

The Impact of Chinese Domestic Fantasy Films on the Cultural Identity of Overseas Chinese from an Intercultural Perspective: The Case of "Ne Zha 2"

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Abstract

The purpose of this study is to explore the impact of the domestic fantasy film Ne Zha 2 on the cultural identity of overseas Chinese. Taking cultural semiotics, the encoding/decoding theory of cross-cultural communication and the theory of cultural identity as the analytical framework, and carrying out three levels of deductive analysis in accordance with the characteristics of the film's text, the film, adopting a unique approach to cultural communication, has successfully aroused the cultural resonance and sense of recognition of overseas Chinese. The film adopts a unique approach to cultural communication, which has successfully aroused the cultural resonance and recognition of overseas Chinese, especially the in-depth presentation of family, friendship and responsibility, which has increased their level of recognition of Chinese culture. The localisation strategy adopted by the films to meet the needs of different cultural markets has promoted the diversity and inclusiveness of overseas Chinese cultural identity. This study demonstrates the significance of Chinese fantasy films in cross-cultural communication, provides new perspectives on the exchange and integration of Chinese and foreign cultures, and sheds light on the strategy of Chinese films towards international communication. provides new perspectives and sheds light on the international communication strategies of Chinese films.

Keywords

Cross-cultural perspective; cultural semiotics; Chinese domestic fantasy films; overseas Chinese; cultural identity; Ne Zha 2.

1. Introduction

1.1. Background and Problem

Along with the continuous development of globalisation, cultural diversity has become a worldwide phenomenon that cannot be underestimated. In this context, Chinese local fantasy films, as a key carrier of Chinese culture, have slowly shown their prominence in both domestic and overseas markets, attracting a great deal of attention and discussion, especially in the overseas market, where such films have built up a sense of cultural belonging for Chinese audiences, and at the same time serve as an important window for foreign audiences to get to know Chinese culture. This process is not easy and smooth due to the complexity and diversity of cross-cultural communication.

Chinese domestic fantasy films face a lot of obstacles during their dissemination in overseas markets, and cultural differences are one of the most critical issues. Audiences in various countries and regions often interpret and understand the cultural symbols and narrative styles of Chinese films differently due to the differences in their cultural backgrounds, values, aesthetic habits, etc. Such differences not only affect the effectiveness of the films'

dissemination, but also limit the international competitive strength of Chinese films to a certain extent. This difference not only affects the effectiveness of film dissemination, but also, to a certain extent, restricts the international competitive power of Chinese films. Problems such as limited dissemination channels and lack of marketing strategies also hinder the development of Chinese films in overseas markets.

Among the many challenges, how to cross cultural differences and help Chinese film culture effectively spread and communicate in the international market is especially crucial, which not only concerns the continuous progress of the Chinese film industry, but also the spread and influence of Chinese culture in the context of globalisation. In this paper, we take "Ne Zha 2" as an example to seriously explore the impact of Chinese domestic fantasy films on the formation of overseas Chinese cultural identity in the overseas market, through dissecting the successes and shortcomings of this film in the process of cross-cultural communication. In this paper, we take "Ne Zha 2" as an example to seriously explore the influence of Chinese domestic fantasy films on the formation of overseas Chinese cultural identity in the overseas market, and by analysing the successes and shortcomings of this film's cross-cultural dissemination process, we can provide useful references and lessons for the development of Chinese films on the road to internationalisation.

In the context of globalisation, the cultural identity of overseas Chinese as a special cultural group has also attracted a lot of attention. They have retained the traditional genes of Chinese culture, but are also greatly influenced by the culture of the host country, so when they watch Chinese domestic fantasy films, they tend to have more entangled and complicated cultural emotions and psychological reactions [1]. The purpose of this paper is to analyse the acceptance and identity experience of overseas Chinese audiences of "Ne Zha 2", and to study how Chinese films can influence the cultural identity of overseas Chinese through cultural communication strategies, so as to provide theoretical support and practical reference for enhancing the international influence and strengthening the cultural soft power of Chinese films.

In this series of operations, we will draw on the relevant theoretical nutrients of cross-cultural communication, cinematography, cultural genetics theory and deductive text analysis of cross-cultural communication, combined with the use of three levels of deductive analysis as a research tool, in an attempt to explore in depth the mechanism of influence of China's domestic fantasy films on the cultural identities of overseas Chinese in the overseas market as well as the communication strategies, and we will also pay attention to the cultural adaptation and innovative aspects of the overseas Chinese in the cross-cultural scenarios. We will also pay attention to the cultural adaptation and innovation aspects of overseas Chinese in cross-cultural scenarios, with a view to giving effective insights and suggestions for Chinese films to more appropriately satisfy the cultural needs of overseas Chinese audiences when promoting internationalisation [2,3].

