Design and Experience Study of Agong Tune Shadow Animation

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Abstract—**Agong tune, as the first batch of national intangible cultural heritage announced by the State Council in China, has been developed for more than two thousand years and has high aesthetic value and communication value. With its unique vocal styling, styling features, complex performance forms and rich cultural connotations, Agong tune shadows have become the most distinctive shadows in Shaanxi and the whole country. With the development of new media technologies, the aesthetic needs of modern audiences and the changes in entertainment styles, Agong tune shadow animation continues to explore and expand in the design creation and communication. This paper analyzes the expression characteristics of Agong tune shadow animation and the way of animation interaction, and finds the matching point between the two. Through the interactive and immersive experience of the shadow animation in the performance of the Agong tune, the dynamic beauty of the animation art of Agong tune shadow is analyzed, the artistic stereoscopic beauty and the inner beauty of the inheritance during the performance of the Agong tune shadow animation are constructed, and the new ideas of digital transmission and protection of Agong tune shadow are explored.**

Keywords—*Agong tune "Ingratitude Wang Kui"; shadow animation; design; experience*

I. INTRODUCTION

With the progress of the times and the continuous expansion of the time dimension, the new media brought new design ideas and new visual experiences to the creation of Agong tune shadow animation, evoking the audience's awareness of the aesthetics of the shadow animation and the awakening of the subjective consciousness of entertainment. The traditional aesthetics is continued in the context of new media. The social context and expression context of Agong tune shadow animation are constructed between "seeing" and "being seen".

II. INNOVATIVE EXPRESSION OF SHADOW ANIMATION

In 2006, in the first batch of national intangible cultural heritage lists published by the State Council, Agong tune was ranked among the 13 sub-projects. As a rare national drama, after more than two thousand years of development, Agong tune has formed a high aesthetic value and communication value. In the "Lists of Shaanxi Opera Drama" (1983 edition), it is mentioned that the Agong tune was derived from the songs of the singers of the Epang

Palace in the Qin Dynasty. Xiang Yu fired the Epang Palace. The female attendants, the servants, and the singers escaped and brought the songs and tunes to the folk. After thousands of years of inheritence, Agong tune still retains the imprint of the court tunes: for example, the drag tune in the singing tune has a "yiyan (a kind of vocal styling)" sound, which is the heritage of one of the court's tune voices; Agong tune is high and low, and elegant and delicate, retaining the artistic features of the court drama. "Book of Han: Biography of the Concubines and Their Relatives" has recorded: "A Qi necromancer said that he could attract Mrs. Li's soul. Then the necromancer lighted the candles in the night, hanged up the bed-curtain, displayed the wine and meet, and let the Emperor Wu stay in another. Emperor Wu saw a beautiful woman far away, just like Mrs. Li's appearance, sat down in the account, and got up and walked slowly." This is the earliest record of the shadow play. As a way of court entertainment — the ruling class will use the shadow play as a court recreation or entertainment for the soldiers, and it is forbidden for the common people to watch or interpret the shadow play. As the shadow play slowly spread to the people, it was combined with the Agong tune to form a unique Agong tune shadow play style. Its literary, historical and ideological connotations are based on historical stories and literary classics. The words are concise and clear, and the story is fascinating, which has a very high literary value and research value.

With the development of the times, from the different styles of expressions to the profoundly introductory topics, Agong tune shadows reflect the diversified, artistic and unique cultural trends of the times. "诚于中而形于外 (Internal changes will inevitably be manifested outside)" [1]. while retaining the unique language and the historical and inheritance of the shadow culture, Agong tune shadow integrates the innovative performance of the externalized picture, sound, rhythm and scene, the fusion of profound historical stories and literary classics, and three-dimensional structures in three-dimensional space through technical media, making the spread and inheritance of Agong tune shadow more artistic and contemporary. For example, the Agong tune repertoire "Ingratitude Wang Kui", while judging the traditional repertoire, it makes full use of the advantages of the new media, combines the shadow

[1] Lin Chongde, Psychology Dictionary [Z]. Shanghai Educational Publishing House, 2003, p134.

animation with the new media technology, and innovatively presents the Agong tune repertoire "Ingratitude Wang Kui". Furthermore, it has penetrated into a new field that cannot be achieved by traditional repertoires — the interaction between shadow play and actors, thus opening up a broader space for the performance of Agong tune repertoire. Due to the realization of technology, not only can the animation effect of Agong tune shadow be reproduced, but also the audience and the shadow animation can be randomly interacted, which greatly expands and enriches the shadow animation style and the plot display ability of the drama;

