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Towards creative transformation: China-Chic Aesthetics (2024-2025) of the Digital Mode

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Abstract: The manifestation of "China-Chic" aesthetic symbols is not only a testament to the creation and mastery of innovative models in the digital ecosystem but also a positive management of information flow. Mythological elements and other realities interweave to form interactive interfaces that integrate the layered network of digital identities with empathetic domains. The digitalization of films and games through plundered settings and operational modes revitalizes classical culture, while the replication and documentation of rural landscapes, such as ancient architectural sites, provide exemplary models for multi-faceted cultural tourism practices enhanced by digital intelligence. Through platforms like gaming livestreamers, discussions across major platforms and derivative works such as IP-themed picture books, advertisements and fan fiction, the values of China's outstanding traditional culture are creatively adapted and transformed across diverse media in the AI era. These multifaceted pathways can maximize the public acceptance and even overseas dissemination of cultural spirit. Domestic aesthetic practices around 2024-2025 are hidden in the undercurrent of this trend.

Keywords: China-chic aesthetics; media performance; artificial intelligence; cultural attributes

1. Introduction

The development of digital technology in the era of artificial intelligence has significantly propelled the transformation of China-Chic aesthetics. This creative mode of thinking not only builds upon the global trajectory toward cultural identity but also manifests on the medium's stage, breaking barriers and interlinking social chains. The lifelike visual effects of digital mirrors, the design of individual combat logic for scripted NPCs, the human-machine collaboration model behind "Shadow Deities," the cultural explanations, research and replication in game scene settings, as well as the large-scale production of films involving hundreds of domestic special effects companies and the output of domestic aesthetics—all these have endowed the promotion and dissemination of outstanding traditional Chinese cultural symbols with contemporary vitality and efficacy. The narratives of films like "Digital Journey to the West" and the Nezha series continuously seek to blend classics with folk culture, reality with the masses. By preserving the core essence, deconstructing fixed perceptions, dismantling superficial thought patterns and visual dimensions, reconstructing a conceptual universe that resonates with the value shifts of the new century, these works can stimulate the knowledge lineage and entertainment field of traditional myths. They also align with the cultural preferences of audiences across different age groups and the practical needs of the younger generation, thereby fostering subsequent sharing of spiritual resources, circulation of technological elements and industrial incentives for China-Chic aesthetics.

2. Digital Identity and Contemporary Empathy

Theme transplantation and digital driving are attempts to bring mythology to the contemporary era. The rich mode of technology from demonstration to practical operation has to some extent contributed to the core transformation of traditional cultural

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propositions. The "behavior tree" and "state machine" are written, recorded and switched in the form of digital paths, depicting the behavioral logic of characters and players. However, they are not completely rigid and cold, but rather a blend of humanistic warmth, thought-provoking resonance and infectious power. Many classic mythological elements have also been applied to the design and narrative of movies and games, forming multiple directions and depths of extension with literature, cultural tourism and streaming media platforms. "The personification and botanization of ancestral spirit and jade"[1]. The original imaginations associated with national archaeology were also captured, disassembled and subdivided into visual structures such as China-Chic Games, which transformed into an understanding and reconstruction of ancient beliefs at present. The description of the original body and environment of the traveler in "Journey to the West" is "strange rocks on the Dan Cliff, strange peaks on the cliffs"[2], while the old monkey in the initial chapter of "The Black Myth: Wukong" serves as a guide to reset the narrative, once again telling the origin of the strange rocks on Mount Huaguo, urging the "mandate man" to embark on a new journey to search for the six resurrected saints. At this point, the strange stone is no longer a pregnant object, but a scattered place of return. The design of Nezha's "Magic Child" image itself is also a product of the combination of mythology and the digital age, from the initial impression of being the son of King Vishnu, to being a disciple of Taiyi Zhenren and a fairy like Taoist, the movie slightly adapted the traditional myth of lotus root powder as the material for reshaping Nezha and Ao Bing, using lotus flowers, lotus leaves and golden pills to capture souls and lock souls, and reshaping the golden body of the Third Prince. The digital modeling and dynamic capture of narrative character have been replaced by an interactive level of visual memory and aesthetic cognition with players or viewers.

