

The Semiotic Analysis on The Inheritance of Chinese Cultural Symbols from *Ne Zha Conquers the Dragon King* (1979) To *Ne Zha: Birth of The Demon Child* (2019)

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ABSTRACT

This paper takes Nezha Conquers the Dragon King in 1979 and Nezha: Birth of the Demon Child in 2019 as the research objects to explore the inheritance of Chinese cultural symbols in the field of animation. Through qualitative research, it is found that with the same story source, core elements such as the image of Nezha and his magic weapons construct the foundation of cultural inheritance. The spirit of resistance, as the spiritual connotation of cultural symbols, shows the continuations between traditional justice and modern struggle against fate in different eras. In terms of the application of traditional elements, Nezha Conquers the Dragon King adheres to the aesthetics of traditional painting, while Nezha: Birth of the Demon Child innovatively integrates traditional and modern technologies. This indicates that the inheritance of cultural symbols requires adhering to the core and adapting to the changes of the times. In the context of globalization, animation creators should draw on these experiences to promote the inheritance and innovation of Chinese cultural symbols, and contribute to the dissemination of Chinese culture and the development of world cultural diversity.

Keywords: *Nezha, cultural symbols, inheritance, spirit of resistance, traditional elements*



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1 INTRODUCTION

Art has always been a powerful medium for cultural expression, preserving and transmitting the values, beliefs, and traditions of societies across generations (Mohamad Yusoff, et. 2025). The Chinese nation has created countless Chinese cultural symbols with profound characteristics and connotations throughout its five-thousand-year-long history of civilization. The cultural spirit accumulated over thousands of years has also been precipitated in the meaningful space constructed by these Chinese cultural symbols (Zuli Yati Sima Yi, Liu Qingbin, 2023).

In 1979, China was on the eve of reform and opening up. The economy was gradually recovering, and society was in a transitional stage. "Nezha Conquers the Dragon King" took the theme of a brave and rebellious spirit, which matched people's pursuit of new ideas and a new spiritual outlook at that time. This film has won several international awards successively. It is hailed as a landmark work of Chinese animation and is one of the representative works of the "Chinese School" of animation (Wang Binhui, 2004).

After entering the 21st century, China has successively introduced a series of policies to support the development of the animation industry, bringing new opportunities for the development of the animation industry. Some animation companies began to explore business models suitable for the market economy, which all laid a certain market foundation for the birth of "Nezha: Birth of the Demon Child" (Deng Yao, 2020). "Nezha: Birth of the Demon Child" was born in a period when globalization was developing rapidly and the digital age was booming. This brand-new adaptation has brought a new perspective to the traditional Nezha story. This animated film has achieved extremely dazzling box office results in China. With a box office of over 5 billion yuan, it topped the box office chart of the Chinese film market in that year and has become the highest-grossing animated film in Chinese animation history and the second-highest-grossing film in Chinese film history so far (Pan Jian, 2020). This animated film has reconstructed the characters and their narratives while still being rooted in Chinese cultural traditions. It integrates contemporary values, modern aesthetics, and advanced animation technologies, thus demonstrating how Chinese cultural symbols can be reshaped to resonate with contemporary people (Qin Haoyue, Yin Jun, 2024). In Chinese culture, culture itself is changeable, and it is impossible to always copy the old patterns of the previous generation (Fei Xiaotong, 2013).

2 LITERATURE REVIEW

Ferdinand de Saussure laid the foundation of semiotics through his systematic theory of linguistic signs, while Charles Sanders Peirce expanded the scope of application of semiotics from the perspective of dynamics and diversity. The renowned French film theorist Christian Metz introduced the semiotic theory from structural linguistics into film studies, providing a new methodology for film research and making important theoretical contributions to contemporary Western film theory. The core idea of semiotics is that human communication, thinking, and culture are all realized through signs. Signs can be language, words, images, sounds, gestures, objects, etc., which represent and convey certain meanings. Semiotics attempts to explain how these signs are understood and interpreted, and how they acquire different meanings in different cultures and contexts. Cultural signs are formed by a nation or social group in the historical development process, with strong abstractness or symbolism, and in their signification system, they highlight the cultural connotations and spirits embedded within them (Cao Xu, 2024). Therefore, cultural symbols are not only symbols of national identity and spirit, but also play an important role in promoting national identity and cultural awareness (Feng Yueji, Shi Gang, 2021).