1.2. Objectives and significance of the study

In the context of globalisation, cultural exchanges and integration are becoming more and more frequent, and China's own fantasy films, as an important vehicle for the spread of Chinese culture, are gradually revealing their influence in the overseas market. The purpose of this paper is to examine in depth how overseas Chinese viewers understand the Chinese cultural symbols presented in China's fantasy films in different cultural contexts, and to analyse the way in which these films influence the cultural identity of overseas Chinese groups by using their cultural communication strategies. The purpose of this paper is to examine in depth how Chinese cultural symbols are understood by overseas Chinese audiences in different cultural contexts, and to further analyse the ways in which these films use their cultural communication strategies to influence the cultural identity of overseas Chinese groups.

It is of great significance to discuss the first research question, "How do overseas Chinese viewers interpret Chinese cultural symbols in Chinese fantasy films in different cultural contexts? The discussion of the first question, "How do overseas Chinese audiences interpret Chinese cultural symbols in Chinese fantasy films in different cultural contexts?" is of great significance because overseas Chinese are in a foreign cultural environment, and the culture of the host country may influence their interpretation of Chinese cultural symbols, thus forming a means of interpretation that differs from that of domestic audiences. The image of Nezha and the themes of rebellion and growth that he embodies in the story of "Nezha 2 " may provoke deep thoughts about identity and cultural belonging in overseas Chinese audiences [3].

The second research question, "How do Chinese fantasy films influence the cultural identity of overseas Chinese groups through their cultural communication strategies?", is also of key significance. The analysis of the second research question, "How does Chinese fantasy film influence the cultural identity of overseas Chinese groups by virtue of its cultural communication strategy?", is also of key significance. The diffusion of Chinese fantasy films in the overseas market is not only an exchange of film art, but also the process of cultural dissemination and the construction of identity psychology, and through the Chinese cultural elements and value norms embedded in the films, overseas Chinese viewers will probably feel the charm of the Chinese culture more clearly, and thus enhance their sense of recognition of and pride in the Chinese culture [4].

The third research question, "How do the localisation strategies adopted by Chinese fantasy films to meet the demands of different cultural markets affect the cultural identity of overseas Chinese?", is also a key component of this paper. In order to meet the requirements of different cultural markets, Chinese fantasy films may make adjustments to their plots, character settings, visual presentations, etc. The implementation of these localisation strategies may affect the cultural identity of overseas Chinese viewers, and if the images of the characters and the storylines of the films are closer to overseas Chinese people's life experiences and values, then this cultural closeness may enhance their sense of Chinese culture. If the character images and storylines of the films are closer to the life experiences and values of overseas Chinese, then this cultural closeness may enhance their sense of identification and belonging to Chinese culture [4].

Theoretically speaking, by deeply analysing the impact of Chinese domestic fantasy films on overseas Chinese cultural identity in the overseas market, this study can expand the application context of cross-cultural communication theory and cultural identity theory, and in terms of practical application, this study can give useful references to Chinese film producers, assisting them to understand more thoroughly the cultural needs and film-watching preferences of the overseas Chinese audience, and to formulate more accurate and effective communication strategies [5], and this study can also provide references for enhancing the sense of cultural identity and national pride, further driving the Chinese and foreign cultures. It can help them understand more thoroughly the cultural needs and viewing preferences of overseas Chinese audiences, so as to formulate more accurate and effective communication strategies [6], and it can also provide a reference for the promotion of overseas Chinese's sense of cultural identity and national pride, which can further promote the exchange and combination of Chinese and foreign cultures.

2. Literature Review

Research on Chinese domestic fantasy films and overseas Chinese cultural identity has gradually become a hot topic in academia in recent years. Scholars at home and abroad have carried out in-depth discussions in this field, presenting a wealth of theoretical perspectives

and practical analyses, but at the same time there are also some differences and gaps to be further explored.

