

Research on the Development of Miao Nationality Film and Television under the Background of Globalization

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Abstract: Chinese movies have a long history, and the emergence of minority-themed movies is only halfway through the process, and it also faces challenges. During this process, ethnic minority-themed films have experienced brilliance and suffering, and at the same time have ushered in opportunities. As an integral part of ethnic-themed films, Miao-themed films have also experienced ups and downs. It grew out of nothing. At the beginning of the founding of New China, the state attached great importance to the films of ethnic minorities. From the founding of New China in 1949 to the ten-year turmoil in 1966, in just seventeen years, many films that have been produced to this day have been produced. It can be called a classic minority-themed movie. After ten years of turmoil, society has turned from closed to open, which requires new creative consciousness, new artistic concepts, to discover and capture materials in national life, to build new artistic frameworks, and to fill new connotations. Entering the 21st century, Miao-themed films have been rediscovered. In less than ten years, several influential films have appeared. From the development of Miao nationality-themed films, we are looking for a new path, hoping to draw lessons from previous Miao nationality-themed films, highlight our own characteristics, deal with problems, take the road of marketization reasonably and actively, and blaze a trail that belongs to the Miao nationality. The development of the theme film can reproduce the glory of the Miao theme film.

Keywords: Miao nationality-themed films, Innovation, Development.

1. Introduction

China is a multi-ethnic country. Chinese minority-themed films express different national cultures, show the rich real life of the nation, and reflect the nation's unique spiritual world and profound cultural connotations. This is determined by various factors such as different social conditions, geographical environment, customs and cultural traditions of each nation, and reflects the aesthetic ideal and aesthetic needs of the nation. With the development of film art, it is imperative to explore the culture of ethnic minorities in the process of film development. This not only expands the performance space of Chinese films, but also allows minority-themed films to display their own individual characteristics in the larger environment, which is very beneficial to the development of minority films.

The Miao people have a long history and are one of the most populous ethnic minorities in China. They are mainly distributed in Guizhou, Hunan, Sichuan, Chongqing, Yunnan, Hainan and other places, and have spread to Southeast Asian countries and the United States. This distribution is closely related to the historical development of the Miao nationality. In the long formation process of the Miao people, an obvious feature is migration. For various reasons, the Miao people are forced to leave their original places of residence and constantly look for new settlements. It was not until the Ming and Qing dynasties that the distribution pattern of today was basically formed. Therefore, the Miao people use ancient songs, dances, costumes, festivals, customs and other methods to inherit the ethnic origins of all members, forming a unique phenomenon of popular history, and thus casting the national spirit of industriousness, simplicity, yearning for freedom, and loving the motherland.

An important way of cultural continuation is through historical inheritance. The main body of inheritance is all ethnic members, and the inheritance method includes all

aspects of social life such as Miao ancient songs and reed dances, national costumes, festivals, customs and so on. The Miao people have a common national language and have a long history. Although the text is lost and the culture is not recorded in language, there are ancient songs, legends, etc., which are the highest wisdom of the Miao people and inherit the Miao people's aesthetic concepts and value orientations. During the continuous migration, the Miao people not only maintained and enriched their own culture, but also influenced other ethnic groups with their own culture. At the same time, they also absorbed the cultures of other ethnic groups, forming a splendid and colorful Miao culture that is still full of vigor and vitality today.

Film is an art, and it is also the most popular art. The function of the film is to provide people with spiritual food, so that people can enjoy the beauty and be entertained and educated when watching the film. These are the common features of the film. Ethnic minority films are an indispensable part of Chinese ethnic films. In addition to these commonalities, Miao nationality films also have their own obvious attributes and special functions, namely national attributes and national psychological functions. A minority-themed film must have obvious ethnic characteristics in terms of subject matter, characters, and aesthetic characteristics, in order to be recognized and welcomed by ethnic minorities, especially their own. Such national films will generate strong national feelings and national psychological resonance in the nation, and are regarded as the white hero of the nation. On the contrary, when a certain nation sees its own nation's image being distorted and vilified on the screen, it will feel that its own nation has been insulted. Of course, such a film does not have the characteristics of each nation. Therefore, minority-themed films must accurately grasp their national characteristics while grasping the commonality of the film.

