

Research on National Identity Based on National Audio-Visual Works: Taking Inner Mongolia as an Example^{*}

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Mongolian audio-visual works are an important carrier of exploring the true significance to this national culture. This paper believes that the Mongolian people in Inner Mongolia constantly enhance the individual sense of identity to the overall ethnic group through the influence of film and television and music, and on this basis constantly evolve a new culture in line with modern and contemporary life to further enhance their sense of belonging to the ethnic nation.

Keywords: Mongolian, audio-visual works, national identity

Preface

Mongolian film and television works are a combination of music, video, text, and other arts. Their film and television not only show the bright culture left in the long-term development process of the Mongolian people in Inner Mongolia, but also play an important role in ethnic identity and the traceability of national historical memory. The Mongolian film and television works are basically divided into three conclusions in the academic circle, with the author theory, subject theory, and actor theory; the author believes that the Mongolian film and television is the film and television works showing the Mongolian living state, historical inheritance, Mongolian culture, Mongolian local customs and customs as the main content.

Music and film and television have different forms of expression. The author analyzes that Mongolian music can be divided into traditional Mongolian music and popular Mongolian music. Traditional Mongolian music refers to the singing method, language, singing, etc. (including Mongolian musical instruments) handed down in the long history. Popular Mongolian music generally refers to Mongolian and Chinese pop music works containing Mongolian living area, living state and life concept symbols.

Historical memory is also known as collective memory and group memory, which refers to the understanding and memory of a nation or social group of the facts existing in history, and is the “past” of a nation or group. The recall and reconstruction of Mongolian audio-visual works have multiple roles in historical memory on the dissemination of national history and national emotion. Through this communication, the ethnic self-identity can be strengthened. Among them, the national identity is the individual’s recognition of

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the self-national sense of belonging. The author believes that national identity refers to what kind of thought level tells us what kind of people it is, and who belongs to the same category, and “the other people”. Reginald Alston and Carla McCowan (1998) define national identity as an individual’s belief, attitude, and recognition of their national identity, and believe that group identity includes four essential elements: group awareness, group attitude, group behavior, and sense of group belonging.

Therefore, the current national media culture is constantly changing, and how to enhance the sense of national identity here has become an urgent problem to be actively dealt with in the current development of ethnic minority media undertakings.

The Influence of National Audio-Visual Works on the Construction of Historical Memory

Spiritual Construction of Historical Memory

Mongolian film and television has been booming since the beginning of the founding of the People’s Republic of China. The construction of historical memory mentioned in this paper is mostly the imaging processing of Mongolian historical figures and historical events (including historical myths existing in Mongolian history). This treatment is the creation of good imagination based on the “historical facts”, so as to express the Mongolian culture, national spirit, and sense of identity. This imagination is the reconstruction of the new spirit, national culture, and national cohesion needed by the modern and contemporary Mongolian people. In his book, *Imaginary Community*, Benedict Anderson (2005) tells that the construction of reshaping historical memory plays an important role in the sense of identity of modern and contemporary nations. “The same is true of ethnic identity. All the narratives of the past are based both on collective memory, but also on a reconstruction of collective memory, namely where it comes from and how it is today”¹. Therefore, the story told by Mongolian films is to form a national collective identity through the tracing of historical memory, and to give the “new spirit” needed by modern and contemporary Mongolian Mongols from history.

From the history of Mongolian film and television, it is often the history of the 13th century, among which the most typical is to use the characters to trace the history, and a generation of Genghis Khan became the most historical character by film and television. This is because Genghis Khan, the leader of the Mongolian people, led the Mongolian people to unify the Mongolian tribes, with the greatest influence among the Mongolian nation and the highest spread of historical stories. On the other hand, Genghis Khan is full of cultural classic significance and is a classic character in Chinese culture. According to the author’s statistics, there are the 2004 TV series *Genghis Khan*, the 1986 film *Genghis Khan*, 1995 film *Genghis Khan*, 2005 film *Will of Genghis Khan*, 10 episodes in 1987, *Genghis Khan*. It is worth mentioning that *Genghis Khan Will* and *King of Mongolia* are all foreign directors. But it is all the story of Genghis Khan. This film and television of national hero will enhance the sense of identity of collective Mongolian history, awaken the national historical memory, and shape the national emotion of the current Mongolian nation from a historical point of view. Establish the important image of Genghis Khan Mongolian leader, and establish and elaborate the Mongolian national belief from the historical dimension.

