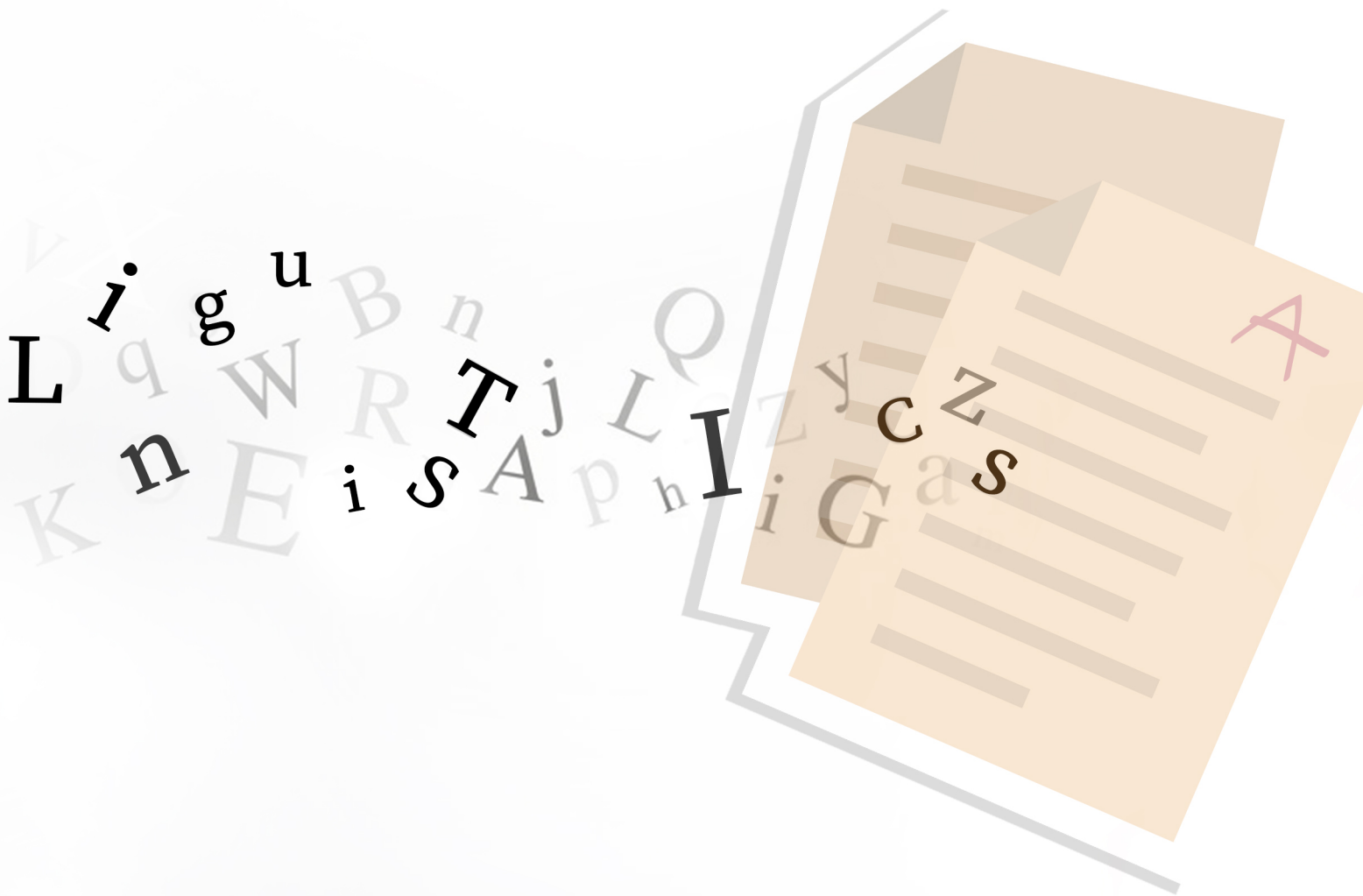


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ARTICLE

Tourism Texts Translation of Chichen Itza from the Perspective of Tourism Text Function

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ABSTRACT

With the gradual expansion of China's influence, the translation of tourism texts has become one of the important media for cultural exchanges between China and foreign countries. This paper adopts the translation strategies of the foreignization and domestication, studies from the perspective of the function of the tourism text, and analyzes the proper nouns, Chinese four-character words, and sentence expressions in translation practice at the vocabulary and syntactic levels. Following the vocative function and information function contained in the tourism text, this paper elaborates on the purpose of attracting tourists and promoting the communication between Chinese and Western cultures.

1. Introduction

With the deepening of economic globalization, tourism texts have become one of the main ways for Chinese and foreign tourists to understand tourism resources around the world. The purpose of the text is to better convey the culture of the source language, so that readers get the introduction of relevant information and background information when they decide to travel to a certain place or visit a scenic spot. Tourism texts can effectively promote cross-cultural communication, and the vocative function contained in tourism texts can induce readers to react in the way intended by the texts and stimulate readers' interest in visiting the natural and cultural landscapes at the destination.

In 1995, Venuti proposed the translation strategies of the foreignization and domestication. He means that the translator's cultural conversion during translation is centered on the source language culture and the target language culture^[1]. As far as the translation of tourist texts is concerned, the translation strategies of foreignization and

domestication have their advantages and disadvantages. Foreignization retains the foreignness of scenic spots and increases readers' interest in traveling. However, the excessive foreignization will make the translation difficult to understand. Domestication ensures the fluency of the translation, but excessive domestication texts will make the scenic spot lose its uniqueness. Therefore, the translation of tourism text should make dynamic choices based on the specific characteristics and purpose of the text, so that the two complement each other^[2]. This article will use domestication and foreignization as the guiding strategy to explore the vocative function of tourism texts at the levels of vocabulary, phrase, and sentence structure.

2. Translation strategies at the vocabulary level

The tourist text is about the history of Chichen Itza. In the 6th century, Spanish colonists gradually conquered the Mayan states. Therefore, there are a lot of Spanish proper nouns in the translation process. This requires translators

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not only to convey the tourist information in the source language, but also to take into account the comprehension ability of the target language readers.

