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# The Oriental Aesthetic Conception in the Animated Film Chang An

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**Abstract:** As an art form, film and television works are not only intended to entertain the public, but also a medium to convey ideas, emotions and aesthetic concepts, containing aesthetic value and artistic atmosphere, which can trigger the audience's emotional resonance and thinking. Chang An, a theatrical animation, reconstructs the narrative of historical animated films based on real characters and historical events. With the rhyme of poetry and the melody of music, it embodies the essence of "shape dispersing but spirit concentrating" in the Oriental aesthetic thought, cleverly constructs a unique Oriental implication of Chinese animated films, and innovatively constructs a new aesthetic paradigm of domestic animated films. It is not only a tribute to cultural inheritance and tradition, but also an exploration of innovation and the pursuit of beauty. This paper analyzes the expression of Oriental aesthetics from the aspects of film narration and art design with examples, in order to provide reference for domestic animation creators.

**Keywords:** Chang An; Oriental aesthetics; Artistic conception

## 1. Oriental aesthetics

Oriental aesthetics reflected in film and television works is a unique aesthetic system deeply rooted in Oriental culture, philosophy, art and aesthetic concepts. It is not only reflected in the visual aesthetic presentation, but also contains profound cultural connotation and philosophical thinking. Oriental aesthetics integrates various cultural elements such as natural philosophy, Confucianism, Taoism and Zen Buddhism, emphasizing the artistic conception of harmonious coexistence between man, nature and the universe, and pursuing spiritual experience and emotional resonance beyond the material level. "Chang An" is a historical animated film produced by Light Chase Animation. Set in the prosperous Tang Dynasty, it tells the story of a few years after the outbreak of the Anshi Rebellion, the entire Chang'an was plunged into chaos due to the war, and Gao Shi recalls his past story with Li Bai. Through the eyes of Gao Shi and Li Bai, shows their encounters from youth to old age, and their experiences of traveling for their ideals, making friends, and meeting over wine and poetry. In the face of the distance between reality and ideal, their efforts and pursuit to realize the ideal. The film narrative is full of rich traditional cultural symbols and elements, which represent the long history and rich cultural connotation of the Chinese nation, and they carry the memory, emotions and values of the nation. These ethnic elements are manifested in material aspects, such as architecture, clothing, utensils, etc. Through the picture, we can see the architectural style of Tang Dynasty temples, gardens, courtyards, as well as the elegance and gorgeousness of Tang Dynasty clothing. In the non-material aspects, such as poetry, allusions, traditional etiquette, etc., the audience can taste the wisdom and talent of the ancients, and feel the moral concepts and aesthetic tastes of the Chinese nation. The integration of these elements in the film and television works not only enriches the visual effect of the picture, but also deepens the cultural connotation of the work.

## 2. Narrative and image

Although the main character is Gao Shi, Li Bai's image and poetry occupy an important position in the film. One clue is the realistic line of Gao Shi as the protagonist, depicting how he retook the city of Yunshan from the Tubo after the Rebellion of An Shi; Another clue is the past of Gao Shi and Li Bai presented in a reminiscing way, through which the audience can get a glimpse of the style of the Tang Dynasty and the real image of Li Bai and other historical figures. In the film, Gao Shi and Li Bai's acquaintance is depicted in a golden field, at which time they have lofty ambitions. Although the relationship between Li Bai and Gao Shi in historical materials is not as close as shown in the film, in order to meet the image of Gao Shi who values love and righteousness, the film conveys infinite emotion and imagination space through limited records in the subjective narrative. For example, in the real history, when Li Bai was imprisoned after Li Lin's rebellion, Gao Shi did not directly rescue Li Bai. In the film, although Gao Shi did not give a clear answer to Cheng's inference that he was involved in the rescue of Li Bai, the audience got a positive answer from Gao Shi's smiling and silent manner. It shows that Oriental aesthetics tends to be implicit and

introverted in emotional expression, and does not directly reveal emotions, but conveys emotions through subtle ways such as details, eyes and movements, so that the audience can feel a delicate and profound emotional experience in the process of watching the movie. On the basis of respecting the basic historical facts, Chang An makes efforts from imagination and creation. Instead of making a "character biography" according to the history, Chang An constructs a fictional story from the history, in which the characteristics and creative images of the prosperous Tang Dynasty become romantic illusions created around the spiritual thoughts of the protagonists.