Of course, in addition to the leader Genghis Khan, the film and television of other Mongolian heroes Acura and Mongolian folklore and myth adaptation, such as 1990 film *Knight*, 1993 film *East to the Hero*,

¹ [US] Benedict Anderson, *imaginary community: the origin and distribution of nationalism*, translated by Wu Ruiren, Shanghai: Shanghai People's publishing house, 2005, p. 194.

1996 film *Sad Brooke*, 2011 TV series *Gada Mellin*, are the national hero shaping, among which 1981 “jade palace”, 1985 “ji idma” is folklore and myth adaptation.

The reproduction of the Mongolian history is constantly building the common historical memory of the Mongolian nation, and the common historical memory is an important way to eliminate the identity crisis brought by modernization to ethnic minorities. In this process, the profound historical and cultural deposits of the Mongolian people are also shown to people.²

The film and television works not only show the long history and culture of the Mongolian nation, but also leave precious national pride to the collective memory of the Mongolian nation. It also reflects from another perspective the expression of the Mongolian nation in the invasion of foreign enemies, and this heroic national spirit is a kind of inheritance and continuation.

Not only film and television, but also its music is also an important part of national culture, which also has an important impact on historical memory. Promote the national emotion and national pride in the Mongolian collective memory through traditional ethnic music. Mongolian traditional music is also an important material and way to understand their own history, in the Mongolian folk song “gada merlin”, for example, “gada merlin” is spread in Inner Mongolia korqin acura national hero long narrative folk songs; “gada merlin” has repeatedly in different instrument form by artists create and play; especially in 2002 composer Sanbao created the same name, making “gada merlin” not only become the Mongolian people love music, also letting “gada merlin” spread more and more widely. Through the continuous construction of the national collective memory, in order to enhance the emotional identity of the whole, from the music explore the common ancestral memory, the music because the music and the content are important representative elements of the Mongolian nationality, thus promote the yearning and satisfy the emotional destination of the group. At the same time, the appeal of the music itself also prompted the national emotions to explode again with the help of the collective memory.

National Audio-Visual Works Are the Emotional Link of Historical Memory

The collective historical memory of ethnic groups is the basis for generating ethnic feelings and ethnic identity. No ethnic group can exist without culture. Ethnic identity is always manifested through a series of cultural elements. Ethnic identity is based on cultural identity, and the common history and experience are the basic elements of ethnic identity.³

In addition to the literary and artistic appreciation of the daily leisure and entertainment of the Mongolian people, the audio-visual works are also a link carrying the memory of the Mongolian people and awaken the inner memory of the Mongolian people to their ancestors. Reinterpret historical events and historical figures for the needs of the contemporary nation.

Film and television works as visual content, by stimulating visual organs can often bring strong shock, although film and television works is the Mongolian elite in the creation process based on historical facts to create good imagination, but this kind of works in addition to record history, more important is to express the historical memory in the present inheritance, how to redefine, and give it the characteristics of the new era. Only by constantly giving the new environment to the nation on the basis of history can we better enhance the

² Wang Qian: Research on the communication of Mongolian culture in Mongolian films, master's thesis of Liaoning University, 2012, p. 35.

³ Chen Ran. Construction of historical memory and ethnic identity by ethnic minority film music [J]. JOURNAL OF SOUTHWEST UNIVERSITY FOR NATIONALITIES (HUMANITIES AND SOCIAL SCIENCES EDITION), 2017, 38(03), 71-75

national charm and enhance the national identity. Music, as an important symbol of the nation, especially the traditional music forms of the Mongolian people, such as Uzhitu dao (long tone), short tone, Yuga (Mongolian Zheng), Hu Ri (quadruqin), olin Chaer (Humai), and Chaer (Maouqin), is the emotional bonds of the Mongolian people. In the face of the new era, the Mongolian music forms are constantly changing and give new connotations, which not only reshapes the nation's understanding and definition of self, but also recreates the self-expression way of the traditional meaning.

