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Visual Symbols: The Intertextual Core of the Film *30,000 Miles of Chang'an* from the Perspective of Deconstructionism

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*Visual Symbols,
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ABSTRACT

As an audio-visual art, the visual symbols presented in the film have always been the focus of research and attention. In addition to discussing the details of the visual presentation of the film itself, it is more important to interpret and explain the cultural expression contained in the visual symbols. In the new era and new context, the Silk Road culture has been vigorously promoted and publicized, and many excellent literary and artistic works have been produced. "Chang'an" is one of the representative works. Based on the visual symbols presented in the film "Chang'an", this paper will analyze the intertextual connotations hidden behind it from the perspective of deconstructionism, and explain the value expression of the overall Silk Road culture.

INTRODUCTION

As a cultural bond spanning thousands of years and connecting the East and the West, the Silk Road has witnessed the glorious course of exchanges and mutual learning among human civilizations. As globalization deepens, the Silk Road culture, with its unique inclusiveness, openness and innovation, not only provides a historical opportunity for Chinese films to expand into the Asian market and "go global", thereby changing the geographical and cultural landscape of world films, but also provides rich historical resources and a strong spiritual driving force for promoting the building of a community with a shared future for mankind.

Light Chaser Animation's "New Culture" series of films "Chang'an 30,000 Miles" immediately caused a strong response after its release in China, and won the "Best Animation Award at the 10th Silk Road International Film Festival". The film focuses on the famous historical event of the Tang Dynasty, the An-Shi Rebellion, and

records a series of past events of Gao Shi and Li Bai in the form of flashbacks and memories, presenting a unique Chinese image of the Silk Road. The film is rich in cultural connotations, with diverse metaphors and symbols, and is rich in deep philosophy and enlightenment. It cleverly interweaves history and reality in the common cultural symbol system of ancient and modern times and the resulting cultural interaction. In the face of the expression of the Silk Road culture in the work, the author will closely focus on the visual symbols presented in the film, and explore it from the perspective of deconstructionism, analyzing the recombined and interpreted Silk Road elements presented in the film, trying to interpret how the film text creates new meanings through quotations and adaptations, and strive to deeply explore the hidden cultural codes.

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DECONSTRUCTION RESEARCH: UNRAVELING THE MEANING

The word "symbol" can be traced back to ancient Greece, which was related to medicine and was considered a sign of disease. Later, it continued to develop and derive, giving rise to the research field of semiotics. It is the study of symbols and their interpretation, and has a prominent position in disciplines such as linguistics, literature, and visual arts. It includes many branches such as visual symbols, cultural symbols, and emotional symbols. The visual symbols mentioned in this article specifically refer to the visual cultural representations of the image of the ancient Silk Road in the film.

Semiotics is closely related to deconstructionism. Semiotics is a discipline that studies symbols and their meaning transmission, while deconstructionism attempts to reveal the contradictions and power structures within the symbol system. Derrida's deconstructionism is actually a criticism and rethinking of traditional semiotics. Different critics of later generations have different views on deconstructionism, but their common characteristics are anti-authority, anti-convention, anti-rationality, and anti-tradition. In recent years, innovative theories based on deconstructionism have been continuously applied to the field of animation, such as "The First List of the Gods", "Young Lions" and "Journey to the West: Hero is Back". A series of animated mythological films have also adopted this thinking, that is, the deconstruction and reconstruction of traditional culture and modern trends, the reconstruction of the binary opposition relationship of traditional roles, etc. For example, the movie "30,000 Miles of Chang'an" uses three-dimensional animation, two-dimensional ink painting, narrative and performance montage and other artistic techniques to artistically deconstruct a real historical story to show the most beautiful and magnificent Tang Dynasty scroll. Through deconstructionism, we can break the conventional static analysis mode, examine the visual presentation and film text of the film itself from a more diverse and dynamic perspective, and discover more details and highlights.

