

# Simulation: Animation Works with Zhuang Traditional Cultural Themes and Its Contemporary Interpretation

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## Abstract

The techniques of simulation begins to be used in ethnical animation works in China and form a certain paradigm exploring the essence of national culture. Zhuang culture was developed in a unique ecological environment and is the carrier of rice farming culture. It has the dual characteristics of self-origin and exogenous origin. According to unified and pluralistic national view as well as conscious and confident cultural views, the voice of cultural diversity is growing every day, diversified communication methods are urgently needed. The simulation of animation works is vivid and easy to understand which is used as a new and continuous means of traditional cultures of ethnic minorities. Also, animation simulation interprets the contemporary values of traditional cultures by reconstructing national cultural textures, filling the national cultural imagination and shaping contemporary identity. The current application of simulation technology in animation should focus on how to tap the contemporary value of ethnic minority culture and form an industry with coexistence of commercial and heritage value.

**Keywords:** Simulation, animation works of Zhuang, traditional culture, contemporary interpretation.

## 1. Introduction

With the maturation of computer technology and popularity of omnimedia, animation is gradually becoming widespread to represent, reproduce and disseminate traditional cultures, becoming one of the effective channels to connect traditional cultures with emerging technologies. Animation art mainly employs painting or other plastic art forms as a means of expression to create character and model environmental space, so that symbols lacking life can obtain a moving performance trajectory [1]. The so-called man-in-the-loop simulations used for training and/or entertainment. [2] Simulation technology has also been employed to the inheritance and dissemination of the cultures of ethnic groups. Zhuang's important animation works include *A Magnificent Zhuang Brocade*, *Brave Brother Aniu*, *Meh Lwg Ra Henz Mbwn*, *Youth in the Cliff with Petroglyphs*, *Century of Naz*, *Legend of Bronze Drum*, *White-headed Langur Zhuangzhuang*, *Distinctive Culture of Guangxi*, etc.

Baudrillard divided the whole simulation procedure into three steps of imitation, production and simulation and suggested that imitation never hid the truth, but hid the truth that there is never such a thing as truth, which meant the imitation itself was the reality. [3] Since then, he has extended immersion concept to the new world picture brought about by digital technology development in digital media society. [4] Simulation is the reality created by humans through images, which constitutes the world in which contemporary people live, and images create realistic effect, which is considered as a type of hyper reality. [5] Currently, simulation and reality are gaining increasing popularity in the academic circle, which mainly focuses on changes in the representational relationship between simulation and reality in different fields. For example, the animation work of *Nezha* has been examed in narrative and aesthetics fileds to explore how typifies the 'national style' [6], Siquan believed that the poetic text

of Tujia Xilankapu's reality had evolved into a consumption symbol of simulation. [6] This led to a doubt about completely covering up the relationship between reality and simulation and between representation and represented. In fact, reality is the space where human society actually exists, while hyper reality world created by simulation is a technically spiritual space which still reflects the essential structure of human society; it is actually a reconstruction of Zhuang's society to transmit cultural elements by Zhuang's animation works through simulation.

## 2. Simulation Reconstructs the Texture of Traditional Reality

The formulation of the concept of reality in animation is obtained from the cultural studies point of view. [7] Computer graphics animation systems do not need to be predictive modelers of the physical world. [8] But it assigned task to reconstruct the nature of real world. In terms of the animation works of ethnic minorities whose main task is knowledge dissemination, a stable and unbreakable relationship exists between signifier and signified of reality and simulation. G. Debord suggested in *The Society of Spectacle* that spectacle is not a collection of images, but a social relationship among people mediated by images. [9] Image is a simulation form and different cultural symbols are traditional culture textures. Zhuang's cultural spectacle can only be reproduced through orderly superposition and playback, in which simulacrum is a medium. As a result, if simulation reconstructs authenticity, it needs to understand what reality so that the reality can be shaped.

