

The director succeeded in visualizing the "four catastrophes" in the film as four ancient Chinese beasts, and combined them with their own attributes to make the style of the catastrophes rich and varied, and the addition of these images makes the film have a more Chinese flavor. At the same time, in the movie, the four robberies have the role of promoting the development of the storyline: the wind robberies appeared in the confrontation between the Ox-Head Gang and the Rakshasa Kingdom, and the emergence of the wind robberies at the critical moment of the impending struggle not only fleshed out the image of the mission of Officer Sima, but also because of the wind robberies, made the relationship between Xiaoqing and Officer Sima closer. From this stage of the plot, Xiao Qing is a person who advocates strength and extremely strong, it is because of this wind robbery makes the two come together, and leads to the following Xiao Qing in the Rakshasa Kingdom storyline. After Sima and Green go to buy supplies at the Wan Yi Supermarket, there is a fire, and in order to avoid the fire, a series of exciting episodes are triggered, shaping the mission of the scholar, the green monster and other driving characters, while at the same time, the masked man is reintroduced to the audience's point of view, paving the way for the revelation of the masked man's identity in the following. After the destruction of the Rakshasa Kingdom, Sima Xiaoqing's masked man encounters a water robbery on his way to escape, which allows Xiaoqing to see the nature of the so-called men, promotes the sublimation of Xiaoqing's thought of being self-reliant and self-improving, and embodies the value of women's independence and autonomy; the final air robbery occurs when Xiaoqing escapes from the city of Xiuluo, "The moment of the rise of the robbery is the moment of the casting of the body," which means that every person who is going to escape from the city of Xiuluo will finally be able to escape from the city of Xiuluo. Meanwhile, the qi disaster also triggered the conflict between Xiao Qing, the male body of Xiao Bai and the master of the Ox-Head Gang, which indirectly triggered the tragedy of the male body of Xiao Bai's fall into the city of Xiuluo. Therefore, the appearance of these four robberies has an irreplaceable role in the movie.

### 2.5. The Two Small Demons

Who work for the Nine-Tailed Fox in the film are based on the Chinese Buddhist Lohan, but unlike the traditional benevolent Lohan, the small demons based on the Lohan in the film have an unkind face, and they symbolize the desires of people's hearts. Meanwhile, these two little demons are the right-hand men of the Nine-Tailed Fox in the plot, but they also have a very important role to play in critical moments: during the invasion of the Ox-Headed Gang, the two little

demons succeed in detonating the lanterns and destroying the Ox-Headed Gang's ship. In the slow phase of the plot, the two little demon action such as playing with each other, taking pictures and so on has the role of active atmosphere.

## 2.6. Lantern

The prototype is the ancient Chinese Kongming lantern, about the Kongming lantern, in China has been a basic hundred years of history, due to the shape of the lantern and Kongming's hat is very similar, so it is called Kongming lantern. In addition, it is rumored that when Zhuge Liang was besieged by Sima Yi, he used it to get out of the trap by releasing the Kongming lantern. Similarly, in the movie, the Kongming lanterns also have the same function, in Xiaoqing and the masked man on the way to Wan Yi Supermarket, there are a lot of Kongming lanterns over the river, and two people go to the Wan Yi Supermarket is to seek a way out of the city of Xiu Luo, on the way is full of hope, and the Kongming lanterns on the way is also aptly reflected this point. At the same time, the orange-yellow lamps and the turquoise-blue river form a sharp contrast of complementary colors. In the picture, after the audience first understands the characters' relationship, they will be attracted by the lamps with higher brightness and saturation in the picture, which gives them a sense of harmony.

At the same time, different from the traditional lanterns, the lanterns in the film are alive, and will make human physiological activities such as surprise, laughter, snoring, etc. This is a kind of mythological thinking commonly found in animated films: seeing all things as living beings, and a unique way of animation representation, with parody!

## 2.7. Ink and Wash Style

Chinese ink and wash animation has a long history, and in recent years, representative works such as "Tadpole Looking for Mom" and "The Pastoral Flute" have won unanimous praise both at home and abroad. In White Snake 2 - Green Snake Hijacking, the ink and watercolor style is even more unique: the scenery is soft and the tone is meticulous. The Leifeng Pagoda, temples, and characters in the picture are all characterized by the ink-wash style, with ink-like brushwork extending outward around the buildings and characters. On the one hand, it is to distinguish the real world from the world in the Black Wind Cave, and on the other hand, it gives the audience a refreshing feeling, and the characters' voices have echoes, which also highlights the special nature of this space.

