

# Fiction and Real Meaning of the Russian Film King of Mongolia

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**Abstract:** The Russian film King of Mongols tells a completely fictional story of Genghis Khan, and the reason for its creation is that the fundamental reason for fiction is to present the real content with a fictional storyline, and the story is only the outer form, but the core is the inner meaning. What "King of Mongolia" wants to express is Genghis Khan's thinking about "why" and "how" he became a "king", the wisdom of a leader, the breadth of mind of a wise man, the struggle of a courageous man, and the king's demeanour eventually made him grow up to be a great king. The wisdom of the leader, the breadth of mind of the wise man, the struggle of the brave man, and the style of the king finally make him grow up to be the king of a generation.

**Keywords:** King of Mongolia; Film; Fiction; Music.

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## 1. Introduction

There are many stories and films about Genghis Khan all over the world, most of which tell the growth of Temujin in the way of historical narrative. However, the Russian film King of Mongols takes a different way to tell a fictional story about Temujin. With the contrast between historical and fictional narratives, it is hard for the film King of Mongols not to attract attention and discussion. Although, in his study, Paul Ricco states that "whatever is classified by the theory of literary genres under the names of folktales, epics, tragedies, comedies, and novels belongs to this vast subcategory (fictional narratives)." Although epic films can be included in this category of fictional narrative, the fictionality of King Mongkut is more obvious in comparison, which makes people think about the reason and meaning of the fictionality.

## 2. The Story of Temujin and the Plot of The Mongol King

As we all know, the story of Temujin's growth into Genghis Khan is a classic story of the Mongolian steppe. Temujin was born in the family of the tribal leader, lost his father at a young age, and his destiny has been on a difficult path since then. Along with his growth, the struggle within the tribe, and the struggle between tribes on the steppe never stopped. Bullying on the steppe to big bully small make Temujin grow up quickly. He deeply realised that only his own strength can protect himself, his family and his tribe, so he embarked on the road of conquest. With the support of his family and tribe, he overcame the other tribes and eventually unified the Mongolian steppe and conquered outwards, becoming the overlord of his generation.

However, the Russian film "King of Mongols" tells the story of Temujin, who was defeated by other tribes, imprisoned in a foreign tribe, rescued by his wife, and then set up a law for the Mongols to unify the Mongolian steppe and defeat the foreign tribes. It's a similarly twisted tale of struggle, but it's far removed from what Temujin is capable of. It can be said that the whole film is the history of Genghis Khan's ideological growth, he was looking back on his early experiences in fact already realised that his father was poisoned, obviously could have been avoided, but because of

the belief that the Mongols only kill on the battlefield, but will not go behind the back of the black hand, so that his father was assured that the poisoned wine and died; in his young age, it is very easy to be the enemy decapitation of the age of the enemy, but because of the insufficient wheel height and survived. One side rules to death, the other rules to life. Until he was rescued, facing the family warmth brought by Marco Polo, but Marco Polo told that those cruel Mongols even children are not spared, the warmth of the family is in front of the eyes, but threatened, he had to seriously think about what Mongolia really lacks. After the unification of Mongolia, Genghis Khan wanted to create a law for Mongolia, and the central word "rule" and "law" jumped out at him. The law was also the focus of Temujin's subsequent reforms. In terms of details, the plot has a lot of food for thought.

Firstly, even though Temujin was not as powerful as others at the beginning, he did experience many failures. In his experience, he had never been imprisoned in a foreign land, especially since the director specifically stated that the duration of this experience was ten years. His wife was pregnant at the time of his defeat, and his son was ten years old when he was rescued. What is the point of such a long period of imprisonment?

Secondly, the title of the film is "The Mongol King", but there is very little time allotted for the campaign in the film. The film spends nearly two hours on a detailed portrayal. Temujin's imprisonment and his wife's attempt to rescue him is meticulously portrayed in almost two hours. In the end, the film spends only half an hour on a quick rundown of what happened to him after he was released from prison. It makes the reader reflect on the true meaning of the word "king" in the title "King of Mongolia".

Again, in the process of rescuing him, his wife, Marco Polo, clings to a wealthy merchant, brings her children from the Mongolian steppe to the language barrier and the distant border of Xixia, buys off the jailers, and ultimately rescues Temujin. The experience is simple and clear, but the audience can't help but ask, is the rescue really that simple?

