

# Path Analysis of Chinese Mythology to Fantasy Film in the Digital Age

Zhan Huang

Academy of Fine Arts  
Nanjing Xiaozhuang University  
Nanjing, China

**Abstract**—In the context of western culture, the fantasy film has long been an enduring theme, and the value of this visual form and its content has been further demonstrated especially with the current wave of digital advancement. In contrast, Chinese fairy tales also have massive "fantasy" material, but the transformation from material to a successful film demands a series of visual processing. Meanwhile, accurate positioning of the traditional culture is also needed to lay cultural foundation' for the appreciativeness and story-telling of a film. Thus, comprehensive, moderate and objective application of visual processing facilitates the transformation of Chinese mythologies to fantasy films, and the unique value of fantasy films will be better embodied within a backdrop of Chinese elements.

**Keywords**—Chinese mythology; fantasy film; analysis processing; transformation

## I. INTRODUCTION

To certain extent, film is a tool for entertainment and relaxation for those who are seeking for curiosity and excitement. The majority of movie goers may reap a psychological and physiological balance and experience a strong dose of joy, sorrow, and other feelings which do not or seldom exist on day to day routines. A film is an integration of visual effects, art of performance, emotional sustenance, as well as commodity products. Of all the types, fantasy film has always occupied a very important position. In this digital age, the audience may easily misjudge the genre of a film as the "surreal" fantasy and conception presented in such films bring movie goers supernatural amazement', a concrete visual experience beyond the description of any monotonous concepts.

The making of a fantasy movie from Chinese mythology, to a certain extent, depends on the rational cognition and the possibility of the fantasy movie itself. As Luc Besson said, "the film is not good medicine for the world, just an aspirin", but a lot of people is willing to accept" fantasy film "that Star printed with "real fantasy" tablets. Of course, it does not mean that the film is nothing but a fantasy. On the contrary, fantasy film is excellent in other aspects. The advancement of digital technology is enhancing at an incredible pace the narration and expression of magical effect of a film. If those who dissect the complex layers of film making, such as special effects, theater technology, 3D effects, digital sound

coat fades, the core of the film will be revealed - Ontology Factors. Analysis about factors of Ontology is an important prerequisite for the transition of Chinese mythologies into fantasy films.

## II. ONTOLOGICAL FACTORS OF FANTASY FILM

Fantasy Film Ontology factors refers to the overall origin story, interesting and the integrity of the story and stories of dramatic conflicts around the conflict determines the visual fantasy film, music, effects, deduction and other content. Its centrality to the ontology factors prompted an American film company, spare no effort to in the global acquisition of these resources, for completing fantasy film production; but when the people examine the traditional Chinese fairy tale, each one of them, or a single chapter of them is qualified for the making of a fantasy film. Despite of the vast amounts of traditional myth material and exciting slogans of innovation, everyone needs to calm down and recognize that the excellence of the traditional culture is not a guarantee for the prosperity of film in the context of modern digital technology. And strong inertia of traditional culture often means a lack of courage and guts to change. The transformation of China's traditional myth for real fantasy film is in the middle of the transformation path to complete the task.

## III. ANALYSIS ON THE FEASIBLE PATH OF TRANSFORMATION

Image first. In traditional fairy tales, visualization is an indispensable form of acceptance. in contrast to the abstract text, this form has clear account of function, more intuitive and easy to understand. In the historical evolution, all kinds of stories, scenes, props, characters have corresponding graphics, design, symbol with corresponding, and the image may be associated with the corresponding text or characters exist in a variety of forms. In this sense, traditional myths contain much more images than words that come into existence much later. And a film is about the dynamic representation of these images evolved from patterns and graphs.

However, everyone needs to eliminate the time and distance of those images. The positioning and presentation of the existing fairy tale images can begin with the elimination of the limitation of the times and technology and ideology

from the factors in digital today. The Chinese traditional figure (pattern) (shape) image as in thousands of years solidified public recognition and need to take cautious innovation, with the aid of visual compensation, a concept borrowed from design. It is unnecessary to present traditional images in accordance with the overall prototype, local or only the image appears in several separate fragments will be considered perspective of different fragments of the necessary knowledge and automatic compensation, and then change shape add color to increase the dynamic gradient effect, focus on the intentionally invisible "edge", to the audience of visual compensation space and visual thinking, is the art of performance, it is the era of aesthetic experience to the fantasy film based steps. In addition, the static image and dynamic processing is also the transformation of the key; due to the vision and feeling by two-dimensional and linear thinking in traditional visual works, presented without fluoroscopy, planar visual performance, in the myth of the story is in a linear thinking, but it is three-dimensional in the real world. And the original horizontal view cannot attract and meet the needs of modern digital show industry. The multiple viewing angles with rarely seen images are a major attraction of a movie and also a good solution to the existing plane based image. After all, the word is a system of symbols, and the image is this symbol of the visual representation and image conveys more information than words. For example a distorted image certainly is more mysterious, has more exaggerated visual appeal than a deformation of the text. Especially in digital technology era of reading, if there is no reasonable semantics of images, it is difficult to imagine how Chinese audience can understand films like Da Vinci Code.

