Freedom is like flying a balloon, —— Take Mongolian Spirit and Balloon as examples to explore the evolution of female images in ethnic minority films in the modern context

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Abstract. As a unique and indispensable part of Chinese films, minority films have been trying to show the ethnic cultures from different perspectives in the decades of development. Great changes have also taken place in the situation and image shaping of minority women. This paper will take "Mongolian spirit", "balloon" and other minority film image of female, for example, from the minority female plight, female roles, nomadic image inheritance and change in three aspects, the analysis since the 1990s national film women situation and the image of change, explore the national culture inheritance and change, and modern and traditional ideas collision of the minority people's ideas.

Keywords: national film, national spirit, the plight of ethnic minority women, nomadic image.

1. Foreword

Ethnic minority films have always been a unique and indispensable part of Chinese films. Their distinctive local customs, folk customs, distinctive costumes and ethnic music have jointly endowed them with distinctive charm. In the decades of development, ethnic minority films have been trying to show various ethnic cultures in a more comprehensive and three-dimensional way from different perspectives. Especially since the 1990s, ethnic minority films have shown new vitality and vitality, and presented more diverse themes with a broader perspective, richer ways of expression and more diverse narrative modes.

Female image has always played an important role in ethnic minority films. With the awakening of modern female power, the status of women in society is constantly changing. Then, national films for the display of women's situation, female image shaping have changed greatly, more and more solid, more diverse female role, their plight and gradually change of thinking idea, not only truly reflects the real life the reality of minority women, also let us see under the influence of the modern civilization concept minority ideas.

2. The plight of ethnic minority women

1, the heavy price behind the high status

In the course of the long history, the division of labor of women in the plain area under the trend of commodity economy was gradually blown away, and the social function of women became single, which was more than weakened by the majestic power of the feudal family to a single reproduction, becoming the vassal of the patriarchal family. Unlike plains men farming women weave small-scale peasant economy, nomadic life division of men and women from the beginning in the power and proportion of more fair, and the corresponding division of women is more heavy and indispensable, combined with the nomadic life conditions relatively bad, so set life production function and reproductive function in one of the nomadic women occupy the higher position than other women, even in some special historical period presents such as eE deer tribe "matriarchal clan" national style.

However, like the thousands of "lady first" lies about women's rights in history, this so-called high status or matrilineal claim does not bring women the right to control their own destiny, but has become

the best prison for women to bear more reproductive responsibilities. In addition, with the geographical nature of nomadic communities, modern advanced medical technology and health environment cannot provide green shade for minority women. When scientific ideas and ideas appeared in "lost places", they even raised the wall to prevent women from standing on tiptoe, which became a thorn in the wound of their patriarchal discourse.

..... Many literary and artistic works have featured ethnic minority women, "On The Right Bank of Erguna, a magnificent national epic of China's last female chief; In "Mongolian Women" and "A Tibetan Girl", the ethnic minority women who are in the extremely cold place but have fresh vitality; "Tuya's Marriage" in the Mongolian women who share weal and woe and marry their husband; Although Zhuoma lives in different regions of her motherland, But these words, the minority women on the screen, all present a spectacle: the wild women living in such flesh and blood, To achieve an effect similar to the "Oriental landscape" in the Western eyes, Not only with the artificial carnival experience of other tourists, Also confined to a single male gaze depiction.

Such wonders screen experience greatly weakened the reality of women, make real people from the basic needs of people: gentle, kind, brave as film for hundreds of years for women expect, minority women image in the plot of boring single instrumental, from the "people" and gradually symbolic.....

2. Birth rights that are difficult to be guaranteed

In the traditional Chinese feudal concept, the birth of a boy is the only basis for the continuation of the family temple incense. In order to achieve the purpose of continuing the incense line, women are often required to have multiple births. In the course of the development of ethnic minorities, because there is more physical productive labor, there is more demand for breeding offspring. Various ethnic minorities have gradually formed unique birth customs, and many ethnic groups take the strength of fertility as the criterion to judge the value of women. With the development of science and technology and the popularization of fertility knowledge, the awareness of minority women to safeguard their reproductive rights has been improved. However, under the influence and bondage of ethnic traditional concepts, folk culture and religious beliefs, the reproductive rights of minority women are still difficult to be guaranteed and often ignored and violated.

