

Intercultural Communication and Market Expansion Strategy of Animation Works

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Abstract: In the wave of globalization, animation works have become an important carrier of cultural communication and commercial value. In recent years, China's animation industry has emerged in the international market with works such as "Nezha: The Devil Boy Comes into the World" and "White Snake: Origin", but it also faces challenges such as cultural discounts, insufficient originality, and weak industrial chains. Based on the transformation of cultural symbols, technological innovation, narrative strategy and industrial ecology, this paper discusses the cross-cultural communication logic and market expansion path of animation works.

Keywords: Animation works; cross-cultural communication; Market Expansion.

1. Introduction

Pointed out: "It is necessary to better promote Chinese culture to go out, to explain and promote more excellent cultures with Chinese characteristics, embodies Chinese spirit, and contains Chinese wisdom to the world through literature, literature, and cultural people." At the moment when the competition for global cultural soft power is becoming increasingly fierce, animation works, as a media form with both strong narrative ability and visual attraction, rely on vivid narrative structure and distinctive visual symbols to cross the barriers of language and culture, and realize the wider dissemination of culture. Based on the transformation of cultural symbols, technological innovation, narrative strategy and industrial ecology, this paper discusses the cross-cultural communication logic and market expansion path of animation works.

2. Modern Transformation of Cultural Symbols and Universal Emotional Resonance

Throughout the international communication process of Chinese excellent culture, media practice with emotion as the starting point has become a consensus. As a translation device for China's excellent cultural genes in the digital age, animated films promote cross-cultural acceptance from perceptual resonance to value consensus through cognitive translation of narrative symbols, technology-mediated emotional awakening, and value cohesion in interactive fields. Symbolic content is the carrier of the spiritual connotation of film and television works. Making good use of heterogeneous cultural symbols has always been an important way for animated films to effectively convey value orientation in the process of cross-cultural communication [1].

In the process of globalization, the "American Chinese Style" animation film has become more and more proficient in the use of Chinese cultural symbols in the process of scene construction. The images of the Great Wall, sword dance and dragon in Mulan reflect the original image of China in the eyes of Western countries; In addition to using Chinese elements known to the Western world, such as pandas and

kung fu, the "Kung Fu Panda" series of films further borrowed Chinese symbols that have not been widely disseminated, such as shadow puppets, archways, and firecrackers, to build a very oriental background of the rivers and lakes; "Metamorphosis of Youth" produced in 2021 uses a more regional Chinese element-the ancestral hall. As the protagonist's life scene, the use of ancestral hall elements not only deepens the oriental mystery in the film, but also reflects Western countries' understanding of oriental culture. Deepening of awareness. However, an in-depth interpretation of the cultural connotations of the above Chinese symbols will reveal that what the "American Chinese Style" animation film interprets and outputs is actually the core of American spiritual culture. In other words, there is a great misunderstanding of the use of Chinese cultural symbols in these film and television works, which is mainly rooted in the space for multiple interpretations of symbol borrowing. At the same time, the entertaining nature of animation also enhances the audience's misunderstanding of cultural symbols. tolerance.

The cross-cultural communication of animation works needs to be based on local cultural symbols, but it needs to achieve cultural translation through modern narrative techniques [2]. For example, "Nezha: The Devil Boy Comes into the World" subversively adapts myths and endows characters with modern features such as "smoky makeup" and "rebellious spirit", which not only retains the oriental core, but also meets the emotional needs of young people around the world. Its success lies in transforming the oriental expression of family ethics into a common emotional experience for human beings. This "dual-track narrative" strategy-focusing on universal emotions on the surface and embedding cultural values deeply-has proved to be an effective way to break through cultural barriers. However, the simple stacking of cultural symbols may lead to misreading. Although "Kung Fu Panda" is popular in the West, it has caused controversy due to its stereotyped presentation of Chinese culture, highlighting the need to balance uniqueness and adaptability in symbol transformation. Therefore, animation creation needs to avoid the "collage" of symbols, and instead weaken cultural differences through the universalization of emotions, and at the same time reconstruct

aesthetics with modern technology, such as the self-developed "Nezha 2" "Dynamic ink rendering engine" digitizes the artistic conception of ink and wash and realizes the innovative expression of art [3].

3. Collaborative Drive of Technological Innovation and Artistic Expression

The charm of animation works lies in overcoming language barriers, presenting Chinese stories visually, and enhancing the examination of the other under different cultural backgrounds. Technological progress has provided new possibilities for animation creation, and the application of AI tools has significantly improved production efficiency [4]. For example, "Nezha: The Devil Boy in the Sea" is based on cultural symbols, and with the help of modern animation technology, bronze ware decorations, Sanxingdui totem, etc. Elements are transformed into perceptible digital images, building a "cultural bridge" connecting history and the future on the screen. The construction of this kind of visual spectacle with both oriental aesthetic implication and global communication effect is not only a creative transformation of culture, but also realizes the global meaning production of local cultural symbols through the narrative potential of technological media [5].

The intervention of digital technology is essentially a re-encoding process of cultural symbols, breaking through the limitations of physical time and space, making the signifier system of cultural symbols extend, not only retaining the spiritual core of aesthetics, but also creating discourse expressions in line with digital aesthetics [6]. The symbol production mechanism empowered by technology has transformed the solidified form of culture into a digital cultural gene with dynamic vitality, which not only enhances the appeal of cultural expression, but more importantly, constructs an interpretation framework with technical rationality, so that The perceptible and verifiable communication effect of abstract cultural value.