Due to the huge cultural differences between Chinese and Western readers, some unique cultural words or landmarks cannot be matched with appropriate words in the target language. In order to achieve the function of vocative tourism text, it is necessary to use foreignization translation strategy, under which the transliteration method is adopted, such as "Mayapan (玛雅潘)", "Kukulcan (库库尔坎)" and "Quiriguá (基里瓜)". Transliteration in tourism text is helpful to retain the exoticism of the original language. Experiencing foreign culture is one of the important purposes of tourists' tourism. Transliteration can retain the original culture as much as possible and attract tourists' attention, so as to meet the purpose of tourism. Besides, the transliteration method effectively plays the vocative function of tourism text and stimulates readers' interest in going to the local place.

In addition, free translation is often used in lexical translation. For example, "Quetzalcóatl" translates freely to "奎兹特克". The inner meaning of words cannot be conveyed to readers. At this time, it is necessary to adopt domestication translation strategy to bring the noun into the Chinese cultural context to make it conform to the reading habits and way of thinking of Chinese readers. It is understood that Quetzalcóatl is a god of creation in Mayan mythology, generally appearing in the image of a feathered snake. Therefore, combining the image of the god in traditional Chinese mythology and translating it as "羽蛇神" can ensure the readability of the translation on the basis of conveying the information of the original text^[3].

3. Translation strategies at the phrase level

Four-character words are a common in native Chinese texts. Although they are concise, they have rich connotations. For example, the four-character word "鬼斧神工" means as if it were done by gods and ghosts. It describes buildings and sculpting techniques which are so superb that they are hardly beyond the reach of human power. It is a simple and incisive fixed phrase commonly used by the Chinese for a long time. Such Four-character words have a strong sense of rhyme, and they read up and down, which increases the readability of the translation. In the process of translation of tourism texts, translators use four-character words flexibly and give full play to the stylistic characteristics of their layouts and rendering^[4]. The following paragraphs of English-Chinese texts are typical examples:

Source Text: ... ruled by divine and intriguing kings,

who today are known to have permanently fought to increase their power.

Target Text: 这些城市由神圣的国王统治，他们一直为增强自己的力量而战斗，直至今日还被人口口相传。

Analysis: The source text "are known to have permanently" if directly translated is "长久的被人所熟知". This kind of sentence is not only verbose but also does not conform to the expression habit of Chinese. On the contrary, "口口相传" means that people pass word of mouth from one person to another with a keen interest in talking about something. This rhythmical four-character idiom is a tribute to the king's heroism and hopes that the king's deeds will be handed down from generation to generation. For the translation to conform to the vocative function expected to be achieved in the target language context, the translator translates it into "口口相传", so that the translation can better satisfy readers' expression habits.

Source Text: ... the Thousand Columns, previously roofed and today helpless....

Target Text: ... 屋顶不翼而飞的千柱群 (the Thousand Columns) ...

Analysis: The translator noticed that if it is translated word by word, it will produce a ridiculous translation of "曾经有屋顶现在却很无助". Through the understanding of the context, it can be known that the building was originally a huge palace with a roof, but now only its pedestal remains. This sentence mainly reflects or retains the aesthetic value of the source text. It uses "being helpless" as an adjective, which echoes the previous "previously roofed" to imply that the roof of the Thousand Columns has disappeared without wings. Therefore, the translator adopted the free translation method, chose to retain the use of rhetoric in the original text, and humorously described the current situation of the Thousand Columns with "不翼而飞". This translation method can give full play to the vocative function of tourist texts to make readers think of the prototype of architecture when reading and stimulate tourists to find interest in the local area.

4. Translation strategies at the sentence level

Since Chinese and English belong to different phylum, there are obvious differences in the process of expression between the two. In the travel text, Chinese emphasizes the depiction of landscape and geography while the English text pays more attention to the transmission of information. Therefore, when translating tourist texts, translators cannot only perform literal translation according to the content of the source text. Instead, they will consider the reading habits of the target language readers and choose appropriate translation strategies under the dynam-

ic guidance of domestication and foreignization. This can be indicated in the following paragraphs of English-Chinese text:

Source Text: Chichén Itzá received new waves of Itza peoples and experienced a political and cultural renaissance with Toltec influences that consolidated it as the main center of power in the Yucatan peninsula.

Target Text: 奇琴伊察迎来了新一批依察人，并经历了具有托尔特克（Toltec）文明影响的政治和文化复兴，巩固了其作为尤卡坦半岛主要权利的地位。

Analysis: This sentence describes the historical development of Chichen Itza. In order to better realize the promotion effect of the translation to convey information and attract tourists, the translator retains the cultural information of the original text as much as possible when translating. Proper nouns such as Chichen Itza, Toltec civilization, and Yucatan Peninsula are all transliterated. This foreignization translation strategy not only retains the historical heaviness contained in the original text, but also provides a sense of mystery and freshness for Chinese readers who are not familiar with the local culture, attracting tourists to experience the exotic atmosphere of Chichen Itza.

Source Text: From Chichen Viejo to splendor

Target Text: 奇琴旧区和辉煌的普克风格

Analysis: The translation of tourist texts should be reader-centered, which means when translating, the translator will take into consideration the target reader's knowledge background, reading expectations and aesthetic standards, and adopt appropriate methods to match the reader's expectation of the content^[5]. This sentence is a subtitle in a travel text of Chichen Itza. If it is directly translated as "奇琴旧区走向辉煌", it will make readers think that the old area of Chichen has ushered in its prosperous period, causing confusion or misunderstanding. By combining the following, the translator can know that this part focuses on the architectural style of the southern Mayan Puuc style. The Puuc style buildings are not as huge as the buildings in the Chichen Viejo, and the exterior walls are very beautifully decorated. The amplification translation is adopted in this text: to express the meaning of the original text by adding appropriate words and short sentences in the process of translation combined with the bilingual thinking gap. Therefore, the addition of "Poke style" in this sentence can make the translation head word more obvious and more convenient to supplement readers' needs for background knowledge.

Source Text: the horror vacui leaves no free space before the multiplication of the representation of the god Chaac and his powerful laughing nose.

Target Text: 对恰克神（Chaac）及其威严好笑的鼻

子的描绘大大增加之前，这种恐怖留白并未留下多少空白。

Analysis: When translating this sentence, the translator reorganized the original text according to the structural characteristics of the target language and used the depiction of Chaac's nose as the subject of the sentence. Given that the consideration of the differences in expression between Chinese and English, the translator put the theme "funny nose of the god Chaac" at the beginning of the sentence, so that the vivid image of god Chaac would appear in the mind of Chinese readers when beginning to read, which makes the article lively and interesting, and which makes the reader want to see the statue of the god Chaac.

