Ethnic Integration and Identification: A Study on the Use and Effect of Chinese Man Dialect

Haozhen Wei[1*]
School of Digital Arts and Animation, Hebei Institute Of Communications,China
***Corresponding author E-mail:15511712218@163.com**

Abstract: This paper from the expression of dialect culture characteristics and the perspective of national traditional cultural identity, through the interview method in 2016 domestic cartoon "under one", for example, combined with the dialect of domestic animation, the original development of Chinese animation to the global output of Chinese traditional culture under the background of the whole perspective. This paper focuses on the perspective of the output of traditional Chinese cartoon culture, discussing the cognition and cultural effect of animation with dialect to the foreign audience. The research has found that the innovation of Chinese animation integrates more Chinese elements and reflects the national nature of Chinese animation, so that the audience group is more likely to form a sense of national cultural identity.

Key words: Chinese cartoon dialect, folk culture, cultural identity, ethnic integration

1 Introduction

Domestic animation, characterized by dialect, is very distinctive because it is full of traditional Chinese cultural characteristics and artistic expression symbols. In recent years, animation, especially domestic animation, has developed rapidly, cultivating a large number of audiences and absorbing the essence of The Times and culture to convey Chinese culture. As a unique cultural symbol in China, dialect is an important emotional and cultural carrier. In recent years, more and more people have appeared in film and television, variety shows and major online platforms. We have observed that a large number of cartoons use dialects as film and television language. For foreign audiences, on the one hand, some dialects hear more recognition; on the other hand, some dialects may not understand, but weaken the sense of identity. In this regard, we will launch a series of inquiries on the cognition and cultural effect caused by the animation with dialect.

2 Review

2.1 Literature review of Chinese comics

Domestic animation, characterized by dialect, has caused the research from multiple

academic perspectives. Most of the research results focus on reviewing the brilliant history of domestic animation and analyzing the current development difficulties. Scholar Xiao Min pointed out in his "Domestic Animation in the Process of globalization" that domestic animation should treat the spread of national culture with a global perspective, guard against the "cultural transfer" of foreign culture from the perspective of thought, and grasp the localization and nationalization in the process of industrialization. In his paper, Research on the nationalization of Chinese animated dramas, scholar Huang Sujin reviewed the research on the nationalization of Chinese animated dramas, and proposed that nationalization is not only a solution in the context of global culture, but also an important way to create self-identity and establish a national cultural brand. Zhao Wenliang, a domestic scholar, put forward that the national character of animation creation originates from the core expression of the national spirit, clarified the reasons for the lack of sharp point of animation nationality, and raised the concept, mentality and creation methods that should be adopted on the road of the nation. Scholars Wang Dazhi in the Chinese animation "nationalization" to comb the overall historical clues of Chinese animation nationalization, put forward the Chinese animation has entered the "ritual" stage of development, by comparing the national characteristics of the "Chinese school", and the specific practice of the current animation industry, pointed out the animation "nationalization" to the essence, and on the essence need to pay attention to the elements. However, although these studies are studied from the dissemination of national culture and the development of Chinese animation in the context of global culture, they ignore the study of the cognition and cultural effect of animation with dialect to foreign audiences.

2.2 Literature review of the theory of cultural identity

In the late 1960s of the international academia, the issue of cultural identity gradually became prominent in the research field of sociology and anthropology. Foreign theoretical research on cultural identity is relatively early, such as foreign scholars Clyde, M. Woods (Clyde M. Wads) in "The Change of Culture", Clifford Gertz's "The Interpretation of Culture", while Daniel Bell in "The Capitalist Cultural Contradiction" emphasizes the current crisis of cultural identity. Chinese scholar Zhao Jingrong pointed out that the basic meaning of identityl is that it "it has the same nature or state in matter, composition, characteristics and attributes". Cultural identity is not a description of cultural belonging, but a collective wealth of the community. Cultural identity is a persistent and unfinished discourse construction process, a conditional accidental existence, and contains a kind of integration or cooperation. People need cultural identity, because it is the source of human meaning and experience, and it is essentially a dynamic discourse practice and representation process with the help of historical, cultural and linguistic resources to determine the commonality and identity boundaries. However, although these studies are studied from the aspects of the theoretical origin and the basic theoretical meaning, the study on the relationship between this theory and cultural phenomena is neglected.

2.3 Questions are raised

Therefore, this paper will start from the theory of cultural identity, and try to answer the following questions: Why does domestic animation featuring dialect attract a lot of attention? How does the animation with the dialect affect the external audience? What kind of cognitive and cultural effect will the animation with dialect cause to the external audiences?