Due to the lack of complete change of ideas in ethnic minority areas and the lack of popularization of physiological health knowledge in place, ethnic minority people are shy about using scientific family planning supplies to carry out rational contraception. In 1991, a Mongolian herdsman, Gangbo, was asked to buy condoms by his wife because he already had three children. He felt very embarrassed and ashamed in the drugstore, embarrassed to express his needs, and quickly left the drugstore. The Han friends who lived in the city were very accustomed to discussing this issue, but Gang Bo said he wanted to ask the lama, but did not buy it home. The rationality of people's scientific protection of their own bodies is placed on religion, which is one of the many dilemmas faced by ethnic minority women.

Nearly 30 years later, in 2019's Balloon, we can see that the couple, Zhuoga and Dajie, are gradually changing their ideas. The couple will use condoms for scientific contraception, and the wife has the awareness of lifelong contraception through ligation. But when the condoms were released and exchanged by the two children, the adults were embarrassed and angry. When Zhuoma went to the doctor to ask about family planning, she carefully avoided the male doctor if the condom was seen. Under this shame, the victims are still those women who are afraid to use scientific methods to protect their reproductive rights because they are embarrassed.

What is more difficult to change is the need for religious belief than the need for reproduction and the shame of using family planning products. In The Balloon, even if Zhuoga used scientific contraception as much as possible, she accepted the doctor's advice on abortion after an unintended pregnancy. However, because of the instructions of the living Buddha, everyone believed that the child in Zhuoga's abdomen would be the reincarnation of the dead grandfather, and her intention to have an abortion would be refuted by "conscience" and "sin". In the collision of modern civilization concept and religious belief, ethnic minority women are often caught in a dilemma. In the film, the reason why Zhuoga's sister entered the temple has not been clearly shown, but we can see from the

description in a word: she had a child with an unmarried boyfriend, so she needed to go to the temple to practice to "clear her sin". Women are the physiological carriers of being pregnant with life, but they are not the only participants. At the end of the film, the balloons in the hands of the children are scattered with the wind, and the male teacher of the story of the "balloon" is also turned to ashes.

The contradiction of different ideas under the impact of the new culture

In the face of the impact of the new culture, the whole nation and the individual women often have different attitudes based on their different needs, and there are contradictions arising between these different ideas.

From the perspective of the whole nation, the impact of new culture on traditional culture makes the national spirit passing. In the Mongolian Spirit, the horse pole and the condom form a contrast. In the Mongolian culture, when the horse pole is set on the grassland, it means that someone is happy, others will consciously leave, where the horse pole represents the original life impulse and the new life; the city wife wants to use the condom safety science, where the condom is the defense line to protect women's reproductive rights, but also the high strength of the new life. Gang Bo came to the city for the condom of his wife to experience many strange things. He returned to the grassland with the TV, he moved between the two cultures, but eventually he chose to catch up with his wife with a horse pole. End in the same prairie pole into a chimney, just wave the voice of the fourth child, he reported his name in his name "Tiemuzhen" expectations, the film is the spirit of Mongolian gradually faded tragic elegy, but in this a few words of simple vo-over, neglected is the forced to give birth to a fourth child, women in which women became the victim is not seen.

From the perspective of women, the impact of the new culture has brought cleaner sanitary conditions and more scientific means of contraception, all of which help women realize their self-will and pursue self-value, rather than just tools for national breeding. In "Balloon", Wanma Caidan really looks at the plight of women which has been hidden by national culture from the perspective of women. Ethnic minority women are not a strange landscape or an object of carnival, but the brothers in their cultural environment. Under such treatment, the screen image of minority women really "deother". Zhuoga in the doctor Zhou cuo to remind and help, step by step to achieve the awakening. After the unintended pregnancy, Zhuoga put forward the idea of abortion after rational thinking. Under the pressure of religious belief and patriarchal families, Zhuoga came out of the health center and went to the temple to rest with her sister. She said to her sister, " I also want to be a nun, so I don't have much to worry about her."From the perspective of an ethnic minority woman, we really feel the difficult choice and helplessness in the conflict between the nation and themselves, and also see from the final balloon release the hope that the women of ethnic minorities can get rid of bondage and gain freedom.