The functions of cultural signs mainly include three aspects. Firstly, the function of cultural inheritance. For example, oracle bone inscriptions, Fuxi, the Hexi Corridor, the Terracotta Army, etc., have witnessed the origin, development, and changes of Chinese civilization. Respecting and inheriting them is actually respecting and inheriting the history and culture of the Chinese nation (He Yufang, Zhang Xiao, 2023). Secondly, the function of identity. The meanings of cultural signs possess the charm of transcending time and space, which can generate a sense of "us" that goes beyond the individual in the inner consciousness, thus strengthening the emotional identity of the sense of national community (Feng Yueji, 2022). Thirdly, the function of cultural communication. Signs have the function of communication. Based on social conventions, they enable the communication of thoughts and the exchange of emotions between people (Meng Xiangfei, 2014).

Chinese animation has absorbed elements of traditional Chinese opera and formed an animation form with Chinese characteristics (Xu Shihu, Chen Xuemei, 2013). The application of Chinese cultural signs in the design of animated characters is also an important research direction. The design of animated characters should not only focus on external visual expression but also incorporate internal Chinese philosophical thoughts and aesthetic concepts (Li Yinghui, 2012). This kind of design not only enhances the cultural depth of the animation but also makes the animated works more characteristic of China. As a traditional cultural symbol of the Chinese nation, the dragon totem not only provides creative themes for the animation industry but also inherits the culture that contains a powerful spiritual force of China (Wang Ying, Zhou Yue, 2022). This inheritance of culture is an important factor promoting the development of Chinese animation. The elements of traditional Chinese art forms are important

resources for the design of animated characters. Designers can draw inspiration from traditional Chinese painting, sculpture, architecture, and other art forms, and reinterpret and apply these elements according to modern aesthetics (Zheng Jie, 2021).

3 METHODOLOGY

Qualitative research is a widely used research method in the field of social sciences. In a natural context, various methods such as interviews, observations, and case analyses are employed to conduct an in-depth and comprehensive exploration of the research phenomenon. Conclusions are drawn from the original data, and the essence and significance of the research object are revealed through understanding, describing, and interpreting it.

3.1 Data Collection Methods

3.1.1 Questionnaire Survey

Thirty young audiences mainly consisting of college students were selected for the survey. To understand the audiences' memories and understandings of *Ne Zha Conquers the Dragon King*, as well as their feelings when watching *Ne Zha: Birth of the Demon Child*, especially their views on the inheritance of Ne Zha's cultural symbols. Ask them about their acceptance of the new version of Ne Zha and the cultural connotations they perceive from it, so as to understand the inheritance effect of cultural symbols from the perspective of the audience.

3.1.2 Observation

Observe various elements in the film. In terms of character images, observe Ne Zha's appearance, gestures, expressions, etc., and compare the similarities and differences between the two versions. In terms of the storyline and theme, pay attention to the development logic of the plot, the setting of conflicts, and the core values conveyed. At the same time, observe the visual presentation of the film, including elements such as the color of the pictures, scene design, and artistic style.

3.1.3 Library Data

Collect relevant literature materials in the fields of Chinese animation development, cultural studies, folklore, etc. around 1979 and 2019. The advantage of document analysis is that it can provide a systematic and in-depth understanding, helping to reveal key information and potential issues in the document (Liang & Padil, 2024).

Analyze the academic research's interpretation of Ne Zha as a cultural symbol at that time, as well as the theoretical guidance for animation creation. Understand the principles of the application of cultural symbols during the creation period of *Ne Zha Conquers the Dragon King*, compare with the viewpoints on the innovation of traditional culture in modern cultural research, and analyze its influence on *Ne Zha: Birth of the Demon Child*.

3.2 Data Analysis Methods

3.2.1 Coding

Code the collected interview contents, observation records, and documentary materials. For example, information related to character images can be coded into categories such as "appearance features" and "personality traits". For content related to the storyline and theme, code it as "traditional theme elements", "modern theme elements", etc. For data related to the cultural environment, code it as "influence of social trends of thought", "influence of cultural policies", "influence of artistic trends", etc. Organize a large amount of complex data through coding to facilitate subsequent analysis.