2. The Development of Miao Films

In the film history before the new China, there were only two ethnic minority-themed films: "The Wind and Clouds" produced by the Chongqing China Film Studio in 1940 and "Hualien Port" produced by the Shanghai Northwest Film Company in 1948. From the founding of the People's Republic of China in 1949 to the seventeen years before the outbreak of the Cultural Revolution in 1966, these seventeen years are also called "Seventeen Years" in Chinese films. During this period, the state-run system With government funding, the studio produced 47 feature films reflecting the lives of 18 ethnic minorities. The "Seventeen Years Period" minority films have become an important cultural symbol and remain in people's collective memory. During this period, ethnic minority-themed films were produced in a specific historical stage and cultural environment. Although many of the works were films themed on class struggle and ethnic policy, they were an inevitable product of the times, and they are still recognized today. meaning and aesthetic value. New China's minority-themed films reflect the lives and struggles of various ethnic groups in a specific era, which is quite rich. The achievements of minority-themed films in the 17 years since the founding of the People's Republic of China are not only reflected in the large number and rich themes and contents, but also in various artistic forms. These artistic styles adapted to the subject matter have greatly enriched the color of the new Chinese screen.

During the decade of turmoil from 1966 to 1976, excellent films were almost banned from being shown, disseminated, and criticized. People's minds are not as active and active as they were when they were just liberated. The filming and creation of films did not develop normally. During this period, it was

The period of stagnation and retrogression in the development of Chinese films. Miao-themed films also disappeared during this period. In 1977, after the ten-year turmoil ended, a new chapter in Chinese history was opened. The reform and opening up of China opened the door to artistic innovation that had been closed for a long time, prompting film artists to seriously explore and actively create. Chinese films have ushered in a spring full of vitality and blooming flowers. With the development of society, the development of film is also changing with each passing day. Film artists have begun to pay attention to the film itself, and works of various styles and styles are flourishing. The director has made great leap forward in his conscious pursuit of film aesthetics and innovation in film language. During this period, the minority-themed films that were dusted in the early stage also received more attention and development.

After the reform and opening up, China's economy has developed rapidly. Chinese film artists not only pay attention to the exploration and innovation of film art, but also pay more attention to the entertainment and commerciality of film. At the end of the 20th century, commercial films gradually dominated, and the Hollywood model of high-investment, large-scale production, and large-scale commercial films attracted the attention of the audience. In fact, this mode of pursuing impact and novelty has also affected the creation and development of minority-themed films. During this period, the creation of minority-themed films has made great progress in quantity, but the overall quality is not as good as the minority films of "Seventeen Years". In terms of customs, language, etc., the one-sided pursuit of the uniqueness of the

original ecology of ethnic minorities has lost the appreciation that is widely accepted by the public; while more films focus on showing other ideas or themes with the help of ethnic minorities, that is, the ethnic minorities. As an object of curiosity, for example, some genre films of ethnic minorities that appeared in the mid-1980s to the early 1990s, the peculiarity of ethnic minorities was only used as a background, serving martial arts, action, love, legend and other genres. The background is a certain ethnic group, but the storyline is a copy of another ethnic group or another type of film, making minority films into a kind of patchwork platter. In the past, some ethnic films with high social value in some counties were once sensational, but with the development of society and the changes of the times, they gradually lost their value as art. This creative thought, which is subordinate to the external purpose and social utility, has caused us a great dilemma due to historical reasons. During this period, the films of the Miao ethnic group were even more at a loss, and they did not find a suitable path for them. At the same time, it was also due to many factors such as funds, talents, etc., and with the development of television, the creation of Miao ethnic films did not have a big storm. No influential film work.