### 2.1 Reality characteristics of Zhuang's traditional culture

Special ecology and living space. Rooted in the production and life style of farming, fishing and hunting, the traditional culture of Zhuang highly depends on ecological space of caves where water and forest resources are abundant. *Doengh* is a natural geographical entity in the hilly areas of southern China, which is a flat or low-lying land between mountains and valleys in a zone with subtropical monsoon climate. With humid and mild climate, these valleys are rich in organic fertilizers for the decay and accumulation of leaves; therefore, the soil is very thick and suitable for planting rice and other crops. Surrounded by mountains and dense forests, cave has unique fishing resources, resulting in the dominance of rice-farming culture with historical coexistence of hunting and fishing cultures. In Chinese historical documents, it has been recorded that the ancestors of Zhuang lived in the cave; for example, *Chi Ya* noted that "Place where Zhuang People get together and form a village is called *Doengh*" [10] *Doengh* distributes widely, and "from Guangzhou to the west, such as Guangxi, Hainan and southeast of Yunnan, almost all counties have placed named as *doengh*". [11] Zhuang people have lived by *doengh* with mountains and forests at the back and fields and flowing water in the front, constructing a living ecology where human and nature is harmonious and coexist. *Doengh* is not only a place where people live and produce, but also a place for worshiping and entertainment activities; therefore, in history, Zhuang people are also known as men or guests from *doengh*.

Cultural elements of Zhuang are the carriers of rice-farming culture. Zhuang culture is diversified, including a wide variety of activities such as dance, music, sports, folk customs, painting, architecture, clothing, literature, folk customs, diet, medicine, divination, etc., which have been developed and gradually become known to the world. Some examples are the story of Liu Sanjie, folk song, bronze drum, Zhuang brocade, embroidered ball, Zhuang opera, Zhuang boxing, pile-dwelling architecture, five-colored glutinous rice, dragon boat and folk ceremony which have been brought to the big screen. These cultural elements are distinct from others, extending the primary image of Luo Yue and reflecting its unique aesthetic connotation and national psychology. Frog pattern can be found on Zhuang brocades, clothing, paintings and bronze drums. Frogman image on Zuojiang Huashan Rock painting can most clearly reflect the frog worshiping of Zhuang ancestors, who prayed for blessings and defending against disasters through mutual infiltration and conversion between human and frog in order to follow and use the power of nature to achieve harmonious coexistence between human and nature. [12] Rice-farming cultural element reflects the perspective of Zhuang people on the natural world and even the universe.

A multi-national integration value orientation is owned. Zhuang culture is not composed of a single source, but a result of multi-national cultural integration, reorganization and regeneration. Zhuang settlement in Guangxi, Yunnan, Guizhou, Guangdong and other regions presents a pattern of multi-national coexistence and the boundary of this ethnic culture is so blurred that a mixed situation has been formed. Han culture has a comprehensive effect

on Zhuang culture, and the material culture, spiritual culture, social organization and life of Zhuang are all imprinted with Han culture. [13] Furthermore, the integration of Zhuang and Han cultures also presents a historical hierarchy, with different foreign cultural elements absorbed in different historical periods. For example, Zhuang people in Tang Dynasty were affected by Chinese characters to create Sawndip and the belief in city god was widely introduced to Zhuang areas in Ming and Qing dynasties, etc.

## 2.2 Simulation of animation works reconstructs cultural texture

Symbol is an important concept when studying films, literature, folk customs, and cultures. By selecting typical cultural symbols, animation works can reconstruct the national cultural system on the screen. Typification consists of commonality and individuality, where the former is to summarize and concentrate the substantive characteristics shared by similar things and the latter is to strengthen, expand and exaggerate the unique personality of individual things, which is suitable for shaping the space, characters and scenes. simulation symbol shapes the textures of typical cultures and those selected in the animation works of Zhuang are representative objects, which can interpret the symbol meanings through context, activate cultural texture cells, and form an organic integrity.

