

A Comparative Study of Eastern and Western Aesthetics in the Box Office Phenomenon of Ne Zha 2

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ABSTRACT

This paper examines the global box office phenomenon of Ne Zha 2, exploring its deep-seated logic of cultural boundary-breaking and symbiosis through the lens of mutual aesthetic appreciation between China and the West. Through the modern adaptation of classical Chinese aesthetics' "vitality and spirit" and mythic narratives, combined with Kant's "Critique of Judgment" on sublime experiences, Gestalt psychology's empathy mechanisms, semiotic aesthetics' cross-cultural coding, and social aesthetics' collective identity construction, it reveals how the film achieves the fusion of "Eastern magic" and "global storytelling". First, the film reconstructs mythic symbols through the Chinese painting theory of "capturing both form and spirit", resonating with Kant's aesthetic paradigm of "purposeless purposiveness" to create a universal aesthetic experience transcending cultural divides. Second, through the narrative motif of "I am the master of my own fate!", it intertwines the Daoist philosophy of "unity of heaven and humanity" with the Western existentialist spirit of resistance, sparking collective reflection on individual destiny. Third, on the symbolic aesthetic level, the fusion of traditional patterns with cyberpunk visuals anchors cultural identity while lowering cross-cultural acceptance barriers through "defamiliarization" strategies. Through audiovisual "synesthetic design" and "gestalt-driven" emotional resonance, the film enables viewers to achieve aesthetic fulfillment via sensory stimulation and psychological projection without requiring full textual comprehension. This phenomenon demonstrates the potential for dialogue between Eastern and Western aesthetics across the triad of "form-emotion-meaning", offering a paradigmatic reference for cultural transmission in the era of globalization.

Keywords: *Kant's Critique of Judgment, Gestalt Psychology Aesthetics, Semiotic aesthetics, Cross-cultural communication, Ne Zha 2.*

1. INTRODUCTION

Since its mainland China premiere on January 29, 2025, Ne Zha 2 has seen explosive box office growth: By February 10, its global earnings surpassed 8.2 billion yuan, securing a spot among the top 30 highest-grossing films in cinematic history. On February 13, its worldwide box office revenue first broke the 10 billion yuan mark, making it the first Chinese film to reach the 10-billion-yuan milestone. Within the next two days, it climbed to 9.6 billion yuan, propelling it into the global top 20. By February 23, its box office had surpassed 13.6 billion yuan, ranking eighth in global box office history, just 600 million yuan behind seventh-place Spider-Man: No Way Home.

A pivotal milestone arrived in mid-March: on the 15th, its box office surpassed the 15 billion yuan mark, overtaking Star Wars: The Force Awakens to become the fifth highest-grossing film globally. By its official theatrical conclusion on June 30, 2025, its worldwide cumulative box office reached 15.909 billion yuan, ranking behind only Avatar, Avengers: Endgame, Avatar: The Way of Water, and Titanic. Ne Zha 2 launched across all platforms on August 2, 2025, with pre-orders exceeding 42 million—setting a new record for domestic film streaming reservations. Within just one hour of its release on Tencent Video alone, cumulative views surpassed 4 million. The film shattered 113 historical records and achieved 308 milestones, heralding a new era for China's animation industry.

Through its 153-day theatrical dominance combined with its breakout online popularity on the first day of streaming, the film achieved a leap from becoming a sensation in China to reaching global stardom. Its box office trajectory not only demonstrates the consumption potential of China's film market but also reflects a new paradigm for the global dissemination of cultural products. This also signifies a crucial turning point for China's animation industry, moving from technological breakthroughs to competing for cultural discourse power.

Sheila Sofian, an Academy Award judge and director of the Animation Research and Practice Program at the University of Southern California, highlighted the transcendent aesthetic power of cross-cultural communication in her review of *Ne Zha 2*. Despite the film's intricate Chinese mythological elements and cultural metaphors, Sofian acknowledged: "While I didn't fully grasp every detail, it didn't diminish the viewing experience at all." This phenomenon of "barrier-free resonance" is precisely the result of the film's aesthetic design achieving a dual penetration of both sensory and emotional engagement.

2. THE MANIFESTATION OF THE SUBLIME IN NE ZHA 2 THROUGH THE LENS OF KANTIAN AESTHETICS

In his *Critique of Judgment*, Kant distinguishes two types of the sublime: the mathematical sublime and the dynamic sublime[1]-[3]. Mathematical Sublime stems from the boundlessness of an object in volume or quantity, transcending the capacity for intuitive grasping by the senses—such as the vast expanse of the starry sky or the boundless ocean. Dynamic Sublime originates from the overwhelming power of an object, like a raging natural disaster or a colossal oppressive force. Though this power evokes fear, the subject transcends it through rational will, transforming dread into an affirmation of their own spiritual strength.

