

The Value of Folk Belief in Chinese Films

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Abstract: Folk belief is closely related to people's life, and it is the value crystallization of the agglomeration and evolution of human society and culture. Folk beliefs are also presented in literary and artistic works, and diversified social and cultural values are constructed together with the texts, showing the cultural pattern based on folk beliefs. In Chinese films, the folk custom also constructs the special value and cultural connotation of the film art based on the video text, and the folk belief in the film art echoes each other, establishing the dual value of the film art and the folk belief.

Keywords: Movies; Folk Beliefs; Values.

1. Introduction

Folk custom is the folk custom, which refers to the life culture created, enjoyed and inherited by the masses of a country or nation. Folk-custom originated from the needs of human social groups, and has been forming, spreading and evolving in a specific nationality, time and region, serving the daily life of the people. Once folk-custom is formed, it becomes a basic force to regulate people's behavior, language and psychology, and it is also an important way for people to acquire, inherit and accumulate the results of cultural creation. [1]

Since its inception, Chinese films have intentionally or unintentionally absorbed the nutrients of folklore. In 1905, "Dingjun Mountain", based on traditional Chinese folk opera, was recorded by Ren Qingtai in the form of images, it became the first film in the history of Chinese cinema. the beginnings of Chinese cinema are inextricably linked to folklore. In the continuous development of the film, from the intentional and unintentional improvisation to the increasing importance of absorbing nutrients from the folk culture of the nation, taking folk customs as an important carrier of the film, pushing the film to a higher aesthetic level, it presents the folklore landscape of Chinese film. For example, the early films of the fifth-generation directors, in their deep cultural reflection on history and culture, use folklore as an important carrier of image narration to tell the deep cultural connotation of the nation. At the same time, the film has made important achievements in the history of Chinese film folk nutrients to show the image of aesthetics of a heavy color. Therefore, the film consciously takes folk-custom as the carrier of its own creation, and can reach a higher aesthetic level, thus establishing the image aesthetics and national aesthetics.

2. The Construction of Chinese Film Folklore

As a comprehensive art, film has its own artistic characteristics. The audio-visual structure of the image to show the expression of the artistic content. When the film's artistic characteristics to show folk, it formed a new discipline thinking. In the field of creation of film and folk-custom of the collision of the combination of disciplines will need to be related to its expansion of research. Therefore, the construction of Chinese film folklore has become an

academic direction. "Chinese film folklore is a fringe discipline composed of film studies and folklore, which mainly serves the research and creation of drama films. It maintains that film and folklore are a pair of categories that can interact and benefit each other. The organic use of folk-custom elements in film-making can not only effectively enhance the texture of time and space, regional features and appreciation interest of the film in many aspects such as details, props, scenes, atmosphere, and characterization, but also implicitly and plurally highlight the specific humanistic implication through metaphor, symbol and other means, thus effectively increasing the artistic charm and national temperament of the work; at the same time, it can also enable some ethnic and folk cultural heritage to be more vivid and extensive through the film audio-visual art record and inheritance." [2]

Obviously, the interaction between the film and the folk custom shows the folk custom landscape with the audio-visual characteristics of the film, and constructs a series of movie texts containing the folk custom, and promotes the artistic charm, national temperament and cultural brand of the film, etc., forming a Chinese folk film with Chinese folk characteristics. From the creation to the formation of a sound theoretical interaction, and constantly enhance film creation and academic development.

Folk belief, also called folk belief, is a set of gods worship idea, behavior habit and corresponding ritual system spontaneously produced among the people in the long-term historical development process. [3] folk-custom belief is an important part of folk-custom, and the study of folk-custom belief in movies is a branch placed in the field of film folklore. It mainly focuses on the folk belief in the folk custom, how the folk belief appears in the movie, how to express, and what role it plays in the movie. The presentation of folk-custom belief in the film is the scene of folk-custom belief developed by the director through the image narration needed by the film. Therefore, the scene establishes the folk belief in the film, and the different audio-visual transformation in the image sequence reflects the different symbolic attributes, exerting the specific cultural logic of the folk belief in the film.

China is a multi-ethnic country with a long history. Folk beliefs can be found everywhere in China. Literary and artistic works also have different creative tendencies when expressing this folk-custom form. Some are related to the individual creator, some are related to the background of the

times, and some are related to the commercial elements. In the development of film history, folk-custom is the main narrative content of film creation. For example, in the early days of Zheng Zhengqiu and Zhang Shichuan's "Hard husband and hard wife", the images of the folk rituals of arranged marriage in Chaozhou were used to tell the story of the Democratic Revolution and the emancipation of the mind, cultural Enlightenment and other multiple discourse in that period, to convey the creators of the arranged marriage of this folk criticism. In the early days, the scenes with the character of folk custom were only narrated by the film, and the folk custom as the narrating content was the narrating object of the film, at that time, the creators did not realize the deep-seated national culture brought by the combination of film and folk-custom. The film is simply structured in a dramatic way, telling a complete video story in its full length.