*Century of Naz* used cultural symbols of original ecology for the simulation of the primitive living conditions of Zhuang ancestors, which, with the help of frog god, explains the rice-farming culture formation process of Zhuang from cave dwelling and nest dwelling in Stone Age to pile-dwelling housing and from hunting to rice cultivation. Here, *Naz* in Zhuang language refers to paddy field, which specializes in growing rice, and is a cultural concept summarizing rice-farming nations in Southern China and Southeast Asia. The core concept of this culture is that “Only with forests can there be water, only with water can rice be grown, and only with rice can people live.” [14] *Century of Naz* describes the process by which Zhuang ancestors domesticated wild rice and wild animals and the cultural symbols used in animation works include: high mountains, forests and sky river representing the natural environment in which Zhuang people lived; struggles against the thunder god that represented the transformation of nature by Zhuang ancestors in rice cultivation process; cattle that represented an important animal power in the agricultural society; and belief in frog god that was an important object of worship in the farming culture of Zhuang. So far, there are still original ecological ceremonies such as *Maguai (Frog) Festival* to worship frogs in the Hongshui River basin of Guangxi. *Century of Naz* constructed the life of Zhuang ancestors by extracting typical cultural symbols. Elements such as forests, sky river, frogs, thunder god, rice, cattle, and fish baskets are the characteristics of the collective life of Zhuang; however, at the same time, these elements had strong national and regional properties. For example, there is still a custom that the beach is divided into “male and female” for fishing in the upper reaches of Buliu River in Baise, Guangxi. These special cultural elements have become animation texture for the reconstruction of the primitive society of Zhuang.

*Meh Lwg Ra Henz Mbwn*, which means mother and child visit the horizon, whose archetype comes from the folk stories of Zhuang, which currently included three animation versions: graduation work of Guangxi Arts University in 2006, *Distinctive Culture of Guangxi* series produced by Nanjing Normal University in 2021, and the one published by Guangxi Normal University, among which the first one is a highly artistic silent film, the second one is a young-age-oriented scientific animation, and the last one is a stop-motion animation. In Zhuang language, *Meh Lwg* refers to mother and son. It tells a story that, in the context of a chaotic world where the original Zhuang people lived without sun, a pregnant woman gave birth to a son on the way to search for the sun and her son inherited her will to continue to search for light despite its danger and difficulty. Mingjun L. believed that searching for the sun was an action carried out based on the prayer for the reproduction and fertility of the sun [15], and Jinwen C. suggested that this story reflects the desire of Zhuang people to understand the world, as well as the awakening of their rationality and the sprouting of their scientific consciousness [16]. The national properties of works can be reflected through elements such as the characters’ arms, headwear and sun pattern. In both versions of the animation, the characters are dressed in traditional Zhuang costumes, with navy blue or black bases, wide cuffs, slanted or double breasted lapels, and pants. The sleeves, trouser legs, and collar are embroidered in colors. The hairstyle of the mother in the silent version of “*Meh lwg ra henz mbwn*” resembles an ox horn and such shape of hat is still preserved by Zhuang in Wenshan, Yunnan, which is expressed by scarf in *Distinctive Culture of Guangxi*. Sun pattern is borrowed from that on the decorative surface of the bronze drum

of Zhuang, which is elegant and beautiful in shape and has strong national properties. These basic elements are combined with the plot to reconstruct creative interactions between Zhuang ancestors and natural world.

### 3. Simulation: Filling the Imagination of Zhuang Culture

The first thing to achieve in simulation is the elimination of language barriers, highlighting story cleanliness, and shaping vivid characters, and appearance consistency will make many people believe that it is real. [17] Simulation is applied by people to fill in the blank space of oral and textual narratives and transform national imagination into concrete images, which more conforms to the psychological expectations and aesthetic needs of contemporary people. Simultaneously, the symbol system constructed by simulation is a creation, which depicts the reality that meets the needs of the times based on the original reality and interprets contemporary cultural values.

