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The Modernized Expression and Output of Chinese National Features in Animation series-A Portrait of Jianghu: Bu Liang Ren

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Abstract:
China's adult animation market has been open for nearly 10 years, and the national style animation has developed to the stage of "new national style", but there are still few integration of modern needs to carry out the dissemination of national characteristics, and develop national animation works suitable for the development of China's modernization.Taking the series-A Portrait of Jianghu: Bu Liang Ren as an example,this paper studies the modern output and expression of Chinese Chinese National Characteristics,analyzes the modern expression of this animation, and puts forward its enlightenment for future Chinese animation.It is hoped that it can help domestic animation practitioners to clarify the possibility of animation exploration of modernity in the context of Chinese path to modernization.Then,this thesis perhaps will prompt them to pay more attention to building a common space of meaning between Fine Traditional Chinese Culture and modern audiences,making it easier for the audience to comprehend the connotation and implication of Fine Traditional Chinese Culture, and providing more considerable paths for the dissemination of Fine Traditional Chinese Culture.

Keywords:
Chinese animation, National characteristics, Modernization, Cultural dissemination, China's excellent traditional culture

1 Introduction

In recent years,there has been a wave of China’s animation, with excellent works springing up like mushroom, especially after opening up the adult market of it, the number of audiences has been increasing. By constructing their own discourse space, China’s Animation conveys culture, value and other contents to the audience, which influences the process of Pseudo-Environment Environmentalization of the audience, and plays a role in their thoughts and real-life behaviours. Therefore, China’s Animation has become an important.way of cultural communication, and some of them can even go abroad and open up a path for international communication.

In the process of updating and development, the Chinoiserie-Animation has gradually evolved into the development stage of “Neo-Chinoiserie”. In the face of more adult groups, the Neo-Chinoiserie- Animation

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integrates the prevalent culture and aesthetic mode of the new era while using a large number of traditional cultural elements[1], which provides an innovative way for the dissemination of excellent traditional culture in the new era. The gradual stride from the Chinoiserie to the Neo-Chinoiserie is also in line with the process of Chinese path to modernization and provides a feasible plan for the spread of modern Chinese culture. The animation series-A Portrait of Jianghu: Bu Liang Ren is brewing in this kind of change, jumping out of the Thinking Set that “Chinese antiquity equals Chinoiserie”, borrowing from traditional stories while integrating Chinese modern elements, and then becoming a driving force for the spread of modern culture. It spreads the excellent national characteristic culture in a modern way, and promotes the practical establishment of the meaning and spirit of the interval between the ancient and the modern.

The study of the modern expression and output of Chinese Chinese National Characteristics in animation can explore the method of expression and output of the modern style in animation Chinese path to modernization, which can provide a reference for the production of other Neo-Chinoiserie- Animation, then promoting more Chinese animation to take a step towards modernization and change, contributing to the expansion of the dissemination of the Fine Traditional Chinese Culture and the upgrading of modernisation, deepening the public's understanding of the traditional meanings, and consolidating the public's emotion of cultural confidence.

2 Literature Review

2.1 The Application of Fine Traditional Chinese Culture in Animation

With the vigorously rise of China’s Animations and the establishment of cultural confidence, China's animation industry in recent years has emerged a large number of works with Fine Traditional Chinese Culture as the theme or background of creation. Then the exploration of traditional cultural elements in China’s Animations, and how to express Fine Traditional Chinese Culture in comics have also become hot spots for scholars at home and abroad to study. For example, Chen H discussed the application of Chinese traditional culture in animation character design in his thesis[2]; Wang Aiqing and Thomas William Whyke took the short film Goose GooseGoose inYao-Chinese Folktales to study the visual rhetoric of Chinese Yao stories[3].

With the continuous development of Chinese path to modernization, the creative direction of China’s Animations has begun to integrate modernity. On the basis of integrating the elements of Fine Traditional Chinese Culture, animation such as Nezha: Birth of the Demon Child, White Snake, and A Portrait of Jianghu: Bu Liang Ren have further experimented with the modern expression of the Fine Traditional Chinese Culture, which has provided a reference to the modern transformation of China’s Animations and thus the scholars' researchs on animation are also gradually focusing on them. In his thesis, scholar Chai Hongxin analysed the creative adaptation of Nezha:Birth of the Demon Child and White Snake:The Origin, as well as the modern reconstruction of Chinese aesthetics in the White Snake series [4]. Scholar Cheng Siyuan analysed the modern transformation of White Cat Legend from the three aspects of script construction, scene construction and character portrayal, pointing out that the success of White Cat Legend provides ideas for domestic animation creators on how to create excellent works with both distinctive traditional cultural characteristics and highly contemporary characteristics in the next step[5]. Scholar Li Xiaobo took The Princess of Iron Fan, JiangZiya,

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Big Fish and Begonia and other examples to talk about the “Chinese style” and “Modernity” of domestic animation in terms of image, scene, imagery, and integration [6]

2.2 Animation series A Portrait of Jianghu: Bu Liang Ren

In 2015-2017, scholar Lu Mingming studied the application of traditional cultural elements from the perspective of three aspects of history culture, character modelling and values in the Henan Provincial Fund Project [7].In 2020, scholar Yun Puxing of the Silk Road Research Institute of Northwestern University discussed the role of history and culture on animation in his dissertation, and made three suggestions for the China’s Animations how to make good use of historical resources to put forward three suggestions [8]. Overall, comparing with other animation, scholars have done few researchs on A Portrait of Jianghu: Bu Liang Ren. Moreover, with the continuous innovation and production of Ruosen's team, A Portrait of Jianghu: Bu Liang Ren has been updated to the sixth season, and the plot direction, character, soundtrack and so on have all changed, and most of the research related to this animation stayed in the first three seasons, and there is a research lag phenomenon. In addition, in the current study of A Portrait of Jianghu: Bu Liang Ren, scholars mostly explore its history and culture, traditional cultural elements, IP management, etc., and there still leaves room for research and excavation of its modern expression of national culture.

2.3 Problem Formulation

This paper takes A Portrait of Jianghu: Bu Liang Ren as an entry point to explore the answers to the following questions from the theories of strangeness and feminism: what changes have taken place in the mode of dissemination of Fine Traditional Chinese Culture in domestic animation in the context of Chinese path to modernization? How are the Chinese National Characteristics of Fine Traditional Chinese Culture reflected in animation? In what way does domestic animation realise the modernised output of Chinese National Characteristics? In what direction should domestic animation develop in the future when disseminating the Fine Traditional Chinese Culture.

3 Research methodology

This paper adopts the research method of case study in an attempt to answer the above questions. In this case study, the animation series-A Portrait of Jianghu: Bu Liang Ren are taken as the object of the study, and the content information of the related animation is looked up, such as: the original video of the animation, the animation director's Zhihu article, and the related response of Beijing Ruosen Digital Technology Co. Ltd. about this animation, in order to understand more comprehensively the creative ideas and filming methodology of the main creative team for the modernised output of the Chinese Chinese National Characteristics, and so on.