At the beginning of the new century, Chinese films are quite mature in the exploration of business models and have a tendency to decline. To open up newer areas to enrich the film theme. At the same time, the appearance of the word "original ecology" makes the mysterious. The themes of ethnic minorities have attracted more attention. Therefore, the themes of ethnic minorities have become a new field for film artists to explore since the 21st century. During this period, in just a few short years, Miao-themed movies have sprung up. "Boiled water needs to be hot, girls need to be strong" filmed in the Miao village in southeastern Guizhou. The language in the film is the local dialect of the Miao nationality. The performers in the film also do not have special star actors. They just hired some mass performers from the Miao village. It is also known as the first original high-definition digital film of the Miao nationality theme. "Anayi" is another Miao-themed film in the Miao and Dong areas of Qiandongnan, Guizhou. The director of the film is a Qiandongnan Miao student from Beijing Film Academy. "Anayi" has a considerable degree of professionalism in terms of creation and other aspects. level. Then came the movie "Red Cotton Jacket" with the characteristics of the times and showing the current situation of the Miao Village in western Hunan where modern migrant workers go out to work. At the same time, there are also film works such as "Bird's Nest", which also belong to the Miao nationality. With the development of the film industry, Miao-themed films will be further explored in a deeper and better way. In the context of the development of Chinese films, the films of the Miao nationality have also changed with the changes of the times. In this change, it is a process of exploration and development, with forward and backward; some smooth and some twists and turns.

3. The Existence of Miao Nationality Movies

3.1. It Is of Great Significance to Strengthen National Cohesion

When Miao culture develops to a certain extent, Miao-themed movies can impress the Miao even more. The development of Miao-themed films can enhance the sense of

national identity and pride. In a word, the Miao nationality-themed films reflect the Miao nationality culture in enhancing national feelings, and national feelings are a kind of deep inner communication and resonance of the nation. This kind of thing seems to be encountered everywhere, can be felt, and can even be touched, but it is not necessarily clear. But I deeply realize that it is the flesh and soul of Miao movies.

3.2. It Is of Great Significance to the Protection and Inheritance of Culture

The significance of Chinese national culture and even world culture. Human nature is the same, but human races and cultures are diverse. Therefore, respecting and protecting the diversity and diversity of national cultures in the world should be the consensus of all mankind.

3.3. It Is of Great Significance to the Enrichment of Film Themes

Strengthening the excavation of Miao-themed films will have infinitely broad prospects. The existence of Miao nationality-themed films is very helpful for the protection and inheritance of the national culture. Today, with the rapid development of economic globalization and modernization, the protection and development of the rich and colorful cultural and artistic heritage of the Miao people, how to maintain their uniqueness and individuality, and how to coordinate and coexist with the development process of society, have become the common concern of people around the world. issue. Especially today, how to solve the problem of the development of Miao nationality-themed films, in a certain sense, is to protect the Miao nationality's own culture. China's ethnic minorities have a wealth of film themes, and they have infinite potential and connotations waiting to be explored by those who are interested. However, if the current film system, especially the investment and financing system, is not adjusted and changed, the film about ethnic minorities may eventually only become a kind of "" A national allegory" film, rather than a film for the current audience and market.

With the increasingly obvious trend of globalization, it can be said that the social and cultural operations of almost any part of the global world are embedded in the huge context of modernity. The influence of modernity on local society is profound, and changes in clothing and hairstyles are the most superficial changes. However, it is not so simple and easy for modernity and globalization to comprehensively modify the image of local social culture through influence. Primitive local culture does not only reflect negatively on modern culture, but incorporates foreign cultures into their own system under the domination of local cultural ideas based on their own cultural ideas. At the same time, In the process of contacting with foreign cultures, they complete their own cultural transformation and construct their new cultural identity. Miao movies, as a national culture with a long history, have been brilliant. Today, under the market economy, the emergence of commercial films and entertainment films has brought new problems and severe challenges to the development and innovation of Miao nationality-themed films. So how to develop better?