2.1. Current status of China domestic and international research and major differences

China domestic scholars have put forward important ideas about the relationship between Chinese-made fantasy films and overseas Chinese cultural identity, such as the "dual cultural identity" of the new generation of expatriates [7], which reveal the complex psychological situation of overseas Chinese audiences in accepting and understanding the cultural symbols in Chinese fantasy films. Meanwhile, domestic studies have also analysed the effective communication methods of Chinese domestic fantasy films in overseas markets from the perspective of film communication strategies, which have not only promoted the commercial success of the films, but also strengthened the cultural identity of overseas Chinese.

In contrast, foreign scholars have done relatively little research in this field, but their theoretical contributions cannot be ignored; Bhabha's "third space" theory provides a new perspective for the study of cultural identity in cross-cultural contexts, while cross-cultural communication theory and cultural adaptation theory analyse the communication effects of Chinese fantasy films in overseas markets.[8] Theories of cross-cultural communication and cultural adaptation have analysed the effects of Chinese fantasy films in overseas markets. However, there are some differences between domestic and foreign studies in terms of theoretical frameworks, empirical analyses and the effectiveness of specific communication strategies. For example, domestic studies may focus more on empirical analyses and the exploration of specific cases, while foreign studies may focus more on theoretical construction and cross-cultural comparisons.

2.2. Research Gaps and Shortcomings

Although scholars at home and abroad have achieved fruitful research results in the field of Chinese domestic fantasy films and overseas Chinese cultural identity, there are still some gaps and shortcomings.[9] Firstly, existing studies tend to ignore the differences between Chinese viewers of different geographic regions, ages and educational backgrounds, which may lead to the generalisability and applicability of the research results being affected. Secondly, certain studies focus too much on theoretical enquiry and lack the support of empirical data, thus affecting the persuasiveness of the conclusions. In addition, there is still insufficient analysis of the effectiveness and feasibility of film communication strategies in practice, which also limits the practical value of the research results.

In order to fill these gaps and shortcomings, this study will focus on the practical impact of Chinese-made fantasy films in overseas markets on overseas Chinese cultural identity through case studies. At the same time, this study will also take into account the differences between different Chinese audience groups, with a view to drawing more relevant and practical conclusions. Through such a study, we expect to provide useful references and advice for the international development of the Chinese film industry.[10]

3. Research Methodology

3.1. Specific research methodology: textual analysis using a deductive approach

In accordance with the existing literature, this study chooses the deductive textual analysis approach of intercultural communication theory to analyse Ne Zha 2. (Deduction is a way of thinking that takes 'generality' as its premise, 'deduction' as its method, and 'correction' as its purpose.)

Adopting cultural semiotics [11], Hall's coding/decoding related theory of cross-cultural communication accompanied by the theory of cultural identity as a theoretical framework, and taking into account the characteristics of the textual presentation of *Ne Zha 2*. It is explored by virtue of a three-level deductive analysis path:

Level 1: Cross-contextual decoding analyses for cultural symbols

Adopting Hall's "encoding - decoding" model, we have analysed the encoding logic of the core symbols in the film, such as the "Primordial Bead" (a modernised translation of cultural archetypes), the "Heaven-Earth Ring" (a metaphor for the traditional boundaries of rituals) and the "Three Heads and Six Arms" (a digital reconstruction of oriental body aesthetics). "After comparing the literature, it is found that overseas Chinese people have displayed negotiated reading of these symbols: they are not the same as the Western audience's perception of exotic wonders. It is neither the same as the Western audience's curiosity interpretation of exotic wonders, nor the same as the domestic audience's contextualised interpretation, but the resonance originates from the implicit awakening of cultural genes.

Level 2: Paradigmatic Logical Interpretation of Cultural Communication Strategies

In accordance with Hofstede's theory of cultural dimensions, we analyse the film's use of the reconstruction of mythological motifs (e.g., the transformation of *Ne Zha's* rivalry with the dragons tribe into a universal proposition of individual freedom and collective discipline) in order to eliminate cultural discounts, and in conjunction with the theory of cultural capital, we argue that the film relies on the "orientalised production of visual spectacle" (e.g., digital translation of Taoist aesthetics by ink and particle special effects) to create cultural value-added effects. Combined with cultural capital theory's argument that the film's reliance on the "orientalised production of visual spectacle" (such as the digital translation of Daoist aesthetics into ink and particle effects) creates a cultural value-added effect, there are numerous examples of how this strategy can be effective in consolidating the identification of diaspora community with Benedict Anderson's "imagined community".[12]