In the end, after a long period of imprisonment and a brief family reunion, Temujin rises again and soon wins a great victory. This contrast brings shock to the audience. Is success really so easy?

### 3. Connotation and Meaning of the Fictional Plot

As a literary narrative, although *The Mongol King* is a fictional story, the fiction is bound to have its meaning from the perspective of creation. "The strict obligation to write from the middle, as in Homer's *Odyssey*, and then to look back at the past in order to explain the present situation, makes it possible to make a clear distinction between literary narrative and historical narrative, which is assumed to have to go down the river of time, to write the characters uninterruptedly from life to death, and to fill up all the temporal gaps with narration." The starting point of the story of *The Mongol King* is when he learns of the death of the old monk from the young monks while in prison and begins to look back on his life experiences.

In terms of Temujin's imprisonment, by analysing his situation broadly one can feel that the writer and director have unfolded a picture of humanity in front of Temujin. In the course of his captivity, since the only channels for him to communicate with the outside are the railing and the suspension bridge outside, the people who appear on the suspension bridge outside are his immediate world. What were those people? First of all, he is accompanied day and night by the evil dogs that are chained outside to guard him firmly, and often there are some people who mock him, appearing here and sneering at him, and then in addition to this there are also the monks, who are very important characters in the story, both the old monks and the young monks will stand there to communicate with him, and even pray to him and pray to him. The first come to mock them, those whose eyes see only the present, who, seeing the captivity, take it for granted that those in the cage must be the weak; the second are the bad forces represented by the evil dogs of the guards. The second kind of people are the bad forces represented by the guard dogs. These evil forces know Temujin's formidable past, his bravery and fighting strength, and of course, they are always on guard against Temujin's rise again in the future; the third kind of people are the representatives of goodness, such as the monks who come to communicate with him and the monks' disciples. The monks know the past and the future, and therefore, they are willing to communicate with Temujin as equals, and are even willing to pray or even to be driven by Temujin. Thus these three types of people actually represent three types of people and three types of values. The scoffers they are the real weaklings of the whole world, their vision is only of the present. The bad people know the past and guard against the future, enslaving and controlling people, they are bad through and through. The wise are the representatives of goodness, they have great wisdom and are willing to work and even sacrifice their lives for the cause of good. Therefore what about this stage of Temujin's life in the midst of the prison, in fact, we can say that Temujin meets all beings and all kinds of people in the prison.

The story of imprisonment finally ushered in a turnaround, Temujin's wife, Marco Polo, through hardship, spent ten years to rescue him, and finally succeeded in rescuing him. In this experience, his wife is a redeemer. She spends enormous energy and time, even giving her own body, to free her beloved. After Temujin was rescued, he faced his wife with a heart full of love and gratitude. Because I have suffered your suffering, I understand your hardship. In this story, his wife, as a woman, tried her best to save him, which also has a

metaphorical meaning. Perhaps women's strength and fighting power are far less than men's, especially in the Mongolian steppe where women are protected and guard their homes, but when needed, women can rise up and meet the challenges on their own. From this point of view, it actually praises Temujin's wife, Marco Polo, who is the one who can really stand side by side with Temujin in this story. The one who stands alongside Temujin is not his followers, not his friends, not his enemies, but his wife. So in this from this point of view, this has a profound meaning of male-female relationship and status.

After being rescued, Temujin, after a short period of happiness with his wife and children, set out on his journey again. Temujin first went to pray for the understanding of the Everlasting Heaven, he prayed to the Everlasting Heaven, saying that he wanted to set up a law for the Mongols, and that probably that would kill a lot of people and so on. It is well known that in the film when Temujin actually does this, there is a solar eclipse, which means that the Eternal Sky closes its eyes. The closing of the Eternal Sky's eyes is actually the Eternal Sky's support for Temujin. It can also be understood that this is Temujin's mission and destiny. He has not been condemned for the massacre, nor has he gone against heaven for the massacre. From this point of view, the fact that Temujin was able to unify the Mongolian steppe and even conquered the four directions of the world is the will of heaven that the Mongols believed in the most.

