"Combining Education With Entertainment" and "Truth, Goodness and Beauty" in Animated Films
Enlightenment from Pixar Animated Films

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ABSTRACT
Although Pixar Animation Studio has not emphasized the creative concept of combining education with entertainment, as an excellent creator of animated films, it must be a pursuer of "truth, goodness and beauty". Through in-depth analysis of the classic animated films of the Pixar, it is found that the virtual and unreal expression of "beauty" makes it extremely entertaining, while the honesty and authenticity of "truth and goodness" make it extremely educational valuable. This article combines the specific story framework, theme expression, character setting, scene plot and picture performance of Pixar animated films to explore the relationship between the same origins of the animation movies' "combining education with entertainment" and "truth, goodness and beauty".

Keywords: Pixar animated films, combining education with entertainment, truth, goodness and beauty, virtuality, authenticity

I. INTRODUCTION

The famous Pixar Animation Studio, as an excellent creator of animated films, is bound to be a pursuer of "truth, goodness and beauty". Although it has not directly emphasized the creative concept of combining education with entertainment, its attitude and truth-seeking attitude of investigating each of its works are well known. The nine Oscar Best Animated Feature and the huge box office income won by them all show their popularity, and they all reflect the "combining education with entertainment" attribute of both entertainment and education.

II. SPECULATION ON THE RELATIONSHIP BETWEEN COMBINING EDUCATION WITH ENTERTAINMENT AND TRUTH, GOODNESS AND BEAUTY

"Education" in combining education with entertainment is to make people get education in entertainment. For animated movies, the education content that should be included should not be narrowly understood as popular science knowledge, living habits, or the truth of life because a large part of the audience are children, and the concept of great education should

be established. "Education" in combining education with entertainment of animated movies should be rich and diverse. If the definition of "Concise Educational Dictionary" is applied, any content that can enhance the knowledge and skills of the audience and affect the ideological and moral qualities of the audience belongs to the category of "education" and has the value of "education". It includes not only the truth of the objective existence level of all material reality and the virtue and goodness of the relationship between people and people, people and other materials, but also the beauty of the emotional consciousness of individual human beings. In other words, the pursuit of educational value of animated films is actually the same as the pursuit of truth, goodness and beauty of literary and artistic works.

Although Horace expresses "education" in combining education with entertainment only as "fun" and "pleasure", combining education with entertainment in creative ideas and thoughts of literary and artistic works aims to reveal the essential characteristics of literary and artistic works. That is to say, literary and artistic works should reflect the "social life and express the creative subject's aesthetic understanding and aesthetic psychology" ("truth, goodness and beauty" with "educational significance") with "artistic image or artistic conception" (the image of "beauty" that can bring "joy"). This is still a problem of the integration and unification of the content and form of literary and artistic works. Therefore,

"education" in combining education with entertainment is to emphasize the ultimate aesthetic feeling of the work. And the aesthetic feeling of animated films can't be narrowly understood as the usual jocosity, humor and funny. It should still be placed under the visual field of literary aesthetics, which should include all emotional states and psychological states interwoven with feeling, perception, imagination, emotion and thinking activities. It can be not only the functional sensation brought by the visual and humorous language, lines, colors, light and shadow, but also various emotions such as happiness, anger, sorrow, joy, etc. that can cause psychological resonance. The robot WALL-E's pure love to Eva, the fear and sorrow when the clown fish Nemo left his father Marlyn, and the warmth and emotion among the family when Miguel's grandmother recalled her father, all belong to the category of aesthetic feelings. In animated movies, all senses of form, funny, comedy, tragedy, strangeness, etc., as long as they can attract and infect the audience and arouse the audience's affirmative attitude, all have the value "beauty-appreciation " and are manifestations of "entertainment".