Source Text: the temple of the jaguars, full of allusions to this cosmic game, a constant fight between light and darkness.

Target Text: 美洲虎庙里处处都是对宇宙的映射，这是一场光明与黑暗的持久战。

Analysis: This sentence wants to express the temple of the jaguars is a place that reflects the Maya's views on the universe and the world. If "allusions" is literally translated as "典故\暗喻", the aesthetic function of the tourist text will be lost, and readers will not be able to understand the position of the temple of the jaguars in the minds of the Mayans. In addition, "full of" is translated to "处处", which highlights the characteristics of atmosphere rendering in Chinese tourism texts, arousing readers' curiosity about the temple of the jaguars and giving full play to the vocative function of tourism texts.

5. Translation methods

Based on the analysis of translation practices above, it can be seen that tourism text contains vocative function and information function. The vocative function is to stimulate readers' interest in traveling to the destination while the information function is to provide readers with information about tourist attractions.

The foreignization strategy is mainly used to preserve the original culture, highlight the uniqueness of scenic spots, and cater to people's desire to experience exotic customs. For example, "Kukulcan" is transliterated as "库库坎", which embodies the vocative function of the text and stimulates readers' interest in traveling while delivering the regional culture of tourist attractions to readers. However, excessive foreignization of translation will make it difficult for the reader to understand the text content because it is too close to the source language. When translating "Quetzalcoatl", the translator aims to facilitate readers to better learn about the information and culture conveyed by the source text and eliminate the cog-

nitive gap caused by cultural differences in the translation process. "Quetzalcoatl" is appropriately translated into "羽蛇神", which is adjust to Chinese culture. In addition, appropriate supplement can help readers better get the information conveyed in the original text. For example, the supplement of "Puuc style" can facilitate readers to understand the cultural information of the original language, so as to achieve the purpose of effective communication.

Therefore, in translation practice, in order to highlight the information function and vocative function of the original text, it is necessary to choose appropriate translation strategies according to the background of the text. When using foreignization strategy, transliteration translation method is adopted, while using domestication strategy, amplification translation and free translation translation method are adopted. The purpose is to enhance the vocative function of tourist attractions and achieve the ideal publicity effect.

6. Conclusion

In summary, as a carrier of cultural transmission, tourism texts need to effectively embody the vocative function and information function. Translators should be aligned with readers in the translation process, flexibly using domestication and foreignization translation strategies to achieve the transmission of textual information. This will appropriately arouse readers' yearning and reveries for tourist scenic spots, to stimulate readers' interest in

traveling and achieve the purpose of cross-cultural communication. This paper is just some thinking based on the translator's translation practice and cannot cover the characteristics of translation in tourism texts. The application of vocative function in tourism text translation still needs further exploration.

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ARTICLE

A Study of Post Modernist Parody in Guoman Films---Take One Hundred Thousand Cold Jokes as An Example

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ABSTRACT

Parody is the expression of postmodernism, which makes use of the similarity between texts to ridicule and parody the original classic texts. The creation method of parody makes the works have a brand-new character image and space-time experience, subverts and reconstructs the characters in the source text, makes the new characters abandon the constraints, and endows the characters with the independent spirit and comic effect. "100000 cold jokes" is a typical parody and collage animation. Even any picture and lens are created by the innovation of other classic text elements. This paper mainly takes "100000 cold jokes" as the main case of parody, focusing on the analysis of the performance of Parody in "100000 cold jokes", and explores the artistic characteristics of Parody in animation. Dialectically treat parody animation creation, praise positive and beneficial content, and identify vulgar parody animation. Finally, the conclusion is that parody animation works have artistic and cultural value, which can effectively enhance the vitality of the domestic animation industry and promote mass entertainment.

1. Introduction

Transformation of Cultural Production Mode : From Classic Stories to 100000 Cold Jokes

Parody refers to the way in which the creator uses the classic works as the creative prototype to mock and recreate the original works. Since then, this kind of humor has been regarded as the main form of Chinese society. Gilard Genette pointed out in the hidden manuscript that "I use hypertext to refer to the relationship between an article B and an existing article a, and this has not been realized by way of comment." Samoayo explained Genette's theory. He thought that hypertext was parody, which was the deconstruction of exaggeration, modification and ridicule of previous texts. In the current context of post-modernism,

anime creators use exaggeration, homophony, Carnival and other ways to imitate the story plots and characters in various classic films and television. Therefore, "Parody" also has the meaning of "imitation" and "Carnival". Under the influence of Michel Bakhtin's dialogue theory, literary critic Julia Christiva put forward intertextuality: "every text is a mosaic of quotations collage, and any text is the absorption and transformation of another text." Since then, intertextual terms have been developed and the theory has been gradually improved. After rewriting, the classic text has a similar relationship with the source text. Parody, quotation, collage and hint are all intertextual.

"100000 cold jokes" is based on the re creation of classic stories, how to make the classic text into the au-

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dience's welcome secondary animation works? What are the objects of Parody in 100000 cold jokes? As well as parody techniques for the development of China's animation industry what reference? This is exactly what will be discussed below

1.1 Recreation of Classic Stories

In the 20th century, when I think about the Japanese War, the first time I talked about the Japanese War, I think about the Japanese war Born in this era. Since then, there have been more and more famous animators such as Miyazaki, Yamamoto, Hayazaki, Hayata, Hayashima, and other famous animators-A thousand and a thousand seeking. Japanese animation has its unique charm, reflecting the aesthetic characteristics of the director, such as Hayao Miyazaki's Animation series are presented with aesthetic pictures. In addition, most of the Japanese classic animation works convey the power of dreams to the world, which can have great influence and appeal to the audience at home and abroad.

Different from Japanese animation, American animation is committed to the production of commercial animation and the operation of animation industry chain, and the important feature of commercial animation is to create a typical animation image, so the animation image created in American animation has a great impact on the world. Such as Mickey, Snow White, Pinocchio, and other classic cartoon images created by Disney Company are deeply rooted in the minds of people of all ages in different forms.