## 2.8. Peach Blossom

There are many places where peach blossom appears in the movie. 1. Peach Blossom Demon: In the Pool of Nothing, the Peach Blossom Demon throws her obsession into the water of the pool, and then jumps into the Pool of Nothing. Through the previous images, we can know that the Peach Blossom Demon has been waiting for the general who is so obsessed with her, but there is nothing she can do about it, so she finally lets go of it all. Luckily, Peach Blossom Demon meets a boyfriend who loves her very much after she leaves Shura City and reincarnates. There are two interpretations of the symbolism of the peach blossom in this film: the first refers to beauty, the peach blossom is colorful and delicate like a beautiful woman; the second refers to lust, the ancients believed that the day the peach blossom blooms is a suitable time for men and women to marry. Therefore, combining these two points, the peach blossom demon then refers to

beauty and love.2. After Qing breaks through the trial of the Black Wind Cave, the peach blossoms fly from the ground to the exit to form a bridge, where the peach blossoms have the meanings of spring and fairyland, and when the peach blossoms fly to the sky, it implies that Qing is not far away from escaping from the city of Xiu Luo.3. After the bridge breaks, the masked man is voluntarily bitten by the ghosts and monsters in order to help Qing leave the city of Xiu Luo, and at the last moment The peach blossom sky, which not only mirrors what he said before, "that day, is the hibernation, the sky petals, I saw, no pool of that person" corresponds to the masked man's identity is Xiaobai, and the beginning of the film the water filled with the city echoes, to give people a shocking effect.

## 2.9. Nine-tailed Fox

The movie Wan Yi supermarket boss lady prototype for the nine-tailed fox, nine-tailed fox in ancient China refers to the imagery for the children and grandchildren to prosper, auspicious, demonic charm, etc. Similarly, Wan Yi supermarket boss lady prototype for the nine-tailed fox. Similarly, the lady boss of the Wan Yi Supermarket also has similar characteristics: mysterious and graceful speech, great power, and the two faces of human and demon. The introduction puts her in a perspective overlooking everything, showing that she came to Shura City on her own initiative, and all the other demons were forced to fall in, as if she knew the relationship between Xiaoqing and the masked man in secretly helping them, facing the invasion of the Ox-Headed Gang in a very calm and self-contained, and sending Xiaoqing on the journey to the Black Wind Cave all represent that she knows the underlying logic of the operation of the city of Shura [7].

## 2.10. Bull Head, Horse Face, Rakshasa

Bull Head, Horse Face are the ghosts and monsters of the netherworld in ancient Chinese legends, and they usually act as clowns in operas and TV dramas. In the movie, numerous bull-headed horses and faces are the minions of the master of the Ox-Head Gang, presenting the specific task of working together to capture the city, and finally all of them are destroyed in the no-pool. The Bullhead Gang, as the villains of the film, act in a tense and oppressive soundscape: in their first appearance, all of their members ride motorcycles in the direction of Qing, and the color palette switches to a cooler tone [8].

Rakshasa, as an organization opposing the Bullhead Gang in the early stage, is directly led by Officer Sima. Rakshasa is a kind of evil spirit in ancient times, extremely fast, eating people's blood and flesh, male Rakshasa is extremely ugly, female Rakshasa is extremely beautiful. We can also see this in the movie

## 3. Director's Thinking

According to the author's analysis, the innovative points of the film are:

### 3.1. The Combination of Modern Style Ruins and Ancient Elements

Xiao Qing falls into the city of Xiu Luo at the beginning is in a ruin, surrounded by crumbling skyscrapers and abandoned vehicles. However, as the plot gradually moves backwards, ancient Chinese buildings gradually appear: the

Wan Yi Supermarket, the cultivation place in the Black Wind Cave, and so on. The two extreme styles can be presented in the same movie, and these elements are more relevant to reality and can make the audience feel involved. The ink style illusion that appears in the later part of the movie is even more refreshing.

### 3.2. Changes in Xiaoqing's Thinking

At the beginning, Fa Hai seals Xiao Bai and sends Xiaoqing to Xiu Luo City. At this time, Xiaoqing is a very strong person, and after being knocked down by Fa Hai, she says, "In the end, it is only because you have power, and your power is bigger than ours", so after falling into Xiu Luo City, she attaches herself to such a powerful person as Officer Sima. When she was betrayed by Officer Sima, her mind shifted once again; clinging to others is unreliable, and the only best option is to become stronger on her own. In the end, Xiaoqing also succeeded in defeating Fa Hai and rescuing her sister.

## 4. Conclusion

This paper focuses on the analysis of a small number of typical symbols embodied in the film, and combined with the text of the film to illustrate the hidden meaning behind them, and concludes that: traditional Chinese cultural symbols have a symbolic, plot-promoting, audience-attracting role in Chinese animated films, so China's future animated films can be appropriate to more use of traditional Chinese symbols, in the text of the film at the same time as touching up the

promotion of Chinese culture. Therefore, China's future animated films can use more traditional Chinese symbols as appropriate, so as to embellish the text of the film and promote Chinese culture at the same time.

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