4 Overview of Painted Lake of the Undesirables

4.1 Introduction to A Portrait of Jianghu: Bu Liang Ren

A Portrait of Jianghu: Bu Liang Ren is a network animation produced by Beijing Ruosen Digital Technolo-

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gy Co., Ltd. and is China's first adult animation, which premiered on 13 July 2014 and is now airing its sixth season. The animation is set in the Five Dynasties (907-960) and Ten Kingdoms (902-979), period of political turmoil in ancient China, and revolves around the story of Li Xingyun (The hero in the animation A Portrait of Jianghu: Bu Liang Ren, based on the historical Li Xiang, the son of the last emperor Li Ye and the empress in the Tang Dynasty.) and his group who breaks into the jianghu and grows up to find the way to save the world.

Since the first season to the sixth season, the quality of animation production has always been in progress and enhancement, the sixth season of Douban score hit A Portrait of Jianghu: Bu Liang Ren series of animation a new high of 9.4 points, the record is very prominant, is a domestic original animation is worthy of praise in the outstanding works. The series not only brings traditional Chinese culture to the audience, but more importantly, it also spreads the spirit and culture of the ancient base that is compatible with modern Chinese characteristics to the public in a modernised way

4.2 The Expression of Ethnic Characteristic Elements in A Portrait of Jianghu: Bu Liang Ren

4.2.1 Historical Facts and Rich Traditions

The genre of A Portrait of Jianghu: Bu Liang Ren is Wuxia, and the Wuxia universe it builds is based on the history of the late Tang Dynasty. The end of the Tang Dynasty was a time of war and turmoil, and the historical records were not complete, which provided the Wakamori team with the “Writability” to create the adaptation.

Although most of the content of the animation was created by Rosen’s team themselves, it is based on as much evidence as possible, including Bu Liang Ren, martial arts, and Go. As far as "Bu Liang Ren" are concerned, Bu Liang Ren did have their jobs in the Tang Dynasty, and they were officials belonging to organisations that specifically carried out monitoring, service or other functions at that time. It is recorded in books such as Liu Yuxi’s Talks , written by Wei Xuan, and Zhang Chao Ye Jin Zai, written by Zhang Zhuo, the Tang Dynasty minister, etc. In terms of martial arts, in the fragment of Li Xing Yun's cultivation of the Jiuyou Xuan Tian Divine Power, he recites the following, “Running qi and blood to absorb yin, and at the same time stabilizing one’s three immortal souls, to achieve these requirements, you need to stay true to your own heart, and see through the world. There is no higher realm than this. Keep the yin and yang qi in the body and mobilize the qi in the body to the Lingtai point and Yintang point. Those who want to practice this skill must have hatred in their hearts, be decisive in killing, nourish their bodies with murderous energy, and use their minds to run their qi and blood. Lead the chaotic qi to run upward, fill the meridians, and make the spirit leave the physical body. Follow the direction of the yin qi, and go against the acupuncture points in the Ren Channel, such as Shenque, Shuifen, Xiaguan, Jianzhong, Zhongguan, Jiuwei, Zhongting, Jizhong, Yutang, and Zigong. Let the yin qi in the meridians unblock the meridians of the whole body, so that the yin qi can be used to contain the stagnant yang qi in the body. From then on, the breath in the body is smooth, the meridians are unblocked, and the yin and yang are balanced. Therefore, no qi is not smooth, no pulse is blocked, and everything is invincible.” This gong method integrates the ideology of Taoism and Buddhism, which can be found in the classic works of China, such as Huangdi Neijing, Shang Han Lun and The Diamond Perfect, etc. The

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game of Go shown in the OP of the sixth season can be "savoured" by the XuanXuan Qi Jing, which has talked about the Small Changsheng Potential and Large Changsheng Potential, as well as the Theory of the Fayo of Weiqi, which discusses the Changsheng Chess Form, which is the Changsheng Chess Form. The game is also a glimpse of the actual game of the “Changsheng Jie” between Lin Haifeng (Black) and Komatsu Hideki (White). The creation of A Portrait of Jianghu: Bu Liang Ren is heartfelt, from the era network to the character’ lines, basically tracing back the history and letting the audience perceive the animation's heritage.

4.2.2 Elemental Richness and Classic Beauty

The six seasons of the animation series-A Portrait of Jianghu: Bu Liang Ren contain traditional culture such as historical origins, costume elements, martial arts complex, Chinese culture, core values, etc. The screen is filled with a variety of Chinese elements, such as unbelievable umbrellas, traditional musical instruments, papercraft, opera, face-painting, the eight diagrams, taichi, etc. [5].

As for character image, Chi Meng (The female character in animation A Portrait of Jianghu: Bu Liang Ren, the only daughter of Chi Li,the king of Wandu Cave.She was the princess of Wandu Cave in first to fourth season, is the new chief of Wandu Cave after the fourth season.), the princess of Wandu Cave, has unique characteristics of China's ethnic minorities. The characterization of her contains rich elements of the Miao, including Xijiang type silver horns, ringing necklaces and other filigrees, and Chi Meng used the north of Yunnan mandarin that full of the flavour of Yunnan “Mapu”. As for background design, the Cangbing Valley that is the redoubt of Bu Liang Ren, the royal tombs where Li Xingyun and his entourage go into for exploring the Longquan treasure, bamboo forest that corpse ancestor Houqing (The male character in animation A Portrait of Jianghu: Bu Liang Ren, one of the Four Corpse Ancestors, who debuted in Season 3, Episode 11.) drives corpses, etc. reflect the Chinese classical architecture and garden style. As for action settings, woman saint of Huanyinfang (Nine female charactersin animation A Portrait of Jianghu: Bu Liang Ren, are the nine cadres of the Huanyinfang, including Fanyin Sage (Fanyintian), Miaocheng Sage (Myochengtian), Xuanjing Sage (Xuanjingtian), DuoWen Sage (Duowentian), Guangmu Sage (Guangmutian), Yangyan Sage (Yangyantian), SaraSage (Saratian), Yama Sage (Yamatian), and Zizai Sage (Zizaitian).) use different traditional instruments as weapons. With the different qualities of the instruments, animation production team changes the design of woman saint’ fighting action.When the three woman saint,whose fighting tricks are fused with the qualities of their instruments, battle with Shiliqixiang from Mobei in the city gate, MiaochengTian with unbelievable umbrellas and GuangMuTian with guqin are main attackers, XuanJingTian with bow and arrow assisting..

5 The Modernized Export of National Features in animation series-A Portrait of Jianghu: Bu Liang Ren

5.1 “Defamiliarized” Innovation in Traditional Conceptss

“Defamiliarization” refers to the renewal of people’s stereotypical feelings towards life, matters and the world. It helps free people from the constraints of narrow daily relationships and get rid of habitual and routinized constraints by adopting creative and unique methods, rather than automated and mechanized ways, to arouse new feelings about something they are accustomed to and people always turn a blind eye. Thereby

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people can perceive the uniqueness of the target matter. [9] In people's habitual thinking, Chinese chivalrous culture generally refers to repaying a debt of gratitude and taking revenge, as well as punishing the evil and helping the weak by taking up the cudgel on behalf of the victim of injustice. Traditional Confucianism generally requires that the king should take on the responsibility of ruling the country and the world. But A Portrait of Jianghu: Bu Liang Ren defamiliarizes the two traditional concepts by considering its adaptability to Chinese modern development in the new era, combined with people's modern behavior characteristics and thinking, thus contributing to presenting eye-catching and thought-provoking animation plot. In the animation, the "Chivalry" is presented as "Big Chivalry" and "Small Chivalry" through Li Xingyun, a healer, which is different from the "Linear" traditional mainstream chivalry focused on punishing evil. "Traditional Confucianism" has influenced China for thousands of years. Despite its essence, it still has deficiencies. A Portrait of Jianghu: Bu Liang Ren demonstrates the criticism and innovation of traditional Confucianism through Li Xingyun's rebellion.

