

## Beauty of Humanity in Global Animations

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### Abstract

With the continuous advancement of globalization, cultural integration is becoming increasingly intense. Cultural soft power is of great significance to the realization of national rejuvenation. As an important carrier of culture, film not only embodies national culture, but also plays an important role in guiding culture. With the increasingly fierce competition in the world film market, the future development direction and outlet of Chinese film has always been an important issue for filmmakers. For a successful animated film, its spiritual core is indispensable. Looking at the excellent animation works around the globe, “carrying forward the beauty of humanity” is an eternal topic and the soul of the works. This paper discusses the beauty of humanity embodied in Chinese and foreign animation images, analyzes the advantages and disadvantages of Chinese and foreign excellent animation works, hoping to find the direction for the future development of Chinese animation films.

**Keywords:** Animation; Beauty of humanity; Culture differences; Self-identity

### Introduction

Since modern times, animation entered China as an “imported product” and developed in the process of adaptation and breakthrough. Although there are many excellent animation works in China, with the increasingly intense market competition, the creation of Chinese animation film also needs to seek its own way out.

The audience groups of animated films are mainly teenagers. The core of “beauty of humanity” embodied in excellent animation works can play a positive role in guiding teenagers to a great extent. Although there are differences in values and cultural backgrounds between China and foreign countries, “promoting the beauty of humanity” is one of the eternal themes of Chinese and foreign animation films. We are in the same world, looking up at the same moon, thousands of miles together, the desire and pursuit of beauty in human nature is common and eternal. Many excellent Chinese and foreign animation films work as carriers, convey the praise and desire for the beauty of human nature. Nowadays, some Chinese animated films have the tendency of being young. The discussion on the beauty of

humanity can greatly enhance the spiritual core and depth of films and achieve the effect of cultural communication.

We discuss the beauty of human nature from four aspects: self, relationship, society and nature.

## **1. SELF**

### **1.1 Self-concept**

Self-concept is the experience of one's own existence. There are two explanations of self-concept: first, self-concept is an organic process of unifying personality into a coherent and comprehensive system; second, self-concept is the object of perception. The role of self-concept includes self-guidance, self-explanation, self-expectation and self-attribution.

The concept of self can play a guiding role to a great extent, guiding people's ideas, ways of thinking and behavior. In animation works, the concept of self as a spiritual embodiment can play an important role in inspiration and guidance for the audience. At present, we are in an era of "the disappearance of faith". People are surrounded by numerous fragmented and entertaining information. Truly excellent animation works that can enlighten the audience are urgently needed by the times. Looking at global works, there are many excellent works which annotate their own spirit. The spiritual connotation of these works can provide some enlightenment and theoretical guidance for the animation art creators in China.

### **1.2 Breaking the shackles of fate and dominating one's own life**

The word "destiny" is often used to describe what is determined to happen. It is widely used in both the East and the West. People often say "accept your destiny" and "obey the fate". It is not difficult to appreciate people's helplessness: accept everything in life, whether it is good or bad; and if you are unable to fight against "unfortunate fate", it is better to accept it. In such an environment, those people who have the courage to fight against "fate" are particularly dazzling and valuable: they struggle hard in adverse situations, persevere in repeated setbacks, and firmly move forward under countless pressures, all of which reflect their strength and courage. In the animation works, there are also many characters who have the courage to break through the shackles of fate and realize their dreams.

In 2019, a Chinese animated film *Nezha: Birth of the Demon Child* was a great success. Facing the fate of "born as a devil" and the endless disgust and misunderstanding of the people around him, Nezha has always had the heart to become a hero, and finally sacrificed his own body to save the villagers. "My life is up to me, not to heaven, who I am, can only be defined by myself!" "If the fate is unfair, I will fight it to the end!" What Nezha said deeply touched the audience and made people think deeply: in the face of the so-called "fate", we should not passively comply with it, but should fight to the end. We should grasp our own fate.

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**1.3 Dare to pursue dreams and realize self-worth**

Dreams are of great significance to the shaping of life. In animation works, “pursuit of dreams” is also a very important theme.