In the era of advanced visual technology, another trap people should avoid is simple reproduction of existing image in a digital way. Today's digital technology can present effortlessly terracotta warriors and horses from thousands of years ago in the screen, but this is Museum of visual demonstration and popularization of science, not fantasy film like Wonderful Night in the Museum. However, when someone struggles to find a reasonable image forms, he would not only want the image visualization of traditional myth, but also need to abandon consciousness, and anyone must have the ability of a recombinant and the static of the original material' and present it in a plump way. In the era of two-dimensional animation, the classical work Nine Color Deer' is derived from the deer King Jataka Map' of grotto No. 257, the frescoes of Dunhuang in Northern Wei Dynasty period. It is a traditional Chinese fairy tale with traditional image pattern. And the animation mainly helps with the promotion of the classical images which they followed strictly with extremely limited changes, yet this fantasy picture was not successfully developed into a fantasy film.

Secondly, the story of the fantasy film is also required to meet the plot requirements. When Hollywood director rack their brains to create a good script, traditional Chinese fairy tales offer countless popular, tortuous and moving stories. However, all people are in short supply of story-telling ability. Our traditional myth itself twists and turns bizarre story structure, little success is reflected in 120 minutes or so long time. Classic Hollywood screenplay presents every 3-5

minutes a clash of the story and multi lines parallel to the end of a narrative structure, while characters in traditional Chinese story are fairly consistent, a hopeless situation for the development of a film. A film supported by digital technology put more emphasis on the scene and the interlocking of the story. Plot twists and turns are relying on multi-line, open structure of the many possibilities empowered by digital technology, and these aspects is inaccessible to traditional Chinese story of a linear or linear structure.

One of the embarrassment due to the lack of the story-telling ability is that a lot of Chinese movies in the "see name known tail". A "fantasy film" with no suspense is even less attractive than a documentary. On the other hand, there are massive fairy tales such as a large number of high-quality food are wasted because of the lack of recipes and boiled in hot water.

To solve this problem, the person who needs to break the parallel linear narrative needs to lay out the plots. The existing tales of space and time leads to another story in time and space; in the structure of the story end, or in the middle and late stages of a link, two or more clues to the convergence of, and leave the appropriate open space. Western films such as *Pirates of the dream of space* are good examples. The drama of the characters, events, locations and environment are required to reproduce the set reasonable deduction and performance, a simple case is *Coalition of the vengeance* - individual hero formed "unity", though this combination is nothing new but also does not seem to dramatic. It needs to be stressed here that digitized fantasy film, before the audience questioning characters, events of rationality, they have already been to be more attracted by the effects.

In addition, the fairy tale story, both hero and supporting all the time to pay attention to them is a hero or ogre worth mentioning, they exist in another world with unpredictable way of thinking and behavior to us humans. Anthropomorphic treatment to moderation, especially to imitate human thinking, although in some degree echoes human thinking, but familiarity may be the cause of disgust, the Japanese animation *POM poko* did a good job in this respect, but the American film *Transformers IV* is too let the robot according to the human way of thinking. Grievances, in fact, has been a weakness in traditional Chinese fairy tale. In the latter half of the movie *A journey to the west*, the Monkey King is no longer immortal and become a sophisticated and boring low rank bureaucratic. The attractiveness of a story lies in its creation, although people have no doubt that the fairy lady in *Romance of the Mirrored Flowers* can marry Xuanzang the monk, and their revenge over Changer, the moon-lady is too dramatic and hold any value. Digital effects created by visual senses can solve all the problems.

There should be a limit to the imitation of Hollywood narrative structure or it will be a masturbation adventure. The transformation of traditional mythologies into film stories need a conversion and deductive ability. Apart from

individual scenes, the retention of the rationalization of the overall story synopsis should be retained.