3.2.2 Thematic Analysis

Extract themes: Extract themes from the coded data. In terms of character images, themes such as "Comparison of the appearances of traditional and modern Ne Zha" and "The changes in Ne Zha's personality in different eras" may be extracted. In terms of the connotations of cultural symbols, there are themes such as "The inheritance and expansion of the spirit of justice" and "The prominence of self-identity in modern cultural symbols". Through thematic analysis, deeply explore the core issues in the inheritance process of cultural symbols.

Analyse the relationships between themes: Study the relationships between different themes, such as the relationship between the changes in character images and the changes in the connotations of cultural symbols, and the influence of the cultural environment on the evolution of themes, etc., to further reveal the internal logic of the inheritance of cultural symbols.

4 ANALYSIS AND FINDINGS

4.1 Continuation of the Story Prototype

The Continued Use of Story Prototypes (Questionnaire)	
Question	Proportion of Results (%)
1. After watching <i>Ne Zha Conquers the Dragon King</i> and <i>Ne Zha: Birth of the Demon Child</i> , do you think the identity settings of Ne Zha in the two films (such as the son of Li Jing, etc.) are consistent?	(100%) Exactly the same (0%) Basically the same, with some minor differences (0%) Quite different (0%) Completely different, no connection can be seen
2. In the two animations, regarding the images and functions of Nezha's magic weapons such as the Qiankun Circle, the Hun Tian Silk, and the Wind Fire Wheels, what do you think of their inheritance?	(80%) Highly inherited, with almost no changes. (20%) Mostly inherited, with a few modifications. (0%) Partially inherited, with quite a few changes. (0%) Almost no inheritance, with drastic changes.
3. Comparing the two animations, how do you think the inheritance degree of Nezha's personality traits in <i>Ne Zha: Birth of the Demon Child</i> from the traditional mythological Nezha's personality, as compared to that in <i>Ne Zha Conquers the Dragon King</i> ?	(70%) Inherits a lot, with similar core personalities. (20%) Inherits part of it, with new changes. (10%) Inherits little, with new characteristics being dominant. (0%) It's hard to see an inheritance relationship.
4. When these two animations tell the story of Nezha, do you think the inheritance of the key plot points about Nezha's birth and growth is obvious?	(87%) Very obvious, the plots are basically the same. (8%) Fairly obvious, the key plots are similar. (5%) Not very obvious, with significant differences. (0%) Completely different, with no inheritance.
5. Overall, how do you think <i>Ne Zha Conquers the Dragon King</i> and <i>Ne Zha: Birth of the Demon Child</i> have done in inheriting the	(5%) Very well, completely retained and presented. (85%) Quite well, retaining the core and innovating reasonably.

mythological stories and character prototypes from <i>The Investiture of the Gods</i> ?	(8%) Moderately. There is inheritance, but it's not prominent enough.
	(2%) Poorly. A lot of key content has been lost.

Both Chinese animated films revolve around Nezha, a cultural symbol in Chinese culture. The stories are both derived from Chinese mythology, and they both showcase the core cultural connotation of Nezha's rebellious spirit. They both incorporate traditional Chinese architectural styles, and the designs of scenes, costumes, etc. bear a strong imprint of traditional Chinese culture.

The source materials of both animated films are the classic ancient Chinese mythological novel *The Investiture of the Gods*. Within this grand mythological framework, the stories are set in that mysterious and fantastical world of gods and monsters on the eve of the War of the Gods.

Nezha (Fig.1and Fig.2), as the core character of the two works, his identity is consistent in the two films, and he is the son of Li Jing, the king of Tota Li. His series of iconic magic weapons, such as the Qiankun Circle, the Hun Tian Silk and the Wind-Fire Wheels, have become an important link between the two films and the original works, and these elements are faithful inheritance of the essence of the original works, carrying a strong Chinese mythological element, which can be called a unique representative of Chinese cultural symbols.



Figure1 Nezha

(Source: Chinese Animated Films *Ne Zha Conquers the Dragon King*,
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Figure 2 Nezha

(Source: Chinese Animated Films *Ne Zha: Birth of the Demon Child*,
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The magical power demonstrated by Nezha's magic weapons, the Qiankun Circle, the Hun Tian Ling, and the Wind-Fire Wheels (Fig. 3 and Fig. 4), is truly breathtaking. The powerful strength and miraculous functions of these magic weapons vividly embody the rich imagination of Chinese culture regarding magical powers, and they carry the unique understanding and boundless yearning of the Chinese nation for supernatural forces.