The shadow animation in Agong tune drama "Ingratitude Wang Kui" breaks the artistic expression of traditional shadow play, which gives it a rich modern design element. The innocent hand-made beauty of Agong tune shadows shows the unique value of the original hand-made shape of the shadow play, and interprets the philosophy of life contained in "Ingratitude Wang Kui" with the image language of shadow animation. The various shots and montage techniques in the shadow play of Agong tune drama "Ingratitude Wang Kui" absorb the two basic elements of space and movement in the Agong tune shadow play. It adds a three-dimensional aesthetic dimension of visual perception and time flow in the artistic innovation expression of the repertoire. With the continuous updating of modern network technology (such as the development of 5G technology), the new media technology has undergone a qualitative change in the form of traditional art. It expands and subverts the expression of traditional Agong tune shadow art, making more and more people understand and accept the art of shadow play. This innovative artistic expression fully satisfies the visual pleasure of the modern audience's pursuit of opera art, and it is easier to integrate young people into the deep understanding of Agong and its shadows, so that the freedom and uniqueness pursued by art can be better played while giving Agong tune a new aesthetic appeal.

III. INTERACTIVE PERFORMANCE OF SHADOW ANIMATION

Art appreciation is based on aesthetic enjoyment, aesthetic deficiencies and spiritual enjoyment. It is a kind of spiritual pleasure and satisfaction gained in the process of appreciation. It is an aesthetic sublimation that makes people enjoyable from all aspects. The aesthetic artistic value of Agong tune shadow is mainly reflected in two aspects: the first is that strong aesthetic pleasure, the rich historical stories and literary classics presented by Agong tune shadow, which are proud of the aesthetic cultural genes. The shadow artists control the bamboo sticks, matches the music, sings dialects, and sings folk customs. Their sincere emotions are like turbulent waters, allowing the audience to obtain spiritual aesthetic interest. The second is to interact the mind and comprehend the truth. The emotions of the audience were resonated, comforted and sublimated during the deductive procedure of the Agong tune shadow animation. In the shadow animation, the distinctive characters, such as Wang Kui, Jiao Guiying, God of Ocean, and goblin, emerge in front of the audience, letting the audience interact with the shadow animation characters, and learn the new life with a

new attitude. When the character design of the shadow animation is deeply rooted in the hearts of the people, it will be favored by the audience. The shadow animation in the Agong tune repertoire "Ingratitude Wang Kui" is derived from the Shaanxi shadow of the Chinese local culture style. It draws on and explores the symbol and freehand. The modeling language emphasizes the search for aesthetic language and artistic symbols from traditional Chinese paintings. It aims to convey the emotional expression of the gestures through interaction with the audience, and pursue the charm to achieve a new realm and new experience of shadow animation art.

In real life, the sensory experience takes place in the effect of information fusion of sensory interactions in the audience participation process — a kind of "on-the-spot" immersive experience. It makes the audience feel the "presence" that the Agong tune repertoire "Ingratitude Wang Kui" is "real", and avoids the tension and discomfort of the audience in the strange environment. The shadow animation in Agong tune repertoire "Ingratitude Wang Kui" is based on three-dimensional virtual information and real space. The combination of virtual and real enhances the audience's immersive experience interaction. The audience is immersed in the process of enjoying the plot and experience the charm of the art of shadow animation. For example, in the section that Jiao Guiying sent Wang Kui to test: scenes, birds, characters and other information bring the audience a sense of reality. Although the audience and shadow animation are two independent wholes, however, as the plot changes bring the emotional experience to the audience, the rich visual effects of the shadow animation will also give the audience an immersive experience of "out of the box". As part of the shadow animation, the audience breaks the boundaries between the audience and the shadow animation, and become part of the Agong tune repertoire "Ingratitude Wang Kui". This perfect combination of technology and art realizes the interactive beauty of the dynamic beauty of space and the stereoscopic aesthetics of shadow animation.