“American Dream” is one of the core values in American society and an important manifestation of humanistic spirit with American characteristics. “American Dream” mainly refers to the belief that the dream can be realized through hard work. Sing tells the story of a group of ordinary people chasing their dreams. Buster Moon, a Koala, inherited his father's theatre and held singing competitions to reverse the depression in the operation of the theatre. As a result, five ordinary people who pursue their dreams are gathered: Buster, housewife Rosita, rock girl Ash, gifted but timid Meena and Johnny, who was born in a “robber family”, and Buster, the theater owner. Each of the five people is faced with life setback or pressure: the foggy future, the frustration of love, the heavy pressure of family...Even so, their love of singing makes them stick to their dreams. In the end, they each got what they wanted.

The theme of the movie is the pursuit of dreams, which can be said to be one of the eternal themes of American animated films: strive to break through the shackles of reality, overcome all difficulties, and rush to the ideal. Even ordinary people can become great and realize their own value Remy, the protagonist of *Ratatouille*, is a rat who feeds on garbage. After experiencing various difficulties, Remy has finally become a famous chef. Moreover, in *Up*, Carl, 78, has always dreamed of taking his wife, Ellie, on an expedition. However, they put their plans on hold again and again. Under the double blow of his wife's death and the forced demolition of his old house, Carl decided to fulfill his promise to his wife and embark on a long-planned adventure. Color balloon with Carl's dream and the house fly to his dream place —“Wonderland falls” in South America. As long as you have a brave heart, your real dream will not disappear with the passage of time. This is the embodiment of the connotation of “American Dream” and the humanistic connotation that excellent animated films convey to the audience.

**1.4 Pursue independent spirit and achieve self-sublimation**

The sense of self and independence are of great significance to personality shaping and practical activities. In many excellent animation images, we can easily find their pursuit of independent spirit and self-sublimation. Although they have different personalities, ages and identities, they are able to think independently, plan their own future, and grow in the experience. Many animated films praise the spirit of independence - under the guidance of the spirit of independence; the protagonists gain self-discipline, self-development and even self-salvation.

Miyazaki Hayao is known as “Akira Kurosawa in the Japanese animated film industry”. The wide range of subjects in his works is amazing, and the spirit of independence is also reflected in many of his animation images. Tsukishima Shizuku, the protagonist of *Whisper of the Heart*, is a girl who is obsessed with literature but is full of confusion about the future. She is more eager to complete her novel than to study. In the process of getting along with the young Amasawa Seiji, Tsukishima Shizuku finally got out of her confusion about the future

and decided to go forward with her favorite people in different directions, work hard for further education, and then pursue her dream of writing. Despite the doubt and confusion about her ability and future, Tsukishima Shizuku finally found her own direction, planning and dominating her own future with independent thinking. We can clearly see the powerful spirit of self. These animated characters embody the independent spirit of teenagers incisively and vividly, and can always give the audience endless spiritual strength and encouragement.

## **2. RELATIONSHIPS**

### **2.1 Self and others**

Distinguishing the self from others is a crucial category in human social life. Because one can also clarify the boundaries, as well as connections between self and others, during the process of knowing oneself. Thomas Shaw from Harvard University believes that the way we classify things and people directly affects our experience of the outside world (Shaw, p192). Thus, it is as important to know others as pursuing ourselves. Knowing others includes two aspects: clarifying the boundaries and understanding the connections between oneself and others.

While clear boundaries help people pursue themselves. For example, in *Nezha: Birth of the Demon Child*, “self” is an individual which is not subordinate to outside things or people. “It is not the boss of me. I’m the master of my destiny!”; understanding the relationships with others can make people better integrated into society.

At the micro level, the relationship between self and others can be divided into two main categories: emotional connections and power relationships.

### **2.2 Emotional connections**

“Affection” is one of the most common emotional themes in animation works, generally embodied in kinship, friendship, and love.

