

On the Integration of Artistic Nationality and Cosmopolitanism

-- Taking "Breaking Through the Sky" as an Example

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Abstract: Nominated for the Oscar for Best Animated Short Film, "Breaking Through the Sky" was produced by the team of Wuhan Tai Lao Animation Co., Ltd., China, fully demonstrating the charm of Chinese animation on the international stage, and highlighting the exchange and integration of artistic nationality and the world, at the same time, this animation has also been questioned by many people, considered to be not like the animation produced in China, lacking the taste of national elements, and the relationship between the national nature of art and the world has retriggered our thinking.

Keywords: Art; Ethnicity; Cosmopolitan; Animation.

1. The Embodiment and Inadequacy of Artistic Nationality in the Animation "Breaking Through the Sky"

The animation "Breaking Through the Sky" as one of the films nominated for the 19th Academy Award for Best Animated Short Film, tells the story of a Chinese girl Luna who realized her dream of being an astronaut under the encouragement of her father, showing the power and voice of Chinese animation on the international film and television stage, spreading Chinese culture and Chinese stories, which was also questioned by many people while receiving praise, because it is difficult to find the shadow of traditional Chinese elements in the entire animation work. While borrowing and imitating Western animation, it loses some of the value and significance of its own nation, and shows Chinese culture less, which seems to be a copy of Western animation and conforms to the world's creative elements, but it gives people a paradoxical feeling.

The animation was produced by Wuhan Tai Lao Animation Co., Ltd. in China, and was released on Chinese mainland on June 24, 2018, with a total duration of 7 minutes and 40 seconds, produced by Chinese-American Zhang Shaofu. The theme of this animation expresses the love of Chinese parents for their children and the pursuit of the dream of becoming an astronaut, the love of Chinese parents is portrayed and displayed in the story to spread Chinese family culture, the main line of the story revolves around shoes, in the climax part is the death of the protagonist Luna's father, the daughter has achieved self-growth, there are no vocal lines in the entire animation, there is less use of Chinese elements, characters, background music, and family environment do not reflect the interspersed Chinese elements, neither strong Chinese style, There are also not many traditional Chinese cultural symbols, but the use of modern methods to show the expression of Chinese parents' implicit and deep love, explaining the core of Chinese culture of fatherly love like a mountain. This animation that presents Chinese family affection is full of the color and taste of Western animation art style, using the creation form of Western animation to convey the content of Chinese stories, which also inspires us to

absorb others' excellent things in artistic creation, learn from each other's strengths, but we must not lose our own unique national color, grasp the degree between the nationality and the world of art, in order to better comprehensively show our culture and tell Chinese stories well.

2. The Embodiment and Inadequacy of Artistic Cosmopolitanism in the Animation "Breaking Through the Sky"

The main creative team of the animation "Breaking Through the Sky" includes Chinese-American members, who use their own artistic processing methods to explain Chinese family affection, although the cultural core expressed is Chinese family affection, but it is unique compared with traditional Chinese animation, and also promotes the cross-cultural spread of Chinese family affection. In the animation, daughter Luna is encouraged and accompanied by her father, this expression of fatherly love, both worldwide and universal, and has the characteristics of Chinese affection, but, influenced by Western culture, Luna kisses and hugs her father, emotionally explicit expression of love, which is completely different from China's introverted and implicit emotional expression, from another point of view, this kind of fatherly love is also borderless, is universal, the difference is only that Chinese fathers and Western fathers express their love for their children differently, therefore, it is also the world.

The uniqueness of this animation is also that it does not pay much attention to the use of Chinese elements, although the short film uses shoes as a running clue, but this carrier has a strong modern atmosphere, no matter in which country the nation is very similar and universally applicable, cannot reflect the unique national characteristics, most of the same, cannot represent the national thing, the girl finally realizes the dream to become an astronaut to go to space, but also has a strong sense of technology, futuristic and imaginative, the creation of the family environment also lacks Chinese details, The background music is also a soundtrack of Western instruments, rather than traditional Chinese folk music, and in the characterization, Luna and her father's appearance are

more in the style of European and American animation characters, without deliberately shaping the fixed characteristics of Asian yellow skin and slender eyes. All kinds of details show that the artistic national characteristics in this animation are not obvious enough, but have a relatively strong world boundaries and universality.

3. The Integration and Unity of Artistic Nationality and Cosmopolitanism

Ethnicity and cosmopolitanism are relative categories, one and the same, and they are dialectical relations of both opposites and unity. Ethnicity and cosmopolitanism can influence and transform each other, ethnic art can complement global art, and global art can enrich ethnic art, forming a harmonious balance between them. In some people's view, art's nationality and worldliness are diametrically opposed, and they are contradictory and in conflict with each other. But isn't the essence of contradiction the unity of opposites, and there is an inherent connection between art's nationality and worldliness.