Figure 3 The Qiankun Circle, the Hun Tian Silk and the Wind - Fire Wheels
(from left to right)

(Source: Chinese Animated Films *Ne Zha Conquers the Dragon King*, Copyright Consent: Permissible to Publish)



Figure 4 The Qiankun Circle, the Hun Tian Silk and the Wind - Fire Wheels
(from left to right)

(Source: Chinese Animated Films *Ne Zha: Birth of the Demon Child*, Copyright Consent: Permissible to Publish)

4.2 Continuation of Spiritual Connotation

The Continuation of Spiritual Connotations (Questionnaire)		
Questions	Proportion of Results	Proportion of Results
1. When watching <i>Ne Zha Conquers the Dragon King</i> and <i>Ne Zha: Birth of the Demon Child</i> , did you feel that there is a common spiritual trait in Ne Zha in both films?		(30%) It was very obvious. Ne Zha had the same spirit in both films. (60%) It seemed so, but I'm not quite sure. (6%) I didn't feel it. Ne Zha had different spirits in the two films. (4%) I didn't feel any common spirit at all.
2. What do you think are the similarities in the spirit reflected between Nezha's act of rebelling against the Dragon King in <i>Ne Zha Conquers the Dragon King</i> and Nezha's declaration of "My fate is determined by me, not by the heavens" to rebel against fate in <i>Ne Zha: Birth of the Demon Child</i> ? (Multiple choices are allowed)		(70%) Both are struggles against injustice. (15%) Both demonstrate a fearless attitude. (5%) Both involve fighting for justice. (10%) I don't see any similarities.
3. After watching the two animations, does the spirit conveyed by Nezha's image remind you of certain spiritual connotations in traditional Chinese culture?		(70%) It's easy to make associations, such as the spirits of justice and perseverance. (15%) I can think of some with a little thought. (6%) I can't make any associations. It has nothing to do with traditional culture. (9%) I'm not sure.
4. Do you think the inheritance of Nezha's spiritual connotations from <i>Ne Zha</i>		(80%) It is highly consistent and well - matches contemporary pursuits.

<i>Conquers the Dragon King to Ne Zha: Birth of the Demon Child</i> is in line with contemporary social values?	(10%) Basically consistent, with some adjustments to keep up with the times. (7%) Not quite consistent, with a relatively large difference from contemporary values. (3%) Completely inconsistent.
5. In your opinion, what impact has the inheritance of Nezha's spiritual connotations in these two animations had on your personal values? (Multiple choices are allowed)	(75%) It has given me more courage to face difficulties. (10%) It has strengthened my pursuit of justice. (5%) It has had little impact. (10%) It has made me rethink the meaning of fate.

The spirit of resistance in traditional Chinese culture embodies the adherence to justice and the struggle against injustice, which is profoundly reflected in different ideological schools and historical stages:

Confucianism: Although it advocates order, it does not mean unprincipled submission to all authorities and the status quo. Confucius advocated "serving the monarch with the Tao, and stopping when it is not possible." When the monarch's actions violate morality, the subjects should not blindly obey but adhere to principles. Taoism: Lao Tzu criticized worldly utilitarianism and hypocrisy and advocated returning to the true nature of nature. He believed that "When the Great Tao declined, benevolence and righteousness appeared; When knowledge and wisdom emerged, great hypocrisy arose." This kind of questioning of the worldly value system is a form of resistance at the ideological level. Although it does not resort to force, it challenges the mainstream values and behavior patterns of society at that time, guiding people to return from excessive artificiality to natural inaction. Mohism: Mozi advocated "non-aggression" and opposed aggressive wars, which is a resistance to the behavior of the strong bullying the weak and disrupting the peaceful order.

Folk culture: In mythological stories, such as Hou Yi shooting the sun and Jingwei filling the sea. In the former, Hou Yi dared to challenge the sun, which represents authority, and resist the tyranny of nature to save the common people; in the latter, Jingwei defies the swallowing of the sea with her tiny strength, showing unyielding perseverance, reflecting the folk will to resist powerful evil forces and difficult situations.

The spirits of justice, bravery, and perseverance in traditional Chinese culture have intertwined and continuously developed in different historical periods. From the ideological foundation in the Pre-Qin period, to the integration and development in the Qin and Han dynasties, to the diversified sublimation in the Wei, Jin, Sui, and Tang dynasties, and the in-depth changes in the Song, Yuan, Ming, and Qing dynasties, these spiritual characteristics have not only shaped the character of the Chinese nation but also provided a profound cultural foundation and ideological source for the spirit of resistance today.