5.1.1 "Non-mainstream" Chivalric Culture

Though A Portrait of Jianghu: Bu Liang Ren is themed on martial arts chivalry, it defamiliarizes the elaboration and demonstration of chivalric culture rather than follow the stereotype of martial arts. In the animation's first episode of the third season, Li Cunhui (The male character in animation A Portrait of Jianghu: Bu Liang Ren, the controller of Hui in Tongwenguan, Li Kexong's eleventh righteous son, who debuted in Season 3, Episode 1.) the master of the Tongwenguan, in order to find out the whereabouts of Li Xingyun, lured Quan Laoshi and his son (Two male characters in animation A Portrait of Jianghu: Bu Liang Ren,, a father and son who live at the foot of a mountain in Season 3, Episodes 1 and 2, and who were unfortunately killed by Li Cunhui.) at the foot of the mountain, killed them and seized the Red Ganoderma. When Li Xingyun met him, he did not choose to set Li Cunhui, a social tumor, free for the so-called "healer's benevolence", nor did he claim his life for the inertial thinking of "paying for the life of a murderer" and "avenging his death". Li Xingyun gave his own chivalrous answer to the audience: "A minor doctor saves people, a major doctor saves the world. Curing Li Cunhui is a doctor's duty, while killing him is to do justice for heaven." He first unblocked Li Cunhui's blocked veins, and then channeled the unblocked blood into his head, restoring Li Cunhui's sight for a while before he died of stagnant blood in his brain that could not be released.

Li Xingyun's chivalrous answer is not the mainstream, nor is it a hot-headed attempt by the production team to satisfy or cater to the "content to the audience's heart". His answer contains the inheritance of the traditional narrow spirit of "punishing the evil and promoting the good", and it takes the "goodness" in the traditional narrow sense as the starting point and the landing point. At the same time, the answer is also in line with the character and experiences of Li Xingyun and the current social thought. From Li Xingyun's point of view, this choice of chivalry probably lies in the following reasons: firstly, to fulfil his responsibility as a healer; secondly, to take the revenge for Quan Laoshi and his son; and thirdly, to remove the scourge that may continue to scourge the world. Li Xingyun's choice of chivalry breaks away from the traditional concepts of chivalry as "indecisiveness" and "rashness", and decisively seeks his own heart. His narrow answer to the question of love and hatred is clear-cut and unique, demonstrating a balance that belongs to Li Xingyun and creating a fresh, modern dimension of chivalry that meets the individuality sought by the public at present. In particularly, it is a presentation of the pursuit of individuality and the display of their own styles for those

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groups who believe in Young Subcultures.

5.1.2 Confrontation with Traditional Confucianism

In ancient times, people considered Confucianism as guidelines. Confucianism advocates “hereditary throne” and “conformity to the way of heaven”, and promotes the supremacy of the emperor’s privileged position and the sense of order to regulate one’s own behavior by the will of heaven. It is natural that people take these two ideas as guiding principles. In the fifth episode of the fifth season appears the campfire dialogue of Luo Xiaobei (A male character in animation A Portrait of Jianghu: Bu Liang Ren, currently serving as one of the 36 captains of the Buliangren, Tiansuxing, whose debut is in Season 5, Episode 1.) and Ji Ruxue (The heroine in animation A Portrait of Jianghu: Bu Liang Ren, Li Xingyun's wife, belongs to the Huanyinfang.) “He should be what we want him to be in our eyes, and live for us, as well as for the world. The son of heaven is the son of heaven, not a human being. The words are also a reflection of the thoughts mentioned above. Besides, in the first three seasons, Yuan Tiangang (A male character in animation A Portrait of Jianghu: Bu Liang Ren, Tian Kui Xing, the first leader of the Bu Liang Ren, based on the historical official and soothsayer Yuan Tiangang from the Tang Dynasty.) explicitly and implicitly coerced Li Xingyun into claiming the throne of the emperor, and Li Chunfeng6has always advocated the way of heaven. Their points of view are basically represented the majority of the people’s stereotypes and inertial thinking at that time. “Li Xingyun should be an emperor behaving within the traditional Confucian framework”. He should either rise up as an emperor, or to be a “loser” in accordance with the change of dynasties.

The concept that those who win are the kings and those who lose are losers has become a thing of the past, and is obviously not in line with todayss country and social system. Therefore, the animation should dialectically guide the audience’s attitude towards traditional Confucianism, like rebelling against the traditional Confucianism that is not suitable for the development of China’s new era. A Portrait of Jianghu: Bu Liang Ren shows its own dialectical attitude, responding to the two traditional ideas of “hereditary throne” and “conformity to the way of heaven”. From the first season when Li Xingyun left the Sword Lodge, he has never compromised with traditional Confucianism. Especially in the 12th episode of the fifth season when Li Xingyun finally split the chessboard with a bang, the animation sent out a signal that he was to fight against the deficiency of traditional Confucianism completely. When Li Xingyun was confronted with the choices between the “Way of Heaven” and the “Power of Own Will”, he finally chose to take off his mask and take control of his own will.

Li Xingyun’s choice of dominating his own willis permeated with the concepts of “my destiney is not up to God” and “I am first and foremost myself”, which are a retort to Confucianism prevalent in recent years. They are to the audience’s appetite since they have won the audience’s cheers and aroused their interest and excitement. However, with the plot development of the sixth season, Li Xingyun didn’t rebel against Confucianism in the same way as the popular concepts. Instead, he sought to find a way out from what he was forced to be stuck in, and admitted that he was destined to be unable to be a “wild crane in the clouds and practise medicine in order to help the people”. However, though he was forced by others, with his subjective initiative dominating everything, Li Xingyun blazed his own trail in the twists and turns of contradiction and awkwardness. The creation team learned from the popular concept of anti-Confucianism, and at the same time innovated it to reflect more Li Xingyun’s hesitation and awkwardness in blazing his own trail. The nar-

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ration of the “awkwardness” brings the character closer to modern people and illustrates the reality and difficulty of achieving “my destiny is not up to God”. This is in fact another way to increase the modernity of the character, showing a fuller and more vibrant response to the traditional Confucianism that is not suitable for the new era.

5.2 Reorientation of Character Creation

5.2.1 “Feminism” Correction of Female Protagonists - Ji Ruxue

In recent years, with the rise of feminism, many articles and TV play series with big female leads have been produced. It seems as if feminism has with a tendency towards paranoia with feminism becoming extremely powerful. Words such as “Girls must be infinitely pampered by their boyfriends in a relationship” and “Don’t feel sorry for a man, or you’ll become unfortunate” have reflected the alienation and deformity of current feminism.