The interactivity of the shadow animation in the Agong tune repertoire "Ingratitude Wang Kui" is that through the three-dimensional space to form the sensory experience of the shadow figure, in the process of the repertoire, using shadow animation information, it can achieve the real-time, two-way interaction between the audience and the shadow animation in the real space. The real-time interaction in this performance enhances the metaphorical information expressed by the shadow animation. That is to say, the shadow animation enhances the reality and has variability to some extent, and the audience can experience all the information of the shadow animation on the spot. This interactivity reduces the fatigue and resistance of the audience at the show. Although the audience is independent of the shadow animation, the interaction between the audience and the shadow animation shows as the emotional "resonance". For example, in the section of Wang Kui encountering Jiao Guiying in the ruined temple in the snow, the sad singing vocals and lyrics and the shadow animation complement each other, which makes the audience's emotions fall. At this time, the audience's emotions and

shadow animation characters (Wang Kui, Jiao Guiying) have reaching the resonance. This kind of interaction is passive. This section of shadow animation is presented to the audience as a finished work, and the audience can't change. The interaction during the viewing process does not have any effect on the shadow animation in the repertoire, in which case it is a one-way interaction. Of course, the interactivity of the shadow animation expression is more expressed by the influence on the audience of the actors and the shadow play. This influence is formed in the shadow animation process, that is, the two-way interaction shows as: the actors give instructions, the shadow animation interacts with it and changes accordingly, and the performance of the show changes with it; the audience's huge psychological changes and stereoscopic aesthetic perceptions in the process of watching the Agong tune repertoire "Ingratitude Wang Kui" are independent of the objective real world ideology, forming a subjective and dynamic aesthetic of objective real life, which is the unity of the representation of objective real life and the expression of the subject's psychological reflection. Therefore, the resulting interaction is two-way and active. In the active interaction mode, the audience has great autonomy in the process of watching. Under this interactive mode, the appreciativeness of the Agong tune repertoire "Ingratitude Wang Kui" and the audience's interest and participation in the shadow animation in the process of this cyclical interaction can be constantly improved and updated.

IV. The Experience and Communication of Shadow Animation

Agong tune shadow animation is a new art style formed under the modern art trend and aesthetic interest. The audience's understanding and reconstruction of the opera culture, and the cognition and positioning of the Agong tune and its shadow animation, is based on the concept of sublation. It is necessary to study on how to use new media technology to mobilize a variety of senses, such as vision, hearing, touch, etc., to make the audience experience the shadow animation so that the visual and auditory art features of the shadow animation can be presented to the audience to make the audience understand and recognize the shadow animation from multiple angles. Therefore, through a variety of sensory experiences, it promotes the multi-directional communication of shadow animation, constantly mobilizes the audience's visual, auditory and tactile experiences, deepens the audience's perception, and conveys the connotation of shadow animation culture and the charm value of shadow animation.

The digital design of the Agong tune shadow animation is an exploration of the traditional shadow digitalization, and also opens up new ideas for the experience and communication of the Agong tune shadow animation.

- Agong tune shadow animation has unique modeling features, complex presentation methods and rich cultural connotations. It enhances the characteristic advantages of shadow animation through interactive expression and immersive experience, and spreads the dynamic beauty of shadow animation and builds the three-dimensional beauty and inner beauty of the shadow animation.

- It will be necessary to expand the multi-faceted functions of the Agong tune shadow animation. It can also make use of technologies such as "AR", "VR" and "MR", apply different technical functions to the performance, strengthen the interaction between the shadow animation and the audience, enhance the audience's interest and immersion, and improve the communication of the animation of the Agong tune shadow.

- It will be a must to explore the ease of use of Agong tune shadow animation and its communications characteristics in propaganda, protection and education.

"It is a painting in still, and it is a drama in movement". In the interactive expression between "still" and "movement", Agong tune shadow animation interprets "the environment with me" and "the willingness without me", and it is the aesthetic concept of "rhythmic vitality", as well as the expression of the inner spiritual world. The strong subjective creativity of this form beauty and structural beauty presents a unique poetic narrative representation between the authenticity and the creative expression tension.

V. Conclusion

Culture is the true reflection of society. The shadow play has been precipitated by the millennium culture, forming a cultural heritage with profound knowledge and broad public foundation. Inheriting the language of the shadow art soul, and the innovation and communication of the aesthetic value, modeling value and literary value of the shadow animation itself is the key to the success of the Agong tune shadow animation. While constructing the essence of shadow animation, it will be an important work to explore the matching point of the aesthetic requirements of shadow animation, and integrate the aesthetic thoughts and art forms contained in the Agong tune shadow animation to make the audience communicate and exchange in different cultural backgrounds, thus promoting the development of diversity in different cultures, and form a cultural cornerstone of "harmony and difference" between heterogeneous cultures. As a kind of external representation of Chinese national cultural form, Agong tune shadow animation is also the cultural carrier of national cultural communication. Its plasticity and pan-nationalization are rooted in the national connotation elements, which is the conscious creation of the world national culture. It is the extension of the world national cultural spirit. Its dyeing and shaping has realized the spiritual aesthetics and the time spirits of the national culture.

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