

# The Creation and Application of Film and Television Animation "Big Fish Begonia" Based on the Principle of Aesthetics

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**Abstract:** This paper combines the study of aesthetic principles with the specific problems of film and television animation character creation, by summarizing the relationship between film and television animation creation and aesthetics, using the principles of aesthetics to penetrate all aspects of animation creation thus reflecting the aesthetic value of the objective world. This paper takes the film and television animation "Big Fish Begonia", which was released on July 8, 2016, as an example, and analyzes in depth the film and television animation about the application of aesthetic ideas in character design, camera design, and national cultural elements.

**Keywords:** Character design, Aesthetic principles, Camera aesthetics

## 1. Introduction

"Beauty" is always the object loved by the people, and is the thing that the people are most concerned about. Therefore, in the creation of film and television animation, we talk about the use of aesthetic principles, to choose as much as possible to reflect the "beauty" of the subject matter, to create a delightful film and television animation. As everyone has different understanding of beauty, and different standards of beauty, so to make a film and television animation that can resonate with the viewer at the same time, we must consider the right combination with the principles of aesthetics[1-2].

## 2. Development of aesthetic principles

The study of the principles of aesthetics has been the concern of all philosophers for centuries. Whether in the West or in the East, one thing is recognized by all philosophers and scholars: "Aesthetics is a branch of philosophy concerned with the nature and perception of beauty and ugliness, with whether aesthetic qualities are objectively present in objects or in the minds of individuals." When the principles of aesthetics are considered a discipline that deals with the nature of beauty and aesthetic judgments, it is through other disciplines, such as psychology, sociology, ethnography, or history, that the relevant artistic phenomena and aesthetic experiences are described and explained. Disciplines highly related to the principles of aesthetics are art studies, including art history, art psychology and art analysis. Aesthetician Beardsley believes that the close connection between aesthetic principles and the fields of philosophy and art criticism is indisputable. At the same time, he divided the principles of aesthetics into two seemingly related but distinct fields: one of them, the study of the problems of the work of art, is called psycho-aesthetics, while the other, philosophical aesthetics, is mainly concerned with the problems of the meaning and truth of statements. The importance of this theory lies in the fact that it reveals the connection of aesthetic principles with philosophy, art and criticism, and the universality of artistic aesthetics, which explains how media art has developed rapidly over the centuries[3].

## 3. The concept of animation character modeling design

At present, there are more definitions about the character modeling design of film and animation creation. Zheng Li believes that animation modeling comes from life, by linking natural images with imaginary ones, and then designing mysterious and unique images; Niu Chunzhou believes that animation images are unique artistic images in animation artworks, which are produced under people's needs. Among a variety of art shapes, animation character design is an important composition, mainly using diverse artistic means such as deformation, exaggeration and anthropomorphism to transform

animation characters into visualized images, thus adding infectiousness and vitality to each character. This paper combines the concept of animation character design with the principle of aesthetics, while defining its concept: Animation character design is done under the integration of dynamic thinking and aesthetic principles of creativity, the creator needs to consider the style of film and television animation, content, commercial requirements, industry norms and industry characteristics and other factors, to observe and analyze the created characters, so as to achieve the character and scene, props, music and other elements to form a complete animation character. In human development, innovative thinking is the main driving force to realize human culture and cultural development, moreover, it is the expression of human wisdom. In the design of animation characters, the creator fully uses observation and imagination as well as aesthetic principles to transform the abstract content of visual perception into an objective visual image, and finally present it to the public. The creators of animation will give the characters philosophical and symbolic characteristics according to their own way of thinking, thus forming a unique aesthetic form[4-5].