The portrayal of Ji Ruxue in A Portrait of Jianghu: Bu Liang Ren has been controversial for the first three seasons. It didn’t gain recognition until the broadcast of the fourth, fifth and sixth seasons, mainly owing to the introspection and far-sighted reflection of feminism by the scriptwriter team. As Ji Ruxue is reshaped in seasons 4, 5 and 6, her “selfhood” is gradually explicit. Ji Ruxue showed her “deep love for Li Xingyun” and her kindness through the event that she went to Yanzhou to rescue Bu Liang Ren alone. Meanwhile, her female qualities such as independence, calmness, bravery, intelligent and courage and the drawback that her martial arts extent was needed to be improved were all demonstrated when she was not with Li Xingyun, making Ji Ruxue''s image of “major female protagonist” fuller and richer.

Ji Ruxue not only understanded her lover’s national aspirations, for which he left without saying goodbye, but also were able to identify what she should do and put it into practice. In order to save Bu Liang Ren, she tried her best to fight against the competitive opponent Baya (A male character in animation A Portrait of Jianghu: Bu Liang Ren, belongs to Shatuo ethnic group, one of the three greatest masters under Li Cunli, who fought against Ji Ruxue in Season 5, Episodes 3-4.). Plots like guarding the Qi State not only demonstrate Ji RuXue’s unique charms reflected in her identity as the major female protagonist, but also show her down-to-the-earth, flesh and blood, growing, and not alienated image. She pursued the equal love concept of “mutual assistance” and has a clear sense of self-worth. As the fourth, fifth and sixth seasons of the animation unfolded, more people on the internet discussing the animation. Feedback like “The first three seasons informed the audience that Ji Ruxue is the heroine, and the second three seasons inform them that why she is the heroine”, on the one hand, reflects the audience’s changing attitude towards Ji Ruxue, and on the other hand, undoubtedly reflects the creation team’s ability to portray “Ji Ruxue” and the correct interpretation of the feminist concepts carried by this character.

5.2.2 The The “Grassroots” Kindness of the Male Protagonist - Li Xingyun

Grass-roots culture, as opposed to elegant culture, is a popular civilian culture produced by normal civilians, belonging to the subculture that generally symbolizes the behavioural and linguistic characteristics of the general public. According to sociologist Ai Jun, a healthy and positive “Grassroots culture” will form an important supplement to the mainstream culture, but the ignorant and backward “Grassroots culture” will un-

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deniably bring radiation, corrosion and severe impact on the traditional mainstream culture. The male protagonist Li Xingyun in the A Portrait of Jianghu: Bu Liang Ren projects the nature of the "grassroots". His noble identity of the "emperor's son" is normalized. In exile, he conquered all kinds of challenges and difficulties and grew to be a braver man. Through the stories, the animation tries to supplement and expand the mainstream of focusing on "major male protagonist" with healthy and positive means of "Grassroots".

Li Xingyun had been called "useless male protagonist" and "One of three wastes in the China's animations" for some time. Especially at the end of the third season, "A weakling" seems to have become the standard term used by most netizens to describe Li Xingyun. In the first three seasons, Li Xingyun's martial arts skills improved step by step, but the contrast between his repeated refusal to become the emperor and Yuan Tiangang's efforts to make him the emperor inspired netizens to feel sorry for Yuan Tiangang and sigh for Li Xingyun's failure from the point of Yuan Tiangang. In season 4, after fighting with the two brothers Huafuzi and Guitouyao (Two male characters in animation A Portrait of Jianghu: Bu Liang Ren), Chili's subordinates. in the Cave of Ten Thousand Poisons, Li Xingyun got seriously injured. He also was distracted by the sudden attack of the enemy when Chi Meng was giving him the last shot, resulting in the loss of all his martial arts. Therefore, a group of netizens again derided him as "a total of good-for-nothing. Compared to other animation characters of the same period such as Xiao Yan (The hero in the animation Fights Break Sphere.) who could shout out his ambition that "Thirty years east, thirty years west, don't you dare bully me because I'm poor now" at the very beginning as well as knowledgeable and resourceful Han Fei (The male protagonist in the animation Tianxingjiuge, one of the Seven Sons of the Pre-Qin Dynasty, based on Han Fei Zi, who is a master of legalism during the Warring States period of Chinese history.) Li Xingyun really appears very common.

That may be due to the immature pre-script polishing. However, after careful consideration, it can be seen that Li Xingyun's grassroots growth experience lay the foundation for his counterattack in his later life. Yang Lei, vice president of Beijing Rocen Digital Technology Corp., Ltd. also responded to that" You will understand him one day, and then you will know that he has shouldered his responsibility, he will experienced his growth, and after you have experienced all of these, you will be able to empathize with him.

Li Xingyun wasn't a really loser as he was in his previous period. Li Xingyun's replaced identity of the grassroots fot the emperor's son is more suitable for Li Xingyun for he wandered in rivers and lakes since his childhood. Besides, in this way, Li Xingyun's character characteristics is closer to the real "Human nature". Whenever Li Xingyun saw the weak being bullied or people in distress, he would not only stand by and watch, but would do his best to help them. For example, in Season 2 Episode 9, when facing the threat of Zhu Youzhen (A male character in the in animation A Portrait of Jianghu: Bu Liang Ren, based on Zhu Youzhen, who is the last emperor of Later Liang during the Five Dynasties and Ten Kingdoms Period.), Li Xingyun was willing to become a prisoner in exchange for the peace of citizens, which shows that he cared about the people. At the same time, though Li Xingyun hoped to save the world, he knew that he did not have the talent to achieve the success, he declined Yuan Tiangang's request for ascending to the throne as emperor, which shows his entanglement, hesitation and not knowing what way to be able to put an end to the chaotic world of confusion... Li Xingyun's portrayal as a grassroot enables the audience to see multi-faceted Li Xingyun, allowing them to feel the complexity of Li Xingyun, to feel the " ordinariness" of Li Xingyun, and to feel the

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closeness of Li Xingyun to the real people.

In Season 5, Li Xingyun had extraordinary martial arts, the “ordinariness” in him seems to be more prominent. He still possessed the “flaws” of an ordinary human being. Instead of wearing “the golden halo, he would shed tears because he was forced to become someone he didn’t want to be. He would “commit unnecessary mercy” and let go of the villain Bage (A female characterinin the animation A Portrait of Jianghu: Bu Liang Ren, belongs to Shatuo ethnic group, one of the three greatest masters under Li Cunli,who was set free by Li Xingyun after Jack defeated by Li Xingyun in Season 5, Episodes 6.). He was willing to be captured by Li Siyuan because of love, and he also stole people’s money” for many times. In the sixth season, after he changed his heart and inherited Yuan Tiangang’s powerful inner strength, he didn’t directly transform into a “perfect male lead”, he would practice “the most sinister evil power” because he needed to ensure “survival”. He also would lose control of his emotions because of his lover’s imminent death by poison.

The “grassroot” characterisation Li Xingyun is achieved in two main ways. One is to incorporate the characteristics of “grassroots heroes” from ancient novels, giving the character the characteristics of a chivalrous warrior and a protection for the citizens. The second is to endow him with ordinariness, so that Li Xingyun also shares love and hatred as the common people, as well as laughter and sorrow]. The portrayal of “grassroot” fully exposes the character’s imperfections, even the dark side of human nature, which in fact improves three-dimensional character, so that its image is fuller and more complete. Actually, the features of grassroot are precisely the most powerful facilitator for the character’s modernity.