Finally, modern digital special effect gives the film a new kind of visual expression, and brings the audience a brand new visual expression. For the film and television industry, visual effects impossible in old days to shoot are now possible. Chinese mythologies fall in between the lines of the huge and ethereal imagination, broaden human imagination. "There are the giant fish in northern pole called Kun, when transformed into a bird named Peng, and its wings extend for miles in thousands". This giant bird is beyond the reach of conventional filming techniques, however, the application of domestic modern special effects, there are still technical barriers, weak performance, investment impetuous and so on, but with the technology popularization and update speed, and domestic funds and personnel input, these aspects can evade through a variety of ways, the plot and the effects of moderate compromise. There are two problems. First of all, what compromise the effects of application of Chinese fairy tales should make? And the second one is how to apply the current digital effects cannot be completed Chinese fairy tales in expected effect? Here, whether it is technical experts in Hollywood special software, or in the hands of the United States and *Shanghai picture film factory* Dai Tielang painting, a huge difference is the nature of unity, is for the plot with the director, the story of the technique of expression, the fantasy film can be *Narnia*, *The Lord of the rings* in the grand scene, also can be the details to show, such as *catch demon monster modeling*, the effects of the characteristics of "individual treatment", there is no big scene production, ink to the specific details of the animals of the special use, to avoid a lot of difficult; in fact, fantasy story, after all, is a story with a variety of narrative mode, both through the huge scene reflected, also via a moderate communicative approach, is embodied in a column of Mahatma return hero "Mahatma" related effects are digital special effects in the film as a few highlights and mountain demon, the *Lich King*, the mountain all simplified, and eventually, the fight scene in "journey" effects last only for seconds. But the movie does not have multiple visual loss and special loss, the reason is "good steel is used wisely, core correlation in the story will be limited effects of resources.

A digital movie with grand scenes, sophisticated technology certainly meets the expectations about Chinese traditional mythologies, like in *Avatar*, *Big hero 6* and other films that perfectly demonstrate the relationship between the effects and the plot of the story, for fantasy film propulsion performance also is our desire and in Chinese fairy tales in the need to focus on the performance. Of course, the application of technology and its complexity is beyond this article, but the application of traditional Chinese fairy tale fantasy effects should be cautious about certain mistakes, one is the shoddy effects that cannot meet the demand from the market. And secondly, the abuse of effects: special effects were used in the right time with the right plot, and not for "show off". Of course, digital special effects differs in presenting "good" and "bad" characters, with effects on the justice side stronger to that of the evil side. However, even American movies didn't pay close attention to this problem.

In short, a fantasy film presents on-the-spot feeling of a strong sense of reality, and realistic treatment of details with the support of modern digital effects and techniques to seriously complete a work. Fantasy film is "super realism", which may bring a person to the future and to experience the unseen world. This part of the content is special effects based on fairy stories to visual perception and cognition, that is, in this fairy tale adaptations of fantasy film, to give people vision beyond before all the imagined image and expression form, such as characters and scenes in *the Future Water World*, and often to give people a kind of novelty, stimulation and reasonable performance. Thus, effect is actually often the combination of the creativity of the story itself on the one hand and digital effects on the other hand to complete the visual representation of the extraordinary performance. It needs special effects production process have almost lunatic imagination and strong expressive force.

#### IV. THE SIGNIFICANCE OF CULTURE AND ITS SPECIFIC EMBODIMENT

In the heart of a familiar sense of pride and importance of civilization in ancient China "is a kind of civilization, but want to pretend to be a country" the slightly biased statement, more to the Chinese ancient civilization is a long". In the analysis of the civilization of the time interval, the modern to reduce technical civilization backward, let us more willing to admit "Chinese culture" gene such as origin, viral invasion to every descendants of the pores. "Full and self overflow" reflected in the fantasy film is a fusion of the story, the myth, the story of all the performance, as the Chinese God of fairies in addition to their own work, for the human the worldly wisdom, righteousness, courtesy, wisdom The no weakness in the impact of strong permeability. This kind of culture, the evolution of the far, let the "May 4th" until now, has experienced many changes, a variety of consciousness and culture coexist, but if really stripped the "Confucius, Lao Zi, Meng Zi, Chuang-tzu" coat, audience would be deprived of our culture and that is what people can't tolerate. And today's culture coexist, the impact of western culture cracks down the old system without establishing new consensus, leading to a disorder in film industry. However, it does not matter, the development of science and technology so that all people are staggering era has departed, leaving the basic curing of culture. For the past awareness of a certain collection, digital film era in accordance with this most explicit content to perform perhaps is better.

Regardless of the silent era in the past or now digital film era, differences are visual perceptions, not the change of culture. The reflection of culture and ideologies in the digital movie to join the culture is a common practice either in Chinese or American films. They preach by emphasizing on the core. "Culture oriented" consciousness need seriously consideration and reprocessing. To put it simple, good and evil characters are self-evident in Chinese fairy tales, which need radical reform via digital technologies.

## V. CONCLUSION

Chinese mythology, rich in content, can be transformed into popular fantasy film in this digital age. But due to a list of limitations, these contents still need to be carefully refined and processed, and be combined with modern technology and consciousness. The adoption of new ideas and a sensible use of methodology may help the transformation of quality Chinese mythologies into successful fantasy films.

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