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The Discussion of “Infant” Problem: The Situation and Trends of Chinese Children’s Animation

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I. INTRODUCTION

There are two problems should be clarified, that the contents of “comic and animation”, and infant. First, “Dong man” in Chinese language, means Comic and Animation, which is Cartoon abroads, and we will talk about it with Animation in short, since we talk mainly about animation in this article, and the situation of cartoon problem we talked about is focused on animation area. Animation comes from comic, which is used to transmit the author’s mind. When the pictures are shoot with Stop motion, the moving picture shown in front of us, then the animation is shaped.

Second, What is “infant” means in animation in China? the Infant Arguments in animation in china, first shown in the article called Change the Infant Situation in Primary School, it is said that” the situation that a pupil, who has studied drawing for six year or five, can only draw a geometry of irregular and some messy lines, with instructions drawing Papa and Mama, he will draw a square with four branch around it, eyes on the forehead, hair like a hedgehog, which is exactly a monster. the infant situation in higher ages is not few.”Infant is been talked about in recent years in animation research and comment area. What is Infant in animation? We should talk about the word Infant. Infant, means people whose age is between 0-7 years old or babyhood. For example, we can say Infant Reading Matter in China, which means the books or others for children; It looks infant, which means the things or events shows the people naive who used it or did it. In the opinion of the reviewers, the means of infant in animation includes: the animation products is mainly for infant children, or the content of the animation looks naive and preaching.

Let’s quote some comments. Sanlian Wang¹ (2009) point out “the Audience ecological imbalance in China’s animation industry niche For a long time, location of animation audience infant results in the child to adult animation market is occupied by foreign animation enterprises.” Jun Huang² (2013), the national derector³, the general manager of film animation industry Co. Ltd, said: The adult in China almost do not enjoy Chinese animation nowadays, who are being pulled into the cinema to accompany the child, but in their sleep. Domestic animation audience are children, which is frustrating, is sad for Chinese animation. Fengjuan Liu⁴ (2014) said:” I hope the children’s film will diversified develop in the information age, and breakthrough stenosis infant, and return to the real “children” in nature.” Weidong Chen⁵ (2012) said, Due to the readers as a young audience, animation, of simple and boring contents to educate children, is lack of vitality in the creativity and emotion, which is an important factor to cause the domestic animation infant. In view of this, whether China animation “infant” problems really exist? If there is, to find the source of the product, is the policy implementation, the operator or the creator for the development of cultural industry of animation hardly change their thoughts? And policy makers, the creators’quality needs to be strengthened, or did not develop the appreciation culture environment for animation? Obviously, the creators of literacy idea change with the progress of technology and the accumulation of experience, which can be improved over time, no one will develop the animation production which does not have the economic outlook with cultural communication barriers.

¹ Sanlian Wang. Communication ecology in the perspective of animation industry China [D]. Zhejiang University, 2009.3

² Jun Huang, Yao Rui. Avoid infant and marketing ideas Transformation -- China children’s film creation and market [J]. contemporary film, 2013 (6)

³ Director of the national level, is the highest title given to the country has made outstanding contributions to the prosperity of China’s literary, director at the national level enjoys the special allowance awarded by Chinese government.

⁴ Fengjuan Liu, China theory concerning about the development of children’s film information era[J], movie literature, 2014 (12)

⁵ Yue Qiu: how to reclaim the domestic animation audience. Guangming Daily (fifteenth edition of cultural consumption, August 28, 2012)

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With these questions, we need to start from the source of China animation, tracing the origin, in order to clarify the development of China children animation and possible problems.

II. HISTORY OF CHINESE ANIMATION: INTERPRETATION OF CHINA CHILDREN ANIMATION

Chinese animation attained popularity by Experimental film belongs to Wan brothers⁶. With the "to create their own cartoon" patriotism, become one of first people on the ground to develop Chinese animation. Chinese animation has experienced six stages, and the development and decline of each stage, almost is closely related with the political culture, at the same time, the representative works of each period shows a wealth of customs for us.

Chinese animation development has experienced 7 stages:

Germination and exploration period (1922-1945)

The representatives of this period as a "pause" (1923), "The Spring Festival" (1924), "The Dog" (1924), "Row Studio" (1926), "Dancing Camel" (1935), "Princess Iron Fan" (1941). In China and Japan, "Princess Iron Fan" is the first release of animated feature film. Before 1946 Chinese animation had been in the embryonic stage, with wars arresting development.

Stable development period (1946-1956)

Representative works of this period are "emperor dream" (1947), "A Sure Catch" (1948). "The Fishing Cat" (1952), the puppet "Pen" (1955), "Proud of the General" (1956), the first color puppet film "The Little Hero" (1953), the first color cartoon "Why is a Raven Black Tradition" (1955).

