

## Research on Inheritance and Development of Oroqen, Ewenki and Daur Folk Art

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**Abstract:** As an ancient nomadic people, Oroqen, Ewenki and Daur have accumulated unique nomadic culture in their long-term nomadic life and development process and created many miracles and arts on the grassland, and the folk arts of Oroqen, Ewenki and Daur are important components of this cultural body. In the process of inheritance, folk art is based on the principles of authenticity and original ecology and continues in a living form, which makes the art forms of various nationalities have corresponding inheritance methods and realizes the two-way communication between national culture and folk art in continuous development. The current situation is that most of the heritages are facing imminent danger. Although some have been popularized, it is still worrying whether they can be carried on normally. This article mainly aims at the inheritance and development of northeast folk art to conduct in-depth analysis and research.

### 1. Introduction

In the process of inheritance, folk art is carried out according to the concepts of original ecology and authenticity, and is continued and inherited in the form of living commerce. At this stage, many national art heritages are on the verge of extinction. Although some of them have been effectively popularized after a series of protection, overall, the popularization is too superficial and the hope of real inheritance is not very great [1]. Judging from the development of our country's history, Mongolian grasslands used to be inhabited by a number of nomadic nationalities such as Xiongnu, Xianbei, Turkic and Tangut. In the long-term development process, these nationalities have accumulated a culture with their own national characteristics and have continuously inherited and developed in the development of grasslands. And with other areas of various ethnic cultures and folk arts there are exchanges [2]. Because any kind of culture is not isolated and static, in the process of development, it is always necessary to exchange with other cultures to enrich its own cultural connotation, so as to be innovative [3]. As a kind of cultural form, folk art shows many special characteristics different from other arts in its emergence, development and circulation. The Oroqen people are called the people on horseback. They are indeed the people who are good at riding and shooting. They have been hunting for a living in the forests of Daxing'anling and Xiaoxing'anling for generations. The folk arts of Oroqen, Ewenki and Daur show the unique artistic and aesthetic concepts of Oroqen, Ewenki and Daur under the breeding of nomadic culture, which is of great value and significance to the development of Chinese culture.

### 2. Live transmission, the Folk Art Heritage of Oroqen, Ewenki and Daur

In the implementation of the folk art intangible cultural heritage protection project, it is the most important work to excavate the inheritors, especially the living inheritance. If there is no live transmission for generations, the heritage project will become a dead fossil, which will lose the significance of protection [4]. Under the influence of foreign art forms, this area has gradually

formed a unique and special folk art heritage. However, it should be noted that the folk art creation in any region is not the same, and it will definitely attract and merge with other regions or nationalities in the actual development process. Ewenki people live in the big forest for a long time and hunt for a living. Their living conditions are extremely harsh, but they try hard to create a happy and peaceful living environment. They took pains to make merry, and simple hunters lit bonfires at group gatherings. Generally speaking, the folk art creation of the Oroqen nationality is based on their cultural background and shows their cultural elegant demeanour. Folk activities, ceremonies and festivals are important ceremonies, festival celebrations and entertainment activities that reflect the regional customs and customs of the Oroqen ethnic group. In today's highly developed modern civilization, a bold exploration of the relationship between folk art and modern design is fully in line with the objective need to establish a diversified modern civilization. With the support of the government, the local shadow puppet association has been set up. It is mainly composed of people who love this industry. They collect and fold books, perform in the countryside, and make them out of modern materials. The individual shadow puppet is relatively large. A large number of stone carvings, painted pottery and other primitive arts and crafts have been unearthed in these cultural sites. Some of these arts and crafts are the result of the integration of foreign cultural factors.

Like other ethnic groups, the Oroqen ethnic group has its own characteristics in terms of cultural heritage, which are manifested through language, way of thinking and behavior. The literature handed down by word of mouth during the hunting of the Oroqen ethnic group shows the variety of the ethnic culture of the Oroqen ethnic group. Some of the folk art paintings of the Oroqen ethnic group with folk legends as the theme play a very important role in promoting the inheritance of the ethnic culture of the Oroqen ethnic group. The patterns on the hide products of the Oroqen nationality are mostly shown in the neckline, cuffs, large lapel edges and slits on both sides of the traditional women's robe or the slits on both sides and the middle of the bottom lapel of the men's robe. Bright red, yellow, white and black patterns and patterns are embroidered on these places. Under the influence of foreign art forms and combined with regional characteristics, various folk art heritages with quite special features have been formed. However, the folk art creation of any one region or nationality is not static, and will inevitably absorb, melt and harmonize with other regions or nationalities in the process of development to enrich its content [5]. The paper-cut artistic expression technique is applied to the modeling design of modern products in pursuit of conciseness and rhythm. Can also use incomplete, variation and other modeling methods to produce magical effects, bringing great visual stimulation and avant-garde artistic feeling. In the process of absorbing other nationalities' embroidery art, Daur nationality embroidery has continuously enriched and improved its own embroidery art level. In particular, the influx of embroidery from other nationalities has accelerated the development of Daur embroidery art.

