

# ***Sonic Hybridity and Identity Formation in Kung Fu Panda: A Transcultural Analysis of Film Music***

**Haoxi Li**

*Aurora & Xinfucheng United International Academy, Shenzhen, China*  
*lx\_15673@qq.com*

**Abstract.** In an era of accelerating globalization, animated films increasingly serve as platforms for cross-cultural dialogue and identity negotiation. This paper investigates the role of music in constructing transcultural identities in the Kung Fu Panda film series, with a particular focus on its first installment. Drawing on Anahid Kassabian's Hearing Film theory and Bhabha's concept of cultural hybridity, the study explores how the film's soundtrack functions as a narrative and cultural agent rather than merely a background element. Through close analysis of compositional techniques such as Mickey Mousing and the integration of Western orchestration with traditional Chinese instruments including erhu and pipa, this paper illustrates how Kung Fu Panda creates a sonic fusion that mediates global cultural meanings. The findings suggest that the music enhances emotional depth and comedic timing while bridging Eastern and Western aesthetics. However, the study is limited by the absence of empirical audience reception analysis. Future research could extend the investigation through comparative studies with other culturally hybrid animated films such as Mulan and Coco to better understand diverse musical strategies in globalized cinema.

**Keywords:** Film music, Mickey Mousing, cultural hybridity, Kung Fu Panda, transnational cinema

## **1. Introduction**

Music, as a medium of showing values and experiences, goes beyond its basic form as just sound, especially when music plays with other art forms such as film. From ancient tribal rituals to modern concerts, music reinforce connection between communities [1]. It unites people in shared experiences---singing national anthems at sports events, dancing to folk melody at festivals, or jamming with friends in a garage. Such united engagement fosters social bonds, further enhance group identity, and even connect cultural divides. Film music is not only background sound, but also builds the film world by drawing on different musical traditions. For example, "Blade Runner 2049" combines electronic and orchestral music to embody a sense of future technology; "Kung Fu Panda" combines traditional Chinese instruments with Western symphony to create a cross-cultural hybrid soundscape. As McLuhan said, the sound form in music carries social information and becomes a bridge for the cultural identity of film. Kassabian pointed out in "Listening to Film" that the "music and narrative", "music and scene" and "music and information" of film music are intertwined to

form a symbolic system that is both independent and interactive with the image, and the key is to shape the audience's identity [2].

This paper will explore the music of the film Kungfu Panda, situates the study of film music within the broader framework of transnational cultural production, drawing on theoretical insights from the musicologist Kassabian's Hearing Film theory [2] and the transnational and transcultural music analysis of KungFu Panda to argue that music can function as a critical key for constructing, contesting, and hybridizing identities of characters in cinema.

## 2. Overview of the Kung Fu Panda plot

The American animated film series "Kung Fu Panda" skillfully blends Chinese and Western cultural imagery with contemporary film narrative strategies, presenting a unique aesthetic and multi-layered thematic implications. The first film, released in 2008, centers on Po, a naive yet ambitious panda. The film tells the story of his unexpected rise as the "Dragon Warrior," from a noodle shop handyman to a kung fu hero who protects the Valley of Peace [3]. Through this coming-of-age narrative, the film vividly illustrates the cross-cultural collision and fusion of Chinese martial arts spirit and Hollywood animation style. The sequel, "Kung Fu Panda 2" (2011), further expands on the character's inner conflict, centering on Po's journey to uncover his origins and confront childhood trauma [3]. The film integrates the Tai Chi philosophy of "harmony of yin and yang" with modern psychological healing concepts, using the practice of inner peace to convey the theme of letting go of the past and living in the present, infusing the series with a deeper spiritual core. "Kung Fu Panda 3," released in 2016, introduced the concept of "chi" and the exploration of self-identity. Po learns and teaches Kung Fu in the Panda Village, ultimately leading the Panda Army to defeat the spiritual warrior Kai. The film uses Tai Chi philosophy to illustrate the concepts of "returning to nature" and ecological balance. The latest installment, "Kung Fu Panda 4" (2024), focuses on Po's battle with the new villain, Chameleon, emphasizing teamwork and inclusive leadership [3]. It emphasizes that leadership is not simply about authoritative command, but about inspiring and supporting the growth of others. Through rich character development and the interweaving of cross-cultural symbols, the series successfully portrays a global hero who blends Eastern tradition with Western modernity, embodying the innovative integration and dissemination value of modern animated films in a multicultural context. It is clear that Kung Fu Panda not only features anthropomorphic characters based on Chinese animals—pandas, golden monkeys, cranes, and mantises—but also works with lots of Chinese philosophical concepts and terms to drive the plot, such as chi (energy), hundun (chaos), and inner peace (a spiritual state in Tai Chi). Music and sound help to express meanings, reflect the concepts and embody the unique value of these terms as a kind of symbolic function throughout the film, which thrives on a rich tapestry of cultural backgrounds.

