

Research on Narrative Characteristics of Chinese minority films

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Abstract: The study of film is one of the most important research topics in modern media culture, ethnic minority film not only occupies an important position in the film art, but also occupies an important place in minority culture and prosperity for China's film industry as well as ethnic films ethnic cultural construction has very important significance. This paper selects the 1990s, since the late minority theme film as the main research object, for which the narrative culture reflected mainly in narrative strategy, narrative language and narrative theme that is, cultural representation of three aspects. In terms of the nature of the research, it is a cultural and strategic study based on the form study; In terms of research methods, it is a combination of narrative analysis and cultural analysis: For research purposes, analyses the marketization of films exist under the new system of the films, global and local, heterogeneous culture and the mass aesthetic, modern and traditional the universality of the cultural background, as the gap between the minority film in China, how to construct the narrative perspective with ethnic characteristics, And its cultural appeal, as well as the narrative skills adopted in the process of taking into account their own artistic aesthetic and market appeal, and the remaining regret problems. Finally, some suggestions for reference are put forward for these problems.

There is a lack of research on ethnic minority films in foreign academic circles, with few literatures and weak cognition. However, some scholars have studied film from the perspective of film and television anthropology, such as Paul Hewly's *Ethnographic Film: "Technology, Practice, and Anthropological Theory,"* Joanna C. Hiller, "Photographs as Source Materials for anthropological Exploration," Karl G. Heider, "Anthropology of Film and Television," Sara Dickey *Anthropology and Its Contribution to the Study of Mass Media* by Dickey, etc., have theoretical and methodological reference value for the study of this topic. American scholar Yingjin Zhang's "Image China -- Critical Reconstruction and Transnational Imagination of Contemporary Chinese

Films" has a special chapter on the minority films and "minority discourse" in mainland China. American scholar Lu Xiaopeng's "Culture, Mirror, Poetics" also discusses the role of ethnic films in the "seventeen years" in the construction of imagination and homogenous national identity. Both of them scan ethnic minority films from a novel perspective, which is helpful to the writing of this study. At home, in the study of minority genre of the movie as "A subject of great importance", its reason has the following three: first of all, the minority film as one of the important subjects in the movie types in China, until now since the founding of a total of more than 400 films, which are rich and colorful, glamorous movie, aroused great interest[1]. Second, after 1949, China created a modern nation-state with strong national consciousness to maintain national stability and unity among the ethnic groups is the fundamental task of the Chinese regime. Films themed on ethnic minorities have become an important media carrier carrying ideology and national discourse. Researchers have also begun to explore how to better integrate political nature and artistry in such films. Third, after the reform and opening up, the theory of Chinese national identity has been developed. Scholars criticize the Other perspective and the novelty creation method of minority films from the perspective of cultural research, and impose some additional or imaginary components on minority groups. In the new century, the theoretical circle began to pay more attention to the function of ethnic minority films in exploring the subjective value of ethnic culture and constructing ethnic minority subjective identity[2].

1. Concept of Ethnic Minorities

Ethnic minority is a historical category, which has its own formation, development, extinction of the objective law, "ethnic refers to the history of people formed by a common language, common region, common economic life and common psychological quality in the common national cultural characteristics of the four basic characteristics of the stable community". Since the Qin Dynasty, when China was founded as a unified multi-ethnic country, it has a history of more than 2,000 years, and each ethnic group has a long history[3]. Due to the extremely uneven population development of all ethnic groups in China, the Han population is the largest, and they are the largest ethnic group not only in China but also in the world. China is used to referring to other non-Han ethnic groups collectively as "minorities". Although the minority population in China is small, its distribution areas account for 50%-60% of the country's total area. "Inner Mongolia, Xinjiang, Ningxia, Guangxi, Tibet, Yunnan, Guizhou and Qinghai provinces and autonomous regions have relatively high concentrations of ethnic minorities in China. However, there used to be hundreds of ethnic minority names in China. According to the first national population census in 1953, there were more than 400 ethnic minority names in the summary registration report. The term "ethnic minorities" in this article refers to the 55 ethnic minorities legally identified in China by the third National Population census in July 1982[4].

By May 2022, through the Tsinghua Tongfang CNKI database query system, with the theme of "Ethnic minority films", there have been 778 articles since 1979. According to the classification of disciplines, "Film and television art" which is most closely related to the topic of this paper has 558 articles, ranking the first place. The number of articles on "drama", "art", "literature", "culture" and "ethnic" ranked 3rd, 5th, 6th, 7th and 9th respectively, with the number of articles all under 15. According to the keyword "ethnic minority film", there are 1,251 articles since 1979. According to the subject classification, "drama, film and television art" has 1,163 articles, occupying the first place.