3. The other and self-belief: female roles in different contexts

1. "spectacle" and "nationalization"

The Mongolian Spirit is directed by Russian director Nikkitamhalkov. The film views the Mongolian culture and the Mongolian spirit from an outsider from the perspective of the other. Russia sergay in the film because the car in the mud in the hill for help, saw just wave father day buried body and frightened, this is a kind of spectacle narrative, highlighted is the Mongolian culture with mysterious, unique scene and cultural customs, the film for the Mongolian living environment, the habit of hospitality, the meaning of pole, is also in a curious eye to explore. Therefore, the description of women's plight in this film also serves to show the change of national situation, and does not start from the minority people itself, but is a description of the inheritance and replacement of national spirit.

As a Tibetan director, Wanma Caidan has broken the previous narrative mode of landscape and objective orientation of Tibetan films, and has set off a "new wave of Tibetan films". With the subjective narrative mode, The Balloon truly shows the real-life scene of the Tibetan people and the dilemma of the ethnic minorities in the process of modernization. The film is expressed by delicate

women, which shows the inability of minority women to control their own destiny, and makes a profound inward reflection on the religious beliefs of ethnic groups. Because of the understanding and sympathy for women around them, Wanma Caidan also expresses the hope that minority women can be liberated in the film.

2. Female role relationships in different contexts

"The Mongolian Spirit" and "The Balloon" both have many female characters, and because the two films are in different contexts, the two films also set up and show the relationship between the female roles differently.

In the Mongolian Spirit, mother-in-law and daughter-in-law represent traditional and modern cultures, showing an antagonistic relationship. When Pagma proposed to use condoms, GangBo's mother showed a tired attitude and told GangBo: " I told you not to marry women in the city, they know too much. “Although she is both a woman, she is deeply influenced by traditional ideas and is very resistant to the new culture and new things brought by her daughter-in-law. However, Pagma and her daughter showed a new cultural inheritance. Instead of choosing traditional instruments, she learned accordion from relatives in the city, which also shows that her daughter has a higher acceptance of the new culture under the education and influence of Pagma.

In The Balloon, Zhuoma is a character who is constantly pulled between old and new culture. Doctor role in the film has been with zhuma is a kind of mutual relationship, female doctor zhou cuo has been providing zhuma contraceptive help, is also in zhuma for living and not feel struggle, tell zhuma from religious requirements, independent thinking self-guide, zhou cuo doctor represents the modern civilization concept and science, we also see a kind of female collective power. The corresponding role is the sister, who thought she had committed a sin after the abortion and needed to repay her whole life to convert to Buddhism. When she found that Zhuoma used condoms and had the idea of abortion, she was a firm opponent, and her sister represented traditional culture and religious beliefs. The two men have always held the opposite attitude in the film, and Zhuoma is often hesitant about their opposite suggestions, constantly swinging between the two ideas. In the end, although Zhuoma expressed her envy to her sister, she obviously did not want to be saved by religion, but hoped that she could bind herself, get rid of the bondage, and pursue her own freedom.

4. Conclusion

With the transformation of modern women's status and the awakening of women's self-consciousness, ethnic minority women realize that they need to remove the meaning imposed on themselves by ethnic groups, and feel their true self from the shaking of the fire in the grasslands and the beating of the breeze on the mountains. The creators of ethnic minority films are also showing the changes of ethnic ideas from more diverse perspectives. The national spirit of Mongolian men with horse poles will not die out. The balloons in the hands of ethnic minority women can fly in the blue sky, and the umbilical cord surrounding the mother's life will be untied by the children.

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