

Study on The Character of Mongolian Films From The Perspective of Confucianism

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Abstract

Confucianism has influenced the life of the Chinese people for thousands of years and has had a huge impact on the development of China. As one of the brightest genres in the history of minority films, every Mongolian film has been influenced by Confucianism, and the positive and negative aspects of Confucianism have shaped the character of Mongolian films. While benevolence, righteousness, propriety, wisdom and trust became the core of Mongolian cinema, the negative aspects of Confucianism, such as women and rules, were also present in the development of Mongolian cinema, and Confucian culture and Mongolian cinema were constantly fused and entangled, making Confucianism a character that has long been in the blood of Mongolian cinema.

Keywords

Confucian Culture; Confucian Films; Mongolian Films; The Ethnic Minority Films.

1. Introduction

Confucianism is one of the most mainstream theories in Chinese traditional culture and an indispensable part of Chinese traditional ethics. In the course of the inheritance of Chinese civilization and culture, numerous theories and thoughts have been forgotten, integrated, or discarded with the changes of The Times. However, despite the ups and downs of Confucianism, it has become the spiritual wealth of the Chinese people through thousands of years of inheritance. In the 100-year history of Chinese film art, Mongolian-themed films are a bright spot. They constantly win the crown in the major film festivals and exhibitions at home and abroad, and become an important carrier to tell the story of Chinese national culture and promote the overseas dissemination of national culture. On top of this, some cultural concepts of Confucianism are also accompanied by images to go abroad and spread overseas. It can be said that Confucian culture has a deep influence on the development of Mongolian-themed films, and every film is infused with the blood of Confucianism. However, the Confucian culture presented in Mongolian-themed films is not only a positive factor, but also a negative factor constantly presented in the images. Faced with the positive and negative factors of Confucian culture, Mongolian films must adopt its essence and discard its dross. Only then can the traditional Confucian spirit regain its glory and be recognized by the world.

2. The Aesthetic Tendency of Mongolian Films Under the Influence of Confucianism

2.1. The Local literature--the Writing of Home and Returning to the motherland

One of the most important narrative themes in the history of Chinese literature and art is that of the homeland, and there are endless poems and literary works that are nostalgic for the homeland. Gao Shi wrote: "I am thinking of my hometown for a thousand miles tonight, and the frosty walls will be there for another year tomorrow." Both literati and scholars have

indefinable feelings for their hometowns, and they have deep fondness for their hometowns and rich emotions for their native lands. Even the most powerful and wealthy people want to return to their hometowns and their roots. In the annals of Mongolian cinema and television, The Legend of the Returned Heroes is a testament to the idea that home is home. The film tells the story of the return of the Mongolian Turks to China in the middle of the 18th century. The cost of returning to their homeland was huge, 250 days and nights of hard work and fighting, the souls of more than 100,000 people were prevented from returning to their homeland and their lives were lost on the way home, but the result was a joyous return to China for generations of Turks. "Director Milis once said bluntly that the main thrust of the drama was to declare one truth - that the Chinese people's will for freedom and homeland is forever unconquerable." [1] Yes, the last great migration in human history is proof of the Chinese people's love for their homeland and homeland, their urgent and strong feelings for returning to their homeland, which is their home, their homeland is their habitat, and this eternal theme is evident in the Mongolian film, as Eji says in the film: "My homeland is in the East, where the sun is warm. The sun is warm there."

2.2. Benevolence, Righteousness, Propriety, Wisdom and Faith--flowing in the blood of the images

In Confucian culture, "benevolence, righteousness, propriety, wisdom and faith" is the most central elements, which are used throughout the growth of the people, writing a moral paradigm for the cultivation of the human heart and ethical norms. The "benevolence, righteousness, propriety, wisdom and faith" have been interpreted and developed over time and have come to be known as the "five constants", which in the Chinese interpretation of the Chinese characters often represent permanence and permanence. It is therefore clear that "benevolence, righteousness, propriety, wisdom and trust" has a long history in China, and that it is the soil on which the character of a person and a nation grows and develops. In Mongolian cinema, "benevolence, righteousness, propriety, wisdom and trust" flow like blood in its body, and the shadow of "benevolence, righteousness, propriety, wisdom and trust" in Confucianism can be seen in every film. Eji, directed by Ning Cai, is about the great kindness and love of mankind. The story takes place in the 1960s, when the country was in a difficult period and the survival of 3,000 orphans in the south became a major problem. These "three thousand orphans struggling to survive were brought to the prairie by fate, and the simple, old Eji walked towards them with open arms" [2]. When the country was in difficult times, Inner Mongolia was not a paradise, but the Inner Mongolian mother (Eji means mother in Mongolian) accepted the 3,000 orphans from the south with a broad and generous heart, which is such a great kindness and love, every "Eji" treated the children from Shanghai as if they were her own, so that every orphan could enjoy The story will be forgotten as time passes, but the belief in love and kindness will not fade away, because it is a narrative that is true to one's beliefs and one's heart. The film uses a span of 30 years to bring audiences a story of great benevolence and love, allowing them to see the positive elements of Confucianism shine through in a Mongolian film.