Domestic classic animation works were first seen in the 1960s such as "making trouble in Heaven", "Nezha making trouble in the Sea" and "nine color deer" with a strong Chinese style. The pictures were made in ink style. Then, with the appearance of national works such as the return of the great sage, the big fish Begonia, the White Snake: the origin, and the arrival of Nezha's devil child, domestic animation inherits Chinese traditional culture as well as Go Out of the international style, innovate with Chinese elements, and attract domestic and foreign audiences through excellent production. For example, "white snake and green snake" in "White Snake: Origin" comes from Chinese folktales. However, the film innovates on the basis of folklore and is not limited to the plot of the broken bridge. Instead, it turns to the previous marriage between the White Snake and Xu Xian, focusing on the relationship between man and demon, good and evil.

There are not only the re-creation of classic animation works but also the reproduction of classic films, such as Star ars, 2001 Space Odyssey, Mission Impossible, Western World, Back to the Future, Circum Pacific, and other

works. The classic segments in the classic films can stimulate the audience's interest and arouse resonance. However, such works are not necessarily perfect, and there are also many shortcomings, such as stylized characters and patterned plots. "100000 cold jokes" is not a complete reproduction of the classic film, animation consumers expect to trigger their own works. From the first season to the second season, 100000 cold jokes have been insisting on the reproduction of classic texts, and parody is the main reproduction mode.

Parody, also known as parody, is to imitate and misappropriate the existing narrative framework or situation to obtain a kind of game effect. It is an artistic way to attract serious form into humorous culture through parody and degrade it. This new production mode can split, decompose and re-combine the source text at will, so as to form a different existence from the original text New art forms.

"Ten thousand cold jokes" is made with "Parody" as the theme: Fulu chapter is based on Cucurbit Baby, the Nezha chapter is adapted from Nezha making Trouble in the Sea, the Pinocchio chapter is adapted from Puppet Adventure, etc., are all classic parody masterpieces, and become the milestone beginning of Chinese parody animation. "100000 cold jokes" series brings many classic stories and scenes back to the screen, such as the super light flight in Star Wars, the space-time tunnel through montage performance in 2001 Space Odyssey, the hanging objects in mission impossible, the role of Xi Yang Yang to imitate Detective Conan and the musical parody of you at the table.

At the beginning of the film, Star Wars classic rolling subtitles are in the form of several huge yellow fonts in the dark outer space environment, which gives the audience a full sense of ceremony at the beginning. Then a spaceship appeared, and several mysterious people appeared. After pulling down their headgear, they were pleasant sheep, slow sheep, and beautiful sheep. It is not difficult to find that, unlike the traditional green grassland environment, people around the bar are wearing cowboy hats and horsewhips, and exotic background music. Through the parody of many classic films, "100000 cold jokes" recreates a series of classic prototypes as a new two-dimensional animation work.

After watching many films, such as hero, hero, hero, and so on Works seen in later childhood appear in various forms in the works, including plot, dialogue, role, gesture, subtitle, and so on. For example, in the war, each warship used laser weapons, which parodied "Star Wars". The reuse and reproduction of classic cultural resources can be regarded as a change in cultural production mode.

To sum up, in the process of recreating classic films and

TV, the traditional design of the background, role, and plot of the traditional classic film and television story is subverted. Through the reproduction of parody, the audience is familiar with the feeling and strengthens the audience's belief. By reproducing similar characters, environmental scenes, story plots, and other factors, the parody creation of animation produces the superposition effect of banter, ridicule, and parody to different films and different times and spaces, and the humorous and absurd comic feelings meet the audience's demand for watching movies. In the animation film parody, the audience's memory of the original works is particularly important, which becomes the basis of appreciating parody animation.

1.2 Post Modernist Changes

Postmodernism originated in the 1930s and 1940s, rose in the 1950s and 1960s, and gradually prevailed in Western society in the 1970s and 1980s. Compared with modernism, postmodernism opposes the promotion of individuality and self-expression, which is the "center" proposed by modernism. It is committed to deconstruction and tries to break the authority established by modernism. In addition, postmodernism dispels the boundaries between elite culture and popular culture, and between elegant culture and popular culture, leading to the mediocrity, superficialization, and entertainment of culture. Postmodernism is regarded as a skeptic and a denier of grand narrative. It will open a new era of respect for differences and cultural diversity. All kinds of voices can be presented in this new era, and "edge" has gained the same status as "center". The term "grand narrative" is derived from Lyotard's Postmodern state, which refers to a kind of narration about truth and justice. In this narrative, "intellectual heroes strive for lofty ethical and political purposes, that is, for the peace of the universe."

Although postmodernism is the product of the West, since the reform and opening up, China has gradually stepped into the world stage and has been more and more deeply influenced by Western culture. In the 1990s, China has been impacted by postmodernism culture, and the films that carry the educational function are also influenced by postmodernism. A series of films with postmodern color appeared, such as the first postmodern film "Sanmao in the Army" which appeared in China in 1992, followed by "Chongqing Forest" directed by Wang Jiawei, Eastern Evil, and Western Poison, a true story of a Fei, and Jiang Wen's "let bullets fly" and "one step away", etc. these films have constructed grand narrative from different angles and are full of ironic power. In addition, there is also the "Dahua Journey to the West", which is honored as a post-modern classic. The image of Zhou's "Wulitou"

is deeply remembered. This film deconstructs the grand narrative with time-space reincarnation and multiple roles.

The influence of postmodernism on Chinese animated films is reflected in the deconstruction of the opposition of traditional binary values. There are obvious dual value orientations in Chinese traditional animation, such as "black cat Sheriff", "Making a big fuss in Heaven", "magic pen Ma Liang", etc. The depiction of heroes in these cartoons is almost perfect, which is hard for ordinary people to reach. Postmodernism marks the coming of the age of value pluralism, the boundary of value binary opposition gradually disappears, and there is no clear standard for the evaluation of the protagonist. As the first post-modernism animation series "100000 cold jokes" which is popular in the network, both the unknown man in the first part and the little King Kong in the second part are all out of their own self-interest, which leads to the chaos of time and space and wars. But in the end, the good of human nature overcomes the evil and saves their living home. The value orientation of the film is more diversified. In the second film, it seems that the four gods fight for the God's wand. In the end, the staff absorbs the dark side of little Vajra and turns into evil thoughts and honest fighting in Xiaojingang's heart. There are no completely opposite values, and there are no completely good and bad characters. There is no always great, there will be no lasting evil, and a certain character or behavior of the characters in the film can make the audience resonate, closer to the audience. As the introduction to cultural theory and popular culture says, "When we give value to a text or a practice, we do not (or even never) claim that the value is only valid for ourselves, but always implies the idea that the value is equally effective to others."