There are multiple identities in the digital world, and the "simulation (vertical axis)" level of the self includes two forms: "real identity of the person" and "projected identity of the person"[3]. The Erlang God in "Black Myth: Wukong" has a handsome human form and a "green face, fangs, and vermilion hair" (Jibu Integration, Classical Opera, Yuan Dynasty Drama, Yuan People's Miscellaneous Drama, Yuan Qu Selection (Four Essential Books), Xu Jia Dafu Fan Shu's Miscellaneous Drama, Zhang Kongmu's Intelligent Investigation of Demonic Harmony Luo's Miscellaneous Drama, Fourth Fold) true form, but the various changes of the digital individual still follow the character's ontology setting and plot direction, and is also a projection and reflection based on reality. At the beginning of the story, Erlang Shen appears as a defender of the will of the Heavenly Court. At the end of the story, after the battle between the Dharma Realm, Heaven and Earth and the "Heavenly Mandate Man", his other identity, that of a guardian who preserves the "root of intention", trials future generations, and helps Wukong break free from shackles, is finally revealed. The "Heavenly Mandate Man" is not Wukong, but a digital carrier identity that embodies the heroic spirit of Chinese localization represented by Wukong, reflecting the worldview that players interpret. Returning to the journey to the west, the battle with the remains is more like a test of understanding and revealing this layer of identity. The Tripitaka points out that "the state of mind that is holy and empty is only spiritual perception" (Subpart Collection, Buddhist Classics, Taisho's New Tripitaka, Commentary on the Scriptures, T39.1795, Tang, Zongmi Shuo, Dafang Guangyuan's Sutra of Righteousness, Volume One, Column). Similar teachings are also found in the Lotus Sutra, emphasizing the "realization" of all "emptiness" in the mind, in order to achieve individual moral enlightenment. Going to the Spirit Mountain is a practice in itself, but in the game, Wukong passes it on to the "destined person" in another form. The transformation and empowerment of characters such as Bi Chen, Hao Shuang, and Xuan Yuan set in a single player will return to the "Soul Series" battle journey of "Destiny Man" seeking true self and constantly upgrading in the form of digital clones.

The local classic cultural elements have laid the traditional foundation of multidimensional digital identity here. The "Shanhajing" records that the unsupported Qi of Tongbai Mountain is "shaped like an ape, with golden eyes and snow teeth, and swift and agile"[4]. Similarly, it can be found in the Yuan Dynasty drama "Tang Sanzang's

Journey to the West", and the classical origin can be traced back to the game's "virtual footnotes and events"[6]. This provides a supporting basis for the connection, while Wukong's revered image identity as a "destined man" is also within the context of the pre script story, and is related to the story's motives and results. The woven fabric always forms a closed loop. The identity relationship between "Tianming Ren" and Wukong seems to be closely connected, but it is constantly separated, becoming a digital carrier and window for players to enter the game's thinking and observation. The discovery of clues in the virtual world satisfies the players' hidden curiosity, and the narrative of the script is enriched through the behavioral choices under the control of their identity. Mary Raul Ryan has paid attention to the "immersion" and "interaction"[6] of players in the virtual reality set by the script, but has not further observed the reverse path of the script story using digital identity as a clue. Highlighting the perspective of identity helps clarify an individual's behavioral logic, while the introduction of characters brings players closer to their virtual identity, promoting universal empathy. The triggering mechanism of the endings of the first and second playthings is more inclined towards the reflection of the inheritance and freedom dimension of identity values by the "golden hoop", and the unlocking of hidden levels supplements the logical chain of some main or branch lines that are interconnected. China's excellent cultural symbols are vividly supported by the technological assistance here, while the humanistic temperature of myths and legends provides a fertile ground for the dissemination of symbols. Similarly, the Nezha film series directed by Jiaozi achieved multiple decoding of character identity connotations between the first and second films. The leap from Lingzhu Tian to the magic pill, the transformation from individual redemption to fighting and supporting sentient beings and the growth from ignorance and stubbornness to rebellion and awakening are accompanied by the emergence of Nezha's main consciousness and the establishment of self-identity.