The relationship between nationalism and cosmopolitanism in art is an old topic, which is closely related to socio-political, economic and cultural development. At the same time, they can also use new global technologies and new expressions to show the charm of nationality. In the new historical period, the organic integration of nationality and worldliness can create art that is in line with the development of the new era.

3.1. The Fundamental Premise is based on Ethnicity

Animation, as a product of art and technology, is an emerging comprehensive art and an imported product from western countries, fully reflecting the national and global nature of art. They all have one thing in common, that is, they use a large number of Chinese unique national elements and have a strong and distinctive Chinese style, for example, the animation "Tadpole looking for his mother" uses Chinese ink painting as the background art form to tell the story, which makes the animals under the brush of master Qi Baishi come alive, very vivid, fully showing the unique mood and flavor of traditional Chinese painting. These works, based on the national style, have brought life to the Chinese animation business, and are also known as the "Chinese school" because of their distinctive national characteristics, and the fundamental reason why they have become classics and are still loved by children today is that they are based on the traditional culture of the nation, the excavation and exploration of national art, and finding their own It is only by exploring and exploring the artistic characteristics of the nation that we can produce valuable works of art that will last forever.

3.2. Acceptance of Cosmopolitanism is the Source of Progress

Art knows no borders, and the 1998 Disney animated film *Mulan* is an example of the fusion of national and global art. The characters in this film completely broke the traditional impression of Chinese people, and the Western artists made bold exaggerations and adaptations of the main character *Mulan* according to their own understanding. The Western creators used their own culture and imagination to interpret the culture of other countries and nations, and used Disney

animation's unique expression techniques and means to show the traditional Chinese ink painting art style, so that the animated film "*Mulan*" not only reflects Disney's animation style, but also retain the characteristics of Chinese culture, this animated film is also the first time Disney used Chinese story elements as the subject of the film. Therefore, Chinese animation can also be diversified, Chinese style should not only be limited to cheongsam, Chinese costume, ink and landscape painting, there are also many excellent things to learn from abroad, whether it is Disney, Pixar, their animation team has been more mature in technology and design, compared to our domestic animation creation team there is still a lot of room for improvement, so we need to be based on the art of Under the premise of nationalism, we need to absorb the essence of global art extensively to make up for and narrow the distance between nationalism and global art, so that nationalism and globalism are not opposite to each other, nationalism is not necessarily the brush painting, paper-cutting, etc., they are able to intermingle and integrate. The global expression is reflected in the imitation of American Disney's animation creation style, and the ethnicity of the story is reflected in the fact that the whole animation short film conveys a kind of dream, father's love, warmth and Chinese emotional connotation.

To sum up, all art creators cannot create art without the influence of the background, nationality and society of the time they live in. In order to avoid the convergence of the world's culture with the strong cultural export of Western countries, we need to hold on to the original heart of national art, pay attention to our own cultural value system, ensure our own cultural traditions and cultural Differences, while learning from the advantages of other countries, actively promote their own cultural traditions and integrate with them, retain their own characteristics are not lost, to avoid homogenization by the world trend, seek their own needs in the world of art constantly improve the components, expand and enrich themselves, both to adhere to nationalism, but also to exchange and integrate with the world civilization, in order to make their own progress, innovation and different artistic achievements. Therefore, the issue of art nationality and worldliness is not black and white, they influence each other and absorb each other. Modern art creation needs to find its own foothold in the integration of nationality and worldliness, dialogue with the world in the unity of the two opposites, and carry forward nationality, therefore, in the process of human historical development, the mutual integration of art nationality and worldliness is the right direction.

4. Concluding Remarks

Even though there are many controversies in "*Breaking the Sky*", questioning the lack of Chinese elements, and even questioning the creative team's lack of confidence in our own culture to imitate Western animation style, it dares to break the stereotype of "Chinese-style", boldly absorbing and integrating new styles in its creation, and adopting different ways of expression to convey Chinese affection culture. Although there are some shortcomings, but the flaw does not cover up the good, through this animation film to bring us reflection and inspiration is not also a kind of progress, in the context of globalization, to the world to successfully tell the story of Chinese affection, is undoubtedly an excellent animation film, in the art of national and global unity of opposites, how to achieve a balance and harmony, is still a problem that we need to continue to think about.

No matter how our art develops in the future, traditional ethnicity will always be the most fundamental creative foothold and core. Only by digging deeper into our own outstanding culture and continuously accepting and absorbing new technologies and new ideas from the world to improve ourselves can we create excellent art works that are both ethnic and global.

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