4. Research on Countermeasures for the Development of Miao Nationality-Themed Films

4.1. Establish A Correct Concept of National Cultural Inheritance

Since the formation of the traditional Miao cultural system has its own unique historical situation and cultural ecological value, it has a deep-rooted Miao cultural foundation and its own unique style. Therefore, the protection and utilization of traditional Miao culture must reflect its culture. Respect for wholeness and subjectivity. Cinema as an art must adapt to the audience and conquer the audience. Therefore, the new film connotation must be able to summon the audience's spirituality to interpret, comprehend, and think about the charm, which is often more lasting than the excitement of watching, and has more aesthetic value. At the same time, the commonality of the Miao nationality-themed films should infiltrate the characteristics of the Miao nationality and the spirit of the times, distinguishing the Miao nationality in different periods and different historical trends, showing different unique colors and ideological contexts, thus sublimating into a new unique image of the Miao nationality. and features. New ideas, but also to create new forms to be reflected in the works and on the screen. Movies with the Miao nationality need to explore the form of films with Miao nationality characteristics, and the national flavor should be the best touchstone for identifying the works of the Miao nationality. In short, from the perspective of film, we must grasp the proportions of the mining, protection, reform and innovation of Miao culture. First of all, we need to dig out the culture of the Miao people while maintaining its original flavor. In addition, the culture of the Miao nationality cannot be displayed as it is, so through the processing and creation of film art, it can not only completely protect the culture of the Miao nationality, but also artistically display and carry forward the culture of the Miao nationality. Culture has injected rich and substantial content into Miao-themed films.

4.2. Establish A Traditional National Culture Protection Base

The self-adjustment and innovation of Miao traditional culture in the process of modernization, the Miao traditional culture can only have vitality in the process of continuous adjustment and innovation. Only then can they maintain their own characteristics and status under the impact of foreign cultures, so as not to be marginalized and subordinated, and can they further promote their social and cultural development. Adaptation and innovation are also a process of cultural change, but this is an active and conscious change.

From the perspective of film art, the excavation of a culture is based on the unique charm and special culture of the culture. The Miao culture is rich and colorful, including the system, spirit, material and other aspects. It changes and develops with the passage of time. In the encounter with foreign cultures, the traditional Miao culture has its own rules for resource utilization and demand, and these rules run through the spiritual life and material consumption of this culture. Adaptation to the environment and the preservation, inheritance and utilization of the local environment.

4.3. Rational Use of Traditional National Cultural Materials

The diverse and colorful Miao culture is the crystallization of the diligence and wisdom of the people of all ethnic groups, and is a non-renewable wealth resource. Especially in the 21st century, the Miao culture has received a considerable degree of attention, and various places have played the card of ethnic customs tourism. Miao nationality-themed films are part of the Miao nationality culture. In the exploration and innovation of Miao nationality-themed films, they are also faced with the impact of foreign cultures and the protection of their own culture. For the Miao nationality-themed films, the advantages of the Miao nationality culture should be brought into play in the creation, and the characteristics should be highlighted. The characteristics of the Miao nationality are the characteristics of the Miao nationality culture that distinguish it from other cultures, and whether the Miao nationality culture can reasonably use the Miao nationality elements in the film has become an important link in the creation of the Miao nationality theme film. In the movie "Anayi", the Miao nationality's line dance, sister festival, wind and rain bridge, Dong nationality's big song, bamboo building and other elements with national symbolic meaning are used comprehensively. The use of these elements enriches the content of Miao nationality-themed films, shows the unique connotation of Miao nationality culture, and conveys the consciousness and values of Miao nationality culture. In addition, in the movie "The Mountain Asks the Bell to Ring the Caravans", the theme throughout the whole story is to fight against spies, so that the Miao people in the cottage can live a peaceful life, but in this process, the unique elements of the Miao ethnic group are also reflected, which makes the whole film colorful. Showing a peaceful atmosphere, and a film that only relies on anti-speciality for visual impact, the film is more literary and artistic. The rational use of Miao culture in "The Mountain Asks the Bell to Ring the Caravan" has made it a classic Miao theme film. a sum of.