#### 3.1 Visualization: Filling the imaginary blank space of national culture

Visualization is the transformation of data, information and knowledge into intuitive graphics, images, or other representation forms, which are easily understood, but the oral and textual narratives are key components of minority culture. The lack of visual images limits the spread and inheritance of traditional culture. In fact, the symbol world constructed by simulation is the transformation of oral, textual and other non-visual narratives in folk culture into visual images and animations, which is a process to concrete the imagination, and is also extremely important in creation process. Compared to non-visualization, visualization has the advantages of being concise, easy to understand, and intuitive, which can be transformed in diversity based on the plot. In a visualization, animation might help a viewer work through the logic behind an idea by showing the intermediate steps and transitions. [18]. Because of which, Folk stories that represent the traditional thoughts of the Zhuang people are easier to understand after they are made into animations.

*A Magnificent Zhuang Brocade* is the earliest animation work of Zhuang in China, which was released by Shanghai Animation Film Studio in 1959 and won Honorary Award at Karlovy Vary International Film Festival the following year. Zhuang brocade is a critical Zhuang cultural product and mainly has three structures: first, it has a geometric bone grid with natural movement, which belongs to a four-dimension series structure; second, it is woven with free flowers on the background, which belongs to a two-dimension series structure; and third, it is woven with ground-tint structure on plain (cloth) patterns. [19] The pattern mainly relies on the animals, plants, and natural scenery that people come into contact with in their daily lives. Generally speaking, the imagination of people on Zhuang brocade remains at two levels of aesthetic and practical. However, “A Magnificent Zhuang Brocade” concretes the patterns in Zhuang brocade, and has tall and spacious houses, chickens, ducks, cattle and sheep everywhere with gorgeous natural scenery, contrasting with the hard life of Zhuang and expressing their vision to pursue a better life. By simultaneous contrast of different attitudes of the three brothers to recover Zhuang brocade, it is expressed that only through persistent efforts can we overcome difficulties to achieve the ultimate goal. Visualization of such values goes beyond the imagination of aesthetics and practicality. Image imitation makes value transmission more vivid and intuitive and the contrast of colors and scenes highlights the clarity in imagination field.

National culture simulation attempts to open up an imaginative framework for national culture construction. Imagination is a philosophical foundation for discourse system construction. Also, Kant believed that imagination is the intuitive ability that can be possessed even if the object is not present. [20] Under cultural convergence trend, there is a risk of generational discontinuity in national culture inheritance, resulting in a large amount of blank space in national culture imagination and it is even impossible to construct systematic animation works with national style. To develop an imagination system and discourse power through animation works, the main approach is to bravely explore national character expression ways. The visualization simulation provides reference to construct national cultural imagination, which not only fills national culture blank space, but also forms more imagination space with different visual elements, so as to stimulate the desire of audiences to learn about national culture. For Zhuang people, bronze drum is a divine artifact and a symbol of power. It is recorded in *The History of Sui Geographica* that “there are more than twenty counties in the south of the mountain.....Those who have drums are called ‘The Elder’ who are convinced and admired by the crowd.” [21] Records in historical books are so abstruse and hard to understand that their dissemination scope is limited and people lack a comprehensive

understanding on bronze drum culture, resulting in source-free water and root-free wood in bronze drum culture imagination and a fruitless approach to enrich traditional culture imagination. *Legend of Bronze Drum*, an animation work, employs the worship, sacrifice and assistance in fighting to reproduce the social functions of Zhuang's bronze drum, filling people's lack of understanding in bronze drum cultural symbol connotation, and stimulating the imagination of audiences of Zhuang's bronze drum culture.

### **3.2 Animation: A way to substantiate the imagination of national culture**

Ethnic culture is the source of imagination, which is rooted in the production and living space as well as ideological values of such nation for thousands of years. It also has diversified cultural elements and can form a steady stream of productive forces. A relationship exists between cultural imagination and national spirit reconstruction, which are mutually achieved. Animation is a powerful tool for enhancing national culture imagination due to its advantages such as intuitiveness, divergence and imagery. Animation can spread national culture only through mediatization, while substantiation is a key approach to give play to national imagination and inherit and develop national spirit.