In both animated films, the image of Nezha vividly demonstrates the spirit of resistance.

In *Nezha Conquers the Dragon King*, as a being with great power and authority, acts tyrannically in the area of Chentangguan, and his evil deeds have made the common people suffer a great deal. In the face of the Dragon King's oppression, Nezha did not flinch at all but was only determined to uphold justice. He was well aware that his mission was to protect the innocent people. In order to enable the people to get rid of fear and live a peaceful life, Nezha was willing to fight against the entire evil force with his own strength, even at the cost of his life. This spirit of resistance is so pure and heroic.

The spirit of resistance in *Ne Zha: Birth of the Demon Child* is given a more profound connotation. As the reincarnation of the Demon Pill, Nezha was labelled as evil from the moment of his birth, and the world was full of misunderstandings and exclusions towards him. However, Nezha was not willing to be bound by fate and refused to accept this unfair arrangement. The inspiring slogan "I determine my own destiny, not the heavens" expressed his struggle against fate. Whether in the great battle with Ao Bing or at the crucial moment of saving Chentangguan, he broke the shackles of fate with his tenacious will and spirit of resistance.

This spirit of resistance is a profound interpretation of the spirits of justice, bravery, and perseverance in traditional Chinese culture, and it is a reinterpretation of traditional values in a modern context.

4.3 Use of traditional elements

Situation of Continued Use of Traditional Elements (Questionnaire)		
	Question	Proportion of Results
1.	When watching <i>Ne Zha Conquers the Dragon King</i> and <i>Ne Zha: Birth of the Demon Child</i> , could you clearly notice the use of traditional Chinese cultural elements in the films?	(82%) It's very obvious in both films and can be seen everywhere. (13%) I could notice some, but not a lot. (5%) It's not very obvious and I need to look carefully to find them. (0%) I hardly noticed any.
2.	In <i>Ne Zha Conquers the Dragon King</i> , which of the following uses of traditional cultural elements do you think is the most representative? (Multiple choices are allowed)	(70%) Traditional painting style (such as composition, color application) (20%) Props of Shang Dynasty culture (such as tripods, bronze ornaments) (4%) Character costume design (such as the costume design of characters) (6%) Others (please specify)
3.	Regarding elements like the architectural style in <i>Ne Zha: Birth of the Demon Child</i> (such as the overhanging eaves, brackets, carved beams, and painted rafters of the Li Mansion) and clothing patterns, how well do they showcase traditional Chinese culture?	(85%) They showcase it very fully with a high degree of restoration. (7%) They showcase it quite well and the characteristics can be seen. (8%) The showcase is average and the effect is not very prominent. (0%) There is little showcase and it didn't leave much of an impression.
4.	Which film do you think does a better job in integrating traditional Chinese cultural elements with the animation plot?	(40%) <i>Ne Zha Conquers the Dragon King</i> , with a natural and smooth integration. (52%) <i>Ne Zha: Birth of the Demon Child</i> , with a novel and interesting combination. (8%) Both are good and it's hard to tell which is better. (0%) Both are not very good and the integration is stiff.
5.	After watching these two animations, how has your interest in traditional Chinese cultural elements changed?	(85%) My interest has increased greatly and I want to learn more in - depth. (12%) It has increased a little and I will pay more attention to relevant content. (3%) My interest has not changed. (0%) My interest has decreased and I find it rather boring.

Elements of traditional Chinese culture include: ideological wisdom; literature and art; folk customs; traditional architecture; traditional costumes; and the unique charm of food culture, all of which jointly form a splendid system of cultural symbols.



Figure 5 *Fishing Alone on a Cold River* by Ma Yuan in the Southern Song Dynasty
(Source: Duan,2011, Copyright Consent: Permissible to Publish)

In the process of presenting animation art, the application of traditional elements is of vital importance. Both of the films demonstrate exquisite references to traditional Chinese art elements.

Chinese traditional painting has a long history and carries profound cultural connotations. The composition principle of the interplay between the real and the virtual reflects the philosophical wisdom of the Chinese people. In a painting, the "real" refers to the tangible depiction, while the "virtual" refers to the intangible blank spaces or the briefly treated parts. These two elements are interdependent and set each other off. In Ma Yuan's *Fishing Alone on a Cold River* (Fig. 5), there is only a fisherman fishing alone at the center of the painting, with a large area of blank space around. However, it makes people seem to feel the vastness and coldness of the expansive river. By using the "virtual" to set off the "real" and with the interaction between the real and the virtual, it provides the audience with an endless space for imagination.