### 3.1. Analysis of character modeling in the animated movie "Big Fish Begonia"

In the animated movie "Big Fish Begonia", the names of the main characters are all derived from the classic pre-qin masterpieces, and through the refinement of the cultural values in the masterpieces, the names of the characters with classical Chinese characteristics are formed. Chun, Qiu, and Kun are all from Zhuangzi - The Journey of the Free. Chun is the name of the heroine, suggesting a long and long life, which is consistent with the fate of the characters in the animation. The main character Kun comes from "Zhuangzi - The Journey of the Free", which implies that Kun would rather give up his life to save Chun, which is consistent with the character's characteristics in the storyline. The character of Qiu is from the Warring States work "Gaotang Fu", in which Qiu has deep love for Chun and is willing to exchange his life for Chun's. "Qiu is like the wind and miserable like the rain" implies the fate of Chun and the plot development. In the animation, Kun is portrayed as a big fish, resembling both a whale and a dolphin. Chun, Qiu, and Kun, the three characters have the same main color. (As shown in Figure 1)



Figure 1: Original design

In addition, other character images in "Big Fish Begonia" have corresponding historical origins. Among them, the image of Chun's grandfather (shown in Figure 2) is taken from the great god Houtu in the Shanhaijing, who is a descendant of Shennong, the god of medicine in charge of all kinds of herbs, with long hair and beard coiled on the earth, indicating the longevity of the character's life. The image of spiritual woman (shown in Figure 3) has the head of a carp and the body of a human, managing the souls of all good people. In Chinese culture, the carp symbolizes good luck and has a deep cultural connotation. When Chun, Qiu, and Kun use the carp-shaped envelope to send a letter, it usually indicates the deep friendship and love between the two messengers. In the animation plot, the spirit woman makes the meeting of Chun and Kun's souls, and also informs Qiu of the way to save Chun, playing the role of a carrier of communication and connection. In the anime, the Rat Woman (shown in Figure 4) manages the souls of the bad guys, and her look is similar to that of a rat. In our traditional culture, the rat represents shrewdness and selfishness. The rat lady takes advantage of Chun and Qiu to achieve her purpose, which coincides with the image of the rat in traditional culture. In the animation, it is also set up that the souls of the bad guys turn into rats after death, which is in line with the sentiment of our people who hate rats. Compared with the nonsensical images in a large number of current animation works, the setting of the storyline and the characters in "Big Fish Begonia" have strong historical and cultural and life

characteristics, which have received the attention of the general audience. The creation of "Big Fish Begonia" animation is carried out based on historical allusions, while giving a unique imagination and innovative animation content. Through the re-creation of legends and myths in our traditional culture, it not only enhances the artistic value and commercial value of the work, but also inherits the excellent traditional culture of China.



Figure 2: Original design



Figure 3: Original design



Figure 4: Original design

In "Big Fish Begonia", not only are the characters unique, but the design of the architecture and scenes is also very unique, enhancing the artistry of the scenes through the integration of scenes with China's classical culture to accentuate the classical charm of the characters' shapes. The design of the natural scenery in "Big Fish Begonia" is unique, and the storyline and content are advanced through the application of classic elements in traditional Chinese paintings such as bamboo forests and small bridges and flowing water. The architectural style in "Big Fish Begonia" makes full use of the architectural features of Fujian Hakka Tulou, which uses circular closed architecture to enhance communication among clansmen and also helps to ensure safety among clansmen, thus realizing the heritage of the nation. For example, in the film, Chun 's family residence is designed with reference to the Chengqi Building in Yongding District, Longyan City, and is artistically treated on this basis. In the animated film, the bricks and tiles of the perimeter building and the red lantern building hanging from the eaves, these details add a sense of mystery and moreover reflect the ancient architectural features of China. In addition, in the animation, the corridor bridge appears several times, reflecting the essence of our Hakka culture. The cultural prototype of the corridor bridge is China's Fujian Jihang Bridge, which is a classic Hakka architecture in China and was built in the Ming Dynasty. The Langqiao scene in "Big Fish Begonia" recreates the ancient architectural culture of China, and the two buildings in the film stand opposite to each other, representing the concept of heaven and earth, and reflecting the ancient worldview of China. The color matching of the buildings in "Big Fish Begonia" is very harmonious and outstanding. For example, the exterior wall of Ruxing House, where spiritual woman lives, is chosen in red-brown color, suggesting its noble status, in line with the high status of spiritual woman in the plot. At the same time, red is the base color of the whole animation, and is also the color symbol of noble status in our traditional culture, highlighting the authority and mysterious characteristics of the spirit woman. In Ru Sheng Lou, the design of the furniture adopts the characteristics of Ming-style furniture, and the shelves used to place the spirits use the design features of the hidden scripture pavilion in our temples. However, the film has its own flaws, that is, the influence of Japanese and American animation characters still exists, and the ideology of the protagonist, which does not fit into the contemporary Chinese style. The creators held fast to their firm belief in Chinese characteristics. The reasonable combination of red and other colors not only makes a frame thick, but also is able to reflect the emotions of the characters through the frame. Chun, the heroine, is dressed in red and black, with her top in red and her skirt in black. The red color means that she has an emotional heart, which is reflected in her feelings for Kun. Black, on the other hand, means that she dares to sacrifice and courage. And Kun's costume uses a white lab coat, which in turn means that he has a pure and kind heart[6-9].