The first period of prosperity (1957-1966)

In Zedong Mao "All flowers bloom together, contention of a hundred schools of thought" policy guidance, Chinese animation production into the period of prosperity, and formed a "Chinese animation school". The representatives of this period as "Havoc in Heaven" (on the set, 1961, 1964), "the first Chinese paper-cut style "Pig Eating Watermelon" (1958), the first origami piece "Smart Duck" (1960), the first ink cartoon "Little Tadpole Looking for her mother" (1961), "Reed" (1963).

Cultural Revolution (1966-1976)

In 1967, 1969, 1970 and 1971 national "discontinued revolution". In 1972, Shanghai animation film studio resumed to production, until the end of the cultural revolution in 1976, There had been produced 17 animated cartoons in total. During this period the cartoon representative "trumpet" (1973), "small eight" (1973), "the East China

Sea sentinel" (1973), the first Chinese paper-cut "Bamboo Shoots Grows in the Room".

Second boom (1978-1989)

By the end of 1978, China entered into the reform and open policy period. During this period, China's animation production is in the most prosperity era in the history of twentieth Century. A number of new animation production departments generated, with production of animated movie of 219, the representative like "Na Zha Nao Hai" (1979), "the Legend of Sealed Book" (1983), "the Deer" (1982), "Feelings of Mountains and Waters" (1988), "The Fox and the Hunter" (1978), "My Dolphin Friends" (1980), "Snow Child" (1980), "the Monkeys and the Moon" (1981), "the Impostor" (1981), "War" (1983), "Butterfly Spring" (1983), "Fire Boy" (1984), "Monkey Demon" (1984 - 1985), "Don't shoot the shot" (1985), "Clip Save Deer" (1985), "Sky Goddess" (1985), "Fish Disk" (1988), "Don't Shoot Shot of" (1988). The production of China's first batch of TV animation series, such as "Gourd Brothers" (1987), "Slovenly King Adventure" (1987), "Black Cat Sheriff" (1984 ~ 1987), "The Story of any Lift" (1981 ~ 1988); the theme is more and more widely, more content deep allegory sharp in animation, such as "Three Monks" (1980), "Super Soap "New Doorbell" (1986), "Injustice" (1989), expanding the animation audience; enhance the social impact of Chinese animation, won wide acclaim from the international.

Turning period. From 1990 to 2005

Chinese animation industry continued to expand the scale, which also known as the transition period. In 1990s, China animation had been different from the traditional way. With the exchange of experience of manufacturers, a large number of digital means application in the production, a variety of produce system development, China animation industry raised. Starting from the 95 year, China film company was no longer a state monopoly for purchase and marketing policy for the animation, the animation industry is pushed to the market, change the animation production status and mode of operation. Until 2011, the state had given Subsidies to some of the animation enterprises according to the length of products. Therefore large animation series in continuous sheet. Since the rise of the animation industry, the introduction of technology and personnel of foreign animation, domestic production had been strengthened in line with international standards of animation technology, the 2D and 3D computer animation was developing rapidly. But There was another side to it, industry led some animation enterprises rely on the processing of foreign works and non-domestic original, original reduced, leading scholars of China animation a wave of criticism, one of the argument was that foreign animation was more attractive to domestic animation audience, until nowadays.

⁶ They are brothers famous in Chinese animation area, called Guchan Wan(1899~1995), Naiming Wan (1899~1997), Chaocheng Wan (1906~1992) and Dihuan Wan(1899~1995).

⁷However, this period still have a large number of outstanding works, such as the animated film "Lotus Lantern" (1999), "Panda" "(1999)," Marco Polo back incense "(2000); animation short film" the Deer and Cattle "(1990)," Goose "(1991)," the Doctor and the Emperor "(1991)," Lift the Donkey "(1991)," Meijian Chi "(1991), "Twelve Mosquitoes and Five" (1992), "the King Chose" (1992), "a Female Deer" (1993), "Music Boat" (2000); cartoon series "the Thief" (1990), and "Beta" (1989 ~ 1992), "the little King Kong" (1993), "Blue Rats and Cats" (1993 ~ 1994), "Cried King" (1994), "Big head Son and Father" (1995), "Young Heroes" (1995 - 1996), "I Journey" (1997), "Daffy duck O Ba (1997)"Mr. Cat Teach Chinese Characters" (1998), "Haier brothers" (1998), "How to Come" (1998), "Journey to the West" (1999), "Thunderbolt Baby" (1999), "the Little Monk Di Du" (1999), "the Traditional Chinese Virtues" (2000 stories) . Computer animation and online media such as computer animation development, production of the television series "Naughty Blue Cat Questions 3000 ", the first full 3D animation in China "Tiger Ban Ban" (2001).