The theory of cultural diversity is very obvious for cultural types and their differences. At the same time, cultural diversity also requires a full understanding of cultural development and innovation under different cultural backgrounds. Ewenki folk art, a splendid folk art treasure, has suffered great losses because it has not been properly protected and inherited for a long time. In the early Daur era, hunting was the main production. Beasts were the main raw materials for their food and clothing. Fur robes and trousers were made of fur. Cuts of fur were used as decorative patches for various fur products in the front, hem, slits, neckline, cuffs and patches of fur. Oroqen art uses cheap natural materials, such as various skins and birch bark. The creation process of Oroqen fine arts always includes the development and full use of materials, reflecting the natural morphological characteristics of materials such as texture, decoration, hardness and luster. Due to the inheritance of Manchu Shamanism culture, most of the subjects are deity statues, character stories, totemic animals and plants, which is one of the mainstream contents of local paper cutting. It has strong decoration, and adopts bold choice and exaggeration in modeling to form unique features. The materials used in Oroqen's art works are very common, and they are very free in their manufacturing skills, often because of their materials.

### **3. Characteristics of Folk Art of Oroqen, Ewenki and Daur**

#### **3.1 Unity of practicality and artistry**

From an essential point of view, art is the unity of practicality and art, and is the reshaping of artistic forms and elements gradually abstracted from the reality of life. The folk arts of Oroqen, Ewenki and Daur are absorbed and innovated by the people in the long-term nomadic life. They are the direct or indirect expression of the life arts accumulated in the long-term nomadic life of grasslands. They are some beautiful scenes and feelings in the nomadic life, which is why they are called folk arts [6]. The Ewenki nationality is located in the frigid zone of northeast China. Living in a unique multi-ecological environment such as forests, grasslands and plains, the cultural types also show diversity. Its language, living customs, religious beliefs, literature and art, and production methods all retain the characteristics of traditional archaic folk customs. Oroqen's artistic creation is also the most active in ethnic festivals, weddings and funerals, children's birthday celebrations, and god-greeting competitions. Let the product design integrate classical and modern, showing the verve of oriental culture to its fullest extent. For example, the traditional Daur embroidery is combined with ceramics, wood and other materials to give users a unique touch and a new experience of creative home decorations. Only by constantly enriching the connotation of culture can a complete cultural system be formed. The establishment of this cultural system has far-reaching influence on promoting the development speed and scope of culture.

#### **3.2 The full combination of humanity and nature**

Another characteristic of Oroqen, Ewenki and Daur folk art is to pay attention to the effective integration of humanistic art and natural art, which can be seen from the carrier of folk art and the content displayed. The materials used in the folk arts of Oroqen, Ewenki and Daur are mainly natural objects that can be seen everywhere, such as leaves and bark, fur and bones of animals, etc. The three minority nationalities have distinct national literature, arts and customs and cultures. Development, utilization, protection and inheritance are win-win choices. For example, the Daur embroidery craft can be extended to the development, design and production of clothing and apparel, and seek opportunities for industrial development in the tourism market, theatrical group performances and ethnic clothing exhibitions. The Daur people are influenced by the animism of Shamanism. They are afraid that these papers have souls occasionally, so the traditional Hanika does not make facial features. After being processed by artists, they will be displayed in front of people with some unique artistic images, such as clothing and blankets made of fur, jewelry made of bones, jade articles made of animal heads, etc. Such as Cao Xiangbin's Elunchun folk art painting "Hero Shaman" and Zhao Xiaocheng's Elunchun folk art painting "The Last Shaman", etc., the painting content fully shows the unique image of the Elunchun and shows the tenacious national fine quality of the Elunchun [8].

