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THE IMAGE SHAPING OF CHINESE ANIMATION FROM THE PERSPECTIVE OF SEMIOTICS

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The path of Chinese animation image creation is analyzed from two aspects on the semiotic theory: the "signifier" outward form and the "signified" meaning. Combining the background of traditional Chinese culture and the use of traditional Chinese cultural symbols, this paper draws the creative ideas, design techniques, and principles of the Chinese animation image design system. This provides a unique theoretical perspective for constructing the symbolic design structure and methods of creating contemporary Chinese animation images.

Key words: *semiotics, Chinese animation, animation Image, Chinese culture, design method.*

INTRODUCTION

Animation image, as the most intuitive element in animation works, is the soul of an animation. The image design in animation works not only needs to express the significant personality characteristics of characters, but also requires careful consideration of their symbolic feature design to fully express the theme and style of animation works. It is precisely because of the diversity of animation images in different periods that a large number of materials for studying cultural expression are provided. Roland Barthes once said: "Every artistic image is a symbol or symbol system with a specific meaning. To understand an artistic work, one must understand the artistic image and to understand the artistic image, one must understand the artistic symbols that constitute the artistic image" [1]. The theory of "signifier" and "signified" in semiotics provides a deeper and broader semiotic perspective and theoretical guidance for the research of Chinese animation image modeling.

PURPOSE

Based on the semiotics theory of "signifier" and "signified", as well as the aesthetic category of "image and meaning" in Chinese traditional aesthetics, this paper analyzes the design of Chinese animation images, and puts forward the design method of Chinese animation image symbols with strong national characteristics.

RESULTS AND DISCUSSION

The "image and meaning" in the category of traditional Chinese aesthetics has similarities with the "signifier" and "signified" in semiotics.



"Image" in Chinese culture is the form of things, which is real, concrete, perceptible, and a tangible carrier. It shares similarities with the meaning of "signifier" in semiotics. The totems, patterns, decorative styles, and colors in Chinese cultural symbols are the dominant forms of expression of Chinese culture. During the creation of animation artists, they combine the current era background, through the collection of text and images from historical data, to conceive and apply the pure visual aspects of Chinese cultural symbols to the modeling, color, clothing, and other material media of animation images, so that the design concepts in their minds become external manifestations, forming a vivid and complete animation image. As shown in Figure 1, the image of Sun Wukong in *"The Monkey King"* uses highly decorative colors, distinctive clothing features, vivid line drawing modeling techniques and stylized action design with opera performances to create a classic Chinese animation image with national characteristics [2].



Fig. 1. The image of Sun Wukong

The "meaning" in the category of Chinese aesthetics is the idea that people want to express, which is the meaning of "signified" in semiotics. Chinese cultural symbols seem to be tangible culture, but they are more embodied in the implicit spiritual and cultural connotation, which is what we perceive as the "Chinese flavor". When using Chinese cultural symbols to create animated characters, one should not only express things externally and adhere to the appearance of "images", but also pay attention to the internal Chinese humanistic spirit and values, namely, the expression of "meaning"[3]. The external nationalization characteristics of Sun Wukong convey the profound connotation of traditional Chinese culture and the political trend at the beginning of the founding of New China. "Exploring the path of nationality" became the political thrust of artistic creation at that time. The "nationalized" meaning radiated by the image of the Monkey King is still related to the external manifestations such as the theatrical character modeling, decorative painting style elastic lines, and so on.

With the help of the semiotic theories of "signifier" and "signified", this paper proposes to construct a Chinese animation image with national characteristics from



two aspects: the "image" outward form and the "meaning" conception of animation character creation. Based on the semiotic theory of "signifier" and "signified" and the aesthetic category of "image" in China, the creative ideas, design techniques, and principles of the Chinese animation image design system are obtained.

CONCLUSIONS

To explore the application of Chinese cultural symbols in animation image design from the perspective of semiotics and the aesthetic category of image in Chinese aesthetics, we should not only pay attention to the animation image configuration in the sense of "signifier", that is, the explicit expression of pure visual aspects such as external modeling, color, clothing, etc. More attention should be paid to the conception of animation images in the sense of "signified", that is, implicit spiritual and cultural connotations such as internal Chinese philosophical thoughts, thinking methods, and aesthetic concepts, in order to ultimately achieve the construction of aesthetic images that integrate meaning and image, so that Chinese cultural symbols can be innovated and continued, changed, and inherited in contemporary Chinese animation character design [4]. The creation of Chinese animation images conveys a profound "signified" meaning through a vivid "signifier" appearance.

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ФОРМУВАННЯ ОБРАЗУ КИТАЙСЬКОЇ АНІМАЦІЇ З ПОЗИЦІЇ СЕМІОТИКИ

Проаналізовано шлях створення китайського анімаційного образу з двох аспектів семіотичної теорії: зовнішньої форми «позначника» та значення «позначуваного». Поєднуючи традиційну китайську культуру та використання традиційних китайських культурних символів, ця стаття описує творчі ідеї, методи дизайну та принципи китайської системи дизайну анімаційних зображень. Це забезпечує унікальну теоретичну перспективу для побудови символічної структури дизайну та методів створення сучасних китайських анімаційних зображень.

Ключові слова: семіотика, китайська анімація, анімаційне зображення, китайська культура, метод дизайну.