Yang Lei, vice president of Beijing Rocen Digital Technology Cop., Ltd. has responded to the setting of Li Xingyun: “In the first three seasons, Li Xingyun is not in line with type that wins the current market mainstream audience’s love, but he gains our recognition, because we feel that this is closer to our lives.... Everyone is actually Li Xingyun....” The unique charm of Li Xingyun’s character lies in the fact that he is as close to life as any ordinary person, and that he possesses the qualities of grassroots. Li Xingyun was forced to be the emperor, and forced into the shackles of the game, which is mapping the real life of us shouldering many wishes such as hoping our children will have a bright future, hoping to be selected from the civil servant exam, hoping to repay all the loan and hoping to pass Key Performance Indicator. Therefore, the audience can have resonance with Li Xingyun. They can feel the power of growth in his step by step in the stumbling, and experience the “empathy” of the kindred spirit. And, compared to the mainstream trend of enabling the audience to feel the so-called motivation from those feel-good online novels whose antagonists succeed in everything miraculously. The son of Emperor coming from a grassroot, Li Xingyun, more can bring the audience a real delayed effect of complementary, so that the audience truly The audience can really calm down and contemplate their own growth path.

5.3 The "Presentational" Representation of Animation Elements

5.3.1 “Anti-conventional” Applications of Folk Music

In national style animation, because the sound of traditional instruments such as Guzheng and Xiao is more beautiful and gentler, it is a relatively conventional operation to use the music played by them as BGM. The “anti-conventional” application of folk music is to change the conventional application mode of traditional folk music in China, try to apply “unconventional” musical instruments, and innovate the application scenes

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and combination methods of folk music.

On platforms such as Tiktalk, bilibili, Red and so on, there are many users goes crazy for the dub in background music in A Portrait of Jianghu: Bu Liang Ren. Words of praise like “Rocen serving as a music company”, “extraordinary background music in Chinese cartoon music” are very common. In all the dub in background music, the integration of surnay is the most unconventional, overwhelming, and outstanding, as well as the most innovative. In a traditional sense, surnay is mostly used for weddings and funerals, but the creation team of the animation has switched the application scenario of surnay with the mode of “surnay plus” and changed the way of applying surnay. From the fourth season onwards, it has started to try the application of “surnay plus”.

In Season 4, the most remarkable surnay BGM “Nao Hai” is one of the examples. In season 4, episode 4, the background music played when Xiancan (The female characters in the in animation A Portrait of Jianghu: Bu Liang Ren, the wife of Chi Li, the mother of Chimeng, originally belonged to the Twelve Depression. As a result of bringing Chi Li two brothers to theTwelve Depression to learn, she infringed forbidden law,“Avoid the world”, and was banished to Sxilin.When Li Xingyun and his entourage came to Sixilin in Season4, Episode 4,she saved them.) fended off the enemies cooperates well with the slow motion when Xiancanpulled open the white ribbon marked by Shi’er tong, which creates full momentum, and highlights Xian can’s uncommon strength and the aura, thereby presenting one of memorable scenes. The fifth season OP Tian Yuan is a blend of three elements including surnay, vocal chanting and Beijing opera, The female role first appeared on the stage, followed by the laughter of the male character in Chinese opera with a painted face, then coming Beijing opera chanting to, finally coming in erhu followed by compact drums with the transition of the monologue of male character in Chinese opera with a painted face and vocal chanting, and finally ending with the laughter of male character in Chinese opera with a painted face cooperating with rapid change of face. The opening of the fifth season makes the audience utter sighs of admiration unceasingly.

In addition to the attempt to apply surnay plus to martial arts scenes, the director arranged for Ajie (A female character in animation A Portrait of Jianghu: Bu Liang Ren. She was originally one of the Four Corpse Ancestors, Yinggou,who was Houqing's sister.Ajie is Yinggou’s second personality born after practice of Kung Fu into the devil.) to perform birds paying homage to the phoenix in accompany with Li Xingyun and his entourage in the desert in season 5. In season 6, Princess Shang Rao (A female character in animation A Portrait of Jianghu: Bu Liang Ren, whose prototype is Princess Shangrao of the Wu Kingdom during the Five Dynasties and Ten Kingdoms period. She has a daughter, Blue Moon, from her marriage to Corpse Ancestor Hanba.) and her attendants played surnay to coax their children. Though the two scenes added a sense of humor to the animation, they broke the boundaries of the application of surnay to animation, which informs the audience that surnay can also be played by ordinary people.

The “surnay + martial arts”, “surnay + other traditional folk instruments”, “surnay + opera”, “surnay + chanting” and “surnay + ordinariness” presented in A Portrait of Jianghu: Bu Liang Ren show the “unconventional” application of our traditional folk music, allowing modern audiences and listeners to feel folk music culture in a way that they are willing to accept.

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5.3.2 Generation Z Personality Expressed on Screen

Generation Z, also known as the Net Generation and the Internet Generation, is a generation born between 1995 and 2009 that has been seamlessly connected to the Internet information age since birth, and has been greatly influenced by digital information technology, instant messaging devices, and smartphone products, etc. Born with an innate sense of the Internet, Generation Z is prone to accept multiculturalism on the Internet and pursues individuality and interest experience. Moreover, they have strong creativity, high sensitivity to meme on the Internet and strong imitation. Generation Z often reinvents auto-tune remix-themed content and gives strange remarks. They often appear on social media platforms. Since Generation Z adores two-dimensional space and is the main audience group in the animation industry, the animation can appropriately integrate funny auto-tune remix-themed content, meme, etc., which makes it easier to get close to the inner logic and expression habits of young people, and opens a window to convey the theme of animation to them.

Though A Portrait of Jianghu: Bu Liang Ren is themed on martial arts, exploring chivalry ,country and family, that doesn't stop the animation from reaching out to the audience with the personality of "Generation Z". In terms of voice, the voice actors of A Portrait of Jianghu: Bu Liang Ren have incorporated popular Internet dialects and humorous "weird tones" into their performances, increasing the sense of joy in the scenes, such as the "cowgirl" Northeastern accent of Qingguo and Qingchen (The two princesses from Khitay in animation A Portrait of Jianghu: Bu Liang Ren.) and the "loli-style" Shaanxi dialect of Ah Jie. In the arrangement of the rhythm of the scene, the director often uses the technique of "reversal" to show the charm of unexpected contrasts and enrich the shaping of characters. The image of corpse ancestor Hanba (A male character in animation A Portrait of Jianghu: Bu Liang Ren, the husband of Princess Shangrao. He has a daughter, Blue Moon, from his marriage to Corpse Ancestor Hanba.) in the animation is tall and big, powerful and strong. Besides, the identity and external characteristics of the corpse ancestor Hanba are in contrast to the gentle care he gave to Lin Xuan (A female character in animation A Portrait of Jianghu: Bu Liang Ren, the only daughter of the great warrior Lu Youjiao, Li Xingyun's junior male, and Zhang Zifan's wife.) in the third season and the image of a "baby-caring father" in the sixth season, which shows a "contrasting" corpse ancestor Hanba. The director mainly presentt Li Chunfeng's messages in the book and Li Xingyun's handwritten letters as narratage. Colloquial texts with playful connotations have greatly aroused audience's interest. In season 4, Li Chunfeng left a message that "You're wrong, and they've already moved out", is an example of this tongue-in-cheek style. In Season 5 and Season 6, the director has left a handwritten letter to Li Cunli (A male character in animation A Portrait of Jianghu: Bu Liang Ren, he is the righteous son of Li Keyong,the controller of Li in Tongwenguan, based on the historical Li Cunli of the Later Tang Dynasty.) in the desert stronghold of Bu Liang Renin Season 5 with the words "Help clean up, and then you are worth this journey." and in Season 6 with the words "My queen Majesty, drink lots of hot water and don't dream too much" in the story of Shuliduo (A female character in animation A Portrait of Jianghu: Bu Liang Ren, wife of Yelvabaoji, Queen of the Desert North. She lead the army to press in the Sason 6, attempting to annex the sixteen states of Yanyun and being stopped by Li Xingyun.) when he failed in his attempt to annex the sixteen states of Yan Yun. And the use of such expression in Li Xingyun, more embodied the irony of the enemy, showing Li Xingyun's determination to fight against Li Siyuan (A male character in animation A Portrait of Jianghu: Bu Liang Ren, who is based on Li Siyuan , the Mingzong of the Later Tang Dynasty, a historical figure from the Five Dynasties and Ten Kingdoms period.) and the love of the motherland, but also bringing the audience a "smile" of "coolness" and