## 3. Musical style and cultural integration in Kung Fu Panda

As described in the first part, Kung Fu Panda is an animated film produced by DreamWorks Animation that blends Chinese cultural elements with American storytelling. The music was composed by Hans Zimmer and John Powell, who collaborated to create a score that seamlessly integrates Western orchestral arrangements with traditional Chinese instruments like erhu, pipa, and guzheng. To authentically capture China's musical heritage, both composers visited the country and worked with musicians from the China Philharmonic Orchestra. The soundtrack features a heroic theme that evolves throughout the film, reflecting protagonist Po's journey, while also incorporating dynamic martial arts rhythms and serene melodies inspired by Chinese folk music. This fusion of

styles emphasizes the film's transnational appeal, using music to bridge cultural divides and enhance the narrative's emotional depth. This section focuses on the music of Kung Fu Panda 1, which reflects the primary musical strategies and features of the entire series.

### 3.1. Technical perspective: Mickey Mousing

Mickey Mousing is a technique where the music mirrors on-screen actions, with rhythms and melodies synchronized to character movements. Chinese film scholar Zhou notes that this technique, originally used in Disney animations, creates a prominent musical backdrop that accentuates emotion and action [4]. Prendergast describes it as transforming music into a "visceral extension of the image [5]." In Kung Fu Panda, this technique appears frequently in the fight and training sequences. For instance, in the Training Montage scene, staccato pipa plucks, snare taps, and flute runs follow Po's clumsy movements. The syncopated rhythm aligns with Po's comedic timing, enhancing visual humor.

In the Kung Fu Panda series, Mickey Mouse's score is a key hallmark of its synchronized sound and visuals, particularly during action scenes, showcasing a seamless integration of rhythm and image. Composers Hans Zimmer and John Powell combined traditional Chinese instruments (such as the pipa and flute) with Hollywood orchestrations, enhancing the dynamics of the fight scenes through precise rhythmic shifts and melodic shifts. For example, the score depicts Po's clumsy movements in the first Kung Fu Panda film, using staccato pipa, snare drum hits, and rapid flute licks. The rhythm precisely aligns with the falls and leaps, transforming visual antics into "rhythmic humor." In Kung Fu Panda 3, during the fierce battle between Master Turtle and the villain Kai, the musical harmony shifts from F major to B dominant, coinciding with Kai's hurled boulders and the shattering of his Tai Chi shield. This creates a vibrant tension of conflict. Heavy arrangements of brass, strings, and percussion further enhance the visual impact of the energetic confrontation. In the final battle at the end of Kung Fu Panda 1, the score's rapid-fire drum beats coincide with each kick, punch, and leap. When Po throws a pot onto Tai Lung's face, the strings deliver a sharp, ascending glissando to mimic the hitting effect. At 1 hour 16 minutes and 50 seconds into the movie, Tai Lung kicks down the house with one foot. At this moment, the music features a distinct accentuation (using small gongs, trumpets, and strings) to emphasize the tremendous force and ferocity of the kick. This not only accentuates the martial arts choreography but also transforms the fight into a musical duet between character and score. The technique here is not merely decorative; it reinforces the film's theme of "action as rhythm," treating kung fu as a physical manifestation of musical timing.