By 2025, the development of the identity of the movie version of "Magic Boy" will to some extent align with the early origins of Nezha and the mythological shaping in the Taoist system. The different versions of Nezha carved by Feitian Pig and the beautified version of "Nezha Roaring the Sea" in 1979 when Nezha and Ao Bing share the same body are not only a tribute to excellent classics, but also an expansion and recognition of China-Chic's aesthetic imagination. Nezha's digital identity is witnessed by multiple intertwined relationships between reality and virtuality. The relatives, teachers, and friends he interacts with, the people he protects in Chentangguan, and even the expanded "fusion of film and tourism" in the second installment of "Multidimensional Reconstruction of Eastern Aesthetics, Imagination Consumption, Integration of Film and Tourism"[7] all depict Nezha in different aspects through the boss battle setting. Cute and well behaved, rebellious and rebellious, including tears and sadness that are not steel and iron bones, pale and black eye circles that overflow, immature teeth, and a cute and unrestrained body shape, revealing reality in the form of miniature "defect beauty", writing about the childlike nature and the divine state after breaking through appearances. From breaking away from prejudice, "magic" and "immortality", I am determined to carry the heaven and earth and walk out of my own new field, the common proposition of the era has been internalized into the discourse practice and concrete description involved in role identity, "seemingly disorderly, multi-cultural and mobile cultural phenomenon"[8]. There is also a dense connection with the economic operation, social thought and policy guidance in the social cortex. Various films and games adapted from myths encourage and mobilize the sympathetic factors of the public, and the sense of happiness and positive cultural guidance are intertwined. By "Collective Signs"[9]. The condensed symbol system has contributed to the transformation of digital China-Chic aesthetics and classic culture in the era. This kind of empathy in the era is not a simple description of a single direction, but a polyhedron mixed with dark elements. Like Edward Scissorhands, it was born out of the classic narrative, but also retains the common field of emotion in the moment facing children and adults. It seems that there is a bit more cold sense of reality, but it is no longer

confined to the perfect fantasy like a fairy tale. Because there is room for regret and running forward, it may be more touching the emotional pulse in the heart.

3. Disaster Setting and Local Empowerment

The concept of "tribulation" is evident in both the "Black Myth: Wukong" and the Nezha film series, representing the loss and reconstruction of abstract ideas. It is a digital performance that transforms classic preset logical and cultural perspectives. Its emergence, origin, cause and effect, and impact are interrelated and form its own system. The threads of "tribulation" are often linked through story units, hidden in the process of exploring details. In Chapter 19, Wukong in Yunzhan Cave collected his Eight Precepts. General Gao took out a red lacquered pill plate, two hundred taels of scattered gold and silver, and a three necked brocade cloth robe; In the 40th chapter, the emperor, along with the concubines of the three palaces, the crown prince, and other officials, presented the precious treasures of the country, including gold, silver, satin and silk, to their master as a reward for his resurrection; In the 48th chapter, Chen Jiazhuang, in order to repay the kindness of his living son, sent dry food for roasting and frying, as well as scattered plates of gold and silver [11]. The acquisition of many objects is more like a reward and gift after helping others.

In "Black Myth: Wukong," the scenes of battle and exploration are even richer, and each chapter's hidden storyline has specific triggering mechanisms and corresponding contemporary interpretations. This is closely related to the operation of digital technology, such as traveling to Buji Valley, defeating Sha Dalang, and obtaining the prop clues of Panlong Golden Hoop Stick. This strategy and reward setting that is in line with contemporary players has shifted from the original degree and pursuit of various aspects to actively promoting and understanding. Fire Shines on Black Clouds "rewrites the story and creates a prequel to the Golden Pool. From wealth and silk to robes, objects become a mirror reflection, continuation and catalytic clue of guarding, departing and even breaking the heart. In addition, the designs such as "cracks," "cloud flow," and "silk smoke"[18] in the platform draft metaphorically represent complex character relationships and the final presentations of game images are achieved through techniques such as dynamic blending and simulation. This also promotes the adaptation of aesthetic metaphors with Chinese flavor to a global level of meaning. The six game chapters that have been released are connected by the thread of "Destiny Man" searching for Wukong's root tool. The film and television series "Journey to the West: The Sequel" also provides a similar interpretation and subversion of tradition. The plot of Wukong searching for a spirit child and transforming him into a relic to save the world and revive him is similar to the process of players searching for scattered six roots and experiencing various senses to inherit the mantle of the Great Sage.