Kant emphasized that the essence of the sublime lies in the subject's ability to reconstruct order from "formless" chaos through rational faculties, ultimately experiencing the sublimation of one's own spiritual freedom. This process is not a direct aesthetic appreciation of the object, but rather an affirmation of the subject's inner strength.

2.1 The Visual Presentation of the Mathematical Sublime in Film

The film employs digital technology to reconstruct traditional aesthetic elements on an exaggerated scale, achieving a spatial expression of mathematical sublimity. Following the "Explosion of the Tianyuan Ding" sequence, the film transitions to the decisive battle scene. The clash unfolds as a torrent of clashing forces, with opposing armies spiraling toward each other. Particle effects simulate the combat, where infinite volumetric expansion and unpredictable motion—a chaotic interweaving of ink-black and gold hues, punctuated by blood-red splatters at points of collision—plunge viewers into a sensory assault of "formlessness". This visual design echoes Kant's concept of "the absolute magnitude of volume" while employing the Eastern aesthetic principle of "negative space", transforming chaos into a philosophical inquiry into the origins of the cosmos.

At the film's opening, during the recreation of *Nezha* and *Aobing*'s physical forms, a minute-long sequence depicts the blooming of the sacred lotus. From roots sinking into the pond to their spreading, intertwining, and taking hold, followed by lotus blossoms and leaves gradually unfurling on the water's surface, the lotus incorporates design elements from the fading techniques of Dunhuang murals and the starry sky glaze of *Yaobian Tenmoku* tea bowls. This allows the white lotus to embody both the purity of "emerging from the mud yet remaining unstained" and the elegant simplicity of Song Dynasty porcelain, simulated through digital technology. While the object transcends the laws of its physical realm, it simultaneously forms a paradoxical sublimity—approaching nature infinitely yet remaining non-natural. Amidst this visual spectacle, viewers perceive the singularity of natural forces while marveling at technology's transcendent transformation of traditional aesthetics.

2.2 Dynamic Sublime in Narrative Practices of Film

Through the narrative tension of characters confronting destiny, the film portrays the rational transcendence within the Dynamic Sublime. *Nezha*'s vermilion red symbolizes resistance, while *Aobing*'s celestial blue embodies predestination. Their ultimate confrontation is not merely a clash of power, but a collision of two sublime paradigms. From the perspective of the dynamic sublime, *Nezha*, as the "Demon Orb", confronts the absolute

suppression of the Heavenly Way. His rebellious actions initially appear as an “irrational” outburst of brute force, yet his declaration “I am the master of my own fate” represents reason's rebellion against fatalism. Through his choice of self-sacrifice, Nezha sublimates the fear of physical annihilation into an affirmation of free will—precisely what Kant described as “affirming rational freedom by negating sensuous existence”. Aobing, as the incarnation of the Spirit Pearl, bore the mission of reviving the dragon clan yet awoke during his confrontation with Nezha. His choice to break free from familial shackles represents both a breakthrough against mechanical oppression and a transcendence of “instrumental rationality”, embodying the subject's elevation from ‘heteronomy’ to “autonomy”.

In *Ne Zha 2*, the film subverts the traditional narrative framework of the dual opposition between immortals and demons, achieving a value inversion where “demons upholding the righteous path triumph over false immortals”. It portrays the Heavenly Court's authority as the embodiment of “pseudo-sublimity”. The Immortal of Boundless Virtue, under the guise of “rules”, enacts oppression. Though his power is overwhelming, it lacks moral legitimacy, reducing it to “false sublimity”. Nezha challenges this authority as a “demon”. His act of destroying the Heavenly Cauldron, for instance, exposes its true nature by shattering its rules, ultimately establishing “true nobility”—a moral judgment system rooted in individual conscience rather than authoritarian command[4].

