

# NE ZHA: A Remodeling Strategy of the Oriental Mythological Prototype

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**Keywords:** Oriental mythology, Prototype shaping, Animation works, Reshaping strategy.

**Abstract:** Oriental traditional myths usually contain the archetypes that people yearn for. These archetypes represent part of the emotional expression that people pursue in their hearts. Many wonderful films began to attract more audiences with the increasing of domestic mythological films. But in this process, the prototype of myth is not perfect. Therefore, this paper takes the typical oriental mythological prototype film “Ne Zha: I am the destiny “ as an example and analyses the connotation of the prototype on the basis of analyzing the plot of the film. Finally it puts forward specific strategies for remodeling the Oriental mythological prototype with a view to providing supplementary material for the current analysis of the mythological film.

## 1. Research Background

### 1.1 Literature review

In the Chinese cultural circle, characters are the earliest used cultural symbols, but because of various factors, mythology has not occupied an important position in historical documents. Many ancient myths with humanistic attributes are lost, concealed or recorded (Gan Z. L, 2012). Nevertheless, according to the literature of later generations, there are still plenty of information about the sun, moon, stars and figures. The emergence of mythology is related to human desire to conquer natural forces, but it is an unconscious product of human beings. Its metaphorical and symbolic nature is more closely related to words (Chen Z. J, 2012). Therefore, exploring the process of myth's “humanistic attributes” is the key to uncover the prototype of Oriental mythology. Many scholars have different opinions on the connotation and definition of myth. At the beginning of the 20th century, Mr. Lu Xun defined myth as human instinctive needs, which is a transcendence of the relative reality of predecessors (Ma H. H, 2012). At the same time, the myth story is also the deep deposit of the Oriental National psychology. For example, in the prototype of Oriental mythology, the image of Nuwa is the mother prototype reflecting this mentality. In recent years, with the acceleration of the archaeological process, many cultural relics and historical records have a certain degree of coincidence (Yu M, 2012). For example, the ancient book Shanhai Jing has a high degree of coincidence with archaeological relics, and the corresponding part of the book has become a confirmed history. The historians began to re-examine the value of myths in the book (Chen J, 2018). In this case, the mythological prototype of Shanhai Jing has been verified by literature or cultural relics, and a new idea of mythological prototype research has also been started. Some scholars have explored specific myths and stories based on the analogy between the sunbird's shape and the sun as a cultural relic, and made these research results into a unified document. Finally, they analyzed the cultural connotation of the sunbird's deification (Sun W., Shen L, 2018). In the existing ancient Chinese literature, they are always keen on writing love stories such as immortals, ghosts and foxes. They married poor peasants, businessmen and intellectuals. Essentially, these stories are based on imagination and fantasy. In addition, China also regards “jade” as a sacred tradition, which represents eternal life. The symbolic system is far-reaching and has become a typical story. In Chinese local religious mythology, the first Keywords is still “holy” rather than “god”. Among them, the worship of saints constructed by Confucianism is the biggest myth in China at present.

## 1.2 Purposes of research

In order to study the connotation of the prototype of Chinese mythology, this paper takes the mythological film “NE ZHA: I am the destiny “ as an example to explore the character and typical meaning of the posterity. It is of great significance to analyze the prototype representatives of Oriental mythology and the spiritual and cultural connotations of China itself in this way. At this stage, China's domestic animated film is rising, and its mythological connotation is rising, which means that the mythological connotation is recognized by more people. Especially the real implication hidden in it is more enjoyed by people. With the continuous enrichment of material basis, people gradually began to pursue the baptism brought by spiritual culture. As the pursuit of consciousness, people are willing to pursue their thoughts, expectations, inner heroism and individualization through mythological movies, which are all displayed through animation. Therefore, the prototype construction of the mythical film “NE ZHA: I am the destiny “is actually a concept pursued by people.

## 2. An Analysis of the Mythological Films in “Ne Zha: I Am the Destiny”

As an animated film, “NE ZHA: I am the destiny “has subverted the definition of traditional myths and animated movies by many audiences, and has become one of the favorite national animations for all ages. In the early days, as a bear child in the Page of God, Nazar's story and image have been solidified by the public (Wu X.D., 2016). However, after the new adaptation of the director, the smoked makeup of Naju, the middle-aged fat Taiyi real person, as well as the three princes of the Dragon King, these stars make people look bright, there is a sense of going wrong. In the case of the character's “totally unrecognized” image, the story context has also begun to make great innovations. This time, Nezha no longer needs to “cut meat for his mother and remove bones for his father”, because he is the reincarnation of the magic pill, and the prejudice against fate has since begun.

From the whole film, mortals, immortals, demons, have great prejudices, and everywhere. For example, Nezha bears the prejudices of the people of Chen Tanggwan, the Dragon King bears the prejudices of heaven, and Shen Gongbao bears the prejudices of the primordial heaven. But in the face of prejudice, the former chooses to be good, while the latter chooses to be evil. Therefore, the prejudices of all parties will play a leading role in the development of the story, the end of the story, indicating the choice of the day after tomorrow, or the opportunity to change the prejudices before. Ultimately, Nezha and Ao Bing return to the same place by different routes, which can also be seen as a successful outcome. In the real world, everyone is more or less the initiator of stereotypes, or the receiver of stereotypes (Ning J. Y, 2018). In the face of stereotypes, we have different choices, and our hearts will suffer. However, how to choose, the film has given the answer. Like Nazhao's “I can't help my fate”, the whole movie is full of a kind of wild publicity. Whether the last wave surpasses the last wave of Chen Tanggwan's fierce battle or the skyscraper section of Jiangshan's social map, it is more valuable to show the director's unconventional imagination as well as the technical level of Guoman. From Return of the Holy Spirit to the release of mythological movies today, the feverish atmosphere of four years ago has returned. In the roar of the rise of Manchuria, we should still maintain a little rationality (Zhu J. L., 2010).