The "tribulation" in "Black Myth: Wukong" is more digitized, and the accumulation of various combat data, the differentiation and processing of natural language, the design of task branches and replicas provide examples for the public understanding and consumption of myths in the era of artificial intelligence. Through "NVIDIA", including DLSS (Deep Learning Super Sampling, an AI driven imaging technology), RTX ray tracing (more realistic light and shadow effects), NVIDIA PhysX (simulating physical effects such as fabrics, fluids and particles), NVIDIA HBAO+ (Horizon Based Environmental Occlusion), NVIDIA Hairworks (realistic fur), and "Unreal Engine", including Nanite (rendering massive polygons), Lumen (global illumination), World Partition (managing large open worlds), MetaHuman Creator (high-quality character model), Chaos (physics engine for scene operation), the Niagara VFX system (exquisite visual effects), animation systems (IK solving). With the support of advanced technology, players have enhanced their sense of presence and experiential perception in challenging levels. The aesthetic visual flow and impression practice have made the structural model of the game more flexible and open, among them, the beauty of "control"[17] is reflected in the out of control state brought about by challenges and other factors. The emergence of the "tribulation" of the Destiny Man has strengthened the exploration effect in this area, encouraging players

to constantly touch the aesthetic buoy of the game and unlock new gravity. As Chekhov Mihaly once said, "Games are the best flow experience"[17]. Players rely on intuition or skill feedback to achieve optimal reflex engagement. The operation of joysticks or controllers, as well as the tracking of clicks, potentially contribute to the presentation and dissemination of digital aesthetics. The meaning of "tribulation" becomes more concrete, as the "destined person" gradually builds the meaning of the character's identity by overcoming tribulation. In the movie "Ne Zha: The Demonic Children of the Sea", the emergence of "tribulation" strengthens the inherent narrative chain, and the division of the dragon race and the convergence of education create a complex contradiction and tension. The "tribulation" of the Jade Void Palace allows Ne Zha to obtain the jade liquid and nectar that helps Ao Bing reshape his physical body. The "tribulation" of Chen Tanguan makes Ne Zha clear headed and grow up painfully. The "tribulation" of the Tianyuan Ding transforms Ne Zha into a new person, completing the physical fire. The accompanying digital screen presentation and three-dimensional construction objectively stitch together Ne Zha's value narrative, turning his individual impulse control towards turning the universe and competing for the mandate of heaven. The true essence of the Dao's heart, with its fiery long hair, is not only a continuation of Nezha's first manifesto "My destiny is determined by me, not by heaven", but also the heart that breaks through the "tribulation" revealed in the sequel when facing a more complex world construction.

At the practical level of cultural tourism, using AI, metaverse, intelligent collaboration, and other technologies to support local ancient architectural heritage and other aesthetic resources is a way to promote domestic film and tourism culture to the world and make local classics shine. There are many technical connections and expressions in "Black Myth: Wukong", such as "digital twins, blockchain ownership confirmation, and data element circulation"[12]. There is a rubbing scripture on the wall in the game scene, which comes from the 14th grade of the "Diamond Sutra"[13]. Following the visual path, one can also see the fusion of many local cultural elements, including the statues of strongmen and heavenly kings, many hanging sculptures and colorful paintings, and the simulation environment of historical relics round. The five element talismans and divination techniques used in "smelting" elixirs are also transferred and transformed through different digital game forms. On the other hand, the local chain effect is also prominent. The Chenghuang Temple in Lu'an Prefecture, a national key cultural relics protection unit, has set up lanterns up to 7.5 meters high during the New Year Festival. The standard configuration of phoenix wings, purple gold crowns, and lock gold armour has a strong cultural flavor. The surrounding and manual operations of Nezha and other IP related derivatives are also being promoted.