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joy..

The Z-generation personality in A Portrait of Jianghu: Bu Liang Ren is also embodied in the use of meme. The animation not only pays homage to the classic film and television works and BGM, but also echoes the current network meme, which creates a meaning space connecting with the audience. Firstly, it pays tribute to classic films and brings the audience a sense of interaction that breaks through the sub-dimensional linkage. Season 5, Episode 5 Tianjingsha (A male character in animation A Portrait of Jianghu: Xialan, who had guest appearance in animation A Portrait of Jianghu: Bu Liang Ren Season 5, Episode 5.) said "I'm a farmer", which echoes the line "I'm a ploughman" in Kung Fu. Season 5, Episode 2 Ah Jie replied to Luo Xiaobei "I shouldn't have come to this sad place, if I hadn't, I would have been able to find my brother", echoing Tong Xiangyu's line in My Own Swordsman: "I was wrong, and I was really wrong. I shouldn't have married here from the beginning. If I had not married over my husband would not have been dead; if my husband hadn't been dead, I would not have been in such a sad place; if I did not come to such a sad place ...". Secondly, the use of meme adds a sense of vitality of modern culture to the animation, and the following is a list of the application of three meme. The first is "rhyming meme. Zhu Guangquan is a rhyming maniac, and when the stars make self-introduction on the variety show RAP, they also use many meme. "Rhyming meme" embodied in indictment in the fourth season 13 episodes that Hou Qing begged the leader of Shi'ertong to released on Du Gong (The male characters in animation A Portrait of Jianghu: Bu Liang Ren, namely Chi Li, currently serving as one of the 36 captains of the Buliangren, Tianguxing□is one of the main founders of the Wandu Cave. Then he misguided, poisoned theWandu Cave.He was defeated by Li Xingyun and his entourage, Chi Meng has become a new managers.) "Du Gong wants to lead the war in the Central Plains to Rao Jiang, and place King Hui (The male character in animation A Portrait of Jianghu: Bu Liang Ren, Chi Li, currently serving as one of the 36 captains of the Buliangren, Tianshangxing, is one of the main founders of the Wandu Cave, Chi Meng's father, the husband of Xiancan.) under house arrest. He is so rampant and even steals people's tiles, and robs people's stock of food. I heard that sometimes he even did not allow his servants to eat, or to go to the outhouse." Secondly, it is "nonsense literary meme". In season 4, Episode 2, when Li Xingyun, Zhang Zifan (A male character in animation A Portrait of Jianghu: Bu Liang Ren, Li Xingyun's best brother, Lin Xuan's husband, the head of the Tianshifu.) and Xiao Xiao (A female character in animation A Portrait of Jianghu: Bu Liang Ren, daughter of Xiao Weng , who was harmed by Dan ethnic group in Season 4, Episode 2, and was haunted by the insect Fayan.) were haunted by enamel flame worms, Xiaoweng invited a bug master to solve this problem. Though everyone knew that enamel flame worms only pounced on living things, the bug master said "they just need to become corpses, the bugs will be gone!" This is a load of crap that doesn't help at all. And then there is "false meme". In the fifth season episode 5, when Benren (A male character in animation A Portrait of Jianghu: Bu Liang Ren, a pirate from Eastern Japan, now Hou Qing's second disciple. Season5 episode 5 He met Ji Ruxue and his party and helped bluff back the pursuers.) met Ji Ruxue and his entourage, he followed Ji Ruxue's words and claimed to perform the martial arts to kowtow, which eventually bluffed back the pursuers. Though Benren didn't master such martial arts but he scared off the pursuers by claiming to have.

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6 Inspiration of A Portrait of Jianghu: Bu Liang Ren for the Development of Domestic Animation

6.1 Innovate Traditional Concepts with the Principle of Adapting to the Chinese Modern Development

At present, in the new era, China is vigorously promoting the development of Chinese modernization, which requires the inheritance of Excellent Traditional Chinese Culture, as well as the creative transformation and innovative development of Excellent Traditional Chinese Culture, in order to in order to seek some common thoughts between ancient and modern people and communicate their ideas. The innovative expression of traditional concepts in A Portrait of Jianghu: Bu Liang Ren is carried out on the principle of adapting to the modern development of China. The creation team is able to grasp the psychological characteristics and behavioral phenomena of the modern audience, to explore the parts that are in the same direction with Chinese modernization, and to discard the parts that do not fit in with the development of Chinese modernization, such as the "Defamiliarization" of the chivalry culture, traditional Confucianism and other innovations.

Domestic animation has just become a carrier of cultural transmission. If it only spreads China's traditional culture and only displays the excellent traditional culture, it will not be able to establish a connection between the traditional culture and the modern people, and nor will it be able to continue to promote the development of the Chinese path to modernization. High-intensity, multi-frequency "display" of excellent traditional culture, coupled with the background that over the past few years, China has seen a surge in young consumers' interest in domestic brands and products that incorporate Chinese traditional style and culture, a trend known as "Guochao", the public is prone to have a sense of "cultural pride". But the public has never been able to achieve the true essence of traditional cultural excellence. The "excellence" of Chinese traditional culture lies in its adaptability to the current national conditions of China, to the development of Chinese modernization and to the social life of the modern Chinese people. When the excellent traditional culture enters into the hearts of the people, positively influences the current thinking and values of the people, and enables the people to externalize it in their actions, and implement the excellent ideological concepts into practical actions, the value of the excellent traditional culture can really be reflected, and promotes the achievement of the "cultural self-confidence". Domestic animation needs to follow the progress of the times, make its own animation works with modernity, open the platform of understanding traditional culture to the audience, and guide the audience to complete the "environmentalization" of the excellent traditional concepts through creative modern expression, in order to complete the mission and responsibility of the animation industry to spread Chinese modern culture.