2.3 The Dual Dialectic of the Sublime: The Symbiosis of Fear and Freedom

Kant noted that the sublime is “the transformation of pain into pleasure”[5]. Through the interweaving of audiovisual language and narrative structure, *Ne Zha 2* deepens this dialectical relationship. Purple symbolizes mystery and oppression. The dark hues and distorted geometric structures of Lady Shiji's purple domain create a sense of suffocation. Yet when Nezha bursts through this realm with vermilion red, the clash of colors metaphorically signifies reason dispelling ignorance. Fear is thus sublimated into a yearning for light, achieving a visual transformation of dread. In the sequence where “ten thousand demons shatter the Heavenly Cauldron”, audiences initially immerse in the protagonist's anguish and indignation at his entrapment. Yet as the sea

monsters unite, the environment transforms: the orange-red symbolizing power tears through the gray-blue canvas that once represented oppression. With the tangled roots sprouting from the Immortal of Boundless Virtue shattered, the film reaches its climax. This shift in color and imagery precisely mirrors Kant's “transcendence of sensuous limitations by reason”. The fear born of sorrow is replaced by the exhilaration of an indomitable spirit, achieving a narrative affirmation of freedom.

The global box office phenomenon of *Ne Zha 2* validates the universal value of Kant's theory of the sublime across cultural contexts, demonstrating that the sublime can serve as a universal grammar for cross-cultural aesthetics. The film synthesizes the Eastern aesthetic of “vitality and spirit” with the Western sublime's “transcendence of reason”, fostering mutual enrichment between the two traditions and constructing a narrative structure of “fear—resistance—sublimation”. Whether through the visual spectacle of mathematical sublimity or the value reconstruction of mechanical sublimity, both reveal humanity's pursuit of free will. This practice not only pioneers new avenues for aesthetic expression in animated cinema but also demonstrates, at the level of civilizational dialogue, that the sublime—as a “peak human experience”—transcends cultural differences to become an emotional common denominator for global audiences.

3. A PHILOSOPHICAL INTERPRETATION OF NE ZHA 2 BASED ON KANT'S FOUR MOMENTS OF AESTHETIC JUDGMENT

Kant's four aesthetic moments form the core of his aesthetic philosophy, encompassing the dimensions of “disinterestedness”, “conceptlessness”, “purposiveness”, and “communion”. This theory provides a philosophical framework for deconstructing the cross-cultural aesthetic qualities in *Ne Zha 2*. Through the creative transformation of visual language, narrative strategies, and cultural symbols, the film achieves mutual learning and symbiosis between Eastern and Western aesthetics within a globalized context. Its global box office phenomenon stands not only as a model of commercial success but also as a contemporary exemplar of aesthetic theory in practice. Simultaneously, the theory systematically reveals how *Ne Zha 2* transcends cultural barriers to forge a universal aesthetic resonance.

3.1 The Dimension of “Pleasure Without Stakes”

Ne Zha 2 captivates global audiences with its sensory experience through a pure formal beauty stripped of utilitarianism. The fusion of dynamic ink-wash rendering engines with cyberpunk visuals transforms traditional aesthetic elements into independent objects of appreciation transcending cultural utility. When Nezha enters the Jade Void Treasure House with the Immortal of Boundless Virtue, the collision of vermilion-red and celestial-blue ink particles simulates a colossal spatial expansion. This “formless” visual spectacle perfectly embodies Kant's concept of “absolute magnitude of volume”. Audiences need not comprehend the Daoist philosophy of “chaos”—the sheer interplay of contrasting particles weaving through space delivers pure awe and exhilaration. The heterogenous yet structurally unified sound-image design further amplifies this quality. The interweaving of ancient zither harmonics with electronic synthesizer scores activates the synesthetic experience described by Arnheim's “theory of synesthesia”, enabling audiences to perceive narrative tension through rhythmic sound-image patterns even without deciphering the incantation's meaning. This stripping away of cultural symbols' utilitarian value transforms the film into the perfect vessel for Kant's “pleasure without interest”[6].

3.2 The Aesthetic Strategy of “Universal Without Being Conceptual”

The film dismantles cognitive barriers in cross-cultural communication through biological mechanisms, reconstructing Nezha's narrative arc of “rebellion-redemption” using Joseph Campbell's “Hero's Journey” model[7]. His spirit of resistance engages in an implicit dialogue with Western existentialism, becoming an emotional common denominator transcending cultural contexts. Visually, beyond the physiological tension created by the contrasting colors of the two protagonists—evoking Daoist “yin-yang” resonance—extensive stylized cinematography, such as the symmetrical compositions conveying solemn sanctity upon entering the Jade Palace, further enhances this effect. These non-conceptual designs liberate the film from the shackles of cultural knowledge, achieving universal aesthetic resonance through sensory stimulation.