In the Pixar movie *Coco*, apart from the main line of the boy Miguel’s pursuit of music dreams, there is a dark line which revealed the final theme: the most important thing in life is the family. Dreams and family are not contradictory, and one can solve this problem through communication. The Disney film *Frozen*, then, has broken routines of the previous “Princess” animation series, like the *Sleeping Beauty* and *Cinderella*. The princess does not just wait for a man to save anymore, and “True Love” is no longer a prince she just met, but siblings. Blood runs thicker than water; the sisters’ care and love for each other finally melted the frozen curse.

A large number of Japanese “shounen-animes” (juvenile animations) discuss the concept of “partners” and “friendship”, such as *Naruto*, *One Piece*, etc. There was an impressive turning point in a classic anime *Digimon*: two boys, Taichi and Yamato, had a dispute out of their personality difference, so they broke up and went their separate ways. However, after a series of adventures and setbacks, they communicated with each other when reuniting, and finally became close friends. Later in the story, they even taught younger generations how to make friends when a similar contradiction happened. Individuals will inevitably have

misunderstandings and conflictions when getting along. Therefore, communication and tolerance are the most crucial keys to maintain emotional connections.

Love is also a very common topic in animation works. In traditional love stories, there is always a routine of “hero and princess”, and these stories often explain love as “loving at first sight” or a destiny. It seems like love is a given gift and people have it without any effort. However, with the development of feminism, more and more animation works have become known for female characters that actively pursue their love. For example, the mermaid Ariel in *The Little Mermaid* who exchanged her voice for foots to meet the human prince; and the heroine in *Mulan* also won her lover’s respect and appreciation with her growth. In these animation works, love can be won by oneself, without waiting for the other one’s rescue and giving. That is because the feelings are always mutual, and the dedication to each other is the cornerstone of a relationship.

### **2.3 Power relations**

Theodore Kemper pointed out that there are dimensions of power and status in all social relations, and changes in power and status have an extremely important impact on people’s emotional state (Theodore). Therefore, while discussing emotional connections, the power relationship between characters also cannot be ignored. In recent years, the power relationship is mostly reflected in the male-female relationship as well as the parent-child relationship in animation works.

*Frozen* was a huge box-office success not only because of its dazzling effects and exciting music, but also because it broke through the traditional routine in princess stories and created an independent female image. In the traditional princess stories, the heroine’s identity came from her father, the king; and after she fell in love with the hero at first sight, her identity changed from a male’s daughter to another male’s wife. It is not so much the heroine but the hero’s female partner. But Elsa’s story *Frozen* is a female’s own growth experience. In her growth from self-enclosure to self-salvation, there is affection from family, without traditional dominance of fathers and husbands. In its sequel *Frozen II*, Elsa choosing to stay in the forest in the Northland not only echoes her leaving for the snow-capped mountains in the first story, but also frees the queen Elsa from the patriarchal system that is the last shackle on her crown. Back to the nature that nurtures all creatures, she breaks the traditional power relations and shows an independent female image, which is rooted so deeply in audience’s hearts that after 2013 (*Let It Go*), it set off another round of Frozen frenzy in 2019(*Into the Unknown*).

In the summer of the same year, the phenomenon-level Chinese animation *Nezha: Birth of the Demon Child* completely interpreted the power relationship between parents and children. In the traditional version *Prince Nezha’s Triumph Against Dragon King*, the relationship between Nezha and his father is that between the Oppressed and Oppress. Li Jing, presenting himself as a patriarch, ordered Nezha to confess his mistake and apologize to the devil Dragon King, which fully embodies the burden under patriarchy. Nezha refused to do so, while he was also unwilling to completely betray his father (patricide), leading to the final



tragic suicide to resist the oppression. Although the tragedy is impressive, the success of *Nezha: Birth of the Demon Child* lies in the change of the parent-child relationship: Li Jing is no longer the supreme patriarch, but a witness of Nezha's growth, who has determined to always be here for his son. This new vision of Nezha's story interprets a parent-child relationship that audiences love to see of the Times, breaking through the traditional power relationship between oppression and obedience, and reveals the theme of paternal love.

#### **2.4 Individuals and collective**

At the macro level, the relationship between the self and others is that between the individuals and the collective.