When the discourse system changes, folklore in the film has become a form of criticism, the old feudal dress. In the 17 films, such as "Little two black married" in the two Zhuge, three immortals' generation. Folklore in the film has become a vehicle for criticism that follows the ideological discourse system.

In contemporary films, film makers have consciously combined folk customs with films to better integrate them. In "Riding alone for thousands of miles", directed by Zhang Yimou, exorcising opera, a folk custom, has always permeated the film, in the film, the folk beliefs of the nuo opera are consistent with the theme of life expressed in the film. Obviously, the current film has consciously folk beliefs and image depth, through the combination of folk beliefs and film, show the theme of the film.

No matter what the factors, folk belief in the film is bound to link the film's own artistic characteristics, involved in the construction of the image.

3. The Classification of Folk Beliefs in Chinese Films

3.1. Totemism

Totem refers to the clan society is regarded as the protection of God, micro-symbol and symbols of all kinds of things, such as the ancient yelang bamboo totem, the Gelao tribe to gourd totem, Tiger Totem Yi. [4] Various ethnic groups have derived different totem beliefs according to their own historical development and regional characteristics. When film works show the spiritual and cultural construction of the residents of these regions, inevitably will be their totem belief as a spiritual culture to cut into, as a belief throughout the overall theme of the film creation. The wolf in the Wolf Totem, the eagle in the Lost Madrigal, the Golden Pheasant in the sun above the clouds, etc. These animals and plants totem worship throughout the film, the film's characters also have a noble totem from the belief in the way and practice of behavior. They adapt their actions in life to their own beliefs, in keeping with their own spiritual pursuits. All of these are closely related to the totem belief in one's own region. In the film, totem is not only shown, but also regarded as a kind of spiritual and cultural product of the film structure, form a metaphysical pursuit of life. To achieve a spiritual fit.

3.2. Belief in Gods

The belief in gods comes from the primitive thinking of the ancestors, the unknowable things about their origin and death, and the unexplained natural phenomena in the primitive

society. There are ancestral gods, industry gods, fertility gods, nature gods, and so on. In general, movies can be divided into two kinds when they express the belief in the gods. One is that the movie itself is a spirit system, which tells movie stories through the spirit system, creates a mythical world, and forms a fantastic and mysterious image world, for example, the "Journey to the west" derived from the many film works, as well as the god, the legend of the white snake and so on.

The other is the belief in the gods and characters in the film, is the character's behavior, the expression of wishes and other image narrative performance. For example, "Lin family shop" has worshiped the goddess Guanyin, A vast expanse of the north" in the jump God and so on. At the same time, the regional environment, different living space, but also the emergence of their own region of the gods.

3.3. Nature Worship

The deity of nature worships natural phenomena as deities, which is also one of the oldest beliefs and is widely popular among the people. [5] nature worship embodies the ancestors' worship of nature, mountains, rivers and other natural things, and embodies a kind of "All things have spirit" natural thinking. The reverence of the sacred tree in the movie "Awa mountain", the worship of the trees in the village in "Sacrifice of youth", and the worship of the sacred mountain in "Gangrenboqi". These are the spirit of their own personality into the worship of nature. It fully reflects people's belief in nature. And in the belief in nature, there is a kind of wish that people have for themselves.

In director Zhang Yang's "Bath", the old man tells the story "They are going to take a bath in a lake far, far away. They regard the lake as sacred. It is called the sacred lake. The lake can not only clean their bodies, but also clean their souls and cure all diseases. So they must go to the sacred lake to take a bath once in their lives. Their home is too far away from the sacred lake, and they have gone far, far away, consecrated and sanctified nature.

3.4. Ancestral Beliefs

The ancestral God is the result of the myth of our deceased ancestors. Because of the belief that the soul cannot die, people think that the ancestral soul is the protector of the clan, the family, the family, and the administrator after death.[6] The worship of the old is the thinking mode of the Chinese nation's agricultural society, and the ancestor worship is also the mythical thinking of the Chinese life. In the film, the ancestors' belief is expressed in the form of the reincarnation of their ancestors and the avatars of their ancestors, as well as in the form of ancestral tablets. Such as the ancestor worship in "Blessing", the ancestral hall in "Bailuyuan", and the ancestral hall and tablet in "Ju Dou".

4. The Performance of Folk-custom Belief in Chinese Film

The expression of folk-custom belief in the film is usually closely related to the film narration. The expression of folk-custom belief in the film is presented according to the need of the film narration, through the display of folk beliefs to express the specific film to convey the idea. In movies, folk beliefs are usually expressed in terms of religion, supernatural legends, folk rituals, etc.