Mediatization is an approach for the substantiation of animation. Modern society is the society of media and also a social morphological feature formed by continuous development of social information system under the variations of media technology. [22] Animation mediatization is a specific feature of contemporary society with three main manifestations. First, animation is national culture carrier, which has no doubt to greatly expand the channel of its spreading for the traditional culture of minorities, and explains the minor and traditional cultural connotations with a new narrative means. Compared to narrative means without images or static historical relics, the animation has a wider range of audience with larger age span, so that its value concept can spread inherent cultural values without trace in a humorous and easily understandable way. Secondly, animation is a carrier of promoting commercial advertising. Although animation promotion method based on Zhuang culture in minority areas, especially where the commercial and cultural development is relatively lagging behind, is not mature, its embryonic form can be seen. For example, educational promotional videos on subways, trains and other transportation means, mascots on large-scale sports events, and cartoon souvenirs such as embroidered balls and frogman in tourist attractions indicate that animation has begun to penetrate as a medium into Zhuang society. Once again, animation is the carrier of value shaping and cultural education. One of the main tasks of Zhuang animation is inheriting and carrying forward the traditional culture of Zhuang. It is hoped to release more Zhuang elements by using teaching through lively activities. To some extent, the simulated form of cartoon can weaken the preaching sense generated by real performance, making it easier for people, especially children, to accept. Triple-media nature of animation is the necessary condition to generate the animation of Zhuang and internal demand to concrete the imagination of the traditional culture of Zhuang.

Industrialization of animation. Animation industry, which focuses on creativity and takes animation and cartoon as expression form, covers the development, production, publication, performance and sales of direct animation products, including animation books, newspapers, films, television, audio-visual products, stage plays and new animation varieties that provide modern means of information communication technology, as well as the production and operation of derivative products related to animation images, such as clothing, toys, and electronic games. It can be seen that animation industry relies on the development, sale and operation of products, and product types are diversified. Although minority animation industry has not yet formed a system, it is undeniable that animation industry plays a critical role in the promotion of national culture development. Animation industry provides economic momentum and lays a solid foundation for national culture development, realizing a win-win situation between national cultural and economic developments. National culture imagination is a resource for the development of animation industry and a core element to generate creativity. Therefore, national animation is also a tangible product transformed from national culture imagination in the process of realizing the industrialization with the functions of circulation, radiation and dissemination.

## **4. Zhuang's Animation Works Shape Contemporary Value Identity**

Model and simulation technology has been divided into united, integrated and intelligent stages, [23] which implies that simulation has great energy in production. Cultural products have its time value and it help to shape concepts.

Minority animation works reflect the pursuit of the time, which accurately express contemporary values of traditional culture guided by policies and linked by emotions. As we proceed to the new era, there is an increasing voice for harmonious coexistence between human and nature and building a community with a shared future for mankind. Animation works of Zhuang are rich in ecological and humanistic ideas and disseminate in the form of animation, which fully combine traditional national values with mainstream values and have radiated to a wider social level range. The national style has flowed into critiques of specific films and traditional elements in such classic cartoons have been privileged over any consideration of cinematic language. [24] It can be seen that, Zhuang's traditional animation is more effective in shaping national values.

#### **4.1 Simulation transmits the value identity of ecological justice**

Ecological justice originated from spatial production theory. It goes beyond the realm of interpersonal communication and points to fairness issue between human and nature, to ensure that all ecosystem members fairly share a healthy living environment. [25] Zhuang is a traditional rice-farming nation and still greatly relies on agricultural production which in turn, is highly dependent on natural environment even through a highly industrialized and information-based era. Zhuang settlement has a superior ecological environment and abundant natural resources and the advantageous resources for regional development and ecological care are important parts of the traditional values of Zhuang. As a new cultural product and dissemination method, simulation can promote the shaping of value identity sense.