It is generally believed in the academic community that intertextuality theory is a theoretical product that emerged after the development of semiotics. It was proposed by French semiotician Julia Kristeva after being influenced by Bakhtin's concept of dialogue and carnival theory. "Intertextuality theory holds that all contexts, whether political, economic, social, psychological, historical or theological, have become intertexts, which means that external influences and forces have become textualized". The film "30,000 Miles of Chang'an" is itself an intertextual text as a related adaptation. In the adaptation perspective, the creators constantly reconstructed the original, but at the same time retained the basic framework of real history, and the two always maintained a relationship that was both alienated and connected. The film constructed different dimensions

through multiple intertextual constructions, such as literary and historical intertextuality, virtual and real intertextuality, and emotional resonance, so that various visual symbols in the film can be deeply rooted in people's hearts.

VISUAL SYMBOLS: THE SILK ROAD HAS A SYMBOLIC SHAPE

The world culture formed in the process of communication and exchange along the ancient Silk Road is a diverse and rich cultural collective, including works of art, architectural styles, decorative patterns, clothing styles and many other aspects. Chang'an in the heyday of the Tang Dynasty presented in the film is a typical representative of the prosperity and prosperity of the ancient Silk Road. As an international metropolis at the time and the original starting point of the ancient Silk Road, silk and porcelain from the East were sold from here, and colored glaze and spices from the West were introduced to the East. This cultural exchange, which is carried out by material exchanges, has a typical symbolic meaning in terms of connotation and color, representing the exchange, integration and development between different cultures. The many material carriers on the Silk Road civilization channel are witnesses and witnesses of the long history of Chinese civilization. In its continuous spread, it also preserves the nutrients of China's excellent traditional culture, providing a fusion and innovative background resource for demonstrating cultural confidence in the new era.

Area Code

In the field of film analysis, regional symbols represent not only the identification of geographical locations, but also carry multiple meanings such as emotional belonging, witness of social change, realization of narrative function and bridge of cross-cultural communication. Chang'an, as the capital of the Tang Dynasty, is not only the core area where the arts of the East and the West meet and spread, but also an artistic symbol of the Silk Road culture, rich in the spiritual connotation of the Silk Road. "There is a moon in Chang'an, and the sound of pounding clothes in thousands of households." Chang'an is the ancient capital of 13 dynasties, a world historical city, and a "prestigious" city. The five prosperous eras of Zhou, Qin, Han, Sui, and Tang have established a world-renowned historical status for Chang'an, making it famous worldwide. Taking Chang'an as the regional main line of the story development, it is essentially a synonym for the prosperity and openness of the prosperous Tang civilization at that time. The streets and palaces of Chang'an in the film are all stages that show the glory of the Tang Dynasty. As a powerful cultural magnetic field at that time, it attracted talents and cultural elements from all sides to gather. Cultural things representing the exchange of the Silk Road can be seen everywhere in Chang'an, and literary and artis-

tic works carrying the cultural background of the ancient Silk Road were spread from or introduced into Chang'an and gained a prominent reputation. In addition to Chang'an, the region presented in the film mainly includes another scene, Yangzhou, which also occupies an important position in the ancient Silk Road and is one of the important nodes of the Maritime Silk Road. Yangzhou is a famous historical and cultural city in my country. It is the southern starting point of the ancient Grand Canal. It has been glorious three times in history. The Maritime Silk Road has undoubtedly greatly promoted the prosperity of Yangzhou. It is responsible for connecting the Chinese mainland with overseas markets and is an important gateway for foreign exports, trade and cultural exchanges.