The rapid development period (since 2006)

During this period, Chinese animation production increased steadily, more than the Animation Empire Japan (see Figure 1 Figure 2). Processing times from the end of the 80's to the late 90's, the original animation brands had continued to rise.

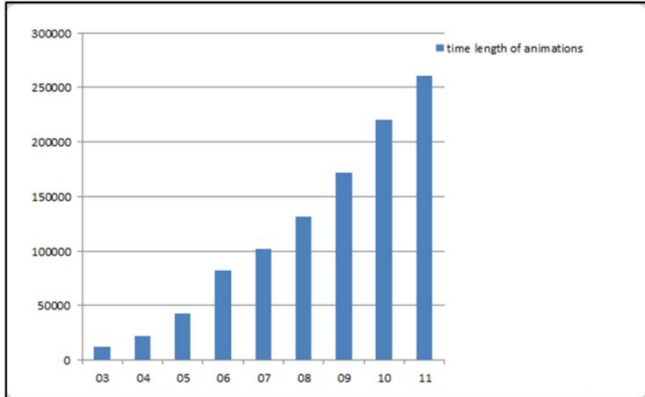


Figure 1 : China cartoon works mainly annual yield (note7)

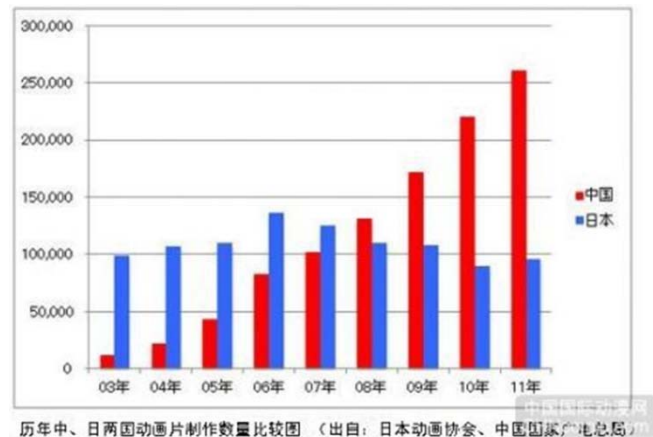


Figure 2 : Japanese animation production 2003-2011 (note7)

In 2013, the 7 TV cartoons "Wulin rumored" "Strawberry Shortcake" "Luigi Nono forest" "bears"; the 7 animated film "Moore Manor: sea monster treasure"" Kuiba" "Rabbit man Legends", "Pleasant Goat and Big Big Wolf: Happy Enter the Dragon Year"; the 4 mobile phone animation " Make progress every day—Talk Forum " "Health is the First" "Mobile Phone ""Zhen Huan Biography", and 1 network animation "Ali" had been praised as national qualitative animation products by the Ministry of culture.

In the latest release of the third quarter of 2014, "Chinese anime index", "bear", "Warrior Armor," " Boonie Bears: To the Rescue! ", "New Son and Dad", "Pleasant goat and Grey Wolf", " Balala little magic fairy ", "brother", " SEER(Space Energy Robot) ", "Bears: Have the Spring Festival " and "Man Lan" ten outstanding works Chinese animation index⁸ "TOP10"⁹ .

The representative works of each period can be seen combing:

First, from the development speed, Chinese animation slowly in the rough in the sustainable development. After the founding of national animation although experienced the cultural revolution period of pause, only 4, 5 years later, with the characteristics of the animation works and have come out (see figure 3). Chinese animation enterprises, in the 90's through the "processing factory of the world" of the times, spent some original spirit, at the same time also accumulated experience and capital, until the late 90's had entered

⁸ China animation index, in November 24, 2012 by the IQIYI Company: domestic animation works popular rate of comprehensive ranking. It is characterized by breaking the traditional network "click like" concept, will directly reflect the animation heat and dissemination of results Baidu index, user coverage, playing three indicators organic combination, fully reflect the status and influence China broadcast animation, effectively solve the traditional single evaluation system cannot reflect the scientific works in television, animation new media, SNS, media influence, has a guiding significance for the Chinese contents of original animation production and industrial operation.

⁹ Dumbo (Fei Xiang Wang). The Ministry of culture,IQIYI, Communication University of China jointly issued the "China anime index report" [EB/OL], 2014.9

⁷ From the Chinese SARFT. Reprinted from Chinese animation industry. Domestic cartoon production began to catch up with Japan's [EB/OL]. <http://www.cccnews.com.cn/2012/10>

the original animation growth period. until 2014, the domestic animation production for China increased steadily, following social ship developing.