As can be seen from the data below, research on ethnic-themed films in China has been on the rise in recent years. Research on ethnic-themed films in journal papers mainly focuses on the following aspects: First, general overview comments. Cheng Yulu believed that the essence of New

China's ethnic-themed films was the narrative expression of national ideological discourse on ethnic issues, and actually participated in the construction of the nation-state. Huang Shixian believes that ethnic minority films, as the mirror image of regional customs, reflect the cultural subjectivity and modern aesthetic dimension by expressing the "spiritual history" of the nation.

Second, "Seventeen years" ethnic minority film research. The focus on the dazzling "seventeen years" aims to reflect on the past, sum up experience and revive the minority film industry.

Third, research on regional minority films. Scholars have their own "love" for the study of regional minority films, but Yunnan is especially so. Li Miao, Lin Jintao, Wu Li, Wang Hongbin, Yang Peng, Yang Guoxing and others surveyed Yunnan ethnic minority films from the perspectives of birth, prosperity, development, narrative mode, and national culture, and summarized the success and failure.

Fourth, the research and art analysis of specific works. Scholars pay unequal attention to ethnic minority films at different stages. In the "17 years", most of the ethnic minority films focused on Liu Sanjie and other films, while after the reform and opening up, they paid more attention to such films as the Festival of Youth, Love Stories from the Drum Tower, Hunting Ground Zasa, Horse Thief and Red River Valley. In the new century, there are more comments on the new generation of ethnic-minority films, such as Quiet Stone, Beautiful Home, Shambhala Messenger and Genghis Khan.

Fifth, research on the development of ethnic minority films. The research is mainly carried out from two aspects, one is the integrated way of minority films. Scholars such as Rao Shuguang, Hu Puzhong, Shi Song, Chen Qingyang, Pei Yni, Zhou Genhong and Wang Dong generally believe that under the market-oriented background, ethnic films should not only maintain the nationalization and humanization of perspective, but also realize a magnificent turn in the market with the help of genre film experience. The second is the development of regional ethnic minority films. For example, Wei Guobin's exploration of Yunnan's "ethnic new film", Li Xiaoling's exploration of "Tibetan film in the real sense", and Cui Yinhe's exploration of Inner Mongolia's ethnic minority film development experience and development path, etc.

2. The Research Status of Ethnic Minority Films

In the context of China, there is controversy over how to define "ethnic minority films". This is especially true since Mr. Wang Zhimin put forward the "three principles" (principles of culture, author and subject matter) of ethnic minority films in 1996. According to the "three principles", to judge whether a film is a "minority film", it must conform to the three principles at the same time, that is, the identity of ethnic minorities: The main creator reflects the cultural characteristics of ethnic minorities through ethnic minority themes. Moreover, the author principle is especially emphasized, that is, the main creators' ethnic minority identity in terms of "blood" and "culture", and the "Mongolian-themed film" extended from the concept of "ethnic-themed film" is the research object of this paper. Through the stipulation of "theme", the scope of the research can be clearly defined. Compared with Mr. Wang Zhimin's opinion, "Ethnic minority films" has relaxed the cultural principles, author principles and subject matter principles, and expanded the research horizon. "Mongolian-themed film" refers to the "ethnic minority themed film" which mainly reflects the history, culture and real life of the Mongolian people. This definition ignores the limitation on the identity of the film creator and focuses on the expression content of the film. In this way, the "nationality" plus the attributive "minority" in the name can be distinguished from the "nationality" in the "ethnic film", which refers to the national film in particular. For example, the concept of "Mongolian film" is expanded to "Mongolian theme film", which compromises with Wang Zhimin's strict identity limitation of "ethnic minority film". The "Mongolian film" studied in

this paper can be created by Mongolian directors, such as Saifu, Malise, Ningcai and Haschauru. They can also be Mongolian-themed films created by Han directors, such as those created by Tian Zhuangzhuang and Xie Fei. As long as the main content of the film involves the characters, history and life of the Mongolian people, it can be used as the research object of "Mongolian-themed film".