Music and Dance

In semiotics, music and dance are often regarded as important media for expressing stories, meanings and emotions. In the scene in the film where Gao Shi is appreciated by King Qi and wants to take the opportunity to recommend him to Princess Yuzhen by holding a performance, he meets the court musician Li Guinian. He moved from the Western Regions to the Tang Dynasty, and he himself can be said to be a typical representative of regional migration influenced by the ancient Silk Road. He is also a famous musician in the history of the Tang Dynasty. Gao Shi and Li Guinian met and there was a scene where Li Guinian accompanied Gao Shi with a jiu drum. The jiu drum was introduced from the Western Regions during the Southern and Northern Dynasties and was popular in the Tang Dynasty. Another scene in the film that used a jiu drum was when Gao Shi witnessed Li Bai accompanying a Hu Ji performing the Zhezhi Dance. The Zhezhi Dance also originated from the West. Along with the Hu Xuan Dance and the Hu Teng Dance, it was one of the three major Western Regions music and dances in the Tang Dynasty and was popular. It is a typical product of cultural exchanges influenced by the development of the ancient Silk Road to promote artistic creation.

Clothing Style

Clothing is a symbol of non-verbal information transmission, and it is of great significance in the symbol of civilization and cultural inheritance. The various types of clothing designed in the movie to highlight the attributes of the characters are the direct carriers of the decorative innovation of the residents in the heyday of the Tang Dynasty under the influence of the Western Region culture of the ancient Silk Road. Let's not talk about the clothing with distinct regional style worn by Li Guinian and Hu Ji, just from the clothing of Li Bai, another protagonist of the movie story, it can be seen. His early clothing was deeply influenced by Western clothing. The most typical feature is that his clothing adopts a lapel design, which is extremely uncommon in traditional Han clothing before the development of the an-

cient Silk Road. His early clothing itself is loose and easy to move, which is also in line with the characteristics of Western Hu clothing. From the details of the clothing, the two patterns in his clothing are also evidence of the cultural exchange of the ancient Silk Road. The cracked pattern on the end of the arm guard of the clothes is often seen in Central Asia and has typical characteristics of the times. The animal pattern near the collar is influenced by Sassanid Persian culture and has obvious exotic style.

Using deconstructionist techniques, the visual symbols in the film are reassembled and interpreted, and this is used as a path to verify the many traces of the influence of the ancient Silk Road. Chang'an and Yangzhou can be listed as important nodes of the ancient Silk Road. The juxtaposition of Jiegu and Zhezhi dance confirms the influence of the ancient Silk Road on culture and art. The clothing patterns show that the ancient Silk Road has a great impact on the daily life of residents.

INTERTEXTUAL ANALYSIS: MULTIPLE COUPLINGS HAVE EXPRESSIONS

The concept of intertextuality comes from the field of literary criticism, and has been extended to many current research fields through the continuous reinterpretation of its meaning. The introduction of the concept of intertextuality in the field of film analysis mainly refers to the relationship between film texts and other texts, including literary works, which are mutually related, quoted, imitated or dialogued. If we examine movies from a textual perspective, we will find that intertextuality is extended in many film works. Intertextuality theory plays a unique role in today's film and television creation. It challenges the original concept of works and regards texts as an eternal production process. Roland Barthes said that "meaningful production is a process." There are multiple intertextual effects in the movie "30,000 Miles of Chang'an", which are integrated and constructed to promote the work's role in promoting Silk Road culture, helping cultural inheritance, and generating cultural resonance.

According to media interviews with director Xie Junwei, the source of the film's story came from the interaction between the director and his son. When he was teaching his son to recite "129 Ancient Poems Must Be Memorized in Primary School", he was moved by the emotions of two generations connected by poetry culture, which gave him the idea of creating the film. The film selected the stories of poets from the Kaiyuan Prosperity to the Anshi Rebellion, and carefully selected and quoted 48 Tang poems. While these texts quoted each other, they were destined to construct a charming multiple intertextuality.

Emotional Intertextuality

Semiotician Kristeva believes in Words, Dialogues and Fiction that "intertextuality is the absorption and transformation of any text into another text." Later, in the process of perfecting the concept, she affirmed the influence of external factors such as cultural, social and aesthetic characteristics on cross-text integration. In film creation, an important manifestation of intertextuality is to weave diverse languages and emotional consciousness into the text, so as to interact and empathize with different groups, which is the process of emotional intertextuality. Most scholars have applied the concept of intertextuality in literature to the field of film research, and intertextuality has gradually become an important theoretical reference for studying film phenomena.

