

Research on Ethnic Culture Presentation of Inner Mongolian Film from Multiple Perspectives

Xiangdong Zhou, Jing Deng

Graduate University of Mongolia, Ulaanbaatar, Mongolia

Abstract: In Inner Mongolian films, heterogeneous culture is not a symbol of consumption to the West/others, but an important medium to explore the true meaning of the national culture. The analysis of Inner Mongolian films from the perspective of landscape aesthetics can give insight into the most distinctive features of The Times. This paper holds that, in terms of story text, Inner Mongolian films is breathing with The Times and sharing the fate with the motherland, constantly reflecting the living conditions of Inner Mongolia people in the great era. In terms of music application, Inner Mongolian films adhere to the "imported", integrate the characteristic music of other nationalities, and apply it in an innovative way, presenting a brand new musical cultural landscape. In terms of belief, Inner Mongolian films express the deepest cultural concept of the nation by presenting a series of folk culture with a cold gaze attitude. In the course of more than 70 years of creation, Inner Mongolia has built a unique cultural landscape in the history of Chinese films.

Keywords: Inner Mongolian films; Image culture; The national culture.

1. Introduction

Looking back to the deepest part of history from the development perspective, I am surprised to find that Inner Mongolian films have gone through a magnificent and picturesque glorious course of more than 70 years. This vast expanse of grassland in Inner Mongolia land contains a batch of creating talents who had national suffering consciousness and had made their films in Chinese film history glorious in Chinese film history. The great, filling with Inner Mongolia grassland characteristics of culture, fantastic film conquered countless movie audiences. So to speak, in more than 70 years, The classic Inner Mongolian films have become a significant shaper of the cultural landscape. Whether to depict the socialist construction, build a typical picture of national unity, or explore the source of national cultural spirits, the film became the inheritance of grassland of Inner Mongolia's cultural spirit, the rich cultural connotation of the Chinese nation. By reviewing the films created in the past 70 years since the birth of Inner Mongolian films and theoretically constructing them from the perspective of landscape aesthetics, it is not difficult to find that the cultural landscape of Inner Mongolian films is constructed by stories, music, and folk customs. They are integrated to compose a film "concerto" of the national cultural landscape!

2. Story Creation in Tune with the Resonance of the Times

2.1. The Construction of Socialist Identity

From the point of view of film and television anthropology, the film is the reflection of a national culture. When the film becomes an important medium for cultural information dissemination, it is not simply an entertainment product, but a literary and artistic product that performs political and cultural functions. It should be known that everything was in ruins at the beginning of the establishment of the country, and the films at that time had already become the cultural system of large-scale reconstruction and reconstruction of New China, which indicates that to some extent, the film has

become a propaganda tool that closely combines with politics and completes political tasks. From the date of birth, the Inner Mongolian films reflect era culture, ideology, and national discourse to the clever substitution, people living in this land of Inner Mongolia to participate in the national spirit in the image of the construction of the deep, can say Inner Mongolian films on the great journey of the construction of the socialist simulations of a certain sense. "Grassland Morning Song," tells the story of the Inner Mongolia people's participation in national construction. The film includes not only the glorious revolutionary years when Hu He was engaged in the struggle against the Japanese invaders but also the scenes when Hu He led the people to build their hometowns like tea. Since then, films such as "Dongfeng" and "The Outpost" reflecting the participation of Inner Mongolian people in socialist construction have been born magnificently. It can be said that Inner Mongolian films have contributed their strength to the construction of socialist identity in their unique way.