Hofstede uses the Individualism vs. Collectivism (IDV) as a measure of cultural value dimension. In countries with a low IDV, members of its society, who deal with interpersonal relationships from a collective perspective, value collective identity and social harmony? They uphold tradition, respect authority, put collective interests above personal ones, and less consider personal privacy and right. While in the cultural background with a high IDV, members socialize from an individual perspective, who advocate individual freedom and social competition, focus on personal interests, and freely choose their own actions (Hofstede, p343). In *Toy Story*, the boy's two toy, the cowboy doll Woody and the new spaceman figure Buzz Light-year, are both representatives of individualism. At the beginning of the film, Buzz Light-year is immersed in his fantasy of being a "Space Ranger", and Woody is obsessed with his position as a top toy. The competition between the two toys reflects the individualism of American, which similarly, is also vividly displayed in hero-animations like *Spider-Man* and *Iron Man*, highlighting the role of special individuals.

On the other side of the Pacific, animations in East Asian countries that have been pursuing collectivism since ancient times, especially China and Japan, emphasize "Union is the strength". In the classic animation *Calabash Brothers* of the last century, in order to defeat the evil forces, the seven brothers firstly fought separately yet were arrested in turn. In the end they united to fight for justice, and as a result they finally bring about peace. Today's popular animation *Pleasant Goat and Big Big Wolf* and *Boonie Bears* also stress the union within a group and even the entire forest to resist alien enemies. Japanese shounen-animes, such as *One Piece* and *Fairy Tale*, also take "partners" as the theme, encouraging cooperation and attaching importance to groups. The animation *Hunter X Hunter*, then, directly expresses that "Only with collective power can individual development be enhanced."

However, in the era of globalization, individualism or collectivism is not specific to certain countries. In the Pixar animation *Inside Out*, a girl Riley, whose five emotions are personified, moves to a new city with her parents. Riley does not adapt to the new environment but keep tolerating emotions, forces herself to be happy, but eventually breaks down. At that time, the emotions, especially Joy that led them all, realize that they need to cooperate to maintain Riley's emotional stability and mental health. The spirit of cooperation here is the embodiment of collectivism. In turn, in China, Japan and other Asian countries,

there are also a large number of animations that call for individual heroes and individual spirits, such as *Havoc in Heaven* and *Astro Boy*.

### **3. SOCIETY**

#### **3.1 Individual and society**

Individual needs the approval of the group and society, and the society requires countless individuals' formation and cooperation to keep its normal operation. Different from the emotional connections or power relations between individuals, the collective identity, which has the characteristic of transcending individual connections, cannot be simply restored to the relationship among a few members. As Henri Tajfel defines, social identity that comes from the recognition of the membership of a group to which one belongs is a part of individuals' self-identity, and that membership is of importance in both value and emotion (Henri, p147).

One's position in the collective (identity) affects the individual's sense of belonging to the group and society. How to determine one's position in society and what value standards to establish is not only a part of knowing oneself, but also a criterion to avoid getting lost in endless comparison with others.

#### **3.2 Join the social life**

Participating in social life is of great significance to individuals, which, however, is actually not that easy. In order to realize her dream of being a police officer, Judy in *Zootopia* leaves her hometown and comes to the metropolis "Zootopia" where it is declared that "anyone can do anything". But that is not the reality. Even though with excellent school grades, she is still pushed aside in the police station because of social prejudice. Similarly, in *Sing*, the successor of a theater faces declines and bankruptcy and escapes the bank collections every day.

So, how should one integrate into it when first entering the society? In *Spirited Away*, the 10-year-old girl Chihiro strays into the spirit world with her parents. After her parents are turned into pigs because of greed, Chihiro can only rely on herself to make a live in the new world. With the help of a mysterious boy Haku, she gains an employment in the witch Yubaba's bathhouse. Although she is squeezed out of the spirit world because of her human identity, Chihiro does not give up on herself. When others pushed troublesome guests to her to serve, she does not complain, but just tries her best to do the job at hand, which wins not only the guest's praise, but also her colleagues' respect and Yubaba's approval.