3 Research methods

The interview questions are divided into three main parts. The first part mainly involves the basic information of the interviewees, including the times and times of watching the animation viewed in dialect; the second part reduces the dimension of the research question to the interview question. Including its understanding of the traditional clothing, decoration, posture, tone, action, discourse style, national background music style; the third part mainly involves the possible deep digging problems. In this study, 30-minute 15 interviewers were in-depth. The interviews began in July 2022 and ended in October 2022. Respondents first included people of different ages, different types of work and different income, and then collected more research samples through online and offline recruitment. According to the maximum sampling principle of the qualitative research method, the total interview content was enough to answer the research questions, and the sample collection was closed. The respondents varied in age, occupation, education level, region, and income, with a low degree of homogeneity. Interviews were conducted in the form of telephone interviews, wechat text interviews, and one-to-one face-to-face interviews. The interview results were compiled into verbatim manuscripts, and the basic information of the respondents is shown in the table.

Table 1. Basic information of the interview subjects

order number	sex	age	occupation
1	woman	18	student
2	woman	26	teacher
3	man	21	driver
4	man	33	bank clerk
5	woman	22	nurse
6	woman	24	student
7	man	25	edit
8	man	22	Admin Assistant
9	woman	23	finance
10	woman	22	nail artist
11	man	24	Pet shop owner

4 Research findings and discussion points

In the process of interview and collection, we discussed why domestic animation featuring dialect has attracted a lot of attention, and how animation with dialects has affected foreign audiences. In further in-depth interviews, we found surprising results. The more traditional elements are added in Chinese comics, the more popular they will be loved. The addition of dialect will make people feel more close to the local area, which can initially achieve the effect of ethnic integration. There are too many modern elements in Chinese cartoon, which will appear neither fish nor fish, and will make the audience question whether it is not Chinese cartoon. The interviewees loved the elements of Chinese comics and strengthened their affinity to the local area after watching the dialect Chinese comics. After the interviewees expressed their true views and related attitudes, the answers of the interviewees supported my thoughts.

5 Summary and reflect

5.1 Dialect Chinese cartoon strengthens the audience's understanding of local culture

Began to see think that "under" said should be power story, after watching the first season feel should be to young people pure heart, baby feng immortality, lost memory is like pure, in order to find the original memory suffered a lot, pure love dearly, but she also met a lot of good people, and such pure really conquered a public (such as Xu Jia three generations), animation language in the form of dialect to show us the main development of the story, more ground, can better accept and imagine the authenticity of the story, I think this is the role's personal charm. (S5)

The first season, because immortality, time for baby feng has not too much meaning, although she is not old, but from beginning to end to find the person who know her, find memory search, because the obsession, she is in the mountains for decades, mountain and by bad guys hurt abuse, met zhang and he use this will chulan orphan to yourself.... Imlife is a power beyond mortals, nor is it a punishment and a sorrow. The presentation of Sichuan dialect in the film deepens our understanding of the simple folk customs and young people.(S6)

"Under One Man" creatively uses the dialect to voice the characters, in which the Sichuan dialect is very down-to-earth, and it is a unique local dialect in China, which is very cordial. In terms of content, with the original author's understanding of metaphysics and the wonderful story plot, and relying on the popularity of the work before the animation, the situation was quickly opened after the work of the animation. On the whole, as the representative works of going abroad, the kung fu, magic, Taoism, and other plots based on traditional culture, which not only cater to the global hot Chinese style, but also make foreign audiences feel the extensive and profound Chinese culture in an all-round way. Some people think that too many Chinese elements make the diffuse output will refuse, if not do as the Romans do will be alone, but

otherwise, traditional elements will better show our cultural essence, more close to the real life dialogue, more close to the reality of play, characterization, personality, the main line has been online, power is not broken, and various exist in the novel monastery, alchemy, strength, and so on spell, animation more ground gas will be liked.

5.2 Chinese dialect animation promotes the national pride of the audience

Everyone knows "touched" self "this thing sometimes say a luxury," under one "is undoubtedly one of my mind excellent countries, it not only makes me feel happy, excited, excited, unforgettable, more importantly, she let me feel the luxury" touched ", is touched the heart, in addition to the touch of the plot of the work itself, the reason for it is that it is one of the carrier of our traditional Chinese civilization culture, through the work I feel the infinite charm of Chinese culture, this feeling I'm afraid I can't use words, it is my heart to the Chinese culture infinite yearning goal. Its Chinese culture is strong in color, and there is no lack of innovation characteristics are particularly prominent, which can be called wonderful. The only hope is that more people can come to this work, feel the charm of Chinese culture together, and hope that other creative teams in our country can create works equally excellent or even to a higher level, promoting the charm of my culture, promoting the contention of a hundred schools of thought, and icing on the cake for this prosperity.(S7)

The second season of the Jiao Festival felt quite wonderful. I knew for the first time that we could make such an excellent battle with our own culture, not just fighting, but also reasonable, and I was proud at that moment. Some of the famous scenes inside is also quite interesting, memorable, such as: walking bird, a night five hundred jia, a generation does not shake blue lotus, sun thief, you can play ah... even the old people are very hot, interesting, to the back of the true face, I saw a villain at all costs to take a gamble, and love and righteousness, have to sigh, mi uncle is too strong, when I can create such a work, it is really no regrets.(S2)

