

INFORMATION TECHNOLOGY CHANGES THE PATTERN OF CHINESE ANIMATION FILM ART

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Since the 21st century, Chinese animated films have made great progress and breakthroughs. With the continuous development of information technology and the continuous improvement of audience demand, Chinese animated films have reached new heights in production quality, storyline, visual effects, etc [1].

The purpose of the study is to analyze the profound impact of information technology on Chinese animated films.

Materials and methods. Materials and methods. Comprehensively search domestic and foreign academic databases to collect various documents on the development of information technology and animated films; select representative Chinese animated films such as "The Return of the Great Sage" and "Jiang Ziya" and conduct detailed analysis from multiple angles such as technology application, artistic style, and market performance; compare the characteristics of Chinese animated films in different periods, and explain the role of information technology in promoting the evolution of the artistic pattern of Chinese animated films.

Results and discussion. Results and Discussion. The application of information technology has significantly improved the production efficiency and quality of animated films. Taking the Chinese animated film "Jiang Ziya" as an example, 3D modeling technology makes the characters come alive, with clear muscle lines and distinct clothing textures. The film uses AI technology to assist in character action design, making the fighting scenes more smooth and natural, greatly improving production efficiency and reducing labor costs. These information technologies make animated characters lifelike and scenes three-dimensional, fundamentally improving the production quality of animated films and providing a solid technical foundation for improving the artistic expression of animated films [2].

Information technology has greatly enriched the artistic expression of animated films. Take the Chinese animated film "Deep Sea" as an example. The particle ink painting technology used in it combines traditional ink painting with modern digital technology to create unprecedented fantasy visual effects, showing the mystery and magnificence of the deep sea world with colorful pictures, allowing the audience to feel the unique charm of Chinese traditional culture. This technological innovation enables animated films to better explore and display traditional Chinese cultural elements, creating an artistic style that is both national and modern, greatly expanding the boundaries of animated film artistic expression and enhancing the aesthetic connotation and cultural value of animated films.

Information technology has promoted the rapid development of China's animation film market. High-quality animation works have attracted more audiences and increased box office revenue. At the same time, Chinese animation films have gradually emerged in the international market with the advantages of combining technology and art, enhancing the international influence of Chinese animation films. Take the Chinese animated film "Nezha: The Devil Child Comes into the World" as an example. Its final box office performance in China was 4.97 billion yuan. It is not only the highest-grossing animated film in Chinese film history, but also the highest-grossing animated film in a single market in the world [3].

Conclusions. The application of 3D modeling technology makes the production of animation characters and scenes more refined and realistic; VR and AR technology provide audiences with an immersive viewing experience; the application of AI technology in animation production has significantly improved production efficiency. efficiency.

Digital painting technology enables animated films to better present elements of traditional Chinese culture and promote the inheritance and innovation of Chinese traditional culture.

High-quality animation works attract more audiences and increase box office revenue. With the advancement of technology, the optimal allocation of resources and the reduction of costs have been achieved, and more production companies are able to enter the market, forming a diversified competitive landscape.

Reference list

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CINEMATIC CULTURAL DIALOGUES: ZHANG YIMOU AND STEVEN SPIELBERG

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As a carrier of cultural expression, cinema profoundly reflects the divergent cultural identities between China and the West. This study compares films by Zhang Yimou and Steven Spielberg to analyze their differential encoding of cultural symbols through narrative themes, visual styles, and sociopolitical contexts. Zhang Yimou's (Zhang's) works are rooted in Confucian traditions. By leveraging symbolic colors (for example, the red metaphor that symbolizes the power structure in the film *Hero*) and collective memory, he constructs cultural identity [1, 3]. In contrast, Spielberg's films are anchored in Western Enlightenment values, transmitting Judeo-Christian ethics through individual heroism and universal humanism (e.g., the religious portrayal of redemption in *Schindler's List*) [2,4]. The global success of both directors highlights tensions between cultural specificity and cross-cultural appeal, while also reflecting the impact of creative environments – the contrasting censorship mechanisms of China's "main melody" cinema versus Hollywood's market-driven model – shaping distinct narrative strategies [5].

The purpose of the scientific article is to analyze the differences between films by Zhang Yimou and Steven Spielberg.

The research objectives focus on: analyzing how the two directors encode cultural symbols through cinematic language; exploring pathways to balance local traditions with global audience demands; evaluating how policy frameworks (e.g., censorship and commercialization) both constrain and facilitate creative freedom and cultural expression.

Material and Methods. This research employs a comprehensive analytical framework to examine the cultural encoding strategies of Zhang Yimou and Steven Spielberg. Selected films include *Raise the Red Lantern* (1991), *E.T.* (1982), and *The Great Wall* (2016), which represent pivotal works reflecting their respective cultural contexts and directorial visions. Theoretical foundations are drawn from cultural semiotics [1] to decode symbolic systems embedded in cinematic elements, and auteur theory [2] to trace consistent thematic and stylistic signatures across their oeuvres.

Methodologically, the study conducts semiotic analysis of visual motifs – such as the symbolic use of red in Zhang's films as a metaphor for power dynamics and cultural identity,