

them with unique cultural content, thereby strengthening cultural sovereignty in the digital space (Mymruk, 2025; Pashkevych et al., 2023).

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TRANSFORMATION OF THE VISUAL LANGUAGE OF ANIMATION IN THE CONTEXT OF GLOBALIZATION: FROM LOCAL TRADITIONS TO UNIVERSAL STANDARDS

The contemporary socio-cultural space is characterized by the total visualization of communicative processes. Individuals are daily immersed in a dense information environment shaped by visual language: digital outdoor advertising, interactive web design, interfaces of mobile applications and video games, cinematography, and informational posters. In most of these media products, animation serves as a key tool for attracting attention and conveying meaning. As researcher K. D. Marakhovska aptly notes, "Animation occupies an important place in culture, influencing the development of other screen arts and exerting a powerful impact on the contemporary cultural life of

humanity" (Marakhovska, 2023, p. 229). Modern digital globalization is transforming the mechanisms of visual information dissemination by eliminating geographical boundaries, making media products from any country instantly accessible via the Internet. "The global spread and dominance of standardized software for computer graphics inevitably shape common international visual standards and aesthetics" (Manovich, 2001, p. 115). This trend sparks discussions about the risk of complete artistic unification and the gradual erosion of authentic artistic styles under pressure from global standards. At the same time, globalization processes do not destroy the uniqueness of national schools but rather encourage their adaptation and creative integration of traditional artistic codes with contemporary global trends.

The study aims to provide theoretical substantiation of the viability of national animation schools in the modern digital environment and to demonstrate that globalization processes act not as a destructive factor but as a catalyst for the evolution of visual language. The source base includes thematic literature, in particular the proceedings of the Third All-Ukrainian Scientific and Practical Conference "Professional Communication: National Identity in a Multilingual World" (2025), the Dictionary of Basic Design Terms (Shostachuk & Kolesnyk, 2022), and the "Film Dictionary" (Myslavskyi, 2007).

The analysis of transformational processes should begin with considering animation as a universal tool of communicative design. Visual language here acts as a key means of conveying meaning, operating through form, color, and motion dynamics. As a result, animation possesses a specific screen expressiveness capable of overcoming language barriers and creating universal artistic images. This very feature makes it an ideal product for the global market, where regional visual differences are harmoniously integrated into a common space. For successful international distribution, modern animation studios employ deep localization of visual content: replacing textual elements with universal graphic symbols, redesigning characters' appearances according to local culture, and adjusting everyday details (from gastronomic preferences to types of

sports). Such a strategy allows a standardized commercial media product to become absolutely understandable and emotionally resonant for local audiences (Marakhovska, 2023).

The next key stage in the transformation of visual language is technological unification driven by the widespread adoption of standardized software across production cycles. The integration of unified tools for 3D modeling and rendering (from the English "rendering" — reproduction, representation; the process of visualizing a three-dimensional scene), particularly professional environments such as Blender, as well as specialized applications for digital painting (such as Ibis Paint or Adobe Photoshop), determines the emergence of a stable technical and aesthetic similarity among contemporary media products. In modern design, a so-called "international quality standard" has emerged, which presupposes a high level of motion smoothness—frame rate (the number of still images displayed per unit of time to create the illusion of motion), anatomically accurate proportions, and realistic lighting and shading models. These are critical requirements for a product's commercial success in the global market. The dominance of unified digital solutions leads to a process of technological leveling of individual artistic style, where the creator's unique manner gives way to technically refined yet standardized visual content. Thus, shared tools become not only technical means but also powerful factors in shaping a global visual culture, in which technological excellence serves as a universal criterion of professionalism.

At the same time, the dominance of universal standards does not result in a complete loss of national identity; rather, it stimulates the search for unique strategies to adapt global standards to local cultural contexts. Contemporary national studios successfully integrate international technical requirements while filling them with authentic content through the use of folklore elements, traditional visual arts, and national color in environmental design. A benchmark example of such a strategy is the work of Hayao Miyazaki and Studio Ghibli, where advanced visualization technologies

are combined with profound Japanese philosophy and distinctive aesthetics, transforming a local style into a global phenomenon.

To conclude, the analysis demonstrates that a dual nature characterizes the transformation of animation's visual language in the context of globalization. On the one hand, the integration of standardized software (Blender, Adobe Photoshop) and adherence to international quality standards (frame rate, anatomical accuracy) ensure technological convergence and competitiveness of media products in the global market. On the other hand, it has been proven that globalization challenges do not lead to the destruction of national schools; instead, they stimulate the search for effective strategies of visual adaptation. The use of local ethnographic codes, folklore motifs, and unique artistic stylizations (as seen in the works of Hayao Miyazaki or the project "Mavka"), combined with advanced technologies, enables the preservation of cultural identity. Such a synthesis ensures balance: the animation product becomes an organic part of global screen art while remaining a powerful instrument for representing national identity in the globalized digital space.

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