If the rise of Chinese comics, "Full-time Master", "Assassin May 67", "Fox demon Little Matchmaker" and other contributions, then "Under One Man" is definitely one of the main forces. Different from the traditional different abilities, "Under One Man" focuses on the traditional Chinese culture. In the reality of the work, there is a group of people with different powers, they have their own life circle, completely like ordinary people in front of ordinary people, but all have their own ability. There are innate with some, there are acquired exercise out. The works are filled with the thoughts of many orthodox sects in China, and most of the different people have their own schools. The right school, the Tang Gate, Wudang, Wu Marquis Zhuge, shaman, these are also the real existence in the real life. Let the audience have a kind of fantasy about whether these will also really exist around us. What is interesting is that it also adds dialect, Sichuan dialect, Northeast dialect, Shaanxi dialect, Beijing dialect, Tianjin dialect, such dialect will stimulate the audience's national confidence, pride and other emotions.

5.3 Dialect elements to enhance the audience's love for folk culture

The early part of the third season is also nervous, suddenly after the end of the plain light, led to the biyou village, I was a little disappointed, but Wang also parkour and the front of the play is really good, Chinese martial arts and Chinese dialect Beijing dialect and other elements to add more amazing.(S4)

The reason why I really want to watch this film is that his dubbing, strictly speaking, is dialect and wonderful Chinese, these elements are difficult to feel in the animation, like the Japanese diffuse accent, my Japanese scum perception is not strong, the curse words in the Japanese cartoon feeling is not so strong. But under one person, the dialect of Sichuan dialect, Cantonese dialect, some mouth spit fragrance, I can hear it. These things add a lot of interest to the animation, and let me know a lot of folk culture. At the same time, the fourth season of the sense of expectation aspect is very good, the alien in the alien, temporary workers gathered together, work together, think about the excited not good. This is the new life! The freshmen of the Chinese cartoon! The addition of various traditional elements better shows Chinese folk customs, and I was so excited...(S1)

"Under One Man" brings me too many happy memories, I don't know what others watch for, I just think it can bring me happiness, I don't want to affect my view of a work, out of 10, I probably give a 9.6,9.7.(S9)

When we read the materials, we can see the quality of "Under One Man" as an excellent work, the cultural heritage of a Chinese cartoon, and the hidden ambition and confidence under the author's occasional witty plot dialogue. Whether it is the narration of the story, the control of the plot, the mapping of the society, the combination of national conditions, or the understanding and interpretation of Chinese traditional cultural thoughts are all unique and benchmarking. Excellent works are worth sharing, and excellent cultural works need to be exported. We see the excellent temperament and thick Chinese culture, the way out of Chinese cartoon is in China.

5.4 The Double-edged sword of the application of Chinese cartoon folk culture

Through the absorption of traditional folk dialect culture, Guoman skillfully uses dialect elements to show the unique Chinese taste of national culture and the memory of traditional folk customs. On the one hand, it improves the audience's understanding of Chinese folk art and closely ties with the masses, it integrates Chinese strong, traditional, unique Chinese folk culture and shapes the aesthetic consciousness of the audience with Chinese traditional folk culture, actually guides the audience with correct aesthetic taste, and the construction of Chinese traditional culture values, and finally achieves the integration and recognition of national culture. Dialect culture nourishes the audience's mind and meets the audience's spiritual pleasure needs, and also provides the cultural soil for the survival and development of the display form of Chinese cartoon art. At the same time, to strengthen the identity of folk culture is a double-edged sword, we should be wary of excessive use of local related dialect culture or folk culture

easy to fall into separatism and nationalism "nets", the emphasis on Chinese traditional folk culture fusion is too big or too small propaganda is not conducive to domestic animation culture production and domestic animation globalization culture export goals and development.

The development direction of domestic animation is to follow the general law of story development, closely connecting the folk stories, myths and legends with characteristic Chinese traditional culture theme, adhere to the spiritual connotation of Chinese folk theme, through the secondary construction of traditional Chinese myths and legends, adding the essence of traditional Chinese culture, and the exquisite use of five thousand years of Chinese history, and integrating the local and contemporary characteristic culture construction in line with modern aesthetics."Under One Person" uses the narrative expression form of dialect, which can arouse the emotional resonance of the audience, which is to use the high integration of traditional Chinese folk culture and modern aesthetic taste to complete the inheritance and innovation of domestic animation. The exploration of Chinese traditional national culture by Chinese original animation integrates Chinese traditional folk culture with Chinese culture in the new era, fully showing the nationality, comprehensiveness, fashion and inclusiveness of domestic original animation.

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