3.3 The Aesthetic Implications of “Purposefulness Without Purpose”

Kant's proposition of “purposiveness without purpose” manifests in Ne Zha 2 as the dialectical unity of formal autonomy and cultural symbiosis. The fluid dynamics simulation of the Heavenly Silk Robe serves as a prime example. By merging silk textures with cyberpunk mechanical structures, this traditional magical artifact is elevated into an aesthetic object that exists “for its own sake”. Its value no longer depends on narrative function but achieves aesthetic autonomy through the perfection of its form itself. Set design similarly validates this logic: the architecture of Chentang Pass is reconstructed using the brushwork techniques of the Thousand Miles of Rivers and Mountains scroll. Its scattered-point perspective rhythm, devoid of practical purpose, resonates with humanity's innate preference for harmonious forms. The algorithmically generated ink-wash particle engine carries deeper philosophical resonance. Neither an imitation of nature nor an illustration of theory, it embodies the aesthetic proposition of “nature generating life” through the autonomy of digital technology. This organic alignment of form and purpose transforms cultural differences into aesthetic defamiliarization, achieving cross-cultural translation through the dialectic of “purposelessness” and “teleology”.

3.4 The Embodiment of “Aesthetic Common Sense”

Ultimately, the film activates the “aesthetic sympathy” within Kant's theory of the four moments of aesthetic judgment, constructing an emotional vision of a community with a shared future for mankind^[8]. The innate universal sensibility emphasized by Kant is embodied in Ne Zha 2 through mirror neuron-driven biological empathy: the portrayal of Ne Zha's familial bond with his parents and Aobing's existential dilemma trigger cross-cultural emotional projection, elevating individual experiences into collective resonance. The philosophical expression of free will further amplifies this quality—the declaration “My destiny is in my own hands, not heaven's” intertwines the Daoist concept of “unity of heaven and humanity” with the Western existentialist spirit of resistance, creating a resonance of values. The dual-coding strategy of cultural symbols provides the material foundation: the parametric reinterpretation of bronze taotie patterns aligns with global youth subculture aesthetics through

geometric abstraction while anchoring Eastern cultural identity through intricate motifs. This symbiosis of “localness” and “universality” constructs an aesthetic space where immersion transcends intellectual comprehension.

Ne Zha 2's global journey validates the contemporary vitality of Kant's theory of the four modes: disinterestedness strips away cultural utility, making sensory experience the starting point for cross-cultural dialogue; non-conceptuality dissolves cognitive barriers through biological mechanisms, achieving universal aesthetic communication; Purposiveness endows form with autonomy, elevating differences into aesthetic tension; while the universal sense activates emotional common ground, forging humanity's shared imagination of freedom and beauty. This practice not only pioneers new avenues for aesthetic expression in animated cinema but also illuminates, at the level of civilizational exchange: when cultural differences are transformed into creative tension, art ultimately transcends geographical boundaries, writing an aesthetic epic for all humanity through “boundary-breaking and symbiosis”.

4. THE CROSS-CULTURAL EXPRESSION MECHANISM OF NE ZHA 2: A GESTALT PSYCHOLOGY AESTHETIC PERSPECTIVE

The profound application of Gestalt psychology's aesthetic principles is another crucial factor enabling Ne Zha 2 to achieve box office success beyond its animation techniques and narrative tension. Through Gestalt-driven visual and narrative design, the film transforms local cultural symbols into aesthetically cohesive units that resonate with cross-cultural audiences, establishing a “perception-first” communication paradigm. This practice validates Gestalt psychology's core principle that “the whole is greater than the sum of its parts”, revealing the pivotal role of human cognitive instincts in breaking down cultural barriers[9].

4.1 The Gestalt-Driven Logic of Cultural Translation

Gestalt psychology posits that human perception possesses an inherent tendency toward self-organization and completion[10]. This theory manifests in Ne Zha 2 through the creative application of fragmented symbols. For instance,

Ne Zha's “imperfect” features—such as his shark teeth and dark eye circles—stimulate audiences to recognize the essence of his “demon child” identity through the principle of closure. Character designer Shen Wei notes that this design aims to guide audiences to autonomously complete the character's personality through partial features, rather than relying on narrative explanation. The visual construction of chaotic particle-interwoven worlds carries deeper significance. The disorderly expansion of particles forms “formless” spaces, which audiences organize into the “cosmic origin” image through closure tendencies. This approach resonates with the Daoist philosophy of “chaos giving birth to the Supreme Ultimate” while circumventing cultural cognitive differences. This strategy allows the film to preserve Eastern cultural characteristics while satisfying the gestalt needs of cross-cultural audiences.