1.3 Film Narrative Strategy

"100000 cold jokes" with parody as the main creative method, has obvious subversive after the release of the film and won the audience's unanimous praise. The film version inherits the parody spirit of the first season and further adds real social life to the creation of animation, which is a typical post-modernism style work. Comparing the original plot of Nezha and Nezha making trouble in the sea, we can see from the adapted works that there is a high similarity between them. In these two films, many elements in the classic animation still exist after the adaptation, but the mixture of these elements is completely different from the classic animation. For the purpose of subversion, deconstruction, and rebellion, the subversive adaptation of classic animation and film and television is carried out.

As carlinescu said, "On the surface, parody is often

intended to make a severe criticism of the defects and deficiencies hidden in the original through exaggeration, and it is from this original work that it draws inspiration from. However, at a deeper level, the playwright can privately praise the work he intends to mock. Who is going to imitate what he thinks is completely undisputed or worthless? In other words, a successful parody and its criticism of the original should be similar to the original in both literal and spiritual essence and should be faithful to the original to a certain extent. “From the author’s narration, parody is critical and ironic. While Michelle Bakin’s classic works are deeply rooted in the parody and parody of the classic works, such as parody, parody, parody and parody of the classic works, which are deeply rooted in the audience’s mind, Eliminate the self-sufficiency and uniqueness of authority. Parody integrates some elements of the imitated object into his works, which is not a mechanical repetition of the parodied object. Through parody, parody works and parodied works have a connection, giving new cultural significance. In the series of 100000 cold jokes, the following classic films are parodied:

The first part: Japanese animation. The nameless male actor in the one hundred thousand cold jokes 1 was forced to go to the end of the crisis. He kept tucking energy and breaking the watch and fighting power. At the same time, he lost his self-consciousness and fought by instinct. This story reminded the audience of the new machine of the new century evangelical fighter. The background music also makes complaints about EVA’s “coming, sweet death”. In addition, the nameless man ran into the train in Hayao Miyazaki’s “thousand and one thousand” in outer space, and there were Chihiro and faceless men in the carriage. There is a scar on the face of time chicken. Drawing on the scar of Kakashi in Naruto, the character design behind the change of time the chicken is similar to Kakashi.

In one hundred thousand cold jokes 2, the gray wolf sneaks away when the sheep and sheep quarrel with the Western cowboys. The sheep and sheep find that they are chasing after them. At this time, the pleasant goat shoots down the slow sheep and starts reasoning to the bell, mimicking Conan, the famous detective. This scene also has its own innovation. Meiyangyang saw the series of actions of Xiyangyang and sent out a series of questions, which is not found in the famous detective Conan. Then little King Kong took off the gray wolf leather case and went back to his own planet to sell dragon beads to others. The film decoded the original works and obtained the representative symbols. For example, collecting seven dragon beads to make a wish, and conducting a cultural recreation, for example, the seven dragon beads were all one star and could not make a wish. The big male Jingxiang group of

four also appeared at this time, mimicking “Doraemon”, regarding Little King Kong as a Doraemon that can make all kinds of treasures. Before Daxiong said that we forgot to pay, Little King Kong said that he was not Ding Dong, but later he changed his attitude. He said that he was Xiaoding Dang. This scene reflects Xiaojingang’s inner desire for money and also reflects his character of being at the helm of the wind. The popular image of the river god in the film has a new identity -- car God. When rescuing Little King Kong and Athena, he drives a black sports car and avoids the pursuit of the enemy all the way. The river god said that he often helped my father to send bean curd. This scene imitates the plot of the first character D. In the original work, Tuohai drives his father’s new car to deliver tofu on the Qiuming mountain Play drift. “Defamiliarization” of “familiar” traditional characters shows that the cultural symbols are just label borrowing, which does not remodel the traditional culture.

Part two: American films. The title of “100000 cold jokes 1” imitates the classic narrative style of “Marvel” movies, such as the effect of page turning subtitles and the way of characterization in “Marvel” movies. When the hero in the beginning part wears a tight windbreaker and Cape, it reflects the author’s Parody intention to “Marvel” movie. The nameless man wants to die together, and the ending is almost the same as the iron man ending in the Avengers alliance.

All Marvel films are creating superheroism, so the heroes of American comics such as Avengers Alliance are also the parodies of 100000 cold jokes. For example, the character combination of the nameless man, Nezha, Pinocchio, and the bird is similar to the combination of Iron Man, Hulk, and Rocky in the Avengers alliance. The teenage boy of adorable makes complaints about iron man; the sprouting of the muscles is just the same as that of the simple, four limbs of the giant Hulk; the Pinocchio with the ability to stretch his nose is the same as the eagle eye with the archery skill; the bird’s unshitting exaggerated narcissistic attitude echoes with the original works of rocky, all of which belong to the parody of the character combination.

As like as two peas in the one hundred thousand cold jokes, the five heroes in the wilderness face the witch Legion in the sky. The composition and atmosphere of the scene are almost the same as those before the Avenger. The lost artifact is wrapped in a magic cube suspended in the air, which reminds the audience of the scene of Rocky releasing the cosmic cube in Thor 2. Among them, the nameless man also has the ability to visualize the real object with his imagination. This super ability is almost the same as the setting in the green lantern. The concrete

image is that the energy shield can resist the attack, which is also a typical stunt of the Green Lantern man.

Meanwhile, the classic elements of Transformers, Circum Pacific, Man in Black, and other works are also presented in 100000 cold jokes. As described in the movie "Butterfly Effect", the nameless man's initial experience is the same as that described in the movie "Butterfly Effect". As long as there is a little change in everything, it will lead to unpredictable results. If you want to change the benefits, you will make mistakes constantly, which will lead to disaster. Because of the big devil's momentary slip, the army's arduous efforts to persuade him to lose his will again. So he took out the "memory erasing stick" to sweep it, and everyone was brainwashed. This "memory erasing stick" is very similar to the borrowed things from the film "Man in Black". The process of synchronization of the demon king and mecha imitates the man-machine combination in Circum Pacific, even the music. There are also lonely little girls walking on the streets, similar to the young pockmarked children in the Pacific Rim. The scene of the time chicken chasing "flies" also imitates Jue Ming poison master.