Adapting to changes in the environment and disregarding the prejudices around her, Chihiro's self-reliance experience has revealed how people should integrate into social life. Similarly, Judy in *Zootopia* resolutely keeps her dream and finally solves the city's serious case by pursuing the truth all the way; the theater successor insists on his love, recruits new actors, and finally revives the theater. Animation works may exaggerate or beautify the reality, but people can still get inspiration and comfort from them: that is when sticking to ourselves and realizes our value in society; we will also be accepted by it.

### 3.3 Changes in social life

However, work is just an element of maintaining social identity, not everything of social life. In order to survive, human beings are organized into organic groups, and the needs of individuals push society forward. But if their endless desires cannot be controlled, social groups will be destroyed by them.

The animation *Spirited Away* not only explores how individuals integrate into social life, but also hints people's endless desire for profit now a days. In the bath house with strict hierarchy, filled with the blind pursuit of money from the bottom to the top. A spirit, the "No Face", who provides illusory gold, is treated as a distinguished guest, but his appetite cannot be satisfied and he starts to swallow the living. Only Chihiro keeps herself away from the lure, who categorically refuses to receive the gold. In the end, she helps the No Face restore his kindness and the bathhouse resume normal operation. The bathhouse in the film hints at Japan under the bubble economy in the 1990s, when people in the midst of material desires were full of confusion, with intensified social competition, multiplied individual pressure, becoming slaves to money, which in turn deepened the recession in Japanese society.

Urbanization and industrialization are double-edged swords, which not only bring convenience and well-being to mankind, as well as negative impacts on society and culture. In *Howl's Moving Castle*, the kings, wizards and witches wage wars to fight for land and resources and destroy the surrounding cities, which is a metaphor for the cruel capital market and the world filled with material desires in modern society. In the end of these stories, Chihiro goes to Zeniba's hand-crafted workshop to live an idyllic and peaceful life; Howl and Sophie move away from the centers of power and return to the forests. These works end with a return to the pastoral, calling for people's instincts and return to their original heart in an impetuous society.

### 3.4 Society and nature

Expanding desires have a harmful effect on the development of human society, as well as cause damage to nature. The spirit world in *Spirited Away* is a symbol of nature. The guest that Chihiro served is originally a god of a polluted river. Chihiro dragged out old bicycles, used tires and other artificial garbage from the river god's body; Haku who forgot his name also turns out to be a river god, whose residence were filled to construct buildings. These stories behind the animations all hint at the destruction of nature caused by human. When Chihiro's parents strayed into the spirit world, regardless of her persuasion, they feasted on food in an unmanned restaurant. Their exaggerate actions and hideous expressions all reflect human being's endless greed and plunder of natural resources.

The Chinese animated film *The Legend of Hei* that released last summer also visualizes the contradiction between the over-expanding human society and nature by personifying the latter as the elves: the concrete jungles of the industrial society have gradually invaded forests and waters where the elves used to live. The displaced elves plan to avenge the human, which expresses nature's accusations against human in the voice of the elves. Similarly, Japan's animation *Pom Poko* also has the same theme: a community of magical shape-shifting



raccoon dogs that are driven out by the ever-expanding human society, struggle to prevent their forest home from being destroyed by urban development. These animation works reflect on the relationship between human society and nature, and criticize the ruthless destruction of nature and endless plunder of resources during the industrial development. On the other hand, they also express the hope for man and nature living in harmony: in *The Legend of Hei*, elves set up clubs in various places around the world aimed to help the fairies integrate into human society and create a society where human and elves live as equals. Fengxi, who leads the gang of elves, finally chooses to become the green plants covering the abandoned buildings and guards his beloved land, embodying the idea of symbiosis between man and nature.

Human society and nature are not mutually exclusive but mutually beneficial. The continuation of mankind cannot be separated from the nurturing of nature, therefore, it is necessary to balance the relationship between human and nature.