III. THE VIRTUAL AND UNREAL EXPRESSION OF "BEAUTY" IS THE KEY TO "ENTERTAINMENT"

As is known to all, animated images are all "unreal images" created by paintbrushes, computers or cameras. This virtual creation method can make it break through many limitations of the scene space, character performances and real equipment of real movies so as to create a kind of aesthetic "fun" and visual "pleasure" that can't be presented in a real movie. First of all, the story events of animated movies can break through the human world; the character types can break the "human" convention; the theme of the work can be interpreted from a non-human perspective, creating a novel and fantasy story space. In Pixar animated movies, characters can be animals such as insects, fishes as well as mice, non-living objects such as toys and cars, or fantasy objects such as monsters, superhuman, and future robots. At the same time, relying on these non-human characters, the theme can be expressed in the animal world, in the future decaying earth world or in the monster world space paralleling to human space. When these animals or inanimate objects, which are common in daily life and difficult to communicate with human beings, open their mouths and start to perform, they can immediately bring wonderful and new aesthetic feelings to the audience.

Secondly, the scenes, characters, props and other picture shapes of animated films can break through the limitations of "human" and "object" in reality, and present more abundant and interesting visual forms. When images like exaggerated and strangely shaped long-jaw small-eyed cartoon "people", geisha sumo cars "people", round-bellied animals "people", single-eyed monsters "people" and exquisitely dressed skeletons "people" are presented in frames, it is far more attractive than the realistic mannered "portrait". Similarly, the role of insects in "A Bugs Life" enters the city of human waste dumping and the ant lifts the door curtain made of leaves with delicate patterns; the Big Tooth in "Cars" enters the car toilet and then the fully automatic smart toilet starts to work... Even if these scenes are not connected and carried by the story, they are also a visual feast of creative design and the audience's aesthetic pleasure will arise spontaneously. At the same time, the actions of the characters in animated films can also break through the physiological limitations of "biological bone skin", making the performance more exaggerated, vivid and contagious. In "The Incredibles", the elastic female super "man" can stretch and deform like plasticine when trying to appease two impulsive children; In "Cars", when the car "man" shows off to the media, its wheels can be twisted at will, extending a front wheel like a leg to pose for the camera. This exaggeration and transformation make the expressions of the characters' emotions more vivid and intuitive, and can touch the emotional nerves of the audience, so that the audience can experience various emotions such as happiness, anger, sorrow and joy along with the characters.

Thirdly, the virtuality of the camera can make the lens in the animation film to cross the physical and technical obstacles in reality, and it can shuttle through various media in any form of movement, at any speed and position without restriction, creating a visual spectacle that is difficult to touch or experience in real vision. For example, in "A Bugs Life", the film began with a long pushed scene to lead the audience from the world of human perspective into the insect world of ant perspective in the grass, greatly expanding the audience's visual experience. Another example is the motorcycle race shot of "Cars". McQueen's subjective shots of quickly traversing the chaotic car fleet can lead the audience to experience the functional stimulation of the rapid dodge of left and right breakthroughs in various thrilling collisions.

The above-mentioned "newly different" scenes and novel stories of different time and space throughout the Pixar animated films satisfy the audience's "curiosity for novelty"; the exaggerated and bizarre modeling performance satisfies the audience's "psychology of seeking difference in the perception of sensory form"; breaking through the conventional visual spectacle satisfies the audience's "curiosity of seeking differences". When the audience's "curiosity" is satisfied, "the audience will obtain a pleasant aesthetic experience and gain pleasure from it". However, all of these contained in the Pixar animated films are brought by the expression of "fictional", "virtual" and "unreal".

IV. THE PRESENT OF HONESTY AND AUTHENTICITY IN "TRUTH AND GOODNESS" IS THE CORE OF "EDUCATION"

Although the virtuality of animation greatly expands the audience's aesthetic and entertainment experience space, in an excellent animated movie, it doesn't mean that all content can be unrestrained fictitious and irrelevant fictional. The creation of "beauty" can't be separated from the aesthetic logic of the audience, and must be in accordance with the regularity, that is, it must obey the premise of "truth". Truth is the foundation of beauty, and goodness is the soul of beauty. The "beauty and joy" of literary and artistic works must be built on the basis of "truth and goodness". Especially for an animated film, the honest and authentic expression of "truth and goodness" is the value of education.