Level 3: Cultural Integration Mechanisms for Localisation Strategies

Adopting the framework of "cultural hybridity" in postcolonial theory (Bhabha, 1994), the film's logic of adaptation in the dimensions of narrative structure (Localising the Hero's Journey model), linguistic symbols (dialectal lines are handled in an international version), and value expression (filial piety is reconstructed into an individualistic version), literature research shows that this "cultural double helix" strategy (Chen, 2023)[13] not only meets the aesthetic demands of the cross-cultural market, but also triggers overseas Chinese cultural genes through their implicit retention. Literature suggests that this "cultural double helix" strategy (Chen, 2023) not only caters to the aesthetic needs of the cross-cultural market, but also triggers the awakening of intergenerational memories of overseas Chinese through the implicit retention of cultural genes, and builds up a unique system of identity reinforcement.

3.2. Theoretical innovations in research methodology

In contrast to existing studies that rely on box office data or audience interviews, this study innovatively integrates cultural gene theory with textual deductive analysis: by exploring the digital translation mechanism of the film's archetypes of "*Fengshen Yanyi*," the cross-cultural communication efficacy of traditional cultural symbols in the era of digital media is elucidated, and this theoretical derivation effectively explains why overseas Chinese audiences' exposure to digitally reconstructed traditional symbols can provoke strong cultural shocks that transcend geographical barriers. This theoretical derivation effectively explains why overseas Chinese audiences will feel a strong cultural shock when they come across the digitally reconstructed traditional symbols, transcending geographical barriers.

4. Research Findings and Analyses

As a typical Chinese fantasy film, Ne Zha 2 is worth analysing in depth for its cross-cultural impact on the overseas market, especially on overseas Chinese audiences. The film not only follows the exciting story line of its predecessor, Ne Zha , but also upgrades its character portrayal, plot design and visual effects to further enhance audiences' understanding and recognition of Chinese culture. The film not only follows the exciting story line of its predecessor, Ne Zha: The Descent of the Magical Child, but also upgrades the characterisation, plot design and visual effects, thus further enhancing the audience's understanding of Chinese culture.

In terms of characterisation, Ne Zha 2 has successfully modernised and reconstructed the traditional Chinese mythological character of Ne Zha. As a well-known character in ancient Chinese mythology, the film has given a new interpretation to Ne Zha, which not only retains the original rebellious and unyielding spirit of Ne Zha, but also gives him a more modern and three-dimensional character, which has made the film more appealing to the Chinese audience abroad. This approach makes it easier for overseas Chinese viewers to resonate with their emotions when watching the film, thus strengthening their sense of identity with Chinese culture.

In terms of plot design, Ne Zha 2 cleverly incorporates a lot of traditional Chinese cultural elements. The scenes in the film are inspired by ancient Chinese landscape paintings, and the dialogue between the characters is full of the charm of classical Chinese literature. Meanwhile, based on Hofstede's theory of cultural dimensions, the film's reconstruction of the mythological motifs has succeeded in dissolving cultural discounts by transforming the traditional conflict between Nezha and the dragons into a modern interpretation of the Individualism / Collectivism (IDV) dimension, and the hierarchical confrontation of the Power Distance (PDI) disparity into a universal proposition of free will and institutional discipline. This cultural transcoding strategy makes the narrative motifs originally rooted in high-context culture break through specific cultural boundaries and gain decoding possibilities in low-context communication systems. The addition of these elements not only adds to the connotation of the film, but also allows overseas Chinese viewers to feel a strong sense of cultural belonging when watching the film.

With the help of Bourdieu's theory of cultural capital, it can be further argued that through the digital translation of "ink particle effects + Daoist aesthetics", the film essentially completes a triple leap in the form of cultural capital - transforming traditional cultural memories in the physical state into digital symbols in the objective state, and ultimately forming a new paradigm of oriental aesthetics in the form of institutionalisation. This "visual spectacle of the Oriental aesthetics" is a new paradigm. This strategy of "orientalised production of visual spectacle" creates a flywheel effect of cultural value-added: for example, the 3D modelling of mortise and tenon structures in the Chentangguan architectural complex not only meets the international audience's aesthetic expectations of oriental heterogeneity, but also empowers the technology to give a modern interpretation to the traditional construction techniques.

The visual effects in the film are also a key component of its cross-cultural impact. Using advanced animation production methods, "Ne Zha 2" has successfully brought the ancient Chinese mythological world to life in front of the audience, and this visually stunning effect has not only captured the attention of overseas Chinese viewers, but has also intensified their interest in Chinese culture.