2.3. The Depiction of the Concept of Filial Piety and Family Morality

According to Confucianism, "Filial piety and fraternal duty are both the essence of benevolence and the highest expression of virtue." [3] Along with the development of Confucianism, the concept of filial piety and fraternal duty has long ceased to be a simple Chinese term, it is the basis of one's foundation and code of conduct, and filial piety and fraternal duty has become the core element of family ethics in the traditional Chinese ethical culture that has lasted for thousands of years. In the Zengzi Daxiao (The Great Filial Piety), it is said: "Filial piety is the great scripture of the world. Filial piety is placed in heaven and earth, and in the four seas, and is applied to future generations regardless of the day or night." It can be seen that "filial piety" is the starting point of one's virtue and the foundation of the great scriptures of the world in

Confucianism. As one of the key concepts of Confucianism, the concept of filial piety has had a huge and far-reaching impact on the development of China, and generations of people have practiced the Confucian concept of filial piety and fraternal duty, successfully creating a shining picture of a loving father and a filial son in the family. In the history of Mongolian cinema, there are countless narratives of filial piety and family ethics that have built up the cultural and artistic strength of Mongolian films. In Mongolian films, there are numerous narratives of mothers and sons being kind to each other and couples being respectful of each other, and not only in films from the "17 years" period when Mongolian films were flourishing, but also in films directed by young directors in recent years, where the concept of filial piety and family ethics is portrayed. For example, the film *Farewell*, scripted and directed by the young Inner Mongolian director Degna in 2015, is a film that focuses on the concept of filial piety and family ethics, telling the bitter and embarrassing story of the journey from his illness to his death of her father, Seif (played by Tu). As she says, "My father loved me and was very strict with me, he was always busy and we didn't spend much time together." As a gift from Degna to her father, this film is undoubtedly a profound reflection and portrayal of the Confucian culture of filial piety and family ethics.

2.4. The Adequate Construction of the Concept of Loyalty to the Nation

Confucianism advocates the practical spirit of "active participating in the world" and hopes that scholars can take part in the defence of the country. There is a saying in the Analogic of Confucius: "A scholar should not fail to be resolute, for there is a long way to go. Benevolence for their own duty, not also heavy? Dead, not far away?" In the process of personal growth, it is necessary to undertake political responsibility to a certain extent, and only the restoration of peace is the real meaning. "For the great spirit of the state, which takes the world as its own responsibility, the real Confucian model often projects itself into the home, the country and the world to realize the value of life, so it has a very strong sense of mission, which is the real ideological core." [4] Nowadays, a person's value is judged by his contribution to the society and the country. In Mongolian-themed films, the concept of loyalty to the country is told all the time, whether it is the narrative content of loyalty to the country in the films, or the national ideology promoted by the Mongolian-themed films as a communication carrier. In 1995, "Sad Brook", directed by Seif was released. The film is about the defense of the country and homeland: after the "918" incident, Inner Mongolia is not immune to become one of the war sites of Japanese invasion of China, in order to protect the home, protect the country, and an anti-Japanese team was born in the Brook grassland. The team and invaders launched a desperate fight. The film focuses on the Inner Mongolia grassland, which occupies 1.183 million square kilometers of land in China, and tells the story of Inner Mongolian people's defense and loyalty to the motherland from the perspective of anti-aggression. In 2002, directed by Feng Xiaoning, the film "Gadamelin" also tells the story of the people on the grassland fighting against the invaders to protect their homeland and the motherland. The national nationalism complex has become one of the main themes in the image portrayal. It can be said that films being loyal to the national theme emerge endlessly in the artistic creation history of Mongolian films. The idea of putting the rise and fall of the country in the first place regardless of one's own gains and losses is an important concept of Mongolian films.