4.1. Religion

Whether intentionally or unintentionally, the Chinese films originating from Dingjun Mountain are the image forms of traditional folk customs. In the ritualization of traditional Chinese opera, the folk image of the film was opened, and the folk image ceremony of the Chinese film was created for the audience at that time. The ritualized “Dingjun mountain” displayed by this novel image form has also become a kind of image spirit of Chinese movies. In the early film creation, the film creation which takes “Shadow play” as the leading idea also focuses on the content of “Story”. The realization of the integrity of the story is the early film presentation. With the continuous development of film creation, the filmmakers began to consciously present the image content with the characteristics of the film. The folk-custom belief in the film has been ritualized consciously.

In 1927, the Star Company adapted a series of fire movies from the burning of the Red Lotus Temple, through the conflict between good and evil, the setting up of the character of the warrior versus the evil monk in the temple creates a fascinating image ceremony about folk beliefs. From the extant stills, people are fighting each other, the ritualized scenes of magical forces and deities, such as mutual restraint, leapt onto the page. This early folk-belief video ceremony attracted a large audience and brought a large amount of wealth and income to the star companies. Even in the later period, such films were so popular that they appeared on the screen until the national government banned them.

To be sure, the burning of the Red Lotus Temple's depiction of the Buddhist faith in Shaolin is a commercial choice, but it still presents a scene of religious and folk beliefs in the film, it gives the viewer a visual experience of folk beliefs.

For the Buddhist Shaolin temple this theme is mostly for commercial films. Through the Shaolin Temple, the religious space, the belief space to create good and evil opposition. In these films, religion is an indispensable folk belief. Return to the 36th Chamber of Shaolin. In particular, Shaw's film produced a large number of Shaolin Buddhist films, in the film shows a lot of folk beliefs. Here, we must mention director Hu Jinquan. There are also many elements of folk beliefs in director Hu Jinquan's films. He uses folk beliefs to construct his image world, the film shows unique folk beliefs and director characteristics of Confucianism, Buddhism and Taoism.

And in the image representation of ethnic minorities, films involving religious beliefs rarely use commercial gimmicks to show religion as a visual spectacle, more religious beliefs are used in the movies to construct the human heart and human nature. Such as “Kailash”, “Ran over a sheep” and so on. In movies

In “Horse Thief,” rolb and his wife brought their son, Little Tashi, to the river to bathe with “Divine water,” hoping that this divine water could bless the ROLB family to eliminate disasters. After Little Tashi fell ill, ROLB received holy water, rub the holy water on Little Tashi to remove his illness, reflecting a religious belief; in addition, send the river god, offering sacrifices to the mountain god, the sheep are a religious activity. Through the construction of religion to show people's spiritual psychology.

4.2. Supernatural Legends

China has a long history and culture, the inheritance of numerous folk legends, these supernatural legends are naturally used as images to tell folk stories. In Cheng Bugao's

adaptation of Mao Dun's novel “Spring Silkworm”, old Tongbao clings to the taboo legend of silkworm rearing, believing that the lotus flower is an unlucky character, and that the lotus flower, in order to get revenge on Old Tongbao, ran into old Tongbao's silkworm house on purpose, with the intention of “Destroying” old Tongbao's silkworms, and in the end, the cocoon actually achieved a bumper harvest. This change makes the old tong bao puzzling, naturally also broke the old tong bao respected taboo legend folklore. Here the folk belief in the film is a kind of folklore legend from the establishment to be broken such a sequence, participated in the narrative of the whole film.

And in the movie “Little Erhei gets married”, which was adapted from Zhao Shuli's novel, Erhei's father, Erzhuge, had to calculate the underworld before doing anything and discuss the eight trigrams of yin and yang. Other people in the village are busy farming, and two Zhuge but stress auspicious days, adhere to the “Not suitable for planting” and delay the agricultural time. Also got “Not suitable for planting” nickname. Xiao Qin's mother, who pretended to be possessed by God, burned incense and set up an altar to ask for money and medical advice for others. When someone came to ask for medical advice, she was concerned about the rice in the pot, and took advantage of the time when Jin Wang-pa, who was sick, was going out, greet small celery “Go to get rice, rice rotten”, happened to be gold Wangda heard, became a joke. Hence the nickname “Rotten Rice”. The folk belief of the supernatural legend here is not only added to the film's viewing interest, but also full of criticism of the director.

When it comes to supernatural folklore, one must mention the genre of horror movies. A feature film that appeals to the curiosity of the audience with its bizarre plots, eerie scenes, or acoustics. [7] China is rooted in national myths, religious beliefs, and other folk stories of supernatural and numerous, in the film is also widely presented. Hong Kong horror films, represented by Lin zhenying, use supernatural events as an important image carrier, presenting a Hong kong-style horror film that integrates horror, comedy, warmth and human nature.