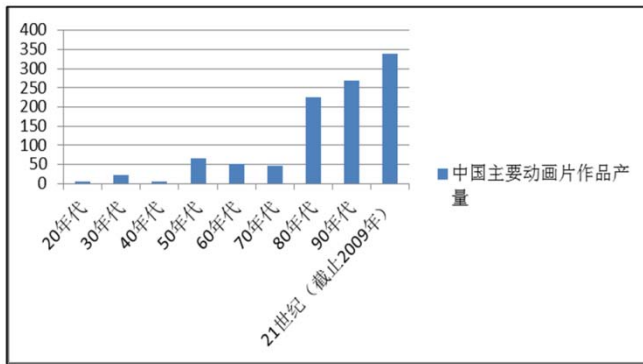


Figure 3 : The main works of China animation production

Second, in terms of content. The content is widespread, the audience are mainly children, experienced experimental film of the beginning creation, cartoons mainly to serve children after the founding of the The People's Republic of China (PRC), and developed slowly toward works for different ages. From the analysis of representative works, the main audience of Chinese animation are children, which comes from history, novels, comic books, life, and engraved with the development of our social life in each era.

Cultural product is different from ordinary commodity, it is communication media of thought. Therefore, the development of animation industry reflects not only the output and benefit, but also the era background, creative thinking, and cultural heritage. Much of the history of Chinese animation is a Chinese children's animation history. Therefore, face up to the objective condition is the foundation of our study.

III. CHINESE CHILDREN CULTURE: FOUNDATION OF CHILDREN'S ANIMATION DEVELOPMENT

Animation as a cultural product, has a dual responsibility of economic development and cultural communication. However, in the 90's, China animation had got into the processing industry era, Japan, Europe, American cartoons were been processed in the domestic corporations such as Jade, Pacific and so on. Some of the people work there appreciated International first-class industrial process and quality tools, production standards, at the same time, neglected the value and the responsibility of the cultural products of the animation.

In cultural policy, Chinese government limits the jurisprudence, violence information spread in various media on the one hand, creates a healthy media environment for youth, on the other hand, follow up with the children's cultural construction. In the children's film and television works, since the founding of the PRC the government had not stop supporting the animation

industry. At the beginning developed animation for the purpose of education and cultivate children and point out the problems in everyday life. In 1980s, the policy of The "Three-plus-one"¹⁰, to allow the market open for the animation business, shows that China had continued to explore for the animation industry. In twenty-first Century, It is like flowers bloom together. for animation industry, animation and a variety of forms emerged in for different ages. China animation scholars criticized the problem "Infant" also occurs in this period.

" *infant* " *problem* Chinese animation" *infant* " *problem* (as they said) mainly focus on the follow two points: First, the animation audience age slants younger. The age slants younger itself is not a problem. But what critics worry about is, taking the early period of children as the mainly target audience, imprisoned Chinese cartoon discourse space, can't be good impetus to national animation consumption, thus it may affect the development of animation industry chain. Objectively speaking, Chinese animation audience still slants to young children below 14 years old. At the same time, in recent years, a variety of media terminal makes animation resources information be obtained at any time for younger children. Therefore, when Chinese animation specify animation product development, the decision about audience positioning for children and even young children, is to meet Chinese audience demand. The audience positioning is determined according to the market demand, rather than the subjective creation of the animation industry chain; Chinese children consumers' market should not be underestimated, for the development of the animation corporations, the full occupation of all ages audience market is to be as the foreground, but to consolidate and develop the existing market (mostly children) is a pressing matter of the moment.

The second, some of the Chinese animations are with naive cartoon plot, flat characters, or poor technology. Critics have almost used the word "infant" to explain the style of some of Chinese cartoons, which mean the animation style of infant.

Analysis of the problems As Susan Sontag¹¹ said, some explanations of reviewers in fact were in accordance with their own understanding, when they were used to describe the object, even the thoughts of other people, have replaced whose ideas, but the reviewers insisted that they had just use simple words to express the essence of the object, with deeper analysis

¹⁰ The policy had been carried out in China between 1980s to around 2008, it means trading-mix (custom manufacturing with materials, designs or samples supplied and compensation trade).

¹¹ Susan Sontag (/ˈsɒntæɡ/; January 16, 1933 – December 28, 2004) was an American writer and filmmaker, teacher and political activist, publishing her first major work, the essay "Notes on 'Camp'", in 1964. Her best known works include *On Photography*, *Against Interpretation*, *Styles of Radical Will*, *The Way We Live Now*, *Illness as Metaphor*, *Regarding the Pain of Others*, *The Volcano Lover* and *In America*.

the true nature of the author's idea. So, Susan againsted interpretation which has no sense to explain the author's idea, worsely, sometime hinders the audience to find the fact.