The role-playing games (RPGs)[14] here exhibit different levels and potential for boosting in terms of prop selection, rule weapons, electronic board games, and interactive space. The drainages of new media platforms have promoted the further positive exploration and promotion of traditional mythological images, and cloud exhibitions have also adopted a large number of digital links to achieve the display and sorting of scenes through dynamic screens. Cloud tourism can see the predictions and practical experiences of integrated media and the reproduction of local elements has stimulated many digital industry service technologies. The active life of cultural relics has also been enhanced with more social background due to the promotion of film and tourism. The promotion of local official WeChat accounts has opened up multi-dimensional exploration space online, while the festive atmosphere provides a perfect opportunity for the long-term operation of film releases or game promotions. Walking inside and outside the ancient architectural corridor, the collection of scriptures and texts in the cultural relics scene is just as Liang Qichao said, "with extremely magnificent literary works, performing extremely subtle teachings"[5]. Realistic replicas of mythological connotations such as cliff statues, Chongsheng Temple, Kaiyuan Temple and etc. Players entering the game are like stepping into another virtual world space, while at the same time, an invisible cultural tour quietly occurs. The landscape territory with local symbol elements not only retains

the advantages of traditional culture, but also ties the open world from both virtual and real ends. Mythology has become a nascent state of language display and the cognitive structure in schema experience can build a cross-cultural bridge to the greatest extent.

The same goes for the Nezha film series. The Science Popularization Times and self media commentary have traced and commented on some aesthetic styles and artistic concepts of the dumpling director team, such as the design of the Jiejie Beast referencing the masks and bronze statues of Sanxingdui, the shape of the seven colored lotus resembling the "Boshan Furnace", the bow and arrow used by Lutong resembling the "deer horn standing crane of the tomb of Marquis Yi of Zeng", and the prototype of the Yuxu Palace on the Bagua outdoor scene being the "Tian Shi Tang"[19] in Hanzhong, the presentation of the scenery of mountains, rivers, and land also has the shadow of ancient paintings and scrolls. Here, "re functionalization"[16] also enables the value shaping within traditional texts to be re forged through engaging with physical audiences. Digital mimicry showcases and promotes the essence of these aesthetics through various means. Immersive interactive mixed reality, physical cutting, manual tracking and distributed scene fragments are overlaid on the display of local heritage sites. Whether it is the screen representation of images or various products launched through gaming platforms such as Steam, they are all aimed at the complex public from the local to the world level.

4. Digital Transformation and Platform Chains

The collections of different digital fields in films and video games are still in the process of continuous cross translation. Game anchors can launch advertisements and promote sales through traffic matrix operations and public-private domain linkage; the surrounding story texts, derivative comics, novels and humanistic creation of the film series will also attract a large number of fan groups. The cultural and creative design of co branded brands can largely drive the acceptance and development of China-Chic's aesthetics, while the hybrid external space created by the platform discussion has promoted the spread of many cultural classic ideas. The convergence and dislocation of dubbing, intangible cultural heritage, advertising, and e-sports and other fields not only promote the natural integration with digital modes such as artificial intelligence, but also enable the Chinese excellent traditional culture to continue to shine and carry color in the new century. Share the charm of cultural confidence and self-awareness with the older generation and numerous young people of the new generation.

The platform of diverse networks has provided more possibilities for the circulation of classic culture. In the process of cultural dissemination, discussion, and performance, it has also led to the gathering and prosperity of different industries. During this period, the core of culture has always played an important role. At the level of creative transformation, classic elements have been re understood and extended. There are also many "character ratings" that interact with players in the vicinity of "Black Myth: Wukong"[20]. The Eight Commandments, which have excellent collaborative experience and emotional feedback, have been re created based on the classic image of traditional cognition, becoming a guiding senior image of the "destined person" (his nostalgic words such as "drinking all four continents along the way, Ling Mountain, Luoja Mountain, Fangcun Mountain, Xumi Mountain, and my Fuling Mountain and his Flower and Fruit Mountain" are simple and moving, creating a strong sense of discussion and atmosphere). Many game streamers have made segmented strategies and summaries based on the difficulty level of battles, set preferences for likes and dislikes, and hidden sequences of travel, which to some extent promotes the expansion of the game's original ecological audience and the attention of platform registrants outside the circle.