Animation works of Zhuang apply simulation to highlight ecological justice value concept. For example, in the context of natural environment along Zuojiang River basin in Guangxi, the white-headed langur, the protagonist in *White-headed Langur Zhuangzhuang*, is the only wild animal in China, supported by local common wild animals, such as macaques, pangolins, crowned hornbills, and bornean red muntjac. White-headed langur is a special animal in China and is only distributed within an area of about 200m<sup>2</sup> in four counties of Guangxi, including Longzhou, Ningming, Chongzuo and Fusui. [26] This area is one of the settlements for Zhuang people, being consisted of steep cliffs and dense forests. White-headed Langur Zhuangzhuang fully imitates the natural ecological environment of this area and transmits values through anthropomorphic animals. Forest Messenger, the first season, mainly tells a story that white-headed langur competes with Xuanfeng, a macaque, for the title of Forest Messenger, and stops Xuanfeng from cutting down the forest to grow peanuts. This story transmits the view of maintaining justice in natural spaces, rejecting unreasonable space transformation, preventing excessive natural space humanization, and conforming to the ecological concept of a community of life between humans and nature.

The value concept of harmonious coexistence between human and nature has been existed in Zhuang since ancient times. Monument to Protect the Forest outside the Old Man Pavilion in Tangpen village, Jiumo Town, Guangnan County, Yunnan Province was engraved in the fourth year of Daoguang (1824) in Qing Dynasty, stipulating that it is heard that those who want to cultivate talents must cultivate geomantic omen first; those who want to cultivate geomantic omen must ban on mountain forest, and that is to say, mountain forest is related to geomantic omen, and geomantic omen is also related to talents. [27] In Zhuang people concept, there is a positive media interaction between talent cultivation and natural space layout, both of which will be prosperous or injured simultaneously. Space justice is a profound reflection on urbanization in China in contemporary times, a need for building a new countryside and a positive response to the goal action of constructing an ecologically friendly city in China. [28] Because of the changes in the way of livelihood, educational structure and life scene, the intimate relationship between the new generation of Zhuang people and natural ecology has been virtually weakened, and the educational concept of harmonious coexistence between human and nature has been transformed from subtle and word-and-example family education to school education, media education and social education. Hence, the animation reinterprets Zhuang ecological view with innovative means of "imitation" and anthropomorphic images of animals, and simultaneously adds the elements favored by the audience, especially low-level audience, thus shaping value identity sense.

#### 4.2 Simulation reshapes the value identity of cultural root-seeking

Cultural root-seeking is an important theme in minority animation creation. National animation carries the collective cultural memory of the nation, which can excavate and display the spiritual core of the nation through simulation, and present national character to maximum extent, so the characteristic of root-seeking is presented in its contents. Cultural root-seeking is a movement for re-understanding. [29] Root-seeking culture does not simply imitate the ancient or mechanically accumulate the traditional cultural factors, but expresses the original emotional fetters of people through local knowledge under post-modern mainstream culture, to explore the close relationship between new and old. To enhance and promote cultural self-consciousness, the rise of Zhuang animation has played a role in re-examining and using traditional culture and reshaped spiritual guardianship to the origin of the nation. Zhuang's culture is both endogenous and exogenous. The endogenous origin means that Zhuang's culture originated from a unique ecological environment, a rice-farming production mode and a self-sufficient lifestyle through fund raising. Exogenous origin, however, comes from a hybrid cultural type formed from interaction, exchange and integration with the surrounding nations, especially Han in thousands of years. Hence, animation usually starts from two aspects in the process of value identity construction.