6.1.1 Guide Modern Chivalric Continuity by "Goodness Born of Goodness"

In modern society, people still honor goodwill and good deeds, and both the government and the mainstream media are orientated towards "goodness", nurturing a warm atmosphere of friendship and love for each other, and forming social norms of "honoring goodness". The government promotes core socialist values and introduces relevant policies or measures to protect social security. For example, the Shanghai Metro has set up "less intense A/C carriages". The mainstream media, while publicising and interpreting government

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policies to the public, also maintains the social atmosphere of "honoring goodness" by providing feedback on socially undesirable incidents, publicizing people's good deeds, and guiding the correct direction of public opinion in a timely manner, e.g., the timely feedback on the incident of the beating at the barbecue restaurant in Tangshan, and the publicity on the white-haired man who jumped into the water to save a man at the West Lake in Hangzhou, comments from Guangming Net that young people do not seek advance but only incense? Don't be in a hurry to define young people first in response to the incident of young people being criticized for going to temples to pray. All of these provide the public with a tolerant perspective with "goodness" as the starting point, easing social conflicts, and correcting malicious public opinion. The fact that the government and the mainstream media attach so much importance to the guidance of "goodness" in society is a clear indication of the importance of "goodness" in modern society. "Goodness" is not only the embodiment of personal qualities and qualities, but also the bottom line of social norms and the glue of national and social stability and national unity. Animation production team A Portrait of Jianghu: Bu Liang Ren has carried out "familiarized" innovation to the chivalry culture, and set up all the variants of chivalry dimension in the animation with "goodness" as the starting point and landing point, which is very much in line with the mainstream trend of guiding the "goodness" and also is suitable for the socialist core value of "friendliness" and the current social norm of "honoring good deeds". Li Xingyun was doing chivalrous deeds in the society, for his answer to chivalry originates from good thoughts, and also takes good thoughts as the ultimate destination, which inspires the audience that in the modern society, they should also take good thoughts to generate good deeds, with goodness as the source of life, and look for chivalrous answers generated from goodness, so that they can achieve the "Modern Chivalry" and perpetuate the essence of chivalry in the ancient times.

6.1.2 Present an Objective Perspective of a Dialectical View on Confucian Culture

Confucianism has influenced China since the Spring and Autumn Period and the Warring States Period. Confucian culture is an extremely important tributary of China's longstanding civilization, and it patriotic values, educational values and family values continue to play a vital role in modern society. Its patriotic values emphasize safeguarding the unity of the motherland, opposing foreign aggression, assuming responsibility and serving the society, which influences people to take a stand on issues of unity of the motherland such as the Diaoyu Dao Question and the Taiwan Question, and to volunteer for service in the west or take a lead during epidemics when the motherland is in need of it. These people think about the overall situation and dedicate themselves to it. Its educational values that promote the cultivation of moral qualities, and its family values that promote respect and filial piety for elders and the creation of harmonious family relationships have largely influenced the curriculum for moral education in China, the formulation of our socialist core values, as well as the current social norms in our society.

Inheriting the essence of Confucianism has benefited the sons and daughters of the Chinese nation. It's worth mentioning that people should rationally treat since there is something that is far behind the times. For example, the hierarchical distinction of "scholar, farmer, industrialist and businessman"" will widen the separation of social classes and hinder the realization of social justice. In addition, Confucianism regards women as the dependents of the family, which is contrary to the equality between men and women currently advocated by the modern society. The shackles of "misoneism" in Confucianism to a certain extent will affect the promotion of innovative ideas, and may play a negative role in China's opening-up to the outside world,

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technological iteration and so on. In the Tang Dynasty, Confucianism was honored so much. The calendar of twenty-one emperors made Confucianism still prevailed in the Tang Dynasty in which Li Xingyun lived. The main character Li Xingyun, set up by the creation team, insists on not blindly obeying Yuan Tiangang's wish to become the emperor, breaking the way of the Son of Heaven. Li Xingyun's defiance of traditional Confucianism's "hereditary throne" and "obedience to the way of Heaven" brings the audience a new attitude towards the stereotypical part of Confucianism. It reminds people to look at Confucianism objectively instead of just following it and believing in it blindly. In addition, the creation team presents Season 6 Episode 11 (Memories), explains the reasion for Li Xingyun's ultimate choice to take the path of Badao in order to save the world, thus becoming General Bu Liang and leading the world. His cooperation with Zhang Zifan to stabilise the country responds to the traditional Confucianism with a modern perspective that everyone has the right to choose their own path of development.

6.2 Enhance the Richness and Fullness of Animation Role

6.2.1 Engage in Proper Thinking about Gender Relations

"Feminism is a theory of many things, but it boils down to one thing: the realisation of equality between men and women in all human beings."[10] The original intention and ultimate pursuit of feminism is gender equality, not female privilege. In recent years, feminism has become more and more a hot topic in society, and the creative team of A Portrait of Jianghu: Bu Liang Ren has also adjusted the portrayal of women, taking this as an opportunity to start rethinking the performance of gender relations in animation, changing the portrayal techniques from the first to the fourth season, and sublimating them in the fifth and sixth seasons.

In the first half of the fifth season, the director challenged a high-risk attempt - a complete stripping away of Li Xingyun, with no his presentation in the first half of the season's episodes. This was a potentially risky endeavouring with viewers' abandoning and platforms'negation, but the director's endeavour was undoubtedly a success under animation's post-production feedback,. In the first half of the season, the stripping away of Li Xingyun seemed to be detached from the theme and ignored the male lead, as if the increase in Ji Ruxue's personal dynamics was too much, but in fact it was not. Firstly the attempt of this stripping breaks the popular trend of "big heroine" which is overbearing and floating and shows the down-to-earth, independent, flesh-and-blood "big heroine", so as to demonstrate the self-reliance and lucidity of Ji Ruxue and perfect the characterisation of Ji Ruxue. Secondly, It inspires the public to miss Li Xingyun and creates a sharp contrast with the first four seasons that reveals a time-lapse of what Li Xingyun looked like after he made up his mind to save the world on his own terms. Animator take the initiative to set up discontinuity and prompt Li Xingyun's growth nodes, seeking to establish the role of the image and refreshing audience's inherent view to loser Li and perfecting the character of Li Xingyun. The third is based on the personal independence of the two characters, deepening the love of Ji Ruxue and Li Xingyun. The two who are not by each other's side remaining faithful to their love. Season 5, episode 5, when Ji Ruxue tells the story of Li Xingyun by the campfire, the words complement the deep love of the reticent Ji Ruxue for Li Xingyun, such as"Actually, when a person laughs sometimes, he is hurt." and "I, Ji Ruxue, love Li Xingyun, and the more crooked he is, the more I love him". Li Xingyun returns in the second half of the season, then Li and Ji hold hands to face the tragic death of the Bu Liang Ren, protect Taiyuan together and other episodes, although there is no excessive output of words concerning love, but the two people all face the difficulties with same action that has "no sound is bet-

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ter than a sound", which is distinct from love manifestations of “playful banter” in the previous four seasons. The love between the two is based on the premise of the individual as the main body, mutual assistance, in times of trouble, the director's portrayal of the love between the two reflects the positive thinking on gender relations, is a strong call for gender equality.