In recent years, there are also network movies with supernatural legends rooted in the northeast area as the carrier of film narrative. Such as “Fu demon white fish town”, “Ghost blow lamp yellow leather tomb”, “Xinganling hunters legend” and so on. These film folk beliefs take the form of supernatural legends and participate in the narrative of the film.

4.3. Folk Rituals

Most of the folk customs take part in the film narration with a kind of landscape image, which shows the historical philosophic thinking connected with the grand history. Such as “Loess” in the rain prayer, a group of men wearing woven straw hats, topless, the rain ceremony. A Sense of Raw, unenlightened and difficult history is conveyed to the audience through the screen. It is not only the folk scenes in the whole film, but also has a connection with the history and culture of China for thousands of years. It is a critique of feudalism, primitiveness and obscurity.

5. The Role of Folk Beliefs in Chinese Films

The folk-custom belief presented in the film is not simply the existence of the other independent of the image, but is integrated with the image form of the film, blending with each

other, participating in the image form and content of the film text, and even more involved in the construction of a deep-seated film culture. Through the participation of folk-custom images, the specific spirit of the times and historical features of the film text expression, in the film image vision of a specific image ceremony, film atmosphere, folk events and so on.

5.1. Participate in the Film Narrative

Folk beliefs in the film to participate in the film narrative, the film plays an important role in promoting the narrative function. The presentation of folk belief in the film and the plot structure of the film are combined to construct the narrative logic of the film. For example, in the movie "No thief in the world", the change of the role of Wang Li and the turn of the film narrative is closely related to folk beliefs. In the film, the couple, who are originally thieves, worship at a temple after Wang Li becomes pregnant. The film first shows Wang Li kneeling in slow motion, then the wind blows the flag, followed by a frontal shot of Wang Li with her hands folded and her eyes closed. Sacred music permeates the scene.

In this, folk belief plays an important role in Wang Li's heart, in the pursuit of good faith will not have the idea of theft, but also promote the film's subsequent development. For her help stupid root, do not let stupid root money stolen by the gang set up the narrative logic of the relationship sequence.

5.2. Creating a Work Atmosphere

Folk-custom belief also plays an important role in creating the film atmosphere. The mystique of folk-custom belief in the film itself presents a kind of image texture. In the movie blessing, the family of master Lu Si offers sacrifices to their ancestors. After Xianglin donates the threshold, she thinks her sins have been atoned for and can touch the sacrificial offerings like a "Normal person". She then went forward and picked up the sacrificial plate, intending to place it in front of the ancestral tablet. But was Lu four master repeatedly chided, let Xianglin sister-in-law this "Unknown" do not touch the sacrifice, the ancestors do not eat.

In this segment, first the middle scene performance Xianglin Sao picked up the sacrifice, and then in four master Lu's rebuke, turned to close-up Xianglin Sao angry face. At the same time, the film also shows the ancestral tablets of sacrifice. A somber, dark atmosphere comes to life on the paper. It also exaggerates the tragic feeling of Xianglin, which makes people sigh, and deepens the audience's understanding of the oppression of the people by the feudal forces, resulting in sympathy for Xianglin, hatred of feudal oppression and strong desire to resist feudal oppression.

5.3. To Express the Main Content

Folk beliefs are not only reflected in the narrative in the construction of the film. In the overall theme can also be seen in the important meaning of folk beliefs. In the movie "Silkworm in spring", old Tongbao hated his son's association with lotus because of his taboo belief in silkworm rearing. Old Tong Bao follows this folk belief originally thought this year will have no grain harvest, but did not expect a bumper harvest instead. This substantial change also made this folk belief in sericulture self-destructed.

This fully expressed the film to the then people with superstitious color of folk beliefs refuted, this self-defeating also reveals the anti-feudal theme of the content.

6. Conclusion

Folk-custom belief has long been rooted in people's heart and become an important part of subconsciousness in the development of human history. In the process of literary and artistic creation, there is an inevitable need to involve folk customs, even the literary and artistic works created by means of folk psychology, from conception to completion are permeated with the creator's folk concept. Literary and artistic works also possess the external form and internal content of folklore. Its connotation and extension are permeated with the Chinese People's unconscious folk-custom creation tendency and folk-custom spirit. The appearance of Chinese folk-custom film has a deep-rooted connection with the folk-custom of the Chinese nation. The film relies on the folk-custom appearance of the Chinese nation to create, and shows the folk-custom appearance with the artistic characteristics of the film, it presents the folk-custom movie landscape with the Chinese folk-custom image.

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