The film "30,000 Miles of Chang'an" presents 48 classic Tang poems. It uses Tang poetry as a literary symbol to cleverly combine poetry and images to construct a magnificent picture of the prosperous Tang Dynasty. The film leads the audience through the emotional bridge of Tang poetry, wandering in the long river of history, experiencing the unique style of Chinese culture, and arousing the audience's deep emotional resonance. Literati and scholars seem to be flaunted together with ancient poetry, and the "co-appearance rate" of the two is extremely high. It demonstrates their passion and pursuit for the art of poetry. Ancient poetry itself carries deep emotions and thoughts. Through the careful presentation of the film, the audience can appreciate the splendid charm of ancient poetry more deeply, and then stimulate a strong interest and desire to explore literature and art.

The characters in the film are also influenced by traditional Confucianism, adhering to the values of respecting teachers, being loyal to the emperor and serving the country. Gao Shi, Li Bai, Du Fu, Wang Wei and others have different fates and personalities, but they all have the ideal of self-cultivation, family harmony, governance and peace in the world. These traditional values are systematically presented in the film, which enables the audience to have a deeper understanding of the spiritual connotation and emotional value of traditional culture, and enhances the recognition and inheritance of traditional values. Therefore, the film enhances the overall expression appeal through a series of artistic forms of expression, allowing the audience to have emotional resonance and deeply experience the value connotation of the film in the audio-visual feast. The intertextuality of emotions is achieved through the decoding from history to script, the reconstruction of characters, and the migration from text to lens.

Intertextuality Between Literature and History

The scenes of Chang'an City, characters, and architectural styles in the film are all based on historical data and cultural relic restoration drawings, reflecting the deep intertextual relationship between film and historical

culture. From the perspective of communication path, the film is based on the historical events of Chang'an and becomes a medium for social interaction between communicators and recipients. The creators decode the text visually and construct the history of the Tang Dynasty in a multi-modal discourse system of the East and the West. On the one hand, absorbing Hollywood's narrative methods, such as borrowing from its mature models in the advancement of the plot and the shaping of characters, is an interaction with Western narratives. On the other hand, it is cleverly refined into an intellectual pursuit of local historical culture, fully showing the style of the Tang Dynasty, the feelings of the poets, etc., and realizing the exchange of meaning between the literary ontology and the audio-visual narrative. Where the film was released in theaters, a large number of viewers cared about or even questioned that the characters in the film all had the modeling characteristics of "long body and short legs". In fact, it was because the advocacy team referred to many historical materials and conducted field research at the Shaanxi History Museum, and finally decided to use the Tang figurines as the benchmark for the film characters. Similarly, it was because the advocacy team referred to many historical materials and conducted field research at the Shaanxi History Museum, and finally decided to use the Tang figurines as the benchmark for the film characters. The horses in the movie have round buttocks, lean limbs, and a naive appearance, which borrowed the appearance of the "Six Horses of Zhaoqing" in Taizong's tomb.

The shaping of specific historical figures and the integration of classical poetry and cultural elements are excellent carriers for the film to achieve cultural and historical intertextuality. Gao Shi and Li Bai are the main characters of the film, and their fate is a historical picture scroll of the historical period. The rich characters and historical stories in it are based on the historical records and integrated with artistic imagination and creation, which makes the image present vividly. The 48 classical poetry elements incorporated, accompanied by the unique aesthetics of Chinese landscape painting and advanced film technology, not only reflect the literary achievements of Tang Dynasty poets, but also realize the richer cultural connotation of the film. The poet's literary works and even some poets themselves are individuals with destiny influenced by the Silk Road culture. Therefore, the film not only presents artistic works but also promotes the Silk Road culture.