3. Reflections on Film Culture under the Influence of the Negative Factors of Confucianism

3.1. Masculine Prominence and Feminine Absence

In the traditional Chinese ethical order, the status of men and women was not equal, and the idea of male supremacy continued to permeate feudal thought. Compared to the supremacy of

men, the idea of the inferiority of women became one of the shackles that bound the freedom and development of women during the feudal period. The achievement of male supremacy was undoubtedly achieved at the expense of women's freedom and development, and this sacrifice was in the form of the unconditional and unprincipled sacrifice. As Yang Jianli puts it, "Traditional Chinese women have been oppressed within the Confucian gender system of male supremacy and female inferiority." [5] Chinese Confucianism is not only characterized by the moral glory of "benevolence, righteousness, propriety, wisdom and faith", but also by the feudal ideology of "male superiority over women". With Confucianism becoming the orthodox doctrine of the feudal period, "male superiority over women" has also become one of the ideas that have been held as true by the people throughout the five thousand years of Chinese civilization. Inevitably, the art of cinema, as a vehicle for reflecting and disseminating the culture of the nation, is bound to carry with it both the 'essence' and the 'dross' of the culture, making it difficult for the female characters in the film to break the shackles of ethics and achieve true freedom and individuality. Since ancient times, women have had a higher status among the Mongolian people and have had a voice in social production and the distribution of property, with the same power as men. However, women have often been absent from the representation of images and have not been fully represented. The first minority film in China, *The Triumph of the Inner Mongolian People*, shows the Mongolian prince Daoji, the communist Suhe, the herdsman Deng Debu and the Nationalist agent Yang, all of whom are men, and none of the main characters are women. It was not until the dawn of the new century that the writing of women in Mongolian cinema became self-aware and self-disciplined, and women began to be portrayed on screen in the same way as men.

3.2. Hierarchical order and stereotyped portrayals

In the Confucian culture, the hierarchical order is the most important existence. It is precisely because the Confucian theory believes that the hierarchical order is an essential content in the traditional Chinese ethics that the policy of "dethroning all schools of thought and respecting Confucianism only" was implemented during the reign of Emperor Wudi of the Han Dynasty. When the feudal dynasty regarded Confucianism as the orthodox theory, it was destined that Confucianism had a positive significance to the rule of the feudal dynasty, was able to maintain the rule of the feudal dynasty and conform to the absolute monarchy. As the core of Confucianism, "Three Main Principles and five constants" was one of the ethical orders that feudal dynasties emphasized to maintain after the rise and fall of feudal dynasties. Even the "loyalty" advocated in China for thousands of years is only a requirement of the three Principles. As Lei Zhen said, "Loyalty is an extremely important moral principle in the traditional Chinese Confucian ethical system, and it is the internal requirement of the first of the three principles--the principle that the emperor is the minister." [6] The three cardinal principles of Confucianism refer to "the king as the minister, the father as the son, and the husband as the wife". It means that the king to the minister, father to son, husband to wife have absolute control power; The minister is only obligated to obey the king, the son to the father, and the wife to the husband "[7]. As a negative factor of Confucianism, "Three Principles" is also shown in Mongolian historical films. In the film *Genghis Khan*, directed by Seif and Malise, the Confucian concept of "husband for wife" is fully demonstrated, and women's sacrifice of love is the principle to create a dignified and gentle image of women. Borte, faced with Temujin's confusion and anger about her pregnancy, does not get annoyed, does not resist and is subservient to her husband's face. Women's dignity and personality disappeared, and women became appendages of their husbands. As Zhang Yun said, "After marrying, with the change of living environment and suffering, Borte consciously assumed the principle of 'husband as wife' and followed the will of her husband." [8] As the old saying goes, "Behind every successful man, there is a woman who pays silently". As *Genghis Khan*, the great hero of the generation, Borte's

support and efforts must be indispensable behind him. However, in order to highlight the greatness of Genghis Khan, Borte's image is portrayed as the foil role of male heroism.

4. Conclusion

Confucianism has played a huge role in Chinese ethics and culture throughout the history of China, and it has permeated all aspects of Chinese people's lives, becoming one of the most important influences on the formation of Chinese people's values, outlook on life and worldview. Confucianism has also profoundly influenced the development of Mongolian films and the values of Confucian culture have influenced the direction of Mongolian films. "As a moving visual text, film is more intuitive and three-dimensional than literature, painting or even official documents, and is an irreplaceable and important document for describing and recording the culture of a specific ethnic group." [9] The Mongolian-themed films of the new era must take the best and discard the worst, selecting the connotative themes of Confucian culture that have universal values and discarding the negative elements of Confucian culture. Only in this way will Mongolian films be able to better tell the story of China and convey the good voice of China.

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