At the end of the story, Temujin once again takes his army to fight in the four directions. When he was about to leave, he asked the old man of the tribe, "What is my future? The old man said that you know your future very well. This is not only the recognition of Temujin's ability, but also the Temujin's destiny is re-emphasised, and the monks in the beginning of the film can be echoed up, no matter the monks or the old man, in the film have beyond the insights of the mortals and vision, the wise man to follow for the story of the Temujin added endless flavour and review.

### 4. Aesthetic and Anthropological Value of the film *King of Mongolia*

The whole story of *King of Mongolia* is relatively simple, and a lot of ink is used to render Temujin's memories in the cage. After getting out of the cage, he quickly rises to power. It is only towards the end that it dawns on the audience that he already had so many plans and ambitions while in the middle of the cage. Looking back at Temujin's self-reflections in the cage, the viewer gets the impression that Temujin is not only reminiscing about his past, but that he is also drawing lessons from his memories. These lessons are not evident in the film, so the viewer is not able to access them during the first viewing. But when the film's final contrast occurs, after Temujin, who originally had almost nothing, becomes the king of Mongolia, we will look back and see this process again, and we will find that although the prison cage has imprisoned his body, it has not imprisoned his wisdom, his courage to go upward, and even more so, it has not imprisoned his responsibility to the Mongolian people. This wisdom of the dark line or struggle of the dark line, and the "shawshank redemption" is more similar, in the bland storytelling let a person feel slightly dull, but when the ending let a person surprised, we do not often have to go back to once again look back at him, will find that everything is motionless, grass snake grey line ambush thousands of miles.

In retrospect, Temujin recognises that the Mongols are a people whose strength is honoured. Whoever is powerful possesses wealth and enslaves more people. He experiences betrayal, killing, and abuse through his own life experiences, and because he himself has suffered injustice and unfairness, he feels the importance of fairness and justice, and is willing to bring fairness and justice to the rest of the Mongols. Therefore, he finally comes to his senses, and at the end of the film, he says that he wants to establish laws for the Mongols, such as "not to kill women and children, not to pay debts, not to betray the Khan" and so on. Out of a point and can push themselves to others, this is a kind of human wisdom, but also the real history of Temujin's portrayal, from this point of view, "Mongolia King" is a large framework of fictional story, but in this point is the real Temujin resume echo, is the film writer and director of the tribute to the Temujin, but also to the deep understanding of the Temujin.

The film's portrayal of Temujin's wisdom and breadth of mind is also shown in the fact that after being rescued by his wife Marco Polo, Temujin faces his children with the love and tolerance that a father should have. This is completely different from the Japanese film *Cangwolf*, in which Temujin is obsessed with whether his son is his own bloodline or not. Temujin in "King of Mongolia" shows a real man's temperament in this regard. He deeply understands that saving himself is almost the limit of what his wife can do, so he will not put on the so-called machismo to ask for more. He also deeply understands that no matter who the father of the children is, they are the children of the Mongolian steppe, they have to be able to speak Mongolian, and they represent the future of the Mongolian steppe. A person who cares about the future of the Mongolian steppe must have a long-term vision, great wisdom and big heart, which is also the writer-director's tribute to Temujin.

The film also implies the direction of the future cultural development of the Mongolian steppe, although the film at the end of the highlights Genghis Khan has led the iron horsemen really defeated the Western Xia just a brief description, and no details of the display. But the audience must be very clear in their hearts know, although the film Temujin did not promise the old monk, but Temujin will

comply with the old monk's request, the occupation of Western Xia in the process, will protect the temple and the books in the temple. In particular, the old monk had emphasised that the books in the temple were written by wise men, and that the protection of these books was a sign of sympathy between the wise men, and that these books also foreshadowed the future prosperity of Buddhist culture in the Mongolian steppe

## 5. Conclusion

In conclusion, the Russian film *King of Mongolia* is worth the audience's repeated viewing and speculation of the screenwriter's real intention. The *King of Mongolia* is not only the king of power, but also the king of wisdom. The writer and director of the film use a fictional perspective to express their real knowledge about Genghis Khan. Regardless of whether the means of expression is real or fictional, the film ultimately expresses a true understanding of Genghis Khan. Therefore, even fiction has its own meaning and value. Fiction makes the expression more self-contained, and fiction makes the expression more complete.

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