It is a tendency when we began to talk. In order to understand the essence of objective things, the only way is to observe the appearance, further explore the internal variables, and then place it in the environment, analysis of the status, role and the internal and external relations. Therefore, when we describe some of Chinese animation the content of poor quality, just say poor quality itself, not to push to be a style as willful. Because when the content itself has deficiencies and problems, it can't be describe as a style.

Some commentators critical China animation about the "infant" style, there is another important reason. They take criticism, deconstruction as their purpose, make simple horizontal comparison of the development status of Chinese and other animation. It seems that animation development direction in USA or Japan is the right way we should follow, of which the animation industry layout and cultural environment are more suitable for animation consumption than in china.

Take the Animation Empire of Japan as an example, early in the last century 60's, Japan has been inverted cartoon motion, parents think that children watch anime with no knowledge, unnecessary to spend precious time. In the 90's, Japan's "Flight Animation"¹² developed quickly, caused that a lot of work positions were outsourcing, the number of domestic staff in Japan plummeted except the original designer post which needs senior experience. The result of which is the animation creators lack of "animation, photography" training exercise, as the process technology cavity.

Thus, as animation director Zuquan Zhang said, every nation has its own spirit of animation. Similarly, each nation has its own cultural soil, we analyzed the Chinese animation problem from the analysis of history, reality and cultural point of view, avoiding of prejudicing by first impressions. As Mingxing Fang (2012) pointed out in his doctoral thesis: The animation was an art form which the children as the main audience, but the fact was that animation is facing double embarrassment. One was that the animation is despised by other art forms, marked on the label of the infant, difficult to establish the art status. The other one was adult animation creators' contempt, lead to product of adult one-side thinking." There is the third point to add to his reviews, the proportion of children in the audience in China is higher than the United States and Japan, and the Chinese animation has been marked by infant style

¹² Flight animation, means the animation raw materials and products had often been transmitted and shuttled by plane between China and Japan. you can find more about it in The stories of Animation Outsourcing in China[M],Communication University of China Press, 2014.1

tags, but when the word "infant" is the adjective to describe the whole animation art, there are derogatory meaning, not worth taking.

In a word, "Infant" style problem, there are three unfavorable factors for using it. First, it is easy to cause misunderstanding to Chinese animation, without conducive to guide the reader to analyze the existence problem of China animation. Second, "the young audience orientation", is a historical stage of development, a kind of normality is not thought tendency. 80 years ago, there had been a few audience to watch anime, mainly of them were children.80 years later, economic growth quickly, and animation gradually win support among the people born in 1980s, 1990s.With the adjustment of national policy, and accumulation of strength and experience for the animation enterprises, animation were gradually popular, forming animation cultural atmosphere. "Infant" is different from "left" "rightist" trend of thought, it is the reality of the animation audience, in the presence of a period. The third, "Infant" style has no meaning to the value judgment of animation itself, so we should focus on animation "audience location" problems, rather than to describe the problem of style.

discussion for the problem Chinese children animation, unlike the animation "infant" problem, is developing for audience of all ages, which running parallel with Chinese children. The development of children's animation is not the transition process in Chinese animation industry development, but the base of Chinese animation, the Public Discourse for China animation. For example, "Little Tadpole Looking for her mother" "Scenic" "Havoc in heaven" "Uproar in Heaven", you will find that it lost no time in the show's childlike innocence, that's not naive, but the breath of growing life.

Adults are willing to watch "Ponyo" "King Kong Gourd" and so on, because of the "joy" and "development" is the theme personal needs, even desires for. As it talked about in animation film analysis¹³, animation as a collective view of art form, for the audience, it has a strong "collective unconscious", through the screen, the audience found a common discourse". For young people, watching animation led their growth subtly, developing value judgment and help them form a laugh and right space. In adults, the animation for the public to accept their subconscious to indulge in a dream. Animation stories become a narrative context with social concern, the animation roles become idols, animation lines become popular speech words, animation props become popular toys, animation music become popular items in the ear. The animation is this kind of cultural products which can affect the audience's spirit, at the same time the virtual goods as psychological compensation.

¹³ Jie Zhou. animation film analysis[M]. Jinan University press, 2007.9

Chinese Children's animation has done a good job in children' story design in past years, to explore what is "public discourse", it is the valuable wealth for further improvement.

Zuquan Zhang said: "People should have a sincere heart and a healthy sense of social responsibility in front of animation with influence on children's future artistic creativity, whether he is animation creators or manager."¹⁴ He added: "There is differences between countries of animation works, with different spirit. The animation creators constructed their national spirit and thinking mode of animations. They work in different ways with national value and ideal. At the same time, as the audience of the people, is also a major component of the national animation atmosphere, animation audience' aesthetic demand and attitude to their own national animation collective has a profound impact on the speed and direction of the development of the local animation."