4.2 The Rhythmic Aesthetics of Sensory Integration

The film employs principles of similarity and continuity to construct a cross-cultural aesthetic experience transcending language barriers[11]. In action design, the controlled rhythm of combat sequences—alternating between fast and slow editing in fight scenes—both mimics the rhythmic patterns of Peking Opera martial arts and aligns with Eisenstein's “clash montage” theory[12]. This similar martial arts rhythm manipulates audience emotions through physiological pacing. The design of Dragon King Aoguang's entrance sequence integrates continuous perception into a fluid biological transformation: as water flows, Aoguang gradually shifts from dragon form to human form, dragon scales recede to reveal armor. This rhythmic control binds physiological response with narrative tension, forming the sensory foundation for cross-cultural empathy.

4.3 Symbol-Anchored Dual Cognitive Framework

The principle of dynamic equilibrium in figure-ground relationships is transformed in the film into a dual anchoring strategy for cultural symbols. The scene where Taiyi Zhenren leads Nezha into the Jade Void Palace borrows the central axis symmetry composition from Emperor Huizong's “Auspicious Cranes” painting. The mist-shrouded palace (figure) starkly contrasts with the azure sky (background). This “heaven-earth unity” layout embodies Daoist order while satisfying cross-

cultural audiences' innate preference for harmonious forms through symmetry. The reimagining of Lady Shiji proves even more subversive: the stark contrast between her purple energy field (background) and her physical form (figure) subverts traditional villain archetypes. Her robust physique and flowing drapery dynamically balance to reconstruct perceptions of feminine aesthetics. This design ensures indigenous symbols retain cultural distinctiveness while aligning with global aesthetic paradigms.

The box office phenomenon of *Ne Zha 2* demonstrates the cross-cultural efficacy of Gestalt aesthetics, achieving a breakthrough in cultural barriers. When Aobing's geometric dragon-scale patterns are recognized as a “totem of power” through the principle of similarity, and the fluid motion of the Heaven-Shaking Brocade is perceived as a “symbol of freedom” via the principle of continuity, cultural differences cease to be barriers to communication and instead become creative elements for a holistic aesthetic experience. The core of this “perception-first” strategy lies in its precise grasp of human cognitive instincts—by activating mirror neuron-driven emotional projection and synesthetic mechanisms, the film constructs an aesthetic field requiring no linguistic decoding. As reflected in North American audience feedback, even without understanding the incantation “Hurry, hurry, as the law commands”, viewers could still perceive narrative tension through the rhythm of sound and image. This aesthetic practice offers a new paradigm for cultural export in the era of globalization: the ultimate resonance of art stems from profound insight into the laws governing perceptual organization.

The success of *Ne Zha 2* reveals a fundamental truth about cultural dissemination: when indigenous aesthetic elements undergo creative transformation through Gestalt principles, differences themselves become catalysts for symbiosis. This aesthetic logic of “boundary-breaking and symbiosis” not only propels the global rise of Chinese animation but also provides a theoretical framework for cross-cultural dialogue at the cognitive science level.

5. CULTURAL CODING PRACTICES IN NEZHA 2 FROM A SEMIOTIC AESTHETIC PERSPECTIVE

Semiotic aesthetics centers on the relationship between the signifier (form) and the signified (meaning), emphasizing how artistic texts construct networks of meaning through symbolic systems and

engage in interactive encoding and decoding within cultural contexts[13]. Roland Barthes's “mythopoetics” and Umberto Eco's “open work” theory further reveal how symbols establish tension between polysemy and convention, forming the cognitive foundation for cross-cultural communication. Through creative reinterpretation of symbols and dual-coding strategies, *Ne Zha 2* achieves a contemporary reconstruction of traditional mythology.

5.1 The Reconstruction of Symbols: Contemporary Signifieds of Traditional Signifiers

The film's recoding of traditional symbols manifests in the revolutionary redesign of characters and props. *Nezha's* “shark teeth” and “dark circles” function as visual signifiers. While retaining the naive characteristics of the “demon child” from traditional New Year paintings—such as the red-clothed, white-pants visual DNA seen in the 1979 version of *Nezha Conquers the Sea*—they are exaggerated and distorted to imbue him with contemporary connotations of a “rebel”—the shark teeth symbolize a tearing challenge to authority, while the dark circles metaphorically represent the psychological trauma suppressed by prejudice. This rupture and reconfiguration of signifier and signified breaks the rigid symbolic chain of “*Nezha* = reincarnation of the Spirit Pearl,” constructing a triple semantic network of “Demon Orb—Resister—Savior”. The symbolic translation of Shen Gongbao's upgraded weapon, the Sky-Splitting Thunder Whip, carries profound significance. It retains the flexible texture of the whip from the traditional mythological tale *Fengshen Yanyi*, evident when Shen Gongbao single-handedly battles the three Dragon Kings. yet in *Nezha 2*, it combines with the West Sea Dragon King's Sky-Splitting Claw to exhibit the hard texture and metallic sheen of a modern weapon. This expands its symbolism to represent “the digital embodiment of free will”, achieving a symbiosis between traditional mythology and modern sci-fi symbolism.