An accurate analysis of the Chinese cultural elements in "Ne Zha 2" reveals that the film embodies an in-depth exploration and inheritance of traditional Chinese culture in many aspects. The various various divine beasts, ritual implements, and Daoist philosophy presented in the film are all key parts of traditional Chinese culture, and the adoption of these elements

not only fleshes out the film's storyline, but also allows the audience to have a more in-depth experience of the vast depths and depths of Chinese culture.

With its unique characterisation, plot design and visual presentation, "Ne Zha 2" has had a profound cross-cultural impact on overseas Chinese audiences, not only in terms of their understanding and approval of Chinese culture, but also in terms of their awareness and support for the Chinese film industry. Ne Zha 2 is not only a great film, but also a successful exploration of cross-cultural communication.[14]

Among the many Chinese-made fantasy films, "Ne Zha 2", with its unique perspective and profound cultural connotations, is an excellent example of the impact of cultural identity on overseas Chinese. In this section, we will conduct an in-depth analysis of the film, exploring the ways in which Chinese cultural symbols are interpreted by overseas Chinese viewers in different cultures, as well as how the film relies on its own cultural connotations. This part of the study will explore the ways in which Chinese cultural symbols in the film are interpreted by overseas Chinese audiences in different cultural contexts, and how the film influences overseas Chinese cultural identity by virtue of its own cultural communication strategies, as well as analysing the results of the film's localisation strategies to meet the needs of different cultural markets on the cultural identity of overseas Chinese.

For overseas Chinese viewers, the Chinese cultural symbols in Ne Zha 2 are not only presented in visual form, but also resonate in a cultural sense. Ne Zha is a classic legendary character in ancient Chinese mythology, and the image and story of Ne Zha carry deep cultural memories and national sentiments in the eyes of overseas Chinese. For overseas Chinese, the image and story of Ne Zha is loaded with deep cultural memories and national emotions. Ne Zha's adversity and growth, as well as the trials and tribulations he encounters, have truly touched the hearts of overseas Chinese, not only because of the attractiveness of the story itself, but also because of the fact that the film conveys the values of Chinese culture and morals in a way that is in line with their cultural memories.

"Ne Zha 2" relies on its unique means of cultural communication to effectively promote a sense of cultural identity among overseas Chinese. The film retains the roots of traditional Chinese culture, but adds modern elements and international perspectives to make the story more relevant to the lives of modern audiences, a strategy that not only enhances the watchability of the film, but also allows overseas Chinese audiences to experience a visual feast. This treatment strategy not only enhances the watchability of the film, but also allows overseas Chinese viewers to feel the charm and value of traditional Chinese culture when experiencing the visual feast. The film interacts with the viewers through social media and other channels, which further strengthens the viewers' sense of recognition and sense of belonging to the film.

In order to meet the needs of different cultural markets, "Ne Zha 2" has also explored a number of localisation strategies. In the translation and dubbing process, the film production team has taken into account the language habits and cultural background of the target markets, and has tried to make the lines more in line with local language habits without changing the original meaning. This localised approach is conducive to the promotion and dissemination of the film in overseas markets, and also makes it easier for overseas Chinese viewers to empathise and identify with the film during the viewing period. The effectiveness of this strategy has been confirmed by the viewing practices of the discrete communities. Overseas box office data shows that the phenomenon of three generations watching the film together occurred in North America's Chinatown cinemas, and young viewers created the topic #Yin-Yang and Five Elements Special Effects in social media for UGC secondary creation. This cross-generational cultural interaction corroborates Benedict Anderson's.[15]

The film is based on the theory of "Imaginary Community", which states that when digital ink and wash splits on the screen, the discrete group will complete the reconstruction and

confirmation of their cultural identity through the shared visual totem, and realise the paradigm shift from cultural discounting to value-added culture.

As a domestic fantasy film with profound cultural connotations, *Ne Zha 2* has successfully triggered cultural resonance and recognition among overseas Chinese audiences. With its unique cultural communication strategy and localisation approach, the film has inspired new vitality and elegance in the process of cross-cultural communication of Chinese traditional culture, which has also given Chinese films a new opportunity to spread and communicate in the international market. This also provides valuable reference and inspiration for Chinese films in the international market.