The spiritual wealth is derived from cultural heritage. China animation with children as the main target audience, hold graceful and reserved style and slowly come into audience' view like trickle. For example, in the Chinese "comfortable painting"¹⁵ animation "mountains and rivers", if you don't know China culture, you don't know the whole story. The story talks about a process the apprentice learning playing instrument called "Zheng"¹⁶ from his hierophant. At the same time, the animation implicitly express the psychological activities of the characters which are the Confucian humility, respect, modestly decline, compassion, the sorrow of parting, the pursuit of truth and freedom, through subtle animation character expression, symbolic eagle flying freedom in blue sky, melody ups and downs of the piano. For Chinese people, the implicit expression is better like the music lingers in the air long after the performance, into audience' hearts.

The same is the yearning for freedom, Chinese and America animation express in different ways. Chinese animation "mountains and rivers", only with impressionistic style, depicting broad and natural landscape. Characters almost have no dialogue, eventually hierophant leaved from the boy, who play Zhen with colorful exquisite music, which telling audience the thoughts of his heart. America animation "Mulan", although the origin story of Chinese story, but due to the different cultural background, in the pursuit of freedom conception, mainly narrates in the grand scene, with a riot of colors, dramatic dialogue and ups and

downs of the plots to attract the audience, let us direct viewing, dominantly sense the theme. Each of above two ways for the picture expressing quality has its own merits, from the narrative style and the theme, reflect the different cultural and public discourse. In the prosperity of the world animation industry, a national animation need to have their own style. The spirit itself has nothing to do with politics, but the habits of thought culture bred.

IV. SOLUTION TO THE "INFANT" PROBLEM: ANIMATION CLASSIFICATION SYSTEM

Chinese animation "infant " problem reflects the quality of the animation. First of all, it needs to distinguish the infant and preaching. The second part of the article analysis the review "infant", When we use "Infant "to describe a film, it is basic on the denial of the value of it. But in fact this expression is very vague, abstract, easy to mislead audience. When scholars criticized the animation quality, actually will explain what they call a "young", specifically the vocabulary to describe accurately. For example, the animation is not suitable for the age of the child; or the animation is stereotypical preaching too much; or the animation story too dull and dry; or animation is not attraction for the audience who are above 14 years old. This is more representative than the "infant" without derogatory sense, and clarifying the problem more concrete and intuitive.

Part of the source plot is naive story with preaching, problems exist for a long time, and it is difficult to generalize its character in detail. Didactic animation, will let the adults and children away. As a result, the didactic animation lacks of reasonable plot to arouse sympathy. For example, in the "Thomas and friends" animation, Thomas assumed that new Wilf and the little diesel trains who love making fun of people have fun together without investigation. Thomas was too angry to forgot to notice Wilf in front of a broken bridge, nearly lead to disaster, but fortunately Emily heard of his angry words, and reminded him: She had seen diesel trains bullying Wilf, instead of playing with him. Then Thomas recognized it's not wrong of Wilf, a kind and shy partner. Thomas immediately rescued Wilf from the edge of the broken bridge, and apologized to him, but Wilf thank Thomas for the life-saving and called him "a good friend". The animation narrative is consistent with the normal development of event. And if add a conclusion in the end: "Thomas, when you think of a person is wrong, should make it clear whether it really made a mistake, to avoid misunderstanding." Obviously, it is superfluous. Therefore, the expression of the natural scene is consistent with cognitive habits of children and adult in the viewing of the film narrative, even if for keeping the end correlated with beginning, the plots should be natural, vivid, concise. After all, animation is

¹⁴ Zuquan Zhang. Protect Chinese animation between the ideal and the Tolerance[M],2010.10

¹⁵ freehand brushwork in traditional Chinese painting (characterized by vivid expression d bold outline).

¹⁶ Zheng, a 21-or 25-stringed plucked Chinese instrument in some ways similar to the zither.

mainly for entertainment instead of a fable, nobody want film like another teacher.

Secondly, and more importantly, critical animation "infant" is easy to mislead the creator. Is it not good to use children's thinking way to developed cartoon? Whether or not to add the joke the adult love in children's cartoon fulfil the needs of consumers better? This is very dangerous. On the one hand, why the Chinese animation "Bears" gets popular when most reviews criticizing it? For obvious reasons, first, it is pure entertainment "hilarious" animation, good for both young and old, and really can spend children the boring spare time; second. Second, because the audience like it, some TV station broadcast constantly in turn, collaborate with children's spare time. Therefore, as long as the children are able to turn on the TV, always find "Bears". Life is inevitable including entertainment, children's entertainment to understand the world through. On the other hand, why Scholars and parents criticize? Because there is too much violence in animation, too many vulgar words, even the person with very interesting dialect instead of mandarin, poor background music and beautiful meaning. The spirit of entertainment to cater to all the audience without "Infant", the damage is for children to understand the world, the values of culture, what is beautiful, what is worthy of appreciation. For simply universal entertainment, animation is brought about with the lack of early childhood cultural education.