### 3.2. Comedic and emotional expression through Mickey Mousing

In Kung Fu Panda, Mickey Mousing is not limited to action—it also shapes comedic timing and emotional depth. In the Noodle Shop Scene, pizzicato strings and glissandi flute reflect Po's whimsical daydreaming and physical clumsiness, while a sudden musical pause when he's caught mimicking kung fu enhances the awkwardness, echoing the Chinese idiom about tension in stillness. In Kungfu Panda 1. At 2 minutes and 45 seconds into the movie. When Po is in a server characters with his dad for noodles. He daydreaming about kung fu, the strings starts to play pizzicato, and the flute occasionally joins in the performance, adding a touch of humor in the form of long notes to provide an unreal feeling. At 3 minutes and 13 seconds into the movie, the music's sudden stops because Po is comically imitating some kung fu moves in his bedroom, but his window is not closed, and as a result, he's seen by his neighbors. Po instantly falls into an awkward situation. The music's abrupt pause here skillfully highlights this sense of awkwardness. Chinese cultural elements

are incorporated into the musical expression here, as there's a Chinese proverb: "The most awkward thing is when the air suddenly stands still," referring to when someone is caught in an awkward situation. Similarly, in Po's encounter with Crane, soft plucks of the sanxian followed by long flute notes convey social discomfort and confusion, musically mirroring the scene's awkwardness. Beyond humor, this technique deepens emotional scenes: in "Master Oogway's Departure," a gentle minor pentatonic erhu melody rises as he accepts his fate, transforming his final moments into a gesture of transcendence. In Kung Fu Panda 4, when Taro acknowledges Po's worth, a solemn B-flat major theme (I-III-II-V) played by strings and flute embodies resolution and emotional finality. Similarly, in Kung Fu Panda 1, the harmonic progression (VI-II-III-IV) that emerges during Po's tornado apocalypse reflects his transformation from confusion to enlightenment, highlighting how Mickey Mouse reflects not only outward behavior but also inner transformation.

### 3.3. Music, martial arts, and cultural fusion

Through Micky Mousing, the score reinforces Kung Fu Panda's central metaphor: that kung fu, like music, is about timing and harmony. In Kungfu Panda 2. At 9 minutes and 11 seconds into the movie. Po kicks away several wolves. The music at this moment perfectly aligns with Po's kicking movements through drums, using drumbeats to mimic the effect of his strikes. Moreover, it imparts the dynamic forms of Chinese traditional martial arts into the music.

Instrumentation in this film can be considered as Action Signifiers. The Chinese string instrument erhu's wailing slides accompany Po's moments of frustration, while the dizi (Chinese flute) provides bright, skittering melodies during agile movements. In Kungfu Panda 1. At 55 minutes and 55 seconds into the movie. When Po embraces his destiny and starts to train with Shifu. the Dizi runs through pentatonic scale, the trumpet plays staccato short notes, and the viola and cello perform the bass part with short notes to support the melody. This segment fuses Chinese instruments with Western ones. Blending cultural authenticity with rhythmic synchronization. Zimmer and Powell layer Western orchestral elements (e.g., strings, brass) with Chinese instruments of a creative way of orchestra hybsidty, creating a unique sound where Micky Mousing feels both contemporary and culturally rooted. For instance, the taiko drums' thunderous beats in fight scenes not only sync with actions but also evoke traditional Chinese battle music, adding depth to the technique.

While the "Mickey Mouse soundtrack" highlights music's role as a visual companion, film music and images are fundamentally separate art forms [6]. Even separated from the visuals, film scores can still evoke emotion and convey narrative through melody, harmony, and rhythm. Take Kung Fu Panda's main theme: its triumphant strings and traditional Chinese instruments carry a sense of courage and destiny, which resonates even without Po on screen. Similarly, visuals can convey narrative without sound, but their power is amplified when paired with music. The two are like dancers in a duet: each has a unique voice, but together they create a symphony that moves audiences more deeply than either could alone. Music is not merely a backdrop; it is a living, breathing entity that enriches the visual story while holding its own emotional weight.