Intertextuality Between Reality and Imaginary

When creating the film, the production team took many considerations and adopted the artistic technique of intertextuality. The famous Tang Dynasty poets such as Gao Shi who appeared in the film were undoubtedly real cultural celebrities in history, but when the characters were presented on the screen, their personalities, emotions and details were artistically fictionalized. The

film's reinterpretation of local history is like clearing away the thick historical fog, allowing the audience to see a Chang'an that is both familiar and fresh. It mixes multiple semantics and forms intertextuality with historical texts, poems, etc. For example, the portrayal of poets such as Li Bai and Gao Shi in the film echoes their poems, allowing the audience to recall those popular poems while enjoying the film and feel the emotions and artistic conception conveyed by the poems. This intertextual work has produced a cross-regional diffusion effect, which not only attracts domestic audiences, but also resonates with Western audiences, providing an effective way for cultural communication. Even though the film referred to a large amount of historical data and document restoration drawings when constructing the city of Chang'an, it ultimately chose red and yellow as the alternating main colors in the image presentation, exaggerating and beautifying the scene buildings to create a specific atmosphere and express value.

Considering the inherent narrative structure of the film, the production team chose Chang'an as the main regional line to connect the stories. However, some of the stories in Chang'an presented in the film did not happen in Chang'an in history. According to historical facts, the first meeting between Li Bai and Du Fu and the "three masterpieces in one day" took place in Luoyang. Therefore, due to the production team's own balance between narrative structure and historical authenticity, the Chang'an that was finally created is actually an idealized world that is both real and dreamy. The spirit of inheritance and innovation played by the film production itself is unquestionable, which provides a reference for the creation of similar film and television works.

Deconstructionism questions and subverts structuralism in the traditional sense, which is reflected in the film as a breakthrough in the traditional narrative structure. Therefore, when analyzing the production team's citation and adaptation of the original data, we mainly praise it. This is because the film successfully breaks the traditional mode of telling stories in chronological order or the logic of the development of a single event through the construction of multiple intertexts, and also successfully condenses the story in Chang'an City, the regional carrier of the Silk Road culture.

CIVILIZATION INHERITANCE: CULTURAL CONNECTION AND STRONG FRIENDSHIP

From the perspective of deconstructionism, the visual symbols such as characters, scenes, and events in the film are open and diverse. By showing the prosperity of Chang'an in the Tang Dynasty, it reflects the diversity and openness of the Silk Road culture. This diversity and openness is the cultural foundation for building a

community with a shared future for mankind, because it emphasizes mutual respect and tolerance between different cultures. The Silk Road culture is an important value expression of the film, and the Silk Road culture of the new era should contribute to the construction of a human community.

"30,000 Miles from Chang'an" mainly revolves around a group of poets such as Gao Shi and Li Bai. Based on the social and historical background of the Tang Dynasty, it shows the cultural style of the Tang Dynasty at the peak of the ancient Silk Road. It is itself an important manifestation of the deconstruction of the current Silk Road culture. The success of this work not only provides new ideas for the cultural inheritance and cultural innovation of the Silk Road culture, but also promotes the society's attention to and inheritance of excellent traditional culture. This cultural phenomenon goes beyond the film itself and provides cultural support and inspiration for building a community with a shared future for mankind.

The prosperity of the Silk Road culture has left behind a rich historical and cultural heritage. The film presents these cultural heritages in an artistic way in the form of visual symbols. It is a continuation of the common cultural heritage, which helps to strengthen people's sense of identity with the common culture under different cultural backgrounds, and thus promote the construction of a community with a shared future for mankind. Film-makers should consciously tap into the emotional magnetic field of historical resources and the world audience, integrate this magnetic field into the art of light and shadow, empathize with the audience, and resonate with emotions, so as to promote the international dissemination of the film, help Chinese-language films go abroad, help the excellent traditional Chinese culture go to the world, and bring out the vitality and brilliance of the Silk Road culture. In the context of the new era, the Silk Road culture has been given a new era meaning again, focusing on openness and inclusiveness, which has important implications for the development of multipolarization and economic globalization in today's world.

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