In terms of the overall art design of *Nezha Conquers the Dragon King*, in terms of composition, whether it is the magnificent landscape shown in the panoramic view or the expressions of the characters in the close-up shots, it follows the aesthetic principles of proper density and the interplay between the real and the virtual in traditional Chinese painting (Fig. 6). And the designs of many scenes and props demonstrate a deep exploration of traditional cultural elements. The ancient and solemn-shaped tripods and some bronze ornaments are symbols of the Shang Dynasty culture. (Fig. 7).



Figure 6 Chinese style composition (Source: Chinese Animated Films *Ne Zha Conquers the Dragon King*, Copyright Consent: Permissible to Publish)



Figure 7 Shang Dynasty Props
(Source: Chinese Animated Films *Ne Zha Conquers the Dragon King*,
Copyright Consent: Permissible to Publish)

Nezha: Birth of the Demon Child also has many wonderful interpretations of traditional Chinese cultural elements. From the architectural style to the costume design, it is like opening a time-space door leading to ancient China. The upturned eaves, bracket sets, carved beams and painted rafters of the buildings fully display the elegance and solemnity of ancient Chinese architecture. The Li Mansion where Nezha lives (Fig.8) has a rigorous architectural structure. The vermilion gate and the well-arranged eaves demonstrate the prestige of the family. The corridors and courtyards in the mansion are decorated with exquisite woodcarvings and stone carvings, and the patterns are mostly traditional auspicious beasts, flowers, etc., all of which are characteristic of Chinese culture (Fig. 9).

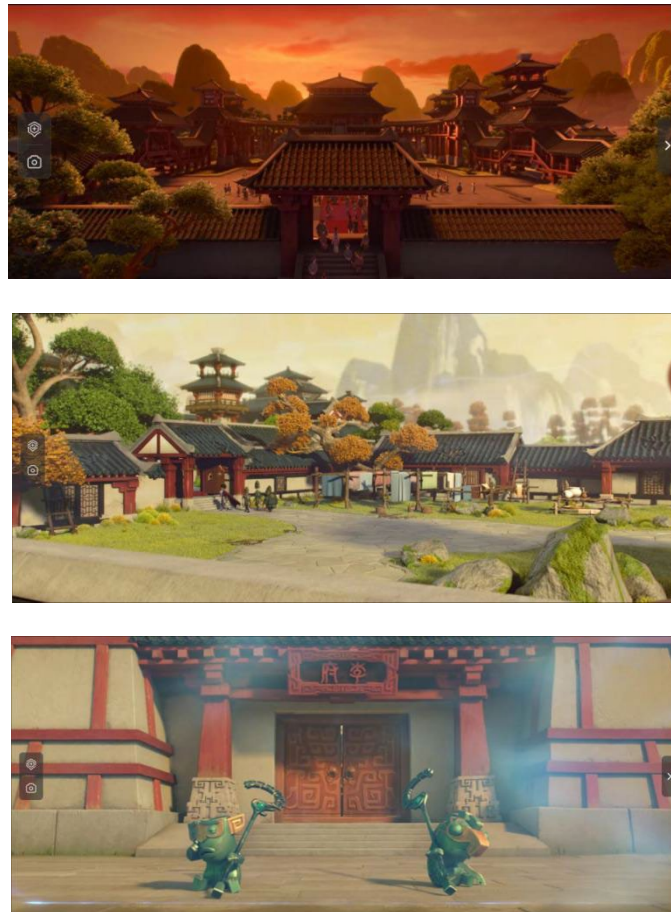


Figure 8 Li Mansion

(Source: Chinese Animated Films *Ne Zha: Birth of the Demon Child*,
Copyright Consent: Permissible to Publish)

The costume design is even more particular. Whether it is the detailed decorations on the characters' costumes or the pattern decorations on the props, they highly draw on the pattern styles of ancient China (Fig.10). It is particularly worth mentioning that the image design of the barrier beasts refers to the bronze human head statues of the Shang Dynasty unearthed from the Sanxingdui Ruins in Guanghan, Sichuan Province, adding a strong color of Chinese historical and cultural elements to the film (Fig.11). In addition, there are also the appearances of Chinese cultural elements such as tripods, the Eight Diagrams, and the life-changing talismans (Fig. 12), enabling the audience to feel the profound charm of ancient Chinese culture while enjoying the animation.