Although the creation of films themed on ethnic minorities in New China has gone through a course of nearly 60 years, the film theory circle in China has not paid enough attention to it. In the face of other theoretical innovations and achievements constantly emerging in the Chinese film industry, there is little research on the theories of ethnic minority films in China, and there are few professionals and academic institutions to study the theories of ethnic minority films. Its reason lies in the creation of the minority film showing similar type and pattern, has a unique temperament, works less, on the other hand is the theoretical study of the minority film may refer to the theoretical model of less, more borrowed from nationalism, ideology, feminism, type film theory, the theory of other areas in less[5], The other reason is that the researchers of film theory are basically Han nationality, and there are many ethnic minorities in China, so it is difficult for researchers to carry out in-depth research on so many ethnic groups. Movie narrative research history is long, long narrative film has already started, so soon after abroad also emerged a number of famous movie narrative theorists, such as the French scholar Christian Metz, Francois Jost, Canadian scholar André Gaudreault, American scholar Laura Mulvey and David Bordwell .In Metz's view, the main body of the film is the art of narrative, film in the development of a variety of narrative forms and structures, put forward the theory of eight combinations of segments. Metz divides shots into eight types of combined segments, and analyzes in detail the various possibilities of narration through shots, which can be used as a reference for the reality of the film narrative analysis method. The combined segment theory is the most important harvest in the study of film narrative structure. Joist believed that the implied narrator in the film was actually the organizer who directed the speech of the characters in the film, and those real speakers were the role of the narrators. The implied narrator, on the other hand, is not the speech, but the point of view, which is what we call controlling the writer of the film. Taken together, the film narrative research is a rich, David Bordwell will set the movie narrative, its published in 1985, author of film narrative feature films in the narrative, narrative viewpoint of principle, narrative, narrative and time and space concept, the history of narrative mode, and so on discussed more comprehensively, on the whole, In general, the main research contents of contemporary film narratology include: It studies how to tell the story, what elements and functions to call, what layout and structure to design, what strategies and techniques to use, what narrative purpose to try to achieve, what narrative purpose to achieve, and so on. And the problems existing in the film narratology involve the audience in the film, the narrative relationship in the film, the interventional relationship in the film, the narrative relationship in the film and so on.

3. Narrative Characteristics of Ethnic Minority Films in China

(1) Highlighting the cultural characteristics of ethnic minorities

Ethnic minority films have two properties: first, their fundamental properties are film art and film culture; second, they also belong to ethnic minority cultures, and there are inextricably linked contents with ethnic minority cultures. Therefore, there is a significant difference between films with ethnic minorities as the theme and films with other themes: it shows the culture and life of a certain or some ethnic minorities. The minority culture is an important basis and basic factor for it to become an independent theme in the film. Therefore, highlighting ethnic minority culture (mainly in its special ethnic culture which is different from other ethnic groups) has become the main content and creation orientation of ethnic minority film creation. Then how to construct and what kind of

film techniques to use as well as this kind of film artists explore and practice the subject. By analyzing their works, we can see the rules and defects.

(2) The colorful folk imagery narration

Folk custom, as one of the social and cultural phenomena of human beings, has existed with human beings since the beginning of human beings. "Folk customs, is the vast majority of people to create a country or nation, enjoying and living culture have come down to" up folk from the natural landscape, reflect people's subjective emotion and stained with the culture of a certain age, psychological and aesthetic of other specific pointed out, which gives people the reality of the activity and the character with specific symbolic and effect; "Folk customs" in people's clothing, food, housing and transportation, weddings and funerals and other daily life of the habitual behavior and life mode; Folk custom "lies in the folk group consciousness condensed by historical inertia;" Folk customs are mainly people's specific life concepts, thinking patterns and value orientations.

(3) Narrating the daily life of ordinary people

It is an important feature of the documentary narrative mode of ethnic minority films to show the living conditions of ordinary people, to reflect the reality of life with the principle of realistic creation, and to expose the problems existing in social reality.

Such films in terms of materials, should allow too much emphasis on the condition of the abnormal sex theme, emphasizes the theme of the daily, the selected content from or close to daily life events, not deliberately grand narrative, exclusive building major historical events and important role, with common social character as the center, how to live in the countryside, farmers and herdsmen. The stories also mainly show the content of rural life, in terms of this characteristic, this kind of ethnic minority films can be classified as rural theme (or rural theme) films.

4. Conclusion

In the end, the key to reducing cultural discounting through global communication is to change creative ideas. We should put aside the misunderstanding of cultural essentialism and narrow national cultural identity, and reflect on the discourse expression of ethnic minority films from the perspective of modernity and open cultural theory. In terms of specific creation, one is to get rid of the traditional and modern way of thinking and the opposition between our ethnic group and other ethnic groups, and to place the special ethnic culture for consideration in the context of the transformation of modern society. The other is to attach importance to the proposition of the universal concern of mankind, such as the environment and human survival, so as to show the cultural integration, adaptation and adjustment among different ethnic groups. And complete the construction of ethnic minority cultural identity in the process of equal dialogue with other ethnic groups.

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