As mentioned above, from the original material, simple explanation will bring more problems, Chinese animation "infant" problem has its historical reasons, also will be discussed in the environment of the developing society and history by the end, which is the purpose of "against interpretation".

Merely pursuing of universal animation leads to problems. Hagel said "what is real is rational and what is rational is real."¹⁷ in Principle of Law Philosophy¹⁸. It means every result corresponds to its reason. "Bears" and "Pleasant Goat and Big Big Wolf" following the "blue cat", can be described as an real successful Chinese contemporary animation from the communication and business point of view. But the "real" successful animation production does not mean it is suitable for children of all ages. American "Sponge Bob Square Pants" is been set in USA is TV-Y7 level, which means not suitable for children under 7 years old, there is probability for very young children misleading and hindering the normal development of intelligence. This film was introduced in China without restriction in time interval. Japanese animation series "Yoshito Usui", which is adult animation natively, recently, has been banned in

USA because of nudity. But in Chinese "Yoshito Usui" is popular for all ages, although deleting most of the Bad shots. Some of the domestic animation imitate small non-standard language and uncivilized behavior. In animation "Pleasant Goat and Big Big Wolf", the plot wolf in fire, which is not most people would imitated, but the child would be, that is never been thought by the director Huang Weimin. In contrast, if there is no conflict and funny plot in animation, there is no way to get audience used to the movie. It is obviously of plot development needs. If we say that is wrong, it is needed to adjust the animation audience classify.

Brief summary In a word, animation classification is a good choice to solve the problem of animation suitability. On the one hand, it can effectively avoid the animation unsuitable for children of specific age to watch. On the other hand, the classification system can assist the animation enterprises and national policy targeted, clear the audience positioning, creating animation up to the audience's demand without timid.

V. PARADOX BETWEEN BUSINESS COMPETITION AND THE CULTURAL INHERITANCE: AVOIDING SPOIL THINGS BY EXCESSIVE ENTHUSIASM

Chinese animation market sustained growth. In the past ten years, Chinese animation industry had been developing rapidly. "Blue Book Report on the development of Chinese Animation: animation industry (2014)"¹⁹ (hereinafter referred to as the "Report (2014)") that there are five trends in animation and industry development: The overall size of animation industry in China has been sustainably and rapidly growing; the source of domestic TV cartoons exceeded, space on TV is saturated; industrial structure has been adjusted obviously, the animated film has become an important point of growth; industrial agglomeration began to form, the animation producing has been rapidly growing in the West with East undulating in China; animation enterprise strength the number of animation workers has been growing.

On the basis of the industry life cycle, China animation is now in a transition phase from the immature stage to the development stage, the next few years will still maintain a rapid growth momentum. In 2013, China's TV animation production trend growth (Figure 4)²⁰, the box office of the 23 animated films in total reached 1613000000 CNY(260338200 USD). According to the histogram of "2004~2013 year Chinese

¹⁹ Bin Lu, Yuming Zheng, Xingzhen Niu: China animation industry development report (2014) (Animation and Comic Blue Book) [M]. social science literature press, 2014.7

²⁰ Bin Lu, Yuming Zheng, Xingzhen Niu: China animation industry development report (2014) (Animation and Comic Blue Book) [M]. social science literature press, 2014.7.p2

¹⁷ Translate from the original: "Das Wirkliche sei vernuenftig und das Vernuenftige wirklich."

¹⁸ Hagel(author). Yang Fan, Qitai Zhang (translator). The philosophy of law [M]. The Commercial Press, 1961.6

domestic television animation production" and "2004~2013 year China's animation movie box office revenue"²¹, China's animation box office has been rapid growing year after year, the peak value appeared in 2011, then declined in 2012 and 2013, entered a relatively stable period of growth.