### **4. The Path of Inheritance and Development of Oroqen, Ewenki and Daur Folk Fine Arts**

#### **4.1 Grasp the strategic opportunity one belt, one road, and enhance cultural openness**

Oroqen, Ewenki and Daur are important elements in our national culture. What they lack is the openness of culture. They cannot display cultural forms and characteristics in a large range through effective methods, which leads to a weak foundation for cultural learning and inheritance. In the process of development, it is also necessary to continuously innovate and enrich the connotation of regional folk art. Chinese scholars believe that the real traditional good things will not be discarded for the development of folk art, and one of the most important tasks of our inheritors at this stage is to separate these traditional good things from production and life [9]. What is really traditional and good will not go away completely. Our task is to extract these good traditions from our life, let everyone realize and understand what kind of excellent traditions we have and should keep, and carry them forward and inherit them consciously. It is very important to show more of the true features of the nation's original ecological intangible cultural heritage. The Daur nationality has fine

carving, mainly including bone carving, wood carving and bone wood carving. It can be carved in combination with modern technology and emerging materials, such as glass, resin and other materials, which tend to be diversified to suit the lifestyle and needs of modern people. There are also patterns from other nations, such as the word "life". Let users enjoy the beauty, no matter how, in the process of creation, not because of strengthening the aesthetic function and damage the practicality of artifacts. In view of this, Oroqen, Ewenki and Daur folk arts should firmly grasp the current strategy of the Belt and Road, promote some excellent cultural forms through cultural opening and promotion, and expand the influence and attraction of folk arts.

#### **4.2 Strengthen the cultural integration between nationalities**

With the development of cultural diversity and the diversification of demand, the folk arts of Oroqen, Ewenki and Daur not only need to maintain their own characteristics, but also need to strengthen the integration with other ethnic cultures and even foreign cultures to explore the way of innovation and development in multi-cultures. We must first understand the nature of culture and the forms that culture may contact. Only in this way can we find our own position in the development of culture. And through self-adaptation and effective communication with other cultures, learn from each other's strong points and promote each other in actual communication, and finally establish a basic order with mutual recognition. Self-knowledge is to strengthen the independent ability of cultural transformation and to gain the independent position of deciding to adapt to the new environment and cultural choice in the new era. The folk arts created by the people are also the fine works of our Chinese national arts. If we want to really protect and inherit Ewenki folk arts, we still need to rely on these Ewenki people. With the weakening of the Daur people's religious concept and the change from a toy game function to an artistic appreciation function, the production style and materials of the modern Hanica have also undergone great changes. Therefore, the Hanica produced by the modern inheritors is more specific and lifelike in image than the traditional Hanica. Shamanism, as an important part of the subject matter of Oroqen folk art paintings, can properly reflect its national cultural characteristics. Oral expression in a unique language, performance of their own artistic achievements in a unique style, and display of their own handicraft skills in a unique way.

#### **4.3 To carry out folk art training courses**

The inheritance and development of culture need to be continued generation after generation. For the folk arts of Oroqen, Ewenki and Daur, the best way to inherit is to set up special folk arts training courses in some schools. Many Ewenki folk songs and dances can always be seen in the annual campus cultural festival. Those college students dressed in Ewenki ethnic costumes show many Ewenki folk art in the music hall. The environment in which the traditional folk culture of Oroqen lives has changed dramatically. Some cultural heritages with historical, artistic, cultural and scientific values have been destroyed by nature or man-made. Cultural heritage is closely related to the national economy and the people's livelihood. It is inseparable from national sovereignty and territorial integrity, national unity and the reunification of the motherland. It is inseparable from the construction of a harmonious society and the realization of scientific development. It is also inseparable from national strength and national quality. Through theoretical and practical training to attract students' curiosity and sense of national culture inheritance, it can digest, absorb and recreate the Oroqen, Ewenki and Daur culture condensed in art works, and through professional further study to enhance the thinking of folk art creation, take the national, folk and popular culture out of the grassland to the world.

### **5. Summary**

Oroqen, Ewenki and Daur folk arts, as an important form of grassland culture, not only belong to Oroqen, Ewenki and Daur themselves, but also belong to the Chinese nation. Therefore, we are duty-bound to inherit and develop folk arts. For the inheritance and development of Oroqen, Ewenki

and Daur folk arts, we should reconstruct the cultural ecosystem suitable for the inheritance and development of intangible cultural heritage from the perspective of development, formulate more targeted policies and policies, and maintain its stable balance. The folk arts in Oroqen, Ewenki and Daur regions have been absorbing the fine arts factors of other regions and countries and gradually improving their own artistic composition through long-term development and inheritance, thus making the folk arts in Oroqen, Ewenki and Daur regions glow with this brilliance. And continue to develop in a positive state for a long time.

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