Attach Importance to the Cultivation of Relevant Talents

Judging from the current situation of the creators of ethnic films, it seems that they are relying more on external forces. This situation is unavoidable at this stage, but in the long run, we should start cultivating film artists of our own nation and build a national film creation team. This requires investment in human resources, otherwise relying on foreign aid will not be a long-term solution. Of course, not to make excuses for xenophobia, foreign aid is still needed, but we cannot rely on foreign aid for everything. When foreigners come to ethnic minority areas, they will feel fresh and strange everywhere, causing a strong creative impulse. It is easier to express events at a superficial level, but it is quite difficult to open the heart of a nation and reveal the connotation of the characters' thoughts and feelings. Without a long-term life process, without heart-to-heart communication, and just relying on a superficial experience overnight, it is difficult to create works with a real national flavor. This is what we pay more attention to when we watch ethnic-themed films: from planning to shooting and completion of a film, whether there are ethnic minority experts as consultants, and if it is the director of the ethnic group, there is no need for this issue. would be so difficult.

4.4. Call on the Government to Guide and Intervene Correctly

China attaches great importance to the construction of spiritual civilization and culture, and the country has invested enormous human, energy and financial resources in the construction of culture and spiritual civilization. Governments in ethnic minority areas at all levels have set up leading institutions for spiritual civilization and cultural institutions. Culture and spiritual civilization have become an important task for party committees and governments. Under the planned economic system, the dissemination of China's dominant culture is largely a matter of Relying on the state's administrative policies, cultural development has always been a "career-type" model with unified planning, leadership, and pace by the state. Funds, personnel, facilities, and other constructions related to culture and spiritual civilization are financed by governments at all levels. Overall planning has formed a cultural system in which the state plays the leading role and the government takes the lead. Since the reform and opening up, although the reform of the cultural system is as important as the reform of the economic system, it is an objective fact that the reform of the cultural system lags behind the reform of the economic system. The development of culture is bound to depend on a certain economic foundation, and any culture will change with the economic and social development of its era. This is a law. However, for more than ten years, the cultural system reform in minority areas has been in a state of alienation from the economic system reform. The strong economic development and the passive follow-up of cultural construction have formed a contrast. The status quo shows that the reasons for the weakening of grass-roots work in minority areas are not only the inertia of the abnormal development of cultural construction under the planned economy, but also the imbalance in the transition from the planned economy to the market economy.

Miao nationality-themed films have also experienced changes in different concepts in different periods and the impact of different cultures. They naturally refer to many forms to create and develop Miao nationality-themed films, and even change their cultural forms to meet the requirements of the market. Almost lost the rationality and necessity of national culture itself. However, the underestimation of the cultural characteristics of the Miao nationality is a manifestation of the lack of a sense of direction in the overall development. The cultural heritage of the Miao nationality for thousands of years must not be ignored. In the excavation of the Miao nationality culture, although the Miao nationality-themed films also have the problem of how to adapt to the market economy and the aesthetic needs of modern audiences. However, Miao-themed films do have a unique national color, and their unique charms cannot be changed by external forces. Now they are gradually establishing their own style and showing their own characteristics in the exploration.

5. Conclusion

The poetic tradition of ethnic minority styles in Chinese film art has created a unique approach to Miao-themed films. The pursuit of the commercial society is also difficult to resist. Miao movies have also experienced changes in different concepts and different cultures in different periods. They naturally refer to many forms to create and develop Miao movies, and even change their own cultural forms to adapt

The requirements of the market have in fact almost lost the rationality and necessity of the national culture itself. However, the underestimation of the cultural characteristics of the Miao nationality is a manifestation of the lack of a sense of direction in the overall development. The cultural heritage of the Miao nationality for thousands of years must not be ignored. In the excavation of the Miao nationality culture, although the Miao nationality-themed films also have the problem of how to adapt to the market economy and the aesthetic needs of modern audiences. However, Miao-themed films do have a unique national color, and their unique charms cannot be changed by external forces. In general, the first white year of Chinese film is to gradually form its own characteristics through long-term exploration in different regions, and to establish its own tradition and style in the rough. In the past year, Miao movies have also experienced brilliance and ups and downs, and now they are gradually establishing their own style and showing their own characteristics in the exploration. No matter whether the Miao-themed films are muddy or not, I would rather believe that with the efforts of the artists, the development of Miao-themed films is getting better and better, and the Miao-themed films will usher in a bright future.

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