Tao Xingzhi said: "teachers should teach their students to seek the truth; students should learn to be a sincere person". The "truth" that teaches people to seek truth includes scientific truth, social truth and sincerity of human nature. The truth of science and the truth of society are the reality at the objective existence and the law reflection level, which is embodied as knowledge. From the perspective of education, it is to cultivate educated people's scientific literacy, scientific thinking habits, and the attitude and quality of actively seeking truth. In this respect, although Pixar animation creators don't specifically emphasize the purpose and attributes of their animation films' "teaching people to seek truth" from an educational point of view, at the level of seeking "truth", Pixar animation creators are more thorough and rigorous than any other animation team. The science and society "truth" contained in their animated movies are everywhere. All kinds of creatures in "Finding Nemo" have real prototypes of species, and the various survival habits of species also have realistic basis; the influence of the interaction of the five emotions in the "Inside Out" on people's mood has a scientific psychological basis; behind the various scenes of "Coco" is the real Mexican ghost culture. The knowledge and logic of all kinds of biology, psychology, and culture presented in the Pixar animated films combined with the plot is like throwing a kind of kind, vivid and lively olive branch, which attracts the audience to further explore the deeper scientific truth and social truth behind the film. In addition, in "A Bugs Life", with the help of the biological characteristics of the spider's spinning, the insects immediately woven rescue tools to rescue the teammates in the gully; in "Ratatouille", in order to let the mice participate in the food production in a hygienic manner, the main character Xiaomi used the steam box disinfection function to disinfect the mice. This way of expressing the plot advancement with the help of scientific skills and methods can also enable the viewer to cultivate the habit of scientific thinking and daily life unconsciously.

The virtue of people in "learning to be a sincere person" can be attributed to "goodness". "Goodness" in the educational dictionary refers to "the moral ideals that benefit the society and others formed on the basis of correct understanding". The goodness embodied in the edutainment level of the animated film refers to the work can guide the audience to establish the correct view of good and evil, world view, life view and values to be a person who is helpful to society. On the one hand, this kind of "goodness" depends on the performance of the characters to interpret and highlight the individual's emotional attitude and conceptual value. On the other hand, it depends on the story direction and thematic expression to reflect the overall macro value orientation. Of course, the characters in the animated film are illusory, and the performance must also be virtual, but the emotions interpreted are common to real humans and can be truly understood. For example, in "WALL-E", when the lonely, innocent and rustic WALL-E finally met the cold, alert and stylish Eva, its telescopic binocular and hidden square trash body made people feel its surprise, shame and admiration; in "Monsters Inc", when the kind and honest long-haired monster found a mischievous little human girl, its wide eyes, round mouth and dodge motion made people feel its inner panic and fear. Emotions like these are all honest and authentic expressions of virtual characters' "truth and goodness" to human nature. The macro-value guidance of the film theme focuses on the story treatment of promoting good and punishing evil, so that characters with "truth and goodness" qualities can have a good ending, or at least be recognized and respected by the audience. This is clearly and intuitively reflected in the Pixar animated films. For example, in "Finding Nemo", inspired by the affection of father and son, Nemo and Marlyn experienced many difficulties, and finally father and son reunited; in "Ratatouille", mice Xiaomi and Lin Guining defeated the cunning boss Shi in mutual trust, and finally Xiaomi became the chef of the restaurant and Lin Guining obtained the inheritance rights of the restaurant.

V. CONCLUSION

In Pixar's animated films, the virtual and illusory expression of "beauty" makes "entertainment", while the honesty and authenticity of "truth and goodness" present "education". Therefore, to truly understand the essence of "combining education with entertainment", the "education" of animation movies should be placed under the visual field of "truth, goodness and beauty" in literary and artistic works. "Entertainment" should be raised to the level of aesthetic beauty, and "combining education with entertainment" should be combined with the "truth, goodness and beauty" of literary and artistic works, so as to guide or create excellent works that are truly popular with educational significance. The truth of

science, the truth of society, and the goodness of people sound shrivelled and rigid, but it is not necessary to convey it through "preaching". "Education means that teachers teach and students imitate". An animated film is an art work that focuses on storytelling. It is necessary to fully combine the plot with the technical advantages of virtual animation and the advantages of illusory expression, and display and present the "truth, goodness and beauty" with educational significance through various new, surprising, exaggerated, even stimulating aesthetic and entertainment forms. There is no need to "speak", and the audience will "imitate", recognize, feel and then integrate into their own thinking consciousness, so as to achieve the sublimation of creative meaning.

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