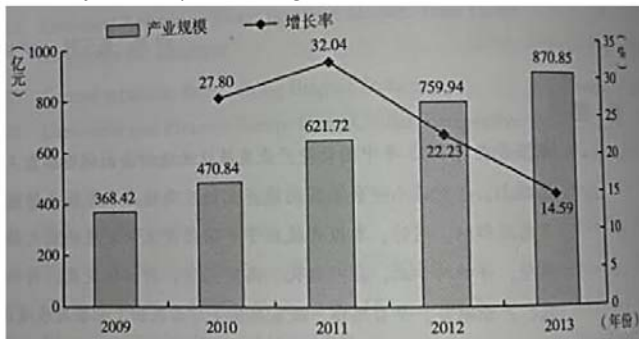


Figure 4 : 2009~2013 The total annual output of Chinese animation industry and growth rate ²¹

Chinese government support China children's animation, from "Report (2014)" point of view, with the implementation of national animation quality engineering since 2006, the State Press and Publication Administration recommended on 49 excellent domestic cartoon animation works in 2013, which are all children animation; qualified personnel, production engineering and capital accumulation gradually to mature.

In 2012 the Ministry of Culture issued the "Twelfth Five Year Plan" period of national animation industry development planning", which pointed out that the state would facilitate implementation of promote industrialization, standardization, brand development of animation through five steps: financial investment, protection of intellectual property rights, improving the investment and financing policy, the implementation of tax incentives, strengthening the organization.

There are Chinese animation market problems

However, problems still exist, which embodied in four points: production, quality, lack of competitive capacity of box office, marketing mode is single, lack of investment, unformed industrial chain, which further lead to profiting difficultly for animation operators; lack of excellent animation brand; and enterprise adjustment problems because of the government investment and supervision, which lead animation enterprise easily to go on the creation way of "textbook", lack of attraction.

Chinese children's animation is the base of Chinese animation In the business environment, the consumer is "God". Children are as chase to analysis and draw. Children develop their desire in animation, realize the spirit of their desire with a variety of Animation

peripheral products, when the material and spiritual products are combined together.

Chinese concept of animation from "Image"(图像), "elephant" (象), "Analytical Dictionary of Characters"²² explains elephant as "a big animal with long noses and beast teeth, lived in South Yue country(nearby Guangdong and Guangxi provinces today), has baby every three years, a trunk tail shape of tooth", and because of which is the big and strange, gradually "Elephant"(象)had turned out to be the general image of the strange and plentiful world in people's image. The first chapter of "Lao-tzu"²³ said that the truth contained in every thing is changed constantly. Image, namely the appearance of things, is reflected of every thing, even more changed. But people's understanding of things is determined, so the people's understanding of things need to determine which one is the truth, as their understanding of the world.

In this view, we could analysis that children with an utter innocence, on the one hand they are ignorant and curious of the outside world, on the other hand, they want to find their own way to understand the world. The animation of virtual narrative context, simple and exaggerated characters, typical characters, show the children a world with rules they can understand. Children can easily be moved by the image of animation characters and their behavior or view. Then the fixed cartoon images are worshipped and imitated by Children of different ages of children. Therefore, to meet the children's recognition needs, image simulation in animation communicate knowledge, aesthetic and value with image and story easily to feeling and understanding. Therefore, children audience is the base of Chinese animation, Chinese survive, China animation should seize the main audience, mining their public discourse, alleviate the monopoly of Japanese and American cartoon in China's animation market.

VI. TRENDS

In view of the present situation of Chinese animation audience in the middle of ages, some scholars point out the neglect of other age audience, without all-round development. The immediate solution is the investment and policy. Compared to the policy of long-term effect, the most practical means of funds. There are two reasons why Chinese animation get into processing times in 1990s. First, the technology does not fulfill modern animation industry, which need to learn from international animation; second, lack of funds, although it has the state funds to support, still difficult. The animation process, especially American Japanese animation provided technical and financial support to

²¹ Bin Lu, Yuming Zheng, Xingzhen Niu: China animation industry development report (2014) (Animation and Comic Blue Book) [M]. social science literature press, 2014.7,p3,p5

²² Shen Xu, Analytical Dictionary of Characters (the second part)[M], drawn from Beijing: Zhonghua Press,1995,the first edition, A. D. 100~121

²³ Lao-tzu. Dao De Jing of Lao-tzu [M]. Jilin Literature Press, 1999

Chinese processors, allow us to obtain economic benefits, and accumulate the capital and technology of animation industry.

As the state's input limitedly, it is hard to choose which to invest between adult animation and youth animation. Investment in children's animation is urgent demand both in the cultural construction and commercial interests, which can't been equal to fulfill at the same time in other area. therefore, the investment of children is a right choice to make the Limited funds for all it's worth. China children animation, as the basis Chinese animation industry, can drive the national animation along with the political economic and cultural development.

Based on the above four parts, Chinese children's animation plays the major role in the history of the Chinese animation development, as the foundation of Chinese animation development. It embodies the "truth, goodness, beauty" and Chinese traditional elements, is the cornerstone of Chinese animation famous in the world. After germination, development, transition period, with the policy adjustment and the market is gradually mature process, China animation is gradually entering blissful circumstances.

Notes

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