## **4. Nature in Animation**

### **4.1 Common concerns.**

With the construction of a community with a shared future for mankind, people all over the world care more about their common development and future. The theme of constant discussion is about our Mother Earth, about nature. The thinking on the relationship between man and nature is reflected in literary works, as well as in animation creation. The animation works embodying this idea in various countries are endless, but the overall focus is alike, and the theme is concentrated in several aspects.

#### **4.1.1 Criticizing resource plunder.**

Natural resources are limited, not inexhaustible. From the primitive period, the competition for more resources to become the first need to break through the problem of human survival and development. However, with the expansion of desire, unreasonable exploitation phenomenon increased. Meanwhile human beings began to reflect on their own behavior. The 1995 Disney princess series *Pocahontas* is based on real historical events and tells the story of Indian girl Pocahontas resolves an alien war. The American army, which invaded and preempted resources, was in sharp contrast to the Indian tribes that respecting nature, worshipping nature, and listening to the wind. The animated film *Princess Mononoke*, released by Studio Ghibli in 1997, inherits Miyazaki Hayao's long-standing deep thinking about the relationship between man and nature. Starting from the destruction of the environment and the contradiction between man and nature. Starting from the survival of human beings themselves, the ultimate proposition of whether human beings and nature can truly coexist harmoniously. *The Legend of Hei* released in 2019 once again talked about this topic. It tells a story of human beings continues to occupy the territory of monsters, and monster FengXi, who have lost their homes roam and fight against them. At the end of the film, human beings say “why, it's not going to be cut down” to the towering trees that grow out of the full force of FengXi, mocking the inevitability of human invasion.

#### **4.1.2 Promote respect for life.**

People born in the 1990s and even after 2000 may have run through a little white tiger in their childhood. It fell into the trap of poachers, separated from his mother, had an accident on the way to transport, and then ran all the way home after escaping. *Little Tiger Returns home* is a series of environmental protection cartoon produced jointly by CCTV Animation Department and Shenzhen Sun Cartoon Team, which began broadcasting in 2002. Produced by Animation Studios Pixar in the United States, Disney's animated film *Finding Nemo* also tells a fantasy story. The clown fish Marin and the blue Tang king fish Dolly encountered on the way together in the ocean to find Marin's caught son Nemo. The reason for the success of these two works is that they are not merely hero adventure cartoons, which display the relationship between human beings and animals, human beings and nature. In addition, the concept of respecting life, caring for animals and protecting nature conveyed in the works is also of educational significance. This search for harmonious relations also continues to this day, the beloved contemporary Chinese animation *Bonnie Bears* tells a funny story of wits and bravery between the forest protector, the bear brothers and forest destroyer, Logger Vick. While educating children to protect trees, the harmonious relationship with forest animals is also discussed.

#### **4.1.3 Establish environmental awareness.**

When humans think about the rewards of nature, they find count of pollutants. In 1987, Shanghai Animation Film Studio filmed *The Adventures of Dirty King* by the hero Xiaolata (little dirty) pay no attention to hygiene, littering, finally hoisted by his own petard and thoroughly rectify his error. This animation shows the resistance to waste emissions. In *Aquaman*, produced by DC Comics, there are also scenes of Atlantis, the undersea kingdom, avenging humanity for marine litter. Similarly, Miyazaki Hayao's work *Ponyo* also tells the story of the destruction of the oceans by human pollutant emissions, which is of great educational significance.

#### **4.2 Differences in thinking about nature.**

In the 1950s, as the early stage of the development of American animation, animation works blossomed everywhere. Although the animation works did not clearly indicate the theme of environmental protection, they showed the style of "naturalism" everywhere, such as *Snow White* and *Bambi*, which focused on depicting natural beauty to arouse human's love for nature. In the 1980s, a series of science and education type animation works, such as *Northwest Chinese grows Grass*, *Typhoon*, were born in China. The consciousness of "human standard" is dominant in this works. In the 1990s, Feng Xiaogang's work *The Atmosphere Disappears* gave environmental animation a more successful story structure, the form continues to this day. The American environmentalist animated film collection *The Earth Superman* was released and broadcast on CCTV to spread positive energy in the form of a crackdown on spoilers. Chinese animation in the 21st century popularizes scientific knowledge on simple environmental themes, such as *11th Absolute Salvation*, while American works *The Dwarfs of Central Park* and *The Simpsons* begin to think about the

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city's environmental damage.