Technology empowerment is not only reflected in the production level, but also promotes cross-media integration. For example, "Black Myth: Wukong" builds an IP universe and expands derivative value through the linkage of games and animations. However, China still has shortcomings in core technology independence. For example, animation engines mostly rely on imports, while Japan often customizes new software for a single film to pursue breakthroughs in visual effects. Therefore, strengthening technology research and development and personnel training has become the key to industrial upgrading. Chengdu Qianniao Culture trains non-professional students to participate in the production of "Nezha 2" through the training base, providing a feasible solution for the shortage of compound talents [7].

4. Industrial Chain Support and International Cooperation for Market Expansion

In the context of the deepening of globalization, dialogue and mutual learning among different civilizations has become an irreversible trend. As an important carrier of mutual learning among civilizations, the international communication system is undergoing a transformation from a single information channel to a value platform. It is necessary to build a transmission network for cultural values, and it is

also necessary to undertake the mission of the times to shape common value cognition and eliminate cultural barriers. At the moment when cultural subjectivity is becoming more and more prominent, how to achieve effective international expression on the premise of cultural uniqueness, and how to break through the cultural discount effect to achieve in-depth communication have become the core issues of global communication [8].

The globalization of the animation industry needs to be based on a complete industrial chain. China is currently facing the problems of insufficient upstream originality and weak downstream derivatives. Taking Japan as an example, its closed loop of "creation-production-distribution-derivation" is worth learning, while China relies on public IPs such as "Fengshen Universe", leading to homogeneous competition. Although the doomsday theme of original IPs such as "Spiritual Cage" has opened up New markets, but scarce in quantity. Therefore, it is necessary to encourage multiple themes through policy support and promote cross-border linkages, such as the combination of "Bear Infested" and the cultural tourism industry.

Overseas market expansion requires differentiated strategies. The Southeast Asian market prefers family themes, while Europe and the United States are more focused on innovation and universal values. Streaming media platforms such as Netflix have become important channels. "Bao Baobao" has reached tens of millions of viewers through YouTube, and "Nezha 2" has used international film festivals to enhance its influence. However, translation and localization adaptation are still obstacles. For example, the dialect jokes of "The Return of the Great Sage" are difficult to understand by overseas audiences, highlighting the importance of precise localization. International co-production can integrate cultural perspectives and "cultural discounts".

5. Challenges and Policy Optimization Path

At present, there are still multiple challenges in the animation industry. Serious homogenization of technology application: Some animation production companies lack innovative awareness in technology application, and the phenomenon of following suit is obvious, resulting in many animation works being similar in visual effects and production techniques, lacking uniqueness and differentiated competitiveness. Core technology relies on imports: In some high-end animation production technology fields, such as professional animation production software, rendering engines, etc., my country still relies on foreign products, and its independent research and development capabilities are insufficient. This not only limits the production cost, but also limits the independence of my country's animation industry. Insufficient integration of technology and art: Some animation productions pursue technical effects too much, ignoring artistic connotation and storytelling, resulting in works that only have a gorgeous appearance, but lack depth and appeal, and are difficult to arouse the emotional resonance of the audience.

In the context of digital innovation, the international dissemination of Chinese animated films is facing unprecedented opportunities and challenges. Chinese animation films should keep up with technological trends, use big data and artificial intelligence technology to deepen the

understanding of the algorithm logic of data platforms, broaden the international communication industry chain, and build a diversified communication matrix. On this basis, strengthen international cooperation and exchanges, further expand audience coverage, and enhance international influence, thereby effectively promoting the widespread dissemination of excellent Chinese culture.

5.1. Integration and citation of new technologies.

AI has broad prospects for application in animation production. For example, use AI algorithms to assist character design, and generate novel character images and design schemes through a large amount of animation character data; In the process of animation production, AI can automatically generate intermediate frames to improve the efficiency of animation production; It can also use AI for intelligent dubbing, generated according to the character's emotions and line content. At the same time, blockchain technology can be applied to animation copyright protection. Through the decentralized and non-tamperable features of the blockchain, the whole process of creation, dissemination, and trading of animation works is recorded to ensure clear copyright ownership, effectively prevent copyright infringement, provide safer creation for animation creators, and promote animation. Industry health.

5.2. Content creation and innovation in forms of expression.

Break the single media narrative of animation, present animation stories through animation, comics, novels, games and other media forms, and build an all-round and multi-level narrative system. For example, a popular animation work can launch an animation version, a comic version, and related derivative games at the same time. Different media forms complement and link with each other to expand the depth and breadth of the story and attract more audiences. At the same time, the use of Internet technology, interactive animation works. During the viewing process, the audience can participate in plot selection by clicking, swiping, commands, etc., determine the fate of the characters and the direction of the story, enhance the audience's sense of participation and immersion, and make animation works more interesting and personalized.

5.3. Talent training and innovation.

School-enterprise cooperation and collaborative education, universities and animation companies strengthen cooperation, and jointly formulate talent training programs. Enterprises provide schools with practical projects, internship positions and the latest technical information of the industry, and schools cultivate students' practical ability and innovative thinking according to the teaching content and curriculum set up according to the needs of enterprises. For example, the school cooperates with animation production companies to

carry out project-based teaching, allowing students to participate in the production of actual animation projects and improve their professional skills in practice. At the same time, establish animation talent training base, industry associations and enterprises jointly establish animation talent training base, carry out short-term training and refresher courses for on-the-job animation practitioners, update their knowledge structure in a timely manner, and improve their technical level. At the same time, the training base can carry out research on technological innovation in animation production to provide technical support and talent reserves for the industry.

6. Conclusion

The essence of cross-cultural communication of animation is the result of cultural translation and industry cooperation. Chinese animation needs to be based on local culture, break cultural barriers through technological innovation and narrative innovation, and at the same time improve the industrial chain ecology and build a global distribution network. In the future, only by finding a balance between cultural self-confidence and open cooperation can we realize the qualitative change from "single-point explosion" to "culture going overseas", and truly let the world understand China through animation.

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