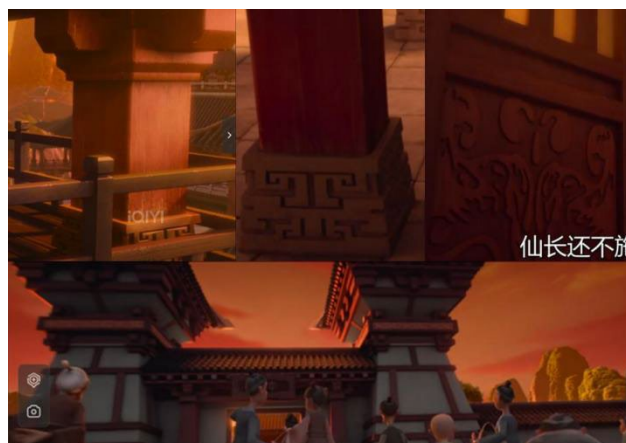


Figure 9 Chinese Style Decorative Patterns (Source: Chinese Animated Films *Ne Zha: Birth of the Demon Child*, Copyright Consent: Permissible to Publish)

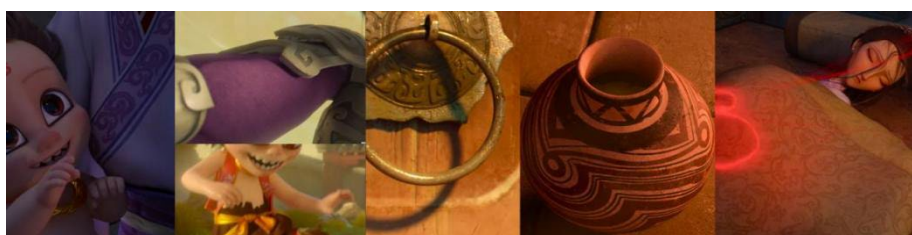


Figure 10 Chinese Style Decorative Patterns (Source: Chinese Animated Films *Ne Zha: Birth of the Demon Child*, Copyright Consent: Permissible to Publish)



Figure 11 Left : Character Design (Source:Chinese Animated Films *Ne Zha: Birth of the Demon Child*,Copyright Consent:Permissible to Publish)
Right: Bronze Human Head Sculpture in SanXingDui museum(Duan,2015,Copyright Consent:Permissible to Publish)

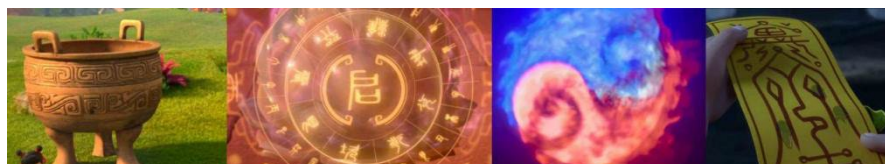


Figure 12 Chinese Cultural Elements (Source:Chinese Animated Films *Ne Zha: Birth of the Demon Child*,Copyright Consent:Permissible to Publish)

5 CONCLUSIONS

In the context of globalization and cultural diversity, the significance of cultural symbol inheritance has become even more prominent. It is not only the cornerstone of national cultural confidence, evoking the deep emotions and pride of the people towards their local culture, but also an important carrier of cultural exchange and dissemination. With its unique cultural charm, it transcends national boundaries, enhancing the world's understanding and recognition of Chinese culture. In the upsurge of the booming animation industry, these two films provide valuable experience and reference for creators, inspiring more people to uphold the mission of cultural inheritance in their creations, actively explore the path of integrating and innovating tradition and modernity. This allows Chinese cultural symbols to shine more brightly on the global cultural stage, contributing significantly to promoting the prosperity and development of Chinese culture and enriching the diversity of world culture.

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Wang Yingli contributed to this research in a variety of ways, including data acquisition, analysis and writing, Nadzri Mohd Sharif and Liza Marziana Mohammad Noh gave instructions to conduct this investigation.

CONFLICT OF INTEREST

The authors declare no potential conflict of interest with respect to the research, authorship, and/or publication of this article.

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