From Quebec, the real rise of domestic animation is at the technical level. The more true the role modeling is, the bigger the action scenes are, and the more imaginative paragraphs are improved. However, the progress of the play is really not great. The main line of the story is clear, reasonable innovation of the relationship between Nezha and Li Jing's father and son, and the twin combination of Nezha and Ao Bing also satisfies the specific fan groups with obvious intentions. But at the same time, it fills in a lot of interesting and irrelevant jokes, such as fingerprint unlocking, which destroys the narrative rhythm and overall sense of view (Zhang Y, 2014). The spiritual core of Nezha's rebellion against patriarchal system, such as “excising bones for flesh” and “remolding the body”, is not in the Romance of God, but is replaced by the slogan “I can't help my fate from heaven”. Burning, but empty. “Nazao” appeals to the commercial market more than its pursuit of artistic

expression at a higher level. Really good animation and movies do not cater to the audience, but lead the audience, which is the long-term.

### **3. Analysis of Oriental Animation Prototype Connotation in “Ne Zha: I Am the Destiny”**

There are many interesting figures in Chinese mythology. At the beginning of heaven and earth, Pangu, Nuwa and Dayu saved life. Later, Jiang Ziya and Guan Gong were also named immortals. Chinese people are accustomed to imagining the order of immortals by human habits. Among them, Monkey King and Nezha are two people, one is fatherless, motherless and lawless, the other is to return the bone to the father and the flesh to the mother. In folklore, there are stories about the big dragon palace and the lotus God in Nezha. From the perspective of rational thinking, these stories are absurd, but we can see the rationality of the story from the absurdity. It can be seen from this that Nezha myth is a “original story” and one of the prototypes of human spirit. It mainly reveals the deep feelings of human beings.

In essence, Nezha can be regarded as a teenager who has not received normal social education, and does not understand social etiquette, such as social order of superiority and inferiority. He dares to fight against the unfair social order, and will certainly be suppressed by the social order. Nevertheless, it was with this unruly vigour that Nazhao broke into trouble. Among them, the power of society is compulsory, so the punishment of Nazha will be more cruel. In order to punish Nazha, Aoguang, the Dragon King, would not let Li Jing punish Nazha directly, but told the Jade Emperor to emphasize the social status of his children. Relying on military power and patriarchal authority to force him. Therefore, even if the power of Nezha is greater, it can not compete with the whole system. In traditional stories, Nezha will eventually accept the arrangement of these systems, and eventually achieve certain results in the system and wash away the stains of the past. Although it is a feeling of great joy, for us, it is not a kind of sadness.

In the newly adapted film, all this will eventually be broken, which is a thorough ideological breakthrough. In this era, the relationship between parents and children will be reinterpreted, which is also the focus of our expectations. In the new adapted film, Nezha exists as the “magic pill incarnation”, stressing the “evil” side of human nature, while subverting our traditional understanding: the newborn child should be character-free, nurtured in the day after tomorrow. Just born, a child will only cry and scream, want this and that, infinitely squeeze the energy of parents. But at the same time, infants are more vulnerable, which three years later will be subject to “natural robbery”. Here, we can look at this disaster as a terminal illness: is a stubborn and terminally ill child still worth raising?

However, it is worthwhile to give a clear answer in this story. The stereotypes of Li Jing and his wife were also thoroughly broken: Mrs. Yin was soft and rigid, independent and had her own demon-killing career, and did not need her husband to take care of her from time to time. After work, Mrs. Yin can play with you patiently. At the same time, she felt guilty about not having time to play with her children and not giving him enough freedom. So, Mrs. Yin is a representative of an excellent modern woman, who not only takes care of her family, but also has great patience for her children. But in this way, on the one hand, her misery comes from the division of class power, that is, the spiritual pearl will have a bright future, while the magic pill will suffer from the devastation of heaven, on the other hand, it comes from the obstruction of social prejudice. Those people are ignorant and ignorant, but they are a large number of people, and they also represent the prejudice of society.

Such a clear context, such a funny section, are all for commercial film show. If these contents are lacking, box office is no longer available, and if there is no mob, it will be difficult to form a real society. Naha, in essence, should be a brave God of youth, a typical representative of assuming personal destiny and spiritual independence. Our environment represents our cognitive scope, and the choices we make on the basis of our cognition will have a certain impact on our future destiny. In the course of this struggle, I hope you can shout out: I am the Destiny.

#### 4. Analysis on the Strategies of Oriental Mythology Prototype Molding

Through the analysis of the above mythological prototype connotation, we can construct it through the following strategies. First, to create images, from the psychological presentation of mythological stories to character modification. When it comes to mythological content, the value of characterization is easily neglected. In fact, the audience expects the myth story to bring psychological impact and experience their own emotions. Therefore, visual perception is a process of formation, which can be seen by the observer. At this time, we should adopt the perceptual model framework of “revision + matching” to modify the content. Second, control consciousness and move the creator's heart. When creating the prototype of Oriental animation, the author's heart and emotion should be fully involved in the creative process. In this process, it is necessary for the creator or team to process the objective reality to a limited extent according to their own understanding. This kind of shooting can follow certain rules or be an attitude. Therefore, in shaping the prototype of myth story, we can have limited artistry, and then present our own understanding and feelings of the prototype of story.

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