Later, in the chaos of time and space, a section of the Statue of Liberty buried in the ground appeared, which reappeared the old version of the Planet of the Apes. Pinocchio and Li Jing are exploring the maze, which is similar to the classic work "mobile labyrinth". When they escape from the maze on a broom, they parody the fragments of escaping from the spaceship on independence day. Finally, the nameless man pushes the spaceship into the black hole, thus saving the universe. Its scene and plot are similar to star trek.

The reproduction of cultural symbols in the original works needs to be decoded by the audience. Different decoding will bring different meanings and different effects. "The existence and circulation of performance do not indicate what it means to users. We have to analyze what users are used to this year, but the users are not the producers."

The third part: domestic films. At the beginning of 100000 cold jokes 2, slow sheep and sheep said that they would never be bullied by wolves, bears, monkeys, and fish. Here, they correspond to the Gray Wolf, Bear Haunting, Great Sage's Return, and Big Fish Begonia. On the one hand, it is a tribute to domestic animation, on the other hand, it also reflects the producers' good expectations for the works. In addition, Bao Qingtian, who appeared in the night sky when Xiaojingang was judged by the gods, depicts Bao Gong's black face in a playful way.

The most bright spot in the film is the role of the river god, who not only gives full play to its original sprouting

characteristics but also increases the attribute of the vehicle God. Chinese folk river god story is about the choice of "gold, silver and iron axe", which reflects the quality of human honesty. But here only remains the surface of things "gold, silver, iron", river god will throw anything into the river will become three parts - gold, silver, and original. In the later melee, the river god also used this ability to regard the galaxy as a river and tripled the warships and troops of Western gods to fight against other gods.

La Shen led the four little King Kong to the weapon depot and introduced a glove. After wearing it, you can obtain super power through the button, such as bigger, thousand-mile eye, ear, invulnerability, water, fire, and so on. It imitates the animation "gourd brothers". The super ability of gloves corresponds to the skills of the Hulu brothers. Athena read the command "the God of darkness, Wuhulaha, the transformation of the black magic" when she filmed the big head sticker, which parodied the lines of Gunala when she was transformed into the "little magic fairy of Ba la la".

The parody elements of "100000 cold jokes" use post-modernist parody techniques everywhere from the big frame to the small details, and the parody is also a classic film. It can be seen that producers are not only producers but also "fans" who use classic films to recreate. Through the parody and re-creation of the original works, a new cultural connotation is constructed and displayed to the audience who are film fans, so that they have the feeling of participating in it.

2. Analysis of the Artistic Characteristics of Parody in Animation Films

Based on the comparison between parody in the digital media era and pure literary Parody in earlier years, it has a penetrating feature in aesthetic style, artistic pursuit, and expression technique. Parody, as a rhetorical device, has developed into a network cultural phenomenon with the change of social environment. The artistic characteristics of parody, new media networks, and animation film combine together to form parody animation art. Parody animation in the new media environment, has its own aesthetic concept and aesthetic taste. At present, parody animation mainly presents the artistic characteristics of ridicule, alienation, virtual Carnival, and so on.

2.1 Making Fun of Classics: Irony Authority

With the advent of the new media era, the rapid spread of information and the fast pace of life have brought about not only positive effects but also a large number of

negative effects. Various natural disasters, environmental pollution, food safety, and other problems will undoubtedly expose the “smallness” of human beings. Under the influence of postmodernism, this phenomenon infiltrates into the Internet. Therefore, netizens teased and parodied some classic film clips, news events, advertisements, and made a variety of parodies of classics and authority, and made video animation short films.

A classic film is the main object of animation parody. For example, in the parody of Chinese classic animation, Chinese animation always adheres to the tradition of national ink and wash. The story theme, characters, shooting skills, and editing methods presented in the classic way are all very rigid and dry. In this situation, it is easy for the audience to have aesthetic fatigue, which also makes the audience form a psychological set of cognition and understanding. The audience is familiar with the story, role, and other development mode of Chinese animation films. Maybe they can guess the ending before watching it. The ending must be a happy ending in which justice overcomes evil. The application of postmodernism Parody in the creation of animation films can subvert and eliminate the creation mode of traditional Chinese films, so as to ensure the artistic innovation value of the animation.

The purpose of ridiculing classics is to satirize. The original meaning of irony is to say irony, that is, “what is said is not what is meant”. It is a narrative technique widely used in literature. The use of irony to tell serious things, its meaning is contrary to its back and forth, through irony can produce the effect of ridicule and humor. In the face of solemn and serious themes, parody creators often challenge the authority of classic plays through reasonable satire, deconstructing and subverting the cultural significance of the original works, so as to construct new artistic value and achieve the comic effect of ridicule and irony.

The meaning of ridicule includes irony, which consists of such factors as saying this is that and teasing. Linda Hutchinson interprets parody irony as “there is a critical relationship between the main text and the background text, which is usually expressed in the form of irony. Therefore, irony can be used to express ridicule, contempt, and deconstruction. The ironic effect of parody does not come from humor but from the degree of the audience’s involvement in the work. The audience lingers between the texts with both connection and distance. Ridicule should be expressed from the text discourse and character images, which can make the audience have the feeling of knowing a smile. It needs to be serious on the surface, but it is full of satire. Excellent parody animation uses a variety of materials, but this kind of artistic characteristic can be reflected incisively and vividly. The most typical image

in “100000 cold jokes” is the subversion of the traditional image of Nezha. Nezha is adapted into the image of the cute head and lower body muscles, which achieves the ironic effect under the visual impact contrast.

Under the background of post-modern society, all unchanging things no longer exist. With the development of science and technology, the stability of tradition has been destroyed, and this era and the sublime have been gradually separated. For example, the ridicule reflected in “100000 cold jokes 2” completely turns tradition and sublimity into entertainment objects. The “100000 cold jokes” series of works take various traditions and classics as the objects to obtain resources and materials, such as Nezha and river god in Chinese traditional fairy tales, snow white and Pinocchio in Western Fairy Tales, Classic Animation Hulugwa in the 1980s, Saint fighter and Manwei movies, etc., all of which have been parodied. In this series of works, parody is used to contrast and collide the classic film fragments well known by the public with real life, and dispel the authority and sublimity of classics through the rebellious psychology of the audience.