#### 4. The role of camera language

The language of the camera, is a way of language in the film and television industry that uses the symbolic expression of a picture or combination of pictures to represent things. Animation in film and

television follows the rules of general shot language. A shot contains a lot of elements: duration, scene, angle, movement, etc. These shots are composed of fields and paragraphs in a specific order of grouping and achievement is a film. The scene is divided into distant, close, medium, close-up, etc.; according to the angle can be divided into overhead, elevation, flat, tilt lens; according to the movement of the lens can be divided into pushing the mirror, pulling the mirror, shaking the mirror, moving the mirror. Take all these factors into account, the richer the content will be, the more wonderful the emotion to be conveyed. However, the animation film camera language has a special characteristic that is different from the traditional camera language. Contemporary animation creators use film or television media to carry out various technical experiments and practice of aesthetic principles, and in this process establish the general concept of media aesthetic principles and develop a set of paradigm of aesthetic principles applicable to the camera language of cartoons.

Animated shots belong to the ideographic nature of aesthetic features. Expressing the meaning that the author wants to convey to the viewer, but through the abstract language of the shot. For example, although a long shot is only one shot, it has formed a complete narrative passage, which belongs to linear expression and has a certain meaning. When the audience watches the documentary, they can think about the deeper meaning and rich connotation through the appropriate combination of image symbols in the long shot, and the signals conveyed by the picture. The use of color, lighting configuration, and the switching of images are all important aesthetic elements in the aesthetics of the shot. For example, in "The Big Fish Begonia", Chun goes to the legendary spirit woman to save the boy Kun, who is an old woman in charge of all dead human souls. On the way to the house of the spirit woman, Chun is alone in a small boat on a boundless sea of clouds. The gray-blue sea of clouds and the reddish-brown incoming building highlight the authority and mysterious character of Reimu. So, good camera language can drive the emotion of the viewer[10].

## 5. Conclusion

The cultural characteristics of film and television animation are remarkable, and it is necessary to realize the heritage of culture as well as to take up the mission of innovation of the times. The creation of film and television animation incorporates art, aesthetic principles and technology, so it has the characteristics of both film and plastic art, and has an appeal that distinguishes it from other arts, and can meet and cater to a certain range of people, who have common cultural literacy and art aesthetic needs. At the same time, animation art has an important influence on people's aesthetics, value orientation and lifestyle. The character styling, scenes and architectural styling in "Big Fish Begonia" are deeply integrated with China's traditional cultural aesthetics through the creation of character hairstyles, costumes and accessories, and the design of scenes, architecture and film styles to show the traditional cultural elements of Chinese characteristics in a diverse and comprehensive way. The successful design of "Big Fish Begonia" character styling can provide rich and valuable experience for future animation creators. Among them, drawing influence from traditional cultural elements, actively innovating traditional cultural content, realizing the innovation of animation materials, and at the same time, continuously excavating and refining the connotation and essence of traditional culture when creating art, and reconstructing and innovating, so as to design animation characters with great national attributes in China. Of course, with the development of the globalization process, China's animation industry also needs to actively absorb the excellent culture of other countries, so that it can be used for me, from the aesthetic point of view so that domestic animation not only has modern awareness, but also very national attributes, and thus win more advantages in the competitive animation market.

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