Weibo, Douban, and even LOFT E R, among other online writing platforms, have also seen the creation of character biographies based on game character relationships. For example, writers Tianyi Yehui and Ye Saier have enriched the story lines of "Black Myth: Wukong" from different perspectives, and independently developed and adjusted them. This is in line with the "emotional labor"[15] of game anchors in digital video exhibitions. Reflecting on each other, they jointly weave cultural bonds and social networks at the

discussion level. At this time, classics are more like discussion platforms driving the development of comics. It is a starting point that originated from the original text and incorporates contemporary interpretation and imagination. The advertising screening of the Nezha film series also captured many story clips and character traits that are similar to the main world. The dissemination of official websites, channels, and social media promoted cultural marketing recognition, while the linkage with films such as "Jiang Ziya" and "Journey to the West: The Return of the Great Sage" strengthened the dialogue between mythological characters in the animation universe. The promotion of commercial and public welfare aspects has continuously warmed up and increased the momentum of the film brand, and also conveyed contemporary anime symbols with national characteristics to the public. Besides, the release of picture books such as "Nezha: The Past of the Three Realms" and "The Legend of Ao Bing" also intuitively combined aesthetic digital symbols with market economy, and the depiction and blending of character images were blurred. It is not only a concrete expression of traditional script, but also expands the influence of the original IP.

Jin Pengcheng pointed out that "China has numerous creation myths"[10], which is not limited by the singular opposition of mirrors. The curiosity about the beginning and creation of the world has catalyzed many derived storylines and discussion points. In Journey to the West, it is said that Wukong was born into a stone egg shaped by weathering. "Since its inception, every time it has been exposed to the innocent and the essence of the sun and the moon, it has felt smart for a long time"[2]. The opening of the previous installment of "Ne Zha: The Demonic Child Roars in the Sea" tells the story of Ne Zha's descent, pointing out that "the spiritual energy of heaven and earth has nurtured a mixed element pearl after thousands of years." Many picture books continue similar narratives, but break down the issue of reincarnation and extinction into the order of the universe, population, and individual, as a new driving force for thinking. Here, whether it is the mythological narration of games or films, the destruction of chaotic times and the curse of heavenly calamity can also inherit the spirit again. Zhou Xing moves forward. The "Shuntian Prefecture Annals" records the specific scripture interpretation, "There is no beginning or destination, hence the name Tathagata" (Department of History Integration, Historical Geography and Local Chronicles, Local Chronicles Classics, Prefectural Chronicles, Zhou Jiamei, Shuntian Prefecture Chronicles, Volume 16 Capital Chronicles 16, Temples and Temples 1), which does not limit oneself to existence, thus allowing one to observe the purity of one's own nature. Classic culture still has many adjustments in the process of digital information transfer and transformation for the times. In the game "Black Myth: Wukong", there are often scenes where people offer incense to the Earth Temple after a battle is over. Some game hosts may point out that this may be a similar save point, which can restore health and temporarily clean up equipment. As a way of respecting folk beliefs, the "Heavenly Mandate Person" also demonstrates the aesthetic elements of local myths and legends every time he walks through a checkpoint or dojo. At the beginning of his journey to the west, the Tang king twisted the earth to bid farewell as a tribute to his country. Later, land gods such as Diamond Hill, Xiaolei Yin Temple, Pansi Ridge, Fengxian County, Wuzhuang Temple, and Jisai Country were all associated with Wukong's demon slaying and disaster slaying. When transformed into the game, it's more like preserving players' nostalgia for the classic spirit.

With the art exhibitions, platform promotions and video editing promotions during specific holiday periods, digital virtual experiences have a deeper foundation connected to physical activities. The reputation accumulation of the industry chain and circles gradually takes shape. Meanwhile, the aesthetic shaping and cultural inheritance in the era of artificial intelligence continue to develop and pass on.

5. Conclusion

Symbols symbolize a kind of way of meaning formation. The transmission track of China-Chic aesthetics is based on its own cultural heritage and the technological development of the times. Conceptual and tangible information particles are presented

through the operation of technological means. The text writing, scene setting and story derivation of disasters meet the psychological needs of the people who adventure through levels. Mythical narratives originating from classic literature have been understood and interpreted by contemporary markets, evaluated by platforms and adapted to new cultural models such as anchors, streaming media and have gained more space for divergence. People with different cultural backgrounds can appreciate and experience their own aesthetics based on digital modes. The individual personalities and surrounding images of Wukong and Nezha constantly generate new understanding and emotions of the times, which also open up a good prelude for the inheritance of classic culture and the development of Chinese comics and games.

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