

Mongolian Films in the 70 Years Since the Founding of New China

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Abstract

Since the founding of New China, Mongolian films have been attracting attention. The Mongolian folk customs and ups and downs of the storyline in the film left a deep impression on the audience. After the reform and opening up, the Mongolian films have undergone a transformation, and the images of women in this period have undergone brand-new changes. They pursue spiritual independence and realize self-worth in the films. Since the beginning of the new century, Mongolian films have begun to explore the changes in women's inner emotions from many aspects, changing the public's inherent perception of Mongolian films, gradually merging with the times, and remaining in the public with more delicate and unique characteristics heart.

Keywords

Mongolian Films ; Female Image ; Artistic Value.

1. Introduction

Since the founding of New China, Mongolian films have always occupied a place in the history of Chinese film, and have a high status among many ethnic-themed films.

After the reform and opening up, especially after entering the new century, Mongolian films have ushered in a new era of development, and the female images in Mongolian films have vividly portrayed the spirit and quality of the Mongolian people. Under the impact of today's commercial film model, Mongolian-themed films not only retain the progressive image of the country and the nation, but also add basic ideas such as Mongolian women's interpretation of life and life, and make great achievements in expressing national culture. It has made great contributions and has far-reaching research significance and artistic value.

In the early days of the founding of New China, "People on the Grassland" in 1953 was the first Mongolian film with women as the main characters. In the film, Sarengaowa actively built grasslands, promoted the development of things, and released the main theme of the film. Later women mostly appeared in family roles such as mothers and wives, especially the women in the films directed by Saifu and Malice in the later period. They were strong, brave, and desperate for love. Films in this period tended to express women's own thoughts and show women's brave and tenacious characteristics. Mongolian films have developed from the early days of the founding of New China to the present, and each stage and period has its unique artistic value. The female images in the film are constantly changing.

2. Female images in Mongolian - themed films from 1949 to 1977

Since the filming of "The Wind and Cloud on the Fortress" in 1942, the Mongolian girl Jin Hua'er in the film has promoted the unity of the Mongolian and Han peoples in the film to resist Japan. From 1949 to 1966, the Han People's Liberation Army in Mongolian movies has been deeply influencing the Mongolian people, allowing the Mongolian people to accept new ideas and implement new policies. During this process, the Mongolian people gradually realized that the regime led by the Communist Party is great, and most of the female images in Mongolian movies are supporters of the new China, which played an important role in the harmony between the

Mongolian people and other ethnic groups. . Although these female characters are not the protagonists, they play a very important role in the whole movie , helping the male protagonist defend his homeland, serving as a solid and powerful backing for the male protagonist, and promoting national unity. During this period, the image of women was progressive and indispensable.

This period also created a large number of intelligent and hard-working female images. They actively participated in socialist construction and contributed to the cause of the motherland. In the movie "People on the Grassland", the Mongolian girl Sarengaowa is not afraid of hardship and tiredness in labor, and she is desperate in many actions. At the end of the movie, she also expressed her gratitude to the motherland , highlighting the importance of national unity. theme, they closely follow the pace of the party and adhere to the leadership of the party , becoming a unique color in Mongolian films. In "Desert Spring" during the "Cultural Revolution", although the content is still to defend the home network, it lacks new colors.

3. Female images in Mongolian films from 1978 to 1999

After the reform and opening up , Mongolian films have developed to a great extent . At this time, the image of women in Sri Lanka has undergone new changes. They pay attention to self-worth and have a sense of independent thinking . At this time, Mongolian films explored the changes in women's hearts and the recovery of self-consciousness from many aspects . While promoting the main theme, they tended to explore the inner world of characters, such as Guang Chunlan and Zhang Nuanxin's "The Girl Who Wasn't an Actor".

At the beginning of the reform and opening up, in addition to depicting the delicate inner world and shaping some progressive and brave female images , Mongolian films also tended to be revolutionary themes, such as "Menggen Flower" and "Alima" . Meng Genhua studied hard after her husband died. Not only did she complete the task well, but she also exposed the enemy's conspiracy and established a cavalry team. The heroine Alima in " Arima " still completes the task well after her father is killed, and is resourceful and bold when encountering dangers and difficulties. As revolutionaries, they not only defend their homes and defend the country as well as men, but also are brave and outstanding. They are in stark contrast to the previous gentle and honest images. While bringing a refreshing feeling to the audience, they also embody ethnic policies.