2.2. The Writing of The Feelings of Home and Country

Looking through the yellowed film history, it is not difficult to find that in the more than 70 years of Inner Mongolian films creation art history, the feelings of home and country are eternal topic that has never changed and trickled down. It is the description of the feelings of home and country that makes the cultural landscape of Inner Mongolian films different from other types of movies. It is not difficult to find that the Inner Mongolian films in the past 70 years are systematically sorted out, and their complaints about the feelings of home and country can be divided into two types. The first is the reappearance and manifestation of national history. The directors from Inner Mongolia, represented by Sai Fu and Mi Lisi, created works such as "Sad Brook", "Heroes of the East", "Knight on Fire" and other films depicting national history. "Heroes of the East" tells the story of the Mongolian Turhot people's indomitable will to return to their native land and the national culture yearning for freedom. These films that take materials from national history and express the national

culture have confirmed the "home and country" in history. The second is the expression of national character and culture. Inner Mongolian films combine the individual with the state and society, reflecting the Inner Mongolian people's philanthropic mind in the culture of The Times. Films such as "The Grassland in the Sky", "Erji" and "Hailindu" tell the great historical fact that the grassland people are living and sharing the same destiny with the country in the course of history. The writing of the real event represented by "raising three thousand orphans" makes the honest and noble quality of a nation fully expressed, and also makes individuals, families, and countries closely embrace each other, which builds a unique national cultural landscape.

2.3. The Description of Ordinary People in the Great Era

Different from the "grand narrative" of other films, Inner Mongolian films always create stories with a "low-level narrative" attitude, showing the historical vicissitudes and living conditions of ordinary people in the grassland under the background of the big era. The film "Hailin Du" is a touching historical story based on "Du Guinea", the mother of the grassland, by combining the literary hussar Wulan Mu Qi with 3,000 orphans on the grassland. When narrating such a grand historical event, the film does not stick to the grand history and culture but focuses the camera on Arona and Saren, the two most representative characters, through the expression of their life consciousness and attitude, to show the social reality. In addition to telling grand historical events, Inner Mongolian films also focus on ordinary people under the background of The Times. The private personal narrative depicts the living conditions of the masses in Inner Mongolia at present. The police treasure makes sounds as a film performance YingMo, did not write about the hero's superior wisdom and unique investigation methods, the film to show the audience just adjust the neighborhood disputes, delivering this "little things", in the process of depicting ordinary people, ordinary matter, grassland parent-child relationship, herdsmen division of property and the religious ceremonies such as death moment are fully embodied in the film, This reproduces the distinct cultural image of Inner Mongolia in the process of the new era, shows the cultural landscape of the local people's living situation, and embodies the huge cultural value of the film.

3. The Use of Music with National Characteristics

3.1. Mirrored Presentation of Ethnic Musical Instruments

From the perspective of constructing national image culture, the distinctive image style of Inner Mongolian films comes from the selected national symbols. And music, as an important means to highlight the theme and depict the psychology in films, will surely become an important signifier to shape the cultural landscape. Musical Instruments, as an entertainment product for transmitting sound made by human beings in their survival, must carry the national spirit and express national feelings. Therefore, when Inner Mongolian films are shaping the national cultural landscape, ethnic Musical Instruments often appear in the scene. In Inner Mongolian films, the public can often see the morin khuur. The appearance of morin khuur confirms the ethnic style of Inner Mongolian films and shows the customs of grassland

ethnic groups. From the sound point of view, the morin khuur fiddle sounds mellow, rich, and low, such a soundtrack combined with the unique theme of Inner Mongolian films writing, for the audience to write a song about Inner Mongolia people's unique feelings. At the end of the film "Gdamelin", an artist plays the morin khuur and sings his reverence for the heroes of the grassland, which is a unique reflection on the unique history of the Inner Mongolia nation. In Legend of the Heroes Returning to the East, in the face of the scene of bodies everywhere and bones dripping, the sound of morin khuur is once again floating in the grassland. The appearance of morin khuur tunes represents the national sadness and disgust towards the war, and it is also a portrait of the hard and difficult return of the Turhute Department to its hometown. It can be said that the appearance of ethnic-specific Musical Instruments in Inner Mongolian films brings vitality to the films and deeply constructs the cultural landscape of Inner Mongolia.