In the 10th century, the form of 'adventure' in China's animation prevailed, paying attention to the promotion of environmental awareness. A number of cartoons dedicated to the field of environmental protection, such as *the legend of Hongmao&Lantu*, *Energy Crisis: Momo*, *The King of Milu dear*. And at that time birth of China's first environmental protection animation -*Environment Protection GlaveRomaunt*. American animation companies have created many excellent works, such as *WALL.E*, *Gisele* & *The Green Team*, *Pocahontas* and *Avatar* from two aspects of pollution and war.

Vertically, take Japan as an example: In the 1980s, Miyazaki's works *Warriors of the Wind* and Studio Ghibli's *Grave of Fireflies* all showed the thinking of human pollution and war damage. In the 1990s, Studio Ghibli produced animations such as *Princess Mononoke* and *Pom Poko* (a.k.a. *The Raccoon War*), which continued Miyazaki's view of nature and was thought-provoking. The works of the 21st century, such as *JigokoShoujo* and *Agito*, narrate the human existence after the imbalance of the earth. *Ponyo on the Cliff* by Studio Ghibli presents the marine ecological pollution caused by human beings. *Nobita and the Green Giant Legend* tells the adventure story of Nobita,, Doraemon and their partners to save the earth. In the once unilateral critical perspective, it has increased the pursuit of harmonious coexistence of human and nature.

Literature comes from life and is higher than life. Animation, as a literary creation product, comes from thinking about real life and then guides people to live better.

It is very beneficial for teenagers to cultivate good habits of loving nature and treating nature well by popularizing natural knowledge in the form of animation. Teenagers learn and develop through animation, and learn from the past car to better transform human behavior and benefit nature. As for adults, animation creation is not only a way to express emotions and reflect on themselves, but also a precious treasure hidden in their hearts and a solace for them when they are tired. The pure world and the beauty of nature in animation make them face the world and nature with a better appearance and state.

Therefore, the development of Chinese animation cannot lack the participation of nature. The nature in animation is also the animation in nature. Its origin, survival and development all start from nature, and then it returns and benefits nature in various forms. The harmonious relationship between man and nature is the basis of our survival. Without nature, animation will eventually react to human beings with a single anthropocentrism.

## CONCLUSION

At present, Chinese animated films have the tendency of being young, assimilating and fast-food style, which greatly hinders their development. First of all, the audience orientation of animated film is relatively narrow, and the mental level and understanding ability of children are underestimated. Under this orientation, the creation of works lacks the core and the level is extremely limited. It is easy to meet the entertainment needs and even create the

phenomenon of “punch line” intentionally. Secondly, the trend of Chinese animated film is also very obvious. The so-called “convergence” means more imitation and less creation. Many animated films from Japan, the United States are very popular in China's market, however, some of China's animated films are imitation of excellent works from other countries. Blind and clumsy imitation makes the characteristics of Chinese animation gradually disappear, let alone the spiritual core. In addition, the fast food-style in Chinese animation also began to rise in recent years. Due to the excessive pursuit of speed and economic benefits brought by speed, there are some problems in animation creation, such as single and stereotyped plot and rough production. The process of film creation is like making fast food, and the audience is like eating fast food. The observability and attraction of animation works are greatly reduced.

To avoid the tendencies above, Chinese animation needs more profound ideas and stronger spiritual core. In fact, the discussion of the beauty of humanity is an important research direction. There are cultural differences among countries in the world, but the desire for the beauty of humanity is common. The beauty of humanity embodied in many animated films in various countries as an important core. Chinese filmmakers can also focus on the discussion of the beauty of humanity in their creation, so as to achieve the purpose of combining education with pleasure.

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## Author Contributions

C.Q: drafting the manuscript, and doing video survey.

L.L: writing abstracts, material and conclusion.

H.Y: writing material and doing video survey.