After the 1990s, Mongolian films also began to explore new models and story structures. As a result , Mongolian films merged with commercial films, and a large number of excellent works emerged, such as the "Kung Fu Films" created by Saifu and Mai Lisi. Women's hearts are portrayed more delicately, and women can go all out in pursuit of love . In the movie "Sorrowful Brook", Zora is loyal to love and finally chooses to follow the one she loves . She pursues love and retains her own interpretation and dignity of love. In the movie "Heroes Returning to the East" , Shajima and Ninina couldn't bear the enemy 's cruel treatment of the corpses of their compatriots, and bravely killed the enemy. Sagilma and her father escorted the road map , but fell in love with Sangger on the way. After knowing Sangger's purpose, she killed Sanger for the benefit of the nation. In the face of national justice and national interests , they let go of their personal emotions.

Different from the female images in Mongolian movies before the reform and opening up, Mongolian movies tend to start from the essence of Mongolian people, discover the heroine spirit of Mongolian women, and do not let women lead the eyebrows.

4. Female images in Mongolian films since the new century

Since the beginning of the new century, the image of the mother has been the first to bear the brunt of the Mongolian films. Lin Yutang once said: "For women to conceal the relationship with the ideal of a typical woman, this ideal is "a good wife and a good mother." " With the awakening of women's self-awareness , independence and self-confidence have gradually become the label of women in the new century. Mothers are still reflected in a warm and loving image. However, in Mongolian movies, mothers are not only mothers but spokespersons of the grassland , symbolizing a kind of The spirit of the grassland . In the new century, their images are also very different . They are not restrained, show amazing tenacity when encountering difficulties , and find the right path at critical moments. The female images in Mongolian movies are gradually independent and plump . Full of power , it has become an indispensable stroke in Mongolian films.

4.1. The image of mother in Mongolian movies.

In their eyes, mothers are as selfless and tolerant as the grasslands, which make people feel like a spring breeze and let them live . The mother image in "Prairie Mother" and "Eji" embodies the love and value for life. In the Mongolian movies of the new era, they are still synonymous with warmth. Although they are ordinary, they can really touch people's hearts from every bit of life. It is these images of mothers that guide the direction of children's progress. In "The Story of Zhula ", Zhula is abandoned by her husband, who wants to take her son away. The final ending is happy, which reflects Zhula's affection for the child and tolerance of her ex-husband, which shows the mother 's kindness and warmth.

In the Mongolian films of the new century , the depiction of the image of the mother is quite different from the previous ones. After the founding of New China, mothers were equated with the motherland. After the reform and opening up, mothers were the leaders of the team. However, the image of mothers in movies in the new century has returned to ordinary. An immersive feeling, feeling that the characters being shaped are the mothers around me.

4.2. The image of the wife in Mongolian movies.

In previous Mongolian films, wives are the expression of family relationships , they are submissive and live by their husbands. But in the Mongolian films of the new century, the image of a wife is not submissive but synonymous with kindness and honesty. She advances and retreats with her husband, supports her husband unconditionally, becomes a powerful assistant to her husband, and even surpasses her husband to become the spiritual pillar of the family. In "Tuya's Wedding ", Tuya couldn't leave her disabled ex-husband behind , and married someone who could accept her ex-husband and took care of him all the time. Tuya became the core maintenance of this relationship, reflecting the broadness of the Mongolian grassland . Inclusiveness and mutual assistance. In "Gada Meilin", Gada Meilin's wife Peony is his spiritual support, which makes him cheer up when he is frustrated. They are not only husband and wife but also comrades-in-arms.

4.3. The image of daughters in Mongolian films.

Different from mothers and wives, the image of daughter is also the key image in Mongolian films in the new century. In "The Edge of the Sky " , Su Rina's father abandoned her and her mother when she was young, and her father reappeared after she grew up. Su Rina finally chose to support her father in the old age , so that her father could live a carefree life. Tasa in "The Blue Knight " , her father opposed her love, and she gave up, but she didn't regret it, and still understood her father's choice to obey .

4.4. Other female images in Mongolian films.

Women in Mongolian films in the new century not only start to learn knowledge and culture, but also know how to change their destiny, go out from the grassland , and use what they have learned to benefit the grassland after learning knowledge. Their images are more of dedication to the grassland, the nation, and the country , and they undertake the task of building the grassland and the motherland, such as Somia in "Somiya's Choice" and Narenhua in "Prairie Mother". "My Mother Prairie " tells the story of Sarina's protection of the grassland from the perspective of Sarina's daughter. Sarina fights against those who harm the interests of the grassland , lives in peace with nature, and protects the grassland and her homeland.

As a wonderful flower in minority films, Mongolian films must keep pace with the times while maintaining their own characteristics. Through the analysis of the images of women in Mongolian films, it is found that the women in Mongolian films are also changing over time, gradually transforming into self-awareness , independence and bravery, selfless support for family members, selfless support for love, Treat everything with tolerance. It is precisely because of these vivid and lively images that Mongolian films have changed the public's inherent perception of Mongolian films, and gradually merged with the times, becoming more delicate and exuding a unique fragrance.

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