

# *Study on the Evolution of the Image of Mother in Chinese Mongolian Movies Since the New Century*

**Yating Zhang**

*Shandong University of Engineering and Technology, Jinnan, Shandong, 250200, China  
1402072468@qq.com*

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**Abstract:** Since the new century, Mongolian movies have been attracting attention. It shows the unique scenery of Inner Mongolia to the audience with the grassland as the background. Dilapidated impression. In this wind and rain of creation, Mongolian movies have emerged batch after batch of distinctive images of mothers, and the mothers in the images are endowed with kind, tough, and generous personality characteristics. Since the new century, the image of mother in Mongolian movies is the most prominent. Unlike the background of the times, other types of movies have gradually become the label of “new” images as women’s consciousness awakens. In the movie of the family, the image of the mother is still reflected in the image of gentleness, warmth, kindness and generosity. At this time, the mother is not only the mother, but also the spokesperson of the vast grassland. She symbolizes the spirit of the grassland. They are not bound and expressed in difficulties. With amazing tenacity, he can find the right path at the critical moment. With her distinctive style and characteristics, the film has become a unique benchmark for the new era. Because of these vivid and agile “mother images”, the Mongolian movies in the new century have changed the public’s inherent perception of Mongolian movies. , Gradually integrate with the times, and retain the characteristics of more delicate and unique fragrance in the hearts of the public. The image of mother in Mongolian movies is independent and full, and it has long become an indispensable part of Mongolian movies.

## **1. Introduction**

Because of the mother's ability to reproduce in life, it is an important cultural symbol in Western civilization[1]. It “usually means giving birth to children for the husband, for the country, and for the cultural power of men to continue the clues of patrilineal lineage.” For thousands of years, the image of a mother has always guarded her husband and children with her gentle and warm mind[2]. Nowadays, with the progress of the times, the role of mothers has undergone earth-shaking changes, and “mothers” have begun to appear in various fields as independent individuals[3]. Mongolian films have developed from the early days of the founding of New China to the present, and each stage and period has its own unique artistic value. The image of mother in the film is constantly changing[4].

## 2. The Mother Image in the Mongolian Movie from 1995 to 1999

Mother has always been the eternal theme of people in the creation of art works. In the Mongolian-themed movies from 1995 to 1999, the image of mother was also the image that the movie worked hard to create. They are kind, tough, and generous.

In 1998, “Genghis Khan”, a generation of Tianjiao, restructured the image of the generation of Tianjiao Temujin. It did not focus on his great achievements in the Southern and Northern Wars, but restored his growth experience. . During her growth, his mother Heelen played an important role. At that time, the system of snatching relatives prevailed in the Mongolian grasslands, and He'erylun was also snatched by Temujin's father to be his wife. Against the background of constant vendettas, He'erylun's attitude toward others and the world has not been affected. She treats tribes, enemies, and the world with a generous and tolerant mind, which directly affects the formation of Temujin's worldview. Temujin grew up displaced and homeless. It was Heelen who taught him to treat everyone with love. When Temujin discovered that the stolen wife was pregnant, it was Heelen who taught him to be tolerant to his wife and the child in her stomach. Under such teaching, Temujin abandoned personal grievances, ended the war between tribes, and achieved unity. The teachings of He'erylun made Genghis Khan. She is the true hero of the grassland and the incarnation of the mother of the grassland.

## 3. The Image of Mother in Mongolian Movies from 2000 to 2005

Mother has always been a very classic and timeless image in the movie. Mother is selfless, warm, solid backing, and a leader on the road of life. In the Mongolian movies of the new era, the image of mothers is still the image of the filmmakers' homesickness and the longing for hometown. Carriers, but with the development of the times, the image of mothers has changed slightly. Although they are still synonymous with warmth, in Mongolian movies, although the images of mothers are ordinary, they can learn from the little things in life. It is the images of these mothers that really touch people's hearts in China. They guide the children's direction and let the children always know the value of family affection and never get lost on the path of growth.

In the new-century Mongolian film, the heroine Zhula in the 2000 film “The Story of Zhula” was abandoned by her husband and brought her son to live a difficult life. Later, her husband suddenly appeared and wanted to take her son away. Ra knew that her son was going to be taken away, and the whole sky seemed to fall down. The child was everything to the mother, and it was impossible for her husband to take the child away. But when the husband he got has nothing, the kind-hearted Zhula agreed to let her husband take away his son Ayou... The ending of this movie is: the husband found out in his conscience and sent Ayou back to Zhula, Zhula, Ayou, Ga The three people led a happy life. We put aside this happy ending, and only from Jura's feelings for the child and sympathy for her ex-husband, we can see the love and kindness of an ordinary mother.

In the 2003 movie “Horse in the Monsoon”, the mother changed her son from an ignorant Mongolian woman in order to earn money to keep her son in school. She began to learn to trade and become a cook like an urban woman. She not only gave birth to a life, even if she had no culture, she also hoped that her son would go to school to receive education and get out of the predicament of grassland desertification. The consciousness of mothers in remote ethnic minority areas is not only reflected in their own growth. They have revived from the consciousness of only having enough food and clothing in the past, paying attention to the growth of the next generation, hoping to send their offspring to the cities and become the pillars of the country. Reflecting from the side, women's independence consciousness has also begun to awaken.

#### 4. The Image of Mother in Mongolian Movies after 2005

In the 2007 movie “Women of the Nima Family”, the daughter celebrated her mother's birthday. The mother knew that the daughters weave a white lie, but did not expose it on the spot, because she knew it was the love of the children, and this film received admiration and attention. Important reason.

In the same year, Tuya in the movie “Tuya's Marriage” supported her life with a strong will. Her husband was disabled, and Tuya took the entire burden of supporting the family. In order to survive, Tuya made the helpless decision to “marry her husband and raise her husband”. Her decision to “marry her husband and raise her husband” was moving. When she decided to marry her rich old classmate, Tuya made the condition that her old classmate must treat her ex-husband and children after marriage. The female image of Tuya not only shows the love and responsibility for her husband, but also shows the affection between flesh and blood that is thicker than water.

The Mongolians often compare the grassland to the mother, which is reflected in many film and television works. In their eyes, the mother is just as selfless and tolerant as the grassland. The image of mother in “Prairie Mother” and “Eji” reflects the love of life and the importance of things in the world. “In a sense, the vast Inner Mongolian prairie has nurtured the Mongolian rugged and introverted character, but also cultivated the Mongolian life values: life itself is supreme, no matter whether it is noble or humble, it should be obtained. Acceptance, respect and love. Even not only people, but also all living beings. In the film, Mongolian Eji’s love for adopted orphans is not a simple maternity, but is naturally nurtured by life values. The attitude of an individual's life.” Rao Shuguang. Praise of Life-Impressions of the movie “

As a wonderful work among ethnic minority films, Mongolian films must keep pace with the times while maintaining their own characteristics. Through the analysis of the image of mothers in Mongolian films, it is found that the mothers in Mongolian films are also changing over time. From the beginning, only knowing how to work herding, husband and teach children, and have no self-awareness, has gradually transformed into self-awareness, independence and courage, can selflessly support family members, and can also treat everything with an inclusive attitude. . It is precisely because of these warm roles that Mongolian movies have changed the public's inherent perception of Mongolian movies, and gradually merged with the times, making them more delicate and exuding a unique fragrance.

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