3.2. The Nationalization of lyric Texts

In the more than 70 years of creation, Inner Mongolian films have been created in a multi-form way. On the basis of ensuring the expression of original ethnic culture, it has rationalized the text media of other ethnic groups and constructed its unique cultural lyric style. The nationality of music and film art both is not binary opposition, irreconcilable, music ethnic films in China, the original native melody, and lyrics are not all of its text, image music lyrics are mostly in Chinese present in front of an audience, this is a necessity of historical development, the film must be as cultural ecological products. In Inner Mongolian films, singing songs in the original native language can't have a positive impact on the film, so the soundtrack mostly adopts Chinese lyrics with ethnic characteristics, and the tunes are mainly traditional Mongolian tunes. For example, the song "Grassland Morning Song", which has been passed down to this day, highlights Inner Mongolia culture in the lyrics and text. The text creation of "Goodbye golden grassland goodbye happy hometown, we will become iron and steel workers to dedicate our youth to Baogang" profoundly explains the enthusiasm of China's first generation of iron and steel workers for socialist construction, which also reveals the dedication of Inner Mongolia people to the construction of their hometown. Inner Mongolian films music between the national culture, on the basis of successful lyrics on the text "crossover", seeking to point to the peacefulness of nationality and artistry, make the film of Inner Mongolia's national cultural landscape.

3.3. Innovative Music Form Combining Chinese and Western

Nowadays, Chinese ethnic minority films are extremely embarrassing in the market. They can neither get high returns from the market/box office nor gain a good reputation among ordinary people. Some films are directly separated from the market and go to the road of art. In recent years, Inner Mongolian films have shown a thriving scene. "August", "Farewell", "Heart Maze" and other films with "small investment" have successfully made profits, gained the favor of major film festivals and exhibitions, and won the recognition of the audience. This is known as the "Inner Mongolia" phenomenon in the film industry. Investigate its reason, is the film industry has been Shouting to "go out" at the movies, film of Inner Mongolia is emphasized,

"introducing" the film contains rich cultural elements of "the other", "self" and "the other" let the film out of the collision sparks, whereas the intercourse in the 1980 s has been fully embodied in the film music. In Genghis Khan (1986), the film music is no longer confined to the traditional Inner Mongolian folk music, or simply the use of Chinese Musical Instruments, but the creative selection of Western bands, western musical elements combined with traditional Chinese Musical Instruments to express the national style has become an important factor for the success of the film. The music on the wedding night of Genghis Khan and Baltie was "played by the Chinese national instrument Xiao and western instrument clarinet, horn, aluminum plate, harp and string instrument group" 4. The combination of Chinese and Western Musical Instruments has creatively enriched the musical forms of Inner Mongolian films, enhanced the appeal of ethnic music, and constructed a musical cultural landscape that is different from other ethnic films.

3.4. Long - tune Folk Songs Set off Cultural Charm

The music that can highlight the national culture in Inner Mongolian films is the long tune folk songs. The tone is unique to the Mongolian traditional folk music genre, it tunes vigorously desolate, and sonorous, and longs for the film's theme expression and the power of the present contribution with their own unique national culture. In Inner Mongolian films, the long tune folk songs have not become to attract the public eye but become an important power of Mongolian humanistic feelings. In Sad Brook, the application of long tones makes the free and easy "horseback culture" of the Mongolian people show incisively and vividly: In the vast grassland of Inner Mongolia, the steppe men ride horses and sing "Wine Song" loudly. The sun is shining and the steeds are drunk, and the song transmits the bold and free spirit of the Mongolian people to the audience along with the pace of the horses. The song "Wine Song" has become the epitome of Mongolian music culture. Naturally, the Mongolian Long tune not only highlights the bold and unrestrained culture of the Mongolian people but also contains the emotional color of the Mongolian people's love and gentleness, which tells the emotional changes of the Mongolian people. In the film "Long Tone" with the theme of "Long tone", when the female camel does not give milk, the song "Persuading milk" washes over the grassland, and the melodious melody finally affects the female camel. The almost supplicant musical melody lets the audience see the Mongolian people's awe for nature and care for living beings. It can be said that in Changdiao, Changdiao becomes a narrative carrier for the protagonist to dissolve the melancholy of being far away from his native land and express the joy of longing for the grassland. The unique long-tune folk songs of the Mongolian nationality have become an important medium for the expression of the emotions of the Mongolian people and have constructed a unique cultural landscape in the narrative of the images.