5.2 The Dual Encoding of Cultural Symbols: The Dialectic of Localness and Universality

The film achieves harmony between local cultural identity and global aesthetic paradigms through a dual anchoring strategy of symbols. The parametric reinterpretation of bronze taotie patterns

serves as a prime example: the geometric abstraction of these motifs aligns with the minimalist aesthetic preferences of global youth subcultures, while the embedded outlines of mythical beasts from the Classic of Mountains and Seas function as implicit markers of Eastern culture. This “explicit universality—implicit locality” coding structure is most pronounced in the character design of Lady Shiji—her purple energy field creates a semantic paradox by juxtaposing the archetypal color of villains in Western sci-fi with the auspicious Taoist imagery of “purple qi rising from the east”. This approach satisfies cross-cultural audience expectations while deconstructing the binary opposition of good and evil through the symbol's polysemy[14].

5.3 *The Intervention of Technical Symbols: The Metaphorical System of Digital Ink Painting*

The independently developed “Dynamic Ink-wash Rendering Engine” transcends mere technical utility, evolving into a symbolic bridge connecting classical aesthetics with the digital age. Within the Jade Void Treasure Vault scene, the chaotic expansion of ink-wash particles visually translates Daoist “chaos” philosophy (at the signifier level) while simultaneously using algorithmically generated randomness to metaphorically represent postmodern society's crisis of increasing entropy (at the signified level). This duality of technological symbolism reaches its zenith in the “Torrential Clash” scene. The particle effects simulating wave trajectories adhere to the rhythmic brushwork techniques of traditional painting seen in the Thousand Miles of Rivers and Mountains scroll while simultaneously employing parametric programming to achieve the precise calculations of Western fluid dynamics. This ultimately forges a symbolic dialogue between Eastern expressive brushwork and Western realistic rendering.

The semiotic practice of *Nezha 2* demonstrates that the essence of cultural transmission lies in the negotiation and reproduction of symbolic meaning. As the silk patterns of the Heavenly Brocade are reimagined as data streams in cyberspace, and bronze taotie motifs undergo parametric design to become interactive interfaces in the metaverse, traditional Chinese symbols are undergoing a transformation from “museum specimens” to “living ecosystems”. This transformation not only offers global audiences an aesthetic experience of “familiar estrangement”, but also validates, at the

semiotic level, Umberto Eco's prophecy: true art is forever an infinite game of derivation between signifier and signified.

6. CONCLUSION

The global box office phenomenon of *Ne Zha 2* validates the cultural dissemination logic that “what is national is also universal”. Through creative cross-fertilization of Eastern and Western aesthetics, the film constructs cross-cultural aesthetic universality across three dimensions: form, emotion, and meaning. This article explores how the film integrates the universal core of classical Chinese aesthetics with Kant's theory of the sublime. Through the visual expression of mathematical and mechanical sublimity, it transforms Eastern philosophical inquiry into a profoundly resonant experience for global audiences. Simultaneously, leveraging Gestalt psychology's principle of figure-ground dynamics, the film blends traditional patterns, mythic motifs, and cyberpunk visuals. This approach preserves cultural identity's uniqueness while lowering reception barriers through “defamiliarization” design, achieving a dialectical symbiosis of ‘localness’ and “universality”. By interweaving the Daoist concept of “unity of heaven and humanity” with the Western existentialist spirit of resistance, *Nezha's* personal fate transcends into a universal human quest for free will. The essence of aesthetic experience lies in the unity of particularity and universality. Through innovative translation and a sensory-first dissemination paradigm, ethnic cultures can transcend linguistic and cognitive boundaries, activating mirror neuron empathy and collective unconscious resonance among cross-cultural audiences. Art will ultimately compose humanity's aesthetic epic through “boundary-breaking and symbiosis”, validating the cross-cultural universality of aesthetic cultural exchange.

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