## 4. The sound of Kung Fu Panda

The sound design of "Kung Fu Panda" breaks through the framework of traditional animated film scores, using sonic fusion to express narrative themes of cultural hybridity and globalization. The film's musical language blends traditional Chinese instruments with Western symphonic arrangements, reflecting the protagonist Po's construction of a cross-cultural identity within the world of Chinese martial arts. This section will explore how the music of "Kung Fu Panda" reflects

the interaction and flow of global cultures from three perspectives: sonic fusion, instrumentation and emotion, and Transcultural identity..

#### 4.1. Music fusion

Apart from the micky mousing techniques. Kung Fu Panda which acts in form of film embraced the music synchronization. This east-west fusion mirrors the film's narrative of globalized identity—Po, a panda in a Chinese-inspired world, learns kung fu from mentors voiced by international actors, reflecting how cultural practices evolve through transnational exchange. Sound effects further exemplify this hybridity: martial arts clashes combine exaggerated Hollywood-style impacts with traditional Chinese combat shouts, while environmental sounds like bamboo rustling and temple gongs anchor the setting in authenticity. The score's use of Gregorian chants during Oogway's transcendence scene alongside guzheng melodies symbolizes how global musical traditions can coexist harmoniously, challenging rigid cultural categorizations. This sonic hybridity not only enhances the film's commercial appeal across markets but also subtly critiques and celebrates globalization—by merging “Eastern” and “Western” sonic codes, it posits culture as a fluid, collaborative construct rather than a static entity. This form and essence naturally leads us to examine historical frameworks that tend to unify artistic expressions. This fusion concept echoes Wagner's concept of "Genuine Art," the integration of artistic forms across borders [7]. In the second part, Po discovers he is an orphan, and Prince Shen is driven to extremes by childhood trauma. The music shifts between pathos and fervor, highlighting how the past shapes us. The score, "The Story of the Peacock," vividly captures these emotions and themes.

#### 4.2. Instrumentation and emotion analysis

Regarding the Instrumentation, this score uses a rich mix of orchestral instruments: there's the flute, oboe, clarinet, and bassoon (woodwinds); brass like trumpets and trombones; horns; percussion (drums, etc.); harps; and strings (violins, violas, cellos, basses). It also adds special touches—like the ethnic sounds such as wind chimes. This blend of classic orchestra and unique tones is a big part of how the music feels. For this kind of instrumentations, it reaches the feeling of fusion-different tonalities of the music which can lead to a rich sound effect. For the Opening Setup, at the start, most instruments are “quiet” (resting). Rhythm and texture-wise, this is like setting a stage for what's coming. The music will probably grow by slowly adding more instruments and layering their parts—a classic “soft start” trick in movie scores. In the specific context of Kungfu Panda, it is perfect for building the mood needed to tell the paradox experiences of Lord Shen and the catastrophic mood of the tragedy which comes to the “Peacock's story.”Although the piece begins with a sparse musical composition, rests and preparatory notation are observed in the string and harp parts, hinting at the gradual development of the melody. The harp may introduce variation through bright, leaping patterns, while the strings provide the main melody or harmonic support. This overall orchestration strategy foreshadows the music's gradual intensification as the plot progresses, building tension and atmosphere for Prince Shen's upcoming actions.

#### 4.3. Transcultural identity

Following Bhabha's theory of cultural hybridity and the “Third Space”, which proposes that cultural hybridity is a dynamic process of "deconstruction - adaptation – reconstruction. Likewise, the sonic fusion in Kung Fu Panda does not merely blend Chinese and Western musical codes—it creates a