Firstly, it is to use simulation image to present the unique cultural symbols of a nation and give rise to a trend of root-seeking. Taking Huashan cliff painting created by Zhuang ancestors in Warring States Period more than 3,000 years ago as an example, *Zuojiang Huashan Rock Art Cultural Landscape* was included in the World Heritage List at the 40th session of the UNESCO World Heritage Committee held in Istanbul, Turkey on July 15, 2016, which was the 49<sup>th</sup> world heritage in China. Due to its long history, cultural fault makes it impossible to fully decrypt the entire cultural symbol system; therefore, there is no for root-seeking for a certain cultural fault degree. *Youth in the Cliff with Petroglyphs* is created under Huashan rock painting background, which is integrated with traditional bronze drum, rice cultivating, medicine, clothing and folk culture to develop a unique traditional cultural system of Zhuang. Similarly, *Century of Naz* constructs the historical process that Zhuang ancestors transitioned from fishing and hunting society to rice-farming society, which reveals the mystery of traditional culture in the process of tracing its origin and then, allows people to understand the fundamental source of their national culture. Root-seeking a basic condition for cultural self-consciousness and animation attempts to imitate traditional culture by simulation, strengthen cultural root-seeking transmission, and expand root culture discourse power, so that people can fully understand and identify the root culture of their own nation.

Secondly, the main meaning for animation is based on the core values of building a community consciousness. Since Emperor Qin Shi Huang conquered tribes such as Baiyue in the south of Five Ridges, minorities in the south have experienced a series of internalized governance measures, such as policy *Heji Baiyue* (to integrate hundred Yue tribes) of *Zhao Tuo* in Han Dynasty, *Jimi* system in Tang and Song Dynasties, and native chieftain system in Yuan, Ming and Qing Dynasties, and have become an integral part of unified and diverse pattern through continuous integration. Although animation works of Zhuang give prominence to ethnic cultural elements in creation process, the works are full of multi-national elements. In *Distinctive Culture of Guangxi* produced by Nanning Normal University, distinct names of protagonists such as Gui Xiaozhuang, Luo Xiaoyue, Xiao Dong and Yaoyao represent different nations. Gui Xiaozhuang refers to Zhuang in contemporary Guangxi; Luo Xiaoyue refers to Luoyue or Baiyue, the ancestors of Zhuang and Dong nations such as Zhuang, Dai, Li, Dong, Shui, Buyi, Mulao and Shui; Xiao Dong refers to Dong ethnic group and Yaoyao represents Yao ethnic group, and they were different clothes or decorations to highlighting ethnic characteristics. In this series, *Zhuang's Singer - Liu Sanjie* tells an interesting story about the battle between Zhuang and Han people. Multi-national integration is the source of cultural nourishment for Zhuang and these vivid animation images and cartoon stories convey the harmonious coexistence of multi nations, which are in line with the national views of unified diversity and joint harmony in contemporary times giving Zhuang people a broader and grand perspective in seeking the cultural roots of animation.

#### 5. Conclusion

Consumption plays a key role in the development of animation industry; however, it cannot be denied that demand for knowledge dissemination has contributed to the development of animation industry. With respect to vigorously developing consumer animation works, animation works of Zhuang pay more attention to knowledge

dissemination, reconstruct the “reality” of national cultural through the form of simulation, and promote national psychological identity. The development of minority animation industry provides a new perspective and idea for national culture continuation, but traditional culture is a majestic, complex and constantly changing system, a bit of which can only be presented by the expressive power of animation; therefore, it is necessary to attach importance to its shortcomings. However, the integration of nationality and popularization has not been much successful and has become the biggest problem in the development of minority animation. Nationality and regionalism are double-edged swords for the development of minority animation industry. On the one hand, they are the sources and main selling points of innovation and creativity in animation industry, while limiting the audience, and the unique value system or local knowledge of some minorities become a barrier to international public. In order to highlight national characteristics, some anime works adopt more obscure cultural elements, or attaches too much importance to preaching or knowledge dissemination, which ignores entertainment and fails to achieve the effect of teaching through lively activities. Avoiding the awkward situation that a poem cannot be interpreted has become a hot topic for practitioners in minority animation industry.

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