Positioning of National Audio-Visual Works on National Identification

American scholar Benedict Anderson believes that the so-called nation is actually a “community of” imagination”; he stressed that “imagination” is not “fabrication”, but an indispensable cognitive process of any group recognition, so the name “imaginary community” refers to not the product of “false consciousness”, but a kind of “social facts” in social psychology. National identity is a kind of collective psychological identity generated by each individual national member according to the expression content of things. The nation is not imagined out of thin air; it is based on the “social facts” generated by the history, culture, and connotation of a social group. This cultural content contains words, music, film, language, and other ways of expression. In the final analysis, it is the cultural identity of a nation that includes personal and social identity.

Highlight the National Cultural Symbols

The three most prominent symbols in Mongolian film and television are: steed, grassland, and yurts, which are the most common in Mongolian films. In China, both the Mongolian and Inner Mongolia will think of these three labeled symbols. In many films, we show the vast grassland living environment and the importance of Mongolian horses to Mongolian life, among which the picture of thousands of horses galloping in the grassland appears in the film, which can be said to be shocking. Although the horses are animals, they are precious partners for the Mongols. Through the film not only the horse and grassland symbols, it shows the harmonious relationship between man and nature, but also enhances the national feelings and national identity, and interprets the “Mongolian horse spirit” bred in the new era. In Mongolian music, most people take grassland, steeds, and hometown, such as “Four-Year-Old Sea Monkey Horse”, “My Root Is in the Grassland”, “White Mane Horse”, “Hulun Buir Grassland”, “The Night of Ulan Baatar”. Most of the Mongolian music themes tell the feelings of hometown and grassland. The Mongolian audio-visual works constantly give the symbolic symbols new meaning, which play an indispensable role in the process of national identity.

Promote the Characteristics of National Language

Language can become a connection of a nation. The charm of language is that it is jointly owned by groups. This unity will surely promote national identity. In the new era, the works created by the Mongolian elite constantly strengthen their own national language, and strengthen the national social identity and the self-identity of the Mongolian people through the transmission of the national language. Mongolian music not only has the traditional Mongolian music, but also has songs in other languages in Mongolian songs, such as “Like You” Mongolian version, “When” Mongolian version, “Ordinary Road” Mongolian version, “Jiangnan Style” Mongolian version, etc.; the emergence of this kind of songs aroused the Mongolian pride of the national language, and then rose to the national pride. Because of the characteristics of this language, the Mongolian people strengthen their national identity, and also enable them to recognize this national identity and enhance their sense of belonging.

Emphasize the Ethnic and Regional Characteristics

Audio-visual works are the most important form of Mongolian cultural display, and are also an important way to enhance the Mongolian people's national identity, spread in Inner Mongolia; if there are 10 songs in Mongolian, then there are three praise hometown, such as "Father's Grassland Mother's River", "Lovely Hometown", "The Heart's Home" (Mongolian), "Heaven Like Alxa", etc. Mongolian literary and art workers in Inner Mongolia often compare the grassland hometown to their fathers and mothers, and express their admiration for the grassland and their love with music. This expression constantly reshapes the individual's national identity and national feelings for the whole nation. Similarly, the portrayal of the grassland in the film makes the Mongolian people think of the grassland like their own "roots". This unique regional characteristic has become the most obvious ethnic customs of the Mongolian nationality. The personal love and worship of the grassland caused by this regional scenery is influenced by ethnic culture.

Inherit the National Spirit and Culture

National spirit is often the consciousness culture that affects the individual ethnic group most. Mongolian audio-visual works also love to depict national heroes and spread the national spirit through national heroes. As a nation with a long history, the Mongols have formed their own cultural symbols and cultural system in the long years, reshaping the national spirit through audio-visual works, so that the Mongolian people can integrate this national spirit into their own lives. I agree with Mongolian identity from two aspects of physiological physiology. For example, *Legend of the East Return to the Hero, Knight, and Sad Brook* are all the stories of the Mongolian people in the face of crisis, to protect the national spirit of the national dignity. In the *Legend of the Return to the East*, the Mongolian Turhute tribe was determined to return to their hometown in the face of national suffering. When the leader faced the dilemma, the spirit resolutely chose to sacrifice himself and fulfill the national mission.

Conclusion

Nowadays, audio-visual works have become an important carrier to spread national history and national spirit. Literary and art workers combine "past" with "present" and "tradition" with "contemporary" through audio-visual language, and reconstruct the national collective memory through new means of communication and give the nation new connotation of "The Times".

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