2.2 Unfamiliar Differences: Fragmented Collage

The production technology and style of animation are the decisive factors that affect the audience’s aesthetic taste. The traditional texts with heavy history, lofty imagination, performance and performance gradually do not adapt to the audience’s taste. On the contrary, some adapted animation that caters to the audience’s aesthetic taste, feel strange and novel, and resonate with the public’s real life, become popular in the network. Just as the Russian formalist master merdo Shklovsky said in his prose theory: “it is in order to restore the experience of life, feel the existence of things, and make stones into stones, there is so-called art.” The value of art is not only to understand the essence of things, but also to raise the works to the things that let the audience feel its connotation. Parody is a technique of coexistence of difference and strangeness. No matter what kind of parody technique is, it may produce defamiliarization effect in appreciation under the context difference, and express the artist’s intention through the difference of the two works and the difference of context.

The concept of difference in comic parody works is just as Harpin said: “parody is the repetition of the differences between the two in terms of background conversion and meaning reversal.” However, the original works should not be based on the original works but on the original ones. Because the parody works and the original works exist together, the audience will compare the two. The significance of parody comes from the surface and deep

differences, such as: the surface of funny, satire, deep discourse, ideological subversion and digestion.

In real life, the public have visual fatigue for the traffic flow, crowd, street, buildings and other things that are used to see every day, so it is not easy to produce new aesthetic feelings. Defamiliarization, on the other hand, is against habits and convention. It makes the audience subvert and unifies it into an unchanging aesthetic concept and endows the audience with a new aesthetic feeling. The Defamiliarization of animation requires the audience to get rid of the fixed feelings accumulated in the original work and liberate themselves from the traditional and conventional emotions. They will not automatically apply the mechanical way to appreciate the works, but have new feelings and discoveries on the emotions and things we are used to in our lives. The practice of “100000 cold jokes” has proved that the Defamiliarization of parody animation has been greatly improved Popular.

The audience of “100000 cold jokes 2” is more from the fans in the circle of the second dimension, and the audience who love the second dimension have a stronger sense of identity than others. In Henry Jenkins’s view, “deseido’s” poaching “metaphor sums up the relationship between the reader and the author as a continuous struggle for the ownership of the text and the control of the meaning The fans of the second dimension belong to the cultural poachers. They reuse the original works resources by parody and construct new artistic connotation with the help of the original text, and the audience’s behavior is also a kind of participation.

Such cultural “poaching” and participation is a major feature of postmodernism Parody - fragmentation collage. In 100000 cold jokes 2, collage techniques can be seen everywhere: for example, the opening subtitle mentioned above imitates the classic subtitles in Star Wars; in star arrow of the saint fighter, the appearance of bronze, silver and gold of fighters, and then collage the myth of river god together; Xiyangyang imitates Conan’s gesture to solve the case, and creates many laughing points with spoof of “Defamiliarization”; “Smurfs” and Aladdin’s lamp, but there are Smurfs after wiping the magic lamp; the painting style of “Star Wars” and the background music of “you at the same table” are all collages and hybrids of classic films. The creator rearranges the film symbols. This collage requires the creator to have a deep understanding of a large number of works. Although the use of this kind of symbol is on the surface, the audience will have nostalgic complex in the process of watching, thus producing resonance.

The parody of classic film segments makes the audience not only recall the familiar feeling in the original

works, but also makes the audience have a familiar and strange feeling through the modification and reconstruction of the plot, scene and characters, which highlights the Defamiliarization characteristics of parody animation of postmodernism.

2.3 Virtual World: on-site Carnival

Under the influence of postmodernism, postmodern art is no longer the landscape ink of an artist, nor is it a lofty term in academic seminars. It belongs to the National Cultural Carnival. Bakhtin believes that “Carnival has created a second kind of life which is different from people’s daily life and state. In this kind of life state, people can blossom out complete human nature, instead of being trapped in daily life and hierarchy system.

In the context of highly developed digital technology, text and video are presented in digital form. Various parody works with virtual identity have emerged in the network. These works are different from the traditional works. Parody works have the unique new technology of this era, with virtual image simulation, real-time transmission, interactive experience and other functions. Internet users can publish their views anytime and anywhere Point of view, and even put their own artistic ideas into practice. Animation parody is based on the carrier of the Internet. In order to express views and emotions, the creators embody the characteristics of parody virtual Carnival and digital simulation.

With the rapid development of digital virtual technology and digital media, the public can transfer all kinds of emotions in the real world to virtual cyberspace. Under the background of the rise of network subculture and the popularity of post-modernism, a large number of netizens have shown their pursuit of popular culture, infatuation with online games, idolatry and love for online communities. Animation creators can use network software to make parody works, such as: Photoshop, premiere, AE, flash, 3dmax and other computer production software. Compared with traditional films, parody animation contains the characteristics of digital media technology and digital media art, and has the simulation and real-time effect that traditional films do not have, and can meet the needs of the audience in time. Due to the low threshold in the network, a large number of grassroots Internet users have unprecedented freedom of speech, and the number of Internet users is gradually increasing, and network liberalization is also gradually expanding, resulting in a large number of strong speech and free speech of netizens. The network has gradually penetrated into people’s daily life. With the promotion of artificial intelligence, cloud computing, big data and other technologies, information sharing has ex-

panded the public's discourse space, and at the same time has greatly opened the discourse power of Internet users. Network is an important carrier of post-modern parody animation. Internet users can express their creation and emotion freely in the network by parodying classic film creation. As long as they want to express themselves, everyone can be a "director", which reflects that Internet users can indulge in discourse Carnival in the network virtual world.

Classic films have certain limitations in the traditional media, while the virtual world of the network can be unrestrained carnival, parody animation can not need a series of complex procedures such as online editing and verification. Words, pictures, videos, and two-dimensional animation can be parodied. Different cultural and artistic forms have become an important means for netizens to express their views and vent their emotions at will.

Parody animation through the virtual characteristics of the network, a group of on-site carnival. In carnival, people try their best to seek personal freedom, let themselves break away from the oppression in reality, find new interpersonal relationship, and achieve the release and catharsis of emotion. In the virtual world, all identities and discourses are anonymous, multiple and relative. The self-consciousness of netizens can be expressed at will. In this large-scale "game", self-expression that can't be realized in real life is shown, which is very similar to the common Carnival brought by anonymity in network culture. In "100000 cold jokes 2", parody, spoof and collage in the film are the emotional catharsis of network youth.