new symbolic space for identity reimagining [8]. Zimmer and Powell's score, particularly in its use of the erhu, pipa, and orchestral brass instruments, vividly embodies what Kraidy calls the "logic of globalized culture"—mediating local symbols with global interpretability through a fusion of artistic forms. Kung Fu Panda's music smashes cultural borders by mixing Chinese musical "looks" (like erhu, pipa, wind chimes; melodies from traditional Chinese pentatonic scales such as "gong" "shang" "jue" "zhi" "yu") with Western musical "backbone" (orchestra setups, harmonic logic, and how film scores tell stories). For example, in the track Training Po, Chinese drums mimic martial arts rhythms, while Western-style symphonic "building intensity" (crescendos) drives the emotion. This lets people worldwide both hear Chinese vibes and understand the story through familiar musical patterns. This is not just random mixing—it is a "translation guide" for Eastern music made for global listeners. By wrapping Chinese sounds in Western musical thinking (like song structures or instrument groups), it is easier for the world to "get" Chinese culture. Zhou points out in his article *Critique of Cultural Modernity* that the flow of globalization has crashed traditional cultural boundaries, giving rise to the and recombination of cultural elements [9]. This hybridity is not a simple fusion but contains the duality of resistance and compromise.

## 5. Conclusion

To sum up, this paper has explored how film music in the Kung Fu Panda series, particularly its first installment, functions as a critical site for constructing and negotiating transcultural identities within the framework of global cultural production. Drawing on Anahid Kassabian's *Hearing Film* theory and analyzing the musical technique of Mickey Mousing, the study demonstrates that film music transcends its role as mere background sound, instead of actively shaping narratives, emotions, and cultural meanings through its hybrid aesthetic and precise audio-visual synchronization. The study found that the "Mickey Mouse soundtrack" technique not only serves to synchronize the rhythm of the animation's movements but also plays a crucial role in emotional expression and comedic effect. By closely aligning with the characters' actions, it fosters an intertextual relationship between the visual and auditory experience. Furthermore, the integration of Chinese and Western instruments, melodic design, and modal shifts in the music demonstrate a deep cultural hybridity, enhancing the film's narrative tension while conveying the emotional connotations and storytelling appeal of Chinese cultural symbols to global audiences. The music of "Kung Fu Panda" not only reflects the characters' psychology (such as Po's transformation and Shen's traumatic memories) but also symbolizes the process of reconstructing cultural identity. The film's music embodies this space, neither purely "Eastern" nor purely "Western," but rather a deeply symbolic, cross-cultural artistic language. However, this study also has limitations. It primarily focuses on the soundtrack analysis of the "Kung Fu Panda" series and fails to systematically incorporate audience reception research. Therefore, it is difficult to fully assess the music's impact on the construction of cultural identity globally. Future research could compare "Kung Fu Panda" with other animated works that employ cross-cultural musical strategies (such as "Mulan" and "Coco") to explore the similarities and differences in musical hybridization strategies across different cultural contexts.

## References

- [1] Liu, J., Chen, Y., & Huang, S. (2024). Exploring the sociocultural influence of music traditions across different cultures. *SHS Web of Conferences*, 187, 02008.
- [2] Kassabian, A. (2001). *Hearing film: Tracking identifications in contemporary Hollywood film music*. Routledge.
- [3] DreamWorks Animation. (2008–2024). *Kung Fu Panda* [Film series]. Directed by M. Osborne, J. Stevenson, J. Nelson, M. Mitchell, & M. Schreier. DreamWorks Animation.

- [4] Zhou, C. (1981). Film music theory and practice. China Film Press.
- [5] Prendergast, R. M. (1977). Film music: A neglected art. W. W. Norton.
- [6] Nguyen, C. H. K. (2024). Beyond Mickey Mousing: Audiovisual rhythm in animated film musicals and multimedia (Doctoral dissertation, University of Cincinnati).
- [7] Michaud, É. (2019). The total work of art and totalitarianism. *Thesis Eleven*, 152(1), 3–18. <https://doi.org/xxxxx>
- [8] Hasan, S. M. H., Farzeen, S., & Afzal, R. (2025). Reclaiming history: Transnational memory in Kamila Shamsie's *Burnt Shadows*. *Qualitative Research Journal for Social Studies*, 2(2), 312–323.
- [9] Zhou, X. (2005). Critique of cultural modernity. Peking University Press.