6.2.2 Avoid Flatness and Narrowing of Roles

The end of the Tang Dynasty was very chaotic and highly “writable”, so this period has become a popular setting for novels, TV dramas and animation. The era background of A Portrait of Jianghu: Bu Liang Ren is also set at the end of the Tang Dynasty, but its production team has great respect for the historical lineage, and uses the history of the end of the Tang Dynasty as the basis for the creation of the characters' origins, lines, names, etc., which are basically based on the evidence, and is very cautious about the “possible history of China. By doing so, the characters are given a solid foundation for three-dimensionality and richness. For example, according to the Five Dynasties Miscellany, Song Duan named his daughter Qingqing, a character from the “Qingqingzijing” from Book of Poetry, in memory of his wife Lu, who died of illness after giving birth to the daughter; Song Qingqing was renamed Li Qingqing, the prototype of the empress. In the portrayal of fictional characters, the animator team has also done as much as possible to quote from the classics. For example, animation production team has referred to the buddhist legend about Huanyinfang women saints’name set, like Douwen Women Saint is from Heavenly King.

The quality of animation works is to a certain extent reflected in the degree of traceability of the characters portrayed, the depth of the relationship between the characters, and the ability to match the intricate circles of family and friends, allof which test the production level of the creative team. Art comes from life and higher than life, people living in society, get to know the complex structure of the crowd, intricate feelings, everyone is a rich and varied individual, the work if the role of the intricacies are sorted out clearly, consistent, then the role can be more closely related to the real life scenarios, more rich and full. A Portrait of Jianghu: Bu Liang Ren" has done a good job of tracing the characters back to their origins, and has constructed a relatively complete network of crowd relationships, which is a good way to avoid flattening and narrowing the roles.

6.3 Innovatively Apply Traditional Elements into Animation with Reasonability

6.3.1 Experiment with the Fusion of Folk Music and Modern Musical Forms

Traditional folk music has fallen silent for a while, and the public often develops feelings of “noise” and “boredom”. Especially the “Xiangqi” for weddings and funerals are often perceived as “noisy” and not as soft as the tunes of the Guqin and the Flute, and are therefore not as popular as other instruments. The instruments for weddings and funerals include Gong, Drum and Suona, which have the characteristic of loud sound volume, and A Portrait of Jianghu: Bu Liang Ren takes the initiative to try to make use of its characteristics to carry out the attempt of “Suona +” mode.“Suona+ Martial Arts”: The combination of Suona and Martial Arts action scenes creates an unexpected grand effect that shocks people. “Suona + Other Traditional Folk Instruments”: suona and hulusi cooperation, creating a mysterious atmosphere of the Miaojiang. Suona and drums cooperation, highlighting the sense of rhythm of the grand scenes. “Suona + Opera”: the combination of suona and opera accent gives off the flavour of opera while increasing the complexity of various roles’ ap-

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pearance and the urgency of situation in the scene. “Suona + Chanting”: the loud sound of the suona and the “spatial” chanting from dantian voices make the atmosphere even more grandiose; Suona's “Everydayisation”: Ajie’s performance of “Song of the Phoenix” with leisure on the way, and its use as a “magical tool for coaxing children” highlights the integration of the suona into the lives of the characters, which states a fact that the suona is not just used for celebration, but daily instrument it can be , thus expanding the scope of application of the “Xiangqi”. The application of “Suona+” not only adds humour to the animation, but also demonstrates the “living” appearance of the instrument used for weddings and funerals, bringing the suona closer to people. The Chinoiserie-music of China’s Animations can enhance the screen performance effect and create a moving atmosphere, and the innovative application of folk music is also a modern way to express the traditional music culture to the audience. Why don’n China’s Animations go do and try more new creations and applications of soundtracks, which might add a new modern way of expression for animation.

6.3.2 Circumventing Over-catering to Audiences through Generalised Entertainment

The personalised expression of “Generation Z” is one of the main ways of modernising the national culture in A Portrait of Jianghu: Bu Liang Ren, which is prone to attract the interest of the audience and increase the sense of humour of the animation work. However, the personalised expression of A Portrait of Jianghu: Bu Liang Ren has its own scalet that make sure the work quality, which generally serves the enrichment of characters' personality, the creation of character differences and characteristics, and the dredging up animation plot. For example: Qing Guo Qing Cheng two sisters with full of humour as a result of they have many contrastits, for instance, name and appearance, name and behaviour, etc. But the directors does not over-rendering the appearance of the two sisters, they just timely arrange for two sisters to cameo for dredging the plot, using a light touch. Then the focus is always placed on the rescue of Ji Ruxue and her friends, emphasising the two sisters’ righteousness and boldness of the positive characteristics and lead audience's point of attention, rather than make bad taste and “Appearance Anxiety” intentionally! Nowadays, domestic animation is highly marketed, and it often gives priority to catering to the needs of the audience by adding excessive network buzzwords and terrier elements, which makes the content less nutritious and the quality of the work impaired, and presents the trend of pan-entertainment, drowning out the main idea and connotation that the animation work itself wants to express.Personalised performance should add colour to the animation, assist the animation performance, rather than dominate the content, cover the content of the animation, the domestic animation market can try to learn from the proportion of personalised expression, the frequency of use and means of expression in the A Portrait of Jianghu: Bu Liang Ren, so as to make the personalised content suitable and appropriate.

7 Conclusion

Since China opened the adult market for domestic animation in 2014, a large number of domestic animation production teams began to embark on the road of transformation. Transformation and innovation is praiseworthy, which makes China's animation producers reflect on the problems of China's animation and rethink what the modern China’s Animations should be like, and prompts them own to create animation. To a certain extent, it promotes the exploration and development of “animation” to “cartoon” in China. However, during the nearly ten years of the development of domestic animation, although China has abandoned the education-

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al style of “Cartoon”, it seems to have gone into a “Shell Mode”. First, ignoring the connotation of animation and excessive pursuit of fancy modelling “Surface of the Shell", the second is “Rigid Thinking Shell” of the ancient style that is the Chinoiserie, few animations can be like the “A Portrait of Jianghu: Bu Liang Ren” and other animation into the modernity of the same

The thesis takes the animation A Portrait of Jianghu: Bu Liang Ren as an example to explore the modern expression and output of Chinese National Characteristics, analyses three modern output methods, namely, the innovation of “Familiarization” of traditional concepts, the repositioning of character creation and the expression with features of Chinese path to modernization for animation elements. It also puts forward three suggestions that we should innovate traditional concepts with the principle of adapting to the Chinese modern development, enhance the richness and fullness of animation role and innovatively apply traditional elements into animation with reasonability. We hope to take the animation series- A Portrait of Jianghu: Bu Liang Ren as an example, providing a reference for the modern output method of the animation industry and bringing some thoughts on the development of China’s animation industry in the new era. The ultimate goal of the thesis is to draw the attention of Chinoiserie-Animation practitioners to the modernity of animation, and encourage them to try to innovate various ways to achieve the effective transmission of Chinese National Characteristics in a modernized form, so as to let the modern people really understand the excellent traditional culture expressed in the animation, and even the ancient people’s spiritual qualities, so as to promote the externalization of the action level of the people, and to facilitate the development of the Chinese-Animation industry, and really gain the underlying power of the excellent Traditional Chinese Culture.

There may be many shortcomings in the exploration of the thesis, but this paper still hope that it can bring some thoughts for the creators of Chinoiserie-Animation and make some modest efforts for the integration of the modernity of it. Hoping that the development of Chinoiserie-Animation is getting better and better and more animator can reach the audience’s heart with more excellent works, which will effectively disseminate the connotation of Chinese culture and the spirit of Chinese National Characteristics, and promote Chinese national self-confidence!

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