The film integrates eastern aesthetic elements in image construction, involving color application, composition design, cultural elements integration and many other aspects. It is a freehand expression of traditional aesthetic conception to form a color language system with Oriental aesthetic value through color metaphor. Harmony and contrast are emphasized in the use of colors. As a period of great cultural prosperity in Chinese history, the Tang Dynasty's dress patterns not only carried the traditional aesthetics of the nation, but also continuously innovated and developed in the communication with foreign cultures such as the Western regions, forming a unique artistic style. As the mainstream color collocation at that time, bright red and brilliant green occupy a pivotal position in Tang Dynasty culture, they not only frequently appear in Dunhuang murals, Tang Dynasty paintings and unearthed Tang Dynasty cultural relics. For example, in the design of Princess Yuzhen in "Chang An", the details of the clothing Pattern are made of flat rows of continuous circles, the circumference is decorated with beads for the edge, the center is decorated with bird or animal patterns, and the space outside the circle is decorated with Xiangbao Pattern, which is combined according to the law of central symmetry, and also pays attention to the balance and symmetry of the composition, and pursues the harmony and unity of the picture. It reflects the gorgeousness and complexity of the court and aristocratic women's dress in the flourishing Tang Dynasty, and reflects the aesthetic fashion and cultural characteristics of the society at that time.

In the portrayal of the external image of the main characters, we should not only respect the historical authenticity, but also pay attention to the distinctive personality of the characters. In order to conform to the aesthetic standards of the Tang Dynasty, in terms of external visual image design, the creative team mainly referred to the proportions and shapes of Tang figurines, Tang murals and figure paintings. Try to show the style and temperament of Tang Dynasty people. Such as the young Li Bai wears a white gown with narrow sleeves and lapels, and his long hair is scattered around his ears. In contrast, there are more than 20 versions of Gao Shi in art design. When he was young, he was dressed in plain clothes and regular rules, while when he was old, Gao Shi wore bright armor. As a famous frontier poet and politician in the Tang Dynasty, his life trajectory was indeed full of colors of encouragement and struggle. This reflects the challenges and difficulties in each stage of his life, and highlights the indomitable and enterprising spirit of Gao Shi.

### 3. Poetry artistic conception

As two important carriers of artistic conception expression in Chinese aesthetics, Chinese painting and poetry not only record the aesthetic value and taste of life of Chinese literati since ancient times, but also reflect the spiritual pursuit of the Chinese people in history to pursue elegant life and explore the meaning of life. The artistic conception of poetry in Chang An is an important part of the film art. Through the rich quotation of poetry and the creation of artistic conception, For example, Yellow Crane Tower, In the Silence of Night, Bring in the Wine, etc. These poems themselves have a high artistic value, through the presentation of the film, more vividly show the poetic conception and emotion contained in the poems. The poem is closely combined with the picture, and the scene and artistic conception in the poem are displayed intuitively through the form of animation. For example, when Li Bai, a middle-aged man seeking enlightenment, recited Bring in the Wine at a dinner party of his friends, Li Bai in the film was in a moment of decline and was no longer a young man with high spirits at a dinner party in Yangzhou. "You don't see, The water of the Yellow River comes from the sky and flows back to the sea, through the big picture and the powerful sound, The magnificent momentum of the Yellow River and Li Bai's ambition to show incisively. In a surreal visual style, it depicts a fantasy based on a drunken riverside, a vision created on a public level that frees the minds of both the poet and the audience from the direct oppression of the real situation and the rapid change of actual time. This kind of creative visual image and traditional poetry visual model, so that the audience can better understand and feel the mood and emotion contained in Tang poetry.

### 4. Oriental philosophy

The film Chang An integrates Confucianism, Taoism, Buddhism and other philosophical thoughts organically through the rich characterization and the development of the story plot, showing an art world full of Oriental philosophy. The film not only let the audience feel the charm of the Tang Dynasty culture and the depth of history, but also let them think about the meaning and value of life while enjoying the story. The characters in the film, such as Li Bai and Gao Shi, demonstrate the qualities of benevolence and loyalty advocated by Confucianism. They have shown a deep sense of emotion and responsibility in the face of their friends, family and country.

### 5. Conclusion

In recent years, Chinese film and television creation has paid more and more attention to drawing inspiration and nutrients from tra-

ditional aesthetic thoughts, which not only enriches the connotation of film and television works, but also enhances their artistic value and market competitiveness. By integrating the artistic conception, emotion, philosophy and other elements of Oriental aesthetics into modern film and television narration, the creators have successfully created a series of film and television works with profound meaning and beauty, which bring profound experience to the audience in visual, auditory and spiritual levels. Through telling wonderful stories, it conveys positive energy and positive spirit, inspiring people to pursue truth, kindness and beauty, and to face challenges and difficulties in life. This kind of ideological appeal and communication influence is the most valuable wealth of film and television works. These cultural spirits are in line with the values of Eastern culture, which also reflects the film's inheritance and promotion of Eastern cultural spirits.

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