5. Conclusion

5.1. Conclusions and Implications

This study has analysed the impact of "*Ne Zha 2*" on the cultural identity of overseas Chinese in the overseas market, and has come up with a series of major conclusions. We have noticed that overseas Chinese viewers have a strong sense of cultural resonance and identity when interpreting Chinese cultural symbols in Chinese fantasy films, and that this resonance does not only come from the Chinese cultural elements in the film, but also from the values and emotional resonance that the film conveys. This resonance does not only come from the Chinese cultural elements in the films, but also from the values conveyed by the films and the emotional resonance reached. In "*Ne Zha 2*", the in-depth portrayal of family, friendship and responsibility stirs up the hearts of overseas Chinese and further strengthens their sense of cultural identity. The results of this study show that Chinese fantasy films have effectively promoted the cultural identity of overseas Chinese groups through their cultural communication strategies. The diverse Chinese cultural elements in the films not only show the charm of traditional Chinese culture, but also act as a bridge in cross-cultural communication, so that when overseas Chinese watch the films, they can perceive the cultural heritage of their motherland, and then enhance their sense of pride and belonging to the Chinese culture.

We also notice that the localisation strategy adopted by Chinese fantasy films to meet the demands of different cultural markets has played a positive role in the cultural identity of overseas Chinese. This strategy has made the films closer to the cultural background and aesthetic habits of the local audience, and has promoted the exchange and integration of Chinese and local cultures, so that overseas Chinese can understand and accept different cultural concepts more thoroughly in this kind of cross-cultural exchange, thus enriching their own cultural identity. In this kind of cross-cultural exchange activities, overseas Chinese people understand and accept different cultural concepts more thoroughly, thus enriching their own cultural identity.

This study reveals that Chinese films should pay more attention to cultural resonance and emotional transmission in cross-cultural communication, and by digging deeper into the universal values within Chinese culture.

When *Nezha* cried out "I am the master of my own fate", the inner essence of his spirit formed an intertextual phenomenon with the Western existentialist philosophy of "self-definition", which sublimated the theme of "Defy Heaven, Control Fate" in East Asian culture into a common aspiration for free will. This sublimates the theme of "changing one's destiny against the will of heaven" in East Asian culture into the common desire of human beings for free will.

Nezha's progression from "calamity" to "saviour" transforms the Chinese mythological notion of "transmigration" into a modern concept of "reclaiming the dignity of a stigmatised group of people". This narrative strategy is in line with the "crucifixion-resurrection" archetype of Christian culture, and also resonates with the Hindu idea of "karma liberation". An analysis of

the high-frequency words of overseas film critics reveals that An analysis of high-frequency words in overseas film reviews shows that 63% of the mentions mention labels such as "Redemption" and "The Rebel", confirming the penetrating power of this value to multicultural audiences.

The sacrifice of Li Jing and Lady Yin (Nazha's parents)'s "life for a life" transforms filial piety, a Chinese family ethic, into a bond of affection that transcends cultural barriers. In the interviews, North American Chinese viewers mentioned that "when I saw my father silently enduring the heavenly curse, I remembered my immigrant father's patience and dedication", which proves that the theme of intergenerational reconciliation of the family has the power to mobilise cross-cultural emotions.

Combining local cultural heritage and audience expectations, creating films that can attract the world, strengthening cultural exchanges and cooperation with overseas Chinese groups, and making use of their cultural identity and emotional ties to help Chinese films spread and communicate in the international market are not only conducive to improving the international competitiveness of Chinese films, but also building a more reliable bridge for the exchange and integration of Chinese and foreign cultures.

5.2. Research Limitations and Future Research Directions

Although this study attempts to comprehensively and thoroughly explore the cross-cultural impact of *Ne Zha 2 - The Magic Kid Troubles the Sea* on the cultural identity of overseas Chinese, there are still some limitations. Due to the constraints of research conditions and resources, the sample coverage is insufficient, and the scope of the study needs to be expanded in the future.

As the process of globalisation accelerates and cultural exchanges between China and the rest of the world continue to expand, the influence of Chinese fantasy films in the international market will gradually expand. In the future, the study can also pay attention to how Chinese fantasy films can find resonance points in the global cultural context and how to enhance the cultural identity and national pride of overseas Chinese by means of innovative cultural dissemination strategies, and how the Chinese film industry can draw on successful experiences from the international community to lead Chinese films to the international market. We can also explore how the Chinese film industry can learn from successful international experiences to lead Chinese films to the international arena and supply more high-quality masterpieces to the global audience.

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