4. Belief Presentation Adhering to the National Spirit

4.1. The Value of Reverence for Nature

With the advent of globalization, China's social development has undergone a rapid transformation. Mongolian culture has also encountered a large-scale impact on modern culture. Since the 21st century, Inner Mongolian

films have shown a trend of pursuing humanistic care. Faced with the large-scale construction of industrial civilization, the traditional concept of nature and the balanced circle of grassland civilization has suffered a fatal blow. The degradation of grassland and the harsh environment has caused the traditional habitat of water and animal husbandry to be ruthlessly plundered by money. The grassland culture of "traditional and modern industrial culture is the existence of the binary opposition", in the horizon, through tells the fear of the natural image of Inner Mongolia, the ecological protection of stubborn, it will be incorporated in the social development, the Mongolian people's survival proposition from the perspective of tragedy and crisis to depict the status quo for the survival of the human race. On the one hand, in the Inner Mongolian films footage, faith can be converted to face the survival crisis and environmental crisis, the Mongolian people pray for blessing "longevity", "green grass" Wolf totem "Regina holy land", and so on a series of movies can see "immortality" lens, and pray for the blessing is the basis of the respect nature, all things have spirit is identity. On the other hand, Inner Mongolian films convey the value of reverence for nature by showing the relationship between man and nature in the process of modernization. A series of films such as Horse in the Monsoon and Wolf Totem all appeal to the public to pay attention to nature and protect ecological civilization from this perspective. In the era of "entertainment carnival", Inner Mongolia's film tries to arouse the audience's rational thinking with its limited ability, to get some discussion on social development and civilization advancement. Reverence for nature has become the conscious pursuit of Inner Mongolian films directors, and it has also become the unique cultural landscape of Inner Mongolian films.

4.2. The Image Performance of the Sacrificial Cultures

There is no doubt that the film is a kind of moving image, a kind of information recorder and communicator. The reason why Inner Mongolian films can build a scenery line that is different from other types of films is because of its insistence on the presentation and expression of national characteristic culture, and behind this national culture is the spiritual essence of Inner Mongolia people. Through the changes of time, the belief in Inner Mongolian films does not appear to retreat or drift but is consistently maintained. The belief in Inner Mongolian films can be deeply reflected in the preservation of sacrificial culture. The first is to sacrifice Aoba. In the culture of the Mongolian people, sacrificing Aobao is not a lament for the end of life, but an expression of praying for God's blessing. Sacrificial Aobao has been fully displayed in Inner Mongolian films such as Gdamelin, Sad Brook, and Grassland in the Sky. Take the "God of War" as an example, the sacrifice of Aobao in the film is to pray for peace and good fortune in the grassland. The sacrifice of Aobao has become a style and etiquette to pray for good fortune and bless the prosperity of people and animals. It represents a nation's gratitude to all creatures and embodies a kind of generous national cultural concept. The second is the shaping of the scene of "offering fire". "Kitchen fire is the protective god of clan, tribe, and family, and also gives people all happiness and wealth source". This is just like the movie "Heaven Prairie" in the hero of the fire praying: "O Vulcan, you bring good luck to the grassland, you bring luck to the herds, you bring good luck to the people, free from all the diseases of the grassland."

The presentation of sacrificial culture reflects the Inner Mongolian people's concept of cultural inheritance and their awe and belief in ethnic culture. It is with the help of sacrificial culture/cultural concepts that the distinct ethnic style of Inner Mongolian films is further presented.

In the history of more than 70 years, Inner Mongolian films have consistently adhered to their style characteristics, not vulgar, not vulgar, not vulgar, based on the national cultural characteristics, the national elements are properly integrated into the image. "The value of Inner Mongolia national film sticking to, is clear criteria of selection of national cultural resources depends on the artists' 4, to say the movie because of Inner Mongolia stories, music, religion, unique and sui generis, select/all kinds of the cultural landscape in the different degree is endowed with the symbol of national culture reflection, this makes the film became an important national spirit character of the carrier, The creation, and development of Inner Mongolian films for more than 70 years

has built a beautiful cultural landscape for the image, and walked out of a self-creation road!

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