The bursting point and make complaints about "one hundred thousand cold jokes 2" is very obvious. The animation is full of young people make complaints about overtime work and life, and various kinds of practical pressure ridicule. This kind of Tucao, dissatisfaction in animation is presented with various "stalks". This kind of laughter will also reduce pressure on the audience. This carnival with classic films as parody objects is more like a kind of self-identity. "100000 cold jokes" belongs to a group of young people's Carnival, a collective nostalgia. This carnival is based on the "nostalgic" emotion. The parody of the classic film is almost a spoof and Carnival of cultural symbols well known to the post-80s, 90th, 00s and even the 10th generation. It is the consumption of the theme of "nostalgia". Nostalgia is a process of looking for the past to find ourselves again. Nostalgia in modern society is different from traditional nostalgia. The traditional nostalgia finds emotional resonance, while the current nostalgia seeks nostalgia through parody and parody. Nostalgia in modern society can transform nostalgia into consumer goods.

To sum up, in Linda hutchinn's opinion, parody is not a kind of inferior creation without depth and style at all, but to make the audience look for the internal relevance of things and produce new artistic value. It belongs to a special literature and art phenomenon under postmodernism, which can not be simply understood as empty collage and mixture. It can break the traditional serious way of discourse, thus subverting the authority. At the same time of game carnival, it shows satire and criticism to real life.

However, with the rapid development of digital media technology and the characteristics of no threshold, some netizens are allowed to make coarse and vulgar short films on the Internet, and adapt and spoof the original works without bottom line, which seriously damages the values expressed by the original works, and this kind of phenomenon spreads on various platforms. The negative impact of such parody animation can not be underestimated, the aesthetic level of netizens will also become vulgar, the art of animation works.

3. Three Dialectical Views: the Coexistence of Popularity and Elegance

"100000 cold jokes" as the first popular parody animation works in the network, it deconstructs the authority, subverts the tradition, pursues the carnival, has obtained the audience's support and the praise, thus, the animation parody creation began to flourish. However, in the rapid spread of information in the network world, an excellent parody animation can quickly become popular on the Internet, and has been widely concerned and sustained dissemination. But if it is a low-level boring parody animation, the negative impact not only in the animation industry, but also affects the entire cultural values. From the perspective of animation quality, we need to strictly control the quality of animation. Even though the series of "100000 cold jokes" is funny and humorous, and has gained a large number of loyal fans, it still lacks the delicacy of the parodied classic works, and its quality is still relatively rough. In the first part of 100000 cold jokes, there is no coherence in the overall narration of the story, and there is no fixed point to start the narration. Instead, the three clues are unfolded synchronously. The narration is too free, which is a little messy for the first-time audience. Secondly, the film forcibly parodies and spoofs the classic films. For example, in the film, Li Jing's empty handed white blade is used five times in total. However, there is no obvious logical connection between the five times, and there is no continuous superimposed laughing point, which will make the audience tired of the later moves.

Finally, the screen production is not fine enough, more

like a simple piece of material, the “stem” in the film is too rigid. Therefore, we need to dialectically look at the parody video clip’s inferior, rough and other issues, use the good influence of classic animation works to create a healthy network environment, carry forward the good characteristics of parody, and avoid the vulgar development of network parody. Compared with the first one, the second one is more detailed in terms of the burial of the laugh points, the narration of the plot, the production of the pictures and the characterization of the characters. There is no deliberate parody and collage of the classic films. By subverting the audience’s stereotype of superheroes, the film endows them with brand-new character charm, so that the audience can enjoy the classics while watching the film, without feeling that they copy the plot and have no innovation. However, due to the dense “stems” buried in the whole film, it is difficult for the audience unfamiliar with the classic film to understand when watching, but its innovative elements are suitable for all audiences.

In the theoretical debate of parody, the views of Linda hutchinn and Frederick Jameson are opposite. According to harqin, parody is not only the collage and magic cube of works, but also belongs to the category of re creation, from which we can deeply feel the criticism of reality. Harqin once interpreted comic film parody as a network culture with multiple value orientations. It combines tradition and future, past and present, elegance and popularity, forming a network culture composed of mass culture and elite culture. It makes the netizens have the attitude of resistance and doubt, thus constructing a new cultural and artistic connotation. In the developed environment of the Internet, we not only need elegant parody works as the basis, but also need parody animation that can arouse netizens’ resonance and be easy to understand to enhance the popularity of the network. At the same time, it also provides a way of entertainment and relaxation for the public who have accumulated social pressure.

In the view of Jameson, a postmodernist theorist, parody is a pure imitation and loses the vitality of the original. In Jameson’s opinion, the main feature of Parody in the Internet is collage. The creators regard parody as a novel art form and a means of ridiculing and teasing the original objects. Such means are totally negative, which makes the original work lose its original value. Animation parody film can be regarded as an entertainment game. It collages all kinds of videos, which will eventually become vulgar goods of consumer society and reduce the cultural character of cyberspace. In Jameson’s theory, it is obvious that parody will make the creator lack creative thinking. Parody is completely dependent on classic works, which

is meaningless and damages the original works.

4. Conclusion

After being introduced into China from the West, post-modernism parody is not only a novel artistic creation method but also a popular network cultural phenomenon, which is a uniquely aesthetic way in modern network art. In such an aesthetic taste, the audience has a unique way of thinking and aesthetic psychology, this kind of parody animation in the current art creation is quite controversial, because most of young people like to watch this kind of quadratic animation, but among the conservative generation, they still don’t see good parody animation, believing that parody will completely dispel the authority, destroy the sense of historical depth, and historical truth Xiang is also misinterpreted and tries to deconstruct the classic works well known by the public. The Internet Carnival and popular popularity destroy the elegance of the world. However, this is also the reason for the backwardness of animation creativity, leading to the marginalization of elegant animation. The negative network youth subculture represented by vulgar parody animation is gradually developing in the network.

In fact, from a different perspective, parody animation creation can reveal some problems in real life to a certain extent. If the works can reflect the relevant practical problems, it has an existing value, and they can also be popular among the public and have a profound impact. The animation uses parody to create excellent, elegant, and influential film works. The author’s innovative spirit is worthy of recognition. Based on the original classic works, he makes differential innovations, dares to break the shackles of traditional thinking, and even creates works that are more popular than the original works.

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